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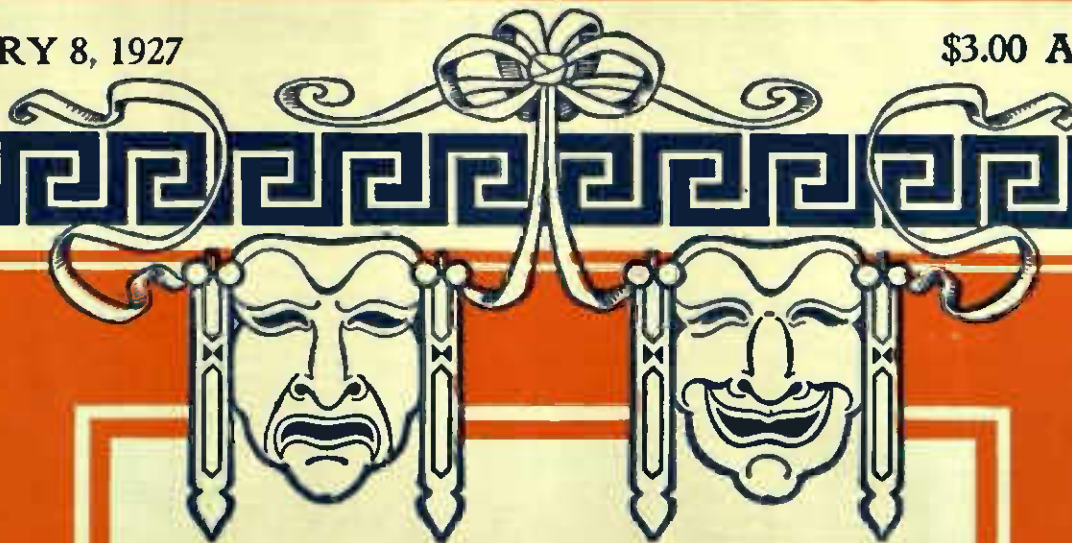
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The Theatrical Digest and Show World Review

JANUARY 8, 1927

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Tear Gas for Bandits

INDIANAPOLIS, Jan. 3.—After being marked for a heidup once, James D. Kennedy, manager of the Apollo Theater, has armed himself with a trick mace, which will cause the burglar or sneak-up man many tears of anguish if Kennedy gets it in operation once. The weapon is built like the ordinary policeman's mace, but it has a switch arrangement and when pointed at the thief emits a stream of tear gas that is guaranteed to blind the culprit for at least 20 minutes. Kennedy believes in that time he either can have summoned a policeman or have such a start that the theater funds will be safe.

No Santa Claus For These Folks

Tab. Performers Held in Altoona
on Charge of Which They
Are Believed Innocent

ALTOONA, Pa., Jan. 3.—Rufus Hamilton and 10 members of his tabloid musical comedy, *The Garden of Birth*, have good reason to believe that there is no Santa Claus. The reason is that they are held here under \$2,500 bond each, ostensibly to appear as witnesses in a case involving an alleged assault upon a clerk at the Brant Hotel on the night of December 19.

Details of the incident are contained in two letters to *The Billboard*, one from Edward Hamilton, musical director of the company, and the other from Henry T. Baldwin, managing editor of *The Altoona Tribune*. Hamilton writes as follows:

"I wish to call your attention to a horrible calamity which has befallen the Rufus Armstrong *Garden of Birth* Company. We were booked to play the Orpheum Theater, Altoona, Pa., the week of December 20, and in response to a letter from the management of the

(Continued on page 15)

Bill Would Standardize Theater Admission Prices

NEW YORK, Jan. 3.—Standardized admission prices for theater seats will be petitioned in a bill to be introduced this week in the New York State Legislature at Albany by Assemblyman Edward J. Coughlin, of Brooklyn, who contends therein that the price should be the same for the same show at all times. His bill would prohibit theaters from charging more on Saturdays, Sundays and holidays than for the regular week-day performances. It is understood that a similar bill will shortly be introduced in New Jersey.

France To Restrict Foreign Musicians

PARIS, Jan. 1.—A law limiting the number of foreign musicians in any French establishment to 10 per cent of the total number employed has long been in effect, but now a new group of musicians, the Chanteurs Ambulant, nomad street musicians, have organized a union with the intention of pushing thru a law applying the above 10 per cent rule to their category. The nomad musicians have had an organization since 1906, but the union was dwindled until last year only three active members remained. Last week a meeting was held in Paris and the president des Chanteurs Ambulants was organized with a membership of 200 musicians.

Ban on All Wooden Show Cars Reported Passed by Seaboard

L. B. Holtkamp, Minstrel Show Owner, Claims New Ruling Enforced on Him Ahead of Time—Prepares To Sue Railroad for \$5,000 Damages Caused by Layoff

L. B. Holtkamp, owner of the Georgia Smart Set Minstrels, wires *The Billboard* that he is preparing to bring suit against the Seaboard Air Line for \$5,000 damages which he claims resulted from the fact that the railroad refused to move his wooden show car in Florida after arrangements had been made. The Seaboard, according to Holtkamp, has passed a new ruling whereby no wooden cars will be transported hereafter. The ban is said to be scheduled to become effective February 1, and one of Holtkamp's contentions is that the road was unfair in not only passing the measure without notice, but in enforcing it on him before it actually became effective. Holtkamp, in a letter written last week, said in part: "We played Miami

December 20 and jumped to Palm Beach for Tuesday over the Florida East Coast Railroad. We were to be transferred to the Seaboard at West Palm Beach. All arrangements were made for our move to Okeechobee, Lake Wales, Plant City and other towns I had booked and contracted five days before. Upon arrival at the ticket office of the Seaboard I was told that the general passenger agent at Jacksonville had informed them not to handle any wooden show cars of any type hereafter, as they had passed a new ruling, which went into effect December 17, prohibiting them handling of all wooden cars. If this is true it will almost break every man who owns cars in the show business. I laid over in Palm (Continued on page 16)



—Wide World Photo.
JUNE WALKER (left), star of "Gentlemen Prefer Blondes", and ANITA LOOS, who wrote the book and then dramatized it with the aid of her husband, John Emerson, snapped with teacup in their hands at the Times Square Theater, where the play is now holding forth.

1,000 Patrons See Sunday Movies Free As New Jersey Cops Uphold Blue Law

RED BANK, N. J., Jan. 3.—About 1,000 patrons of the Carlton Theater, movie house, saw a free show yesterday when the manager of the house, F. J. Jacks, found that the only way to get the theatergoers thru a wall of 20 policemen detailed to uphold the blue law was by eliminating the admission fee. Both sides claimed a victory.

PATERSON, N. J., Jan. 3.—The threat to open theaters here yesterday in defiance of the State laws regulating amusements, failed to materialize following a hurried conference with Mayor Colin McClean, at which the managers agreed not to test the vice and immorality act in Paterson until after the Legislature had met this month. Action on the recommendations of a special committee appointed last year to study the blue laws, with a view to repeal or modification, is expected at an early date. The Fabian Enterprises led the move-

ment here in plans to open theaters yesterday and were to have given shows in the Fabian, Rialto, Regent and Garden theaters under their banner. Jack Linder, independent vaudeville manager and booker, who has the Lyceum, and the Adams Brothers, who control the United States Theater, also were to have opened their houses.

Jacob Fabian was reluctant in acceding to the mayor's wishes to keep closed yesterday because he had gone to considerable expense, but finally agreed to await developments in the Legislature this month.

DUNNELLEN, N. J., Jan. 3.—George W. Hosford, owner of a local picture house; his wife and a motion picture machine operator, were placed under arrest yesterday after the show had started and about 100 persons in the audience ordered out. Admission fees were refunded.

New Way To See a Play

MINNEAPOLIS, Jan. 3.—A new way to see a play has been discovered here. A trio of young men, who declared they had taken a day off from work and come from Brainerd to see *The Enemy*, at the Shubert Theater, found that their last train at night would leave before the show was over. So they asked Manager Buzz Bainbridge for permission to see the third act in the afternoon and the first two acts in the evening. Their request was granted.

New York's Mayor Warns Producers

Legal Censorship Threatened Unless Theaters Voluntarily Clean Up—"Captive" Blamed

NEW YORK, Jan. 3.—Admirably written and produced the *It may be*, exonerated by art and the Play Jury, the candid theme of *The Captive* began nevertheless to exact its toll from the theater this week when Mayor Walker, as spokesman for the city of New York, summoned all of Broadway's most prominent producing managers to his office last Tuesday to officially inform them that drastic political censorship would result in the very near future unless they voluntarily cleaned up the stage.

Most of the managers answered the summons and David Bolasco, Lee Shubert, William A. Brady, Daniel Frohman, Arthur Hopkins, Edgar Selwyn, John Golden, A. H. Woods, Thomas Broadhurst, also representing L. Lawrence Weber; Warren B. Munsell, for the Theater Guild; William de Liguemare, for Anne Nichols; Gilbert Miller, for the Charles Frohman interests; Leonard Bergman, for the A. L. Erlanger interests; Vinton Freedley, Alex A. Aarons, Arthur Levy, J. P. Reilly and James (Continued on page 89)

Bank Will Handle Actors' Equity Funds

NEW YORK, Jan. 3.—The council of the Actors' Equity Association has today finally passed on and approved the petition, submitted to it October 20, whereby the Central National Bank of the city of New York becomes the trust officer for the association to handle all security hereafter posted in bond against cast salaries by independent managers. The new plan will go into effect immediately, all papers having already been drawn and signatures were duly attached this afternoon. From now on Equity will merely notify the manager as to the amount of security he must put up and send him to the Trust Officer Emke, of (Continued on page 15)

Another Theater For Subway Circuit

NEW YORK, Jan. 3.—Another theater will be added to the so-called Subway Circuit next fall when shows heading for or leaving Broadway will be booked into the new Capitol Theater, Jamaica, L. I., less than a half hour out of New York. The house is now nearing completion and has been leased by John Cort from Morris Tucker, of the Glen Cove Construction Company, who is the builder and owner. It will be finished some time in May, but Broadway attractions will not be booked in by Cort until fall. The seating capacity is to be 2,000 and the house will cost about \$550,000, according to Cort.

Blue Law Bill for Washington Not Going Thru This Session

Congress Not Expected To Act Upon District of Columbia Sunday Measure, Intended as Model for States—New Jersey Demonstrations Said To Have Affected Situation

WASHINGTON, Jan. 1.—The blue law bill for the District of Columbia, sponsored by Senator Wesley Jones and Representative Lankford, will not go thru at this session of Congress, according to all indications. The measure, which was intended to serve as a model for the States, received lengthy hearings before the House, but no action was taken. The reformers, who sought to ban all forms of labor, public dancing, theatrical performances and sports, planned to have the bill passed by Congress and then go to the State Legislatures and ask them to enact similar laws, since Congress can pass such laws only for the District of Columbia.

Nearly all the reform elements were behind the measure, while Representative Sol Bloom was among the most ardent opponents. Bloom said the Constitution of the United States expressly forbids legislation of this kind. John E. Colpoys, representative of the Washington Central Labor Union, declared that organized labor favored some parts of the bill and opposed others. He said they were all agreed on the point calling for one day of rest out of seven.

The recent demonstrations over blue-law violation and attempted enforcement in New Jersey did a great deal to affect the Washington situation, it is said by those interested.

Kiddie Klub Puts Over Four Fine Performances

NEW YORK, Dec. 30.—The Kiddie Klub "put over" this morning, with amazing verve, the third of the four morning performances, comprising its annual Christmas show, an elaborate revue, at the Century Theater.

The wee actors and actresses, ranging from 4 to 15 years of age, were enthusiastically applauded by an overflow audience of children and escorts.

An evidence of the splendid training accorded the members of the Kiddie Klub was given when nine-year-old Anna Kell, after 10 minutes' rehearsal, took the place of Miriam Weber, who became ill, and recited perfectly a set of verses with business.

Among the children who played were Jerome and Melvin Harris, Charles Garton, Rhea Glasser, Virginia Smith, Richard Sorkin, Nathan Label, Shirley Herman, Freddy Jagels, Barbara Gillon, Emily Louise Jones, Billy Kline, Bernice Friedman, Omar LeGant, Yvonne Dill, Henrietta Isler, Cecily Frank, Marvin Olin, Phyllis Chuzel, Eunice Greenberg, John Barnes, Virginia Greenberg, Zonia Dill, Frank Greene, Maurice Duschinsky, Helena Thompson, Buster Korsey, Estelle Halpern, Lucille Huland, Rosebud Cohen, Eleanor Alter, Alice Glasser, Florence Calderbank, Sylvia Hazel, Ruth Williams, Rosalie Williams, Mitzin Hazel, Baby Face, Edward Williams, Dorothy Wittin, Helen Thompson, Gracie McDonnell, Rita Mulligan, Jean Derby, Margie Mickert, John Frohman, Gladys Hopp, Marjorie Hopp, Evelyn Gawron, Estelle Graves, Arthur Graves, Alfred Konrad, Selma Glasser, Lucille Cohen, Adelaide Ravich, Rosaria Garton, Shirley Hyland, Florence Friedman, Joseph Passarekham, Bernice Walker, Rita Levy, Harriet Apotkin and Morris Apotkin.

Managers Named for 2 Houses Acquired by Saenger Interests

NEW ORLEANS, Jan. 1.—E. A. Greenblatt, formerly manager of the St. Charles Theater here and of the Isis Theater, Houston, Tex., has been appointed manager of the newly acquired Columbia Theater in Baton Rouge by the Saenger interests. W. E. Owens, now manager of the Old Mill in Dallas, Tex., will have charge of the Louisiana in Baton Rouge, also taken over by the Saengers.

New Orleans Musicians Elect

NEW ORLEANS, Jan. 1.—At the annual meeting of the Musicians' Mutual Protective Union, No. 174, E. E. Tosso was re-elected president. Other officers elected are: G. Pipitone, vice-president; J. L. Einhorn, recording secretary; Thomas G. Frobs, financial secretary; W. E. Miller, sergeant-at-arms; delegate to the A. F. of L. convention, Albert A. Levy.

Minneapolis Auditorium To Raise Manager's Pay

MINNEAPOLIS, Minn., Jan. 1.—City Council may abandon its plan to employ a manager for the City Auditorium at a salary limit of \$6,000 a year and raise the figure in order to secure one whose competency and experience will justify higher pay. A salary of \$15,000 is suggested.

The committee in charge of the matter some time ago, requested the Civil Service Commission to remove the requirement that applicants for the position be subjected to an examination. Individual members of the commission have indicated their willingness to do this, but no act on it has been taken.

The committee has taken 10 informal ballots on the three candidates for the \$6,000 salary. They are Walter Wilmot and J. F. Gould, of Minneapolis, and W. D. Bugge, of St. Paul. Consideration has also been given the candidacy of Charles P. Stine, of Los Angeles, who notified the body by wire that he is willing to take the position on three months' trial at \$500 a month. Alderman Hosmer A. Brown thus expresses himself: "I believe we should take off the salary limit and get a man who will make his services pay."

Annie Oakley Left \$6,000

NEW YORK, Jan. 1.—The estate of Annie Oakley, famous rifle shot, and Frank E. Butler, her husband, also a marksman, whose wills were filed concurrently for probate in Newark, N. J., this week, amounts to \$6,000 in cash and personal bequests. Miss Oakley died in Greenville, O., on November 3 and her husband 19 days later.

Under the will, Mrs. Huidie Haines, of Royal Oak, Mich., and Mrs. Emily Patterson, of Ansonia, O., sisters of the late Mrs. Butler, and John Moxee, of McCurtin, Okla., a brother, are bequeathed \$1,000 each. Another sister, Mrs. Ellen Grabfelder, of East Orange, N. J., was left \$3,000 in trust. Guns and jewelry of her husband were left to a brother, William J. Butler, of Joliet, Ill.

J. W. Mayer on Trip

NEW ORLEANS, Jan. 1.—J. W. Mayer, of the Liberty Theater, New York, en route to Havana on his honeymoon, spent a few days in the city, the guest of Col. Thomas Campbell, resident manager of the Tulane Theater. On Mayer's return from Havana he will visit all theaters under the Erlanger control in the South.

LONDON CABLES—Special to The Billboard.

LONDON, Jan. 1.—The Christmas holiday business touched a high record in many of the West End theaters. The provinces also report unusual prosperity.

Cyril Maude is to reappear shortly on the London stage in a farewell production of Walter Hackett's new farcical melodrama, *The Wicked Earl*.

The Empire Theater's demolition necessitates the withdrawal of *Lady, Be Good*, January 29. Fred and Adele Astaire will tour with the piece the leading provincial cities. A monster cinema theater resembling the Capitol, New York, will replace the Empire.

George Bernard Shaw may raise the ban on filming his plays. He has agreed to allow the DeForest Phonoflms to make a vocal and picture record of himself. If Shaw approves this the British phonofilm company hopes to make talking pictures of parts of *Saint Joan*, with Sybil Thorn-



EVE NANSEN, leading woman of the St. Charles Players, St. Charles Theater, New Orleans, is an actress of most ingratiating personality, young in years, but with extensive stock experience. She has become a strong favorite in the Crescent City this season, playing under the direction of Walter P. Richardson. Her portrayal of the character of Kay Ellison in "Square Coasters", the post-holiday bill, came in for high commendation.

Jas. Rice To Manage Music Box, Portland

PORTLAND, Ore., Jan. 1.—James H. Rice, veteran showman, has come to Portland to take command of the Music Box Theater. Rice has moved up and down the Pacific Coast from the Arctic Circle to the Mexican border since 1900. He has been manager of the Pantages Theater in San Diego, Calif., for the last four years, and has been with Alexander Pantages the last 16 years.

Lois Weber Denied Patent On Aladdin Lamp Trade Mark

WASHINGTON, Jan. 1.—The Commissioner of Patents has denied Lois Weber (Florence Lois Weber Smallwood) the trademark consisting of a seal bearing an Aladdin or Gremlin lamp, upon application filed September 2, 1925, in view of prior granting of another registration with reference to motion pictures.

The decision is to the effect that the mark for which she seeks registration is so similar to the registered mark of the Educational Films Corporation of America as to be likely to cause confusion or mistake in the mind of the public or deceive purchasers.

Magazines Wanted

NEW YORK, Jan. 1.—Anyone having theatrical magazines, *Madison's Budgets* or similar reading matter for which they have no further use can do a humanitarian act by sending them to James Nugent, No. 45025, care of Chaplain, 800 Fordham street, City Island, N. Y.

Dance Masters Incorporating

Group Consisting of Nearly 1,000 Teachers Files Papers in Hartford, Conn.

HARTFORD, Conn., Jan. 3.—The Dancing Masters of America this week filed papers with the Secretary of State as an incorporation without capital stock. Composed of nearly 1,000 dancing teachers from all parts of the United States and Canada, it has been organized as a Connecticut corporation, having headquarters in Hartford.

Walter U. Soby, Hartford dancing teacher, is secretary and treasurer of the new organization. He formerly held the same position in the Masters of Dancing. He states that plans for the incorporation were completed at a conference which was held recently in New York with Raymond Bott, of Youngstown, O., who is the president of the new organization. The organization maintains no official headquarters.

Speculators Reap Harvest From New Year's Eve Shows

NEW YORK, Jan. 3.—As usual, the ticket speculators reaped a harvest here New Year's Eve. The producers, too, got their share, in some cases doubling the regular price, but the speculators, in one instance, almost doubled this price. Prices for the "hit" shows, of course, tumbled the price list. George White got \$11 a seat for his *Scandals* at the Apollo and even then the tickets were at a premium. *Broadway*, at the Broadhurst Theater, asked the same figure.

However, it was impossible to get tickets at the box office at even that price and the speculators cleaned up with sales at the last minute. One sidewalk spec. was asking \$20 a seat for the *Scandals*.

The more prominent agencies stuck as far as possible, to the usual 50 cents advance, but the smaller dealers got as high as \$5 and \$6 over the box-office price. One agent on West 42d street quoted \$16.50 for the *Scandals* and *Broadway*, the two hits drawing the heaviest demand from New Year's Eve revelers. A small agency on Broadway asked \$9.90 apiece for tickets to *The Captives*, at the Empire Theater, an advance of \$3.30 over the box-office price. This sum was also quoted for Ethel Barrymore in *The Constant Wife* at Maxine Elliott's Theater, where the same box-office price prevailed. Guitry's production of *Mercat* at Chanin's 46th Street Theater brought the same figure.

Other shows that charged an \$11 box-office figure and brought a corresponding demand from the speculators and agencies were *The Ramblers* and *Cris-Cross*. *Peggy Ann*, the new musical comedy at the Vanderbilt Theater, asked \$8.80 for orchestra seats, with most of the other productions getting \$7.70.

Ticker Makers Are Enjoined From Alleged Trust Operations

WASHINGTON, Jan. 1.—A decree signed this week in the Supreme Court of the District of Columbia perpetually enjoins the American Amusement Ticket Manufacturers' Association from continuing to assign and allot buyers of tickets and from agreeing upon prices. The ruling was consented to by the defendants without protest.

Kolb and Dill Tour With "Queen High"

SAN FRANCISCO, Dec. 30.—*Queen High* is in its sixth week at the Wilkes Theater and at the end of next week Kolb and Dill will go on tour with the production.

Big houses have been the rule and the production is said to have been a profitable venture for the well-known comedians.

Standard Cinema Head To Line Up Coast Product

NEW YORK, Jan. 3.—Larry Darmour, head of the Standard Cinema Corporation, whose short-subject films are all released through the Film Booking Offices, is leaving tomorrow for the West Coast, where he will make a protracted stay to line up new products with various producing units.

Theater Map in Jonesboro, Ark., Undergoes Several Changes

New Strand Theater Opened January 1—House Operated by Southern Enterprises, Which Also Has Taken Over Grand, Empire and Liberty Theaters—Grand Closes

JONESBORO, Ark., Jan. 1.—The theatrical map in Jonesboro has been undergoing several changes in the last few weeks. Most important of the developments was the opening today of the newly built Strand Theater, the latest theater in Arkansas and the finest in this city. The house, which combines sturdiness and beauty, will play feature pictures and road shows. *Butterflies in the Rain*, a Universal film, was the opening attraction, and the first road production will be the *Lasses White Minstrels*, due January 19.

The Strand Theater will be operated by the Southern Enterprises, Inc., of Atlanta, a subsidiary of Universal. Through a deal made between the Jonesboro Amusement Company and Southern Enterprises, the latter firm has taken over all of the properties of the Jonesboro organization on a 15-year lease. Included in the transaction are the Grand, Empire and Liberty theaters, in addition to the new Strand. With the opening of the Strand, the Grand Theater is being closed, probably for good. The Liberty will continue to operate under the management of T. Joe Powers, who has had charge of the house at the Jonesboro Amusement Company. An announcement has been made yet in regard to the Empire.

W. C. Crumley, who as special representative for Southern Enterprises, Inc., closed the local deal, will remain here for a month or so. W. L. Mack, for many years manager of the Grand Theater, probably will be retained by the new operators as managing director of the Strand.

J. A. Grower Gets Prize For Meritorious Service

NEW ORLEANS, La., Jan. 1.—J. A. Grower, manager of the Strand Theater at Hattiesburg, Miss., has been awarded a prize for meritorious service by the Menger Amusement Company as recognition for third place in business done Thanksgiving week. He was excelled only by Pine Bluff, Ark., and Jackson, Miss.

Fires and Robberies

CARLINVILLE, Ill., Jan. 1.—The Marvel Theater, built by Frank Paul in 1920, was practically destroyed by a fire of unknown origin and incendiary in nature. The losses to building and contents aggregate \$75,000. The Marvel's plans have been transferred to the Grand Theater.

LEHIGHTON, Pa., Jan. 1.—Fire, believed to have started from a cigarette carelessly tossed among rubbish, partly destroyed the Park Theater, causing a loss estimated at \$30,000.

PLATTSVILLE, Wis., Jan. 1.—Damage by a fire which partly destroyed the Plattsville Opera House and the City Hall is estimated at \$30,000. There were 50 people in the theater when the fire broke out but all escaped.

ONEIDA, N. Y., Dec. 27.—About \$1,000 was stolen from the safe of the Madison Theater some time during the night. Breaking open the property room in the basement, the thieves secured a crowbar and other tools and a small baggage truck. The lock on the door leading from the auditorium to office was then forced open. The safe was forced open with the crowbar.

SPOKANE, Wash., Jan. 1.—Obtaining \$1,700 in cash from the vault of the Bullerium Theater here, December 27, robbers got away with a large portion of receipts of the Maylon Players taken over the Christmas week-end. The money is covered by insurance, according to Harry W. Smith, manager.

CHICAGO, Jan. 1.—Joe Hack, of Hack and Dale, gymnasts, playing at the Parklinton in Hammond, Ind., was waylaid and robbed one night last week. He was returning from the theater after his performance and when near his home three men pounced upon him. After hitting him a severe beating they relieved him of \$50 and personal belongings. Hack was unconscious for some time before being discovered in an alley. He recovered sufficiently to do his act the following night. His assailants have not been apprehended.

Tax Refund List Includes Showmen

NEW YORK, Jan. 1.—Firms and individuals in the amusement industry are well represented in the list of proposed tax refunds under the recommendations of Secretary of the Treasury Mellon to return revenue amounting to several million dollars. The list is incomplete owing to a large number of requests from taxpayers, the names of whom clerks did not tabulate in preparing the data for the Ways and Means Committee in Washington.

A few of the theatrical firms and individuals in New York State listed and the amount of tax refunds proposed are: Aloma Amusement Company, New York, \$668.65; Barravon Theaters Corp., Poughkeepsie, \$2,856.84; Bruce Barton, Long Island, \$5,992.89; Mischa Elman, New York, \$3,075.54; Marie Dressler, New York, \$228.98; Carnegie Hall, New York, \$3,483.50; Columbia Theater Building, New York, \$138.47; Greenwich Movie Corp., New York, \$198.05; Theresa Helburn, New York, \$283.47; Dorothy Dalton Hammerstein, New York, \$2,738.19; Magnet Productions Corp., New York, \$366.91; Loew's Boston Theaters Company, New York, \$191.09, and the Opera Disc Company, New York, \$217.26. Edward P. Albee, New York, \$5,263.75; Boston Gayety Theater Company, New York, \$131.77; Martin Beck, New York, \$2,345.38; Broadway Theater Company, Brooklyn, \$455.07; V. Lopez & Co., New York, \$228.17, and Florenz Ziegfeld, \$1,117.19.

Orpheum, St. Louis, Gets Refund of Tax

ST. LOUIS, Jan. 1.—One of the biggest refunds awarded by the Income Tax Division of the U. S. Treasury Department to individuals and firms in St. Louis was granted to the Orpheum Theater Company, which is to receive the sum of \$5,519. This tidy sum will help offset some of the slim weeks experienced by this house this season prior to the change in policy with an accompanying reduction in prices.

Edward Hubbard Engaged To Manage Auburn Theater

AUBURN, N. Y., Jan. 3.—Edward Hubbard, for many years connected with the old Auditorium and Grand theaters here, has been engaged to manage the Capitol Theater.



GEORGE HURD, a graduate from tabloid and vaudeville, and now making a decided hit on tour as Naitan, the leading male character in "Aloma of the South Sea". Altho this is his first dramatic role Hurd has received laudible praise from the reviewers who witnessed his scenic work. He is of Spanish-French blood, and has a superb physique, a love for the drama and a zest for work that should carry him far in his new field.

Sailings and Arrivals

NEW YORK, Dec. 31.—Among those sailing this week were Basil Dean; Marc Klaw; George W. Smith, scenic artist; Dimitri Smirnoff, Russian tenor, and Edouard Bourdai, author of *The Captive*. Those arriving were Otto Klemmerer, guest conductor of the New York Symphony Orchestra; Gilbert Miller, managing director for Charles Frohman, Inc.; Rupert D'Oyly and Lady Carte, owner of Gilbert and Sullivan repertory companies; Andre Charlot, heading the first contingent of *Charles's Revue*, slated for Earl Carroll's Vaudeville; Alfred Savoir, French playwright; Mary Agnes Hamilton, here to study the drama, and Prince Jozsi Nyary and his Hungarian orchestra.

No Action on Berlin Revue Satirizing the United States

BERLIN, Jan. 1.—A statement from the American Embassy regarding *Oh, U. S. A.*, musical revue, satirizing America, is to the effect that, while an official inquiry was made into the nature of the production, no action has been taken. The American ambassador some time ago objected to the piece on the ground that it tended to ridicule. The Rumanian minister also voiced an objection to a satirical scene depicting the queen's American tour. *The Welt am Abend*, radical newspaper, says the American ambassador is withholding criticism in order to have a bargaining point the next time an anti-German American film is challenged by the German censors.

Group Plans To Boost Drama

Playreaders, Inc., Plans To Help Authors and Producers in Judging Plays

ALBANY, N. Y., Jan. 3.—The Playreaders, Inc., of New York City, a new membership corporation, has been granted a charter of incorporation. The purposes of the organization are to foster the development of the American drama by means of dramatic cast readings, and to bring together authors and producers in the attainment of these objects; also to operate a method by which authors and producers may be able to judge the value of plays in a manner heretofore impossible, and promote the interests of American authors, producers and others vitally interested.

The directors and incorporators are: Amy S. Weeks, Mabel C. Livingston, James D. Livingston, Robert I. Center and Sophie D. Wells, all of New York City.

Marx Bros.' "Cocoanuts" Held Over in St. Louis

ST. LOUIS, Jan. 1.—The Four Marx Bros. in *The Cocoanuts*, will be held over for a second week at the American Theater. Notwithstanding an enormous demand for tickets, which indicates that the musical comedy could remain here for a long time to profitable business, the extension will be for one week only so the existing contracts for both the company and the American Theater can be carried out. A price of \$6.00 was charged for the special New Year's Eve performance of *The Cocoanuts*, which goes to Kansas City from here.

Essie Moore and Grace Brinkley, two local girls, veterans of the St. Louis Municipal Opera and formerly in the *Ziegfeld Follies*, are in the cast of *The Cocoanuts* and are getting quite a reception from theatergoers and press of the Mound City. Miss Brinkley was a member of the cast through the New York run; Miss Moore does several dance numbers in the show.

New York Drama Clubs

THEATER CLUB, INC.
Among the members of the Theater Club, Inc., who attended the New Year dances held at the Hotel Astor on New Year Day were over 200 young people home from prep schools and colleges. Mrs. Louis S. Weber, director of the social affairs department, was chairman.

Proceeding the matinee of *An American Tragedy*, which members of the Theater Club, Inc., will attend on January 6, there will be a luncheon at the Twin Oaks. *An American Tragedy* will be the topic of discussion on January 11 when members of the club will speak from the floor.

The annual dance of Theater Club will be held Wednesday, January 19, instead of on the date announced previously. The president, Mrs. Albert A. Snowden, will hold a reception at seven. Dinner will be served at 7:30. Mrs. Louis S. Weber is chairman of the affair. Other January events are a professional program for Tuesday, January 25, and a theater party for *The Nightingale*, featuring Eleanor Painter, on Tuesday, January 27.

PROFESSIONAL WOMAN'S LEAGUE THEATRICALS

Ulla Akerstrom, director of the Professional Woman's League Little Theater, has chosen the cast for the bill to be given at the Heckscher Theater, New York, on the evening of January 23.

The program includes a musical novelty, *The Golden Wedding*, in which Ethel Lyrel will play the leading role, supported by Mrs. Jennie Nilan, Pixie Goldstone, Little Charlotte Sturtz, Mr. Newkirk and several pupils of Louise Boslet. Another feature is a strong dramatic scene from a prominent play, with Edna May Spooner and Hugh Thompson in the leading roles, supported by Pauline Williams DeLisser, Mrs. Harold R. Clarke. A petite extravaganza, *The Goddess of the Sun*, will have Louise Boslet as the sun goddess, supported by a cast including Sophia Carroll, Elsie Opp, Grace Mackenzie, Diana Garshelis, Gertrude F. Hurst, Jennie B. Thompson, Anna May DeLirich, several others who are considering parts now and a number of Miss Boslet's pupils. Kizzie F. Masters, the veteran actress and Shakespearean reader, will contribute a number of impersonations.

Chicago Attractions

CHICAGO, Jan. 1.—No. 11, *Nanette*, will call it a season at the Erlanger on January 22, and two nights later Harry Lauder, bulwarked by a troupe of variety performers, will take over the theater for one week.

Helen Hayes is expected soon in the Princess in a revival of Barrie's *What Every Woman Knows*.

The players engaged for Judge Sabath's new play, *Trial Divorce*, and now rehearsing it in New York City under the capable direction of Willard Mack, coauthor with Judge Sabath, include Glida Leary, Ellen Southbrook, Beatrice Nichols, Anna Mack Berlein, Carol Chase, William Ingersoll, Joseph King, Robert Strange, Charles Francis, A. H. Herbert and Samuel S. Lee. Mrs. Henry B. Harris and L. M. Simmon, the producers, announce that the play's initial production will be at the Playhouse on Friday, January 7.

The Goodman Repertoire Players will present *Twelfth Night* following *June and the Paycock* at a date yet to be decided, with Whitford Kane, acting Sir Tohy and with Eula Guy as Viola.

The Chicago Play Producing Company, another repertory organization, will tenant the stage of the Goodman Theater late in January, beginning its career with the American premiere of Franz Langler's Czech-Slovakian play, *Periphery*, which has been adapted by George Abbott as *The Ragged Edge*. *Laurens Laughed* is an O'Neill play to be produced. A fund of \$50,000 is being raised to finance the project and \$25,000 has already been obtained.

On Sunday night, January 9, A. H. Woods will send Dennison Clift's melodrama, *A Woman Disputed*, to the Olympic. Frances Starr closes there on the 8th.

\$2,000,000 Minneapolis House To Be Built by Famous Players

4,000-Seat Theater Largest in Northwest, Reported as Part of Public Circuit—Project Said To Be Worrying Finkelstein & Ruben, Northwest Chain Operators

MINNEAPOLIS, Jan. 1.—The Famous Players-Lasky Corporation has leased for 25 years a \$2,000,000 theater, the largest in the Northwest, to be erected this year at La Salle avenue and Ninth street, according to an announcement by Sumner T. McKnight, president of the Minneapolis Theater Corporation, which includes a group of Minneapolis business men.

There will be a seating capacity of 4,000 in the theater, while the building itself is to rise seven stories high. A rental of \$4,000,000 is involved in the deal.

The house, known as The Minneapolis, is designed for the showing of "third-dimension" pictures, and also for the Vitaphone. It will be the first theater built specially for this class of screen entertainment.

With the report that this new project will be a part of the Public Circuit, Finkelstein & Ruben, operators of a chain of theaters in the Northwest, are said to be more or less worried. There was a rumor not long ago to the effect that F. & R. had tried to sell their holdings to Publix, but the deal did not go thru because Publix did not consider the chain big enough. Since then F. & R. appear to have been making extra effort to increase their list of houses.

\$500,000 Theater for Cleveland

CLEVELAND, O., Jan. 1.—A new \$500,000 moving picture theater will be erected in Cleveland at the corner of Buckeye road and East 119th street. The house will have a seating capacity of 1,500. The U.-B. Theatrical Enterprises, under the head of Dr. B. I. Brody, and connected with the Universal Company of New York, have leased the theater. The new lease calls for a rental totaling approximately \$470,000 for 25 years. The U.-B. organization is already operating 10 theaters in Greater Cleveland.

Frankie Bailey Ill

LOS ANGELES, Jan. 1.—Following an accident six weeks ago on motion picture location, Frankie Bailey, one time featured with the Weber and Fields show, is critically ill in a hospital here. She has been playing small parts in pictures.

Grand Cincinnati Again Dark

The Grand Opera House, Erlanger theater in Cincinnati, is again dark this week. It will remain closed for a fortnight, reopening January 18 with George Jessel in *The Jazz Singer*, Mizzi in *Green Fruit* is the current attraction at the Shubert Theater.

Rocky Mount To Have New Road Show House

ROCKY MOUNT, N. C., Jan. 1.—Rocky Mount, which has been practically without road attractions for several months, owing to the fact that the old Masonic Opera House has been condemned, is to have a new opera house next season. The Cameo Theater, newest local moving picture house, which has lately come into Manager C. H. Arrington's hands, is to be entirely remodeled with new stage, new scenery and new dressing rooms, and the seating capacity increased so it can accommodate the best attractions traveling.

Chicago Colored Show Closes

CHICAGO, Jan. 3.—The *Miss Calico* Company, colored performers, occupying the Princess Theater for the last four weeks, closed suddenly Saturday night. The illness of Ethel Waters, leading woman, the management announced, was the cause, but internal strife, it is said, necessitated the untimely end.

Rotation for Music Leaders

DALLAS, Tex., Jan. 1.—Following a conference between officials of the Public Company and representatives of the Texas houses of Publix, it was announced that musical directors will be rotated, conducting for a time in each of the Texas theaters and the Newman Theater, Kansas City. It was stated that one extra director of different types would be selected and the stay of a director in one town would be limited to six weeks.

Actors' Hall of Fame Will Be Established

The memories of 44 actors and actresses who delighted the older generation of playgoers will be perpetuated in the Home for Aged Actors in Staten Island, provided their admirers think enough of them to contribute in their name to the Actors' Fund endowment. The names of the 44 most popular stars of a bygone day will be inscribed in bronze on the walls of the Home. Similarly, the names of the 44 most popular stars and screen stars of the present generation, and the names of the 44 most popular playwrights of the past and present will be placed on separate tablets in the Home. Thus will be created, in substance, the first hall of fame of the American Theater.

Just what names in each group will appear on the tablets will be left to the public. They will be given an opportunity to indicate their choice by their generosity in contributing to the Actors' Fund endowment. The plan for thus honoring those whose names have been most closely identified with the theater, both living and dead, has been announced by Otto H. Kahn, national chairman of the \$1,500,000 Actors' Fund campaign.

Contributors to the Actors' Fund will be entitled to indicate their choices of the names to go on the tablets in the ratio of one vote for each \$10 contributed to the fund, with 44 cents added to the aggregate contribution to maintain the symbol of Daniel Frohman's 44 years of service to the Actors' Fund. Thus, one vote costs \$10.44; two votes, \$20.44; ten votes, \$100.44; a hundred votes, \$1,000.44. Mr. Kahn announced that the first memorial gifts have already been received. They are to perpetuate the memories of Joseph Jefferson, Richard Mansfield and Edwin Booth. The 44 in each group receiving the highest number of votes will be honored by the proposed permanent inscription.

Cincinnati Art Theater Postpones "L'Aiglon"

Owing to the serious illness of Mrs. Marguerite Mervyn, who plays one of the principal roles in the Cincinnati Art Theater's production of *L'Aiglon*, which was to have opened December 30 at the Emery Auditorium, Cincinnati, the presentation has been postponed for a few weeks.

Notes From Boston

BOSTON, Jan. 1.—Charles Williams has given up his post as manager-director of the Strand Theater, Uphams Corner, Dorchester.

Rose Miles, Ziegfeld show girl, is home for the holidays.

Dorothy Gailand is playing some dates for Gorman Amusement Company. The persistent rumor about Louis E. Walters walking out of the Keith-Albee Boston office is not true. Walters is still in the employ of the local K.-A. office.

Nat Ritter, formerly of the well-known dancing team of Ritter and Weiss and who recently was married to Edith Weiss, has purchased a home in Mattapan. The Ritter & Weiss Dancing School is doing well and has enlarged its quarters.

Ben Loring and his partner, Miss Abbott, spent the holiday week at their home in East Boston. Miss Abbott's auto accident of last November was settled and she received several thousand dollars as damages and made Ben a Christmas present of a \$1,000 check. The Brewster Amusement Company gave Ben a Corona typewriter for Christmas. The Ben Loring Tab Show of 25 people is playing in this section, handled by Mike Meaney of the Brewster office.



WILLARD B. COOK, formerly in vaudeville and repertoire, and now connected with the Jacobs Theater, McComb, Miss., as publicity director. The Jacobs plays road shows and pictures, and Cook reports that business is good.

David Belasco Injured In Automobile Accident

NEW YORK, Jan. 3.—David Belasco is in a serious condition at his apartment in the Hotel Gladstone as a result of an automobile accident early New Year's Day, when the automobile in which the noted impresario was riding collided head on with a car full of revelers on Riverside Drive. His left eye was cut and he received various other wounds as well as internal injuries, particularly in his head.

Jos. Shagrin Going in Business

YOUNGSTOWN, O., Jan. 1.—Joseph Shagrin, who has been manager of the Park Theater for the last five years and who was formerly with the Felber & Shea interests in New Brunswick, is leaving the company with the view of eventually going into business for himself. Joseph and Max Shagrin have been identified with local theatrical affairs since they began as boy ushers.

L. B. Cool, district manager of the Felber & Shea Company, controlling theaters here and in Akron and Canton, will personally take charge of the Park for the present.

Wilfred Launceston Leaves Canadian Burlesque Circuit

Wilfred Launceston writes from Montreal that he has severed his connection as publicity director of the Canadian Burlesque Circuit. He says the firm owes him more than \$200 in back salary and he has had a writ served for the amount.

Studio Workers Joining Unions

Gaining Membership Revealed Now as Prime Objective of Threatened Strike

NEW YORK, Jan. 1.—Results of the arbitration board formed a few days prior to December 1 to prevent a strike in motion picture studios, altho of an automatic nature, are gratifying, according to union leaders involved in the matter. A report from Local No. 37 of the Studio Mechanics, Los Angeles, shows that the membership has increased to about 700, and it is understood there have been proportionate increases in the carpenters' and painters' unions whose members are the carpenters, grips, scenic artists, etc.

Altho a meeting was held for a general discussion of the situation following appointment of the arbitration board, composed of union executives and film producer leaders, the matter on the West Coast of standardizing the wage and eliminating discrimination in employment has worked itself out. William F. Canavan, head of the International Alliance of Theatrical Stage Employees, which charts the Studio Mechanics locals, stated conditions were becoming highly satisfactory. He revealed that the most important feature that brought about the trouble with the studios was their discrimination against the union man. The matter of a wage scale and eight-hour day were of minor importance, he said.

The carpenters' union had cause for the most grief, according to Canavan, because the studios were discriminating against their members more than against those of other unions. In a nutshell, the fight against the studios had as its objective the strengthening of the unions by gaining the membership of those who had not joined but were working with union men in the studios.

The matter of joining the union is adjusting itself, as shown by the Studio Mechanics increase, and will result in a minority of non-union employees in the motion picture industry. The film producers, it has been learned, were not antagonistic toward the wage scale demanded the eight-hour day or the time and one-half for Sundays and holidays. Their war was against the organizing of labor 100 per cent in their studios.

Under the scale now in effect on the West Coast, carpenters, grips and property men are receiving \$7 a day, and electricians, lamp men, etc., \$8 a day. The former class, excepting carpenters, receive \$8 a day in the East. Carpenters here work under the building trades' wage of \$12 a day.

Mr. Canavan declared there was steady work on the West Coast for about 800 of their men, members of the Studio Mechanics local. This is only 100 more than the present membership.

New Company Will Run Three Zanesville Houses

ZANESVILLE, O., Jan. 1.—The Shults Opera House, this city's first legitimate playhouse, now occupied by the Liberty Theater as a motion picture and vaudeville theater, will become a unit of a chain of three theaters to be operated here by the Imperial Theater Company, which has been incorporated at Columbus.

Approximately \$60,000 will be spent on the house, according to Manager Sam E. Lind. Installation of a new organ and an increase in the seating capacity are among the improvements planned. Other holdings of the company here are the Quimby and Imperial theaters.

Change in Policy At Sacramento Houses

SACRAMENTO, Calif., Jan. 2.—John W. Di Stasio, local representative of the T. & D. Junior Enterprises, announces that beginning February 1 the State Theater will be used for motion pictures exclusively and that the Hippodrome will be used for road shows.

The State is at present the only legitimate house in Sacramento, while the Hippodrome is used for combination vaudeville and motion picture programs.

A new organ will be installed at the State, said Di Stasio, and the interior will be redecorated. With this change the lease on Godard's Theater, held by Di Stasio, passes to the Markovitz Brothers of San Francisco.

Suburban Chain of 5 Houses Is Planned for Kansas City

Superior Theaters, Inc. Will Open First House in March—W. W. (Bill) Barrie Will Be General Manager—B. H. Phillips and W. T. Wood Among Incorporators

KANSAS CITY, Jan. 3.—A chain of five suburban houses, the first of which is now under construction, and scheduled to open March 1, is planned for Kansas City by the Superior Theaters, Inc. The initial playhouse, being rushed to completion under the direction of W. W. (Bill) Barrie, is being built by its owner, Dr. T. A. Kemer. It is of Spanish design, attractive and modern in every respect, and will have a full stage equipped to handle any vaudeville act.

Barrie will be general manager of the house. He recently disposed of his interests on the West Coast in order to come here to accept his present position. While he has not been in Kansas City for some time, he is not a stranger here, as he is one of the organizers of the Missouri Kansas League while owning theaters in Kansas and Oklahoma. B. H. Phillips and W. T. Wood are among the incorporators of the Superior Theaters project.

Tribute to Edgar A. Guest, Whose Poems Are Being Filmed

Prominent figures in the motion picture and publishing industries gathered in Detroit from all parts of the nation last week to pay tribute to Edgar A. Guest, known as America's greatest living poet. Friends of the poet from as far distant as Los Angeles and New York journeyed to his home city to attend a complimentary luncheon, which marks Mr. Guest's debut into the field of motion pictures.

Mr. Guest's inspiring songs of the common folk, which have made him known and loved by more than 75,000,000 Americans, are being photographically illustrated for the motion picture screen. *Motion Picture Jewels* they will be distributed by American Cinema Association, thru arrangement with George Matthew Adams Service, Inc., which has been giving the Guest poems to the public for 10 years thru leading newspapers.

Chicago-Made Film Is Ready To Start

CHICAGO, Jan. 1.—Chicago patrons of Lubliner & Trinz's Congress Theater will be the first in the chain of the L. & T. houses to see the actual filming of *A Chicago Boy*, by J. J. Hess, to be made on the stage, starting next Monday. Already plans are under way to build the first set upon the Congress stage, and Director David Smith, as soon as the first members of the cast are assembled, will drill them in the preliminary scenes, which will be filmed before Congress patrons. Stuart Sproul, art expert and interior decorator of Lubliner & Trinz, is working on the sets, and V. E. Meadows has received a supply of cosmetics from Hollywood studios in preparation for making up the cast on the stage so that the public will get an insight into the various tricks used to make actors photographically perfect.

Geat and Reinhardt May Produce Spectacle in San Francisco

SAN FRANCISCO, Jan. 1.—The possibility of the production of a Geat-Reinhardt gigantic pageant spectacle at the Hearst Greek Theater, on the campus of the University of California, was gone over last Tuesday when Geat and Reinhardt visited the theater to test its acoustics and other theatrical qualities. It was the first time that Max Reinhardt had been in the structure, but Morris Geat had already inspected it a few days before and desired Reinhardt's idea of the feasibility of its use for a mammoth spectacle.

Assemblyman Frank A. Miller Resumes His Seat at Albany

ALBANY, N. Y., Jan. 1.—Assemblyman Frank A. Miller, theatrical booking agent, of Brooklyn, will again take his seat in the Assembly when the 150th annual session of the Legislature convenes next Monday. Assemblyman Miller has represented the 20th Assembly District in Kings County for the last five years. He has always been active in extending his efforts in behalf of all legislation affecting the theatrical and motion picture interests.

Ten Broadway Players Leave for Australia

NEW YORK, Jan. 3.—Ten Broadway players will leave here Thursday for Vancouver, B. C., and will sail from there January 12 for Sydney, Australia, where they will appear in *Sunny*, under the direction of Ernest Rolls, prominent London producer, who has recently been named director of a group of Australian theaters controlled by the Empire Theaters, Ltd. The players, all signed thru the Jenie Jacobs-Wille Edelman office here, are Robert Rhodes, the Randalls, Wyn Richmond, Van Lowe, Beatrice Kay, Fred Heider, Sedrick Frazer, Elsie Bird, and Maurice Diamond, who will also stage the dances for the production. Two other principals have been signed in England, and the chorus will be recruited in Australia.

Transportation arrangements from Vancouver will be completed by Miss Jacobs, who is now on the Coast. While in New York recently Rolls also obtained the Australian rights to *The Matinee Girl* and *The Gingham Girl*, to be produced later. The American players will also form the nucleus for these casts.

Robert Rhodes closed here Saturday in Earl Carroll's *Varieties*. Wyn Richmond has been appearing in *Oh, Please!*, and was formerly understudy to Marilyn Miller in *Sunny*.

Marks Brothers Expanding In Chicago Movie Field

CHICAGO, Jan. 1.—The new year found another firm, the Marks Brothers, importantly active in Chicago's de luxe cinema field. Pioneers in the city's movie enterprises, these men announce several magnificent new theaters to house lectures and presentations. They will open their \$4,000,000 Marbro Theater in March or early in April. It will seat 5,500 persons. Their Admiral, costing \$1,000,000, will be opened in about six weeks. The Araby, on the northwest side, will be another Marks Brothers' house. Besides the Granada, opened last September, this organization already operates the Orpheus, the Broadway Strand and the Embassy theaters.

American Theater May Be Rejuvenated By Survival of Fittest, Says Len G. Shaw

The lethargic state of the American theater, particularly in the regions known as the road, probably will be overcome in due time by the working out of the survival of the fittest rule, it is suggested by Len G. Shaw, dramatic editor of *The Detroit News*, in a discussion of the situation.

Commenting on the heavy list of casualties this season, both in New York and on the road, Shaw says that the surprising feature is not the large number of failures, but the unfamiliar names of the producers identified with them.

"There is no use," he says, "attempting to keep informed regarding these men who spring up over night and often pass from view just as quickly. A new crop of impresarios steps forth to take the place of those who suffered eclipse, and they in turn are succeeded by others. It used to be said that everyone was writing plays. Now it seems everyone is trying to produce them. One result of this mad scramble to become impresarios has been the presentation of the poorest lot of offerings in many seasons. Broadway is not pointing with pride to many of its dramatic doings. Most of those that withered during the try-out period were deserving of the fate dealt them.



ELENA NONEAK, who with her Musical Maids Orchestra recently opened a tour of the Lubliner & Trinz houses at the Belmont Theater, Chicago.

Teachers of Speech Meet in Chicago

CHICAGO, Jan. 1.—Under the head of *Dramatic Construction*, the National Association of Teachers of Speech, in 11th annual convention at the Palmer House, discussed various phases of the subject. John Dolman, Jr., University of Pennsylvania, presided.

Design and Construction of the Goodman Memorial Theater of the Chicago Art Institute was discussed by Ralph Millman, of the Howard Shaw Associates, architects. Eugene N. Frost, Northwestern University, read a paper on *Designing for the Stage*. Other subjects presented and discussed were *Harlequinading in North Carolina*, Elbet Rockwell, University of North Carolina; *A Shakespeare Tournament*, Harry G. Miller, Flint, Mich., and *The Play-Production Contest*, A. C. Clootling, Pennsylvania State College.

Petition for Sunday Movies

HUDSON, Mass., Jan. 1.—A petition bearing 1,500 names of employees of the Firestone Footwear Company has been presented by Clifford Reynolds, employment manager of the company, to the selectmen asking that a permit be granted the local theaters for Sunday night movies. The employees of the company want Sunday movies, but the managers of the two theaters are said to not favor the idea. A public hearing will be held soon to decide the question.

Kallett Acquires 2 More Houses

Auburn, N. Y., Operator Buys Young & Whitney Interests in Iilon, N. Y.

AUBURN, N. Y., Jan. 1.—Michael J. Kallett, head of the Kallett Theaters, Inc., of this city, has acquired two more houses by purchasing the interests of Young & Whitney, Inc., Iilon, N. Y., consisting of the Capitol and Temple theaters. The price paid for the purchase of the Capitol and lease of the Temple is reported as about \$350,000.

The Kallett concern, which has several Oneida business men among its directors, now controls 9 houses. Plans are under way to increase the holdings to 15 theaters this year.

Pittsburgh Theaters Reopen

PITTSBURGH, Jan. 1.—Pittsburgh's legitimate theaters reopened in full blast this week. *LeMaire's Affairs* came into the Nixon and was received with enthusiasm. *The Donovan Affair*, Owen Davis melodrama, did well at the Pitt, while Earl Carroll's sixth *Varieties* made a fair impression at the Alvin.

The Pitt will have William Hodge in *The Judge's Husband* next week, but the Alvin and Nixon will again be without legitimate attractions. Harry Lauder will occupy the Alvin and the film, *Beau Geste*, will hold forth at the Nixon.

Robert Larry's Entertainers were held over for another week at the Grand. They close tonight and Dave Harmon and his orchestra will be the next stage presentation at this movie house.

The Olympick had Jack Pitzer's Orchestra this week and will have the Levithan Orchestra next week.

Elsie Myerson's Orchestra and Dave Rubinoff will be on the stage at the Aldine.

The Al Smith Stock Company will present *Is Zat So?* as its bill next week.

Three Fitchburg Theaters Showing Sunday Movies

FITCHBURG, Mass., Jan. 1.—Fitchburg movie fans are delighted over the fact that the managers of three local theaters are putting on Sunday night benefit shows. The houses are Shear's, Cumings and Majestic. All have been doing a fine Sunday business. The clergymen, in times past outspoken against Sunday night movies, have not as yet voiced any protest. For several years the movie fans have journeyed to Leominster, Clinton and Worcester on Sunday nights in quest of amusement. Due to this fact the managers decided that they would keep the money in Fitchburg instead of seeing it go out of the city. As the movies do not start until the Sunday night services at the churches are over, the churchgoers who are also moviegoers have plenty of time in which to attend their respective churches.

14,700 See First 3 Showings Of "Miracle" in San Francisco

SAN FRANCISCO, Jan. 1.—The initial performance of *The Miracle*, given Monday evening at the Exposition Auditorium, was viewed by 4,700 spectators. The attendance at the second performance Tuesday evening was slightly in excess of 5,000, and Wednesday evening it was little under 5,000.

Some idea of the interest evinced in the spectacle may be judged by the fact that the total sale of seats on Monday afternoon, shortly before the first showing, was over \$140,000.

Sid Grauman and some prominent movie players came up from Hollywood to see the opening performance.

Oregon Business Men To Produce Moving Pictures

BEAVERTON, Ore., Jan. 1.—The business men of Beaverton have organized a screen club for the purpose of producing motion pictures in the premium studio. William Hoffman will produce the first four pictures. The officers of the club are N. G. Freeman, president; J. H. Stiles, vice-president; Frank Dietch, secretary-treasurer; Elmer Stipo, C. J. Stickney, J. W. Haynard and Dr. Curtis E. Mason, executive committee.

Pantages To Invade Montreal In Spite of the Loew Circuit

Canadian Interests of Famous Players Will Build 3,600-Seat House — Their Control of Local Loew Vaudeville Stand Has Prevented Pantages Move in Past

MONTREAL, Jan. 8.—The Pantages Circuit is to have a house here, a 3,600 seater, to be erected by the Canadian interests of the Famous Players organization, whose affiliations in this part of the Dominion are largely centered in the Nathanson enterprises. Invasion of Montreal is in spite of the Loew Circuit, whose operation of a vaudeville house here, controlled by Nathanson, has kept Pantages out.

Periodic plans and negotiations with Nathanson over a period of several years for the erection of a Pan. house have been abandoned on each occasion because of this situation. Nathanson owns the Pan. stands in Toronto and Hamilton, and is in opposition to Loew in the former. The situation there, however, is different in that Nathanson does not control Loew's Yonge Street Theater.

The Montreal house will be located on St. Catherine street, and will be called the Pantages. It will mark the fourth Canadian Famous house in this city. The others are Loew's, Palace and Capitol.

In view of the capacity of the new house, its policy will be bills on a full-week basis.

NEW YORK, Jan. 3.—Ed. G. Milne, representative here of the Pantages interests, declared he is not familiar with a deal for a house in Montreal, suggesting that its details and preliminaries doubtless had been handled direct by Alexander Pantages, as often is the case in such matters.

Milne confirmed information as to the ticklish situation in Montreal, which has kept Pantages out of the city on several occasions when plans were under way for the erection of a house by Nathanson, but stated it has always been the desire of Pantages to enter it.

Silvermans Lease Theater

CLEVELAND, Jan. 1.—The Silverman Brothers, of Altoona, have secured the lease on the Shaw-Hayden moving picture theater in East Cleveland for a term of 99 years. M. H. Horwitz has operated the building since its erection. The new owners will take possession January 1.

Plays Under Way

NEW YORK, Jan. 3.—Activities of legitimate productions now being put in readiness for eventual showing on Broadway are:

Garden Fruit (Shuberts) is playing this week in Cincinnati, the week of January 9 in Cleveland and the week of January 16 in Detroit. No date has been set for New York.

Rio Rita (Floranz Ziegfeld) playing at the Colonial Theater, Boston. Will move January 10 to Philadelphia.

Yours Truly (Gene Buck) playing in Detroit. Will move January 10 to Pittsburgh.

Lady Alone (L. Lawrence Weber), Alice Brady's new vehicle, will open January 16 at the Shubert-Bolsco Theater, Washington.

Maria Guerrero and Fernandez Diaz de Mendoza, in Spanish repertory (Walter O. Lindsay), open January 5 in New Orleans and will tour, reaching New York about May.

A Night in Spada (Shuberts) will open January 10 at the Majestic Theater, Brooklyn.

My Maryland (Shuberts) will open January 10 in Brooklyn and for the week of January 17 will be at the Shubert Theater, Newark.

Barry Your Hood (Jack Productions) opens out of town January 19 and will come in the week following.

Parade! (Neighborhood Playhouse) will open January 31 at the Neighborhood Playhouse.

China-Ling (Arthur Lyons and Walter Seabury) opens January 10 at Shubert's Palace Theater, Wilmington, and will play the week of January 16 in Washington.

Judy (John Henry Meares) opens January 10 at Werba's Brooklyn Theater.

Any Man's Woman (Michael Kellener) opens January 13 at Mamaroneck, N. Y.

From Home (A. L. Erlanger) opens January 10 in Philadelphia.

Sam Stramowitz (Anna Nichols) re-opens January 10 at Bridgeport and January 13 goes to Hartford prior to its New York showing.

75 Legitimate Theaters Closed Christmas Week

Seventy-five legitimate theaters, at a reasonable estimate, were closed during Christmas week, according to information compiled from reports received from all parts of the country. The figure is considered unusually high, especially in proportion to the number of legitimate playhouses now in operation, and the situation is accentuated by the fact that a great many of the theaters also were closed either the week before the holidays or the week after, with some remaining dark right thru the entire period.

Stamford Theater Books Two Films

STAMFORD, Conn., Jan. 1.—For the first time in several years the Stamford Theater, given over for the most part to legitimate tryouts, will exhibit two pictures this month, marking a departure from policy. *Acou Gesis* and *Ben-Hur* have been booked for January 13 to 15 and 20 to 22, respectively, by Mrs. Emily Wakeman Hartley, manager, who has been steadfastly opposed to taking on films between regular productions. Other definite bookings for the month are *It Is Love*, Martin Brown's play, which will be brought here by Phil Werner and Michael Goldreyer for January 7 and 8, and *The Spider*, down for January 28 and 29.

Burlesque "Battling Butler" Proves Flop in Stamford

STAMFORD, Conn., Jan. 1.—A last-minute substitution having been made following cancellation by *The Black Cockatoo*, the Hurtig & Seamon production of *Mr. Battling Butler*, with Benny Leonard, was offered Christmas Day at the Stamford Theater, a tryout before the scheduled New York opening for this week. The piece played to only fair houses. The show was called a "musical comedy". Top price was \$2, the usual burlesque prices go to only \$1 at the Stamford Theater. The production was a complete flop as far as this city was concerned. Leonard's training stunts and boxing were the only things worth while.



JESSE CLARK (fourth from the left in the front row), manager of the Temple and Keith's Palace Theater, Jacksonville, Fla., who last year brought delight and joy to the hearts of 3,000 poor children of Jacksonville by presenting them with a huge Christmas tree laden with presents of every description, again this year on Christmas morning at the Palace Theater repeated his act of generosity, and, together with his staff of assistants, acted as host to nearly 4,000 children of the needy. Good things to eat, toys and playthings, such as many of these children had never possessed before, were freely distributed. Santa Claus, in the person of "Doc" Prichard, an old-time dramatic actor, appeared upon the scene and passed out the gifts. A special feature of the Christmas party was the appearance of Jean Nedreau and his Hawaiian troupe, who furnished music, entertainment and bellyboos for the event. Nedreau brought his troupe all the way from Miami, without remuneration, especially for this event. Harold Ingram and the George White "Starlets" Girls, led by Sam Howard, also helped to put the affair over by singing and taking up funds on the street. Clark's assistants were Charlie Morrison, manager of the Imperial Theater (at right in front); Bill Kause, manager of the Empress; Newton Tree, manager of the Rialto; Wallace Treney, of the Rivalry (center); Leonard Steinberg, of the Southwestern Enterprises Co.; Harry B. Silvers, of the Temple (second from left), and other members of theater organizations.

Theater Association of Victoria Is Doing Good Work in Australia

News comes from Melbourne, Australia, that the Theater Association of Victoria, of which George O. Arnoldt is organizing secretary and honorary executive director, is doing good work for the community-theater movement in that country.

The organization is handicapped in that there are no metropolitan theaters available for performances at night, so it is necessary to give the productions at matinees. Funds derived from the ventures are divided between some worthy charity and the Theater Association of Victoria.

Among the recent offerings of the Theater Association was the Australian premiere of George Kelly's satirical comedy, *The Tarah-Boreers*, which met with a hearty reception. J. Mason Wood staged the play and played the part of Fred Ritter to a big response, while

Pauline Abrahams and Sylvia McNair shared the feminine honors. Other members of the company were Iska Ross, Louise Moorhead, Felix St. H. Jillicoe, Oliver Bainbridge, John Law, Robert Jarvis, Marjorie Youlton Jones, Warlock Langford and Bernice Osborne.

Arnoldt writes that he has received a great deal of helpful advice and co-operation from contemporaries in the States and that the workers in this branch of the theater in Australia feel there is a kindred spirit among them.

Another Australian premiere under the auspices of the Theater Association was *The Valiant*, a short play by Holworthy Hall and Robert Middlemass, followed by Ernest Denny's comedy, *Vanity*. Noel Coward's comedy, *The Young Idea*, was given its first Melbourne showing by this same organization.

Fargo Wants Some Drama

North Dakota City Has Few Theaters—Believed Stock Would Make Good

FARGO, N. D., Jan. 2.—While many cities thruout the country are complaining that they are becoming overseeded, Fargo is kicking because the opposite is the case. This city, with a population of 38,000 to draw from, has only one vaudeville house and two movies that are of any consequence. One man controls all these theaters.

There are two houses that are dark most of the time, the Orpheum and the Grand. Whenever a traveling show comes to town, it plays the Orpheum, usually to capacity. It is generally believed that if some enterprising manager were to take over one of these houses and install a permanent dramatic stock company, it would prove a money maker. Sioux Falls, a town of practically the same size, has two dramatic stock companies playing late releases, and it also has a vaudeville house and five movies, all doing fine business.

The people here are resorting to Little Theaters and other amusements to make up for the absence of regular dramatic entertainment.

Chaliapin III, Opera Off

ST. LOUIS, Jan. 1.—The performance of *The Barber of Seville*, with the great Russian basso, Feodor Chaliapin, singing the leading role, scheduled for last night at the Odeon Theater, was called off because Chaliapin is suffering from a serious cold. His appearance here is now scheduled for some time in February. Tho' no definite date has been set, he is expected here with his company after he completes engagements on the West Coast. Guy Goltzman, manager of the Chaliapin opera, says this is the first postponement in 16 years of opera producing in the Mound City. Advance sale for the New Year's Eve appearance was reported heavy.

Openings and Closings

January 3

The Brothers Karamazov, adapted from the Russian of Dostoevski by Jacques Copeau and Jean Cocteau, presented by the Theater Guild at the Guild Theater.

The Nightingale, operetta, by Guy Bolton and P. G. Wodehouse, with music by Armand Weescoy. Presented by the Shuberts at the Johnson Theater, starring Eleanor Painter and featuring Stanley Lupino, Ralph Errollo and Tom Wino.

Jacob's Dream, by Jacob Beer Hoffman, as the third and last offering of the Moacow Theater Hablman, presented by S. Hurok at the Mansfield Theater.

Paust, revival of Goethe's classic, presented by Edyth Totten at the Edyth Totten Theater.

January 4

The Lace Petticoat, musical show, with a book by Stuart St. Clair. Lyrics by Howard Johnson and music by Emil Gorstonburger. Presented by Carle Carlton at the Forrest Theater, featuring Vivian Hart and Tom Burke.

Ballyhoo, by Kate Horton, presented by Russell Jannoy at the 49th Street Theater.

Earl Carroll Vanities, sixth edition, presented by Earl Carroll at the Earl Carroll Theater.

January 5

Junk, by Edwin B. Shelf, presented by Sheagren & Vroom at the Garrick Theater, featuring Sydney Greenstreet and Emma Dunn.

Week of January 10

The Arabian Nightmare (Clarke Painter) at the Cort Theater.

Mrs. Pliske in Ghosts (Patterson McNutt-Charles Coburn) at the Munsfield Theater.

Tommy (George C. Tyler) at the Galaxy Theater.

Piggys, produced by William B. Friedlander at Chamin Royale.

Closings Saturday night, January 1, included *Seed of the Brute*, *Loose Ankles*, the fifth edition of *Vanities*, *The Judge's Husband*, the *Comedie Francaise* and the French Opera Comique.

Scheduled to depart at the end of this week are the Hablma troupe and *On Approval*. *The Little Spitzire* will either close or be moved to another house.

CHARLES HOPKINS

Beginning Wednesday Evening, December 29, 1926

THE DEVIL IN THE CHEESE

A play by Tom Cushman. Settings by Norman Al Geddes. Presented and staged by Charles Hopkins.
Fredric March, Dwight Frye, Robert McWade, Catherine Calhoun Doucet, Linda Watkins, George Haddock, Earl McDonald, Brandon Peters, etc.

Those who have been burning with curiosity all summer and all fall at the electric sign so prematurely lighted in front of the tiny Charles Hopkins Theater may now satisfy themselves as to what The Devil in the Cheese means. But they should not delay too long, for the run will not last as long as did the over-extended rehearsals unless, of course, Hopkins sees fit to continue his extravagance. Unfortunately the result does not justify the rumored necessary preparation, many changes to find the right cast and the drawn-out schooling desired effect. Nor is the much heralded, despite efforts of secrecy, smoke screen that was the latest cause of postponement of the premiere seems anything particularly remarkable or in fact even worth the reported trouble.

As to the mystifying title, it seems there is an old Italian saying that translated runs in some such way as "Beware of excess in Parmesan cheese lest you become the slave of its Devil." Robert McWade, with less dexterity than is his wont, shouts his way thru the role of an American archaeologist who digs up a piece of cheese several thousand years old and eats it as the playwright's not bad method of releasing a genie god to aid him in satiric fantasy. But the trouble that satire is hardly caustic or important enough. The archaeologist is a competent innards of his flapper daughter's breakfast brain. Such a development could be meaty for a Connelly, Kaufman, Dos Passos or Lawson. But Cushman's expressionism is merely of childish innocence, and for all that it is light amusing and gay, it is not particularly amusing.

Linda Watkins, rather overdoing a Helen Chandler sort of wistful sweetness, is the love-lorn daughter, and Frederic March is her cause, quite justifiably and with credit to his playing as well as to his appearance. Catherine Calhoun Doucet is execrably funny as a Diotima like mother, reading with humorous understanding the best comedy lines in the play. A butler, involved with the family to the old Greco-Roman monastery ruins, gives George Haddock another opportunity at the type of part in which he is a past master. And Bela Lugosi is imposing as the monk character, with good assistance from Earl McDonald. Dwight Frye's performance as attending physician and rejected suitor is something unaccountable, perhaps unavoidable with the way it is written, and Brandon Peters reads well enough the role of the little god Min. So long disputed in the casting for no apparent reason, but makes himself objectionable with a perpetual and too empty smile.

The undistinguishable individuals of the large ensemble do their bits satisfactorily and special admiration must be expressed for the beauty of the two young ladies who played the pair of nuns. While on the subject of beauty the great monastery setting by Norman Al Geddes is one of the most magnificent stage pictures in town.

Hopkins is credited on the program with having staged the production himself, but it is said that a certain Redpath Manhattan director did the actual work, so, he was not the right man to choose for the job. It calls for a peculiar type of director. Lacking that, worse still the staging lacks all imagination and is generally a mess with the players wandering all over the place. But perhaps the cast has become confused with the overrehearsing.

The Devil in the Cheese is by no means a total loss unless it be financially so, for it is mildly amusing, and, most of all, it is a start in an encouraging direction by Tom Cushman, heretofore concerned with Thank You and Blood and Land dramatization. May he try on this tack again. GORDON M. LELAND.

THE NEW PLAYS ON BROADWAY

LYCEUM

WHAT NEVER DIES

A comedy by Alexander Engel, translated by Ernest Boyd. Settings by Joseph Wickes. Given by Henri Besset. Presented and staged by David Belasco, starring E. H. Sothern and featuring Haldee Wright.
Rosina Von Dolleador, Haldee Wright, Tiburtius, Her Son, Ernest Johnston, Her Grandsons, Ernest Johnston, Dorothea, Wife of Benedict, Hilda Spong Aggle, Her Daughters, Katherine B. Standing, Edith, Aggie's Little Girl, Rose Farrell, Hugo Odrasky, Frances Bendtsen, Flammetta, Rosalinde Fuller, Elena, Flammetta's Little Girl, Eleanor Shaw, Lucil Bartoli, Guido Nadso, Cesare Tomaselli, Campbell Sullivan, Albert G. Andrews, Annie Governess, Margaret Knapp, Walter Nina, Betty Brenska, Pietro, Santos Ortega, Elena's Governess, Myrrha Alimbra, Bertha, Clara Cubitt, The First Act is Laid on the Dolleador Estate, Near Vienna. The Second and Third in the Villa of Tiburtius, Near Rome.

A perfectly preposterous, typically continental farce serves to bring back E. H. Sothern. Better still, it provides one of those deplorably seldom opportunities of seeing that almost indisputably finest of all character actresses, Haldee Wright, who is so infrequently induced to come over from London for a Passing of the Third Floor Back or a Will Shakespeare. It took less to induce her this time, for What Never Dies is pretty much of a trifle.

She is gorgeous, however, in her role of the lavender and lace dowager, who is supreme in the largest family that has possibly ever been crowded into one cast. With the most delicate sensibility and a deliberate speech of just the right note in every word, she maintains the imperious dignity of her cameo and at the same time finds the delightful humors that fit in with the giddy spirit of the farce. While her 85-year-old grande dame is only a supporting role to the 66-year-old son, Tiburtius, played by Sothern, Miss Wright's performance wins the stellar position as it has in her past appearances, when she has invariably walked off with the show.

The story deals somewhat clumsily with ludicrous relationships. Tiburtius himself has two sons, both over 40, one married and already a grandfather of a four-year-old, to which Miss Wright's Rosina would be a great-great-grandmother. But Tiburtius, much to his family's consternation, is by no means thru with the joys of life. Secretly he has a beautiful and youthful Flammetta hidden away in a villa in Rome. Moreover, together they also have a four-year-old. Which makes this infant just what to the other grandchild—well, anyway, a stage situation not to be taken too seriously. Such stuff, such a part as the wayward Tiburtius, does not exactly become the Shakespearean-draped Sothern, altho some of his present capering is not far removed from his Petruccio in The Taming of the Shrew. In more respects than one his formal style of acting does not lend easily to farce nor to slushy sentimentalities. That he plays the present role as well as he does is a tribute to his fluidity at this late point in his career, but it is none the less irrelevant, not to say irrelevant, to the place he occupies in the theater.

As Tiburtius' 40-odd-year-old sons Moffat Johnston and Ernest Cosart have a difficult and a fat part, respectively. The former is hampered with a Smith Brothers' beard and frock coat, to say nothing of a smug and captious character, and, considering, he does very well with it all. Cosart, on the other hand, has some of the scarce gems of the piece in his assignment. Altho most anyone could get over in the part, he gets the very fullest value out of it and adds considerably to the amusement by personal business and characterization. Just his way of wearing his hat is a provocation of mirth.

Rosalinde Fuller is a radiant Flammetta, ingenue Italian sweetheart of the prodigal father. Her performance has gained a naturalness and a restraint in technique. Hilda Spong, Carolyn Ferriday, Katherine B. Standing and the little misses, Rose Farrell and Eleanor Shaw, complete the members of the unusually healthy family tree with individual credit, while France Bendtsen is amusing

as a young sapling about to be grafted to it. Guido Nadso and Campbell Sullivan, as the couple of philandering friends at the villa in Rome, are briefly pleasing and persuasive.

The family, being large, so is the servant question. As nurse, butler and whatnot Albert G. Andrews, Margaret Knapp Waller, Betty Brenska, Santos Ortega, Myrrha Alimbra and Clara Cubitt do the necessary duties quietly and form a part of the inevitable Belasco atmosphere, which, incidentally, rather protrudes unduly at times in the production of this play. The direction otherwise is as faultless as usual, and the settings are of the best from Joseph Wickes' brush. But if What Never Dies elicits for even a fair run it will be because of Haldee Wright's performance and the drawing power of E. H. Sothern's name. GORDON M. LELAND.

NEW AMSTERDAM

BETSY

Musical show, with dialog by Irving Caesar and David Freedman. Staged and revised by William Anthony McGuire. Lyrics by Lorenz Hart. Music by Richard Rodgers. Produced and directed by Irving Berlin. Production staged by Sammy Lee, under the personal direction of Florenz Ziegfeld. Costumes designed by Charles LeMaire and executed by the Brooks Costume Company. Staged by Frances, Schneider-Anderson, Millicent Gleason and James Costume Company. Settings by Joseph Urban, E. W. Bergman Studio and Gate & Morance. Presented by Florenz Ziegfeld, featuring Belle Baker.
Stonewall Moskowitz, a Social Luminary, Mama Kitzel, Pauline Hoffman, Her Sons: Louis, a Tailor, Jimmy Hunsby, Joseph, a Barber, Ralph Whitehead, Ned, a Chef, Dan Healy, Her Daughters: Betsy, Belle Baker, Ruth, Bobby Perkins, Archie, a Pigeon Flyer, Alka Kearns, Winnie Hill, Rich, But Look's Sweetheart, Madeline Cameron, Flora Dale, Rich, But Joe's Sweetheart, Evely Law, May Meadow, Rich, But Ned's Sweetheart, Tom Maguire, a Vendeville Agent, Ed Hickey, Dan Kelly, Jack White, Tex Brown, Phil Ryley, Mrs. Brown, Vanita La Nier, Berah Minnevitich and His Harmonica Symphony Orchestra.

Ladies of the Ensemble: SHOW GIRLS—Jean Yoder, Blanche Satebel, Gertrude Walker, Gertrude McMahon, Claire Joyce, Molly Green, Gloria Bezer, Ima Berlin, Ethel Allen, Helene Ganger, Bella Harrison, Mimi, Doris Powell and Virginia Hawkins. DANCERS—Lili Kimari, Allice Drange, Dorothy Patterson, Caryl Bergman, Jean Moore, Clara Blackth, Lillian O'Jala, Katharine Wall, Olga Carral, Dorothy Day, Margaret Shub, Suzanne Conroy, Betty Gurl, Mickey Silden, Alan Boyce, Ann Wood, Marie Halley, Beatrice Wilson, Mary Iwain, Dorothy May, Viola Roles, Riffles Covert, Anita Inghin, Franz Hamlin, Pauline Bartlett and Nellie Mayer. Gentlemen of the Ensemble: Harold Ettus, Milton Halfon, Frank Cullen, Lester New, Charles De Meyers, Bernard Hammer, Jay Lagasse, Ross Burly, George Murray, Edward Mackey, Jack Talbot and Neil Collins.

ACT I—Scene 1: The Roof of an East Side Settlement. Scene 2: A Fire Escape Outside the Kitzel Flat. Scene 3: Fireman's Department of Vanishing Circuit. Scene 4: Outside Louis Kitzel's Clothing Store. Scene 5: Louis Kitzel's Clothing Store. Scene 6: A Square on the Lower East Side of New York. (All Scenes of Act I Painted by Gates & Morance.) ACT II—Scene 1: The Kitzel Restaurant on the Beach at Coney Island. (Scene Painted by Bergman Studios.) Scene II—Outside the Gardens of the Saskatchewan Country Club. (Scene Painted by Bergman Studios.) Scene 3: The Club Gardens. (Scene Painted by Joseph Urban.)

Florenz Ziegfeld is mainly concerned these days with getting ready for the forthcoming opening of his new theater up on Sixth Avenue and it would be no more than natural if he had perhaps neglected Betsy for Rio Rita, his other show that is currently holding Boston in raptures while awaiting the completion of the new playhouse here for Zieggy's grandest premiere and proudest evening of his career.

The very much jumbled and undistinguished musical comedy at the New Amsterdam would point that this discrimination was so. However, the producer will soon be back from the Hub and no one knows better than he how to build up a weak show into a real entertainment.

With the merest excuse of a book to hold it together, Betsy is more reviv

than musical comedy and therefore there is no serious obstacle to hinder improvement. Respotting and better use of talent is all that is needed. Certainly the material is all there, unless it be a scarcity of song hits.

Belle Baker is cast as an East Side Jewish girl for whom her three brothers are trying to find a husband. In the process she has plenty of opportunity to sing maternally about the kiddies, the birds, the sky and the world in general. Most of her numbers are old familiar from the two-a-day. Koikers and Hart haven't been able to fit her blue ballad talents apparently, the Irving Berlin has contributed a number, titled Blue Skies, that promises to be popular before she has sung it very long.

Jimmy Hussey, as one of the Yiddisher brothers, gets a big laugh whenever he has half an opportunity and is assuredly one of the points to be expanded. So is Al Shean, who is now submerged except for a few seconds here and there that he makes lively with his characterization of Stonewall Moskowitz, social luminary. Alka Kearns gets more of a chance and proves worthy of keeping it with his always pleasing personality, singing and dancing.

Robby Perkins, Evelyn Law, Madeline Cameron and Barbara Newberry form a most attractive quartet for the leading of a majority of the musical numbers and the provision of the love interest. Each scores more than once with specialties, but these bits could be pointed to a higher light with benefit to the general sentimental. Miss Perkins has the most important role of the four and carries it mainly by her flapperish attractiveness, tho she displays an increasing ability in song and dance since her recent debut in the Garrick Gaities. Of the others Miss Cameron gets the best break with her Bugle Blow and Shuffle numbers, both of which make a hit.

The one act that stops the show cold, however, is Borrah Minnevitich and his harmonica symphony orchestra, a group of urchins that have been trained to a perfection of music that is almost unbelievable in a mouth organ. Ralph Whitehead, Dan Healy, Pauline Hoffman, Ed Hickey, Jack White, Phil Ryley and Vanita La Nier also add to the merriment when opportunity affords and a typical Ziegfeld chorus of charmers in typical Sammy Lee dances are very much the rest of the show. In fact, the impression one carries away from the New Amsterdam is of hordes of pretty girls, of Charles LeMaire's perfectly exquisite costuming and of several particularly colorful settings. GORDON M. LELAND.

German Film Shows Spiders Spinning Web and Killing Flies

WASHINGTON, D. C., Jan. 3.—The Department of Commerce announces that the most unusual film drama ever photographed has been completed by Dr. Walter Schulz, chief of the Biological Division at the Universum Film Company, of Germany, in which a spider spinning its web and then killing flies which have become enmeshed in its silken handiwork is clearly depicted.

Dr. Schulz says spiders are camera shy and it was only after nearly a hundred attempts that a camera caught it.



ENID L. PARSONS, who toured with the Ziegfeld "Follies" last season and is now a member of the singing and dancing ensemble in "L'Amie's Affairs".



Vaudeville

Conducted by M. H. SHAPIRO—Communications to 1560 Broadway, New York



K.A.'s Hippodrome, Cleveland, Trying Out "Paul Ash" Policy

First Vaudeville House To Adopt This System—Engages Royal Peacock Orchestra and George E. Mack as Master of Ceremonies To Augment Bills

CLEVELAND, Jan. 3.—A "Paul Ash" type of entertainment, for which Ash, at the Oriental, Chicago, broke a new trail that many theaters throught the country are following, is inaugurated as an innovation this week at the Hippodrome. Keith-Albee house playing vaudeville booked out of the Chicago office. Myron Schultz and his Royal Peacock Orchestra of 12 master of ceremonies, were engaged to carry out the "Ash" policy, and will appear at the Hippodrome indefinitely, augmenting the regular vaudeville shows, which will continue. They opened yesterday.

The Hippodrome is devoted to a pop-poly of three shows daily, on a split-week basis. The "Ash" policy artists engaged for the house will change their programs on a similar basis and cooperate with the vaudeville acts toward the sponsoring of a program of unusual divertissement.

William Raynor, manager of the Hippodrome, announces that he will give his patrons the biggest amusement value at no advance in prices that has ever been obtained at any Cleveland house.

The Royal Peacock Orchestra, an entertaining combination, comes here from a 12 weeks' run in Louisville and an extended stay in Detroit and other cities. Mack is best known as former member of the big-time vaudeville team of Harris and Mack. He is known as an "ad lib." comedian, and in appearing as master of ceremonies at other houses has proved himself a good business builder.

The Hippodrome marks the first Cleveland house to adopt presentation policies to try out the "Paul Ash" system of entertainment. The Allen, Loew's de luxe picture house, is the only other important theater here playing stage attractions. This house recently tried out successfully the plan of playing artists on an extended basis.

Buffalo Houses Merge Shows For New Year's Eve Program

BUFFALO, Jan. 1.—Following his annual New Year's Eve custom, Michael Shea again merged the shows playing at his Buffalo houses into one gigantic program which played to overflow crowds at Shea's Buffalo Theater. From Shea's Hippodrome Theater came five acts of Keith-Albee vaudeville headed by Charles Withers and Geacle Deagon, assisted by Charlie Cannafax. Others were Duncan's Colles, Edith and Violet Walsh, Joe Rome and Lou Gani, and Herman and Juan Reyes. From Shea's Buffalo Theater were the John Murray Anderson-Publick Revue, *The Book of Dreams*; Riviera Sextet, Francis De Muth and George Lloyd and Gloria.

Vera Gordon in Sketch Booked for Orpheum Tour

NEW YORK, Jan. 3.—Vera Gordon, Jewish character actress of the screen, whose last film was *Private Izzy Murphy*, has been booked to play the big houses of the Orpheum Circuit, opening January 13 at the Palace, Chicago, in her sketch vehicle, *Her Triumph*, by Edgar Allen Wolf. Miss Gordon recently broke in the sketch in K.A.

Lillian Uttells Makes Debut As Producer With Comedy Act

NEW YORK, Jan. 3.—Lillian Uttells is producing and will probably play one of the leads in *Clothes Makes the Man*, a comedy sketch from the pen of Jack Lask. The piece is now in rehearsal with Mel Tyler, Mimi Rose and Nanon Welch, all engaged thru Dorothy Phillips. It will have a showing soon under the direction of the M. S. Bentham office.

Markus Adds Houses In Spite of Holidays

NEW YORK, Jan. 1.—The holiday slump in theatricals has not stopped Filly Markus from closing deals with a group of theaters in the East, several of them new houses, whereby he will book the vaudeville and presentation attractions required under the adopted policies in the respective stands.

The houses and their policies are the Daly Theater, Southern boulevard and Tremont avenue, the Bronx, a presentation attraction on each half; the Strand, Husbrouck Heights, N. J., also presentations but on the last half only; the Jersey, Morristown, N. J., former Publick picture house, five acts on a split week; the Canoso, Jersey City, five acts on a split, and the Bronx Plaza, at 183d street and Third avenue, New York, five acts on Saturdays and Sundays. Markus started booking the new houses this week.

The additions, because of the fact some of the houses are new and others have played pictures only previously, mark another indication of the trend for stago entertainment stimulated by a growth in keenness of competition, responsible in part by the popularity of picture-theater presentations, a field that Markus is invading on a larger scale than anyone else in the independent field.

Franklyn Ardell Opens Act For Limited Orpheum Tour

NEW YORK, Jan. 3.—Franklyn Ardell, who cut his sketch, *The Man From Miami*, to two people, has been signed by the Orpheum Circuit for a limited engagement, starting this week in Denver. The opening marks one of the first at this Western point.

Harvey Thomas in N. Y.

NEW YORK, Jan. 3.—Harvey Thomas, head of the Harvey Thomas Stage School and Theatrical Agency, of Chicago, reached here last week on a combined business and pleasure visit. He called at *The Billboard* office to pay his respects several days ago. He expects to return to Chicago before the end of the week.

Alex Gerber Insures His Vaude. Acts

NEW YORK, Jan. 1.—Novel insurance has been taken out by Alex Gerber, big-time vaudeville producer, to protect all his acts against loss by fire, theft or other damage while in transit or during engagements at theaters. He announced this week. The "floating" insurance is similar to that carried by legitimate producers for plays and musical comedies representing heavy investments.

Because practically all of his acts, mostly flashes carrying expensive scenery and costumes, represent investments of from \$2,500 to \$7,500, Gerber stated he believes the insurance he has obtained, the expensive, is well worth the cost and thinks other producers of big acts will follow his lead.

Gerber secured his insurance from a



F. F. PROCTOR, head of the Proctor Enterprises, whose newest house, the new \$1,500,000 Proctor Theater, in Schenectady, opened last Monday night with more than 7,100 paid admissions for the first day. This marks the 14th addition to the Proctor chain. A new house in New York, which will be ready for opening soon, will increase it by another link.

Vaudeville To Reopen Queen, Wilmington, Del.

WILMINGTON, Del., Jan. 1.—The Stanley Company of America is to reopen the Queen Theater as a vaudeville house. It will play three shows daily and four on Saturdays and Sundays, using five acts, augmented by pictures. An orchestra under the leadership of Herbert Fritsche, of Philadelphia, has been engaged.

Stanley also operates and books attractions into the Alhine Theater here, a de luxe picture house.

Gene Tunney's Pan. Tour Begins in Minneapolis Jan. 15

MINNEAPOLIS, Minn., Jan. 3.—Gene Tunney, heavyweight sistic champ, will appear here at the local Pantages Theater the week of January 15, which marks the beginning of his tour in Pan. houses, tentatively set at around eight weeks. These will include the Northwest, West Coast and Salt Lake City houses. Further time may be allotted upon completion of these dates.

This week Tunney is nearing his end of a limited Loew engagement, playing the de luxe picture house, Loew's State, in St. Louis.

local company writing practically every type of policy. Among some of his acts and the insurance carried are *Three Twins*, \$2,500; *Co-Eds' Revue*, \$2,500; *High Jinks*, \$2,500; *Jolly Jesters*, \$2,500; *Tommy Topics*, \$3,000; *Society Scandals*, \$2,500; *East Side, West Side*, \$3,000; *Gerber's Collier*, \$7,500; *Sisters' Jesters*, \$3,000; *Welder*, *Sisters' Revue*, \$5,000; *Pillard & Hiller Revue*, \$5,000, and *Morning Glories*, \$2,500.

Gerber pointed out that it has been his experience that it is a difficult matter to recover damages to an act's equipment from theaters, express men or railroads, and that the latter will pay about \$300 for a lost or damaged trunk no matter what it contains. Further recovery is seldom made, he stated.

Interest Renewed To Organize Vaude.

Producers Discussing Movement Say Need Was Never So Urgent—Task Difficult

NEW YORK, Jan. 1.—New interest has been stirred in vaudeville ranks for the formation of an organization of producers, now looked upon as a dire necessity for the protection of those engaged in this precarious end of the industry. Several of the larger producers who desire their names withheld pending more concrete plans advance various reasons for the necessity now more than ever before of an organization of producers along the same lines as the legit. managers' organization and others for the general protection of branches of the business.

Those heading the movement declare an organization is needed to co-operate with the booking offices and among themselves. One leading producer pointed out that an organization similar to the Songwriters that was started several years would be ideal for the producers of acts. Under the plan a meeting or luncheon would be held periodically, at which a circuit executive or vaudeville booker would be the guest of honor. Conditions, demands and other matters of interest would be discussed for the general welfare of both producer and circuit, probably serving to save the former the loss of heavy investments.

As vaudeville is now the producers go along on their own hook, frequently putting thousands of dollars into an act that was not wanted in the first place by the circuits because of demand changes. This has been common this season among some of the best recognized big-time producers.

It is not thought that the leading vaudeville circuits would resist or discourage a move for a producers' organization, realizing the benefit they would derive.

The admission is made by protagonists of the movement that it is difficult to organize vaudeville producers, but it is believed those leading the field will readily support it when it is further under way. At the Friars' Club and other places where producers of vaudeville congregate they are being felt out on the plan.

The feeling is more general now than in the past, because of keener competition, for the pressing need of a producers' organization. Too much money has been lost in bad investments, and the field, including the agents booking acts, has witnessed many failures during the past season. With the advent of picture-house presentations now producers and new agents have sprung up everywhere, only to meet with disastrous results in many cases. A number of these independent producers, not familiar with the producing business, have incurred conditions for the others by selling acts of eight or nine people for \$400 and \$500, and, as producers point out, make it hard for the artist.

With an organization, which would not be confined to the big producers only, a basis of production and booking could be worked out for the general good of all and advice of a valuable character would be available to those needing it.

Another feature of a producers' organization looked upon as beneficial to both members and circuits would be an expose or "blacklist" of artists, producers, agents, scenery designers and others involved in vaudeville production who to some producer or other have proved themselves irresponsible. Thousands of dollars every season are lost from this cause alone. Artists are frequently engaged on whom a large investment depends and then break contracts or skip the act, causing loss to the producer.

B. S. Moss Erecting New N. Y. Theater

Located in Inwood Section and Will Seat 3,000—Vaudeville and Films Will Be Policy

NEW YORK, Jan. 1.—B. S. Moss, who is running P. F. Proctor and the Keith-Albee Circuit, with which both are affiliated, a fast race in the building of new houses, announces that plans have been completed and approved for the construction of the Mercedes Theater at 27th street and Broadway, which will be added to his chain early next fall. The Emerdyke Realty Company, of which Moss is president, is the builder and Eugene De Rosa architect.

The Mercedes will seat 3,000 and embody the very latest in theater construction, setting a new standard. It is pronounced, in point of luxury, beauty and comfort. The house will play Keith-Albee exchange, and first-run pictures. Decision as to whether the shows will be on a weekly or shift-week basis has not yet been reached.

The new Mercedes will extend the Moss chain of houses from Long Island to New York. Moss has confined his recent theater building to the former, where he now has a strong foothold.

Beacham Theater, Orlando, Is Promoting Goodwill

ORLANDO, Fla., Jan. 1.—The Beacham Theater is playing a series of children's matinees at 10 o'clock Saturday mornings in co-operation with the Department of Public Recreation and is making the theater each week.

The Saturday before Christmas Manager Frank Burns put on a Christmas tree with a present for each child and every boy and girl was told to bring a toy for some poor child, either a new toy or one they were tired of. This is the fourth year this event has been put on and this year there was a tremendous pile of toys distributed to the poor children as a result of the plan.

The Beacham Theater is making friends for itself and rendering worth-while community service in this city.

Manager Burns also staged a real Christmas party for the Keith vaudeville acts playing his theater. Gifts were presented to each one on the bill by Burns and State Supervisor Harry Vincent.

Orlando gets only one day of Keith-Albee vaudeville each week, the acts playing here three shows on Saturday.

Publicity Offices Move: K.-A. and Loew Need Space

NEW YORK, Dec. 30.—The Special Promotion Bureau of the Keith-Albee Circuit has again moved its quarters at 1860 Broadway and is now located on the eighth floor of the building, where the national publicity for the circuit is handled.

The Loew Circuit's publicity department is also about to move, the present offices on the eighth floor of the Loew State building being too close. It is expected that all of the Loew publicity offices for vaudeville houses will be consolidated on one floor in the Loew Annex at 46th street.

Ernest Pollock Producing New Offering by Himself

NEW YORK, Jan. 3.—Ernest Pollock, well-known legitimate actor and stage manager, who entered vaudeville last season in Harry Holman's act, *Bull-Doxy*, which he played on the Paul T. Dine, has produced a new offering, written by himself, and entitled *Sweet William*. It is a harmony singing, dancing and talking act, with a supporting cast including Donald Joy, Ethel Raye and Ida Lee. It is laid in a special setting. Pollock will open the act some time this week, according to plans.

Act Cancels Engagements Due to Partner's Illness

NEW YORK, Jan. 1.—Burns and McAtyre, appearing over the Loew Circuit to their comedy and singing offerings, under the direction of Davis & Newhoff, were compelled to cancel next week their Orpheum and Hoboken engagements, due to the sudden illness of Miss Burns. Following a short rest the team will pick up their route at Hoboken.

Christmas Publicity Stunt Helps Stanley Theaters

PHILADELPHIA, Dec. 31.—One of the outstanding features of Christmas week here was the appearance of beautiful store-window cards. In the form of a cut-out Santa Claus in beautiful colors, and were issued by the Stanley Company of America. They read, "Shop early and go to (name of whatever Stanley theater was featured on the card)."

The tie-up with the merchants was perfect and cards were placed in windows that had never carried a card before. The beauty of the cards and the sentiment expressed made merchants eager to place them in their windows. Children were attracted by the Santa Claus pictures, and the card was so designed that it would fit into almost any display scheme without clashing with the merchandise. The results to the theaters passed all expectations.

Linder Adds 4 Houses To His Booking List

NEW YORK, Jan. 3.—Jack Linder has added several houses to his booking list, principal among them the Chelsea Theater, which inaugurated a bill of six acts yesterday to be played Sundays only. The house plays stock during the week.

Other new houses for the Linder books are the Bellairs Theater, Bellairs, L. I., four acts on the second half; the Park Theater, South Ozone Park, L. I., same policy, and the Edwards, Southampton, L. I., five attractions on Mondays and Tuesdays and the same number on Fridays and Saturdays.

William Morris Acts Booked on Loew Time

NEW YORK, Jan. 3.—John Hyde, of the William Morris office, booked *Show Life*, "a synopsed revue", by I. B. Hamp, and Eddie Janis and Rena Choplow on the Loew Time last week. *Show Life*, which has a cast comprising Larry Clifford, J. Warren Lawlor, Mary D. Howard, Dorothy Winters and Eddie Davis, opened December 30 at the Lincoln Square Theater. Janis and Choplow are playing this week at the Orpheum Theater, Boston.

Gordon Wrighter Receives Christmas Gift From Acts

The artists on the Anniversary Week and Christmas bill at Poli's Palace, Springfield, Mass., after a Christmas tree party and supper on the stage, presented Manager Gordon Wrighter with a gold and silver cigarette case inscribed "To Gordon (Rawhide) Wrighter From the Christmas Bill." The bill consisted of Valdo, Meers, Valdo; Mame Riato, Glenn and Hart, Medley and Dupres, Alexandria and Gang and Lane Dancing Carnival.

Chicago Vaudeville Activities

CHICAGO, Dec. 30.—The Harvey Sisters, adagio and whirlwind dancers, who have recently been doing their act in vaudeville thru the Northwest, are permanently located in Chicago.

The Windsor Theater, a L. & T. house, had an attractive feature first half last week when 14 choristers sang popular numbers, with one duet and two solo numbers. Splendid training evidenced from splendid tempo and harmony. Neatly attired in white suits. The boys are from La Grange, a Chicago suburb. Jean Granville, former prima donna with the Lester Company, underwent an operation last week and is now convalescing.

Axel Christensen had three club dates for New Year's and is busy with his rag-time piano stunt in leading Chicago clubs.

Homer Lind is reorganizing his revue, which is now in the Midwest, after having played for some time in the East.

Billy Gross and Company are credited with success on the Western tour of the Western Vaudeville Managers' Association. The act is getting splendid notices.

Tommy Swift and His Girl Friend have changed the act recently at the Majestic to his former vehicle, *Gum Drops*, and is credited with doing well in smaller cities where he has not previously appeared.

Union Tangle With K.-A. in Louisville

Local Puts on 5 Men at National, Paying Salaries of 3 Under Protest

NEW YORK, Jan. 1.—J. J. Murdoch, general manager of the Keith-Albee Circuit, and Harry Sherman, assistant president of the International Alliance of Theatrical Stage Employees, are attempting to settle a dispute that has arisen in Louisville concerning the number of stagehands necessary at local Keith-Albee houses.

On its own initiative the Louisville operators' local put on a maintenance man at the Mary Anderson Theater, and when the National, which plays K.-A. vaudeville, changed its policy the local demanded five men be engaged for backstage. The local manager resisted, agreeing to hire only two men to handle the attractions. Instead the local put on the five men and in paying the salaries of three under protest pending a settlement of the controversy, in which it has asked the aid of the International Alliance.

Sherman is confident the matter will be settled at an early date satisfactorily to both sides. Owing to the illness of Mr. Murdoch plans for a get-together with Sherman this week had to be canceled.

Loew Layoff Cut Down In Evansville Jump

EVANSVILLE, Ind., Jan. 3.—A four-day layoff in the Loew Southern road show route between the stands located here and Milwaukee will be reduced to two days when the Tivoli Theater, Richmond, will inaugurate a Saturday and Sunday Loew-booked vaudeville policy, beginning January 8. At present the only gap in the road show route is caused by the Victory Theater here playing vaudeville Sunday to Wednesday inclusive. The Miller Theater, Milwaukee, which opens its shows the following Monday, is the next stand.

With the Saturday and Sunday layoff bridged by the Tivoli's new policy, there will be left but two days, Thursday and Friday. It is said that Loew officials are making a survey of this territory in order that the ten-week route will be composed of solid stands before the end of the current season.

"Secrets of 1926" in N. Y.

NEW YORK, Dec. 30.—Davis & Newhoff's *Secrets of 1926*, with the "Four Troubadours," has completed a tour of the Loew Southern Time and is now filling in a few dates around New York, preparatory to going out again on one of the intermediate circuits. The featured members mentioned above, consisting of a musical and singing quartet, were warmly received throughout the Southern Time booking.

K.-A. Executives Honor Mary and Florence Nash

NEW YORK, Jan. 2.—The entire executive staff of the Keith-Albee Circuit attended in a body today the matinee at the Palace Theater as a tribute to Mary and Florence Nash, the legit stars, who are this week appearing in Edgar Allan Woolf's play, *Fate's Messenger*. The late Philip Nash, father of the pair, was an aid to B. F. Keith for more than a generation. Memorial services were held yearly in his honor under the auspices of the circuit's officials. The Nash girls began their stage careers in vaudeville.

Vaude. Writer Orders Show Production Trend

NEW YORK, Jan. 1.—Billy K. Wells, well-known author, recently completed six vaudeville acts and is now at work on two vehicles for teams under the direction of Sam Burwitz.

Bevan, Flint and Company, having played a break-in independent engagement in their *Love Mates* offering, opened a tour of the Orpheum Circuit this week at Youngstown under the direction of Charlie Allen.

Nashville Night Club, a 12-people comedy, dancing and musical offering, featuring Harry Watson, opened a tour of the K.-A. Time Monday at New Brunswick. The offering is being handled thru the C. B. Maddock office.

Lester and Earle, in *Love Lessons*, opened a tour of the K.-A. last week at Trenton, N. J.

Things Better Left Unsaid, a comedy offering, with Joe Kemo and Rosie Green, will shortly open a tour of the Keith-Albee Circuit under the direction of Max Hayes.

Arthur Page is now rehearsing his *Separation* offering preparatory to a break-in engagement at Hoboken within a fortnight. Casey and Warren are likewise rehearsing their new comedy offering that will shortly open on the K.-A. Circuit under the direction of Max Hayes.

Death of Holiday Talent In Chicago and Midwest

CHICAGO, Dec. 31.—There was the usual dearth of Christmas acts and the usual skirmish for acts for New Year's Eve. The Christmas shortage was more pronounced than ever before, and the New Year's Eve bidding a little more spirited. There was not an agency in the Midwest that was not begging for acts for Christmas Day. Many theaters which scorn vaudeville on ordinary occasions put in programs for the holidays. No matter how strong the talk of managers may be against vaudeville it is always discounted when a holiday comes along, and it is generally discounted in Midwest territory every Sunday.

Ida Mae Chadwick Gets Orpheum Dates for February

NEW YORK, Jan. 2.—Ida Mae Chadwick, who with Her Dizzy Blondes, as she bills her supporting dancers, is now working in the K.-A. houses, will start an engagement on the Orpheum Time in Chicago on February 27. Miss Chadwick developed her present dance act early this season, and has met with a hearty response everywhere it has played. Formerly she did a single.

Tad Tieman's Tunemiths Touring Orpheum Houses

ST. LOUIS, Dec. 31.—Tad Tieman and his Tunemiths opened at the St. Louis Theater here Sunday for a return tour of the Orpheum houses, returning to Chicago in June.

The act was written and produced by Tad Tieman and, besides Tad, features Puckie Dees, comedian, and Frank McCormack, specialty dancer.

Roger Gray Sponsors New Musical Offering

NEW YORK, Jan. 3.—Roger Gray opened his new musical act the last half of last week in Trenton. The vehicle, which is billed as *Typee*, is slated for a showing beginning today at one of the local houses. In the supporting cast are Marjorie Sutter, Estelle Dean and Marjorie Ellis, all engaged thru Dorothy Phillips.

COAST-TO-COAST VAUDEVILLE REVIEWS

New Palace, Chicago

(Reviewed Sunday Afternoon, Jan. 2)

The opening was a display of the "Intelligence" of Joe Mendl, an 18-month-old chimpanzee, and the claim that Joe has the intelligence of a five-year-old child was fully justified. He played and in other ways performed just as one would expect of a youngster of that age, all to the delight of the audience.

Odall Careno, a charming singer, presented one selection each of Latin, Russian, Spanish and English. She responded to one encore and closed with a demand for more. The young lady at the piano was a finished accompanist.

Dr. George Rockwell remained over from last week and considerable new material was introduced, all of which registered well.

The Merediths are the unspooled little aristocrats of danceland and there is a glorifying charm of youth and grace in their every movement. This pair have danced into the popular favor that rivals that of Dr. Rockwell. As is the latter's custom, he did "kidding" from the box during the progress of the act. The Merediths were a holdover.

In *The Attraction Woman* Fanny Ward has a dramatic comedy well constructed to display the charms of the woman of three-score years in reality who does a juvenile role with all the vigor and appearance of a miss in her early teens. There are three capable actors in support and Edgar Allan Woolf has provided just the sort of situations to afford a display of exquisite gowns, along with the pleasant thrills that crowd the playlet. After several curtains and bow Miss Ward was compelled to make a curtain talk.

Mayo and Lynn, Harry and Basil, followed intermission with street conversation. There were all sorts of wisecracks and to the last all were new. The two distinct types, typical English gentleman and an American of the everyday sort, were of such decided contrast as to permit of some bits of play in their repartee that scored laughs.

Cecil Lean and Cleo Mayfield did a number of original songs as their contribution to the program. They confined their efforts entirely to singing, and when the regular part of the turn had been finished, two encores were given.

Bill Robinson remained over from the previous week and there was a very happy reception for this wonderful exponent of the present-day hard-shoe stepping.

Mad Tiaman and His Tunesmiths closed the show with music and comedy. His droll humor is unusual and popular. His assistants take a prominent part in the swift action. The scenery is new and novel, the dancing and singing fair.

BOB MORNINGSTAR.

New Orpheum, L. A.

(Reviewed Sunday Matinee, Jan. 2)

Nazimova is headlining this week, with Sylvia Clark being the lone holdover.

Sandy McPherson, a protegee of Gus Edwards, sings, dances, plays the bagpipes and gives a splendid impersonation of Pat Rooney.

Desso Retter might amuse English music-hall audiences with his style of comedy. The only thing that puts him over is the wrestling-with-himself bit.

Joseph B. Stanley and Company have the name talking and comedy skit they have been presenting for the last few years. In addition Stanley does some specialty stepping. Wahnita Wilcox and an unblinded man and woman comprise the supporting company.

Sybil Vale, petite prima donna, sang *Chérie, I Love You; Just a Cottage Small* and a medley of operettas. Leon Domque accompanies at the piano.

Nazimova in *A Woman of the South*, a dramatic playlet by Edgar Allan Woolf, held the auditors spellbound for the greater part of her performance. Supporting are Robert Conness, Isabell Hill and Olan Skavian.

The California Collegians, opening the second half of the bill, scored with their jazz music, accentuated by their comedy and burlesque stunts.

Sylvia Clark was a hit again, delivering an entirely new repertoire of songs and character studies.

Gatlin Jones and Elsie Elliott in their *Dance Divertissement* present ballroom dancing interspersed with specialties by each. Mabel Leonard accompanied at the piano.

FRANK B. JOERLING.

The Palace, New York

(Reviewed Monday Matinee, January 3)

Duncan's Colliers opened with a rather clumsy assortment of homely tricks, nothing new excepting that the routine may be a bit of a novelty when done by colliers. Duncan and his assistant are dressed in Highland clothes and the dogs show evidence of assiduous training.

The Crooners, after the fashion of one or two successful song and musical quartets of the type, acquitted themselves in fine style in the deuce spot. Some of them have been seen before in orchestra combinations, and the offering, given a little time, ought to develop into very dependable entertainment.

Bert Gordon and Company, in "Desperate Sam", were switched from further down the bill in the new act, which is a travesty with music on a Western melodrama with an Eastern setting as well, still in the rough. The production can stand shorter running time and a few more laughs. The supporting cast is quite good, and includes several excellent voices. Will be further reviewed under "New Turns".

Moss and Fryc, originators of the "How high is up?" and other similar rags, did their usual funny disconnected discourse, and also offered several fine harmonizing bits of song. The general outline of the act is the same however.

Ledova, danseuse, assisted by her Gypsy orchestra and a lyrio tenor, closed the first half in a classical dance and musical revue. Miss Ledova does not do too much dancing, while the orchestra, in addition to the accompaniments, offers a selection and violin solo, making its end of it rather heavy. It seems that another dancer or two added to the company would make more versatile and better balanced entertainment.

Marie Vero, "the school-girl coloratura", opened intermission, doing about the same routine as when breaking in some weeks ago. Her repertoire included *The Farcicell*, in Spanish; two published ballads, and *Lakme* (the hell song). In the latter selection she sang like a Galli-Curel and won her spurs insofar as this house is concerned. In fact, she did the number with sensational effect.

Mary and Florence Nash, in "Fate's Messenger", by Edgar Allan Woolf, proved an interesting vehicle and performance, with Mary in the role of a "cooky", discovered by her sister playing the part of a detective from the narcotic squad. Emilie Montrose, in blackface, assisted as the maid. The action is more satisfying than the usual run of such acts, and quite convincing. Will be further reviewed under "New Turns".

Jim McWilliams, the "pianulist", found himself way down on next to closing, in a new dark suit and much new material. Most of this came out in an elaborated version of his "opera". He ran fairly strong until the finish and gathered in a neat bunch of laughs.

Elsie and Paulson, "Skating Torpedoboreans", closed the show in a skillful ice-skating exhibition featuring an apache number.

M. H. SHAPIRO.

Hippodrome, New York

(Reviewed Monday Matinee, January 3)

Sim Collins and Lev Hart, assisted by Julian Brack, open in a melange of hur-league bits that run the gamut of amusement, ending with acrobatic and perch novelties. The various things in the act, ranging from the magic to the musical hits, are travestied to a crisp turn. Collins and Hart bill themselves as *Red and Blue*. In punch their act is not powerful, but in entertainment it is quite pleasing.

Harry Smith and Jack Strong, harmony twain, followed to nice returns. They have discarded their canoe entrance, and atmospheric dress, and now appear in conventional dress in a conventional setting, singing a group of "pop" songs. Their routine of numbers, being conventional for the type of act they now do, is much of an improvement over their old.

Chlo Yarko and Rose King, that amusing "tintype" couple, in Down East characters, working with material by John T. Medbury and Boot Hopes, were their customary wov. From the arguing between the two to the shrill vocal efforts of Miss King, the act packs a big wallop, originally being the keynote of turn. For the finish Yarko and Miss King are joined by Smith and Strong for quartet numbers that are not without their hilarity and enjoyment. Good singing mixes with terrible for the snappy close.

Ballet Cuprice, an attractively mounted dance presentation, made up of many pleasing numbers in various settings, mostly of a fanciful nature, was the next attraction, and by far one of the most entertaining on the bill. It is beautifully staged and dressed, as well as routine. The team of Broderick and Felsen, well known to vaudeville audiences, are featured along with Wahnita, a whirlwind dancer, featuring in hooks and acrobatic work. Broderick and Felsen appear in a ndagio numbers, classical dances of a unique order and in specialties, working with their usual ease and grace. Well done specialties are offered by Billy Stone, Protzenko, Truly Jones, Elsie Wheelton and Florenz Simonson, members of the supporting company. Except for a snail-like dance number to fiddle music that slowed up the act accordingly, the new Chooz flash has little room for improvement or change.

Eddie Nelson, self-styled sunkist comedian, held next to closing with assur-

ance and satisfaction in his motley collection of comedy tidbits, assisted by Dolly and Jack Jennings. The former appears in a dance specialty of average merit. Nelson was on for 21 minutes. It was thought he would never give up the stage. A minute or two of this time, however, was consumed by an announcement for the closing act.

The Shadowgraph, which had this spot, proved a real novelty.

ROY CHARTIER.

Moss' Broadway, N. Y.

(Reviewed Monday Matinee, Jan. 3)

The Girl From Concy Island is the feature film.

The Howard Girls open the bill in an aerial offering. Their work on the ladders attached to a revolving apparatus and the iron-jaw stunts on the trapeze are done with precision and dispatch. Their closing serpentine-effect strong-jaw stunt with attendant flickering colored lights is an optical feast.

Ricky Craig, Jr., talked and danced his way into a nice band. Since last reviewed he has changed his material, which is now punchy. His tap-dancing specialty and mandolin playing went over in breezy style.

The Four Mortons—Sam, Kitty, Clara and Paul—presented their comedy skit, with Clara offering a few musical bits with several instruments. Sam and Kitty are celebrating their 46th anniversary on the stage.

Grace Elime and Company are assisted by Billy Rinehart at the Ivories. Miss Elime carols her way thru a number of well-selected numbers and later in a drunk tough characterization proved to be a sure-fire entertainer.

Joseph K. Watson gathered a continuous round of laughter and applause with his disarrangement-of-facts monolog. His closing parody on *The Prisoner's Song* was well received.

Morin Sisters and Company have a pleasing dance offering. Assisted by Budd and Buddy, two clever juvenile hoofers, the three girls offer a repertoire of numbers that pleased. The acrobatic and high-kicking numbers are a feature, while the team dancing by the boys is equally good.

Diamond and Brennan and Mays, Burt and Fenn were not caught at this performance. JAY BARRY SCHWARTZ.

Majestic, Chicago

(Reviewed Sunday Evening, Jan. 2)

Fred and Daisy Real open with *Some-thing for a Rainy Day*, Fred supplying fun of a nut variety, with Daisy in aerial acrobatics. Humorous situations won favor.

Blanche Boyd and Freddie King have a singing and dancing comedy turn built around a custom house officer making an inspection of baggage belonging to a young woman. Blanche provided the fun, with King proving the foil. He is the writer of the sketch.

Eddie Hill is heard in his own songs and a few jokes as he broadcasts from KYW.

Jimmy Allard and Company in a one-act playlet *Going Up*, made good in the role of a small-town wiseguy. The other five gave excellent support.

Small and Mays, the ukulele boys, enlivened youths, opened with harmony singing and talk. As an encore their stepping went over with a riot of applause.

Guy Voyer and Company have a Will M. Hough musical skit, *So This Is Marriage*, dancing and singing adding to the pleasure of what is largely farce comedy.

Allan and Norman build their material around one magical stunt. One member does straight and the other starts from nut front, finishing on stage with a dummy.

Blossom Heath Inn Orchestra, eight men with peppy novelty besides some lively ensemble numbers, were appreciated because of the classy manner of presentation.

Three Bennett Sisters and Tom Woods and Frank Francis were acts not showing at time of review.

BOB MORNINGSTAR.

Pantages, San Francisco

(Reviewed Sunday Matinee, Jan. 2)

James J. Corbett, back in his own home town and the headliner of this week's bill, yesterday topped the attendance record of Babe Ruth's opening day here a week ago.

On the screen, *Obey the Law*, featuring Bert Lytell; *Fox News* and *Aesop's Fables*.

Geraldine Miller and company in *Pastorale Parisien Adagio*, a combination of dance and acrobatics. Miss Miller's skill and agility, combined with graceful rhythm, in which she is capably assisted by her partner, provided pleasing entertainment.

Paris Sisters and Alexander offer a musical melange, one sister at the piano, the other a violinist, while Alexander has a fine baritone voice which he uses with good effect. Quite pleasing is the manner in which he puts over the words of his songs. Their most applauded offering was *Waiting for the Sunrise*.

Baby Cecil and Company, billed as the "World's Youngest Telepathist", is dainty in appearance. She has a man-assistant who does his stuff among the audience. She works fast in her mind-reading act.

Verna Hayworth and Company present *A Snappy Dance Festival*, aided by a pianist and two male dancing partners. The two specialties are easily her best. Her partners put on a duo dance in which high kicking and back bends are mixed with fast stepping and earned a generous hand. The revue is well costumed and the acts gorgeous.

James J. Corbett was given a warm welcome and with Bobby Barry put on a comedy turn which is filled with humor and many opportunities for laughs. Corbett's lines have a serious trend, but Barry's quite the opposite. Their wind up with gloves is full of comedy and garnered a good hand.

Bonhair Troupe of six Risley experts gave a fast-moving exhibition of foot juggling and tumbling. A series of double somersaults and pyramid building in which one of their number supports the other five on his two feet are the high spots of the act.

E. J. WOOD.

Loew's State, New York

(Reviewed Monday Matinee, January 3)

Pallenberg's Bears, three of them billed as features of the Ringling outfit, went across easily. The girl in the act makes the dolls, bristly ride bikes, kiddie cars, coast on skates and even induces one of them to throw and catch a ball. The high-light bit is a circuit of the

stage on a high two-wheeled bike by one of the usine trouper. A man assists in adjusting the paraphernalia and mooring the trio to their posts.

Alice May Howard and Sophia Bennett offer a repertoire of feminine vocal harmony that consistently pleased when reviewed. The duo is heard in six numbers, two of which are solos. Their voices blend sweetly. The selection of bits is ingenious. Despite straight singing the team experienced the pleasure of witnessing the unmistakable demand for more expressed in the hands at the close of numbers.

Art Clifton and Ned Bront also went over with a click. The boys are strong in the burlesque acrobatic stuff, exhibiting stunts in this category that are truly exceptional. Their opening comedy song is good in its spot, serving as a wash for the succeeding low comedy and acrobatics. The short chap scores high in slip-flops and headpins, while his partner is a riot as the delineator of a dancing fool role. Good comedy with a fiddle serves to prevent acrobatics from becoming monotonous.

Billy Chase and Charlotte Latour, in their four-people P. G. Smith musical sketch, *Around the Corner*, prove entertaining on the whole, altho the interest is not kept consistently at a high pitch. The two couples provide duplex and superduplex action in which the demiplanoids is seen in the same fix as another pair of the upper social crust. The two vocal bits, intertwined, mar the illusion somewhat, but are well delivered. The setting is excellent.

Al Herman, "The Assassin of Grief", registered all the way in his monolog, comedy singing and act-clowning—but it was plainly apparent that he was determined to give stingily of his time. A chap loaded with the exploitation and billing that Herman received should be less stubborn about giving the folks out a hint an encore after running but 14 minutes. Maybe the post-Christmas spirit might induce Herman to give more generously the remainder of the week.

The Perry Mansfield Dancers, comprising 10 dancing girls and one wov of a vocalist, present easily the most beautiful caught at the State in many a day. The opening squirrel bit is good and the succeeding hoop, balloon and interpretative ensembles increase in appeal in the order in which they are presented. One of the girls, seemingly Virginia Mansfield, offers an excellent contortionist and whirling bit.

ELIAS E. SUGARMAN.

J. C. Matthews Returning To the Booking Business

CHICAGO, Jan. 1.—J. C. Matthews, formerly booking manager in Chicago for Alexander Pantages, Jones, Link & Schaefer and William Morris, is again entering the vaudeville booking business by establishing an artists' representative branch of his office. He has put George McDonald in charge. Mr. McDonald is well known in Chicago. Until recently he was manager of the Forest Park Theater for Ascher Brothers and previous to that was manager of the Victoria. Mrs. C. E. Kohl.

"Two Cadets" on Sun Time Under Bald-Calvert Wing

NEW YORK, Jan. 3.—*Two Cadets*, a billing veiling the names of two youngsters recently "discovered" in the Middle West, who have been offering a double act here to encouraging returns, were booked on the Gus Sun Time last week. The youngsters, who had played a short engagement on the K.-A. Time, billed as *Barnomee*, will proceed on a tour of the Sun Eastern houses, under the direction of the Bald & Calvert office. Negotiations are in progress for the team to tour the Philix picture-house route as a "front bill".

Gaby Leslye Act Opens In East for Keith-Albee

NEW YORK, Jan. 3.—Gaby Leslye's new vehicle, *A Little of This and a Little of That*, began its Keith-Albee engagement last week, splitting stands between Poughkeepsie and Newburg. In the supporting company are Richard Stuart, Robin White, the Tierney Sisters and the Marasco Brothers. The act is under the direction of the Frank Evans office, and will be seen shortly in local houses of the time.

Mme. Corson for Comerford; Other Amalgamated Activities

NEW YORK, Jan. 3.—Mme. Millo Gado Corson, the second woman to swim the English Channel, was booked last week to tour the Comerford houses thru the Amalgamated Vaudeville Agency of this city. Mme. Corson opens today at the American Theater, Pittston. In her present act the swimmer gives an exhibition of swimming strokes in a large tank and tells of her reactions during the widely heralded channel feat.

Alexander and Kemp, Gehan and Gerretson, Ralph Fielder and Company and the classic comedy team, Raymond and Caverly, also open on the Comerford Time today at the West Side Theater, Scranton. Other acts booked last week which open today are *Married Life* and *Whiter* at the Garden Theater, Baltimore; Barrett and Cuneen and Uvano Japs, at Fay's, Rochester; Diaz and Powers, at the Capitol Theater, Hazleton; Bud and Elmore Coll, at the Irving Theater, Carbondale; Dixon, Mealey and Bennett, and Milton Berle and Company, at the Capitol Theater, Wilkes-Barre; Ledore and Beckman, *Masters and Grace Revue*, and Clifton and Derek, at the Capitol Theater, Scranton; Caulfield, Ritels and Company, in Morgantown, and *Brown and Boisers Revue*, in Uniontown. *The Lone and Ragout Revue* opens January 6 at the Irving Theater, Carbondale.

Ten Loew Picture Houses Give Midnight Vaude. Shows

NEW YORK, Jan. 3.—Ten of the local Loew picture houses gave six-act vaudeville and picture shows New Year's Eve. According to officials of the circuit, that was the first time these houses had played vaudeville for over a single show while being operated under the Loew policy. The stunt was effected thru doubling acts playing the near-by vaudeville houses of the circuit and utilizing others temporarily laid off. In the case of the Burnside and Freeman theaters, located in the same section of the Bronx, identical bills were played at the midnight shows, acts doubling between the two houses. Midnight vaudeville shows would have been given in all the local picture houses, but 10 were selected for the purpose because only these are equipped with stages large enough and with suitable facilities for the proper presentation of acts.

Ernie Mack Featured In Irving Yates Act

NEW YORK, Jan. 3.—Ernie Mack, last seen on Broadway in the detective role of *The Gorilla*, is the featured comic in *Mysticisms*, the latest act sponsored by the Irving Yates office. Yates wrote the act and has had it booked on the Loew Time, beginning January 10, at one of the local houses. Last week the act broke in with a first-half engagement at the Grand Opera House. It is now being slightly changed and re-routed for the Loew engagement. Mack is supported by Mitzel Rosen, Margaret Caruso, Irene Hayden and Billy Taylor. Mack and the Misses Rosen and Caruso were placed with Yates thru the Roehm & Richards office.

Shireen Lays Off for Holiday Rest

NEW YORK, Jan. 3.—Alexandria Shireen, known professionally as Shireen, laid off last week after playing Trenton on the Keith-Albee Time to visit her So. Hindley Falls, Mass., home to rest over the holidays. She will resume her tour in several days. Shireen was favorably received here several weeks ago when she presented her "sightless seeing" act at the Hippodrome. She allows herself to be blindfolded by an assistant and proceeds thru the audience pointing out objects in the manner of one with unobstructed vision.

John P. Mulgrew in Dubuque

CHICAGO, Jan. 1.—John P. Mulgrew, of New York, spent the Christmas holidays with his folks at Dubuque, Ia. While there he gave a dinner Christmas night to the acts playing the Malestic Theater.

Rae Gordon Is Injured In Automobile Accident

Rae Gordon, dancer, lately appearing in night clubs mostly, is in St. Mary's Hospital, Philadelphia, recovering from a broken shoulder and other injuries received in an automobile accident in that city, according to information received from Ida Mae Sterling. The car which Miss Gordon had driven from Jacksonville was turned over three times by the force of the contact.

It will be two or three more weeks before Miss Gordon is able to leave the hospital, and meanwhile she will appreciate hearing from her friends.

Thelma White for Vaude. Under Citron's Direction

NEW YORK, Jan. 3.—Thelma White, who closed last Saturday with Earl Carrara's *Vanilles*, was booked on the Keith-Albee Time last week thru Herman Citron, of the M. S. Bentham office. Miss White, who had previously appeared in vaudeville in a two-act with her sister, Margie White, is slated to open January 10 at one of the local stands. She will offer a routine of character singing bits, accompanied by a pianist.

Ban on Wooden Show Cars

(Continued from page 5) Beach Wednesday and tried my best to persuade them to handle me some way or other to Lake Wales, where there is an interchange with the Coast Line. I even begged them to make a freight movement, by shipping my car by freight and putting my people on a regular passenger train, but they would not handle the car in any form, even tho I showed them where it would cause me to lose two weeks' work and make it necessary for me to reroute my sbbw and lose half a dozen towns, all of which would cost me about \$5,000. I have been on the Seaboard this year and last year with the same car, which is one of the best in the minstrel show business, and I rode some of its fastest trains. In one instance I even handled me on its Palm Beach Special, an all-steel Pullman, so I must have a good car.

The next day, Thursday, the Florida East Coast Railroad handled me out of Palm Beach to Melbourne and was only too glad to get the business. What I can't understand is why the ruling is in effect on the Seaboard and not on other roads. J. D. Rahner, general passenger agent of the East Coast Railroad at St. Augustine, and his assistants are showmen's friends.

The general passenger agent of the Seaboard Air Line in Cincinnati, when questioned about the ruling by a *Billboard* representative, said he had no knowledge of such a tariff. Both wooden and steel cars are handled on the main line, he said, but the wooden cars must have steel under frames and all wooden cars are placed at the rear of the train. This is an interstate Commerce ruling and has been in effect for some time.

No Santa Claus for These Folks

(Continued from page 5) Brant Hotel the majority of the company registered there.

"On the evening of December 10 those stopping at the hotel were entertained by Harry Hart, proprietor of the hotel, and a lieutenant of the Altoona Police Department named Madden. The party continued until about 12:30 a.m. and the people retired to their various rooms. About 2:30 a.m. the night clerk of the hotel was discovered in the basement of the hotel in an unconscious condition, having been severely beaten.

"The company opened its engagement on Monday, and on Tuesday Mr. Armstrong was stricken with pneumonia, forcing him to leave the cast. On Tuesday night the men of the company were taken to police headquarters to be questioned as to their knowledge of the assault committed on the clerk. The men were released at that time, but on Thursday morning all the members of the company were put under arrest and questioned by the district attorney. Mr. Armstrong, three other men of the company and seven of the girls were held under \$2,500 bond each pending inquiry. The people claim entire innocence of any participation in or knowledge of the assault.

"Owing to the demands of the Christmas season the people of this show spent practically all of their money and this terrible affair finds them hopeless and without means to do anything to defend themselves. I got in touch with

the Actors' Fund in New York, telling them of the circumstances and received a reply that their funds could only be used for the destitute sick. I realize that in that case they cannot be criticized for not assisting our people. They did get in touch with the Altoona Hospital in reference to Mr. Armstrong's case, however.

"Lieutenant of Police Madden is accused by the victim of having struck him, but there seems to be a tendency to make our people bear the burden. I ask, in the name of humanity, is there a source to which our people can turn for aid in their terrible plight?

"You realize "at to cope with this situation a good lawyer is needed, and they are helpless and without experience in things of this nature, and being without funds makes it doubly hard. I would suggest that *The Billboard* invite subscriptions for the needs of our unfortunate people and administer it to their best advantage. This is a matter that might happen to any troupe on the road, as none of us are immune from the unforeseen catastrophe that may await around the corner.

"You realize that we of the theatrical profession are practically on the defensive all the time from the so-called good fellows, whose idea of entertainment is usually fluff. Again I appeal, in the name of fair play and justice, to help these girls and boys to get a square deal."

Baldwin's letter reads: "I am writing to you for the purpose of corroborating the statement made by Edward Hamilton, musical director of the *Garden of Mirth* Company, on behalf of the owner of the show, Rufus Armstrong, and 10 members of his company.

"I am prompted to take this action because of my sympathy for those who are involved in this distressing affair. As Mr. Hamilton explained, Mr. Armstrong is at the present moment ill in the Altoona Hospital slowly recovering from pneumonia, under arrest with bail fixed at \$2,500 and virtually penniless. He will be unable to work for at least six weeks, according to advices from the hospital.

"Ten of his people, seven of whom are girls, mostly under 20 years of age, are confined in the county jail at Holdwaysburg, under bond of \$2,500 each. They are being held as witnesses, according to the authorities, but are charged with felonious assault along with the rest of those involved. They are absolutely without funds and have not yet been able to obtain the services of a lawyer. Their innocence is obvious and is admitted by investigations in the case. The preliminary hearing has been set for January 14 and they are, of course, scheduled to testify at that time, altho they have repeatedly denied any knowledge of the assault on the clerk. The authorities believe that some of the prisoners are withholding information which would enable those working on the case to apprehend the guilty party. A lieutenant of police was charged with the crime by the victim of the attack after he (the clerk) had regained consciousness, following a state of coma which lasted several days. The officer and hotel manager were arrested and placed under a \$2,500 bond, which they were able to furnish.

"Nothing has been revealed by the investigators that would place the guilt on any of the theatrical people involved. I am sure the showfolk would welcome an investigation of their plight by any agency whatsoever."

Bank Will Handle Equity Funds

(Continued from page 5) The Central National, located at Broadway and 40th street. The bank will have full right to reject or accept the form of security, check, note, stocks, bonds or whatever it may be, that the manager offers to put up. If it is accepted the bank will immediately credit the Actors' Equity account with the stipulated amount of the required bond to be drawn upon at any time by check. In other words, it will be a strictly cash in the bank proposition as far as Equity is concerned with none of the difficulties of delay for negotiation, collection or marketing. The bank will have full responsibility for such conversion into cash. In addition Equity will profit and very considerably, by a 1 per cent interest on the account. An amount \$170,000 in such security funds were handled last year, and as all independent shows will have bonds posted for at least a month with rehearsal periods and even the shortest of runs, it can be seen that the interest to Equity will aid considerably the heavy expenses of the association.

New Uptown, Detroit, Opening Next Month

DETROIT, Jan. 3.—The new Uptown Theater, in the Highland Park section, which, it has been revealed, will play Keith-Albee vaudeville acts booked from New York, will be ready for opening on or about February 1. The house was built by D. T. Nedlander, local operator, in association with Arthur Klein, theatrical promoter of New York, who later withdrew his interest in the project. Klein negotiated the deal with the K.-A. Circuit for the lease of the house, which, with its seating capacity of 3,600, will rank as one of Detroit's biggest and best theaters. It cost more than \$1,000,000 to build and represents the latest in playhouse construction and decoration.

The Uptown is in an exclusive section of Detroit and is removed from direct competition. Its policy as a K.-A. house will be full-week bills of vaudeville, augmented by pictures and the usual trimmings in the better class neighborhood houses of the circuit. These plans are subject to change before the opening is scheduled, but in view of the size and cost of the house it is probable its tentative policy will stand.

With the opening of the Uptown, K.-A. will have four houses here. The others are the Temple, the big-time, full-week stand, booked from New York, and the two split-week houses booked out of Chicago, the LaSalle Garden and Grand Rivera. Because none of these houses are near the Uptown their policies will remain unchanged.

Klein arranged the lease of the Uptown for the K.-A. Circuit while he was booking acts for it and the Orpheum Circuit.

Hungarian Troupe Here To Make Keith-Albee Tour

Prince Jozsi Nyari and his Gypsy orchestra arrived in New York Wednesday afternoon on the North German Lloyd steamer Bremen to start a tour of the Keith-Albee Circuit.

The Prince and his aggregation hail from Hungary, where they have been favorites in Budapest and other European capitals. The gypsy band was brought over to this country through the efforts of Mrs. Norma Lutge, who has brought a number of famous foreigners to the American shores.

Prince Nyari and his troupe were scheduled to arrive in the States some few weeks ago, but were unable to get their passports vised on account of American reprisals when the Hungarian Government refused to permit a colored American jazz band to land.

Russian Quartet Opens On Loew Time January 3

NEW YORK, Jan. 3.—The Neidoff Quartet, whose members toured the principal European cities playing music hall engagements, opens for Loew today at the State Theater, Newark. The men wear their native Russian costumes and offer a repertoire of Slavic and semi-classical songs. The act was booked direct last week.

Vaude. Supplants Films At Palace, Cleveland

CLEVELAND, Jan. 1.—The motion picture part of the entertainment at the Palace Theater was dispensed with New Year's Eve. Instead of the usual combination bill Manager John Royal staged two straight vaudeville shows at night.

Jonas Books Two Colored Acts

NEW YORK, Jan. 3.—Clifford and Ellmore, colored singing team, were booked last week on the Loew Time thru Bert Jonas, local artist's representative. The pair will open January 6 at the Avenue B Theater. Jonas also booked Hartgraves and Moxie, another colored combination, who will begin their tour January 16 at the Delancey Theater. This act comprises a routine of comedy singing and dancing.

THE CONLEY TRIO is now playing for the Keith office. The act has just finished 10 weeks of the New England K.-A. Time, and has also played the entire Loew tour. Sam Fallon is the Loew representative for the Conley Trio, and Gladys Brown represents the Keith office. The Conleys present "an upside-down aerial and acrobatic offering".



VERA POST, English male impersonator, who made her first appearance in America January 2 at the Shubert Theater, New York, under the auspices of the allied theatrical interests for the benefit of the families of the 50 men who lost their lives in the recent Hudson River disaster. Miss Post will play her first date January 10 on an out-of-town break-in stand for the Keith-Albee Circuit. She is under the direction of George O. Weeden, of the Pat Casey Agency.

Albee, Brooklyn, Stages Unique New Year's Shows

BROOKLYN, Jan. 3.—John J. McNally, Jr., conceived and staged a New Year's Eve feature, which was presented at the evening and midnight shows at the E. F. Albee Theater. The McNally piece augmented the regular bill and was designed to observe both the New Year and the vaudeville centennial. The opening was featured by a drop, showing the first E. F. Keith store show in Boston, and the first Keith variety theater, Frank Davis, of Davis and Darnell, held forth as a barker working in front. The raising of the drop revealed the first Keith stage, equipped with footlights, roll curtains and other typical paraphernalia of the '30s.

John Le Claire, the veteran vaudeville, did a juggling turn, and the Harrington Sisters, in period costumes, sang *My Mother Was a Lady*. Charles Diamond, of Diamond and Ward, gave a program of songs with Irish harp. Contributions were also made by Charles Irwin, Fox and Ward, and Willie West and McGinty. Pat Rooney, Pat Rooney III, and Marlon Bent, worked with their company in the finale, giving their versions of the latest dance steps as an epilog to the review of vaudeville history.

Ederle Closes Pan. Tour; Will Resume Eastern Time

NEW YORK, Jan. 3.—Gertrude Ederle arrived here Saturday to spend New Year's with her family, having closed her tour of the Pantages Time in Salt Lake City. She announced that she would continue a series of Eastern engagements in company with Alleen Riggin and Helen Wainwright, under the direction of the William Morris offices. She also stated that she would not take part in the Catalina Channel swim.

In course of her Coast appearances for Pantages, five shows a day were often necessary, particularly in Tacoma, Seattle, San Francisco, Los Angeles and San Diego.

Harris Twins Fill in Pending Start of New Act

NEW YORK, Jan. 1.—The Harris Twins (boys), recently engaged by Davis & Newhoff for their new flash offering that will also include the Caprice Sisters, are playing several independent engagements while the script for the new offering is completed. The juvenils performers are presenting their piano, singing and dancing offering last half of this week at the Willis Theater, this city.

Loew Bookings

NEW YORK, Jan. 3.—Russ and La Dell, a male duo, presenting a routine of burlesque handbalancing, song, dance and talking, were booked last week on the Loew Time. The pair, who are under the personal direction of Abe Thalhimer, will open January 20 at the American Theater. Other acts booked on the time last week are Athlone, assisted by Billy Mallen in a popular song repertoire, who open January 10 at the State Theater, Norfolk; the Five Avalons, a double tight-wire novelty, booked thru Mark Luddy and opening shortly in one of the local houses, and Bob Willis, also under the direction of the Luddy office who opens today at the Emery Theater, Providence.

Among the acts booked for the Loew Southern route are Vahler Clinton and Julia Rooney and Their Orchestra, and Charles and Addie Wilkens, both attractions slated to open February 7 in Norfolk. Simpson and Dean, Mae Usher and the Fulton and Parker Revue will open February 17 in Norfolk and Al H. Wilson, the monologist, will open February 21 at the same stand.

Carson and Willard, in a comedy skit, *Meet the Doctor*, open for Loew today at the American Theater. The routine includes songs and eccentric comedy. The last half of this week the pair will play in White Plains. Bob Baker handled the booking.

Ed Mahoney and Peggie Bolton in their comedy, singing and piano act, *A Laugh Cocktail*, open for Loew today at the Avenue B Theater. The pair were booked thru the Meyer North office.

George P. Wilson and Addie, comedy act, which recently played in Montreal for Loew, will play its first Eastern date on the time today at the Greeley Square Theater. The team will play the DeLancey Theater the last half of the week. Arthur Horowitz is handling the bookings.

Courts Bookings

NEW YORK, Jan. 3.—John E. Courts, head of the vaudeville circuit bearing his name, is reported to be negotiating for the addition of seven Up-State houses to his chain, giving acts playing the time at least three weeks more of consecutive routing. The additions, should negotiations be carried thru as planned, will be made before the end of next month.

The Five Harmonics were booked last week on the Courts Time thru the Knickerbocker Vaudeville Exchange, an auxiliary office of the circuit. The quintet opens today in Rome. Other acts booked last week and opening today are Alton and Allen, in Plattsburg; The Rickards, in Quebec; Three Teds, an animal novelty, in Montreal; *The Montmartre Revue*, an eight-people flash offering, in Fulton; Garcia and Kronen, in Quebec, and Bert Layton and Company, in Cortland.

The Four Redfern and Ernie Gordon and Evelyn Delmar showed yesterday for Courts, in Newark. McNeal and Bardley and *The Miniature Revue* are slated to open January 7 in Fulton and Oneida respectively. Buddy Stewart and Girls, a ten-piece musical comedietta, will open for Courts January 6 in Cortland.

Keith-Albee Bookings

NEW YORK, Jan. 3.—Marguerite and O'Brien, in *Booking Traffic*, a comedy skit; Caplane and Walls, in *Shopping*, an act on the same order, and Two Jimmies, in *Left Is Right*, were booked last week on the Keith-Albee Circuit. The trio of acts are slated to open on out-of-town stands within the next several days.

Oliver and Crangle Going on Delmar Time

DATTON, O., January 1.—Oliver and Crangle played their 115th consecutive week on the Keith-Albee Circuit this week and are going south from this point for Jules Delmar, who directs the Southern booking. The act has been elaborated, various Victrola records recently completed by Oliver having been interpolated. Mrs. Oliver has acquired a French maid, who looks after costumes and settings for the act.

Lean & Mayfield Open In Denver on Orpheum

NEW YORK, Jan. 3.—Cecil Lean and Cleo Mayfield, the musical comedy combination, are slated to make their perennial vaudeville tour beginning today in Denver. The pair will offer their familiar routine of original songs. They are under the direction of the M. S. Bentham office, which also booked last week *Three Sailors*, a juvenile singing and dancing act, for an engagement in the K.-A. East-orn houses.

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Vaudeville Notes

COSMOPOLITAN REVUE, sponsored and booked thru Ben Edwards, last week began its return engagement on the Keith-Albee Circuit, a splitting stands between the Regent Theater, New York, and Port Chester. Featured in the seven-people cast are Sheldon and Vera, dance team; Wynn Ralph, prima donna, and Alex Aranyony, violin virtuoso.

Alex Aranyony GEORGE PENNY last week joined *The Mosconi Revue*, featuring the Mosconi Brothers, as musical director. Penny was engaged by Leo de Valory, producer of the act, thru Dorothy Phillips of the Murray Phillips office.

MAURINE ENGLIN, the disc-recording artist, will shortly begin a tour of vaudeville time under the direction of the Bald & Calvert office. Miss Englin, who is also signed for radio appearances by the Bald-Calvert outfit, has been playing odd dates on the Gus Sun Time.

THE GAUTHIER SISTERS in a two-act, billed *Bits of Personality*, were booked last week on the Keith-Albee Circuit. The pair are slated for an opening date this week at one of the New York houses.

ARTHUR MILLAR, formerly of vaudeville, last week began an indefinite engagement as master of ceremonies at the new Club Normandie, Hotel Normandie, Philadelphia. Millar was placed thru the Roehm & Richards office, New York.

PARIS, a nine-people revue featuring Alice Andree and Stephen Constantine, an all-gait team, was booked last week on the Keith-Albee Time. The act, which recently played several dates for Loew, is being sponsored by Morton Millman, New York producer. It is slated to open this week on an out-of-town stand.

FUN JUST OFF THE GOLF COURSE is the billing used by the Four Caddies, who were booked last week on the Keith-Albee Time. The act opens this week with split stands between Poughkeepsie and Newburg.

THE TWO ROZELLAS opened their tour of the Loew Southern Time this week at the State Theater, Norfolk. Other acts beginning their 10-week Southern route on the same bill were Herbert Deer and Company, George Morton, Kinberly and Page and Earl Lindsay's Revue.

EDITH MAY CAPES is rehearsing a new act, *Orations*, which will soon be launched on the K-A Time under the direction of the Fat Coney office. Last week Miss Capes engaged Betty Acker, Ellen Erickson and Rhona La Cour for specialty roles. The placements were made thru Dorothy Phillips of the Murray Phillips casting office.

HAZEL GOFF AND BOBBY in their standard two-act, *Say It With Music*, will open for Loew January 13 at the American Theater, New York, under the personal direction of Mark Ledy. The act, in the interim, is playing several dates on the Gus Sun Time, booked thru Charles C. Grohs.

THE MacPHERSONS, a four-people Scotch comedy and harmony, turn, opened on the Keith-Albee Time January 3 in Hackensack.

JIMMY CLARK AND MARY ANDERSON, in their song, dance and comedy two-act, opened last week in Plainfield on the Keith-Albee Time. The pair were booked thru Nat Sobel, New York artist's representative.

DAVE VAN AND ROSIE FIELDS, presenting a routine of comedy and juggling, were booked last week on the

K-A. Time thru Norman Jeffries, Philadelphia artist's representative.

FREDDY CRAIG, JR., offering a memory-test novelty, played his first date last week for K-A. in Norwich. Craig calls his turn *Concentration*.

RUTLEDGE AND KNIGHT, a new two-act combination, is breaking in on out-of-town stands prior to a New York showing for K-A. bookers. The team comprises Piny Rutledge and Angelo Knight, formerly of Al and Ange Knight. Dorothy Phillips placed Miss Knight with the act.

MILTON BERLE, juvenile monologist, will soon open his new four-people act by Billy K. Wells on the K-T Time under the personal direction of Charles Alton of the M. S. Bentham office. Berle had played several dates for Loew in his new vehicle, following several seasons on this time in his old single act.

McCLUSKY AND PETERS, comedy and singing act, was booked last week on the K-A. Time. Also booked on the same circuit, with opening dates as yet uncertain, were the Three Crowell Sisters, a musical turn; the Harris Twins, a juvenile team, and Brode "Crossword" Robinson, a three-people novelty, billed *Figure It Out*.

AMEDEO PASSERI, sponsor of *Posanti's Modern Revue*, an elaborate divertissement currently playing the Stanley picture house time, will bring the offering into New York in about four weeks for a tour of the independent time under the direction of the Bald & Calvert office. Cosma Vullo, soprano, is featured in the cast.

THE FORD DANCERS, a six-people dance revue sponsored by Ed Ford, of the original Fords,



Dora Crisp

is playing several dates for the Sablosky Vaudeville Circuit in the East. Ed and Lotie Ford are featured and in the supporting cast are the Crisp Sisters and Leona Antel.

C. B. MADDOCK'S new act, *The Rubicella Night Club*, featuring Harry B. Watson, opened for K-A last week,

splitting stands between Plainfield and New Brunswick. The offering will play its first New York date in about two weeks.

LOLA AUSTIN and Flo Conroy have formed a new team and will shortly be prepared for a New York showing under the direction of the Jordan-Albright office. Miss Conroy formerly did a two-act billed as Conroy and Howard. Miss Austin had been seen in singles.

KNOX WILSON opened for Loew January 3 at the American Theater, New York, in a new act, *Goofy Golf*, a travestized exposition of the game. He is assisted by Deane Ardell.

EDDIE EVANS AND CLAIRE NEAL are rehearsing a new act written for them by Harry Conn. The team will soon open on an out-of-town stand before showing the offering before New York bookers.

THE FOUR GAERTNERS, sensational foreign "human juggling" novelty, are playing independent dates under the direction of the Bald & Calvert office. This week the act splits between Stapleton and Bayoune.

SCHAYNE AND MOORE returned to New York last week after playing a solid coast-to-coast engagement for the K-A Time. The pair spent the holidays with their folks and are now rehearsing in a new act, which will soon show for K-A bookers.

ZERMAINE AND PARRAR are featured in *An Intimate Revue*, which breaks in on the K-A Time this week. Also in the cast are Dot Myers, Jeanne Delmar and the Leggar Sisters. The offering is handled by Eddie Keller.

THE JUNIOR FOLLIES, an eight-people act with Sia and Buddy Roberts and the Al Fields Syncopators, was booked on the K-A Time last week, opening this week with split stands between Poughkeepsie and Newburg.

THE THREE AND ONE-HALF ARLEYS, Roland Travers, Rogers and Donnelly in *The Italian Court*, and Al Lentz and Orchestra, were booked last week for

a tour of the Loew Southern Time. The trio of acts opens January 10 at the State Theater, Norfolk.

SECRETS OF 1926, produced by Davis & Nowhoff, is registering favorably on its tour of the Loew Time. The act, which plays split stands this week between the Bedford and DeLancey theaters, New York, features Ray Kassor, prima donna, in its nine-people cast.



Ray Kassor

THE MASTIN AND RICHARDS REVUE, a 12-people colored act, began a tour of the independent time around New York last week under the direction of the Bald & Calvert office.

THE BALD & CALVERT OFFICE has booked the Sterling Saxophone Four, featuring Harry Baker, on the Jules Delmar Time, opening January 3 in Roanoke.

AL HERMAN, "The Assassin of Grief," who opened for Loew January 3 at the State, New York, will begin his tour of the Southern sector of the time January 24 in Norfolk.

CANTOR AND NOBLE, "The Iehel Michel Boys," are opening on Sun Time at New Castle, Pa., January 3, playing the last half of that week in Braddock. They have just completed eight weeks in Detroit and are presenting an act written especially for them.

MAZIE WALLACE, of the vaudeville team of May and Wallace, booked at Proctor's Theater last week, was unable to open Monday. Upon her arrival in Albany she was stricken with an attack of pneumonia. Marty May put the sketch, *Just Supposin'*, over quite acceptably without his partner.

GEORGE KIRCH, veteran showman, is in Kansas City with his high school and menage horse, "Delmar," worked by Eudora, rider. This act recently showed at the Ashland and other theaters here and went over well. Kirch has several more dates in and around Kansas City for January and February and will be here all winter.

JIMMIE HARMON and Margie Rose, black-and-tan act from *Dixie to Broadway*, motored from New York to Detroit in open in the latter city at the Roosevelt Theater, for Western Vaudeville, December 27.

THE FOUR ORTONS report that they are still with the Ned Wayburn Variety Show and going strong. The show had Christmas week open, and Lew Golden, agent, booked it into the E. F. Albee Theater, Brooklyn. After the matinee Christmas Day the management gave the entire bill a big dinner at the St. George Hotel.

CEDRIC LINDSAY and Hazel Mason have been engaged as a feature dance attraction at the Palace D'Or, formerly Palais Royal, New York, and have registered a hit.

MR. AND MRS. NORMAN PHILLIPS, together with the talented Norman, Jr., were specially selected as a feature of the premiere bill at the new Proctor Theater, Schenectady, N. Y., because of the fact that they started their vaudeville career in that city, says *The Schenectady Gazette*.

MIACAHUA ORTEGA, better known as Miss Miacahua, the Brazilian wonder, made quite a sensation on her appearance at the Scala, Berlin. The Berlin papers, according to clippings translated by *The Billboard's* German Interpreter, said many nice things about this fascinating artist. Chaz Chase, who appeared on the same bill, also amused the Germans considerably with his eccentricities.

THE ENTIRE BILL of Loew acts which jumped from Dallas, Tex., to Evansville, Ind., staged a Christmas party en route on a special Pullman and dining car thru the courtesy of the Texas-Pacific Railroad. Among the performers were: Tom Davis Trio, Tom Crosby and Mabel Clark, James A. Kennedy, Florence Hill, Bill Ducee, Tom Prender and Blanch Klafes, and the Maryland Collegians, including Gene Addison, Kit Kramer, Sol Klein, Nat Sucks, Russell Baer, Gerson Kaufman, Eddie Baltz, Joe Yukie, Chas. Yukie, Murray Franklin, John Ashford, Chas. Goldberg and Leon Lee, manager.

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NEW TURNS AND RETURNS

Carleton and Ballew

Reviewed Monday matinee, December 27, at Moss' Broadway Theater, New York. Style—Singing. Setting—One. Time—Eleven minutes.

Carleton plays the piano well, while his partner does her stuff of vocalizing blues numbers to fairly good returns. They open the act with a little ditty about the newlywed couple next door followed by that old favorite *Too Tired*, the latter number presented in a novel manner. Carleton offers several verses of a special number about Maggie and her whole family that contains some exceptionally catchy lines while Miss Ballew renders another blues number with enough Southern stuff to make one believe that she comes from below the Mason-Dixie line. For a close they warble a parody on *Collegiate*, topped by a few fast steps that sent them away at this performance to a nice size band. They register well.

J. B. S.

Muriel and Boy Friends

Reviewed Monday evening, December 27, at Fox's Savoy Theater, Brooklyn. Style—Song, dance and comedy revue. Setting—In "one" and in "two", specials. Time—Fifteen minutes.

With her quartet of young men, Muriel opens in original vocal and stopping in which the running theme concerns the choice the miss is trying to make from among the boys. There are individual and ensemble singing and dancing numbers following. The boys are great steppers, but Muriel puts their valiant efforts to shame. She is equally adept at soft-shoe, acrobatic and contortionist variations. When in ensemble numbers the quintet works in perfect co-ordination. When reviewed applause was enthusiastic.

Muriel's comedy song bit is a show-stopper. She wears eccentric attire and uses her thin voice to good advantage. She went over equally well in a comedy vocal duo with one of the boys. This went on to a grand finish, when the pair gave a soft-shoe specialty.

E. E. S.

Wilson and Godfrey

Reviewed Monday evening, December 27, at Fox's Savoy Theater, Brooklyn. Style—Comedy, singing and dancing. Setting—In "one". Time—Eleven minutes.

Wilson, the man, is an acrobatic comedian of unusual ability. His headstands, sudden falls and other slapstick bits are carefully timed. Wilson spreads his antics out evenly, the effect at the close being more pleasing than if he would hurry it thru in the style of a dumb act. He opens with part of a vocal bit, his delivery interrupted by the sudden snatching of his body from behind the drop. The girl later enters with him, and both give an exhibition of low comedy. In which Miss Godfrey hangs Wilson about like a pugilist's dummy. He clowns thru a vocal bit offered by the girl. In this part of the offering Wilson is funnier than ever, sliding with a camp chair, practicing stepping before a folio of music notes, and finally dragging out the girl. His impressions of Douglas Fairbanks prove to be exceedingly funny, not exactly because of what he does, but because of the label he pastes on the bits. The pair close with neat deliveries in vocal bits and a whirlwind of acrobatic stuff by Wilson.

E. E. S.

Fitzsimmons and Flory

Reviewed Monday evening, December 27, at Loew's Palace Theater, Brooklyn. Style—Comedy and singing. Setting—One. Time—Eleven minutes.

On the opening the apparent old man, supposedly a weight guesser, is observed sitting on a bench. As a newspaper reporter the girl is assigned to interview the "old man" on his experiences and what he thinks of present-day musical entertainment. The ensuing cross-fire conversation is sufficiently entertaining to fill the bill, with the man's facial whimpering when registering surprise a valuable asset.

Then follow several old-time song numbers, including *Daisy*, *After the Ball*, *In the Good Old Summer Time* and *Sweet Rosie O'Grady*. A bit of comedy is injected into the offering when the girl prevails upon the man to throw away a ticket he has purchased for a "shimmy-shake" affair, with the latter returning with a lighted match to look for the ticket following the close of the act.

J. B. S.

Laurette Taylor

In a New Comedy "THE COMEDIENNE" By J. Hartley Manners Characters:

George Palmer—(A New York Theatrical Manager) Richie Ling Letitia Vale—(The Comedienne) Laurette Taylor Scene—Palmer's Office in the Florence Theater, New York City.

Produced under the direction of the Author.

Reviewed Monday matinee, December 27, at the Palace Theater, New York. Style—Comedy sketch. Setting—In three. Time—Eighteen minutes.

The author has written a very natural, smooth vehicle for Miss Taylor. The dialog is snappy for the most part and sparkling as a whole. The locale is that of an old-time theatrical manager's office.

Miss Taylor's voice is always worth listening to, exclusive of her usual charming manner. Richie Ling, as the odd-timer, does a thinly disguised characterization of George Tyler and does it well.

Considering the run of playlets offered in the two-day by stars from the legitimate stage, this is a pleasing one cleverly handled as to the script, acting and staging. The fact that it is a two-people affair makes it even more attractive for vaudeville.

M. H. S.

Hyde and Burrill

Reviewed Monday matinee, December 27, at Moss' Broadway Theater, New York. Style—Comedy, dancing, musical novelty. Setting—One. Time—Twenty minutes.

Hyde and Burrill's offering is a "wow." The man is exceptionally versatile and original in his method.

With a quiet manner he does the better part of the act alone, monologing, planting his laughs and timing them nicely with an assurance of method denoting experience. He sings, dances, plays several musical instruments, and seemingly ad lib, all over the place, the business, however, being well thought-out beforehand. His stop-time, buck-swing dance while strumming the madolin is a corker, while his taps and triples are clear and snappy.

The girl offers several vocal numbers in pleasing style, and in a short dress presents a tap dance, the stepping carrying her an individual hand at this performance.

J. B. S.

Meyer Golden's Whirl of Splendor

Reviewed Monday matinee, December 27, at the Hippodrome, New York. Style—Dance flash. Setting—Special, in full time—Fourteen minutes.

In *The Whirl of Splendor* Meyer Golden has turned out a dance flash that compares favorably with his several big-time offerings of this season. This act offers straight dancing only, featuring the whirlwind adagio team, Constantina and Baikoff.

Blanche Granger, specialty dancer, and the Mascagno Steppers, an ensemble of eight, complete the cast. One of the girls drew an outstanding hand, when reviewed, in a series of pirouetting bits. Her gyrations were dizzying and called for unusual equilibrium.

A Black Bottom finale with dancing executed with more snap and entertaining qualities than in most acts closed the flash to a good hand, when caught.

R. C.

Bob McDonald and Helen Oakes

Reviewed Monday matinee, December 27, at Loew's State Theater, New York. Style—Dancing and singing. Setting—In "one", special. Time—Thirteen minutes.

This pair sub-bill themselves as *The Aristocratic Steppers*, an appellation deserved. Their stepping is imbued with finesse. The opening is a vocal duo, topped off by a tapping special by McDonald and a soft-shoe variation by Miss Oakes. McDonald remains for another vocal number, employing a knock he possesses of "kazooing" without the aid of a mouthpiece. Miss Oakes is seen in a kicking and acrobatic number, a costume change accompanying the number. Then follow acrobatics, first by McDonald and later in concert with the girl. The closing Black Bottom duo is a winner.

E. E. S.

Patti Moore

—With— Arthur Burd, Bud and Buddy —and— Domino's Entertainers

Reviewed Monday matinee, December 27, at Moss' Broadway Theater, New York. Style—Revue. Setting—Full (special). Time—Eighteen minutes.

Patti Moore has been associated as "premiere danseuse" with several acts, the last with Al Roth and band. She now has three male steppers and a seven-piece orchestra as a supporting company in her own offering, which has been effectively routine and attractively set in full stage.

Bud and Buddy, juvenile hoofers, who through the recent amateur contest at this theater, serve as ensemble, solo and duo dancers, doing tap, buck and wing, eccentric and Charleston routines. The work of the boys is good. Bart handles Miss Moore nicely in an acrobatic number. The orchestra, while remaining in the background thru-out, greatly enhanced the dance specialties by their orchestration of popular dance melodies.

Miss Moore sticks to the acrobatic type and does that style of terpsichore remarkably well. She is far above the average in her acrobatics, presenting a series of different rolling splits and a line of high, side, forward and back kicks with grace and finesse.

Due to the cutting of the regular bill from six to five acts at this performance Miss Moore obliged with an eight-minute encore, working fast, yet without appearing to rush things. One of the juveniles presents an imitation of Bill Robinson's tap-dancing specialty while his coworker offers the train tap. Several members of the orchestra also stepped out of character to offer singing, dancing, comedy and recitation bits that had the customers asking for more.

The offering, in its entirety, is one of the fastest miniature dance revues we have seen in a long time.

J. B. S.

Chancy and Fox

In "DANCE VISIONS OF 1926" A Harry Royce Production —with—

Lulu Winters, Mary Jane Wright, Patsy Brooks and Catherine White. Musical Director—Hugo Conn.

Reviewed Monday matinee, December 27, at the Palace Theater, New York. Style—Revue. Setting—Full stage, special. Time—Twenty minutes.

Chancy and Fox, mixed dance team, have combined some of their own dances with part of the revue Harry Royce first staged over a year ago. The dancers follow closely the major portion of the Royce and Mayo routine, and the setting is also much like the above mentioned revue. The supporting company is as fine a quartet of dancers as anyone would wish to see and they do ample justice to the routine, which, insofar as they are concerned, runs mostly to classical bits and interpretative dancing. Chancy and Fox offer about two numbers as done by Royce and Mayo, exclusive of the similar efforts of the others in the company. In addition the duo offer their own solo and double numbers, adding even more color and novelty to the production as designed by Royce.

It is big time thru-out and as such an act can hold its own with the best of colorful dance revues. The setting, costumes and talent are faultless, which also goes for the musical score, which always seemed appropriate, whether or not the numbers were old or special.

M. H. S.

Dell Ellwood

Reviewed Monday evening, December 27, at Fox's Savoy Theater, Brooklyn. Style—Black-face comedy and singing. Setting—In "one." Time—Thirteen minutes.

Ellwood, whose single is patterned after the Jay C. Flippen and Mel Klee acts, cigar, stammering and all, is offering a slightly different routine than last season. The mind-reading bits have been taken out. The stories about the Salvation Army singer and the cat have no place in an act playing family houses.

Aside from the pair of objectionable stories, Ellwood is a sure-fire proposition. He has a winning personality and his ad lib. stuff goes over without the least semblance of groping or hesitation. He rates high in his vocal bits and, when reviewed, his version of *Pravay Shultzenheim*, a parody on the *Fliege* bit, went over with a bang. He also scored neatly at the close with a melody of the *Bluebird* group of pop. bits.

E. E. S.

Castile and Fleming

Reviewed Monday matinee, December 27, at the Hippodrome, New York. Style—Singing novelty. Setting—In one. Time—Eleven minutes.

A sister team, one at the piano, the other shouldering the bulk of the singing, that shapes up as a sizable bet.

Both Miss Castile and Miss Fleming have engaging personalities and a likable manner of entertaining. Their act consists of standard material set off with a couple character bits and broken early in the routine by a piano solo. The character work is not unusual but passes muster.

When caught, the act got across nicely, doing an encore.

R. C.

Rosa Rosalie and Company

Reviewed Monday evening, December 27, at Loew's Palace Theater, New York. Style—Singing. Setting—One. Time—Eleven minutes.

Rosa Rosalie offers a potpourri of jazz numbers, touched off by singing *Horses* in several different languages and enlivened by a lot of strutting about the stage that gives her numbers pep.

She opens with an introductory number about her trip abroad and does a Spanish number. Her next is *Hollo Bluebird*, which gives way to a very pleasing little Russian ditty. The audience liked her so well, when reviewed, that she was called back to do her aforementioned *Horses* specialty in English, Jewish, Russian, Italian and French. A female accompanist is at the baby grand thru-out the offering.

J. B. S.

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Paul Whiteman

And His World-Famous Orchestra
Reviewed Tuesday evening, December 28, at the Ambassador Theater, St. Louis, Mo. Style—Jazz Orchestra. Setting—Full stage, special. Time—Fifty minutes.

This is the first appearance of Whiteman at this new link in the Famous-Players chain of motion picture theaters and he is playing to packed houses at every performance and breaking records in doing so.

Whiteman has an aggregation of 30 members and works in full stage with a simple white drapery backing them up. He opens with *A Little Spanish Town*, with a vocal solo by John Fulton, from which he goes into *The Girl Friend*, which is followed by *How Many Times*, during which Gaylord, Fulton and Young render a vocal accompaniment. The *Rhapsody in Blue* follows these numbers, Harry Perrella giving a piano solo that gets over big.

Then Whiteman uses *Meet the Boys*, during which he sets a baby spot in several of the more famous members of his band, they rendering solos the while. After this comes a tune the jazz king picked up in Vienna on his recent tour of Europe, called *When Day Is Done*. It is played with a special Whiteman arrangement. Outside of the Gershwin number this is perhaps the best piece in the routine.

Crosby and Rinker, the two who were discovered by Paul in Seattle, are next heard from, one playing the piano while both sing. Their stuff clicks and they were forced to take three encores when reviewed. Wilbur Hall, in comedy attire, entertains on the violin to good returns. He gathers a big bundle of laughs.

The act closes with *Sucundula*, after 60 minutes on the stage. J. F. M.

Joe Rea and His California Night-hawk Revue

Featuring the Famous California Night-hawk Band
— With —

Marie Le Viness, Jim McNamara, Matt Walker, Jerry Eby, Billy Miller and Ralph Jackson.

Reviewed Monday afternoon, December 27, at Loeve's State Theater, New York. Style—Orchestra revue. Setting—Full stage, special. Time—Twenty-seven minutes.

This is practically the same 17-people unit that has been seen in the Loew picture houses, in Philadelphia night clubs and on a Florida tour with Texas Guinan. Joe Rea does not appear in the act but the billing makes it appear that he is the orchestra leader, a place capably filled by Billy Miller. The general scheme of the offering is a cycle of orchestra numbers embroidered and interspersed with song, comedy and dance bits on a platform far backstage. The theatrical effects are above the usual order.

There are 11 in the orchestra unit. The opening is an orchestral bit with Miss Le Viness in a vocal solo behind a scrim in the backstage arrangement. The following bit is also offered by the orchestra, six of them speeding up the proceedings with a comedy dance.

Jimmy McNamara is next in a stepping bit of the spineless genre. A blackout enacted by four men is a travesty on *The Shooting of Dan McGrew*. Miss Le Viness follows in a neat vocal number. A large part of the ensuing action is devoted to a blending of orchestra, pantomime and vocalization on the Cinderella theme. The closing bits are composed of stepping and comedy contributions by unidentified members of the orchestra. When reviewed, the encore was a locomotive novelty by the orchestra, with one of the boys doing some clever work as the featured "choo-choo". E. E. S.

Record and Caverly

Reviewed Monday matinee, December 20, at Loeve's State Theater, New York. Style—Singing. Setting—In "one". Time—Twelve minutes.

Franklin Record's vocal equipment is better than that of Bunny Caverly, but this does not mean that she fails in upholding her part of the entertainment. Miss Caverly presides at the piano in the duo numbers and makes a particularly fine accompanist. Her pianology, when reviewed, did not get over quite as well as the other bits.

While the song routine is good, the pair lose out in the hands at the bows due to the poor choice of a closing bit. E. E. S.

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Billy Hamilton and His Orchestra

Reviewed Monday evening, December 27, at Fox's Savoy Theater, Brooklyn. Style—Orchestra and comedy novelty. Setting—In "one," special, and in "three" (acts). Time—Twenty-three minutes.

This offering, presented by Billy Hamilton, formerly allied with the Vincent Lopez organization, is built up of the sort of entertainment that will always receive a welcome hand.

The opening is the cause of the single derogatory comment this reviewer must offer. The orchestra, behind a scrim, plays *On the Road to Mandalay* quite ingeniously and one sings the vocal accompaniment out front. His voice falls somewhat and it is only after several other numbers that the offering recovers from this inadequate opening. A ballad in which one member sings the vocal chorus goes over. The following bit is also a winner. The drummer gives a peppy slice of chink comedy and vocalizing, joined later by three other boys.

An impression of how an orchestra would render *H. M. S. Pinafore* is a delectable piece of entertainment. Several selections from the operetta are accompanied by comedy by individuals in the apparel of Buttercup and Dick Deadeye, able seaman. Two others in Gallagher and Shean regalia are cleverly slipped into the action as stowaways on the Pinafore. Instead of giving the usual parody on the Gallagher and Shean dialog these "converse" with saxophones. Other entertaining numbers are comedy impressions of *Thanks for the Ruggs Ride* and a closing medley of pop selections. E. E. S.

Mildred Feeley

Reviewed Tuesday evening, December 28, at the Grand Opera House, New York. Style—Singing. Setting—One. Time—Ten minutes.

Mildred Feeley, a trim little brunet of graceful carriage and reserved personality, formerly appeared in a double act with Abner Silver, the songwriter. Her single repertoire runs thru the hitting *Red, Red Robin*; then effectively thru *Follow the Swallow*; slips into the syncopated tune of *Bye, Bye, Blackbird*; followed by a special *Dizzy Lizzy* snapper characterization number, and closes with a fine fluting of French strains in rendering *Cherie*.

Miss Feeley is an extraordinary songstress and much above the average in medium-time houses, for she possesses a pleasing voice, is charming in interpretation and delightful in stage demeanor, and her choice of songs, varied as to character, is commendable.

When reviewed the act stopped the show cold. J. B. S.

Jack Strause

A Dark Knight in Spain
Reviewed Tuesday evening, December 28, at the Grand Opera House, New York. Style—Blackface. Setting—One, special. Time—Fourteen minutes.

Jack Strause, who formerly did a single on one of the major circuits, is assisted in his present offering by a pleasing young woman portraying a Spanish senorita. Strause is a good black-face performer, possessing all the requirements of big-time vaudeville. By amiable personality, excellent voice and ingratiating style of delivery, he establishes a sort of intimate relationship with the audience. Attired in red tuxedo outfit, he opens with a little ditty about a certain senorita, which gives way to the appearance of his partner in a long Spanish gown for cross-fire patter exuberant with comical lines and side-splitting laughter as he fighting the wild bull of Madrid. His patter specialty accompanied by the singing of *Mona of Bologna*, a special comedy number, which greatly endeared the vehicle, stopped the show when reviewed, and Strause was called back three or four times. The sure-fire stuff that Strause uses was written especially for a black-face artiste and there can be no mistake that he's an entertainer of real merit. J. B. S.

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Michael Padri and Girls

Reviewed Tuesday evening, December 28, at the Grand Opera House, New York. Style—Musical. Setting—Full, special. Time—Twelve minutes.

Michael Padri and Girls, four, all of whom play the violin while Padri plays a piano-acordion, offer a diversified routine of musical selections, including several popular numbers, a couple of foreign airs and a medley of popular tunes in an accordion specialty.

Going thru their routine with verve and ambition the girls offer a number of pleasing and entertaining numbers that makes the offering a decidedly effective musical turn. Following Padri's specialty the girls join in another jazz number, closing fairly strong. When reviewed, the act closed the show, and while it was let down somewhat unencouragingly it doesn't mean it isn't good. J. B. S.

Ernest R. Ball

In A NIGHT WITH THE GANG
Rob Jones First Tenor
Charles Dalton First Tenor
George Plank Second Tenor
Edgar Welch Baritone
Morton Sherdahl Baritone
Chester Alan Moffett Bass
Dave Morris Bass
Marion Lorraine Page

Reviewed Monday matinee, December 27, at the Palace Theater, New York. Style—Singing. Setting—In three (acts). Time—Twenty minutes.

This prolific composer of ballads was but lately seen in an act of the radio studio type, consisting of feminine musicians and singers. The present aggregation is a double quartet of male singers, of all nationalities, including Irish tenors, Norwegian, Italian and others. Ball holds forth at the piano, of course, and his men are arranged around him in the semi-circle minstrel style. All are attired in well-fitting tuxedos, and have faultless voices. A page girl handles the placards.

For the most part the company entertains with ballads old and new, the majority of them being from the pen of Ball himself. After exhausting the newer songs he gradually offers some a few years old and then announces the very old ones as such. However, they are of the semi-classical type and an audience can probably stand more of this than any other kind of song. While a few faster or comedy songs would not hurt, Ball does much to break the ballad routine with remarks made between songs and in introducing the singers. He kids them in funny style and manages to draw quite a few laughs. The songs are done in various combinations, such as solos, duets, quartets and double quartets. Always there is excellent harmony. It is a sort of minstrel act dressed up for present-day consumption, in evening clothes and without the burnt cork. M. E. S.

Gerber's Jesters

A Laughter Revue Featuring Harry Seymour —with— Val Irving, Teller Sisters, Chat Gorman and Joe Rock.

Reviewed Monday evening, December 27, at Fox's Savoy Theater, Brooklyn. Style—Comedy, song and dance novelty. Setting—In "one", "two" and full stage, specials. Time—Twenty-four minutes.

Alex Gerber has apparently put his best into this vehicle for Harry Seymour, former burlesque comic. The piece is ingeniously outlined, the settings are in good taste and the various episodes are hinged together in as logical an order as the comparatively short time allotted to the action will permit. Seymour's stock of facial and pantomimic stunts are in themselves quite enough to satisfy the ordinary palate, but Gerber pushed matters more than a few steps further by providing him with lines that click three-quarters of the time.

The act consists of four blackout sketches appended by specialties before an in "one" drop. The supporting cast includes two men and three girls, all good in song, dance and talking bits. The prolog bit reveals one of the girls seated on a throne in the role of Queen Public. Seymour appears as a jester and the action turns out to be a test wherein the jester is obliged to figuratively tickle Queen Public's funny bone. He succeeds admirably, not only in this allegorical comedy bit, but also in the blackout bits that follow.

The brief sketches have the tang of regulation burlesque comedy, but Gerber's intervening hand is apparent throughout. One of the boys appears in a brief tapping bit. A girl gives a good account of herself in a syncopated vocal number and another boy registers satisfactorily in an Al Jolson impression. One of the best specialty bits, however, is that in which two of the girls offer a vocal bit, one of them getting laughs with her nut comedy and clowning. The finale is laid in an extravagant Chinese set. There is comedy here by the featured man and his assistants. The finish is a Black Bottom ensemble. E. E. S.

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Whiteman May Have Own Supper Club

ST. LOUIS, Dec. 29.—It is rumored here that Paul Whiteman, who opened here on Christmas Day for the Skouras Bros. at the Ambassador Theater for a two weeks' engagement, will open a supper club of his own in the "Roarin' Forties" on Broadway, New York, in conjunction with his appearance in the new Charles Dillingham show, which is scheduled to open on Broadway.

Just where the club will be located, what it will be named and other details of interest could not be learned here, though it is also rumored that the "Jazz Kings" will have several new wrinkles to introduce and will open a club different from any other one now on the Great White Way.

As only five tickets were sold in advance for the New Year's Eve ball, which was scheduled for the New Coliseum, at which Paul Whiteman and His Orchestra of 30 pieces was to play, the dance has been called off. It is rumored that it will be held a week from Friday at one of the best hotels in town. The Skouras Brothers' Enterprises, which arranged the dance, had already spent \$500 for billboard and motion picture advertising and \$1,000 rental for the Coliseum. This \$1,500 will stand as a loss, since the dance has been postponed.

Capital Attractions Notes

Announcement was made this week by the Capital Attractions that the firm is being incorporated and that the new branch office at 307 Kennan Building, Pittsburgh, has been opened with Mo Glanz at the helm. The Pittsburgh office will handle all of the company's vaudeville and presentation business.

George T. Matthews, Jr., manager of the Original Carolina Night Hawks, has just signed with the Capital firm and will be under its exclusive management. Jack Flizer has also signed up with the firm and will be under its guidance for a long term.

The Capital office reports that Dave Harman, Tal Henry, Ross J. Church and Fernand Lefevre are all booked in excellent shape.

Alex Jackson's Plantation Band, a Capital unit, is still going great runs in Cincinnati and is considered one of the "hottest" aggregations that has played that territory for some time.

The Cambria County Fair at Ebensburg, Pa., which operates weekly dances, has just been signed for exclusive Capital attractions.

Casa De Baile Jacksonville. Enjoying Good Business

JACKSONVILLE, Fla., Dec. 30.—The Casa de Baile in South Jacksonville, just across the river from this city, operated by George W. Gibbs, president of the Jacksonville Ferry Company, is drawing the crowds each night.

The Casa de Baile, one of the most picturesque dance palaces in the South, is operated on a high plane and has done an excellent business all during the past summer. The dance tunes are furnished by Leo Kitchen and his 15-piece Orchestra, who are heard frequently over the air from WJAX. Eunice Wamsley is the hostess and attends to most of the detail and managerial work.

Tom Christian Quits Broadway

NEW YORK, Dec. 29.—Tommy Christian and his Orchestra will move out of the Trianon Ballroom January 7 and after a week's rest will open a week's run at Portland, Me. Following the Portland engagement the combination will go into vaudeville for the rest of the winter.

Since the early part of October, Christian and his boys have been entertaining at the Trianon seven nights each week and feel that they have earned a vacation. Christian will take with him on the road the same outfit, including Phil Fisher, Ted Fisher, Jerry De Angelis, Art Manors, Art Barnett, Carl Pickett, Joe Durso, Frank Troxell, Harry Rich and Paul Close.

Romano Back at Kenmore

ALBANY, N. Y., Dec. 30.—Phil Romano and his Orchestra, who have just finished an engagement at the Plaza Hotel, New York, returned to the Hotel Kenmore here, Friday, where they made many friends, with their playing last season. Romano will appear in person every night with his orchestra throughout the winter months.

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Who's Who in Orchestras

EDDIE PEYTON was born in Pittsburgh in 1903, and the imbued with the desire to study music from an early age, lack of the necessary funds made it necessary to place any such ambitions out of his thoughts and turn his attention to obtaining a means to an end. As a result, in the succeeding years, up until he was 17, his spare moments were utilized in a manner, patterned after a procedure of so many of our famous men, and that is selling newspapers to willing purchasers along the streets of Pittsburgh.

Finally the day arrived when sufficient funds were available and in company with his brother, also an accomplished musician, started out to purchase the instrument of his dreams—the xylophone. Very much against his wishes, he was persuaded instead to invest in a saxophone. Contrary to the usual belief that one must love one's work to succeed, Peyton mastered the sax regardless of his antipathy for the instrument.

Selecting four other youngsters, all possessing unusual ability, he organized the Dixie Dandies, and played a long engagement over the Keith Circuit with Sheba Singer and Tom Nolan, national champion Charlestoners. From there they played a complete season at Pittsburgh's most popular roadhouse, Saunders Inn. They were Pittsburgh's favorite broadcasting entertainers. In addition to making several records for the Romeo Recording Company.

The ages of the Dandies, which includes pianist, drummer, trumpet, sax and cornet, range from 17 to 23, with Eddie Peyton the eldest, and the ability of the combination resulted in their engagement as the novelty orchestra at the magnificent Cinderella Ballroom, Miami, the South's largest danceant, where their musical merit is quickly placing them in a prominent position in the Southern orchestral firmament.

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Jolly Jesters a Hit With Geo. E. Wintz's Show

The Six Jolly Jesters, under the management of Max M. Simons, are enjoying a very successful season with George E. Wintz's edition of Irving Berlin's *Music Box Revue*.

The Jolly Jesters, who are featured with the show, have been getting wonderful reports from the press all along the line, commenting highly on their show-stopping ability. The Jolly Jesters are all entertainers and each man doubles on two or more instruments.

The personnel: Len Blich, comic dancer, sax and trombone; Joe Martin, sax, clarinet and trumpet; Stan Toblason, sax, piano and whistler; Lew Jeckman, sax, banjo and clarinet; Chris Hansen, sax, and Max M. Simons, manager, sax, tuba and trumpet.

Casa Lopez To Stage New Show

NEW YORK, Dec. 28.—Vincent Lopez is preparing to offer a new show at his Casa Lopez the week of January 3. The star attraction will be Frank Libuse, the clowning waiter, who will offer a three-round boxing exhibition. Lopez has Libuse under contract and says that all reports concerning his appearing at other places are pure hokum.

In addition to Libuse, Lopez will offer Allen Rogers from *Rose-Marie*; Holland and Barry, prominent dancers from the Pacific Coast, and a special scenic effect of one of the late Victor Herbert's famous compositions.

Eleanora and Maurice Finish Dancing Contract at Mirador

NEW YORK, Dec. 31.—Eleanor Ambrose and Maurice Mouvert, famous dancers, will terminate their 12-week contract with the Club Mirador on January 3. They came direct from Paris last September, under the management of E. Ray Goetz, and opened at the Mirador October 12. At the start the team had a 18-week contract with Goetz, but last week called in their attorney and had the additional four weeks canceled.

Miss Ambrose, a Kansas blond beauty, who is the wife of Maurice and daughter of a wealthy real estate operator in Kansas, plans to spend several weeks with her folks at Newton, Kan., and will be accompanied by her celebrated husband. On the trip west they will stop off at Chicago to play one night at the Opera Club, on January 15. In March they will sail for Paris, Maurice's native city, where he owns two clubs. In all probability he will dispose of the clubs and perform with his wife for others in a position to pay the money the team has been receiving. Next fall they will return to New York.

Last week the Mirador introduced a new dancing team, and some of the wise-aces figured that Maurice would get peeved and walk out, thereby violating his contract. The wise birds, however, forgot to reckon with Eleanora, who possesses brains in spite of her beauty, and who whispered a few words in Maurice's ear. The new team was put on the floor prior to the appearance of Maurice and his partner, but they were unable to take the edge off the applause tendered to Maurice and Eleanora when they came out. In fact, Maurice and Eleanora received a bigger hand than ever, proving that they were still the stars.

Maurice and Eleanora were dancing for \$3,000.

Village Club Gets Radio Wire

NEW YORK, Dec. 29.—The County Fair, a night club in Greenwich Village, has arranged to have a WJZ radio wire installed to afford Eddie Worth and his Orchestra an opportunity to let radio fans in various parts of the country share in the melody dispensed nightly at the club.

Worth and his Band will go on the air every Monday night from 10:30 to 11:30. As Monday night is "silent night" in Chicago, Eddie will have thousands picking him up from that burg. Song-writers and publishers are keen to have numbers broadcast Monday nights on account of the layoff in Chicago, hence Eddie will be more in demand as an exploiter of popular songs.

Carl Fenton in Canton

CANTON, O., Jan. 2.—Carl Fenton and his Brunswick Recording Orchestra, en route west, stopped off here long enough to play a New Year's night engagement at the Moonlight Ballroom. It was the first local appearance of Fenton and his Orchestra, which has been in the East recording for Brunswick.

The Carnes-Richards Radio Orchestra from Station WADC, Akron, concluded a 10-days' engagement at the local ballroom Friday night.

Hodges at Casa Grande

MIAMI, Dec. 30.—Jimmie Hodges, popular Miami entertainer, and his *Fo-Lies* opened an indefinite engagement at Casa Grande Club, on the East Dixie highway, Christmas Eve night.

Other entertainers on the bill are Billie Richmond, "Queen of the Blues"; George Tryman, Ollie Hodges and a chorus of nine fast-stopping beauties. Ben Rothstein is the host.

Joe Mandor Club Robbed

NEW ORLEANS, Dec. 30.—While all-night masses were being said in the historic old Jesuit church in Baronne street, five masked men early Christmas morning held up the proprietor and 20 patrons of the Joe Mandor Club, next door, and escaped with \$15,000 in cash, \$5,000 in checks and jewelry of undetermined value.

Cabaret Review

(Strand Roof, New York)

The Strand Roof, 47th and Broadway, is offering an ordinary floor revue with eight girls in the chorus. In addition to the chorus, the show includes Dave Malen, master of ceremonies; the Kentucky Twins, singers and acrobatic dancers; Bonnie Tabean, singer and dancer, and Evelyn Dawn, ballad singer. When announcing each turn, Malen makes a plea to the audience for a hand, which is sort of a cheap way to get it. If an act can't earn applause, it shouldn't get it or want it. Monsieur Dave would do well to omit this bit from his routine. The crowd which feeds at the Strand Roof usually is generous with its applause, regardless of how it treats the waiters.

There is nothing to excite anybody in the show, but it appears to be sufficiently entertaining to amuse the Roof's patrons. The chorus, mostly naked, goes thru its paces fairly well and approaches near enough to the birds at ringside seats to create a friendly interest and good will for the good-looking dames.

Evelyn Dawn owns a good ballad voice, but she doesn't enunciate clearly and few know what she is singing. The Kentucky Twins top the bill for getting applause thruout the show and at the finish. Miss Dawn is pleasing in her singing.

During the second half of the show a girl clown around as a jackass and she succeeds in making a jackass of the second half. She wastes 15 minutes backing into tables and among guests, a stunt that would be all right at some kindergarten party, but which is out of place on Broadway, or at any adult performance. Dave Malen shows up well and is natural.

Hal Kemp and his orchestra furnish the music for the show and dancing.

E. M. W.

Clubs Must Pay if They Play

NEW YORK, Dec. 29.—J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, is trying to impress upon night club owners the logic of a well-known advertising phrase, "Eventually—Why Not Now?"

"Any night club owner who thinks he can play music controlled by the society without paying for the privilege," says Rosenthal, "is just kidding himself, and in the end will have to pay for the services of an attorney and the costs. Everybody will have to pay eventually, regardless of how long he may duck the summons server and the marshal, hence it would be better for him to pay in the beginning and save himself a lot of worry and money."

"The other night," continued Rosenthal, "one of our representatives, accompanied by a marshal, finally landed two offenders who had been playing hide-and-seek for more than a month. We would rather do business in a peaceful manner and 99 times out of every 100 we do, but when we can't do it this way, we shall do it thru the courts. If you want to play our music you must pay."

Chicago Cabaret Notes

CHICAGO, Dec. 30.—The Williams Sisters, one of the most popular harmony singing acts hereabouts, opened at the Green Mill Tuesday evening, when the new floor show was introduced. Joe Lewis with new material, funnier than ever, was the feature. Lester costumes enhanced the girl ensembles.

SHANNON'S *Playtime Frolic*, the gymnastic specialty, was added to the holiday show at the Terrace Gardens.

JEAN GAGE is a newcomer at the Alamo, where she is pleasing the glass dance floor patrons.

THOMAS M. SHEEHY is putting on a special show for New Year's Eve at the Trianon, entitled *Hello '27—Good-By '28*.

O'NEIL'S ORCHESTRA is furnishing the dance music at the Golden Pheasant.

THE NEW ORLEANS Dance Band is somewhat of a "wow" at Kelly's Stables, with all of its members introducing novelties.

HARRY MOON is one of the new attractions at Al Tearney's Town Club.

KATZ AND HIS KITTENS, playing at the Rainbo, have established themselves as one of the best jazz bands in Chicago.

Aurilio Craven is another drawing card at this pretentious cafe with her singing, dancing and violin playing.

JACK FINE is putting on a new show this week at the College Inn, Hotel Sherman.

THERE IS A NEW ROY MACK production being shown at the Pershing Palace.

Who's Who in Orchestras

GEORGE WILD, who directs a symphony orchestra at the Century Theater, Baltimore, was born in New York City. Last winter he won third prize in a band and orchestra leaders' popularity contest conducted by a New York daily. He began to study music at the age of eight, under Madam Hazzard, and later continued his studies under Professor Salter of the Strassbourg Conservatory. When he turned to music for a livelihood he went to Washington, D. C., and played with several prominent combinations. His good work won him the leadership of the orchestra at Moore's Rialto Theater.

Wild's ability to arrange and synchronize music for the movies made quite a reputation for him and he continued to advance in his field. He is familiar with every phase of jazz and classical music and his interpretation and treatment of the more serious and larger works of the great masters have won him a great deal of praise from the press and thousands of admirers in Washington and Baltimore. Wild and his Orchestra have been playing at the Century Theater for several years and, judging by their popularity, will, in all probability, remain there for some time to come. George Wild is a regular fellow and well liked by the patrons and his men.

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Dallish,
Roses for Remembrance,
Silver Song Bird,
Without You
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2 for 75c—7 for \$2.50

Give Me a Ukulele,
High Up in the Hills,
Hop Skip,
New I Love You,
Do Believe in Fairies,
Just a Little Lonser,
Lonely Eyes,
My Baby Knows How,
Song of Shanghai,
Since I Found You,
Tonight You Belong to Me,
Ten Warm Kisses,
You Can't Cry Over My Shoulder,
Who I'm in Your Arms.

50c Each
3 for \$1.40—5 for \$2.25

Devide a Garden Wall,
Baby Mine,
Black Bottom,
Candy Lips,
Fira,
Giggle,
I'll Be a Moon,
I've Got the Girl,
I Love the Moonlight,
In Araby With You,
It Made You Happy,
In T. Aino Moom "I Love You",
Little White House,
Mascella,
Moonlight On the Ganges,
Sunday,
Take in the Sun,
Thinking of You.

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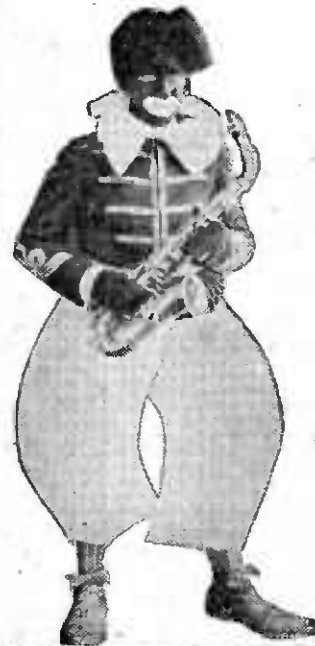
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Ottile Corday Quits Clubs

NEW YORK, Dec. 31.—Ottile Corday, short, dark and beautiful, finished last week a two months' engagement at the Spanish Village, a night club at Washington, D. C., and has returned to Broadway. Miss Corday has renounced night clubs for the time being and is having a vaudeville sketch written for her by Irving Caesar. The lady expects to start in vaudeville some time in January and will be presented and booked by a good-looking, diminutive blonde, Miss Laurette Moss.

While playing at Washington Miss Corday appeared for one night in an opera, attracted a millionaire milliner as an admirer and experienced the thrill of rejecting him as a husband. She also received plenty of newspaper publicity of the right kind.

Card System for Cabarets

NEW YORK, Dec. 31.—As a result of the raids and padlocking of night clubs by prohibition agents some of the club owners are planning to return to the old practice of compelling every one to produce a membership card for the doorman's inspection before he will be admitted to the club.

Club owners have an idea this system will keep out the Federal agents, but it is for money will buy anything that is in circulation, and the prohibition men will experience no more difficulty in gaining access to the clubs than they do at present. The only way to lose the agent is to observe the law or go into another business which does not include the handling of contraband goods.

Plain Managing Aragon

CHICAGO, Dec. 31.—H. W. (Buck) Plain, formerly general manager of the White City Amusement Company, is now resident manager of the Aragon Ballroom, Chicago. Plain's long experience in Chicago amusement fields insures a bright future for the Aragon, one of the finest dance palaces in the country.

New York Notes

By E. M. WICKES

THE KELLER SISTERS had to work alone the other night at the Casa Lopez, while their partner, Lynch, was home having his appendix frozen.

CECIL CUNNINGHAM has been booked into the Club Mimic. Her most recent club engagement was at the Cameo.

BESSIE KING, a Kentucky Club entertainer, went to her home in Pittsburgh for the holidays.

TEXAS GUINAN is reported to have arranged to journey to London some time this month to operate an exclusive night club.

WILLIAM R. CORTHEY, a night club entertainer now playing at Albany, N. Y., has received word that his grandfather died in France and left him \$2,628,000.

SEVERAL NIGHTS last week while other Broadway clubs were playing to empty chairs, the Everglades at 49th Street and Broadway attracted from 100 to 200 patrons nightly.

THE YACHT CLUB FOUR, now playing at the Club Lido, have been

Musical Musings

WILLIE JONES and his Radio Orchestra are booked into the Arcadia Ballroom, Fort Wayne, Ind., until May 1, 1927. The boys line up as follows: L. Gay, sax; V. Bassett, sax; Ray Dickerson, sax; C. Pettson, bass; Ed White, trumpet; Tom Smith, banjo; Oscar Johnson, piano, and Willie Jones, drums.

ERMAN GRAY and his Orchestra are going over large with the dance patrons of Southern New Mexico. The roster: Helen Gray Schafnith, piano and whistler; Folice Schafnith, drums; Clarence Schafnith, banjo; Thelma Gray, sousaphone; Leon Gray, trumpet, voice and entertainer; "Dad" Gray, violin and trombone; "Abe" Daniels, saxes and clarinet; and Erman (Jelly) Gray, saxes, clarinet and director.

VERN RADLEY'S ORCHESTRA is playing an indefinite engagement at the Majestic Hotel, Hot Springs, Ark.

EDDIE PERRY is playing with his band on the stages of the Harding, Senate and Belmont theaters, Chicago, for three weeks.

THE BUCCANERS, a five-piece combination under the management of Theron (Tony) Eddy, are playing an indefinite engagement at the New China Gardens, Youngstown, O. The personnel: Al (Lasseus) Haugland, piano and arranger; Irwin (Canny) Canfield, saxes; Theron (Tony) Eddy, drums, xylophones and entertainer; Tommy Daley, trumpet and entertainer; and Sammy (Rets) Alpern, banjo and hot fiddle.

CASTRO CARAZO, for several seasons leader of the Strand Theater Orchestra,

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THE WORLDS GREATEST SERIES OF SUPER-SPECIAL DANCE ARRANGEMENTS

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- Darktown Shuffle
- Dead Man Blues
- Dixieland Blues
- Doctor Jazz
- Grandpa's Spell
- Hangin' Around
- Hobo's Prayer
- Hot Mittens
- Hot Noirs
- Jacksass Blues
- Jimtown Blues
- Just a Melody
- Kansas City Stomp
- King Porter Stomp
- *Livery Stable Blues
- London Blues
- Midnight Mamma
- Milenberg's Jive
- Mobile Blues
- Mr. Jelly Lord
- Panama Blues
- Rivering Blues
- San Sue Strut
- She's Crying for Me
- Shreveport Stomp
- Sidewalk Blues
- Slippery Jim
- Smoke House Blues
- Song 1
- Sobbin' Blues
- Somebody Sweetheart
- Some of These Days
- Spanish Sh
- *St. Louis Blues
- Steady Roll Blues
- Stomp Your Stub
- Sugar Babe
- Sugar Foot Stomp
- Sweetheart 'Em
- *Sheave 'Em Dry
- Tempekok
- The Chent
- The Pearl
- Tia Juane
- *Tia Juane Blues
- Tom Cat Blues
- Wa Wa Wa
- Whoa 'Em Up Blues
- Wolfe, the Blues
- *Yellow Dog Blues
- You've Got Ways
- New Orleans Stomp
- *Original Jelly Roll Blues

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

Crawford and Engel Surprise Music Men by Their Changes

Bobby Crawford, general sales manager for Irving Berlin, Inc., has resigned from that firm to chance publishing on his own account, and, according to reliable information, will take along with him two other employees of the Berlin outfit, Bloom and either Jacobs or Schwartz.

Harry Engel, member of the firm of Robbins-Engel, Inc., has resigned from the corporation and will become sales manager for Irving Berlin, Inc. Henry Spitzer, for many years with Mr. Witmark & Son, has left Witmark to join the Robbins-Engel concern and will hold the position made vacant by Engel's withdrawal. Engel holds 22 shares of the Robbins-Engel Corporation, which Spitzer plans to acquire in the near future.

Crawford is to organize a new music house and will have as his partners Buddy De Sylva and Lew Brown. A persistent rumor holds that he also will have Ray Henderson, George White and a prominent publisher as members of the corporation. Crawford aims to surround himself with a high-class professional staff, but where and how he will obtain it without luring men from other big firms thru inflated salaries and contracts is rather difficult to say. He has been with Berlin ever since the latter started the present enterprise and advanced himself from a minor job to general sales manager. Prior to going with Berlin, Crawford was connected with Folst and also was in vaudeville.

The split between Engel and Robbins was no surprise to their intimate friends. For a long time Engel and Robbins could not agree on certain business policies and finally agreed to separate when Engel had an opportunity to annex a responsible position with a prominent firm. They parted on the best of terms and Robbins is hoping that Engel will be prosperous and happy with his new duties. Engel returns the compliment.

Jack Robbins, the youngest successful music publisher in the business, has nothing to worry about for the future, as he has built up a remarkable business in motion picture music, various folios and instruction books and does not have to depend upon the uncertainties of a popular hit for profits. Nevertheless he gets his share of hits, and when he lands one it is all velvet. And he figures that Henry Spitzer will be a valuable asset to his firm.

Marks Wins Song Suit

In March, 1926, the Edward B. Marks Music Company, of 223 West 46th street, New York City, owner of *Oh, Didn't He Ramble*, brought action against the Perry Bradford Music Publishing Company, the trade name under which Ethel Balkcom, the wife of Perry Bradford, conducts business, claiming that the song written by Bradford and published by the Perry Bradford Music Publishing Company under the name *He Ramble*, *Yes, He Ramble*, *Till the Butcher Killed Him Dead*, was an infringement on the Marks song, which was a popular hit some years ago. It was claimed in the copyright infringement action that the Bradfords had appropriated the central idea and words of the Marks song. The matter came up originally before Judge John C. Knox, in the United States District Court for the Southern District of New York, on an application for a preliminary injunction, and Judge Knox issued an injunction order.

The case came on for final hearing before Judge Francis A. Winslow in the United States District Court for the Southern District of New York on December 23, 1926. Neither the Bradfords nor their counsel appeared to defend the suit, and accordingly the Marks Company was allowed to take an inquest. Judge Winslow, after hearing the case, decided that the Marks Music Company was entitled to an injunction, and since an accounting was waived awarded the Marks Company, in addition, damages of \$250 and a counsel fee of \$300.

The Marks Company was represented in the suit by Theodore B. Richter, of Cohen, Gutman & Richter, 111 Broadway, New York City.

Billy Stone's Show To Repeat

The show which Billy Stone, composer and professional manager for Edgar Leslie, Inc., staged at the Astor Hotel last week for the Ionic Lodge has been booked by other lodges to repeat once in February and once in March. Stone put the show over without a hitch, even after the artists arrived too late for a dress rehearsal.

LAND O' MELODY

Conducted by E. M. WICKES—Communications to 1560 Broadway, New York

Rolph Here To Study Fox-Trot Nellie R. Eberhart Joins Composer-Authors' Society

Rolph Rolph came from the Rhineland, Germany, to study the American fox-trot. By profession Rolph is a civil engineer, but for the last 15 years he has been composing melodies for his own amusement, mostly because there is practically no market where he lives for his musical merchandise.

Rolph believes that Americans produce the kind of light music which appeals to the entire civilized world, hence he intends to absorb the technique of the fox-trot and create tunes that he figures he will be able to place with American publishers. He already has composed several waltzes which have won praise from some prominent orchestra leaders. He expects to remain in America for three months, during which time he will spend most of his time in publishers' studios, ballrooms, hotels and night clubs, listening to and studying the works of the star writers of Melody Lane.

Nellie Richard Eberhart has been elected a member of the American Society of Composers, Authors and Publishers. She is the 33d woman to be admitted to the society.

Miss Eberhart is a collaborator of Charles Wakefield Cadman and composed with him *A Witch of Salem*, which was produced with success several weeks ago in Chicago. In 1925 she collaborated with Cadman on *A Garden of Mystery*.

Girl Is Composer of Blues

Lucille Handy, daughter of W. C. Handy, creator of the Blues, is also a composer and has written *Deep River Blues*, which is a steady seller. Miss Handy, in all likelihood, is the only female who has composed a real blues song.

Royalties Bloom in the Spring

Practically every week some unknown and skeptical songwriter queries this department about the why, the when and the wherefore of royalty paid on popular songs.

Royalties are supposed to be paid every six months, in February and August, but not infrequently they fall behind the schedule of the contract and the calendar. And royalties that should bloom in the early spring never come to life for months to come. Some publishers pay royalty within 10 days of the date promised, some pay within a month or two, some promise to pay and others never pay until taken to court—and then reluctantly give up as little as possible.

Years ago, before 10-cent music was known, the usual royalty on sheet music was 5 cents the copy. In those days publishers received no mechanical royalty, hence the writers didn't get any. When Woolworth became a big factor in the business and sheet music sold to the trade at 6 and 7 cents the copy the royalty was cut to a cent, but writers made just as much because the sales of sheet music increased many times. Then along came the mechanical royalties. During the 10-cent sheet music period numerous hits paid the writers as high as \$50,000 in royalty.

At the present time the usual royalty is 2 and 3 cents a copy, plus 25, 33 or 50 per cent of the mechanical royalties. Thirty-three per cent is paid more often than the others, and 50 per cent is given only in exceptional cases. Production songs bring as high as 6 cents, but part of it is paid to the producer and others, which, after all, leaves the composers about 3 cents to split between them. A few publishers pay composers royalty on dance orchestrations.

If you do business with a reputable firm you get what is coming to you, but if you deal with a sleight-of-hand artist you get a headache.

Saul Bernheim a Great Finder

Some birds are self-starters, while others have to be cranked in order to get into the spotlight. Saul Bernheim, now connected with Fred Fisher's publishing house, has a reputation for finding obscure and unappreciated genius and pushing it into the front row.

Bernheim was one of the few to see any commercial value in *Yes, We Have No Bananas*. He had an option on it for a while and tried to interest several big publishers in it, but none could see the number. A few days after his option expired, Louis Bernstein, the only big publisher Bernheim hadn't approached, grabbed the song.

On another occasion Bernheim ran into Larry Spoor, who had the first strain of a chorus. After hearing it, Bernheim got hold of Con Conrad and when the trio finished with the strain it had been developed into *Memory Lane*. Bernheim also discovered and started Harry Woods on the way to fame and fortune. Harry came here from Boston, but couldn't get a look in. Bernheim took him in tow and now Harry is one of the big shots as a melody writer. Woods got his first taste of fame and royalty thru *Going South*.

Now Bernheim is out exploiting *Dellah*, which he thinks will surpass the popularity of *Dardanella*. Several big publishers already have offered Fisher big advance royalty in an effort to get the number. So Monsieur Bernheim is happy over his latest adventure in melody.

Abe Frankl Changes His Mind

Abe Frankl, who resigned a few weeks ago as professional manager for one of the big publishers, has changed his mind about going into business for himself and has rejoined the professional staff of Irving Berlin, Inc. With a number called *Yankee Rose*, written by himself and Sydney Holden, Frankl was all set to take a crank at the publishing end. Berlin, however, offered to take and exploit the number and add Frankl to the staff.

Rose and McCoy Off to Chicago

Billy Rose, songwriter and publisher, and Jack McCoy, professional manager for the Fred Fisher Music Company, have gone to Chicago to make the good folk of the Middle West acquainted with *Dellah*, a new number written by Rose and Fisher. Since they received several flattering offers from other publishers for *Dellah*, Rose and Fisher are more confident than ever that they have another *Dardanella*.

Who's Who in Songland

Joe Hiller—Professional Manager

JOE HILLER, professional manager for Waterson, Berlin & Snyder, was born in London, 1890. At the age of 15 he was brought to New York, and his first job was in the music business—errand boy for Tommy Hughes, who had just gone over to the Shapiro-Bernstein concern. After Hiller had acquired some of the tricks of the game he was dispatched to Pittsburgh to manage a music store operated by his firm.



And when another prominent publisher purchased the store, stock and good will, Hiller was included in the transfer under good will and good cheer.

About this time Hiller became ambitious and cast his eyes about for a better job, eventually talking himself into managing the Pittsburgh office for Waterson, Berlin & Snyder. He did so well in Pittsburgh that he was appointed manager of all the branch offices and got a boost in his pay envelope.

In 1922 Hiller was made professional manager of the New York offices, and remained there for three years. Then he was sent on the road for a year to pep up the branch offices, during which time two other men took a crack at his old job. A month ago Hiller was called off the road to take up the reins as professional manager of the New York offices, and now has the staff hitting on all cylinders.

Hiller cannot play any instrument, yet he selects all the songs for his firm. Like many others in the business weighted with the responsibility of picking hits, Hiller depends upon his experience and ear to judge songs in manuscript form. He also writes the slide versions for all the numbers released by his firm. Hiller usually renders snap judgment on a new number after hearing it played once or twice. He picked *Mary Lou* and *Tonight You Belong to Me* in this manner.

Four months ago Hiller married Miss Evelyn Silverman, reputed to have been at that time the prettiest girl in Pittsburgh.

"Muddy Water" Is Mysterious

Numerous readers have written in asking about *Muddy Water*, an announcement of which has been appearing in *The Billboard*. Just at present all the editor of this department can say is that *Muddy Water* is the name of a new song, sort of a spiritual moan with a melodious tune. The publisher refuses to permit his name to be given out now, but the department editor will try and persuade him to change his mind to save unnecessary reading and correspondence at this end. Maybe next week the secret will come out. So please be patient.

Former Hit To Be Revived

Mike Morris, who runs the New York offices of the Joe Morris Music Company, is about to get under way to revive *In the Sweet Long Ago*, which was a big hit a dozen years ago. Mike says he was prompted to take the step owing to the numerous requests from vaudeville artists for vocal.

The number was written by Bobby Heath, Alfred Solomon and Arthur Lauke. The dance orchestration was made by Lange when he was a member of Morris' staff, and Mike thinks it will be a big asset in putting the number over with orchestras.

Dubin's Absence Is Profitable

A few weeks ago Willie Raskin and Lee David were saying "We wonder what's become of Al Dubin." With Dubin they had written a song called *Singing in the Rain* and found a big publisher who was willing to give up an advance. The publisher wanted patter for the song and told the trio that as soon as Dubin wrote it he, the publisher, would hand over the advance check and sign the royalty contracts.

Dubin went out, saying he would be back in two hours with the patter. A week passed with Dubin still missing. Then his collaborators began to wonder what had happened to him. Two weeks passed. During the third week Raskin and David took the song back from the publisher and called on Waterson, Berlin & Snyder. The head of the firm thought *Singing in the Rain* had all the earmarks of a hit and offered to double the advance of the first publisher if Raskin and David could round up Dubin that day.

Well, about an hour later Monsieur Dubin breezed into the offices of Waterson, Berlin & Snyder with some of the best patter he ever wrote, and the song was placed and is now on its way to the printer. Offhand, one might be inclined to say that Dubin knows his onions.



THE KHORASSAN FOUR, musical entertainers, particularly popular in and around Chicago. The group includes Charles M. Scheidter, J. E. Claghorn, John R. McKnight and Chester G. Striker.

Jack Fagan Opened Radio Wire

Jack Fagan, formerly band and orchestra man for several publishers, deserted the music field last week and opened WKBO at Jersey City, offering in his initial program several prominent song-writers, including Peter Do Rose and May Singli Breen, who played and sang *Desert Eyes*.

The big shots of the company are Charles E. Campbell, president; H. F. Edwell, vice-president, and Peter P. Smith, treasurer. W. F. N. Tracey is the announcer, and Gertrude Gehm, a good-looking brunet, the coatroom girl.

Sam Tumin Visits Broadway

Sam Tumin, who exploits the Shapiro-Bernstein catalog in Baltimore and Washington, spent Christmas week on Broadway renewing old friendships. And Sam enjoyed his trip.

At his own stamping ground Sam is a bear for putting over numbers for his firm, and converted *A Little Garden* into a big hit in his territory. Now he says he will do likewise for *I'm Waiting for That Certain Day*, which was written by his pal, Felice S. Iula, leader of the orchestra at the Rivolt Theater, Baltimore.

Bernie Prager Becomes Engaged

Mr. and Mrs. Jacob Leventhal have announced the engagement of their daughter, Meryle, to Bernie Prager. The wedding will take place early in the spring, shortly after Prager returns from a trip to the West.

Prager started 15 years ago as stock boy with E. B. Marks Music Company. It was his first job and he was in short pants. Since then he steadily advanced himself and today he is sales manager.

Somebody Is Kidding This Bird

Last week a mysterious-looking bird visited some of the publishers on Broadway and with the manner of a boot-licker announced in whispers that he had the sole rights to stories, plays, movies and songs having to do with Charlotte Mills of the Mills-Hall murder case. He said nobody could write about Charlotte in any way without first obtaining his permission. The doctor says he may recover some day.

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New Firm Hands Out Bonuses

The firm of Bibb, Bloedon & Lang started in business last May, made its debut in the publishing field with one room and two songs, and since then has enlarged its quarters, put over several big sellers and opened an office in Chicago. From one stenographer the staff has been increased to about 15 men and women. The day before Christmas Morris, Bibb, Bloedon and Lang gave each of their employees a bonus. That's stepping fast for a kid concern.

Melody Mart Notes

THE POPULAR music game needs a sensational hit to lure cash customers back to the counters.

ALEX CANTOR, speed song man at Romick's, is polishing his golf sticks for the coming season.

INDIAN BUTTERFLY is becoming a warm favorite with broadcasting and dance orchestras.

CHARLES K. HARRIS keeps three stenographers busy typing his short stories and novels.

THE GIRL born to Mr. and Mrs. Richard G. Husch was named Catherine Elaine Husch. An error crept into the original announcement. Husch, under the nom de plume of Dick Gerard, wrote the lyric for *Sweet Adeline* and other hits. He is staging a comeback in the game.

FRED OSBORNE has been added to the professional staff of the Al Plantadosi Music Company. He will look after the band and orchestra department and do some warbling over the radio.

THE VICTOR COMPANY has released an organ record of *St. Louis Blues*. The number was first published in 1914, but it continues to sell year after year in records, rolls and sheet music.

IN THE PAST Irving Berlin has handed out many thousands of dollars to help needy songwriters. He is a champ in this line.

JOE DAVIS, head of the Triangle Music Company, is digging deeply into his bankroll in an effort to popularize *Oriental Moonlight*, a new foxtrope by Bernie Seaman and Marvin Smoley.

WILL OAKLAND is still waiting for his royalties on *Let's Grow Old To-*

gether. Maybe the royalties will be old when he gets them.

NEVILLE FLEESON and Albert Von Tizer wrote the songs for the new musical comedy, *Bye, Bye, Barney*, scheduled to open at Newark, N. J., shortly.

THE EDITOR of this department wishes to thank each friend and well wisher for his kind greetings and to wish every reader a happy and prosperous New Year.

PHIL MOORE, veteran music salesman, has signed with the Richmond Music Supply Company and will travel for the firm.

New York Notes

(Continued from page 21)
booked to open some time this month at the Club Montmartre, Palm Beach.

JULES LANDS and band are playing at the Avalon Club, which was taken over last week by Dolly Kay.

ED MOEBUS, member of the Shapiro-Bernstein staff, directed an orchestra at a big social affair in Brooklyn New Year's Eve.

A **RUMOR** running up and down Broadway has it that one of the bill-rooms will be converted into a cafe with a \$3 covert charge and that a prominent orchestra will be engaged to draw the cash customers. The owner of the ballroom has denied the rumor, which is reported to have come from him.

IRVIN BLOOM and his band are still furnishing the music at the Cameo Club.

HARRY RESER and his orchestra are slated to move out of the Knickerbocker Grill and be succeeded by the Diplomats.

WILLARD ROBISON, composer and orchestra leader, has taken his combination to Havana, where it will play at the Casino for two months.

ERNE GRAFFEL and orchestra have been booked into Chin's Restaurant at Broadway and 43d street.

EDYTHE FLYNN, formerly at the Playground, has been engaged to entertain at the Melody Club. She is a prize beauty.

FRANK KNEZ has opened the Gypsy Village Club at East 92d street, between First and Second avenues.

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

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84 Hot Breaks, Bb Sax., by Elmer Schoebel... 1.00
100 Hot Breaks for Eb Sax., by J. Dorsey... .75
50 Hot Breaks for Eb Sax., by M. Wale... 1.00
100 Jazz Breaks for Eb Sax., by J. Pott... .50
100 Jazz Breaks for Clarinet, by Livingston... 1.00
50 Jazz Breaks for Clarinet, by G. Geopler... .50
84 Hot Breaks for Bb Cornet, by Schoebel... 1.00
50 Jazz Breaks for Bb Cornet, by G. Crabler... .50
100 Hot Breaks for Bb Cornet, by D. Dinsley... .75
100 Jazz Breaks for Bb Cornet, by R. Nichols... 1.00
84 Hot Breaks for Trombone, by Schoebel... 1.00
100 Jazz Breaks for Trombone, by M. Wale... 1.00
50 Jazz Breaks for Trombone, by G. Geopler... .50
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"Marco" and "Lazarus" Hang in Profit Balance

NEW YORK, Jan. 1.—The immediate fate of *Marco's Millions* and *Lazarus Laughed*, the two Eugene O'Neill plays which have already become famed although they have not yet been produced, hangs in the balance of the profits that may be derived from the O'Neill repertoire enterprise that Kenneth Macgowan and Sidney L. Ross are attempting. Both plays are so costly that they have been passed from manager to manager. *Marco's Millions* having been awaiting production for several years. If the current season of *Beyond the Horizon* and the other O'Neill revivals shortly to be added to the repertoire at the Bijou, and later to be taken on tour, prove of sufficient financial success to raise a sum big enough to attempt the mounting of *Lazarus* and *Marco*, Macgowan and Ross will so spend their profits, it is said.

David Belasco has released his option on the latter play, deciding that it was too expensive, and the rights of *Lazarus* have been turned over by the Actors' Theater, the last to plan its production. George Jean Nathan and several other prominent writers of the theater who have read the scripts have for some time been proclaiming in print that these two dramas are O'Neill's best works so far. The various managers who have held possession at one time or another seem to agree.

Meanwhile, Macgowan and Ross are going ahead with their plan of an O'Neill repertoire and halloos are being given out at every performance of *Beyond the Horizon* asking patrons to select preference from *Anna Christie*, *The Hairy Ape* and *The Strife* for the next piece to be revived. So far *Anna Christie* has received the most votes. Suggestion is also asked of other O'Neill plays for the repertoire and *Desire Under the Elms* and *The Great God Brown* are so far in the lead.

William Stahl has just been signed as general understudy for *Beyond the Horizon* and he is to be a member of the repertory company with the rest of the cast that will form the nucleus for the other plays. The company will be kept intact for the road tour and all have pledged themselves to continue with the playing of O'Neill roles as long as support can be found for the plan.

Roberta Arnold Signed To Play Opposite Craven

NEW YORK, Jan. 1.—Roberta Arnold was signed this week by A. L. Erlanger to play opposite Frank Craven in his *Money From Home*, announced as a new comedy but rumored to be a revised version of his *Coal Oil Jenny*, which has recently been on tour. The piece is now in rehearsal with the supporting cast of Camilla Dalberg, Adora Andrews, Leo Donnelly, Fred Graham and John Ravold, and is scheduled to open January 10 in Philadelphia prior to a Broadway showing. Miss Arnold played opposite Craven in *The First Year* during the long run which the piece had a few seasons ago.

"Crime" Now Planned By Herndon and Woods

NEW YORK, Jan. 1.—The play titled *Crime*, written by John B. Hymer and Samuel Shipman, will shortly be produced by joint effort of A. H. Woods and Richard Herndon. Jack Halliday will have the leading role while Claude Cooper is to have one of the principal parts. Guthrie McClintic, of the Actors' Theater, will direct.

Wayburn Enlarges Quarters

NEW YORK, Jan. 1.—The Ned Wayburn Enterprises have enlarged their quarters at 1841 Broadway by 10,000 square feet of floor space. The latest half-bar system has also been installed in preparation for the opening of the new term Monday.



MADGE EVANS, making her legitimate stage bow in "Daisy Mayme" at the Playhouse, New York. She began posing for artists and photographers when she was but two years old and shortly afterwards made her debut as the rescued infant in H. B. Warner's film of "Alias Jimmy Valentine", continuing as a child star in a long list of well-known pictures until she grew up to support Richard Barthelmess in his recent film, "Classmates". Desiring a greater amount of time than movies would allow to complete her education and follow up her study of music Miss Evans decided to try legit. She now declares that she has definitely deserted her first calling, the response of a theater audience affording a satisfaction that even stardom in the movies cannot contribute. The stage has gained a promising recruit.

Philip Merivale Engaged For "The Road to Rome"

NEW YORK, Jan. 1.—*The Road to Rome*, new comedy by Robert Sherwood, editor of *Life*, in which William A. Brady, Jr., and Dwight Deere Wiman will star Jane Cowl, has gone into rehearsal with Philip Merivale in the leading male role. The balance of the cast has not been definitely set. The piece is scheduled for an opening in Washington the latter part of January. Lester Lonergan is directing.

"The Roaring Forties" In Rehearsal Again

NEW YORK, Jan. 1.—The Seeley Productions, Inc., of which Harry Cort is the head, have again put in rehearsal the play *The Roaring Forties*, which was abandoned recently after a week of rehearsals.

Changes in Casts

NEW YORK, Jan. 1.—Marvin Williams has succeeded Hugh Kiddor in the cast of *The Squall* at the 48th Street Theater.

John Wheeler has dropped out of the cast of *The American Tragedy* at the Longacre Theater and his role is being doubled by Bert Wilcox, already in the cast.

Maude Richmond has replaced Carrie Lowe in *Oratio* at the Bayes Theater.

Rose Brady, usher, has temporarily stepped into the leading female role left vacant by the sudden illness of Hazel Mason in *The Emperor Jones* at the Mayfair Theater. There had been no understudy, but Miss Brady had memorized the lines and she was permitted to essay the part.

Syracuse Authorities Order "Ballyhoo" Lines Altered

SYRACUSE, N. Y., Jan. 1.—*Ballyhoo*, the comedy of tent show life by Kate Jordan, presented by Russell Janney, has been ordered deleted and lines containing profanity and suggestiveness removed, by Commissioner of Public Safety Carleton B. Shaw, of this city, following its premiere Monday night at the Welting Theater. The orders were given under threat of closing the production.

The commissioner's demand came as the result of reports by Mrs. Genevieve Searles, policewoman, and Patrolman Kennedy, who attended the opening performance. Both officers reported the play as indecent, profane and suggestive.

Following the performance the newspaper critics were unanimous in proclaiming it profane and suggestive. In reviewing the piece Chester E. Bahn, of *The Syracuse Herald*, said: "Not since *Desire Under the Elms* has Syracuse heard such brutally frank English on the theatrical side of the footlights. Indeed, there is one epithet hurled by the hero at the head of his girl and his mother that the sterner sex will have some little difficulty in translating for the benefit of inquisitive femininity. In *Ballyhoo* you are asked to believe that Mrs. MacDonald deliberately plots to achieve the seduction of her son, whose morality and sexual slumber to her seems to be a huge joke.

"Will *Ballyhoo* succeed on Broadway? Well, it has two things in its favor—its sex plot and the current craze for stage life plays. Yes, it will probably find favor in New York, but never, never in the Hinterlands."

Change in Schedule Of Repertory Theater

NEW YORK, Jan. 1.—The Civic Repertory Theater has changed the schedule of plays for this season by the withdrawal of *Miss Fawcett*, written by Rita Wellman, and the replacement by *The Cradle Song*, a two-act play by Sierra. The opening date has been set for January 24, at the 14th Street Theater.

Mrs. Stuart Benson, executive secretary and treasurer of the Repertory organization, left last week for a month's vacation at Palm Beach, Fla., and upon her return she will plan the campaign for the 1927-28 season of Eva Le Gallienne and the Civic Repertory players.

Marjorie Rambeau and Atwill May Tour in "The Guardsman"

NEW YORK, Jan. 1.—Marjorie Rambeau and Lionel Atwill will be seen on the road as costars in *The Guardsman*, according to rumors along the Rialto. The play, which the Theater Guild produced here so successfully, has never been seen outside New York. The Guild owns the production but rumor has it that road rights will be farmed out to another producer. Officers of the Guild refuse to comment.

Union City "Passion Play"

UNION CITY, N. J., Jan. 1.—This city's *Passion Play* will open its annual engagement February 12 at the Passion Play Auditorium, 36th street under the direction of Rev. Father J. N. Grief. It will mark the 13th year the play has been shown here.

Engagements

NEW YORK, Jan. 1.—Adelaide Rondelle has been engaged by the Mayfair Productions for a principal role in their forthcoming production titled *The Bottom of the Cup*.

Grace Valentine and G. Pat Collins have been engaged by Michael Kallischer for the leading roles in his new production, *Any Man's Woman*. Alice Dudley has also been engaged for this production.

Gleckler Out of "Broadway"

NEW YORK, Jan. 1.—Robert Gleckler, who has been playing the part of the bootlegger in *Broadway* at the Broadhurst Theater, collapsed before the performance Christmas Eve and will be out of the cast for at least two weeks. Gleckler has been suffering from mastoiditis for several weeks. John Wray, whose role is that of Scar Edwards, is playing the Gleckler part, and Frank Verigan is doing Scar Edwards.

"Virgin Man" Cast Waives Security

NEW YORK, Jan. 1.—Mark Cohan has declined to post a bond with the Actors' Equity Association for his production of William Francis Dugan's new play, *The Virgin Man*, and the company has waived security in protection of its salaries. Dorothy Hall heads the cast which includes Ellena Ruby, Virginia Smith, Joe Baird, Don Dillaway and E. T. Horne.

Chanin Signs Frank Morgan

For "Puppets and Passion"

NEW YORK, Jan. 1.—Irwin S. Chanin has engaged Frank Morgan for the leading role in *Puppets and Passion*, which is announced as the opening attraction for the new Chanin Theater Mngoco, now nearing completion in West 45th street. The piece is by the Italian, Rosso Di San Secondo, and has been adapted by Ernest Body and Eduardo Ciannelli.

Dramatic Notes

JOSEPHINE WILLIAMS, Anne Sutherland and Charles Trowbridge are getting great notices on the road for their excellent work in support of Chrystal Herno in *Craig's Wife*. The play itself is being lauded as the best-acted drama of the season.

BEN SCOVELL, English-American actor and nephew of Sir Henry Irving, arrived in Atlanta, Ga., last week to appear in several engagements, beginning with Wilson Barrett's *Sign of the Cross*, at the Wesley Memorial Church, January 7. Just before he went to Atlanta he filled several weeks in Birmingham. Scovell's repertoire ranges from Shakespearean readings to *Casey at the Bat*. He was one of the first military entertainers in the late war.

GLENN HUNTER, starring in *Young Woodley*, gave the members of the com- (Continued on page 48)

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Ames in Quandary Over Ruth Thomas

NEW YORK, Jan. 1.—The unusually favorable notices that Ruth Thomas received after the premiere of *The Pirates of Penzance*, her reception by the public during the last four weeks and the amount of unsolicited publicity she has received has placed Winthrop Ames in an embarrassing position. He signed Miss Thomas for a limited engagement of four weeks in the leading role of Mabel when Lois Bennett, who sang the lead in *Iolanthe* and who was rehearsing the *Penzance* part, fell ill shortly before the opening of the latter piece. At the same time he agreed that Miss Bennett should take over the role after the four weeks had elapsed.

The Gilbert and Sullivan operetta begins the fifth week of its run Monday, and although Miss Bennett has not fully recuperated she has notified Ames that she will be able to take over the part. The producer states he will, of course, carry out his agreement. He has not yet decided what disposition he can make of Miss Thomas, who has been one of the outstanding attractions in the run so far. Miss Bennett, on the other hand, made a distinct hit in *Iolanthe* and is certain to be an asset to *Penzance*.

Shuberts Sign Principals For New Romberg Operetta

NEW YORK, Jan. 1.—My *Maryland*, the new Shubert production, originally known as *Barbara Franchise*, based on Clyde Fitch's play of that name, will open January 16 at the Apollo Theater, Atlantic City, with Evelyn Herbert and George Rosener in the leading roles. The balance of the cast includes Nat Wagner, Nydia d'Arnold, Bertie Donn, Fuller Mellish, Louis Casavant, Joan Ruth, Arthur Cunningham, Roland Grimes, Jr., Warren Hill, Elwin Delbridge, Paul Jones, Stanley Jessup and James Meighan, Jr. Sigmund Romberg did the score and Dorothy Donnelly the book and lyrics. The production is being staged by J. C. Huffman, with the settings by Watson Barrett. Jack Mason is arranging the dances.

"Ching-a-Ling" Revue Ready

NEW YORK, Jan. 1.—*Ching-a-Ling*, Arthur Lyons and William Seabury's new Chinese revue, is in rehearsal and has the opening set for January 30 at the Shuberts' Palace Theater, Wilmington, Del. The book is by Paul Gerard Smith, lyrics by Roy Turk, and music by Arthur Johnston.

Included in the cast in support of Hiss Kofke, the prima donna, are Michio Ito, Jue So Tai, Yujl Ito, Jimmy Ah Chung, Don Sang, Konosan, the Three Meyakos, Hatsu Kuma, Yamomata, George Hirose, Nimura, Uki Hayatake, Nesheda, Tow Ow, Helen Kim and Nnoe Kondo. Ira Jacobs and his orchestra will be a feature. A large chorus of Oriental singers and dancers has been selected.

Elize Gergely Pinch Hits

NEW ORLEANS, Dec. 31.—Elize Gergely, pinchhitting as Kathie in *The Student Prince*, took signal honors here this week for her brilliant rendition of the leading feminine role in the Shubert operetta. Miss Gergely jumped into the part when her predecessor left the show at Birmingham. She seemed a bit nervous early in the show, but in the second act she practically swept the audience off its feet. Lucius Metz also scored as the Prince. Others in the capable cast include Leslie Stowe, Vernon Jacobson, Granville Bates, Sylvia DeFrance, Tom Ryan, Charles Chesney, Edward Orchard, Bill Hilling, Leo Stark, Fred Goodrow, Sarah Edwards, Jessie McDonald and Rex Carter.

"Lace Petticoat" Reopens

SPRINGFIELD, Mass., Jan. 1.—Carle Carlton's new musical piece, *Lace Petticoat*, which laid off week of December 20 for revision in the east, reopened here Monday and is scheduled to have its New York showing January 3 at the Forrest Theater.

The cast, now in support of Vivian Hart and Tom Burke, includes Stella Mayhew, James C. Morton, Joseph Sprce, Richard Powell, Adelaide and Hughes, Erna Chase, Ruth Mattock, Luis Alberni, Gerald Moore, Cullen Clewis, Mercedes Gilbert, Elsie Peek and Arthur S. Byron. In the chorus are Charlotte Beverly, Rita Crane, Betty Olson, Marion Williams, Virginia Lee, Gina Christie, Mary Jane Smith, Elizabeth Usher, Liva Stratton, Alys Lefler, Ventrice Vrelo, Theresa Miller, Theina Rankin, Gay La Salle, Betty Dion, Marjorie Brown, Betty Schafer, Elva Trade, Marie Rider, Yvonna Cameron, Aline Loeb, Nancy Trevelyn, Murray Morrissey, Boye O'Shea, John Pierce, George Cronth, Don De Francis, Chuck Connors, Jr.; Hal Clovis, Stanley McClelland, Emil Coti, Fred Wilson, Carl Meldorf and 16 young Russian men.

Odd Music Mixup Of French Opera

NEW YORK, Jan. 1.—The French Opera Comique troupe at the Jolson Theater was in difficulty last Monday evening when it was discovered a short time before the opening performance of *La Pêcheur* that the orchestral score did not match the musical parts given the cast. The director made a public apology and asked the audience to be lenient. The performance, by the clever direction of the conductor, who gave direct cues to the singers, was finally gone thru with, the casted libbing and filling in the blank spaces.

Beth Beri Joins "Affairs"

PITTSBURGH, Pa., Jan. 1.—Beth Beri, who recently dropped out of the *Ziegfeld Follies* in Chicago, has joined the cast of *Rufus Leland's Affairs*, playing at the Nixon Theater here. The show is headed for New York to be the opening attraction at the Channing's new Masque Theater, which is expected to be completed for a premiere next month.

Shuberts Make Settlement With Harvard-Holt-Kendrix

NEW YORK, Jan. 1.—The Shuberts made a settlement this week with the English team of Harvard, Holt and Kendrix, prematurely brought over for the production of *The Circus Trucess*, which had to be postponed until March because of motion picture contracts that are occupying Poodles Hanfford, who is to be starred in the new Hammerich Kalman operetta of circus life. Contracts with the trio called for an opening on November 15, or not later than 14 days thereafter, and guaranteeing an engagement of at least 15 weeks. They were signed thru Willie Edelstein, of the Jenie Jacobs-Willie Edelstein office here. The team has now been in this country for six weeks. They took the matter up with John W. Searles, of Equity, who in turn got in touch with J. J. Shubert, and a settlement was arranged whereby the Shuberts paid four weeks' full salary and first-class return transportation to England in cash in consideration of a cancellation of the contract.



THE LELAND SISTERS, Ina and Glotia, now appearing with great success in George E. Wintz's touring production of the sixth edition of George White's "Scandals".

Atwell Featured Alone

NEW YORK, Jan. 1.—Roy Atwell is the only member of the *Americana* cast, the revue at the Belmont Theater, being featured since the retirement of Lew Brice last week. It was understood that Nat Nazarro, Jr., who replaced Brice, would take the latter's place in the billing, but to date this has not been done. No information is forthcoming from the Richard Herndon office as to what will be done. It is hinted that Charles Butterworth, who has received such glowing notices since the opening, may be featured.

A change in the David Belasco skit has also been made since the advent of Nazarro. Formerly Brice impersonated his sister Fannie and followed with a burlesque spring dance. The bit is now played with Nazarro as Willard Mack.

Engagements

NEW YORK, Jan. 1.—Robert Armstrong has been selected to play opposite Patti Harrold in *Judy*, John Henry Mears' new piece. Florence Everett and Frank Benston have also been engaged.

Mabel Acker has been engaged by L. Lawrence Weber and added to the cast of his musical piece, *Bye, Bye, Bonnie*, now at Nowark.

Prior and Winston Also Out of "Katja"

NEW YORK, Jan. 1.—The devastation of the cast of *Katja*, at the 44th Street Theater, continues, Allan Prior and Bruce Winston having left this week. Edward Basse has replaced Prior in the male lead, and Teddy Webb has taken over the role of the principal comedian. Lillian Davies, who is to replace Yvonne D'Arle in *Countess Maritza* about January 15, has not yet been rolled in *Katja*, but rehearsals are being carried on for her successor. The "names" in the cast are rapidly being deleted, the show being scheduled to be moved up to the Cosmopolitan Theater for a fortnight and then to be sent on tour.

Changes in Casts

NEW YORK, Jan. 1.—C. H. Tolman, already in the cast, has taken over Nate Wagner's role, and Robert Rolner has taken the part played by Tolman in *Countess Maritza* at the Shubert Theater. Newton Alexander, already in the cast, has taken over the roles played by Al Wohlman in addition to his own in *Gay Paree*, at the Winter Garden.

Lucy Monroe, already in the cast, has succeeded Primrose Curryll, and Caroline Nolte has taken the role played by Lucy Monroe in *Crisis-Cross*, at the Globe Theater.

Musical Comedy Notes

DOUGLAS KINLEYSIDE has changed his name for stage purposes to Donald Douglas. He opened last week in Boston in Florenz Ziegfeld's *Rio Rita*.

ELSIE JANIS was tendered a dinner last Thursday night at the Hotel Woodstock, New York, by the League of American Pen Women.

TOM WHITELEY, who appeared in the *Merry World Revue*, is a last-minute addition to the cast of *The Nightingale*, opening this week on Broadway.

MR. AND MRS. BERT SWOR, for many years favorites in Albany, Ga., were given a warm reception when they appeared there Christmas Day with the (Continued on page 33)

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means of a modern rejuvenation operation, regains her lost youth and her subsequent love affairs with the brother of her doctor.

The play is dramatic and has effective situations, but the author, at times, is unpolished in his writing, and in his effort to stress vigor to the play he sometimes oversteps the boundary of good taste.

The cast carries the lines of the piece credibly. Carroll McComas depicts faithfully the gross, middle-aged courtesan, and later, in a splendid transformation, makes an attractive young woman. She improves in her role in the later scenes. Pam Browning gives a graceful and realistic interpretation in the role of the doctor's assistant and makes a pretty picture. Frank Thomas' characterization of the doctor, with the exception of numerous throat clearings, is well portrayed. Martin Burton, as the doctor's brother and the target for the courtesan's wiles, carries his part well and is an upstanding juvenile. Marguerite Tebeau, in the character of an Irish woman and with a splendid brogue, makes the most out of the lines allowed her by the author. The direction and the single setting are suitable. ROBERT E. SCHENCK.

VANDERBILT

Beginning Monday Evening, December 27, 1926
PEGGY-ANN

Book by Herbert Fields, suggested by Edgar Smith's "Tillie's Nightmare". Music by Richard Rodgers. Lyrics by Lorenz Hart. Book staged by Robert Milton. Musical numbers and dances staged by Seymour Felix. Entire production staged under the personal supervision of Lew Fields. Settings designed by Clark Robinson and executed by E. Dodd Ackerman Studios. Costumes designed by Mark Mooring and executed by the Eaves Costume Company and Carole & Grandland. Presented by Lew Fields and Lytle D. Andrews, starring Helen Ford and featuring Lulu McConnell, Mrs. Frost, Lulu McConnell, Mr. Frost, Grant Simpson, Dolores Barnes, Edith Melser, Alice Frost, Betty Starbuck, Guy Pendleton, Lulu McConnell, Sally Day, Dorothy Roy, Peggy-Ann, Helen Ford, Arnold Small, Fuller Mellich, Jr., Patricia Seymour, Margaret Breen, Freddie Shaw, Jack Thompson, A Policeman, Patrick Rafferty, Miss Flint, Marion Trabue, A Sailor, Howard Eames, Mr. Egan, Harold Mellich, Mrs. Egan, Dorothy Roy, Leoda Knapp, Louise Joyce, Valma Valerino, Gene Early, Margaret Miller, Sherry Gale, Grace Connelly, Marjorie Kay, Frances Thress and Beth Meredith.

BOSS HANEY—Jackson, Gordon Phillips, Harold Lane, Wally Coylo, Jack Merton and G. Douglas Evans.

ACT I—Prologue—In the Boarding House of Mrs. Barnes, Glenn Feltz, N. Y. Scene 1: Peggy Dreams She Sees Fifth Avenue. Scene 2: Peggy Dreams of Her Pendent's Department Stern. **ACT II—Scene 1:** Peggy Dreams She Owns a Yacht. **Scene 2:** The Open Sea. **Scene 3:** Peggy Dreams She Visits the Races at Havana, Cuba. **Scene 4:** At Mrs. Barnes' Boarding House Again.

TITLE—The Present.

Unproachably funny as *Peggy-Ann* grows toward its latter half, successful as it undoubtedly will be for many weeks to come at the intimate Vanderbilt, this latest product of the Fields-Rodgers-Hart triumvirate is nevertheless certain to add to the increasing disappointment of those who, a year and a half ago, had hopes that this young blood might develop into a modern Gilbert and Sullivan combination, or at least into such a team as used to turn out the old Princess Theater shows. After that memorable first *Garwick Galeties* and the unique *Dearest Enemy*, will began to be replaced by hokum in their librettos and distinction to fade from the music.

Whereas *The Girl Friend* descended to the popular commonplaces bordering on the form of the Columbia and Mutual Wheel shows, *Peggy-Ann* dives to the very essence of burlesque, thus becoming to an extent creative instead of merely imitative, and thereby being more commendable, speaking comparatively with its immediate predecessor. But, whatever the value it may have in the latest chosen field, it is far, far from the hopes once so strongly held. The wish, expressed on the occasion of reviewing *The Girl Friend*, that the wind may soon shift back to its original direction, can only be repeated, and then we must go on to accept the merits of the current breeze.

The breeze becomes a wild gale, but not quite soon enough. A few more puffs in the early scenes would make for better balance. The piece starts out rather slowly and then becomes suddenly sly, at least to those in the orchestra stalls, although the gallery warms up about the middle of the first act. Half an hour later it begins to dawn on the downstairs audience that the events on the stage are being made purposely ridiculous. Sar-

castic smiles broaden into genuine grins. When pandemonium breaks loose in the last act, the house breaks with it, becoming unanimous from front to topmost row. Old wheezes no longer matter, extravagance in absurdity reigns in what seems satisfactory fitness. The show is all at once uproarious with the accent on the roar. But there should be some hint earlier in the performance. Unquestionably as the production is worked over in these first few nights the early pathos and nondescript that makes for a dull and misleading start will be jazzed up with some of the later madness. For madness it is before the curtain comes down. The program credit, "suggested by *Tillie's Nightmare*", still very recognizable here as Mario Dressler's hilarious old vehicle, gives explanation enough of *Peggy-Ann*. Much of the plot and many of the scenes are the same, except for a modernization.

The score is nothing out of the ordinary, but there are a few numbers that are received enthusiastically; for instance, *Where's That Rainbow, A Little Birdie Told Me So, Maybe It's Me and A Tree in the Park*. A particularly attractive and youthful ensemble does much to put things well over the footlights, although Seymour Felix too often lets them plug some onestep or good effect until it is done to death and beyond the audience's endurance. A simple military buck by the whole company gets a big hand, but it is kept up so long that it gets tiresome. This tendency to overdo a good thing is noticeable in other departments, as for example the constant repetition of the blouse effect or the embossed design in the costuming. But while on the subject of costumes, a word must be said for the charming gowns and hats of the bridesmaids in the wedding scene as the finale of the first act.

As for the embellishment of the cast, the various roles are not very exacting, nor do they provide especial opportunity. It is not difficult to understand why Dorothy Dilley, Ada May and several others turned down the title role, for it bears little reward and has a number of detriments that a star is justified in trying to avoid. However, Helen Ford faces them and overcomes them to some extent, scoring when scant chances afforded her personality, her voice and her dancing. Lulu McConnell, rough-and-ready comedienne of a most bolsterous sort, fairly knocks the laughs out of the spectators, and is consequently the popular figure of the performance. It is all considerably abetted by the not-to-be-daunted Betty Starbuck, fresh but adorable kid from the *Garwick Galeties*, playing just that and then some. Edith Melser, also a Gaiety graduate and a true artist, admirably does the villainess with variations of mannikin interludes. Lester Cole contributes a helpful voice to the score, and Margaret Breen makes herself personable in a soubrette role that seems to have little connection with the book, the same to be said of the likable Jack Thompson and his unexplained part. Fuller Mellich, Jr., and Grant Simpson briefly give good account of themselves, and Dorothy Roy, Patrick Rafferty, Marion Trabue, Howard Eames and Harold Mellich supply the principal background with surety.

Clark Robinson's settings are, as always, satisfactory, and the direction serves purpose except as heretofore mentioned. GORDON M. LELAND.

Missoula Is Theater Town

MISSOULA, Mont., Jan. 1.—A survey of the local field by *The Sunday Missoulian* discloses that 75 per cent of the total population of this city attends theaters regularly. This estimate is said to be a conservative one. The principal theaters are all liberally supported. They are the Liberty, playing drama, musical comedy and other road attractions; the Wilma, vaudeville and pictures, with a stage accommodating large road shows; the Rialto and Bluebird, offering feature pictures. The reviewer, in his appraisal of local conditions, says: "Missoula is almost wholly a theater-going city."

MARY CARROLL, of Rochester, N. Y., for several years in an *Able's Irish Rose* road company, has deserted the stage for the films and has gone to Hollywood, where she begins work January 5 in the Warner Brothers' studio.

A PRESS REPORT sent out from New York last week had it that Joyce Hawley was sailing for Europe. Miss Hawley at the time was with her parents at their home here in Chicago. She says that no trip abroad was contemplated by her.

Chicago Premiere

GOODMAN

Beginning Thursday Evening, December 30, 1926
JUNO AND THE PAYCOCK

By Sean O'Casey. Presented by the Repertory Company under the direction of Whitford Kane.

Residents in the Tenement:
"Captain" Jack Boyle, Whitford Kane
Juno Boyle, Mrs. W. F. Mary Agnes Doyle
Mary Boyle, "Tillie" Nell Talbot
"Joxer" Daly, "Children" Robert E. Loudon
"Mother" Daly, "Children" Art Smith
Mrs. Malie Madigan, "Children" Ellen Root
"Needle" Nugent, a Tailor, Russell Spindler
Mrs. Tanager, "Children" Helen Forrest
Jerry Devine, "Children" Jack Daniels
Cecile Bentham, a School Teacher, Hubbard Kirkpatrick
An Irregular Mobilizer, James Todd
Two Irregulars,
Romney Bolson and Paul Casanough
A Coat-Hook Vendor, A. O'Brien
A Sewing Machine Man, Dyanat O'Lea
Two Furniture Removal Men,
Two Upholsters,
Patricia Gilmore and Mildred Waterbury
ACT I—The Living Apartment of a Two-Roomed Tenancy of the Boyle Family in a Tenement House in Dublin. ACT II—The Same. A Few Days Later. ACT III—The Same. Two Months Later.
During Act III the curtain is lowered for a few minutes to denote the lapse of one hour. Period of the play, 1922.

Once more the repertory theater has proved its peculiar value. Only the happy combination of a company delighting to play with and for each other and for the play as a whole could ever have set forth so blended and interrelated a version of an experimental drama as did Thomas Wood Stevens' Repertory Company under the direction of Whitford Kane at the Kenneth Sawyer Goodman Memorial Theater.

Juno and the Paycock declares the truth of Irish street and lane, thatch and stair, fighting young-blood and son-of-a-bitch, and such truth can be transmitted honestly only by the co-operative sympathy of such a repertory group as Mr. Stevens'. This authentic Irishness of the play makes it peculiarly an added merit that a long-experienced Irish actor, Mr. Kane, should serve as producing director and act the part of "Captain" Boyle.

It would be but poorly judicial to say that the first performance of *Juno and the Paycock* was perfect. It could hardly be expected that a whole company, including several young players, could master uniformly the rich Irish dialect with its lilting speech rhythm. Then, too, there could be observed some of the difficulties common to plays directed by one of the players. The fact that the director has had to be on the stage a great deal has prevented his having perspective on some of the important scenes. The result is occasional disproportioned such as unbalanced composition of the stage pictures. Finally there was the intermittent nervousness and sometimes broken flow of action usual to opening nights.

The high dramatic moment of the play was when Juno (Mary Agnes Doyle) repented with quiet but telling emphasis the words of the other mother, Mrs. Tanager (Helen Forrest), who had earlier also lost a son. If the play has a didactic aspect it must be found here, where the two mothers of two dead sons plead for hearts of stone to be taken away and replaced by hearts of human flesh. The utter quiet of the audience was greatly complimentary to Miss Doyle's control and indicative of the audience's own agreement with the mother cry for peace, peace.

Singularly enough, Whitford Kane's rendition of the unique and finely conceived broad ending of the play strengthened powerfully this very kernel didacticism of the piece. For the final word of a reeling drunken scene with son dead, wife deserted, daughter fleeing with shame, and the very furniture stripped away for debt, the lowly, lazy, bibulous old "Captain" says with comic mispronunciation often heard before: "Everything is in a state of chay-ops (chaos)." Heaven knows it is, and will be, while men will strive for freer lives by the snuffing out of lives.

Kane's commanding, infinitely and well-nigh perfectly characterized Jack Boyle was powerfully seconded by Art Smith's "Joxer" Daly. This Irish version of the classic and medieval parasite is one hardly so well written anywhere else in our time and certainly hard to play better than Smith played it. One is reminded of Lightnin' Bill Jones and like characters, even to Falstaff, but here, individually Irish, is something characterized without caricature.

Neal Caldwell's Johnny Boyle and

Robert E. Loudon's Mary Boyle were earnest and effective if not very Irish. They played with commendable consistency and real sense of climax.

Ellen Root's Malie Madigan was a vigorous and seemingly truthful conception. Her singing was especially well handled.

It was fitting that the curtain raiser should be a reminder of Kenneth Sawyer Goodman, whose parents built the beautiful Memorial Theater. This curtain raiser was Kenneth Sawyer Goodman's *Dust of the Road*. It is a fine little play and was exquisitely set and lighted and smoothly done. Hubbard Kirkpatrick gave a new touch to the conception of Judas Iscariot well in keeping with the author's idea. C. M. WISE.

Long Run Play Records

Number of performances up to and including Saturday, January 1

IN NEW YORK Dramatic

PLAY	OPENING DATE	NO. OF PERFS.
Able's Irish Rose	May 22	1,088
American Tragedy, An	Oct. 11	100
Beyond the Horizon (Re-vival)	Nov. 30	42
Black Cockade, The	Nov. 15	23
Broadway	Nov. 15	130
Caponeville	Oct. 23	70
Captives, The	Nov. 29	117
Chicago	Nov. 29	28
Constant Ymph, The	Nov. 20	41
Constant Wife, The	Nov. 20	41
Daily Mayne	Oct. 25	81
Devil in the Cheese, The	Dec. 27	6
Devil, The (Ninth Street)	Dec. 16	13
Dybbuk, The (Hibernia)	Dec. 15	18
Emperor Jones, The (Revival)	Nov. 10	45
Eternal Jew, The	Nov. 20	8
First Love	Nov. 8	63
Goodman Prefers Gooden	Nov. 28	112
Gertie	Nov. 15	63
Great Adventure, The	Dec. 12	14
Honor of the Family, The	Dec. 25	9
Howly, King	Dec. 13	24
In Abraham's Bosom	Dec. 20	5
John Warfield Berkman	Nov. 9	8
Judge's Husband, The	Nov. 27	112
La Dame aux Camelias	Dec. 8	11
La Jeunesse	Nov. 22	21
Ladder, The	Dec. 12	89
Le Avventuroso	Dec. 10	3
Le Demi-Monde	Dec. 10	3
Le Misanthrope	Dec. 6	7
Lily Sun	Nov. 16	55
Little Clay Cart, The	Nov. 4	37
Lulu Belle	Aug. 16	101
Love, Annie	Nov. 27	10
Lulu Belle	Feb. 9	377
Maitresse de Roi	Nov. 30	17
Master Builder, The	Nov. 1	9
Master Country	Dec. 27	8
McGobbin's Daughter	Dec. 25	10
Night Hawk	Dec. 25	10
Noose, The	Oct. 20	85
On Approval	Oct. 18	0
Palms, The	Dec. 27	3
Play the Thing	Nov. 3	71
Princess Turandot (Second Engagement)	Dec. 20	16
Pygmalion	Nov. 16	58
Saturday Night	Oct. 25	54
Say It With Flowers	Dec. 3	2
Seed of the Brute	Nov. 1	72
SEX	Apr. 26	298
Silver Cord, The	Dec. 20	8
Squall, The	Nov. 11	61
Strange Prince, The	Dec. 28	21
The Woman Business	Dec. 27	21
Three Sisters	Oct. 26	21
Twelfth Night	Dec. 20	8
Two Girls Wanted	Nov. 9	135
What Never Dies	Dec. 28	7
Who's American	Dec. 27	96
Wooden Kimono	Dec. 27	8
Yellow	Dec. 21	115

Musical Comedy

Americana	July 26	184
Betsy	Dec. 28	7
Castles in the Air	Dec. 14	138
Comrades Maritza	Nov. 18	27
Ora Cross	Dec. 12	31
Desert Song, The	Nov. 30	39
Gay Paree	Nov. 9	71
George White's Scandals	June 14	138
Honeymoon Lane	Dec. 24	121
Iolanthe	Apr. 13	305
Kalia	Oct. 18	26
La Fille de Madame Angot	Dec. 20	7
La Pirlolote	Dec. 27	8
Oh, Kay	Nov. 8	51
Oh, Please	Dec. 21	15
Peggy Ann	Dec. 27	8
Plates of Penance, The	Dec. 4	29
Queen High	Dec. 9	124
Rambler, The	Dec. 20	122
Swing, Twinkle	Dec. 16	58
Vanities, Earl Carroll	Aug. 24	151

IN CHICAGO Dramatic

Able's Irish Rose	Dec. 13	26
Butter and Egg Man	Nov. 22	54
Cradle Snatchers, The	Dec. 27	8
Dice of God, A	Dec. 20	17
Life of Mrs. Cheever	Dec. 27	8
One Man's Woman	Oct. 11	105
Poor Nat, The	Aug. 29	165
S Shanghai Gesture, The	Dec. 27	8
Sheff, The	Oct. 24	91

Musical Comedy

Calico	Dec. 5	23
Green T. Tompkins	Dec. 6	37
Mr. Nantuck	Dec. 15	8
Vagabond King, The	Dec. 15	144
Yes, Yes, Yvette	Dec. 6	35

Dramatic Stock

Conducted by ROBERT GOLDEN—Communications to 25 Opéra Place, Cincinnati, O.

David Kraus Assembles New Co. for Montreal

MONTREAL, Can., Jan. 1.—David Kraus, of New York, has assembled a new stock company, which will open at the Orpheum January 3 for an indefinite run. It is the purpose of Mr. Kraus to maintain a permanent stock organization and his confidence is shown in taking a lease on the theater.

The Orpheum Stock Company will present a series of New York successes. The scale of prices will be from 50 cents to \$1. The Orpheum has been renovated and is in splik and span dress for the opening of the Kraus organization. Margaret Knight has been engaged as leading woman. She was a strong favorite here some years ago, having a large personal following which will insure her a cordial greeting on her return.

Keasey Has Winner In Lexington, Ky.

LEXINGTON, Ky., Jan. 1.—After 12 weeks of battle against various forms of opposition, Hunter Keasey has won what was for a time believed to be a losing fight, and has broken all records for stock ventures here by putting his company on a strong paying basis. The achievement of Keasey at the Lexington Opera House is unprecedented.

Christmas week the patronage, instead of diminishing, as anticipated, was doubled. Keasey offered for that week a bill especially appealing in *Mrs. Wings*, because of the scene being laid in Kentucky's largest city. The company was fortunate in having two leading players, who jumped into popularity immediately, Helen Keyes, leading woman, and Kenneth McDonald, leading man. Others in the Keasey organization are: Harry Foster and Regina Stanfield, second business; Russell McCoy, juvenile; Dorothy Rafusa, ingenue; Josephine Fairchild, characters; Hunter Keasey, comedian; Bert Kay, general business and stage manager. The scenic artist is Tom Adrian Craft. Hunter Keasey is production and stage director.

Lewis-Worth Going Strong In Fort Worth, Tex.

FORT WORTH, Tex., Jan. 1.—The Gene Lewis-Olga Worth Stock Company, after playing eight weeks at the Circle Theater, Dallas, moved into the Pantagos Theater here, opening with *Dancing Mothers* as the bill. The reception the players received was flattering and augurs for a long run. Business has increased steadily since the opening. The S. R. O. was hung for three nights when *The Gorilla* was presented.

Mr. Lewis has been the guest of practically every club in the city and has delivered several addresses, including one to the student body of Texas Christian University. Both Mr. Lewis and Miss Worth have been the recipients of many social attentions. Practically the entire cast is the same as when the company opened, including Dick Elliott, Sam Flint, Ella Ethendro, Klock Ryder, Pauline LeRoy, Nellie Grey, Jack Robertson, William D. Howard, Jack Doty, Dick Gaudke, Frank Warner, Miss Worth and Gene Lewis, with Harry Foxworth handling affairs out in front.

Winniett's Releases

Following is a list of recent stock releases from the George Winniett office: *Putting It Over*, to James Carroll, Poughkeepsie, N. Y., to John Taylor, Oswego, N. Y., to the Jessie Colton Stock, Moline, Ill., and to the Yost Theater Stock, Santa Ana, Calif.; *Her Step-Husband*, to the Rialto Stock, Tampa, Fla., and to the Pearl Young Stock, Waterville, Me.; *The Broken Butterfly*, to the James Carroll Stock, Poughkeepsie; *The Girl He Couldn't Buy*, to the Warrington Theater Stock, Oak Park, Ill., and to the Jessie Colton Stock, Moline; *Never Touched Me*, to the Rialto Stock, Tampa; *The Horse Wrangler*, *Dolly of the Follies*, *Hollywood Madonna* and *Midnight Rose*, to the Pearl Young Stock Company.



MARGARET GEORGE, widely known and popular leading woman, who opened with *The Castle Square Stock Company*, *Castle Square Theater*, Boston, Mass., December 27, playing the principal feminine role in "Just Married". Miss George was the leading woman of the *Permanent Players*, Winnipeg, Can., when that company closed early in December. She is a native North Carolinian, a graduate of North Carolina State University and took a post-graduate course at Columbia. Her first engagement was in stock. Later she toured with various productions, notably "Her Own Money", "The Cat and the Canary", "The Only Way" and "Friend Wills".

Pawtucket's Stock War Fast Approaching Climax

PAWTUCKET, R. I., Jan. 1.—The stock war still continues here, with neither house showing signs of quitting. Altho this is the first time in the history of the city that two companies have played in opposition for so long a time, both companies claim to be holding their own.

Both houses have been visited by a representative of *The Billboard* incognito, and on each occasion neither had a large audience. It is rumored that one house is having a hard time to make both ends meet, but officials at the theaters have made no announcement regarding throwing up the sponge. Those in the know, however, expect one or the other to call quits in the near future.

Murphy Installs Stock At Colonial, Pasadena

PASADENA, Calif., Jan. 1.—With 40 stock players under contract, Horace Murphy has opened a season of musical and dramatic stock at the Colonial Theater, South Pasadena, and has leased the house, which will be the permanent home of the Murphy Company. This is the fourth house operating under the same management in Southern California. Leading roles in each production will be assigned to players best suited for them. Sidney Walter Brown, formerly of the department of music, University of Leipzig, Germany, and for several years organist at the Opera Comique, London, has been engaged as musical director.

Leo Carrillo Planning Miami Dramatic Stock Co.

NEW YORK, Jan. 3.—Leo Carrillo, currently playing in *The Padre* here, has announced that in association with Frank McCoy he will establish a dramatic stock company in Miami next month. Altho no other particulars were made known, Carrillo is said to have engaged Mildred MacLeod and Harry Clarke for the permanent company. He will remain here indefinitely, acting as the local agent of the project.

Wright Players Notes

GRAND RAPIDS, Mich., Jan. 1.—Betty Hanna, a Grand Rapids stock favorite for 52 weeks, has replaced Helen Peck, recently married, as leading woman with the Wright Players, Powers Theater.

Walter Vaughn, for two years with *Abie's Irish Rose*, has replaced Allen Moore as juvenile man.

W. H. Wright, on the morning of December 18, had the misfortune to lose his mother-in-law, Mrs. Herbert, who resided with him in Detroit.

The New Year's week attraction in which Betty Hanna makes her reappearance before stock audiences of Grand Rapids is Avery Hopwood's *The Alarm Clock*.

A Christmas party for the entire company was arranged by Beth Dwire, wife of Earl D. Dwire, stage director, and held in Mr. Dwire's apartment at the Rowe Hotel.

Elmer J. Walters, manager of the Wright Players, is now also manager of the theater, the Butterfield interests having decided to dispose with a house representative.

Manager Walters was favored by *The Grand Rapids Sunday Herald* with a complimentary cartoon of himself and abundant publicity for the company in its issue of December 28.

Santa Visits Harringtons

BINGHAMTON, N. Y., Jan. 1.—At the Christmas matinee of the Guy Harrington Players at the Stone Theater, where they are presenting George M. Cohan's *The Honeymooners*, Mr. Harrington was greatly surprised at the end of the second act by being handed a beautiful Consistory emblem, Edwin Evans making the presentation speech. Mr. Harrington gave to every member of his company, front and back, gold pieces of various denominations and to Mrs. Harrington (Olga Walters) a beautiful traveling bag with all the fittings. Mrs. Harrington gave Mr. Harrington a Masonic ring and everyone "hipped in" and gave Joseph W. Standish, the manager, a handsome Swan desk set. Several hundred presents must have changed hands.

Christmas Bills Draw Heavily in Toronto, Can.

TORONTO, Can., Jan. 1.—The Vaughn-Glaser Players gave a brilliant production of Christmas pantomime, labeled *Cinderella*, at the Victoria Street Theater. It was an elaborate extravaganza and spectacle in 12 scenes. Miss Daye Dawn, who recently joined the company, was cast in the title part and acquitted herself with distinction. The production was highly praised by the local press. Leon Leonidoff staged the dances and ballets, which were outstanding features of the pantomime. Business was good thru the week. *Treasure Island* was the Christmas week bill presented by the English Repertory Company at the Empire. The cast of the pirate play was made up almost entirely of new faces. John Malcolm was cast as Long John Silver, William Poimore as Pow and Eugene Wellesley as Black Dod. Florence McGee, as Jim, was credited with a remarkably clever performance. Others of the company were likewise pleasing. The production was especially attractive to children and drew large audiences.

Noted Dramatic Stars Leading Stock in Toronto

TORONTO, Can., Jan. 1.—The opening of the Princess Theater, under the new policy of visiting dramatic stars supported by a resident company, was auspiciously inaugurated December 27 before a capacity house. William Faversham was the star in *The Squaw Man*, supported by Mrs. Faversham and a strong company. Eighteen years ago the same star and play appeared at the Princess in the first performance on any stage, and the venture had a certain amount of sentimental interest locally. Mr. Faversham is to remain for three weeks. Jane Cowl, Laurette Taylor, Margaret Anglin and Mrs. Patrick Campbell are expected to follow in rapid succession.

Watkin Brings Stock To Lincoln, Neb.

LINCOLN, Neb., Jan. 1.—Stock has returned here after an absence of many years. Elmer Watkin has picked an especially fine company for the engagement to be known as the Pierre Watkin Players. This is the second Watkin unit and marks a program of branching out which is due to his successful venture in stock at Sioux Falls, S. D., where the first unit of the Watkin Players is in its 16th week.

Marion Hestup and Raif Harold will play the leads in the Lincoln company, which opened at the Lyric Theater, Monday night, December 27. Other members of the cast include Kenneth Lane, Karl Nielsen, Philip Snodgrass, Georgia Nease, Mary Schultz and Dixie Loftin. *The Boomerang*, which is used to open, was rehearsed by William Amsdell, who will remain with the other unit of the Watkin Players. Roy Hilliard will direct here.

Minturn Players Get Off To Good Start in Evanston

EVANSTON, Ill., Jan. 1.—Harry Minturn got up from seven weeks' illness to direct and play the lead in *The Best People*, so that his new stock company might get off to its scheduled start last Monday night.

If the opening is a criterion he and his excellent company are in for a long run. Minturn has gathered about him some very good talent. Margery Williams, who plays opposite him, was formerly leading woman with Walter Huston in *Kosog*. Other members of the Minturn Players are June Kerwin and James Burtis, second leads; Katherine Krug, ingenue; Arthur Baumann, juvenile; Willis Hall and Henrietta Tedro, characters; Maxine Miles, general business. Mr. Minturn does the directing, assisted by Eugene McEllan as stage manager, and Frank Clark, scenic artist. W. T. Gaskill, of the old firm of Gaskill & MeVitty, is general representative.

Perrin-Rycroft Activities

NEW YORK, Jan. 3.—The Perrin-Rycroft office here placed Edwin O'Conner, Paul and Starr Jones, James Galvin and Herbert Lindholm with the Rialto Theater (Hoboken) Stock Company for engagements beginning with this week's production of *After the Deceit*. This office also placed Dennis O'Brien and Robert Beggs with the Fulton Theater Stock Company, Brooklyn, opening this week with *Congo*. Margaret Shelley, prima donna, was placed with Frank Montgomery's Revue at Roseland, Albany.

Dramatic Stock Notes

THE GROSS-ROSS PLAYERS closed at the Garrick Theater, Milwaukee, after a successful run of 15 weeks with *Appleauce* as the final bill of the engagement, Christmas week.

HELEN ROBINSON, the New York artists' representative, who recently had a breakdown from overwork in this busy dramatic stock season, has been visiting.

(Continued on page 75)

WANTED

For Permanent Stock in Alabama. Two Bills a Week. Young General Business Team with Specialties. A-1 Heavy Man, red-hot Specialty Man featuring *Dancing*. Write age, address, Ralph C. Lee, New Orleans, Ala. ED DILLON, 605 North Alexander, New Orleans, La.

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Conducted by IZETTA MAY McHENRY—Communications to 1560 Broadway, New York

Symphony Orchestra for Miami

MIAMI, Fla., Dec. 30.—Plans are being completed here for the organization of a symphony orchestra, with Arnold Volpe, widely known conductor-violinist and director of the orchestral and violin departments of Miami University, as conductor. The personnel of the orchestra will number 80 and 30 concerts will be given in Miami, Miami Beach and Coral Gables, beginning the end of January. The new orchestra is sponsored by the Greater Miami Symphony Orchestra Society, of which Irvin M. Caswell, husband of the American composer- pianist, Manu-Zucca, is president; Bertha Foster, dean of music at the University of Miami, is vice-president; Frederick Zeigen, treasurer, and Robert L. Zoll, secretary. According to Mr. Volpe, the cost estimated to operate an orchestra of this size for the first season would be \$85,000; this the organizers have decided to raise thru a list of 200 to 300 donors or subscribers, the payment to entitle the subscriber to the equivalent of his donation in concert seats, no underwriting or individual gifts being contemplated. The balance necessary can be raised thru the sale of season tickets, it is believed.

Chicago Opera's 9th Week

CHICAGO, Jan. 3.—The greatest season of opera Chicago has ever enjoyed is fast coming to a close and this, the ninth of the season, is bringing two first performances—*Tosca* being presented with a distinguished cast tomorrow evening (Tuesday), including Mary Garden, Fernand Anseau, Vanni-Marcoux, with Moranzoni conducting. The other is the production of *Der Rosenkavalier* Thursday evening, one of last season's outstanding successes, with Rosa Raisa, Edith Mason, Irene Pavloska, Elsa Aisen, Ritch, Mojica, Poloso and Kipnik, and Polacco directing. Wednesday evening *H Trovatore* will be repeated; no performance Friday, as the company will sing in Milwaukee; Saturday matinee *Samsou and Delilah* will be conducted by Henry G. Weber, and Cyrena Van Gordon, Marshall and others in the cast. The evening performance will be *L'Esprit d'Amor* at popular prices, with Florence Macbeth, Schlipa and Riminali, and the Sunday afternoon performance, January 9, constitutes another big feature, with Claudia Muzio, Irene Pavloska, Charles Hackett, Montesanto, Poloso, Lazzari and Travisan singing the leading roles.

Cleveland To Be Visited

By Four Symphony Orchestras

Thru arrangements made by Frederick Gonda, four symphony orchestras will visit Cleveland during the early part of 1927. Mr. Gonda has arranged a series of concerts which will open January 11 with a symphony program by the Cincinnati Symphony Orchestra, Fritz Reiner, conductor. The New York Symphony Orchestra will be heard on January 25, and on Friday evening, February 25, Cleveland will have an opportunity to hear a concert by the Philadelphia Orchestra, and the series will be brought to a close on Monday evening, March 21, with a concert by the Detroit Symphony Orchestra. All of the concerts will take place at Masonic Hall and tickets for the entire series can be had for a price as low as \$5.50.

Littau To Be Guest Conductor

Joseph Littau, well-known conductor of orchestras in large motion picture theaters, has accepted an invitation to be guest conductor of the Nashville Symphony Orchestra, of Nashville, Tenn. Mr. Littau will direct the orchestra at a concert to be given early in February.

Tour for Cincinnati Orchestra

Under the direction of Fritz Reiner, the Symphony Orchestra of Cincinnati will make a brief tour from January 10 to 13. The cities to be visited by Mr. Reiner and his players are Toledo, Cleveland, Ft. Wayne, Ind., and Springfield.

Schumann's "Manfred" by Friends of Music

For the next concert announced by the New York Friends of Music Society in Town Hall the afternoon of January 16 Schumann's *Manfred* will be given, which marks the first performance of this work in many years. Among the distinguished artists who will take part are Cernella Otis Skinner, Blanche Yurka, Paul Leysaas, Egon Berchers and C. Normand Hammond from the dramatic stage, and the vocalists will be Eldrida Aves, Max Block, Arnold Gabor, Dudley Marvik and Carl Schlegel, assisted by the chorus of the society and an orchestra from the Metropolitan Opera House, directed by Artur Bodansky.

Trio of Noted Artists For Benefit at Metropolitan

For the benefit of the Osteopathic Clinic, of New York, to be held at the Metropolitan Opera House Sunday afternoon, January 16, three noted artists have donated their services for the concert. These are Josef Hofmann, Albert Spalding and Florence Austral. Mr. Hofmann will play the famous Rubinstein Concerto with a symphony orchestra under the direction of Giuseppe Bambošček.

Plans for John Charles Thomas

Since the recent return to this country of John Charles Thomas, American baritone, engagements have been filled by him at a number of musicales in New York, a recital in Boston, a joint appearance with Gulomar Novzes in Chicago and as soloist with the Cleveland Symphony. His New York concert at Carnegie Hall is scheduled for the evening of January 9, followed by one at the Commodore Hotel the next evening, and on January 13 he will be heard at the Brooklyn Academy of Music. On January 19 he will broadcast a program thru the Maxwell Radio Series. Friday morning, January 21, will mark another New York appearance at the Biltmore Morning Musicales, and following this the noted singer will be heard in Philadelphia, Baltimore, Springfield, Mass.; Rochester, Atlantic City and Washington, D. C., and on the completion of his tour Mr. Thomas will return to Brussels to resume his operatic work.

Musical Fete for Dallas

For the 57th annual meeting of the Superintendents' Division of the National Educational Association, to be held in Dallas, Tex., from February 27 to March 3, plans are being completed for the largest musical program ever given in that city. The programs, held at the Auditorium, are in charge of Russell M. Condon, of Cincinnati, and among the performers will be 250 players of the National High School Orchestra, directed by Joseph E. Maddy of Ann Arbor; 500 children of the fourth and fifth grades in singing, conducted by Sude Williams, city supervisor of music of Dallas; 600 children from the negro grade and high schools, singing negro spirituals, directed by Portia Washington Pittman; an orchestra of 184 to render classical and popular numbers and a band of 70 musicians for a little symphony directed by Lee M. Lockhart of Council Bluffs. Organ recitals at the McFarlin and Fair Park auditoriums will be given by Palmer Christian of Ann Arbor.

Concerts in Dallas

The early months of 1927 will bring to music lovers of Dallas, Tex., concerts by several world-famed artists. Feodor Chalopin and his company will present *The Barber of Seville* in McFarlin Auditorium on January 5, and the Manhattan Opera Company, with which Tanzi Miura and Orville Harold are singing the leading roles, will give a series of opera performances in the Auditorium January 14 to 25. In McFarlin Auditorium on February 1 occurs a recital by Francis MacMillan, American violinist, and an event of the season will be the song recital by Florence Macbeth, one of this country's most noted sopranos, in Fair Park Auditorium on February 11. Another feature of the Dallas season will be the two piano recitals by Guy Siner and Leo Pattison on February 15, and the last concert in February will be a piano recital by Walter Gieseke, pianist, on February 22. Dallas will again enjoy performances of opera by the Chicago Civic Opera Company, as that organization has been engaged for five performances on March 10, 11 and 12.

New Works in New York By Cleveland Symphony

For the New York concert January 18 in Carnegie Hall by the Cleveland Symphony Orchestra, Director Nikolai Sokoloff will conduct his players in three works heard for the first time in New York. A symphonic poem, *The Pageant of P. T. Barnum*, by Douglas Moore, is based on the life of America's showman and the work consists of five parts. The other two novelties Mr. Sokoloff will offer are Whithorne's *The Aeroplanes*, Op. 33, No. 2, and the *Elegiac Poem*, by Converse. The balance of the program numbers are the G-Minor Symphony (Mozart) and the suite from Stravinsky's *The Fire Bird*.

People's Chorus Announces 3 Ensemble Singing Concerts

Under the direction of L. Camilliere, founder and leader of the People's Chorus, of New York, three ensemble singing concerts will be given by his chorus in Town Hall. These are all scheduled for Saturday evenings, January 15 and 29 and February 12. There will be singing of the chorus and the audience, soloists on the stage and from the audience and a demonstration in sight reading by Mr. Camilliere.

New York Events

The Beethoven Association at Town Hall on December 27 maintained the holiday atmosphere thru the Christmas Madrigals, Songs and Carols so well rendered by the Madrigal Choir of the Institute of Musical Art. This able chorus of about 50 mixed voices was conducted by Margaret Dessoff, who brought out all material available to general satisfaction. Beethoven, Mozart and Bach were presented in string trios and quartets and in a concerto for two pianos, using the most artistic talents of an array of virtuosos, including Harold Bauer, Ernest Hutcheson, Joseph Szigetli, Herbert Borodkin and Hans Kindler, on their favorite respective instruments. The association membership turned out in complimentary numbers as usual for their enlightening and varied programs. A. T. E.

Sunday Symphonic Society Inaugurates Fourth Season

At the Walter Hampden Theater, New York, the fourth season of the Sunday Symphonic Society, Josiah Zuro, founder and conductor, will commence with a concert the afternoon of January 3. The theater is again being donated for these free concerts thru the generosity of Mr. Hampden. As in the past three seasons, the programs will be given every other Sunday at 12:30 noon, and also as in the past, young American soloists, instrumentalists and vocalists will be given an opportunity to appear with the symphony orchestra. Leon Trebnaz will remain as concertmaster.

Events in the Capital

Music lovers of Washington, D. C., will have an opportunity to hear within the next few weeks a number of the most attractive musical features before the public today, the first a concert January 7 by Frieda Hempel at the National Theater. On January 8 Oasip Gabrieltvitch, pianist, also director of the Detroit Symphony, is scheduled to play, and on the same program will be the English Singers. For the performance of *La Boheme* being presented January 10 by the Washington National Opera Company, the leading roles will be sung by Margery Maxwell, Ulysses Lapius, Rosa Low, Fred Patton, Sigurd Nilsson and others, with Georges Georgesco, director of the Royal Opera of Bucharest, as conductor. On January 14 Marlon Talley is listed for an appearance at Poll's Theater, and on February 16 and 17, under the local management of Mrs. Wilson-Greene, the Chicago Civic Company will present two performances at Poll's, *The Masked Ball* and *The Resurrection*.

Klemperer Directing New York Symphony

The first performances this season to be directed by Otto Klemperer, guest conductor of the New York Symphony Orchestra, are commencing with this week's program Friday evening, January 7, in Carnegie Hall. Following this are the concerts in Mecca Auditorium Sunday afternoon, January 9, and Thursday afternoon, January 13, in Carnegie Hall.

Concert and Opera Notes

AMONG THE MANY engagements listed for a busy month for Jeanette Vreeland are soloist with the Minneapolis Symphony Orchestra, recitals in St. Paul, St. Joseph, Atlanta and New Orleans.

FRED PATTON has been chosen by the Woman's Choral Club, of Hackensack, N. J., to appear with that organization January 19.

THE UNIVERSITY OF NEW HAMPSHIRE, Durham, has re-engaged Grace Leslie for a recital there January 26.

FOR THE PERFORMANCE of the *Ninth Symphony of Beethoven* to be given by the Minneapolis Symphony Orchestra in St. Paul January 30 and in Minneapolis the following day, the contralto part will be sung by Nevada van der Voer.

THE PHILADELPHIA LaScala Grand Opera Company announces the engagements (Continued on page 33)

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Repertoire

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Mason Bros.' U.T.C. Co. For Wingfield Time

CLEVELAND, O., Dec. 31. — Mason Bros.' Uncle Tom's Cabin Company, Thomas Alton, manager, played the Metropolitan Theater here this week to good business. The Cleveland papers were not a big stinger in heralding the show's coming, and *The Cleveland Press*, on Friday of last week, devoted almost a half page to the company.

John S. Moore, cornetist; Ralph S. Bradford, snare drummer, and Leo Pamberlin, trombonist, recently joined Ed Hicker's Challenge Ould Concert Band with the show. The company will open on the Wingfield Time January 23 for a tour to the Coast and back.

On Christmas Eve the entire company were guests of Mrs. Burton Stoddard at a big Christmas party and supper given in honor of Florence St. Clair, with the company. The party was staged at the Stoddard home, in Cleveland. Dave Livingston has just purchased a black Great Dane, bringing the Mason pack up to six canines.

Norton's Comedians No. 2 Have Big Christmas at Stillwater

STILLWATER, Okla., Dec. 28. — The Norton's Comedians No. 2 Show has just wound up a successful week's engagement at the New Aggie Theater here. The company recently acquired some new wardrobe and scenery, as well as two baby foods for Henry Cato's specialty number.

On Christmas Eve a midnight frolic was staged by the entire company. Following this night performance a large tree, with all the trimmings, was placed on the stage, which was filled with gifts for the entire company.

Among those present at the Christmas celebration were Henry Cato, manager; Wayne Huff, Bob Hardaway, Eddie Moran, Billy Wado, dancer; Jimmy Reeser and wife, Melba Hardaway, leads; Myrtle Malcolm, Loretta Kell, Glesner Uery, Milton Bradley, Al Bligh, Arthur Collins, Claude Leachman, manager of the New Aggie, and John Grady.

After all the presents were distributed Claude Leachman "blew" the entire company to a big Christmas supper.

Dubinsky Bros.' Co. Hangs Up S. R. O. Sign at Pittsburg, Kan.

PITTSBURG, Kan., Dec. 30.—The Dubinsky Bros.' Stock Company and all employees of the Colonial and Midland theaters here were tendered a big Christmas party on the stage of the Colonial Theater Christmas Eve by H. E. Ulrich, manager of the two houses, and C. Terhune, manager of the Dubinsky Bros.' Company. Among the guests were Mayor C. M. Montee, J. E. Kenny, E. Wilson and Miss Ora Fritz.

The Dubinsky Bros.' Company played a full week here with the S. R. O. sign out each night, according to Miss Fritz. On Christmas Day the house's attendance record was broken and it was necessary to give three shows.

Manager Terhune has a well-balanced company, presenting all up-to-date plays, with Grace Biehl and her 10-piece Jazz Band as an outstanding feature.

Manager Ulrich is negotiating for a return engagement, as the company is a prime favorite with the local theatergoers.

Gordon-Howard News

KANSAS CITY, Mo., Dec. 28. — The Gordon-Howard Candy Company, of this city, did a great deal toward making a Merry Christmas for repertoire and dramatic folk and other professional people as it sent out about 2,000 very handsome boxes of delicious chocolates to its many customers and friends. H. R. Brandt, president of this concern, presented L. C. Zelleno with a handsome elk's tooth watch charm set with a carat diamond for a Christmas present.

Goff Popular Players Enjoying Good Business in Kansas

ASHLAND, Kan., Dec. 30.—The Goff Popular Players, who have been playing Western Kansas for the past six months to good business, opened at the Photoplay Theater here Sunday after a successful week's run at the Kansas Theater, Kiowa, Kan. From here the Goff Players move to Protection, Kan., with Greensburg, Atlica and Anthony, all in Kansas, to follow.

The company is presenting a line of pleasing hits, with an abundance of "hokum" and plenty of good specialties. Paul Zallee is stopping the show at each performance, according to B. M. Goff, manager of the company, with his comedy and specialty numbers.

The show is booked until the second week in February, after which it expects to play the houses thru Oklahoma until the tent season opens.

During their stay in Kiowa the members of the company enjoyed a big Christmas dinner prepared by the Pullman Cafe in that city. Among those who enjoyed the "feast" were Emma Mae Cook, Madelyn Evans, Bettie Louise Goff, Manser E. Young, Paul Zallee, Richard Zallee and Diekle and Buford M. Goff.

Robert Sherman in Moline

CHICAGO, Dec. 29.—Robert Sherman left today for the Palace Theater, Moline, Ill., where the Palace Players are this week presenting his *Too Much Mother-in-Law*. Sherman will remain in Moline for the New Year's Eve performance at the Palace, in which "Dream Daddy" Harry Davis, well-known radio entertainer, is to take part.

Sherman's *Hell's Garden* will be presented at the Palace Theater, Moline, next week.

Hal Barber in K. C.

KANSAS CITY, Mo., Dec. 30. — Hal Barber arrived here last week after a successful season of 95 consecutive weeks with the Morris Dubinsky Stock Company, managed by Arnold Gould. Barber will remain here until January 5, when he will leave for Louisiana to rejoin the Morris Dubinsky Company.

During his stay here Barber attended the Christmas tree party of the Heart of America Showman's Club in the Coates House Christmas night. He occupied a place on the program with a recitation of *Whispering Bill*.



THE FEATURE SCARECROW DANCING ACT, one of the many novelties with the W. I. Swain No. 2 Show the past season. From left to right: Anita Foubert, Flo Harrison, Louise Tittle, Johnny Morgan, Rita Morgan, Dace Hayes and Peggy Elliot.

Aulger Bros. in St. Cloud, Minn.

ST. CLOUD, Minn., Jan. 1.—Altho the acquisition of the Miner Theater by Finckelstein & Ruben, who closed the playhouse, threatened to keep the Aulger Brothers' Stock Company from playing here in the future, the Aulgurs have succeeded in squeezing in by playing at the old Grand Theater.

Duke Allen Leaves Hospital

DALLAS, Tex., Dec. 31.—Duke (Doc) Allen, well known in the rep. field and who toured the country with a number of tent shows for the last 25 years, left the hospital here, December 21, where he had been confined for several weeks with a broken arm and internal injuries.

Allen was seriously injured in an automobile accident near Paris, Tex., December 21 and was taken to a hospital in Paris. He was later removed to the local hospital, where a major operation was performed to save his life.

Efforts have been made to locate Allen's wife, but all have proved futile, as she could not be located at the address found on letters from her in Allen's pocket. His daughter and son-in-law, Bernice Allen Zarrington and Roy Zarrington, were located, as was another daughter, Maurine Allen Names, wife of Art Names, of the Allen & Names Stock Company.

Baldin Rogers Players Playing Houses Thru Okla. and Texas

GUTHRIE, Okla., Dec. 31.—The Baldin Rogers Players, who closed under canvas three months ago at Paden, Okla., have just finished a successful return engagement at the Guthrie Theater in this city.

The Baldin Rogers Company is composed chiefly of members of the Rogers family and has been on the road for the last 20 years. This is the show's fourth annual tour thru Oklahoma and Texas. The cast includes Basel A. Rogers, comedian; Selgel La. Rogers, leads; Baldin Rogers, characters; Mrs. Baldin Rogers, characters; Ione Modessett, leads; Jennette Rogers, juvenile leads; Mrs. Basel Rogers, heavies; H. A. Modessett, heavies, and Maurice Leo, general business.

The show carries a jazz orchestra and features Sunday (Blissom) Rogers, two-and-one-half-year-old Charleston dancer.

From here the company moves to Stillwater, Okla., for a week's run.

ZANE COBURN advises that he will have his new crook play, *Human Weeds*, ready by February 1. "I have just leased my *Spook Hollow* to the Jack Norman Players, touring thru Florida; the *Valley of Greed* and *Top Sergeant* to the Cauffman Players; *Delour* and *Valley of Greed* to the Cooke Players. So you see a *Billboard* ad always brings results," writes Coburn.

N., P. & H. Co. Opens Run of Circle Stock

BAZINE, Kan., Dec. 28.—The Newton Pingree & Holland Dramatic Company has opened a four weeks' run of circle stock thru Ness, Pawnee, Rush and Hodgeman counties, all in Kansas. This city is the company's present headquarters.

The roster includes Raymond C. Brown, manager and heavies; George Seymour, advertising and characters; Leo Davis, leads; Leona Davis, characters; Virginia Woods, leads, and C. E. Rose, stage carpenter and mechanic. Two members are to be added to the cast shortly after the first of the year. Raymond C. Brown, manager, states that if the present good weather continues the show is almost sure to make good in the circle stock game, as three-night and week stands cannot make the grade in this section.

Col. W. I. Swain a Visitor

Col. W. I. Swain, one of the most prominent figures in the tent-show business today, was in Cincinnati last week purchasing drinking cups and harness for his two shows. During his brief stay in the Queen City the colonel dropped in at *The Billboard* office for a pleasant chat with the members of the editorial staff.

Colonel Swain is at present busily engaged in preparing his two shows for the coming season, but will leave shortly for a brief vacation at his 2,560-acre ranch 16 miles south of Fort Riley, Kan.

Business for the two Swain shows was good the past season, the low cotton prices doing little or no damage to companies. The bad weather during the last few weeks of the season held the crowds away considerably, according to Colonel Swain. The No. 1 Swain show has played the same territory for more than 20 years.

Gus Hill Is Releasing Popular Cartoon Plays

Gus Hill, of New York, is releasing for stock, moving pictures, tent shows, etc., his popular cartoon plays, including *Bringing Up Father*, *Abie's Trip to Paris*, *Captain and the Kids*, *Jiggs*, *Maggie and Dinty*, *The Cohens and Casseys*, *Boob McNutt*, *Happy Holligan*, *Barney Googie*, *The Gumps* and *Hans and Fritz*.

Hill's announcement states that he will either let or sell these works.

Chase-Lister Company On Road 32 Years

Glenn F. Chase, of the Chase-Lister Show, has sent in a lengthy and interesting report of the show in answer to the question as to which is the largest and oldest tent show on the road, which appeared in the Christmas issue of *The Billboard*. In his report Mr. Chase gives a brief history of the Chase-Lister Show and mentions a number of well-known theatrical people who, at one time or other, were members of the Chase-Lister Company. Included in the list are Claude Gillingwater, Al and Lolo Bridge, Bayonne Whipple, the team of Pearson, Newport and Pearson, Lee Hickman, the Alpine Family and Clint and Beale Robbins.

Mr. Chase's report follows: "It seems that our friend Clarence Fry, of Fort Madison, Ia., has a pretty good memory. As stated by him in *The Billboard* of December 25, the Chase-Lister is probably one of the oldest, if not the oldest, in the Middle West.

"It was 32 years ago when the show was first organized; we know, because our oldest son came into the world that same year. At its beginning the show numbered eight people, Will T. Lister at that time was a signwriter and painter, and for the first season painted all the stands, three-sheets, one-sheets, dates.

(Continued on page 74)

Rep. Tattles

WHAT has happened to the tent and repertoire managers' meeting? A showman writes in and suggests that "if the majority of votes are in let's call the polls closed and announce the result. Nothing is being gained by this delay—not even one new Southern member will be induced to join thru such inaction. Nobody will join a dead one."

MRS. MABEL PORTER, who has been operating her own tent show since the death of her husband last March, is resting at her home in Indianapolis, Ind., where she is also enjoying her newly purchased automobile. Mrs. Porter plans to open her tent season about the first week in May at Cloverdale, Ind., where the company closed its tent season. Mrs. Porter has purchased a new tent for the coming season.

ROY E. HOGAN, secretary and treasurer of the Paul English Players, and his wife, Eva Thomas, are spending a pleasant hunting and fishing trip in the Ozarks, near Branson, Mo., after closing their seventh year with the Paul English Company. The Hogans expect to be back

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with the company when the tent season opens in March.

JAMES A. COLLEY and Rosalea Mae, who have just closed a pleasant season of 40 weeks with the W. I. Swain Show, are spending the winter in New Orleans. They are playing the Saenger picture houses in New Orleans and vicinity and are going over nicely. They would be glad to hear from old friends at 3623 Prytanla street, New Orleans. Jimmy and Rosalea will be back with the Swain Show in the spring.

ELTON D. MORGAN, the "juggling drummer", who for the last 10 years has been associated with various repertoire shows and for the last four years has been managing his Music Masters Orchestra, is now doing dance and stage work thru Michigan and Wisconsin with his orchestra. "The outfit," writes Morgan, "will be with one of the well-known stock companies under canvas the coming season and the boys can hardly wait for the bluebirds to sing."

THE CUMMINGS & VANDIVER SHOW motored 200 miles recently to enable Billie and Beulah Cummings to spend a week in Waco, Tex., and to allow the Vandivers a week's layoff in Crawford, Tex., the show reopening shortly after Christmas. Cummings received a sprained arm recently when he attempted to crank his car and the "durn" thing kicked. Beulah recently received a wire stating that her brother, Albert Rush, was seriously injured in an automobile accident. He is at present resting easy, however.

Rep. Ripples From K. C.

KANSAS CITY, Mo., Dec. 28.—With the usual Christmas layoff and closing of shows for two or three weeks there are a good many repertoire and dramatic folk in or passing thru the city these days.

TED AND MARY NORTH, manager and leading woman, respectively, of the Ted North Players, were in the city last week.

THE TOMMY DALE COMPANY, until recently playing the Griffith Time in Oklahoma, closed December 18, and Dale is now at his home in St. Joseph, Mo.

BARNEY WOLFE, director of the Ted North Company, is spending the Christmas lay-off week in the city and is meeting a host of old friends.

THE LITTLE MAYO SISTERS, accompanied by their mother, Rose Mayo, are in the city after a West Coast vaude-

ville tour. It is likely that the girls will be with one of the Mid-West shows for the summer season.

EMIL OLSEN, well known in repertoire circles of this section, is spending the holidays with relatives in Chicago.

M. E. BYBEE and wife, of the Bybee Stock Company, which closed at Ness City, Kan., December 18, have been in the city the past week on business.

W. W. HANKINS and wife, who were with the Tommy Dale Show, are in the city.

ALBERT HOLT and wife (Irene Armstrong) have returned from their Western trip and will remain here for a few weeks. They entertained at the Christmas tree party of the Heart of America Showman's Club at the Coates House.

HARRY (FOOL 'EM) KIEFFER, the magician, and wife, Goldie Cole, are spending the holidays with relatives at Drumright, Okla.

BILLY AND VELMA NEFF, after closing with the Tilton-Guthrie Company at Des Moines, Ia., are in the city for a short visit.

RALPH GRAY and wife, Joicey Williams, recently with the Nell Schaffner Players, are here for a few days.

ROY E. FOX, well-known repertoire manager, was in the city the early part of December on business.

BILLY BARTINE, of the recently closed Verba Cross Comedians, is in the city for a short stay.

SHIRLEY PITTS and wife recently closed their show and came into the city for the holidays.

JACK AND ELSIE SMITH arrived in the city December 26 for a stay of three weeks. They will leave here about the middle of January to rejoin Morris Dubinsky's Stock Company.

JOHN WARD, trumpet player, the past summer with Jack Vivian's Allen Bros. Comedians and now playing in the Columbia Theater Orchestra, Columbia, Mo., arrived in the city last week to spend the holidays.

HUGH ETTINGER was an arrival here last week from Shreveport, La., where he recently closed a season of 42 weeks with the Walker Hust and Jeff Show. Etinger began the season with the Latimore Hust and Jeff Company. Hugh left today for a visit to his sister's home in Iowa, from where he will go to Chicago and thence to New York on business. He will return here about the latter part of January.

DANNIE STEWARD closed with the Walker Hust and Jeff Company in Louisiana and joined the Mysterious Smith Show at Bellefontaine, Pa.

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Fluhrer Takes Lead On Short Notice

BUFFALO, N. Y., Dec. 30.—George B. Fluhrer, well-known tab. actor, showed his versatility here this week when he jumped into the leading role with the Garry McGarry Players, a dramatic stock company playing at the Majestic Theater. Fluhrer, for the past eight weeks, was jobbing with the McGarry Players, and when Don Burroughs, the McGarry leading man, was stricken ill this week, jumped into the leading role on a three hours' notice.

The play presented by the McGarry Players this week was *Left That Off*, Fluhrer playing the part of Remorse. *The Buffalo Courier-Express*, in commenting on Fluhrer's work, stated: "George Fluhrer, understudy for Don Burroughs, who is seriously ill, appeared as Remorse, one of the three hachelors. He has the comedy part of the play and he makes the most of it. He is amusing, clever and in spots manages to touch the heart strings."

The Buffalo Evening Times had the following to say: "George Fluhrer, understudy to Don Burroughs, pleased a packed house at the Majestic Theater last night. Fluhrer took the part of Remorse, one of the most difficult, since it is the very essence of the play."

Desmond's "Revue" in 6th Week Thru Oklahoma and Arkansas

COMMERCE, Okla., Dec. 31.—Immediately following the Christmas Eve show all of the members of the Desmond New York Roof Garden Revue hid themselves to the apartment of L. L. Desmond, owner and manager of the company, where a Christmas party was given which will long be remembered by all members of the company. Manager Desmond played the role of Santa Claus and distributed the presents among the members of the show, not even missing the two pets with the company.

The company is now in its sixth week in Oklahoma and Arkansas, with 10 more weeks to follow. Charles Donovan, formerly with the Swiss Bell Ringers, recently joined Lee Daenitz's Foot Warmers, the company's jazz orchestra. The remainder of the cast remains the same and includes Holly and Buddy Desmond, specialty dancers; L. L. Desmond and Lew Belmont, comics; Monte Wilks, characters and general business; Vic Dilem, bits and ballads, and Ethel Desmond, prima donna. The Foot Warmers, under the direction of Lee Daenitz, include Buddy Desmond, sax; Holly Desmond, banjo; Vic Dilem, violin; Charles Donovan, sax, and cello; Lew Belmont, drums, and Lee Daenitz, piano and director. Ladies of the chorus are: Buster Wilks, Mabel Mecker, Doris Shlinter, Agnes Freedland, Jean Gardner, Belle MacGregory, "Poo Wee" Rogers and Elsie McGregory. Holly Desmond is chorus producer and Buster Wilks is wardrobe mistress.

From here the company goes to the new Rialto Theater, Fort Smith, Ark. New scenery and wardrobe will greet the show upon its arrival at Fort Smith.

Meachum's Co. in 16th Week On Spiegelberg-Sun Circuit

HIGH POINT, N. C., Dec. 31.—Homer Meachum's Sensation Company is now in its 16th week on the Spiegelberg-Sun Circuit. The show is in nice shape and is looking forward to a good season.

On Christmas Day the company enjoyed a big Christmas dinner and a tree and lots of presents were exchanged among the members of the company. Jimmy Ontes went to his home in Charleroi, Pa., to spend the holidays with his parents.

The present roster of the company is: Homer Meachum, Bert Berry, Jimmy Ontes, Paul Robinson, Buddie Weber, Gladys Oates, Dottie Mayfield, Cherry Weber, Joseph LaVerne, Billie Davis, May Curran, Florence Kay, Leona Berry and Mary Golden.

Higgins Banquets Company

ALTON, Ill., Dec. 31.—Arthur Higgins tendered his entire company a big chicken dinner at the Stratford Hotel here, Christmas Day. Goose was the fowl.

Among those who "towed out" were: Clark and LaVerne, specialties; George L. Clarke, straight man; Thass and Smith, specialties; Al Phass, comedy and general business; Arthur Higgins, first comic; Olive Smiles, ingenue; Lillian Brown, soubret; Harold Snell, juvenile; Al Casmus, characters; Harold Lowe, second comic; Vera DeWright, general business; Ruth DeWright, ingenue; Charles DeWright, characters; Louis Grabbs, musical director, and the chorists, Adeln Gahagan, Ruth LaMarr, Jerry McCann, Stella Novak, Joe DuKane, Evelyn Bessitt, Edna Snell and Irene Casmus.

The Higgins company is playing its 14th week of stock at the Grand Theater here.

Williams' "Chic-Chic Revue" Celebrates Christmas on Stage

PLAINFIELD, N. J., Dec. 31.—Lew Williams and his *Chic-Chic Revue* celebrated Christmas with a huge party on the stage of the Oxford Theater here Christmas Eve. The table was set for 60 people and was loaded down with viands fit for a king. George Rubin was master of ceremonies and brief speeches were made by various members of the company and officials of the Walter Reade Circuit. Dave Rogers, manager of the Oxford, deserves much praise for the way he put the thing over.

The *Chic-Chic Revue* stayed to good business during its week's play here and has been booked for a return engagement later in the season. "Biff" Carr, sax player, has replaced Fred Hapenny, dancer. The remainder of the roster remains intact.

Tab. Talk From K. C.

KANSAS CITY, Mo., Jan. 1.—Chief Little Elk was an arrival in the city this week to spend a few days before going into Oklahoma and Texas, where he opens with his revue early in the new year. Chief Little Elk was a caller at the local office of *The Billboard* and informed that after his winter tour south he and the revue would go into Iowa for the spring and summer season, playing fairs, etc. The show is booked by the Lew Rosenthal Amusement Enterprises, Inc., of Dubuque, Ia.

TOM DE PEW, well-known comedian, has joined the Ralph Meody Revue, now playing an indefinite engagement at the new Madrid Theater, residence house of the south side of the city.

WALLIE REG. WHITTINGTON, director of the "Schnitz" Seymour Black and White Revue, closed at Moberly, Mo., just before Christmas and after spending several days here left for Amarillo, Tex., to accept an engagement with his orchestra at the Herring Hotel in that city. The members of Whittington's Orchestra went to their homes for the holidays.

CAL LE VANCE, owner of the *Sunkist Sirens*, *Sunkist Steppers* and *Sunkist Flappers* companies, was in the city last week in connection with his new motorized show.

THE LOIE BRIDGE Company, playing an indefinite engagement at the Globe Theater, had a Christmas tree dinner and "everything" on the stage of the Globe after the performance Christmas Eve.

Clark Sisters' Revue Has a Merry Christmas

Mrs. John Clark, of the Clark Sisters Revue, writes as follows from Oil City, Pa., under date of December 30: "I am writing to tell you about the wonderful Christmas we had this year. We had the apartment in the Star Theater, Monaca, Pa., altho we were playing the Bello Theater, Belle Vernon, Pa. We had a nicely decorated tree and an actual count showed 520 presents, including a number from Manager McSchaffery, of the Star Theater, and Tommy Bello, manager of the Bello Theater, who were both present at the celebration. Ever since we have had a show we have always had a tree for the members of the company and we try to make the affair as homelike as possible, but this year's party surpassed all previous years. On Christmas Day, following the matinee, we all sat down to a 25-pound turkey from the Bello Meat Market. Tommy Bello is interested in meats as well as theaters. Mr. Clark gave each male member of the company a \$5.00 gold piece and the girls all received two pairs of silk hose."



HARRY CORDRAY'S "SNAPPY STEPPERS" COMPANY out for a good time on Hendey Creek near Fort Myers, Fla. The company recently played a successful two-week engagement at the Family Theater, Fort Myers. Shown in the picture are Peggy Berning, Billy Berning, Harry E. Wilson, contest promoter with the Greater Sheerley Show; Katharine Goddess, Tommy Burns, Marie Burns, Harry Cordray, Art Plunkett, Bobbie Jung, Dot Renois, Walter Jung and Evelyn Cordray. The shark, shown in the picture, caught by Harry Cordray and Tommy Burns, was eight feet long and weighed 275 pounds.

Milt Schuster Placements

The following tab. performers were placed recently by Milt Schuster: Danny Tobin and Corinne LaRovic, in stock at the Strand Theater, Rockford, Ill.; Jack Ellison, with Harry Rogers' Billy Malno Company, Col. J. L. Davis, manager; Buddy Hashman, with Harry Rogers' Toby Wilson Company; Foll and DeArto and Queen and King, with Irving N. Lewis' *Nifties of Broadway* Company; Paul Miller, with Billy White; Bob Hillston and wife, with Leo Adde in stock at the Kyie Theater, Beaumont, Tex.; Claude Matthis and wife, with Eastwood Harrison's Show; Boh Snyder, with Al Barlow's *Rainbow Revue*; and Irene Foresey, with Harry Rogers' Toby Wilson Company.

Bob Ott Co. Enjoys Christmas Party in Auburn

AUBURN, N. Y., Dec. 31.—Members of the Bob Ott Musical Comedy Company and employees of the Jefferson Theater here were tendered a party in the Palm Room of the Hotel Osborne Christmas Eve. More than 50 people sat down to the midnight supper, presided over by Manager J. W. Bengough.

Following the repast a regular old-fashioned Christmas entertainment was enjoyed, with Bob Ott in the role of Santa Claus. Songs, stories, musical numbers and the distribution of gifts made the occasion a happy one for the thespians.

Kerrigan's "Ban Box Revue" In Eighth Week of Rotary Stock

MILWAUKEE, Dec. 31.—Kerrigan's *Ban Box Revue* is playing its eighth week of rotary stock in this city and business, to date, has been gratifying. Percy Lohr and Martin Bowers, comedians, continue to please with their antics, and Billy Cash, straight man and producer, is putting on some good shows, with plenty of novelty numbers.

Elsie Lohr, ingenue, is possessed of a pleasing personality and is fast becoming a prime favorite with the Milwaukeeans. Tom Kerrigan's dancing specialties go over with a bang.

On Christmas Eve the management of the *Ban Box Revue* gave the company a Christmas party on the stage of the Columbia Theater. There were plenty of eats and drinks and everyone had a nice time. Billy Cash acted as toastmaster and Margie Schiff entertained at the piano. Specialties were offered by Lohr and Bowers, Billy Cash, Elsie Lohr, Loraine Hainko and a number of others.

MARSHALL AND BLANCHE WALKER advise that Flo Highly, who joined the *White Bang Revue*, from Jack Kane's Show, passed on at the City Hospital, Springfield, O., on Christmas Day. Further details of Miss Highly's passing will be found on the obituary page of this issue.

Bruce La Farra's Entertainers Heading for the Southwest

LIVINGSTON, Ill., Dec. 31.—Bruce La Farra's Novelty Entertainers are winding up a successful two weeks' stay at the Liberty Theater here. They were originally booked for one week, but were held over for the holidays, due to the good business they drew the first week.

The Novelty Entertainers have been playing thru Missouri and Illinois for the last 10 weeks and, following the Livingston engagement, will head for Arkansas and Texas, where they will play for the winter.

The cast includes Bruce La Farra, owner and comedian; Bert Watson, manager; Fred Sullivan, principal comedian; Billy O'Dare, straight; Charles Perkins, juveniles and specialties; Earl Hunter, general business; Lillian Lewis, soubret and specialties, and Effie Burke, ingenue. The 12-girl chorus, one of the features of the show, is made up of Nellie Robinson, Ethel Clark, Pearl Palmer, Anna O'Dare, Peggy Farrell, Kitty Russell, Mary Glynn, Alice Warran, Babe Mack, Gladys Green and the Evans Sisters.

The company carries a good supply of wardrobe and scenery and has one of the finest orchestras in Tabdom.

R. Armstrong Co. in Trouble; Performers Ask for Assistance

The Rufus Armstrong *Garden of Mirth* Company is at present stranded at Allentown, Pa., due to an unfortunate incident, which occurred at a hotel in Allentown, during the company's engagement there the week of December 20.

The members of the company are almost entirely without funds and ask that their friends in the profession come to their assistance. Full details will be found in another story in the front part of this issue.

Williams' 'Dainty Darlings' At Rialto, Waterloo, Ia.

WATERLOO, Ia., Dec. 30.—Jean Moroge, comedian with Jack Williams' *Dainty Little Darlings* Company, fell at his hotel here, two days before Christmas, breaking one rib and cutting an ugly gash near his right eye. After receiving medical treatment Moroge was able to work the Christmas bill.

The *Dainty Little Darlings* are holding forth at the Rialto Theater here, where they are big favorites. Alice Smalling, soubrette, garners a large share of applause at each performance, and Jack Reynolds, straight man, is adding new laurels daily with his singing and dancing numbers. Lew and Kitty Green are the featured funsters and get the laughs galore. Lew is producing comedian and beginning with the New Year's bill will introduce to the Rialto patrons the following hills, which he wrote expressly for Williams' Company last season: *Ride 'em, Cowboy; Little Bit of Broadway* and *Oh, My Goodness*. The company carries 15 people, including the following vaudeville specialties: Texas Tom-Cat Trio, Jean Bernard, tenor; Ruth Christy, acrobatic dancer; Edith Star, dancer, and Lew and Kitty Green, lokum comedy and rag entertainment.

Jack Williams, besides attending to his duties as owner and manager, appears in all bills as a black-face comic. He and Miss Smalling do some double singing and talking specialties that never fail to register.

On Christmas Day the members of company were the guests of Alexander Frank, of the Frank Amusement Company, at a big Christmas dinner at the Russell Lamson Hotel.

Tabsters in Chicago

CHICAGO, Dec. 30.—R. E. (Sugar) Marietta and wife, Irene Vernon, arrived in the city recently, after a tour thru Texas and Oklahoma with their *Yankee Doodle* Vaudeville Review. Included in the *Yankee Doodle* cast were: "Half-Pint" Cathcart, Blossom Ray and the Yvonne Sisters.

Edna Burnett, prima donna with Harry Rogers' Musical Stock Company at New Orleans the past summer, is back in Chicago. After closing in New Orleans, Miss Burnett played for several weeks in vaudeville.

Tab. Notes

GRAHAM'S TRIO is now playing in Louisville, Ky.

GOODWIN AND GOODWIN, of the Arlo Marks Players, write: "We have had a pleasant trip to New Foundland, where we will play from four to six weeks, beginning Christmas Day."

GENE H. DANIELS, the marlbist, wishes to advise his tab, and burlesque friends that he has had a very successful season and that he is still going strong.

GUY (BOZO) HAUFF and Eve Bishop have just closed with *Kalder's Yankee Girls* Company, playing rotary stock in and around Cincinnati, to join Herb Camp's *Maid of the Mist* Company. Hauff will do principal comedy and Miss Bishop will work in the chorus and do specialties.

HUGH JEAVONS advises that he is having plans drawn for a 1,500-seat air-dome to be erected on Tamiami Trail near Birmingham, Ala., which will be equipped with a stage for tabs. Work on the structure is scheduled to begin this month and when completed will cost approximately \$15,000.

LES SPONSER, whose *Pads and Pancies* Company had a very successful run over the Spiegelberg and Gus Sun circuits the past two seasons, is now playing the Keith-Albee houses thru New England with his act, *Afterpieces*. In putting over his act Les uses all of the

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acts on the bill and *Afterpieces* is proving a distinct novelty. Sponsor reports that he is booked solid until the latter part of March.

GLADYS RHODES, or anyone knowing her whereabouts, is asked to get into immediate communication with her parents at 3700 Ruggles street, N. S., Pittsburgh, Pa. When last heard of Gladys was working in the South.

MABEL FORD (Mrs. Al Tint) is at present in stock with E. L. Kraver at the Columbia Theater, Ashland, Ky., where she is leading numbers and working in the chorus. Miss Ford was last season with Cecil Phelps' *Derby Winners*.

RUSSELL (CURLY) WILSON, of Dallas, Tex., until recently with Pete Pate's Company, is spending a few weeks with his mother and brother in Dallas. "Curly" expects to team with Jim Swor, of the Swor Bros., for a trip over the Interstate Time.

LEW BELMONT AND VIC DIEHM, of Desmond's *New York Roof Garden Raucous*, were an added attraction at the Rustin Inn, near Okmulgee, Okla., during the company's recent engagement at the Yale Theater, Okmulgee. Belmont acted as master of ceremonies and Diehm entertained with his ballad work.

T. JAY RUNYON, character man, advises that Billy Goodwin, tramp comic and former producer for Ray Deep's *Keystone Flappers*, is now out of the tab game and is at present with the Volunteers of America Industrial Department, Los Angeles.

LOYD S. WILLIAMS, of the Coburn Minstrels, recently visited the Herman Lewis Company at the Palace Theater, Rocky Mount, N. C., and has the following to say for the company: "Herman Lewis Company is presenting A-1 bills, which are being received by capably houses every night. The featured attraction of the show is Sid Davis and his Palais Royal Orchestra, composed of Frank Kunnleutt, violin; William Van Dyke, cello and banjo; Edward (Bud) Parker, clarinet and sax; Walter Snyder, trumpet; Harvey Clute, drums and accessories, and Sid Davis, piano, arranger and director."

Musical Comedy Notes

(Continued from page 25)

Earl Carroll *Vanities*. Moreno Lippitt writes that he enjoyed the show so much that he went to see it twice. He also was present at the dinner party given by the manager of the company and Swor at the New Albany Hotel for the entire company of 88.

DOROTHY KANE has been appointed to understudy all the soprano principals in *Gay Parade*, at the Winter Garden, New York.

ADELAIDE SEAMAN, now dancing in *Honeymoon Lane*, at the Knickerbocker Theater, New York, has devised an ensemble ballet that has been accepted for *East Side, West Side*, the musical comedy by Eddie Dowling and James Hanley in which Charles Dillingham and A. L. Erlanger are shortly to star Ray Dooley.

WILLIAM B. FRIEDLANDER has cut five numbers from the score of his production of *Piggy*, now at Weyba's Brooklyn Theater awaiting the completion of the new Channin Royale in New York. There were 23 songs in the show at the premiere Christmas night.

FRED STONE was master of ceremonies at a benefit performance Sunday night, under the direction of R. H. Burnside, at the Shubert Theater for the Allied Theatrical Interests' Fund for destitute families of the victims of the recent Lincoln King disaster.

SCHWAB & MANDEL announce they have sold the Australian rights to *The Desert Song*, their Romberg operetta now at the Casino, to J. C. Williamson. The

British rights have been disposed of to Lee Ephraim. Motion picture rights are now pending.

ORA PLUMMER, one of the fair members of George E. Wintz's touring edition of the *George White Scandals*, recently gave the citizens of Knoxville, Tenn., a shock by appearing on the street without stockings. She was brought into court charged with immodesty, but the judge acquitted her with the comment that he had no objection to anyone walking around town without leg coverings.

ALICE WEAVER, premier dancer, has returned to the cast of *Song of the Piano* after several weeks' absence. She suffered an attack of pneumonia. During Miss Weaver's illness the part was filled by Margie Hartoin.

Concert and Opera Notes

(Continued from page 29)

ment of Titta Ruffo, who begins his work with the company in Pittsburgh during the week of January 15, where a week of opera will be given under the auspices of the Nurses' Club. The next performance in Philadelphia, the fourth of the season, will be *Faust*, with the eminent Polish conductor, Walter K. Grimaltis, wielding the baton.

ST. OLAF'S CHOIR, of Northfield, Minn., will give a concert in Masonic Hall, Cleveland, the evening of January 28.

THE LION'S CLUB, of Jamaica, L. I., has engaged Reinold Werrenrath for a concert on March 2.

UNDER THE AUSPICES of the Station University, of De Land, Fla., Mrs. Ray Morse, local manager and promoter of the De Land Artist Series, will present, beginning with the new year, Reinold Werrenrath, Mary Lewis, the London String Quartet, Kathryn Meisle and the Denishawn Dancers.

A RECITAL WILL be given by Vitali Kozetzky, lyric tenor, assisted by Julian Kahn, cellist, in Carnegie Chamber Hall, New York, the afternoon of January 23. Gregory Ashman will be at the piano.

FOLLOWING TWO appearances with the New York Symphony Orchestra. Duolina Giannini will be soloist in Bugby's *Musicals* at the Plaza Hotel, New York, Monday, January 10, and will give her only Carnegie Hall recital on Tuesday evening, January 25.

A THIRD PROGRAM of dances to be given in New York by Doris Niles is announced for Carnegie Hall the evening of February 1. Miss Niles will again be assisted by her sister, Cornelia, and an orchestra directed by Louis Horst.

IMMEDIATELY FOLLOWING his New York recital in Carnegie Hall January 11 Mischa Levitzki will leave for a tour extending until the end of March.

THE SERIES OF RECITALS by artists in the Edna Richardson Solitt Series of Chicago will be opened January 10 in Orchestra Hall by Josef Lievino.

THE CINCINNATI SYMPHONY ORCHESTRA, Fritz Reiner conducting, will give a concert in Masonic Hall, Cleveland, January 11. In the same hall January 21 Fritz Kreisler will be heard in recital.

ALEXANDER BRAILOWSKY, Russian pianist, will give the third program of the Edith Taylor Thomson concerts in Carnegie Music Hall, Pittsburgh, the evening of January 11.

THE PHILHARMONIC ORCHESTRA of New York, now on a brief tour, will be heard in Pittsburgh on January 7 and 8. The last New York concert in Carnegie Hall to be directed by Willem Mengelberg will be the afternoon of January 9, and the second season conducted by Arturo Toscanini as guest conductor commences with the Carnegie

Hall concerts the night and afternoon of January 13 and 14.

A SECOND series of concerts by the Stanley Music Club, of Philadelphia, will be inaugurated January 23 with a recital by the American baritone, John Charles Thomas. The other four events in the series are for February 6, when 100 members of the Philadelphia Orchestra will be heard under the direction of Artur Rodzinski, with Louis van Pelt, violinist, as the soloist; Marin Joritz, of the Metropolitan Opera, on February 20; an orchestra concert on March 6, with Jascha Savitt, violinist, and Lucie Stern, pianist, and the final concert will be a joint recital by Gulomar Novace and Efreim Zimbalist on March 20.

Musical Musings

(Continued from page 21)

New Orleans, La., has been selected to lead the musicians at the Saenger Theater in that city, which is scheduled to open early in March.

EDDIE KOONS, formerly with Ross Gorman, Ben Berube, Meyer Davis and Jon Jullie, is still arranging and playing alto sax for Max Fisher's Coconut Grove Orchestra, of Los Angeles. Max Fisher's boys followed Paul Whiteman and Jan Garber into Coral Gables Country Club, Coral Gables, Fla., last April and played there all summer. Since September the outfit has been playing Public and Loew picture houses. Max Fisher's Orchestra last week opened an indefinite engagement at Castle Farm, Cincinnati.

JACK LINX and his Orchestra have replaced William Noppl and his Columbia Recording Orchestra at West Lake Winter Garden, Bessemer, Ala.

BOB DIETCH and his Famous Troubadours, who have recently completed a successful tour of the South, have just become affiliated with the Spencer Connie office and have some big things lined up for the new year.

LOU HARBOUR'S ORCHESTRA, which has just completed a year's engagement at Prichard Hotel, Huntington, W. Va., opened a 16-week run at the Hotel Huntington, St. Petersburg, Fla., December 21. The aggregation is also doubling at the Coliseum, this city, considered one of the finest dance palaces in the South. Members of the band are: Bill Hill, violin; Louis Lazare, trumpet; Bob Walker, trumpet; Russell Duncan, trombone; Jim Hunsbaw, sax; Kirwin Somerville, sax; Ray Fox, sax; John O'Dwyer, bass; Cecil Waldon, drums; Herman Crady, banjo and arranger, and Lou Harbour, piano.

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FRANK MILTON, Mgr.



Burlesque

Conducted by ALFRED NELSON—Communications to 1560 Broadway, New York.

Scribner's Stratagem

Causing Discord Among Officials and Franchise-Holding Producers of Columbia Amusement Company—Equity Taking Exception to Deplorable Conditions on Circuit

NEW YORK, Jan. 1.—Beginning with the opening of the regular season for the presentation of Columbia Circuit shows there have been rumors and counter rumors of discord among officials of the Columbia Amusement Company.

Sam A. Scribner, president and general manager, and Mike Joyce, his assistant, have been emphatic in their denials of any discord, but the fact remains that Rud K. Hynicka, treasurer, and J. Herbert Mack, former president and at present chairman of the Executive Board, have taken but little active interest in the directing management of the organization controlling the booking of houses and shows on the Columbia Circuit. With the partial retirement of Messrs. Hynicka and Mack, conceded to be the conservative element, Scribner has pursued a vainglorious policy that has proven perplexing to producing managers on the circuit, a policy that has been unprofitable to many of the producers and theater owners, who, it is alleged, are now demanding the active interest of Messrs. Hynicka and Mack, and a permanent policy that will reassure them a more consistent series of presentation.

Scribner's personal control this season resulted in the exiting of such former producing managers as Puck & Jarboe, Rube Bernstein, Lorraine & Reynolds, Phil Dalton, Barney Gerard, Joe Wilton, Bob Travers, Mrs. Harry Hastings, Cantor & Brandell, Eddie Shafer, and Jack Reid, all of them operating burlesque shows on tour the Columbia Circuit last season.

The exiting of these well-known burlesquers as franchise-operating producing managers of burlesque caused a commotion that led up to the exodus of many well-known principals, especially comedians, heretofore identified with Columbia Circuit shows; comedians now heading musical comedies and in vaudeville acts.

The desertion of former producers and principals caused Scribner to go onto the highway and into the byways seeking others not familiar with his strategy to accept franchise-operating rights for the production of presentations for the Columbia Circuit that called for the investment of their savings to cover the cost of equipment in scenery, lighting effects, gowning and costuming. As several of the newcomers had little or no experience in burlesque, Scribner covered himself with the announcement that he desired more diversified presentations for the circuit, that would include dramas, musical comedies and minstrels.

A review of conditions on the Columbia Circuit since the opening of the season up to the close of the year evidenced the fact that patrons of burlesque did not want minstrel, for John Vope's *Minstrels* floundered for one week at the Casino Theater, Philadelphia, and then disappeared into the discard with unpaid salaries, something unprecedented for Columbia Circuit shows.

That patrons of burlesque did not want musical comedy has been evidenced by the floundering and flopping of Ed

Hutchinson's \$30,000 production of *Not Tonight, Josephine*, a really meritorious presentation that belonged to Broadway.

Hurtig & Seamon's *My Girl* was another flop; their *Give and Take* floundered and flopped sufficiently to cause them to discard their shortlists in Cincinnati. Their *Red Kisses*, featuring Cecil Spooner, well-known dramatic stock leading woman, is apparently floundering, for the order has gone out to cut salaries.

Matt Kolb's *Night Life* floundered and closed for lack of patronage.

Jack Reid's *High Flyers* floundered and flopped until Scribner ordered it into the discard.

Loepler & Bratton presented *Abie's Trip to Paris*, replaced it with *The Cat and the Canary*, subsequently *The Bat*, three successive flops.

Cain & Davenport's *Dancing Around* floundered and flopped on its opening week and continued to do so until it finally closed for lack of patronage.

All of the aforementioned shows, now in the discard, were included in the Columbia Circuit's innovations under the directing management of Sam A. Scribner.

It is alleged that there are only about six so-called independent franchise-holding operators on the Columbia Circuit outside of those associated with officials or stockholders of the C. A. C. who are the real directing managers of the productions and presentations, which, for the most part, are playing to unprofitable patronage, due chiefly to Scribner's *Stratagem*.

Scribner is apparently well satisfied with existing conditions, but there are
(Continued on page 74)

Christmas on the Circuit

NEW YORK, Jan. 1.—Charlie Grow, the jovial husband and directing manager of Carrie Finnell and her Mutual Circuit show, made a killing on Penn Circuit No. 1 that enabled Charlie and Carrie to present Christmas gifts to each and every member of their company, cast, chorus and stage crew, supplemented by a Christmas dinner at the Hotel New Reading, Reading, Pa.

Harry West, franchise operating-producing manager of *Good Little Devils*, played host to his company at a Christmas dinner at the Hotel Jermyn, Scranton, Pa.

WALTER LESLIE, former manager of Columbia Circuit houses, sends his Christmas greeting from Live Oak, Fla., but failed to wise us up as to what he is doing in the Sunny South.

State Congress, Chicago

NEW YORK, Jan. 1.—The Yankee Amusement Company, in control of the State-Congress Theater, with the house managed by C. D. Peet and stage managed by Charles Le Roy, are playing to profitable patronage with a burlesque stock company that features Lew White and Frank O'Neil, supported by Ralph J. Rickus, Trixie Saul, Babe Payne, Billie Fowler, Tex Burch, Tom Murray, Winnie Greenwood, Jack Lewis, Viola McKinley, and an orchestra under the musical direction of Billy Mayer.

The chorus includes Evelyn Erickson, Margie Clark, Meryle Wilson, Betty Smith, Ruth Linnig, Rosebud Love, Gertrude Rout, Viola McKinley, Ruth Wilson, Winifred Greenwood, Pauline Lancaster, Gwendoline Montier, Violet Dale, Peggy King, Edna Marsh, Betty Steel, Pauline McCoy, Jean LaBurno, Bonnie Draege, Merrylin Wilson, Mathel Baxter, Madeline Johnson, Ellnor Johnson, Hinda Wassau.

An olio, with change of vaudeville acts weekly, is a big feature of the presentation, supplemented with special added attractions nightly.

Billy Watson Baffled

By New Type of Burlesque

NEW YORK, Jan. 1.—Billy (Beef Trust) Watson, famous for 40 years as Philip Krausmoyer in *Krausmoyer's Alley*, a big money getter in burlesque, laments the passing of burlesque, and admits that, as owner and directing manager of the Lyceum Theater, presenting Broadway shows and dramatic stock companies, and the Orpheum Theater, presenting Columbia Circuit shows, he is baffled by the present policy of the Columbia.

"Beef Trust" pens his laments, viz: "Can you imagine a show playing Casino, Boston; Star and Garter, Chicago; Orpheum, Paterson; Howard, Boston; Gayety, St. Louis, with a cast of seven and no chorus? It will never pay the producer or the owner of the theater and it will take a month to bring the burlesque fans back. It will never pay, and the big men will notice that quickly. *Kosher Kitty Kelly* had the right idea when here.

"The public wants the old-time shows on the order of the *Rents Santloy*, *City Club*, *Grass Widow*, *Beef Trust*, *Rico and Barton*, *Harry Morris*. You will see I'm right. It will have to come to it before long. You may say you can't get the comedians. That's bosh. You can always buy sugar for money, no matter what it cost."

Scribner Accepts Settlement

NEW YORK, Jan. 1.—Sam A. Scribner accepted a \$400 cash settlement in a suit for damages against Freeman Williams, of Kensington, Conn., when the case came to trial in court at Hartford, December 29. Scribner, accompanied by Tom Henry, were motoring thru Connecticut in October, when, it is alleged, Freeman, driving an auto, collided with the car carrying Scribner and Henry. Hence the suit and settlement.

Fox & Krause Open Gary Theater Stock

NEW YORK, Jan. 1.—Fox and Krause, with the aid of Harry Hirsch, late manager of the Gayety Theater, Minneapolis, opened the Gary Theater, at Gary, Ind., last Monday, with a burlesque stock company that includes Danny Murphy, Sammy Mitchell, Bud Purcell, Slim Bryant, Granville Gordon, Bob Dunville Bitman, Mae Baxter and Jerry Gordon. Ernesta Germaine is the feature attraction. There are 20 girls in the chorus. Gus Arnold produced the show.

Change in Casts

MILDRED CECIL, prima donna, closed with Lena Daley's Columbia Circuit company at Newark.

FILJI, classic dancer, closed at Minsky's National Winter Garden, December 25, to fulfill special engagements at night clubs. Lillie Lind, a former favorite at Minsky's, returns to succeed Filji.

GEORGE BROADHURST is reported to have walked out of the cast of the new 125th Street Theater stock company after his second performance for reasons that should be highly commended by everyone in burlesque. Dickie Bell, singing and dancing juvenile, became a member of the company January 3 because he needed an engagement.

FRED BEBE, juvenile, and Bebe Brannan joined *Good Little Devils*, Mutual Circuit show, at Scranton, succeeding Frank Grace. Jack Harrington succeeded Joe Mulvany at Wilkes-Barre.

ABE SHER, Hebrew comique, joined Jack Reid's *Record Breakers*, Mutual Circuit show, at Springfield.

RIQUETTE GLEASON closed at the Cameo Club, New York, to open with Minsky's Apollo Theater stock company.

HARRY MORRIS, Hebrew comique, re-joined *Sky Rockets*, Mutual Circuit show, at Newark.

Seen and Heard

"UNCLE" JIM CURTIN, manager of the Casino Theater, Brooklyn, enacted the role of Santa Claus on Christmas Day by the gift of a \$3,000 diamond ring to Mrs. Curtin.

SAMMY ROTHCHILD, who opened his season as agent in advance of *Lucky Samba*, later transferred to the advance of 4-11-14, jumped from Detroit to Philadelphia to go again in advance of *Lucky Samba*, while Charlie Cohen jumped from New York to Detroit to go again in advance of 4-11-14. Hurtig & Seamon made the transfers because Max mourned for Sammy and Sammy mourned for Max.

MANAGER FRANK PARRY, of the Gayety Theater, Buffalo, presenting Columbia Circuit shows, decorated his theater in honor of the kiddies patronizing *Bringing Up Father* by using bells, wreaths, streamers and garlands, and two large Christmas trees, placed on the ends of the canopy fully decorated with tinsel and toys, lighted at night with colorful lamps during Christmas week.

CARRIE FINNELL

BIGGEST SENSATION IN BURLESQUE

Broke all records for receipts (on Penn Circuit No. 1 Xmas week)

Seeing Is Believing---See Carrie at the Star, Brooklyn, This Week

CHARLES I. GROW, Directing Manager

SEE US BOTH GROW AT THE STAR

EN ROUTE MUTUAL CIRCUIT

COLUMBIA CIRCUIT BROADWAY BREVITIES

Book by Ed E. Daley. Lyrics and music by Freddie Phillips. Music and lyrics "18 years old" by James White. Musical numbers produced by Frank Montgomery. Special orchestration by Isadore Ruscakow.

CAST—Mike Sacks, Tom Briskey, Babe La Vetta, Ethel Albertini, Inez Marvin, Elsie Stock, Billy DeHaven, Herman Ferber and Cecilia Cobb.

CHORUS—Thelma Benton, Cecilia Cobb, Hazel May, Ruby Vaughn, Chickie Eggle, Mildred Dovey, Cassio Bernard, Dorothy LePalmer, Joan Allan, Bobby Sheridan, Peggy Raby, Priscilla Dexter, Emma Baric, Cirilo Allen, Curly Elsamam, Betty Terry, Billy Clark, Maybelle Cain and Bessie Belew.

Scenery, gowns, costumes, fulfill the requirements of the Columbia Amusement Company.

Comedy is a series of familiar bits that in less able hands than Mike Sacks and Tom Briskey would have fallen flat.

With Mike Sacks and Tom Briskey out of the cast the presentation would have been on a par with the poorest of Mutual Circuit shows to be seen at far less money. Mike Sacks, with his likable Hebrew comedy characterization, facial expression and suggestive eyes, aided by Tom Briskey, a custom-tailored, clear-dictioned straight man, carried the entire comedy burden of the presentation by their untiring and efficient efforts to make up for the otherwise weak cast.

Babe La Vetta, a bobbed brunet singing and acrobatic dancing soubret of pleasing personality, plus pep aplenty, set an example for the choristers to emulate in their musical numbers and dancing ensembles.

Why an ensemble of personally attractive choristers with exceptional talent and ability stays with a show of this type is inexplicable.

Ethel Albertini, a plump prima donna of the type seen in burlesque many years ago, works in scenes and in a specialty a la operatic medley.

Inez Marvin, a bobbed brunet ingenue, also appears in scenes and in a blues

singing specialty, in which she plays the violin like a master musician.

Billy DeHaven, a newcomer to us in burlesque, starts out as a somewhat eccentric duck-nose boob, later switching to a clean-clothed Tad as a foil in scenes with Sacks. What DeHaven could do, or would do in some other show, is problematic.

Daley doubles his cast and chorus by using Elsie Stock, a chorister, in two scenes, and Cecilia Cobb and Thelma Benton as a sister team in a singing and dancing specialty, in which the latter would be welcome if the little one would display a more pleasing personality in place of her affected pose.

Herman Ferber, a clean-cut juvenile, handles several minor bits well and distinguishes himself a la light comedian in a fancified characterization, likewise in singing and dancing specialties.

Waldman and Diamond, two fast-stepping, dynamic dancing juveniles, put their specialty over for encores.

Mabel Stark and Rajah the Great, the latter a Tawny tiger, held the stage within an iron cage for a lengthy wrestling match.

Taking the show in its entirety it was a fast and funny burlesque show, fully dependent on Comique Sacks, Straight Briskey and Soubret La Vetta for its presentation.

MUTUAL CIRCUIT

JACK LAMONT
and His

PRETTY BABIES

Entire production produced and staged by Gus Arnold. Presented by Fox & Krause at the Star Theater, Brooklyn, week of December 27.

CAST: Jack Lamont, George Rehn, Frank O'Rourke, James Gale, Bea Moore, Dot Blake and Texas Rodee.

CHORUS: Queenie Arnold, Maymo Lamont, Jerry Signor, Babe Johnson, Ethel Bryan, Alfratte Conn, Virginia Burns, Blanche Clark, Joe Clark, Eleanor Sheridan, Carol Polk, Margie June, Alma Williams, Leona Mendick, Ethel Ray and Daisy Triplet.

There are eight scenes in the first part

and eight in the second part, many of them full-stage colorful sets for comedy bits, drapes and drops for dialogues and specialties. The gowns and costuming are classy and chic.

Jack Lamont, a short-statured, light crop-head Hebrew comique-in-chief, is a tireless and efficient comedy maker.

George Rehn, a newcomer to us in burlesque, is a jovial lester of the clean-clothed, serio-comique Tad type, working well with Lamont in scenes together and standing out distinctively in scenes with other principals and in a comedy singing specialty that reminded us of old-time burlesque when ollos were a big feature of the presentations.

Frank O'Rourke, a tall, slender, nattily attired, clear-dictioned straight man, was sufficiently aggressive to put punch aplenty into his fast and funny feeding of the comiques, supplementing with a good singing voice and nifty dancing in numbers and specialties.

James Gale, a neat-appearing juvenile, appeared to advantage as a character man in several bits and in leading numbers, likewise singing effectively from an aisle in the orchestra, supplementing with dancing in numbers.

Bea Moore, a bobbed brunet, mouchelose-form singing and dancing soubret; Dot Blake and Texas Rodee, two bobbed, red-head singing and dancing ingenue-soubrets, shared honors equally in scenes, numbers and specialties, in which all three appeared as near nude as the law allows, and the same is applicable to their shimmy-shaking specialties, at which all three are adepts.

The chorus is notable for its youth, for more youthful choristers haven't as yet appeared on the circuit. Their firm flesh and slender symmetrical forms was a welcome relief to optics that have tired of heavyweights with their flabby-fleshed flanks.

Pretty Babies is an appropriate title for the show, and the babes do not depend on their beauty to carry them over, for they have the talent and ability to sing in harmony, dance in unison and put pep aplenty into their each and every ensemble.

The male principals can all sing and dance and as a comedy-singing quartet registered well.

Lamont and O'Rourke, in a singing contest, O'Rourke singing straight and Lamont burlesquing with parodies, went over for a wow.

The comedy bits were for the most part familiar, but Arnold gave to them a new twist and turn for this presentation that made them not only acceptable but welcome as something different from the ordinary.

Taking it in its entirety, it was a clean and clever presentation of old-fashioned burlesque, in which the company, principals and choristers alike entered into competitive co-operation for the desired results, laughter and applause for the comedy and encores for numbers and specialties, which were given repeatedly at the Monday matinee.

J. J. Mooney Is Host To "Aloma" Company

LOUISVILLE, Ky., Jan. 1.—Last Sunday evening at the Brown Hotel here, J. J. Mooney, manager of the *Aloma of the South Seas* Company, touring the Columbia Circuit, gave a Christmas dinner and party to the cast and crew of the production.

Following the dinner, Mooney was presented with a genuine leather case containing a complete toilet set, the gift of the members of the company in appreciation of his untiring efforts in their behalf.

For entertainment there were short speeches and specialties by company members, and music was furnished by the show's Hawaiian quartet, composed of John Leal, Thomas Knece, Samuel Hookano and Spencer Kulani, who have become widely known to radio fans thru their broadcasting every week.

Also among those present were the Misses Nolan, Fyrie, Lanette, Carleton, Lane, Epanolita, Crandall, Hale and Weed, and the Messrs. Hard, O'Brien, Rodman, King, Barrett, Valentine, Eisle, Roebennacht and Jones.

The *Aloma* Company has made quite a record since it opened on the Columbia wheel two months ago in Baltimore, and Mooney is credited with being largely responsible.

PARIS

By THEODORE WOLFRAM
9, Rue Folgore

PARIS, Dec. 17.—The two new "thrillers" on the bill at the Grand Guignol are up to the usual standard. *Cell 13* is the story of an innocent man, condemned to death as a murderer. On the point of escaping from prison, thru the aid of a friend, he strangled the guard who blocks his exit just as the warden arrives with news of the confession of the real murderer. *Red Nights of the Teleska* is a Russian story in two acts. Two comedies, *The Bouffonnes* and *Clementine Picaroux*, are amusing, and provide a welcome contrast to the "horror" films.

Francis Morton Johnson, an American in Paris for several years past, has developed a method of registering sounds on strips of used motion-picture film—using the unexposed side. This film-record is used on a special phonograph and results are very satisfactory. When Mr. Johnson has completed his experiments his invention is expected to produce a perfectly synchronized motion picture film and talking record.

The Jazz Kings, colored American orchestra, were among the heroes of the fire which destroyed the Apollo Theater at Rome and cost the lives of four artists. Benny Peyton, Joseph Smith, Franklin, Fred Coxella, George Clappin and Rudolph Dunbar are all cited as performing acts of bravery and Dunbar is credited with saving four women. The orchestra had just completed its number when the fire broke out.

Mr. and Mrs. John Race and George Powers have reached Paris with their troupe of elephants. They will be the feature of the bill at the Empire Music Hall.

Irving Marks, European representative of Al Woods and other New York theatrical groups, who has been in a critical condition at the American Hospital of Paris, is on the road to recovery.

It is probable that Georges Carpentier, French boxer, will appear as a partner of Mistinguett in the revue at the Moulin Rouge next week.

Lois Hutten, Helen Vancl and Kathleen

Dillon, former members of the Margaret Morris group of dancers, will give a rosetal at the Comedie des Champs Elysees tomorrow.

Peter Upches, well known in New York and London as a composer and concert singer, will appear with Burnada at the Sunday concert of the American Women's Club.

Tom Waltham and His Ad Libs Orchestra, Sid Tracey and Bessie Hays, eccentric dancers, and Rhouma-Je, the acrobatic dancer, will be among the Christmas attractions at L'Ermitage.

Selle and Mills, eccentric dancers, are appearing on the bill at the Apollo.

Nadia Keen, former partner of Harry Plicer, has been engaged for the new revue of the Moulin Rouge.

The Flak Jubilee Singers will give a

return concert at the Salle Gaveau Wednesday of next week.

Mary Corday, American dancer, has arrived in Paris to fill an engagement.

PARIS, Dec. 18.—Albert Willmetz, Jean Le Seyeux and Saint-Granier are responsible for one of the biggest and best revues of this season. Leon Volterra, manager of the Casino de Paris, has given the show a sumptuous mounting and a high-class cast. The revue is entitled simply *Paris*.

It looked for a time as the America was to have no part in this revue, but at the last moment the dance team of Billy Bradford and Marion Hamilton were put in to substitute for the jazz pianists, Wlener and Doucet, who were unable to appear. The Yankee dancers filled the

gap and became permanent members of the cast.

Maurice Chovallier and his partner, Yvonne Vallee, bear the brunt of the show. The dancing of Edmonde Guy and Van Durem vies with the acrobatics of Bradford and Hamilton and the sister act of the Rowe Sisters. Jeanne Saint-Bonnet, Pasquall, Dutard, Lilly Scott and other Casino favorites do their bits and the Lawrence Tiller Girls and the Casino Boys and Girls put on spirited dance ensembles.

A group of 60 German music-hall and theater managers are paying a visit to Paris to promote good fellowship and better business relations.

Paul Gnon's Versatile Jazz Orchestra puts American movement into the musical and dance numbers. Song hits which no doubt will reach Broadway are *Nachtalab*, *Madelon-Madeleine*, *My Heart* and *I Don't Say No, Marguerite*.

Paul Poiret, the robe designer, made his debut on the stage in *Yagabond*, a comedy, at the Nouveau Casino of Nice last week. The play will soon be presented in Paris.

Polaire, who toured the United States several years ago as the "ugliest woman in the world," will soon return to the Paris stage in a new revue at one of the big music halls.

The Champs Elysees Music Hall will bring to a close its present vaudeville policy on January 2 and will reopen on the 5th with a season of Russian opera.

The revue of the Dolly Sisters will close at the end of the month and the dancing twins will leave for St. Moritz.

Marie Kummer and her school of dancers will appear on the last bill of vaudeville at the Champs Elysees.

Michael Arlen, the English playwright, is in Paris but will soon leave for the Riviera where he will collaborate with Winchell Smith, the American author, on a new play.

Comedie-Francaise Actors Start Revolt Against Obsolete Rules and Low Salaries

ONCE again the Comedie Francaise, France's venerable State-subsidized theater, is menaced, and may have its very foundations shaken by an uprising of the majority of its most important members against regulations now considered obsolete, and notably against the financial insufficiency of the salary lists, says a wireless dispatch to *The New York Times*. Several well-known actors resigned recently and others are threatening to follow suit.

Founded by Napoleon, the Comedie Francaise is run on what may be described almost as co-operative lines. There are two kinds of members in the company—pensionnaires, who receive a fixed salary, and societaires, whose remuneration takes the form of participation in the annual profits. It is nomination to the second category and the distribution of funds which are causing the chief trouble. The actors and actresses resent what they consider the unqualified powers of the Minister of Fine Arts, exercised thru the Secretary of the Comedie Francaise, as regards the nomination of societaires.

A number of the older pensionnaires consider that they have been unduly overlooked, while outside talent has been called in and given promotion over their heads. Also there is a general clamor to have the financial arrangements put on a footing suitable to the conditions obtaining today. It is pointed out that some items of the pay schedule are entirely ridiculous. For instance, a special indemnity of 20 francs for a matinee performance has never been altered since the days of Napoleon and now is hardly sufficient to pay a taxicab fare.

In view of the increasing number of resignations, Parisians are beginning to fear that the famous company will cease to exist altogether unless the Fine Arts Minister intervenes quickly.

THEATRICAL CUTS
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Film House Agents Plan Organization

Booking in Picture House Field in Disorganized State—Complaints Registered

NEW YORK, Jan. 3.—Because of the disorganized state of booking in the presentation field and the alleged lack of protection to the agent representing picture-house acts, efforts will be made as soon as concrete plans can be formulated for an organization for the picture-house producers and agents. Complaints have been made in various quarters recently which would tend to indicate that the business of booking in the picture-house field is not what it is in the organized vaudeville.

Acts and artists fly from one agent to another, and some have been known to be represented by several at the same time, with consequent wrangling between agents as to who is entitled to the commissions, while other artists, weary of waiting for developments or anxious to dodge commissions to agents, have gone direct to the picture-house circuits and booked themselves. Efforts to collect commissions in these instances, although the agent may have made the way clear for the "direct booking", in many cases this season have been in vain. Appeals to the presentation circuits meet with a similar result, it is alleged.

The necessity for an organization of the picture-house agents which would include only those of a reputable character is enhanced by the "stealing" of acts that have been developed by someone else, and the unscrupulous practices of fly-by-nighters who are invading the field. An organization which would cooperate with the circuits and in return expect co-operation from them would operate toward a curbing of this element and less disappointment to the glibbie artists who are misled by false promises.

The ultimate goal sought in the formation of a presentation agents' organization and one of the most important, however, would be the assurance of protection from the circuits themselves, which to date, according to reliable information, are not particularly interested in whether agents receive the commissions due them for placements and bookings. From the artist viewpoint this attitude is a welcome one, but, as has been proven in vaudeville, there are only certain artists who are capable of handling their own bookings properly and for their best benefit.

Cecil B. De Mille Not Leaving P. D. C. for United Artists

NEW YORK, Jan. 1.—John C. Flynn, vice-president of P. D. C., who was on the West Coast, accompanied by John J. Murdock, of the Keith-Albee Circuit, has returned to New York. He declines to make any statement concerning the impending merger of Pathé and P. D. C., but it is understood from reliable sources that Cecil B. De Mille, a pivotal point in the negotiations, has committed to change his mind about pulling away from P. D. C. to produce pictures for United Artists.

The hurried trip of Flynn and Murdock to California followed persistent reports that De Mille was getting out in spite of his public announcement that he favored the Pathé-P. D. C. combine.

Four Houses To Be Added To World String in Neb.

NEW YORK, Jan. 1.—Four houses are planned or under construction by the World Realty Company, of Omaha, lengthening its chain to 17 theaters, according to Harry Goldberg, president, who is now in New York. A new house seating 1,000 opened Christmas Day at Columbus, Neb., and on January 15 a 1,000-seater will be opened at McCook. A new house at Kearney, accommodating 1,100, is scheduled for opening April 1. The fourth house is not yet definitely decided upon.

Publix Signs Chas. Irwin For 3 Years in Detroit

NEW YORK, Jan. 3.—One of the biggest contracts ever awarded to a presentation artist by Publix has been given Charles Irwin thru his representatives here, Walter and Edwin Meyers. Publix signed Irwin for three years for the Capitol Theater, de luxe picture house, as master of ceremonies under a "Paul Ash" policy that was inaugurated there recently.

Irwin, who is playing in vaudeville this week at the Albee, Brooklyn, opens the Publix engagement on January 16. He played a single week's date at the Detroit theater recently and went over with gratifying results. The Meyers boys negotiated the three-year contract for Irwin with Earl Sudders, Publix booking head here.

Nontheatrical Evil Up for Discussion

NEW YORK, Jan. 1.—A series of conferences between Will H. Hays, distributors, exhibitors and others in the industry is being held for discussion on the development of a general policy covering the showing of pictures by nontheatricals. Letters from various film sources decrying the need of protection against nontheatrical enterprises are being taken up. Exhibitors in some localities have been hard hit by churches, schools and other institutions booking film for free showings or at an admission against which the organized exhibitor cannot compete. In New Jersey efforts were made to restrict nontheatricals from obtaining films until one year after they had been released to the exhibitors, thus protecting the latter in a measure, but nothing of a concrete nature was accomplished.

Best Stage in Minneapolis Planned for State Theater

MINNEAPOLIS, Minn., Jan. 1.—A stage that embodies the most modern equipment of present-day theater construction and one that will accommodate practically any type of attraction is being built for the State Theater, Finkelman & Ruben house, which has been using presentation acts all season.

The stage will be completed about February 1, it is announced. Equipment is being installed making it possible to handle 52 pieces of scenery, and the electrical board, it is said, will be the most complete in Minneapolis. In building the new stage it is extended 20 feet nearer the audience. An enlarged orchestra pit is included in the alterations.

Roth-Strand, Summit, N. J., Inaugurates Presentations

SUMMIT, N. J., Jan. 1.—The Roth-Strand Theater, under the personal direction of I. A. Roth and celebrating its first birthday this week, has added stage presentations to its film programs. Leon Toone and Leonia, in a ventriloquist novelty, *On an Open Ether*, and the famous slow trio, Jim Jam Jens, are the attractions on the stage this week.

The Roth-Strand is one of New Jersey's smartest suburban picture houses, catering to an exclusive clientele.

Academy of Music, N. Y., Trying "Paul Ash" Stunt

NEW YORK, Jan. 1.—Leo Erdody and His Jazz Orchestra, a popular combination, opened this week at the Academy of Music, which plans to use the musical organization as a permanent fixture at the down-town picture house. Erdody is being used in the pit and for co-operation with the stage attractions, with the view to making him and his band a permanent draw as is being done in other big picture theaters.

Pettijohn Intervenes In Arbitration Tilt

NEW YORK, Jan. 3.—Charles C. Pettijohn, of the Hays office, is going to Minneapolis this week in an effort to settle the controversy over arbitration which has its seat there. Arbitration is at a standstill in Minneapolis, following refusal of theater owners, led by W. A. Steffen, Northwest unit head, to recognize the system, declaring it is insisted and for the distributor only. Pettijohn will confer with Steffen, who is chairman of a special committee representing Middle Western States and Texas, which have refused to arbitrate further under the present system. The committee was named at a meeting of the Michigan theater owners, who led the attack against arbitration on the ground that exchange men were not allowed to vote according to their consciences.

The nature of the proposals that will be made by Pettijohn toward peace is not known. Pettijohn declines to issue a statement on the situation.

Pegleg Troupe and Gene Tunney Head List of Morris Bookings

NEW YORK, Jan. 3.—Charles Bennington and Pegleg Dancers, from the late musical *Dearest Enemy*, for six and a half weeks in Balaban & Katz houses in the Middle West, opening this week at the Central Park, Chicago, and Gene Tunney, heavyweight champion, playing his first picture-house date this week at Loew's State, St. Louis, are the feature picture-house bookings negotiated by the William Morris office.

Other bookings and the houses they play this week are Allen Zee and Orchestra, Century, Baltimore; Sunny Hoey, Mosque, Newark; Caprice Sisters, Branford, Newark; C. R. Four, Mosque, Newark; Elsie Meyerson Band, Aldine, Pittsburgh; Easter and Hazelton, Roger Sherman, New Haven; Joe Thomas and Saxotet, Branford, Newark; Irene Franklin, Fox's, Philadelphia; Earle and Bill, Garde, New London; Joe Howard, Capitol, Detroit, and Cy Landry and Jack North, Century, Baltimore.

Paul Whiteman To Play Loew Date in Cleveland

NEW YORK, Jan. 3.—Paul Whiteman is held over for a second week at the Ambassador, St. Louis, which will mark the end of his long and profitable tour of the Publix theaters. Next week, on his way back to New York, the jazz king will fill a single week for the Loew interests at the Allen, Cleveland.

Whiteman was desirous of finishing his Publix dates without the inclusion of St. Louis in order to play at the inaugural ceremonies of Governor Al Smith, but the Skouras Brothers, owners of the Ambassador and affiliated with Publix, would not consider a cancellation. Whiteman wanted to quit after playing the Uptown, Chicago. His definite plans following the Loew date are undecided, but will be announced shortly by the William Morris office, which handles all his bookings.

New Theaters Will Widen Chicago Presentation Field

CHICAGO, Jan. 3.—Additional bookings for presentation attractions in this territory will be opened with the provision of three new houses in Chicago. They are Ascher's Sheridan, Schoenstadt's Piccadilly and National Theaters house, Avalon. The houses will play acts booked thru local agencies. Later in the year the opening of two new houses, one by Marks Brothers and another by National Theaters, both located on the West Side, will further increase the list.

New Talking Film in Chicago

CHICAGO, Jan. 1.—A new type of talking film is to be developed here by the United Talking Film Company. A plant for the purpose, costing \$450,000, is to be built on the Southwest side. Details of the new device are withheld.

Municipal Blue Laws Are Illegal in Utah

NEPHI CITY, Utah, Jan. 1.—It is not within the power of municipal authorities to close theaters on Sunday and ordinances enacted for the purpose are illegal, according to a ruling by Judge Thomas H. Burton, of the Fifth Judicial District Court, in the case of Earl H. Steel, local exhibitor. Steel was convicted and fined for Sunday operation of his house. He appealed the case.

Vitaphone Available To All-Size Theaters

NEW YORK, Jan. 1.—Vitaphone films are now available to theaters large and small throughout the country on the same basis as other films are booked, including first, second, third and subsequent runs, according to rating. A. L. Warner, of Warner Brothers, announces that within the next 12 months 300 Vitaphone instruments will be completed and ready for installation for those theaters that wish them. At present, according to Warner, 40 theaters, principally in the East, have installed the machines. A smaller instrument for the smaller theaters is being produced.

Jazz Pianiste Contracted By Vitaphone and Stanley

NEW YORK, Jan. 1.—Pauline Alpert, jazz pianiste, and declared by her sponsor, Benjamin David, to be one of the season's best "finds", was signed this week to appear in a film for Vitaphone billed as *What Price Piano?* David announced also that Miss Alpert had been signed for the Stanley Company houses, with the opening date to be arranged later.

This engagement will mark her first in the big picture houses, for which she is being groomed by David. Miss Alpert is from Rochester, N. Y., where she gained a scholarship in the Eastman School of Music.

Al Sidare, Comedy Dancer, "Find" for Picture Houses

NEW YORK, Jan. 3.—Al Sidare, eccentric comedy dancer, new to the picture-house field, opens an engagement for Fox at the Academy of Music this week and in February starts a tour of the Balaban & Katz houses in the Middle West. His opening date for B. & K. is January 31.

Arthur Spizzi developed Sidare for the picture houses and arranged his present time. He is enthusiastic over the dancer as being one of the best "single" finds for presentation bookings this season and declares he is also a good Broadway show possibility, a field for which Spizzi plans negotiations next spring.

Exhibitor Loses Case On Contract Technicality

DES MOINES, Jan. 1.—Shipment of film by express in order to avoid a dark house does not constitute violation of the contract from the standpoint of equity, even the parcel post shipments are stipulated in the agreement, according to a ruling of the local Arbitration Board in the case of Fox against the Opera House, Waucoma, Ia., in refusing to accept the shipment. The exhibitor contended the contract was broken when the exchange shipped the film by express instead of by parcel post as agreed upon. The exchange declared its action prevented a dark house.

Charles Ray To Star In Natural Vision Film

CHICAGO, Jan. 3.—Charles Ray is reported to have been engaged for the leading part in *The American*, the first natural vision picture to be made by the Spoor-Bergren process of stereoscopic photography. J. Stuart Blackton is producing the film.

Skouras Bros. in Deal Strengthening Control

ST. LOUIS, Jan. 3.—The Skouras Brothers, affiliated with Publix, obtain further strength here in the deal just concluded under the terms of which the King's Theater, south of Delmar, comes under their control. Under the deal Goldman, operator of King's, obtains a substantial interest in the Grand Central, West End, Lyrio and Lyrio Skydome. The houses are to be operated by the Grand Avenue Theaters Corporation starting immediately under the management of a board of three, consisting of Snytes P. and Charley Skouras and Goldman. The new company will also pay a substantial rental for their houses.

The Skouras are solidly entrenched in St. Louis. They control the Ambassador, Missouri, Grand Central, West Lyrio and King's, all first runs, and the Capitol, a first run, which has been leased to Warner Brothers for one year. Through the St. Louis Amusement Company, in which they are associated with Harry Koplay, they control about 30 of the leading neighborhood and suburban houses.

Goldman, in addition to owning the King's, operates the Queens, Woodland and Kingsland theaters.

Decision of Interest in U. S.

PARIS, Dec. 26.—A decision of considerable interest to American motion picture producers has been handed down in Barcelona, Spain. As the United States has not subscribed to the copyright conventions of Berne there is nothing to prevent American producers from filming European successes in America. In Spain, the Societe des Cinemmans, which bought the movie rights to and produced the film *Les Miserables*, of Victor Hugo, brought suit to prevent the Fox Film Corporation production of the same story from being shown in that country. Decision was rendered against the Fox company and the verdict is expected to result in similar suits in other European countries.

Anna Duncan To Appear At Eastman, Rochester

ROCHESTER, N. Y., Jan. 3.—Anna Duncan, of the famous Duncan Dancers, known as the "eternal three graces", is coming to the Eastman Theater late in January as special guest artiste with the Eastman dance corps. She will make stage appearances and also direct the production of dance numbers featuring the Eastman dancers. Two years ago the Duncan Dancers made an appearance at the Eastman.

Pennsylvania Censorship Decreased by 50 Per Cent

PHILADELPHIA, Jan. 1.—Violation of the Pennsylvania censorship laws, which are admittedly strict, have decreased practically 50 per cent during the past few months, according to Harry L. Knapp, chairman of the board. Pennsylvania ranks with Ohio, Kansas and a few other States as being the most stringent in censorship. Mrs. Beatie E. Webster, of Pittsburgh, has just been added to the Pennsylvania board at a salary of \$1,500 a year.

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Advertising Not Proof Of Picture's Exhibition Presentation and Music Notes

WASHINGTON, Jan. 2.—Newspaper advertisements of a picture and the display of paper in the lobby are not proof that a film has played a theater, the local Arbitration Board held in deciding to reject the claim for damages against the Warner Exchange filed by the Princess and Gotham Theaters, Baltimore.

The theater firm asked damages of \$250 and cancellation of its contracts with the distributor for alleged violation of protection. When no one could be produced who saw the picture at the opposition house the case was dismissed. The Warner Exchange testified it did not book the attraction named in the complaint.

Nora Bayes Opens Picture House Tour

WASHINGTON, Jan. 3.—Nora Bayes, big-time vaudeville headliner, opened her first engagement in the picture houses at the Palace yesterday. This is a Loew presentation house, booked from New York by Louis K. Sidney. Miss Bayes will appear here during the entire week as the Palace's stage attraction. She will fulfill dates in other Loew picture theaters, according to plans.

Picture Well Received

CHICAGO, Dec. 29.—There is no mistaking the reception that Chicago has given *What Price Glory?* at the Garrick Theater. Every indication points to a long run for the picture, which is being shown twice daily. The presentation at the Garrick is given with all the atmosphere and impressive stage effects of a big production and to the accompaniment of a score not only stirring but delightfully tuneful.

Sunday Shows Abandoned

WOODBURGE, N. J., Jan. 3.—A plan to inaugurate Sunday shows here, following the stand of other New Jersey towns and cities, has been abandoned by Nathan Marcus, leader of the movement, on protest of local churchmen. In doing so he declared he believed he was acceding to the will of a minority, however.

New House for Stanley

BRIDGETON, N. J., Jan. 3.—The Stanley Company of America, playing a presentation policy in its larger houses and continually expanding, will erect a 2,000-seat theater here at a cost of \$300,000. A site has been acquired on Main street.

DELZIA DAVIES and Anna Garrison are traveling with the Publix unit, *Victor Herbert Melodies*, staged by John Murray Anderson, and playing this week at the Metropolitan, Boston. They were engaged for the revue thru Benjamin David.

MORTON MILLMAN, vaudeville producer, is laying plans for the production of two units for the better-class picture houses, and is reported to have made arrangements with Henry Dreyfuss, stage director at the Strand, New York, to put on the productions.

THE DENNIS SISTERS are playing *She's a Buffalo, Buffalo*, this week as the feature, added attraction. They recently played a similar engagement at the Paramount, New York, and are heading west for B. & K. dates.

ADLER AND BRADFORD, sensational adagio team, who came East late this season, are held over for a second week at the Strand, New York, which was the first house they played on invading the field in this locality. Their return engagement at the Strand was arranged by Jerry Cargill, of the Max Hart office, New York.

THE SANGER THEATER, New Orleans, was added to the Publix route this week with a special presentation, featuring John Quinlan, Helen Yorke, Irmanette, Mabel Hollis, Charles Calvert and the Bright Lenora Steppers. The house became a Publix stand by and thru recent affiliation with Publix, of the Sanger houses in the South and Middle West.

MAUDE ELLIOTT is at the Palace, Dallas, this week as a feature of the Publix unit, in a *Foreign Garden*, which is meeting with a hearty response on its tour of the Publix houses.

THE FOUR ARISTOCRATS, which have been playing the picture houses and appear in the Vitaphone bill at the Colony, New York, have just been signed for Gene Buck's new musical show, *Your's Truly*, now out in the provinces.

FAY COURTNEY, with Madeleine Rindolph, opened their first picture-house date Thursday at the Academy of Music, New York, and are negotiating for further presentation dates in the East thru their representative, Ted Bruhn.

ROSA POLARINOW, violiniste, is the added attraction this week at the Paramount, New York, and Ray Alvino is a featured performer in the new Publix unit, *Pompadour's Fan*, which will go on tour. Bookings for Miss Polarinow, open

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following her engagement here, are dependent on the success of this date.

A PRESENTATION, entitled *Snow White and the Seven Dwarfs*, with Thelma Bracere, Marion Tefft and Harold Kolb, was given at the Eastman Theater, Rochester, last week. The Eastman Theater ensemble was in support of the principals. The number was staged by Ronny Johansson, with music by Benjamin Machan.

HANDERS AND MILLIS, well known in the two-a-day, have entered the picture-house field. They opened last week at the Capitol, Detroit. Jerry Cargill, of the Max Hart office, is handling the act's bookings.

WILLIE ROBYN closes his engagement with Loew at the Allen, Cleveland, on January 8, and will go to New York to make a few records for Cameo. After his recording is finished, Loew wants him for an eight weeks' return engagement at the Cleveland house, which, according to plans, will be accepted. Negotiations were started by Publix to obtain Robyn for the Capitol, Detroit, but were dropped. It is reported on reliable authority that Robyn has been engaged by S. L. Rothafel to open as a feature artiste at the new Roxy Theater in February.

MAJOR EDWARD BOWES has assembled a variety of colorful musical numbers to supplement the new picture, *A Little Journey*, at the Capitol, New York, this week. Italian folk songs are offered by Carlo Ferretti, baritone, assisted by the Capitol Quartet, and another soloist on the program is Celia Turilli, who will also be assisted by the Capitol Quartet. Chester Hale's ballet, *The Toy Maker*, with Joyce Coles and John Triessault, which made such a decided hit last week, is held over.

MYERS AND HANAFORD, "Arkansas comedians", long a standard act in vaudeville, have been signed by the Alf. T. Wilton office, New York, with Publix for the Capitol, Detroit, for the latter part of January.

THE RIVOLI, Baltimore, in celebrating an anniversary this week, is using three stage presentations instead of the customary single attraction. The Jack Donnelly Revue, out of vaudeville; Ann Cross and Barr, and Melva Moore, coloratura soprano, are the features of the augmented show. The Baltimore house is booked by Arthur Spizal, of New York. Miss Moore, who is under his direction, has been placed with a Publix unit to be done later on. She was wanted for a unit opening January 8, but, in view of the Baltimore date, could not arrange it.

THE ALBANY PLAYERS, of Albany, N. Y., who have been filling engagements at Proctor's Grand Theater, appeared during Christmas week at the Mark Strand, a picture house, offering *The Christmas Guest*, a one-act playlet by Constance D'Arcy Mackay, with Thomas C. Stowell, Mrs. Jack Fisher, Faye Smiley Stowell, Charles B. Morse, Lucille Fisher and Genevieve Fisher in the cast.

THE PARK SISTERS, Frances and June, are appearing at the Palace Theater, Dallas, Tex., a Public house, as a special attraction with Lou Forbes and his New Idea Orchestra. They are doing a new Black Bottom number, January 15 they go to Honolulu. Before playing Dallas they appeared in Kansas City, St. Louis, Denver, Tulsa, Pueblo, El Paso and Los Angeles. This is their second engagement in Dallas. Appearing with them is Joe Parsons, singing lumberjack. Lou Forbes and his Orchestra are playing *Varieties of 1926*, with new arrangements.

J. BODEWALT LAMPE, father of Dell Lampe and musical director of the Karzas ballrooms and theaters, added another line of endeavor when he became producer of stage productions featured at the North Center Theater, Chicago, in conjunction with Al Morey and his Royal Syncopators. Lampe also supervises the orchestras in the Aragon and Titanon ballrooms and the North Center and State Theater in Hammond.

Theater Loses \$3,000 by Fire

ROODHOUSE, Ill., Jan. 1.—Fire, which broke out in the projection room of the Dreamland Theater, caused damage estimated at \$3,000. Operating equipment was destroyed and the house slightly damaged. The theater is owned by Ross Denny, of Carrollton, whose loss is covered by insurance.

REVIEWS OF PROGRAMS
By ROY CHARTIER

Capitol
Film: "Valencia"
(Metro-Goldwyn-Mayer)

In *Valencia*, Mae Murray interprets the part of a street girl and dancer who gains the admiration simultaneously of the new Governor of Barcelona and a Spanish sailor. Roy D'Arcy, as the former, who fancies himself a woman-killer, is particularly effective, but Lloyd Hughes, as the sailor, offers but an ordinary performance. The story concerns itself, in the main, with the efforts of Valencia, the dancer, to free herself from the adulation of the Governor, at the final cost of her sweetheart's imprisonment for desertion from the navy. The not uncommon plea for his release as part of a "bargain" with the Governor, the girl's end of which, in view of censorship, is not fulfilled, makes the way clear for the finish, which is rather abrupt and unexpected. *Valencia* exhibits another indication of the trend for shorter pictures. It runs about an hour and flashes its "finito" so suddenly as to surprise one. The story of *Valencia* is by Dimitri Buchowetzki, who directed, and Alice O. Miller.

For holiday week the Capitol offers many stage features befitting the occasion. The sides of the stage are dressed with Christmas trees and stained-glass effects, heightening the effect. Caroline Andrews, coloratura soprano, leads the entertainment, rendering the *Doll Song* from *The Tales of Hoffman*. She appears as a doll and goes thru the mechanical motions of a toy in singing the number. A yuletide setting, with a tree on the stage and a Santa Claus, adds to the effect.

Christmas Carols, four of them, by the Capitol Singers, a group comprising Margaret Schilling, Adelo Schuyler, Helen Day, Alice McComb, Joan Shepherd, Randolph Weyant, Martin Dicker, Willard Dudley and Morald Tollofsen, in a typical Christmas setting, with snow falling in the background, was another number spreading holiday cheer. The singing proved excellent at all times.

A ballet number, *The Toy Maker*, with Joyce Coles, John Triessault, the theater's corps de ballet, and Margaret Schilling, lyric soprano, brought the presentations to a close. The scene is that of a toy shop, where all the toys come to life as the toymaker falls into a dream. Miss Coles executes with finesse and charm an automatic doll number, the Capitol Ballet Corps appears in a *Clown Dance*, and the Chester Hale Girls appear in *Spanish Dolls and Tin Soldiers*, two very pleasingly done numbers, the latter outstanding. *March of the Toys*, with the entire company, tops for an appropriate close.

Paramount
Film: "The Cheerful Fraud"
(Universal)

In spite of *Skinner's Dress Suit*, this is the best vehicle Reginald Denny ever had. It affords him the fullest scope for comedy and presents a leading role that fits the light comedian of his type like a kid glove. The picture is a farce comedy in which Denny temporarily forgets he is Sir Michael Fairlie to become the secretary to a wealthy non-pecked husband, whose wife has chosen a secretary Denny is anxious to be near. A plethora of amusing incidents take place in this setting, not the least of which arises when into the household comes none other than a gentleman representing himself as Sir Michael. A portion of the complications ensue when Denny attempts to protect his employer from an annoying girl of questionable reputation who wants a bounty for a packet of love letters. To save the day, Denny introduces her as his wife when she comes to the home of the married man.

Otis Harlan plays the part of the hen-pecked husband in a particularly comical way. Gertrude Olmsted and Gertrude Astor are seen in other parts.

The direction is by William A. Seiter. He has steered his story along a diverting course, keeping it free from ruts that result in the necessity for opiates among viewers. Continuity is capable at all times, as are titling and photography.

A Christmas Fantasy, staged by Frank Cambria, and presented in the manner of miracle plays of the 13th century, with an ancient street somewhere in France as the setting, proved a fitting stage number for holiday week. John L. King, Clarence

Da Silva, Al Fontaine and Lewis Lorimer sing a group of Christmas carols in the first part, and Mariam Lax sings *Agnus Dei* in the second part, assisted by Samuel Miller, Curt Roberts, Benjamin Becker, trumpeters, and several others.

The feature presentation, which was also staged by Frank Cambria, and will go on tour of the Public houses, was equally as pretentious a stage offering. It is called *The Pearl of Damascus*, and tells in song and dance the story of a disconsolate young Rajah, who has fallen in love with a street dancer and saves her from the auction block as she is about to go to a rich and villainous merchant. The girl's young brother snatches her from the merchant's grasp as if to dance with her, which he does, and then delivers her to the young Rajah. Teddy Walters appears as the dancer and Ray Ellis as her brother. The adagio number they offer is the highlight of the revue and features many novel and risky catches.

Paul Kleman, as the Rajah, is heard in vocal numbers, and Joseph Marlovsky, Baron Hesse, Bebe Mofino and Anita La Gitana appear in lesser parts. Delaine Chalmers, Pauline Reichert and Ruth Van Dyck, as nautch dancers, do a diverting specialty. Music for the presentation is supplied by K. Boyajian's Oriental Trio.

Embassy
Film: "Tell It to the Marines"
(Metro-Goldwyn-Mayer)

Shorn of his mask, Lon Chaney appears in *Tell It to the Marines* as a "human being", and is strikingly effective as "himself". The picture marks the first in which he is not compelled to do the character of a centipede or something else equally as grotesque. He plays the part of a hard-boiled sergeant in the Marines who'd go to hell for any of his men if need be just as quick as he'd tip them off their feet with an uppercut when not obeying orders.

The honors of the camera lens are shared with William Haines, the green recruit, who, under the sergeant's strong-arm training, emerges from the service with a good record. Love of the two for the same girl, a nurse, burdens the story with its inevitable romantic element. The personable nurse, played by Eleanor Boardman, favors the young marine for the fadout. Carmel Meyers is seen in a minor role, interpreted with ability.

From the beginning to the end, *Tell It to the Marines* is highly interesting. Its background is not the war, but for action's sake there is a skirmish with militant Orientals.

Photography and subtitles are considerably above the average. George Hill directed from an original story by E. Richard Schayer.

Hippodrome
Film: "Jim, the Conqueror"
(P. D. C.)

Jim, the Conqueror, P. D. C.'s new picture, featuring William Boyd and Ellnore Fair, is Will M. Ritchey's adaptation of Peter B. Kyne's story of the same name, directed by George E. Selts and produced by Metropolitan Pictures Corporation.

Jim, the Conqueror, follows the beaten path of the average Western movie. In fact, from the standpoint of originality there is none, and the picture has many old melodramatic tricks, such as the cutting of the ties that bind the hero's wrists by a sympathetic friend or lover as he stands menaced by a gang of crooked cattlemen who are about to lynch him. There is much of the old gun play, the stalking of members of the rival herders and things that have been done since Westerns were Westerns.

William Boyd, in the lead, is personable, but there is no opportunity for characterization. After seeing his portrayal in *The Volga Boatman* it was to be hoped that his producing firm would give him a story that would meet demands.

Ellnore Faire is the leading feminine role and is easy to behold. The heavy roles are capably handled by Tom Satchel, Tully Marshall and Walter Long, while Marcelle Corday gives a good characterization of a comedy role that offered limited possibilities.

The picture has action and a few thrills. As far as suspense is concerned, the average moviegoer knows the finish shortly after the picture has started. The first few sequences seemed promising, but after it is found out that the hero had killed the uncle of the girl he loved—that is, killed him not knowing he was her relative—the story is inadequate for an actor of Boyd's ability.

Strand
Film: "Twinkletoes"
(First National)

The Limehouse picture, *Twinkletoes*, based on Thomas Burke's classic, stands out as the best vehicle Colleen Moore has had in a long time. It offers fuller opportunity for an expression of the talents of this young star which, because of inferior stories, necessarily have not come to the front. Miss Moore suggests something of either Lillian or Dorothy Gish in her portrayal of a Limehouse darling whose road to happiness is beset with difficulties and tears. Like every love story of the screen, however, the first few feet give a good hint as to how the end will be. Innumerable events of a foreboding nature cropping up as the story creeps along serve to invest the picture with a sufficient suspense to carry the interest, and the ending, as expected, is a happy one, with the prize fighter-lover free from the shackles of marriage and her father free from the grips of prison which he attempted to avoid in protecting the happiness of his daughter.

Intermittent flashes of adroit direction, suggesting the German artistry, with double exposures and other camera effects employed to illustrate action, occur throughout the picture and assist in lifting it out of the commonplace category. The film was directed by Charles Brabin. Its tempo is smooth and the continuity unannoying.

Kenneth Harlan, Tully Marshall and Gladys Brockwell are in support of Miss Moore. Each are characters of a sharply cut and effective mold.

A most varied program of novelties is offered in the current *Mark Strand Frolic*. Scene 1 represents the *Cab Horse*, with George All and the Mark Strand Male Quartet singing their respects to a cabby's pony of unquestionable stamina. The second scene, immediately following, labeled *A Bos of Toy Sailors*, reveals the Strand corps de ballet in sea-going costumes for dance numbers, and Pauline Miller, soprano, who sings in her fetching manner *Sailor Boy*.

The Joe Thomas Saxotet, five men, appears in a nicely selected program of six numbers, making the only mistake of attempting comedy. It is not in their line. Henry Kelly, baritone, in PUNCHINELLO costume, offers *Down in the Forest*, rendered aptly but not very impressively, giving way to Mlle. Klemova and Nikolas Dale for a prettily routine dance number employing the entire ballet.

Charles Bennington and Peter Stuyvesant pedig dancers of eight, from the late musical, *Dearest Enemy*, proved an unusual attraction for the Strand and somewhat removed from its type of act, but pleased the patrons highly when reviewed. The Male Quartet—George All, Adler and Bradford and George Kiddon—offered specialties in the finale, representing a palace. It was truly a gorgeous scene, beautifully dressed and mounted. Adler and Bradford proved the piece de resistance in the finale in their adagio dance number. They appeared here several weeks ago.

This *Frolic* is one of the best Joseph Plunkett has assembled and is nicely staged throughout. It is like a vent-pocket musical comedy in a vaudeville way.

Nations' Playhouses, Inc.
To Have Five New Theaters

CHICAGO, Dec. 29.—The National Theater Corporation, recently merged into the National Playhouses, Inc., is one of Chicago's theater-building concerns which has made great strides in the last few years and plans still further expansion during 1927. It is the offspring of a small company formed by J. F. Cooney and E. J. Cooney about five years ago.

Six neighborhood houses on the South Side stand as monuments to their progress, with three more under construction. Of these, the Capitol, at 79th and Halsted streets, is the largest and most beautiful. Then follows the Stratford, Jeffery, Grove, Cosmo and Chatham, all situated in thriving, populous districts. The Agalon, at 79th near Stony Island avenue, will be opened in February or March. The Paradise, Washington boulevard and Crawford avenue, which will open later in the year, will be another N. P. monument on the West Side. The Victory, at Cottage Grove avenue, near 32d street, is rising rapidly.

National Playhouses, Inc., has purchased a location in Cicero and a long-term lease at State and Monroe streets. Construction of the Cicero Theater will commence shortly. The plan of the Egyptian Theater, the first loop venture, is one of great beauty in architectural formation.

**PLAY-ARTS GUILD
TURNS 'EM AWAY**

An eight weeks' engagement of *Pattience*, the Gilbert and Sullivan comic opera, has proved insufficient to accommodate the thousands of Baltimoreans who have tried to crowd into the charming little playhouse of the Play-Arts Guild, Baltimore, Md. The seating capacity is about 140. And yet, at two perfect performances on December 28, matinee and evening, *Pattience* played to an audience of 300 persons and a crowd of 200 was turned away.

During the eight weeks' run the Guilders have given 32 performances, netting more than 4,000 persons. The consistently high attendance eclipses even the record set last season by the now famous Charles Street Follies, produced by them. To meet the demand for seats the Guild resumed its presentation of *Pattience* on December 29 with its usual schedule of four performances a week. The original cast has been held intact, with Mary Bakke, formerly in the role of Lady Ella, now alternating with Virginia Winstead Fox in the title role.

In referring to the success of the Guilders, Gilbert Kanour, dramatic critic of *The Evening Sun*, states: "The continued and enthusiastic response may be traced directly to the Guild's concern with careful production. No wonder this two-year-old organization was suddenly catapulted into the position of lending the Baltimore little theaters."

**TRUE THOMPSON
IS HONORED**

True Thompson, leading man of the Dallas Little Theater, widely known as the little theater which won the Belasco cup in three successive little theater competitions, is becoming nationally known for his splendid work with the Dallas group. A magazine with national circulation has devoted two pages to five photographic character studies of young Thompson and *The Daily Times-Herald* of Dallas has given a whole page to a story of the career of this hero of the little theater, dating back to the days when he was but 14 and was a member of a backyard little theater, built on wooden saw horses. It was 14-year-old short-pants True Thompson, Andrew Lightfoot, Will Lloyd and Bill Bally who operated the backyard theater for three years. Previous to the opening of the backyard theater, under the business management of Andy Lightfoot, True Thompson had appeared in a barn theater as Professor Kinsoo, the Hindu magician. Under the shrewd management of Lightfoot, salaries rose from 10 to 25 cents a night. The theater prospered and a more substantial stage was built. Lights installed and Andrew Lightfoot, who had been working at odd times with a sign painting company, began to design and execute stage sets. In another year the theater was enlarged and moved into a large room next door to a barn, where commodious dressing rooms were assured. More circus seats were added until an audience of 200 could be accommodated. Such plays as *The White Lie*, *The Russian Artist* and *In the Bishop's Carriage* were given, not to overlook *The Thief*. Later the group played under canvas, a fact which spelled the end of the organization, for the tent collapsed during an acrobatic exhibition. The show closed for repairs and reopened "under new management" to an indifferent public. Thereafter the Lightfoot Stock Company was no more. Today Andrew Lightfoot is traveling with a repertoire company thru the South. Harry Peebles, another member of the one-time backyard organization, is in the film business. W. R. Lloyd and True Thompson are now in the True Film Company and Bill Bally is dead.

**ASSOCIATION PLAYERS
IN "ALL SQUARE"**

The Association Players of the Y. M. H. A. Playhouse, New York City, gave Bide Dudley's new play, *All Square*, its premiere on Sunday evening, December 26. As to the play, it is exceeding well written and is always interesting. It is questionable, however, whether Broadway would accept a double-barreled villain, such as exists in the play, who visits two great wrongs on the fair heroine's head. Of course, the second wrong led up to the climax, but it seems implausible, if not too melodramatic.

All in all, the company, directed by Myron E. Sattler, showed marked ability thruout. Except in one or two unimportant spots there was no "fishing for lines" on the part of the players and for a second night's performance the production went along with marvelous smoothness. Jean Sekolny, as the heroine, played a difficult role with surprising poise and assurance, always holding the sympathy of her audience. Isidor Fell as the very naughty villain handled his

LITTLE THEATERS

By ELITA MILLER LENZ—Communications to 1560 Broadway, New York



TRUE THOMPSON as Meston in "Meston of the Movies", produced by the Little Theater of Dallas, Tex. Mr. Thompson was the featured player in *El Cristo*, by Margaret Larkin, which playlet won for the Dallas group the Belasco cup in the National Little Theater Tournament for the third consecutive time. Olive Hindell, director of the group, regards True Thompson as one of his most reliable actors; an artist who may be depended on to catch the true essence of characters. Mr. Thompson has a number of well-portrayed characterizations to his credit.

role in a manner which made it seem almost plausible. Mr. Fell is a busy man, indeed, being a member of two little theater groups. He very recently distinguished himself in *Muck*, given by the Meeting House Theater of New York. Lee Vail played a maid role with a naturalness and comedy uncton which made her a delight to the audience.

We noted a disposition on the part of the actors to "play on top of one another"—to quote the professional phrase—to "crowd". This was particularly noticeable in the scenes between Isidor Fell and Jean Sekolny, down center. Facing each other less than a foot apart, they appeared nailed to the floor thruout a couple of scenes. The old rule, "Arm's length apart, except in love scenes," is a good one.

**PITTSBURGH PREPARES
FOR ACTIVE DRAMA WEEK**

According to *The Drama League Review*, which is edited by Elmer Kenyon of the Pittsburgh Center of the Drama League of America, Pittsburgh is going to have a veritable drama feast during National Drama Week, February 13-19. Sunday will be devoted to Religion and Drama; Monday to the Public and the Professional Theater, with reference to how the theater may be helped to serve the intellectual and social needs of the community; Tuesday, Drama and the Clubs; Wednesday, the Theater in Print, the general theme being the values and delights of playreading; Thursday, Drama as Community Expression; Friday, Drama as Education, and Saturday, Children's Day, to be devoted to the subject of the production of children's plays by children and by adults for children, puppet plays, etc.

The Pittsburgh Center of the Drama League of America is to be congratulated on its publication, *The Drama League Review*, which is issued over 30 times a year. We have learned more about Pennsylvania activities from this publication than from any other source.

**LITTLE THEATER OF
DALLAS GIVES SERIES**

On December 20 the Little Theater of Dallas, Tex., gave a series of Christmas plays including *The Cheater Mysteries*, *The Offerings of the Shepherds*, *The Shepherds Play* and *The Adoration of the Magi*, all under the direction of Oliver Hindell, director of the Dallas Little Theater. Among the principals were Eric M. Racey, Peggy Morris, Clyde Craft, Wesley Martin and Wallace Clyde. Our Dallas correspondent reports that the feature of the bill was the pretty stage picture of Louise Britton, as the Madonna,

in robes of blue and gold. Ruth Laird and Frank Harting appeared in a dance pantomime. Included on the bill was the Southern Methodist University Little Theater in a one-act play, *Why the Gimes Rang*, by McFadden.

**THE PLAYHOUSE,
LOUISVILLE, KY.**

The Playhouse of Louisville, Ky., is housed in its own theater, which seats 533 and which is located on the campus of the University of Louisville. The tiny-house was dedicated last season with *The Stearn*. The second season was opened in October with three performances of *Mary the Third*. The next production will be Noel Coward's *Ill Leave It to You*, scheduled for February 4 and 5. Boyd Martin, director of the Playhouse, is also the dramatic editor of *The Courier Journal* at Louisville.

**CHRISTMAS BILL AT
PASADENA PLAYHOUSE**

The Goose Hangs High, furnished the Pasadena Community Players, Pasadena, Calif., with ideal holiday fare and they played the Lewis Beach comedy with excellent success, to surprisingly large Christmas week audiences. Indeed, a number of concerns of Pasadena adopted the practice of giving their employees holiday parties at the Community Playhouse as part of the season's gaieties.

It was a curious fact that while Gilmore Brown, director of the Playhouse, had been "loaned" to Producer Louis McLoon two years ago to put on *The Goose Hangs High*, at San Francisco and Los Angeles houses, Brown had never before done this comedy on his own stage. With a number of his most trusted players in the typically American picture, it proved a success. The cast included Samuel S. Hinds, Helenita Lieberg, Mrs. A. H. Palmer, Bonnie Palmer, Maurice Williams, Mayfair Freud, Ralph Freud, Philip Rice, Curtis Arnall, Genevieve Graydon, Lucille La Pointe, Earle Hughes and Jerome Coray.

Mrs. Palmer, often called the "mother of the playhouses", because of her long association with the Pasadena group and because of the many mother roles she has played with it, was in *The Goose Hangs High*, promoted to a grandmother part. Mrs. Palmer received a flattering offer to return to the commercial stage in New York in the production to be made there of *Skidding*, by Aurania Rouveyrol, but declined it. An interesting experiment was carried out by the faculty of the Duffee High School, Fall River, Mass., in their production of *Dulce*, by Kaufman and Connelly. The leading lady, Miss Wellington, who is the teacher of drama in the school, was unable to speak on the night of the play, being afflicted with a sudden attack of laryngitis. One of her pupils read the part of Dulce in the wings, while Miss Wellington pantomimed the action, even to using her lips for each word. The words and the actions were so well timed that many in the audience were unaware of the substitution.

**WASHINGTON BIRTH-
DAY CELEBRATION**

If your group plans to celebrate Washington's birthday, February 22, helpful suggestions will be found in a new bulletin, *How To Celebrate Washington's Birthday*. The bulletin lists plays, musical numbers and recitations suitable for the occasion and gives full directions for dancing a charming minuet. A delightful playlet, entitled *The General Goes Home*, by Lucy Barton, is included. The price of the bulletin, which is issued by the Playground and Recreation Association of America, 315 Fourth avenue, New York City, is 25 cents.

**STUDIO PLAYERS OF
CHICAGO, ILL.**

The Studio Players of Chicago, holding forth in what is designated as Radical Playhouse, are doing *Mrs. Warren's Profession*, by Shaw. The production dates are January 8, 15, 22 and 29. The play was directed by Phyllis Udell, and includes in the cast Geraldine Udell, Clark Easton, Lucille Long, S. Arthur Levine, Tom Greenway and Millard Blynon.

**THE MONTICELLO PLAYERS
PRODUCE THIS MONTH**

The Monticello Players, 237 West 104th street, New York, will do a bill of one-act plays in the Union Settlement Auditorium some time this month. Michael Elbert and Thomas Keenan have been acquiring a brogue for the characters of

Michael Miskol and Mike McInerney, preparatory to appearing in Lady Gregory's character sketch, *The Workhouse Ward*, in which Nora Lewis will play the part of Mrs. Donohoe. Burkle Burkman has been selected for the role of Alma, the wife, in *Eastwall-Panelski*. William Sullivan will be Tadden, the poet husband, and John Grove will be the dignified Doctor Collins. Shaw's *How He Lied to Her Husband*, also on the program, will have a cast including Miry Sargent, Norwood Cox and Ted DeCorsla.

**HIGHTSTOWN PLAYERS
RESUME ACTIVITY**

The Hightstown Players, Hightstown, N. J., will present *Mr. Pim Passes By*, on January 21 and 22, under the direction of J. Walter Reeves. Mr. Reeves has been rehearsing his cast for several months and has assembled a group of co-workers which will be a credit to the players. The role of Mr. Pim will be played by Mr. Reeves. Dr. Adlene Burke will play Adorable Dinah; W. W. Young, George; Mrs. W. W. Young, Olivia; Elizabeth Norris, a maid; Clinton Shrout, Brian, and Mrs. Charles Keeler, Lady Marden. All officers of the Players were re-elected for a third year.

G. W. Marquo Maier, secretary of the Hightstown Players has been appointed chairman of the play reading committee for New Jersey, to pass judgment on all little theater experimental one-act plays from the State of New Jersey, in the National Playwriting Contest, conducted by the Drama League of America and sponsored by Longmans, Green & Company, publishers of one-act plays. All manuscripts from New Jersey should be in the hands of Mr. Maier before May 1. Address: G. W. Marquo Maier, Chairman, New Jersey Reading Committee, One-Act Plays, Hightstown, New Jersey.

**LITTLE THEATER LEAGUE,
JERSEY CITY, N. J.**

The Little Theater League of Jersey City, N. J., is rehearsing *Ann's Little Affair*, a three-act comedy by Harry Osborne, which will be presented some time in February, under the direction of Arthur F. Fuller. The cast for the play is as follows: Frank Hauck, Harold Yarrow, Arthur F. Fuller, Anthony C. Birs, Margaret Bising, Dorothy Oliver, Eugenia Lake and Mildred Noonan.

**THE UNIVERSITY CLUB,
MADISON, WIS.**

Prof. W. C. Troutman, after teaching speech and dramatics at the University of Illinois for a number of years, has started similar work at the University of Wisconsin, Madison, Wisconsin.

This year all dramatic productions are being sponsored by the University Theater as opposed to the policy of former years, when productions were given spasmodically, without any form of centralized University control. A course of eight plays will be given by the University of Wisconsin Players and the Curtain Club, a monthly organization. Thus far two plays, *The Goose Hangs High* and *The First Year*, have been given. At present production work is being done on *Captain Applejack*, to be given February 4, and *Mary Rose*, to be given January 13. This major production work is being systematized by production of art plays, given every two weeks under the direction of students.

A club is also being organized by playwrights to stage the work of local authors.

A new little theater, with complete stage, lighting equipment and a seating capacity of 600, is being built. This will be ready for occupancy in the middle of the second semester. With the completion of this theater, Wisconsin will be prepared to give complete courses for persons interested in any phase of stagecraft.

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The Beauty Box

For hair showing an inclination to premature grayness there is a treatment which will arrest the graying process. If the hair is inclined to be dry it should be oiled frequently. Before shampooing a good ointment should be rubbed in. Tar soap is recommended for the shampoo, since it contains more oil than most soaps. The hair should be dried by hand and not subjected to the withering heat of the electric dryer. Then brush each strand of hair a half a dozen times and give the scalp a good hand massage. This treatment, to get results, must be followed faithfully for six months and kept up thereafter. Experts agree that hair retains its color when it is kept clean and well supplied with oil.

A hair stick for touching up those first gray hairs saves many from the necessity of applying dye. This stick is put up in a dainty metal case and may be had in six shades—black, light, medium and dark brown, and in auburn and golden. The price is \$1. Does not smear or soil by contact. One application lasts for several days and is removed with the shampoo.

An anti-wrinkle cream which works wonders in banishing from the face "that aged look" is made of fresh eggs and rare herbs. It is smoothed gently beneath the eyes or wherever there are lines and patted in with gentle persistence. Just the thing for the afternoon treatment at home, which freshens you after the matinee for the evening performance. \$2 a jar.

When the skin has been neglected to the extent that it expresses sagging lines and flabbiness, to say nothing of lines aplenty, women who hold a place in public life must find a quick remedy. Such a remedy is Line-No-More, a clear liquid astringent. The astringent is applied to the face liberally and then fanned dry. As the liquid dries the skin is tightened and wrinkles, flabbiness and salliness disappear. Lines are obliterated in a few minutes, and a week's treatment will work wonders with a sagging contour, restoring it to youthful firmness. Users of Line-No-More tell us that it is excellent for refining the skin, having shrinking action on too large pores. Line-No-More is \$1 and \$2 a bottle depending on whether one wishes single strength or double strength.

Madame Helen Rubinstein prepares a cream which thru the agency of stimulation restores freckled, weatherbeaten, blotchy, muddy complexions to normal and youthful beauty. If you are no longer in your first youth you will value this stimulating cream, since it will bring back to your skin its one-time youthful freshness and color. In \$1, \$2.50 and \$4.50 sizes.

Since vanishing creams do not agree with all skins, sometimes having a tendency to coarsen the pores, those who feel the need of a "mat" to which powder will adhere when dancing, for instance, should use a greaseless cream. The greaseless cream is thinly applied to make powder doubly adherent and to impart to the complexion a velvety tone. It is also recommended for use when the skin is dry and needs to be protected from the effects of the constant use of powder. In three sizes, \$1, \$2 and 4.

If your chin shows signs of taking on a "matte" it may be that you are sleeping with your mouth open, thereby causing a relaxed condition of the throat muscles which is conducive to a double chin. Of course, it is difficult to overcome mouth breathing by will power during sleep, but the use of a chin strap makes the overcoming of mouth breathing a simple matter. The chin strap is so designed that it will not slip from the head during sleep. It "stays put". Not only does mouth breathing encourage a double chin but it distorts the mouth as well. Therefore it behooves all who would remain lovely to overcome the beauty-destroying habit of mouth breathing. The chin strap may be ordered for \$2. When ordering state measurements in inches over head and under chin.

A reducing cream to use with the chin strap may be had for \$1. It may be applied also to the fatty part of the cheeks with gratifying result.

The Beauty Editor is at your service in the matter of solving your beauty problems.

Feminine Frills

By *Elita Miller Lens*

(Communication to 1560 Broadway, New York, N. Y.)

Three New Coiffures

Introduced in New York

Below is a suitable bob for delicate, cameo-like features. There is a deep side-part on the left side. Two large waves are on the slant. The hair over the ears is short and is dressed over the long wavy strand. The right side is waved one and one-half inches from the part. A large wave is drawn in a letter "S" on the forehead. There is short hair over the ear, dressed in the same manner as on the opposite side. The side hair is long and the back hair is short.



Above is the boyish-effeminate bob, a combination of the windblown and shingle bobs. The hair is slightly curled. The waves are large and the ends are turned under loosely.



Bobs designed by Madame Louise

Reproduced by courtesy of American Hairdresser.

A bob for brunets with very high foreheads is shown below. The hair is combed from the crown of the head evenly in all directions, forming a circle. The ends are curled softly upward all the way around, thus producing a Roman effect when encircling the crown. To be a success this bob must be arranged by an expert



Shopping Saunters

How To Order

All articles mentioned in this column and in the column headed "Beauty Box" may be purchased thru *The Billboard* free Shopping Service. Remittances should be in the form of Money Orders or Certified Checks, payable to *The Billboard* Publishing Company, and mailed to Elita Miller Lens, care *The Billboard*, 1560 Broadway, New York City. Any cash sent is at your own risk.

Now is the time to buy furs, of course. But we know of a particular reason why our readers should buy them now. A wholesale firm of furriers which has been serving our readers successfully is going to move to new quarters. Before moving it wishes to dispose of its stock at a liberal discount. In order that you may see just what this firm has to offer write *The Billboard* Shopping Service for a catalog. The catalog also contains fur neckpieces, which will be worn in spring with the hatty new suit, as well as a list of fur trimmings and fur bands, with illustrations and prices.

Those tinkling chime bracelets certainly have captured the fancy of our readers. The Parisienne wears as many as two dozen of these "tinklets" on each arm, or on just one arm, as her mood dictates. The bracelets are gold-plated, hand-burnished and sell for \$3 a dozen. It is amusing, to say the least, to hear the musical tinkle of the chime bracelets. And they do add smartness to the simplest blouse or frock.

"Undies" grow smarter with each passing day. A late achievement in underwear is a set consisting of a fitted pantie and a brassiere which gives an "uplift" to the bosom. The pantie is fitted snugly at the waistline, having a band. It is fitted, too, at the knee, by means of side lacings. The set comes in pink crepe de chine, and the lacings on the pantie are of black silk cord. This pantie is intended to be worn with the very short frock. When wearing it one may be seated with assurance. The

set is \$9.75 and comes from a house noted for the high quality of its output and for its good tailoring.

In case one is interested only in an uplift brassiere, and a modestly priced one at that, there is another new "undie" on the market. This gives an upward, converging support which is very firm and which is appreciated by the dancer. It comes in pink repp at \$1.50, pink net at \$2.50 and in silk jersey at \$5. Please note that this is a bust supporter only, having no effect on the diaphragm, which fashion demands shall be naturally flat. (We shall now read the diet act!)

At a certain shop they are offering three pairs of high quality make of silk hosiery for \$5.40. These are the regular length and may be had in sheer and medium weights. Theatrical women particularly prefer this make because it offers such a wide range of beautiful evening shades, including mauve-pink. The greatest bit of common sense one can exercise in buying hosiery is to purchase three pairs of the same shade at the same time, so that one can always substitute a good stocking for a worn one, and be sure of a perfectly mated pair.

Of course, you launder the finest articles of underwear and hosiery yourself, even when traveling and living in hotels. Washing and ironing them is no problem at all, with soap flakes and electric iron at one's command. But drying them is a problem indeed, since most radiators are dusty and the close contact with heat disintegrates silk. To overcome the problem of drying clothes many performers are using a patented rack. This is nickel plated, with brass rust-proof arms. It is attached to the radiator so that clothes to be dried are held well above the radiator—not too far to keep them from drying quickly. The price of the rack is \$1. A handy size for traveling.

Another compose evening gown has a sleeveless surplice bodice of flesh-colored chiffon which blouses over a skirt consisting of two deep tiers of finely pleated black lace.

Stage Styles

BEATRICE LILLIE'S STUNNING NEGLIGENCES

While negligees are decidedly feminine in design, with frills and furbelows galore, one introduced by Beatrice Lillie in *Oh, Pique*, at the Fulton Theater, New York, substitutes clever draping for furbelows with very telling effect.

Miss Lillie appears in a scarlet penguin of princess lines and an extended circular train. The penguin is bordered with black fur and the flowing sleeves are lined with yellow satin. On removing the penguin Miss Lillie reveals a negligee of compelling distinction, developed from orange-hot gold lame. One sleeve is of the conventional kimono type, while the other consists of a long, scarf-like drape, which falls away from the arm and down the back to the hem of the negligee. An unusual drape sweeps from the left shoulder toward the right hip in a diagonal arrangement of circular folds. In the front is a deep V-shaped yoke of orange-colored chiffon.

Another negligee is of ombre tones of orange chiffon, with flowing scarf sleeves and a smartly bloused line.

Refreshingly naive are the sports costumes worn by Miss Lillie, as is also the simplicity of an evening frock of white crepe, sparkling with silver sequins and strass. Frocks of the sports genre include a two-piece compose effect, consisting of a pleated black crepe skirt joined to a sleeveless bodice of white crepe, with which is worn a white felt hat with a black ribbon band. Another jumper frock is of bright green crepe with a gold cloth Peter Pan collar.

Pretty and unsophisticated are the chorus costumes. One set consists of girlish frocks of white voile, trimmed with red cherries. The blouse suggests the peasant style, with rounded neck and full sleeves. At the normal waistline the bodice blouses over a white ribbon girdle tied in a large bow, from the edges of which are suspended red cherries. The full skirt displays three encircling tiers of group tufts. A large leghorn hat is trimmed with black velvet ribbon and red cherries cluster on the top and under the brim on one side. Another group of picturesque frocks in voile are carried out in a bright color scheme, which includes blues, greens, orange, red and violet. Leghorn hats are banded with ribbon to match the costumes. Luxurious metal brocades and satin period gowns are displayed by mannequins.

INDIVIDUAL COSTUMES IN "SILVER CORD"

Laura Hope Crews, Margalo Gillmore and Elizabeth Rison, the three distinctly different types of femininity appearing in *The Silver Cord*, at the John Golden Theater, New York, present a medley of costuming both interesting and individual.

Miss Crews, as an old-fashioned mother of a decade ago, wears sweeping skirts of rustling taffeta or of soft crepe in subdued tones, with engaging lace berthaes and quaint shawls. One of these costumes is a deep-toned gray silk, which fastens at the hip, the fastening being outlined with fur. Over this costume is worn an old-fashioned mink cape.

Margalo Gillmore, on the other hand, is dressed in the modern flapper fashion. A black velvet frock simulates a two-piece effect with silver-gray braids, scalloped border, the braids also composing the belt. Twin panels of cream lace fall from each shoulder and chiffon roses are posed at the waistline.

Elizabeth Rison, of the same cast, as a philosopher of the modern school, wears frankly modern clothes, with a dash of style sophistication, stressing the bolero theme.

FASHION NOTES

One of the gayest of conceits is reported by a fashion observer who has just returned from Paris. She states that the Parisienne wears gold kid slippers with fancy heels, set off at the top of the shank, in back, with a saucy metal bow, giving the impression of winged heels. A new type of hosiery also introduces two points on each side of the heel, in back, to accentuate the slowness of the ankles.

A startling trimming on a compose evening gown, with white satin bodice and sapphire blue satin skirt, consists of three large chrysanthemums, posed on the right shoulder and down the side of the bodice. Two are in two shades of blue and one in flesh color. On the left hip, from which falls the skirt drape, faced with white, is another flesh-colored chrysanthemum.

Reflections of Dorothea

Gather the crumbs of happiness and they will make you a loaf of contentment.

Because of the time intervening between my writing this letter and your reading it the reference to Santa Claus may seem a bit late, but that jolly old man has been so good and generous I feel sure you won't mind my recalling him. To see my room just now one would think Santa Claus lived here and the skeptic who says "There ain't no such animal" might change his mind. Standing directly opposite me, where I can see it all the time, is my gigantic tree glistening with tinsel and lights. And as I gaze at it in all its splendor I can't help thinking of the happiness other Christmas trees are bringing to millions of young hearts, the happiness of childhood at its best. Holly branches and pine boughs vie with baskets and vases of gorgeous flowers, the more beautiful to me because they are the love offerings of friends from far and near. I do miss the neighborhood kiddies who came in years past to gaze in wonder and chuckle with delight, but a few of them have journeyed down here this year and their delight added to my happiness.

A bewildering lot of telegrams and cards kept coming to my bedside for days and it would be futile to attempt mentioning names. Suffice to say all of my friends remembered me as well as scores of new-found friends. Many of the latter signed themselves "Your Billboard Reader" and gave no address. Nevertheless, I want you all to know that I appreciate in full measure the loving thoughts that prompted the sending of those greetings and I thank you. The number of greetings I received does not dwarf my appreciation in the least and each has fulfilled its mission as intended. Among the odd gifts I received is a pure white canary in an ivory cage. Another that is both odd and very beautiful is the Christmas issue of *Dorothea's Magazine*. The odd feature is in its circulation, there being but a single copy in existence; the beauty lies in its artistic design. It is the work of Truman Curtis, one of my most faithful readers, and it came to me on Christmas Day by air mail from Los Angeles. And I mustn't forget to add, it is clever with a capital C.

I said in the beginning that I would not mention names, but I can't tell you about W. J. O'Hearn unless I mention his name. And thousands of theatrical folk know what a hustler he is. Well, the energetic Mr. O'Hearn got an idea that my Sunshine Cards ought to go to the theaters since I can not, and the following companies playing in New York co-operated with him to make the plan a huge success: *The Ramblers*, Eddie Dowling and Company, *Crisis Cross* (with Fred Stone), *Oh Kay, Yellow*, *The Desert Song*, *Twinkle Twinkle*, *Queen High*, *Americana*, *Gentlemen Prefer Blondes*, *Broadway*, *The Blonde Singer*, Eva LeGallion, *Lulu Belle* and *First Love*. To all of the members of these companies, singly and collectively, I wish to extend my most sincere thanks and appreciation, for they gave me one of



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Isn't it odd that when the heart is filled up one can't say the many things one is eager to say? But this message comes straight from the heart. May blessings undreamed of come to all of you and may you find the happiness and contentment that makes life a joy. Address me any time at 316 West 72d street, New York City.

Smilingly,
DOROTHEA ANTEL.

Dorothea Antel

LYCEUM and CHAUTAUQUA

Communications to 25 Opera Place, Cincinnati, O.

HARRINGTON ADAMS, for years engaged in booking and producing notable shows, is now in full charge of the booking department of the Stockdale Service, Inc., Chicago. The institution has the management of the Frank Stockdale and Fred High lectures.

AL SWEET, for many years popular band director on the Independent Chautauqua as well as on winter vaudeville tours, has embarked in the theatrical booking business with offices in Chicago.

BETTY BOOTH, who left on a trip for Europe following the Philadelphia convention, has returned, arriving in New York December 21. She had a most delightful trip thru England, France, Holland and other countries.

CANBY, Minn., a town of 2,000 population, is said to maintain a \$1,200 lyceum course.

ALTHO Thomas Elmore Lucy has been giving realistic portrayals of Abraham Lincoln in his programs for a number of years. It was only recently that he was given the opportunity to portray the great Statesman in his home city, Springfield, Ill. Mr. Lucy regarded it as a delicate experiment, but the audience was most responsive. He has lately added Eugene V. Debs to his list of character portrayals in makeup. Having appeared with Debs on the platform, he is able to present lifelike impersonations.

CHARLOTTE CHAMBERLIN, Beloit, Wis., is to be on a short summer circuit for Radcliffe in 1927. Last year she completed a 29-week circuit for Radcliffe.

JOHN OSGOOD, manager of the dramatic company playing *To the Ladies*,

was a *Billboard* caller last week. The troupe had been playing dates in the Southern States, booked by the Dixie Lyceum Bureau, of Dallas, Tex., and the Alkabeist Lyceum System, of Atlanta, Ga. They are now filling dates for the Colt-Alber Bureau, of Cleveland. They were passing thru Cincinnati en route to Groenfield, O., to fill an engagement.

AFTER completing a 37-week chautauqua season for Radcliffe last year, the Alexander Novelty Four entered upon their lyceum season for the United and Antrim Bureaus. They are again booked up with Radcliffe for the 1927 chautauqua season.

C. E. BOOTH is now connected with the Near East Relief, with headquarters in Chicago.

OWING TO CONFLICTING dates the recital to have been given at Kimball Hall, Chicago, January 27 by Louise Stallings, mezzo soprano, has been changed to January 11.

A NUMBER of negro spirituals written by Louisa W. Peat are being put to music by Martie Dixon, of the Artello Dixon Company. The most recent one is *Niggahs in Georgia*. Mrs. Dixon's home is in Norfolk, Va.

R. E. BENDELL, who is now filling some weeks of lyceum time for the Redpath Bureau, Chicago, says that the lyceum is most popular with the agricultural high schools in Mississippi.

O. A. PETERSON, Corpus Christi, Tex., writes that he recently met in that city Walter Layman, the illustrator. Mr. Layman is now showing educational travel pictures and lecturing in the Southwest. Mr. Peterson states that Mr. Layman was the designer of the front cover of the first *Billboard* ever issued. Mr. Peterson states that he bought a copy of that issue at Independence, Kan.

THE SYMPHONIC QUARTET was substituted for the Howard Quintet on the lyceum course to be given at International Falls, Minn., January 12 on account of the continued illness of Mr. Howard, it has been announced.

A PRESS NOTICE from *The Union*, Princeton, Minn., speaks highly of Karl Scheurer and Henry Williams, who presented the opening number of the lyceum course, sponsored by the Junior class of the high school of that city. The newspaper says: "The concert given by Karl Scheurer, the violinist, and Henry Williams, harpist, was generally conceded to be the finest concert that has been presented in Princeton for many years. Members of the junior class who are sponsoring the lyceum course are to be congratulated on bringing such artists to Princeton."

C O S T U M E R S

By G. M. LELAND, N. C. A.

Communications to 1560 Broadway, N. Y.

HENRY FAUST, N. C. A., Toledo, O., received a full-page spread with photographs and a most complimentary write-up on his costuming of local shows in the December 11 edition of the *Tri-Week News-Bee*. He turned out the wardrobe for three large high school plays and for the operettas, *Gypsy Rover* and *College Days*, both with a cast of over 75 people, with several changes. He also costumed the Kiwanis Players' Club production of *The Fortune Hunter* and is now working on entirely new costumes for the Walto High Glee Club operetta, *The Belle of Barcelona*, which is to have about 85 people in the cast, with double changes for principals and the men's chorus. Faust also reports that he has had an unusually large volume of Halloween and Christmas trade this season.

VANITY FAIR COSTUMES, INC., New York, turned out a special wardrobe for Eleanor Painter, who has just replaced Peggy Wood as the lead in *The Nightingale*. The establishment also supplied the costumes for *The Padre*, which opened on Broadway last week, and a wardrobe for Winifred Wiley, contralto singer well known in the South. The costuming of another new number for *Gay Paree* has also just been completed.

HOOKER-HOWE, of Haverhill, Mass., one of the largest mail-order houses in the country, has gotten out a new catalog, which combines the listing of its stock in costumes, scenery and lighting effects for minstrel and musical shows. This latest one is Catalog C, No. 21. Incidentally, Hooker-Howe's catalogs might well serve as models in getting and advertising value for some of the other costume establishments. They are an effective and efficient as any received by this department.

BOOTH-WILLOUGHBY, New York, in designing and executing the costumes for John Henry Mears' forthcoming musical show, *Judy*.

H. MAHIEU COSTUMES, INC., N. C. A., New York, have finished the complete outfitting of L. Lawrence Weber's new musical comedy, *Bye, Bye, Roulie*, and are turning out wardrobes for the LeClare Sisters on Keith-Albee Time and Mabel Ford on Lowe Time.

NESOR COSTUMES, INC., New York, is making costumes for Arthur Lyons' forthcoming show, *Ching-A-Ling Roule*.

THE MAHARAM TEXTILE COMPANY, New York, has considerably enlarged its costume material department and placed Max Hirsch in direct supervision. Hirsch did the buying for the Shuberts over a period of eight years and is known to the majority of the costumers thru this and the supply business which he carried on for the last seven years under his own name, before joining Maharam. Among the new materials now available at Maharam's is a 40-inch pure silk charmeuse in all colors, and also a heavy weight high luster cotton back satin, both made to their own mills.

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DUO-TREE
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Dunninger Master Mind Scores in Cincinnati

Dunninger, billed as "the master mind of modern mystery" at the Keith Theater, Cincinnati, lives up to his billing. He is certainly a mystifier and there was much speculation as to his methods of reading and answering questions written in secret by members of the audience who were also astonished by his mathematical skill in the swift addition of numbers known only to those who had the figures in mind.

Dunninger performs his feats of mind-reading alone and appears to be aided by no confederates. He works rapidly, smoothly and very accurately. There is not the slightest evidence of trickery or collusion in any of his tests.

Dunninger is a showman of attractive personality and always commands the complete attention of the audience.

While in Cincinnati Dunninger called with Ned Hastings, manager of the Keith Theater, on Col. C. O. Sherrill, city manager, and did some card tricks at City Hall, Sherrill commenting "very clever." Dunninger showed him some more tricks and at the last one Sherrill said: "Marvelous! I never saw anything equal to it." In the last trick Sherrill left the room and wrote the first name and date of birth of his son, placed the sealed envelope on the floor and put his foot upon it. Then Dunninger told Sherrill what he had written.

Dunninger offers a reward of \$10,000 to anyone who is able to prove that confederates are employed in his mind-reading presentation, or can offer evidence of any outside assistance in his work.

MAGIC and MAGICIANS

Conducted by FELIX BLEI—Communications to 25 Opera Place, Cincinnati, O.



DUNNINGER, the Master Mind.

President Durbin Reports I. B. O. M. Nearly 1,100

W. W. Durbin, president of the International Brotherhood of Magicians, writes: "I am pleased that we have within a few members of 1,100 now, and the applications are streaming in from everywhere. Within the past month we have had two applications from South Africa, two from New Zealand, one from Australia, two from Germany, two from India, and at least one or more from British Columbia, Alberta, Saskatchewan, Manitoba, Ontario and Quebec, and they come from California, Florida, Texas, Kansas, Washington and many other States. States like Pennsylvania, Massachusetts, New York and Ohio have sent in more than half a dozen each, and others run from one to four or five.

"I never in all my life saw such an interest in our wonderful order. Not only are we growing large in numbers, but our membership is expressing itself in favor of upholding magic by stopping exposures, and by doing things that will elevate the art and bring it back to the days of the old masters."

The Great Blackstone Gives 53 Illusions

The Great Blackstone heads his program with the following announcement: "To the world at large I desire to take this opportunity of publicly voicing my appreciation of the generous statement of the late Harry Kellar, himself the foremost conjurer of his age, who, after witnessing my modest performance, declared: 'Blackstone is the greatest magician the world has ever known.' I only trust that my entertainment will be such as to cause your agreement with the words of the lamented master."

The program is in two parts and includes 53 illusions as follows: The Chameleon Gloves, the Vagrant Dove, Map of Europe, Flags of the World, Mr. Turkey, Miss America, Bow Wow, Colored Waters, Spiritualistic Phenomena, Casadaga Propaganda, a Knotty Problem With Your Handkerchief, the Terpalchorean Handkerchief, Magical Incubation, Water, Water, Water; Ducks, Ducks, Ducks and more Ducks; Duck Inn, a satire on the Volstead Act, the Lost Pound—a la barrel, Springtime, Fiesta of Flowers, Golden Ball of Osiris, Where Do the Ducks Go?, a Borrowed Ring, Watch What?, the Animated Hat Box, a Rabbit, a Box of Candy, a Baby; a Modern Fairy Tale, Broadcasting a Human Being, Mysterious Shadows, Alice in Wonderland, Where as My Ring?, a Bachelor's Dream, a Lucky Problem, the Bandit of Shan Tung, Spookland, a Child's Dream of Toyland, a Tramp, It's a Bear; Birth of Fashion, (a) Boulder Francis, (b) Peacock Alley, (c) Eve, (e) Milady Lingerie, (f) the Sport Girl, (g) at the Matinee Dansant, (h) Queen of Made; Three Cards, a Washline and a Rabbit; the Animated Pasteboards, Sharp Shooting, the Fountain of Hoyle, Three Wise Men in Rings of Smoke, Girl of Tangier, a Classic in Card Palming, Card Manipulation, Three Ghosts of Hindoostan, an Extraordinary Flight, Oriental Nights and Finale."

McDonald Birch Gives Christmas Show in Shelby

McDonald Birch, mystified a large and responsive audience in the Shelby (O.) Opera House, December 23, the event being the Ninth Annual Christmas Entertainment and Children's Frolic given by the Shelby Saleshook Company to its employees and their families.

Mr. Birch's program was selected for the occasion and proved one of the best ever presented in this city. He kept his audience completely mystified at all times and sprung many surprises.

Birch has the knack of securing immediate confidence of the youngsters and making friends with his entire audience thru his personality, witty remarks and clever patter.

Magic Notes

VRUCIA AND RHEA are playing dates in Detroit.

MILLE FLO LEROY, mystic marvel, is playing over the Pantages Circuit.

WALTER MURRAY, the Australian escapologist, was held over for a second week at the London Coliseum.

MELISO is in Indianapolis, Ind., over the holidays. He will resume his tour in January, playing thru Missouri.

JAMES W. KELLY put on a magic and rag picture act for the 4 H Girls' Club of Clintonville, Conn., recently.

LESLIE P. GUEST writes: "Am playing a few dates too—five in Des Moines, Ia., Christmas week."

GUS FOWLER, the watch king, is at the Empire Palace of Varieties, Johannesburg, (this month), with a tour over the African theaters to follow.

DANTINI, who just completed a tour in New Jersey, is preparing to join his friend Hagcoort. They have agreed to play together in different places.

M. GOLDBERG writes: "When Dante and Nicola came to Newark, N. J., the whole town was mystified, entertained and delighted to see the wonderful feats of magic."

GYSEL writes: "The Psychic Research Society of which I am the secretary is the only magic club in Toledo, O. The Toledo Magic Club is now extinct. All the members have dropped out and there has been no meeting for two years. This Psychic Club is composed of prominent men here, who understand magic and its kindred subjects."

CHARLES ANDRESS (Uncle Charley), old master of magic, with headquarters at the Andress Club, Great Bend, Kan., is still active and presents magic entertainments from 30 minutes to two hours as the occasion requires.

Magic Is Finite, the Magician Infinite; It Is Fatal To Disillusionize, Says Carter

Carter the Great, in answer to Dante's interview in *The Billboard* of December 13, regarding "Let the Public Know," sends the following: "Shakespeare says: 'If this be magic, let it be an art!'"

"Therefore, if we radiate from this base and assume, for the sake of argument, that magic is an art, how can we benefit this or any other branch of art by publishing exposes, unless we publish a treatise on the subject and teach the neophyte the secrets of the science of magic, rather than its art?"

"In my humble opinion magicians are not made, therefore, paradoxically, a true exposure of some simple trick on the stage in the course of a performance of legordemain—especially if such exposure is provocative of a good laugh—can do no great harm, but will rather stimulate interest momentarily and as momentarily be forgot."

"On the contrary, harm is obviously done by a promiscuous publication of magic secrets, since these are usually available to all and sundry and being in the form of a printed or written document, 'talk' as long as they are in existence to the eternal chagrin and embarrassment of all conscientious performers."

"The law looks upon slander—the spoken word—as inconsequential, insofar as criminal action is concerned; but libel—the written word—because it is such and does its damage so long as it lives—is looked upon usually as felony and carries with it heavy penalties."

"In this wise should we differentiate and as applied to magic I will be pardoned if I cite precedents therefor."

"Herrmann always exposed the egg and handkerchief trick—Kellar, palming tricks."

"The art of music makes no pretense to secret processes, hence it is a poor simile to compare the technique or harmony of music with the technique or dissonance of magic. After all it is not so much the rendition of music that attracts but rather the greatness of the performer, since three-fourths of the audience is attracted out of curiosity by that indefinable mystery that makes for personality."

"Mystery therefore is the great magnet; rob an institution of its mystery and

you slich from it also its great interest. Oodowsky, Paderewski, Josef Hofmann shine, because of the halo about them. Blind Tom's genius was enveloped in his mystery. The charm of magic lies in its mystery. Magic should thrill and tantalize."

"The wisecrack is usually present at a magician's show because of a pass. Those who pay come to be fooled and entertained, not to be taught. What would become of moving pictures if everyone understood the tricks of the craft or if each phase of the modus operandi thereof were revealed in theaters throuout the world? Who does not tinglingly respond to the multitudinous mysteries of film-rom is not young in heart, and if one is not young in heart one does not go to the theater, leastwise to see a thaumaturgist. If the heart is young one clings to illusions; like children we love Santa Claus. The iconoclast should be reserved for funerals, as should all others who dissipate (or attempt to) the gossamer status which enshrouds the magician; i. e.: mystery."

"It is a sin to disillusionize! Consider the crestfallen appearance of your most enthusiastic admirer, after you have told the secret, or, note the piteous look of childhood as you shatter its ideals, which are illusions."

"There are no old tricks, since there is ever present a new generation. Moreover, those tricks which are called old are the best and most effective."

"Magic is finite—the magician should be infinite—or apparently so."

"On the hypothesis that a little knowledge is dangerous' hinges one of the cardinal objections to exposures."

"To the sincere student there are no secrets; but, sincere students, with stamina, are rare. Hercule may be the reason for the present dearth of magicians. The road to success is stony and devious and the long, long weary years that abound while traversing it tend to break one's heart and spirit. Only illusion sustains one—exposures are disquieting, comfortless and unproductive."

"In the final analysis, however, most of us, notwithstanding, will continue to expose tricks—not because we believe in exposures, but, unfortunately, oftentimes, because we cannot help it!"

Rajah Raboid Entertains New Haven Orphans

Little motherless tots—nearly all those able to be out of bed—clapped their hands in glee when Rajah Raboid under the auspices of *The Union* made a trip to the New Haven Orphan asylum at Community Center Whitteville, and put on a show that would delight the heart of any mother's child.

After an exhibition of magic the kiddies crowded around Mrs. Raboid, who gave balloons to all.

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MINSTRELS Y

Conducted by A. HOMER CLARK
Communications to 25 Opera Place,
Cincinnati, O.

H. L. BENSON, of Benson's Colored Minstrels, with Miller Bros. Shows, sends holiday greetings and the season's best wishes.

AL POLLACK, New York, informs that he and Steve Reynolds are going to produce one of the biggest minstrel acts of the year. Both were connected with the J. A. Coburn Minstrels for five seasons.

JAMES WITHERS, who did a singing and dancing end with John W. Vogel's Minstrels in 1910-11, later with the Loyd Minstrels and others, is now, with his wife, managing the Decatur Hotel at Greensburg, Ind. Jim has been on the city fire department for the past six years. He sends his best regards to all his friends.

LITTLE DICK reports the Old Reliable Virginia Minstrels, presenting Broadway Rafters and His Crook Belles, December 18, closed one of its longest and most successful seasons at Baytown, Tex., having been on the road 41 weeks. The show will winter at Houston and will reopen in March with new canvas and costumes.

O. A. PETERSON writes from Corpus Christi, Tex., that he recently met George Nunn, well-known minstrel man of 40 years ago, one of the original Nunn Brothers. Mr. Nunn is putting on shows for the Elks and other lodges. Mr. Peterson says that he found Mr. Nunn youthful in appearance and energetic, altho he had reached the age of 73.

HUGH BERRY, Los Angeles, sends word, that altho he threw away his burnt cork and "wool wig" about seven years ago, he still reads *The Billboard*. He encloses a clipping from *The Los Angeles Express*, with the caption "50 Years Ago Today—December 18, 1876", stating that the "Georgia Minstrels closed their season in this city last night with one of the finest minstrel performances ever given here."

AL TENT, while playing at the Hippodrome, Los Angeles, was given a nice press notice by a local publication as follows: "Billed as a novelty surprise, Tint, tramp comedian, stopped the show. He opened singing off stage in a female voice. His entrance was the cue for laughs. He told a few gags, gave imitations of a rooster, cat, dog and others. A yodel number closed. He was forced to encore."

COBURN'S MINSTRELS played to two good houses at Rocky Mount, N. C., according to report, giving their usual up-to-the-minute performance which received hearty applause. The work of "Slim" Vermont, "Hank" White and Bobby Burns on the ends, and the singing of Karl Minch, Joe McAnallan and Morris Nelson and the xylophone work of Turk McBee, Jr., scored heavy: "Coke" is leading the band this year and his mastery of the cornet is as perfect as ever. Two concerts were given in front of the theater, attracting crowds that stopped street traffic. The show spent a four-day Christmas layoff here, after which it will head for Sunny Florida. Henry Kyes and Jimmy Grumley say they can hardly wait to unpack their golf clubs to enjoy the "royal" sport on the links when they get into the land of orange blossoms. Kyes and Grumley are putting on a "Coke Restaurant" act nightly. Loyd Williams and a number of other boys visited the Herman Lewis' tab. show at the Palace Theater while in Rocky Mount. They say Lewis has a wonderful show.

BY-GOBE, well-known clown and producer of the Seldom Fed Minstrels, recently visited the Emmett Welch Min-

strels, playing permanently at the Welch Theater, Philadelphia, and is enthusiastically regarding the type of performances the organization is putting on. The cast is composed of a group of clever artists, who give many changes of program, with modern satires of the news of the world and "takeoffs" on topics of the times. He said when he visited the show he saw a good, snappy first part, followed by clean vaudeville specialties which concluded with an afterpiece titled *Jersey Justice* or *Under the Crab-Apple Tree*. A study of the audience showed grandparents with their grandchildren, mothers with their children and others. Altho the Welch Minstrels have only a small cast as compared with some of the road troupes, they put on a good show. The personnel is as follows: Charlie Boyden, Bennie Franklin, Marty Hancock, Billy Richardson, John Lemuel, Frank Duc, Frank Shannon, Happy Thompson, Bill Herron, Joe Hamilton, Harvey Brooks and R. P. Lilly's orchestra. By-Gosh also says one cannot help but notice the courtesy of employees, and that everyone feels at home at this house.

SCENIC ARTISTS

By G. M. LELAND
Communications to 1560 Broadway, N. Y.

CHARLES E. LESSING, president of the United Scenic Artists' Local 829, leaves New York Saturday for an organizing trip. He will first go to Detroit, where on January 10 the entire executive board of the Brotherhood of Painters will meet for a three or four-day campaign to put that city in good standing. Lessing will also go out to La Fayette, Ind., to attend the executive board meeting which convenes January 15 at the Brotherhood headquarters, and on his way out and back he will visit Chicago to talk before the scenic artists who are members of the Sign, Scene and Pictorial Painters' local there, and will stop in Kansas City to organize the non-union Kansas City Scenic Studio.

THE LOSS of Charles J. Lambert of St. Louis, General Secretary-Treasurer of the Brotherhood of Painters, is being keenly felt by his many friends throughout the country. The body reposed in state for several days at the palatial Sixth street home of the Brotherhood in La Fayette, Ind., and a host of his fellow workers paid their last respects. The United Scenic Artists sent a huge wreath and President Green of the A. F. of L. sent a personal floral offering as well as a representative to attend the funeral.

CHARLES W. ELROD is to be the artist with the Irving Players, new stock company being opened by Miller & Hicks at the Irving Theater, Wilkes Barre, Pa.

SHIRLEY BRAITHWAIT is now with the Dave Kraus stock at the Princess Theater, Montreal.

STEPHEN GOLDING has joined the staff at the Davis, Reid & Jarvin studios in Philadelphia.

HENRY DREYFUSS is designing the settings to be used by the Wright Dancers, booked over the Orpheum Circuit by M. M. Megley.

MICHAEL CARMICHAEL CARR has just made two false noses to be used by Sam Bernard in his new vehicle, *Piggy*.

GUS DUFFEY of the Glazel Studios, New York, has executed *Batling Butler*, which Hurlig & Seaman are sending over the Columbia Burlesque Circuit, and also a new vaudeville act for Harry Young.

THE MAHARAM TEXTILE COMPANY, one of the best known New York theatrical supply houses, supplied all the materials used by H. B. Layman in executing the stage curtains and house draperies for the new Jerome Theater, New York.

THE EASTMAN-BAER STUDIOS, New York, seem to be doing a wholesale business in the painted tapestries which have been spoken of several times before in this column. Orders are currently being executed to the extent of 200 tapestries for the Wellington Hotel Corporation for its chain of hotels and 80 for the Blum shoe stores throughout the country. A tapestry effect front curtain is also being turned out for Antonio Scibilia's vaudeville act on the Keith-Albee Time.

STAGE EMPLOYEES & PROJECTIONISTS

By ROY CHARTIER
Communications to 1560 Broadway, N. Y.

EFFORTS TO UNIONIZE the Kennedy and Princess theaters, Kirksville, Mo., by the local union at Moberly, which has jurisdiction over Kirksville, having failed, a road call has been requested against the houses and issued to become effective January 3 unless negotiations in the meantime alter the situation. The management of the two houses steadfastly refuses to recognize the union.

THE NAME of the Orpheum Theater at Lima, O., against which a road call went into effect last September, has been changed to the State. The International Alliance is making the change on its road-call list for the attention of locals and members.

REPRESENTATIVE DILLON, of the Alliance, reports to headquarters that he was successful in adjusting the dispute in Hartford, Conn., between the local union and the State Theater and is now on his way to Watertown, N. Y., where the union is in controversy with the Liberty Theater. In asking for the aid of a representative the local failed to indicate the nature of the trouble.

BEN BROWN, of Cleveland, who represents the Alliance in that territory, was in New York last week on a brief visit. He reported things were quiet in his territory.

LOCAL UNIONS of the Alliance have been notified by the International office to audit their books for 1926. It suggests that the financial records of a local union should be checked up at least once every three months. There have been many reports of financial officers of local unions being delinquent in preparing audits.

CHARLES DILLINGHAM, the legit. producer, has devised a contraption to handle heavy sets in the comedy *On Approval*, current in New York, which eliminates the work of 20 stagehands.

REPRESENTATIVE RAOUL, who has been handling I. A. matters in the South, has telegraphed the home office that he straightened out the contractual differences with Universal interests in Florida.

THE QUESTION of the number of men required for the crew at the Century Theater, Baltimore, Low picture house of the la luxe type, was settled last week by Representative Krouse of the Alliance. Krouse neglected to inform the I. A. on what basis an agreement was reached in his report of settlement.

NEWS OF THE sudden death of John A. McDonald, business agent of the Detroit operators, Local No. 139, last week was received in stagehand circles with a shock. McDonald was well known among back-stage boys and was the favorite candidate for re-election as business agent of the Detroit local at its election this week.

NEW BOOKS

Communications to 1560 Broadway, N. Y.

SPANGLES, a romance of the circus, by Nellie Revell. Grosset & Dunlap, New York. 75 cents.

PLAYS FOR AMATEURS, a selected list of plays prepared by S. Marion Tucker. H. W. Wilson Company, New York. 60 cents.

SUCCESS, a play by A. A. Milne. G. P. Putnam Sons, New York.

DAVID, a play from the story of Saul and David of the First Book of Samuel, by D. H. Lawrence. Alfred A. Knopf, New York.

GRANITE, a dramatic tragedy by Clemence Dane. The Macmillan Company, New York. \$1.75.

THE WOOD DEMON, a comedy by Anton Tchekhov, translated by S. S. Kotellanaky. The Macmillan Company, New York.

THE PLAYS OF RICHARD BRINSLEY SHERIDAN. Edited with an introduction, by Iolo A. Williams. The Dial Press, New York. \$3.

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PRESS and ADVANCE AGENTS

By FELIX BLEI
Communications to 25 Opera Place,
Cincinnati, O.

EVERY DALLAS, TEX., downtown first-run show has turned to the feminine sex for publicity promoters. With the advent of Bab Langley to the Palace Theater, a Publick house; Mrs. Bonn Fair-trice to the Majestic, Fay Lemmons to the Sanger Amusement Co. Capitol and Old Mill theaters; Joan Darnold to the Melba, Loew's Theater and Pantanes Vaudeville; Louis Britton at the Little Theater, Mrs. E. H. Sorver at the Cliff Little Theater, Melissa Castle of the Y. M. C. A. Amusements, Madeline Moreland at the Y. W. C. A. Amusements, Dallas has its share of fair sex publicity directors. About the only masculine press agent in the city is Doug Hawley of the State Fair of Texas, and Doug says it's a man's job, and he will stick to it.

C. R. "BUCK" REIGER, of the program advertising department of the Sells-Floto Circus, was a visitor to The Billboard office while in Cincinnati last week with Mrs. Reiger. They were at the Havlin Hotel.

MAURICE FULCHER, press representative, and Howard Ingram, manager of George White Scandals Company, were hosts at a party tendered members of their company December 24 at the George Washington Hotel, Jacksonville, Fla., entertaining with a banquet and dance following the performance. A special program was prepared, with a huge Christmas tree, from which were distributed presents for the company. In addition to the members of the company, guests were Jesse Clark, manager of the Temple Theater, and Mrs. Clark and Harry B. Silvers, publicity director of the theater. W. Gainer Thigpen, manager of the George Washington Hotel, made special arrangements for this affair, having known most of the members of the Scandale cast while he was manager of the McAlpin Hotel in New York.

HARRY L. GORDON, past three seasons special agent of the Bernardi Exposition Shows, has been engaged for next season by Felice Bernardi in the same capacity. Harry has been on the Pacific Coast for the past 14 years with various shows.

THOMAS NOONAN is the advertising agent for the Shubert Theaters in Boston.

WELLS HAWKS has been secured by Fox Films to take the post of managing director of publicity for all the What Price Glory touring companies. Hawks, who is the founder and president emeritus of the Theatrical Press Representatives of America, is one of the most widely known men in his field. His acquaintance with editors throughout the country is second to none, while his in-

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timote knowledge of every important city makes him a valuable acquisition.
L. S. HOGAN, special agent for the Clarence A. Wortham World's Best Shows, is spending the holidays in St. Louis and will later visit Hot Springs, Ark.

LON B. WILLIAMS, old-time circus general agent, did his Christmas shopping by proxy in Chicago. He has for several years made his home at the Elks' National Home at Bodford, Va. Before the Christmas rush began Lon filed his orders for remembrances thru Chicago friends who sent them to Bodford in ample time for him to distribute before Christmas.

A PRESS AGENT'S LAMENT.—One of the press agents now wintering in Chicago forlornly says: "Publicity is the youngest of the sciences, the least understood and the hardest man to sell it to is he who needs it most." The showman, he says, "does not realize that a newspaper is a mirror that reflects a civilized universe of the day."

Soaked Patron Proved Nifty "Protean" Artist

The house manager—and the press agent, too—is presumed to know all the tricks invented to gain free entrance to theaters, and Art Phillips, manager and press agent of the Olympic Theater, Cincinnati, includes himself among the "ducat" wise impresarios.

But Art picked up a new wrinkle last week and passes it on to his brother managers and press agents as too rich to withhold.

One of his patrons returned after the first-act intermission of the Saturday midnight performance and on being asked for his pass-out check, informed the door-man he had left it in his other clothes.

The uniformed man smiled knowingly and indicated to the patron he would have to dig up some more reasonable excuse for admittance. The patron insisted his story was O. K., so Art was called into the tangle.

"What do you mean?" asked Art, "that you left your pass-out check in your other clothes? You haven't had time to change your clothes since the first act was over." "Oh, is that so?" replied the patron. "Let me tell you something, then. Tonight I was at another theater and when I came out it was pouring rain. I scooted over here, but got drenched to the skin, but I sat thru the first act of your show. Then I came out."

"Yes, that's all right," said Art, "but how about this gag of leaving your check in your other clothes?"

"Well," said the patron, "I live just next door to the theater and I had time to run up to my room, change my clothes and here I am. That check is in my other suit."

"That sounds reasonable," said Art, "but it's a brand-new one on me."

Chicago Press Agents' Ball

CHICAGO, Dec. 28.—The local contingent of the Theatrical Press Representatives of America had a luncheon meeting at the Bismarck Hotel Thursday for the purpose of completing plans for the grand ball the press men and their colleagues will hold at the Hotel Sherman Tuesday evening, January 11. The affair is one of a series of balls and semi-professional shows which the T. P. R. O. A. will hold during January, others being scheduled for New York, Philadelphia and Boston. The press representatives aim to have their own show exceed in attendance and profit anything of its kind ever undertaken in Chicago. Four or five companies whose engagements will keep them in this city until after the ball have already expressed their willingness to appear and do their stuff.

The Legitimate Stage In LONDON

By "COCKAIGNE"
Shoreham, Sevnorks, Kent

LONDON, Dec. 20.—The first nights this week are as follows: December 14, *The Gold Diggers* (Lyric); 19th, *Venturers' Society* special performance, *Tuppence Colored*, by Lord Latham; 20th, *A Midsummer Night's Dream* matinee revival, by Italia Conti (Winter Garden); *A Night in Montmartre* ("Q"), *Chester Naitelly Play* (Old Vic).

The fine evenings have encouraged Londoners and shopping visitors to stay up in theaterland for the evenings and business has steadily improved—not without need. Several big bookings are agreed that there is an unusually heavy demand for the Christmas shows and one which extends well beyond the holiday season. Dorothy Dickson's name is pulling the checks for the *Peter Pan* revival. A Merry Christmas and a Happy New Year seems assured in Shaftesbury Avenue and the Strand.

The *Broadway* cast arrived Friday and Jed Harris has everything moving smoothly for Wednesday night's premiere at the Strand. The full cast includes: Walter Armin, Roy Lloyd, Eleanor Hicks, Olga Hanson, Ben Weldon, Josephine Evans, Olive Blakeney, Karen Peterson, Lillian Lyndon Frances Vernon, Violet Duna, Bernard J. Medell, Carlo de Angelo, Joseph Crehan, Gerald Lundgaard, Hartley Power, Victor Tremaine, Clifford Jewell and Alec Harford.

Ethel Irving is to play lead in the suburban production of *The White Villa*, by Edith Ellis, which is being tried out at the Croydon Grand, early in 1927.

The announcement that John Drinkwater had written a pantomime came as a great surprise. Harold V. Neilson has put this up at the Apollo on boxing afternoon with Jill Esmond Moore, the daughter of Eva Moore and the late Harry Esmond, as principal boy. It is a change to celebrate *Puss in Boots* after doing the like for *Abraham Lincoln*, *Robert E. Lee*, *Mary Stuart* and the rest, but Drinkwater has a vein of poetic fantasy which comes up well in the pantomime book. Clarence Raybould has done the score. He was formerly associated with Drinkwater at the Birmingham Repertory Theater and since his return from the States has been one of the principal conductors of the British National Opera Company.

Neilson has taken up the touring rights of *The Man With a Load of Mischief* from Horace Watson and has booked a 30-week tour, in which Stella Patrick Campbell, recently back from the States, will be the "mischief".

Ack Beccles, which only recently ended its run in the West End, is to be revived at the Comedy for daily matinee and evening performances. Laura Robinson and Florence Vio take the places of Barbara Hoffa and Barbara Gott.

Nora Johnston is giving her usual revival of *The Blue Bird*, but this time at a suburban theater, the Kennington. Other Christmas perennials are *The Private Secretary*, at the Kingsway; *Charlie's Aunt*, at the St. James; Jevans Brandon-Thomas, son of the author, plays Jack Chesney in the latter piece.

Charles Ricketts' designs of the costumes and mountings for Sybil Thornlike's forthcoming production are going to be among the theatrical sensations of the year. He has tackled the problem of the witches in a most imaginative manner, and this particular form of Christmas gaiety is already booking heavily.

As a mark of approval of the work of the English Players on the occasion of the recent Paris Exhibition a commemorative diploma has been presented to Ben Greet and Edward Stirling, who ran the season. A gold medal has also been given to the former.

Sunday night's production of Lord Latham's play, *Tuppence Colored*, proved a considerable success at the hands of the Venturers Society, and will undoubtedly be seen in the West End before long. It is a great improvement on his other plays and not so wilfully shocking.

THE FILM WEEKLY AUSTRALIA

Covering the Motion Picture and Entertainment Field Generally.
Conducted by MARTIN O. BENNETT.
128 Old Tattersall Building, Pitt Street, Sydney, Australian Office of THE BILLBOARD.

THE BILLBOARD HOTEL DIRECTORY

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SCHENECTADY, N. Y.	HOTEL MOHAWK, Exp. Procter's Bldg., Near Other Yrks. and Depot., Restaurant, Rooms, Reasonable
SOUTH BEND, IND.	COLUMBIA HOTEL, Theat. Bldg., New Mass., Roadside Bldg., \$1.25; With Bath, \$2.00; Prof. 10% on
SPRINGFIELD, O.	HOTEL FOUNTAIN, Two Sources From Depot, \$1.00 a Day and up, Weekly Rates
ST. LOUIS, MO.	BILTMORE HOTEL, Fireproof, Rates: \$1.50 to \$2.50, Grand and Washington, Near Seven Ymetres
MAJESTIC HOTEL	Special Rates to the Profession, 11th and Pine Sts.
TORONTO, CANADA.	HOTEL DANIEL ASHLEY, Theatrical Headquarters, Professional Rates
VALDOSTA, GA.	NEW CITY HOTEL, 211 Pine St., Special Rates to the Profession
WILLIAMSPORT, PA.	WORCESTER HOTEL, Worcester, Mass., Professional Rates
WORCESTER, MASS.	NEW BAY STATE, Night of All Theatres, Professional Rates

Hotel Fairbairn — Detroit

JOHN R AT COLUMBIA 450 FIREPROOF ROOMS
CITY'S NEWEST POPULAR PRICED DOWN-TOWN HOTEL
Surprising Rates: \$9, \$10 and \$12.50 Weekly; Single and Twins, with Bath, \$10 and \$12.
Box Spring Beds Through, Every Convenience.
"A HOME AWAY FROM HOME"
Detroit's Finest Restaurant.

A clever cast, headed by Mario Locher and Norman McKinnel, and including Herbert Ross, Sylvia Leslie, Anthony Bushell and Clara Harris, did full justice to a well-made play.

Melba left England on Saturday for Australia, where she has a protracted musical program ahead of her. Before leaving she said she proposes to return to England early in 1928 and that she is not going to settle in Australia as had previously been reported.

The Whitehead Boy is enjoying excellent business at the Criterion in its revival by the Irish Players under J. B. Fagan's management.

The D'Oily Carte Company finished its brilliantly successful London season at the Prince's on Saturday night with a gala performance of the first act of *Iolanthe* and the second act of *The Yeoman of the Guard*. Many enthusiasts stayed in the queue right thru from the end of Friday's performance till doors opened on Saturday and they gave the whole company a rousing sendoff. The company sails for Canada on Saturday and opens at Montreal January 4, playing two weeks, afterwards visiting Toronto and Winnipeg, with a return stay at Montreal on its way home in May.

Perennial Mouthings

THE drama has a language of its own. Perhaps it would be fairer to exclude the plays of the greater playwrights; but the work of the lesser dramatists, and of these there are dozens to every one of the former, teem for expressions peculiar to the drama of today and yesterday.

The characters of one play will peddle the same phrases as people in many another piece. The speakers will meet the situations always with the same combinations of sounds. It is as if the words were welded together, impossible of separation. The sentence begun, the audience knows the rest. Perhaps, for the crowd, it makes playgoing easy, and at such times the inaudible actor is happy in the knowledge that the floor and gallery may readily guess the information he is attempting to purvey.

In 9 plays out of 10 the highest heights are reached by the heavenly appeal "My God." It serves the actor when falsely accused of murder. To the husband surprising his wife with a lover, it is a cry of animal rage, while the one detected in compromising circumstances expresses concern in the same way. Hate, fear, jealousy, anxiety, distrust and other qualities are painted by the dramatic author with "My God." An actor, when he is good, can convey a multitude of different meanings into those two short words just as he could into "corned beef" had the writer chosen that expression for the tonic-sal-fah of the dramatic emotions. The 10 plays "My God" is used by all grades and in all casts, in actual life it is the standby of the chorus girl and her class. It is her cry of despair when she misses a train and her call to arms against the stage manager and other traditional enemies.

Is the name of the play known in which the overwrought hero or heroine first exclaimed "You don't understand"? It has served the stage faithfully for years and is still doing duty in stock. Of course, the "he" or "she" addressed must purposely not understand. At least one misunderstanding is necessary to make a common or garden play.

"You are keeping something from me" is a sentence that Mr. Leading Man perennially hurls at Miss Leading Lady.

Very often it is her ability as an actress she is hiding.

"I want the truth" is a long-expressed demand on the other side of the footlights. It is a virtue seldom found there.

"I never want to see your face again" is often the desire placed in the mouth of an actress. The audience may feel exactly the same about "that face," but they see it again and again and hear the phrase repeated and repeated in the penning of our minor dramatists.

There is a significant sentence many a player finds embodied in his art. "If I had only known." If he had known there would have been no excuse for continuing the drama. Goodness knows most plays need every possible excuse to justify their being plays.

"So we meet again," declares one Thespian to another. The audience might easily say the same of the new and original play containing this equally new and original speech.

"I did it because I love you" is not an uncommon reason for a player aiding and abetting the plot of the piece. If he had not loved so much there would have been no drama the less without loss as a rule to our theater-going public.

"What must you think of me?" is a question greatly asked by authors. If a member of the audience replied audibly on the spur of the moment, giving full vent to his feelings, he might conceivably be ejected from the building. The critic has time to think it over and tone down his opinion to conform with the law of the land.

"I wish to speak with you—alone," announces one member of the cast to another. This is generally the prelude to the big scene where they act at each other with a crescendo of cliches, reaching the climax where the curtain falls on the last act but one.

Then there is the statement "I will tell you everything" volunteered or extracted from a character. Then "everything" overflows, beginning something like "It was 30 years ago—I was a young man," or "Before you came into my life I was—" followed by a description of what the heroine thought of and begins "yes, yesing."

The Vaudeville Field In LONDON

By "WESTCENT"
18 Charing Cross Road, W. C. 2

LONDON, Dec. 23.—Bertram W. Mills has scored again with his seventh Olympia Circus, and the press has been universal in its praise. The Earl of Londale still takes a more than lively interest in it and has been one of the best champions that trainers of performing animals have ever had. Barbetto and Loyal's Dogs made great. There is no midway free attraction this year, but a novelty is *Midget Toys*, operated by the Schaffer Midgets. There are more than 30 women performers and to each of these the Earl with courtly grace presented a bouquet after their individual performance. Out of more than 60 theaters and vaudeville houses in London there are but eight playing pantomime. *Aladdin*, at the Palladium; *Sleeping Beauty*, at the Lyceum; *Cinderella*, at the King's Theater, Hammeramith, and the Elephant and Castle; *Humpty Dumpty*, at the Grand Theater, Croydon; *Robinson Crusoe*, at the Theater Royal, Stratford, and *Whittington*, at Lewisham. Clarice Mayne, Bransby Williams, Violet Basso and Charlie Austin are the big noises at the Palladium.

This Christmas looks like a busy one at the cabarets. Talbot O'Farrell has succumbed to the fashion and will be at the Criterion Restaurant with Divina and Charles, while Hal Sherman will be there later with Leo Deslys and Kino Clark, and Clay Keyes, the club juggler. Gwion Farrer and Billy Maysel will be at the Empress Rooms. Vera Bryere will be dancing with Max Rivers at Ciro's Club.

Williams and Taylor (colored) are still featuring big on the Stoll tour and are satisfied.

The Stolls this week are featuring at the Alhambra, Twiss Hunt, *The Oxford Blue With His Banjo*.

Big Ben Brown, who died December 16, was about 80 and was known to all of the team of Brown, Newland and Le Clercq, in that old negro farce, *Black Justice*. He was the husband of Marie Loftus, and, of course, father of the inimitable Cissy. Jim Newland is in the Vaudeville Home of Rest at Brinsworth. The death of Fred Francis of heart disease occurred December 20. He found and worked hard for C. H. Elliott and thruout Elliott's vaudeville career they had been inseparable pals. Elliott is managing director of the Fred Francis Agency.

The London Music Hall is celebrating this week its 33d anniversary. It is the smallest vaudeville house in London and is more noted as a try-out house than as a salary getter.

We are told by a writer on an American trade journal—no! *The Billboard*—that we are to be inundated with American songs for piano, and that one publisher out of a list of 14 has only three English songs and so on. Reg Lowe, of the Francis & Day firm, says he has struck the song of his life with his *Unleash Dreams Girl*.

Fred Griffiths of the Brothers Griffiths fame and their inimitable horse "Togo" says he thinks he will really retire next year. He has already had 64 years.

The National Association of Theatrical Electricians is worried over Sir Oswald Stoll's no-tipping communique. Their executives want Stoll to meet them for a discussion of the attitude of the Variety Artists' Federation, which is causing uneasiness thru the artists cutting down their gratuities.

the stage. When the speaker pauses for breath the listener, as intent as possible on hearing the legend for the nineteenth time, encouragingly murmurs "Yes, yes." Another pause is the cue for "Go on," and the next occasion brings a "Well." After that the story recipient goes back and begins "Yes, yesing."

These are but a few of the overworked phrases in the drama. We hear them so constantly on the stage that when, by a rare coincidence, they are used in real life they instantly call that collection of stultified artificialities we hear in the theater. Such time-tried word stringings are never absent from our native theater and are certain to flourish as long as the English tongue, with accents and deflections of actors, is used on the stage.—BAKER'S DRAMA-GRAM.

New Theater Plans and Activities

BELOIT, Wis.—Milwaukee theatrical men will build a theater here, according to report, with a seating capacity of 1,400. The house is to cost more than \$250,000.

BOSTON.—Contract has been awarded for construction of the theater, which will cost with the site about \$325,000, to be built at Broadway and Prospect avenue for Community, Theater, Inc. Plans were drawn by William W. Drumme and construction contract awarded to the Capobianco Construction Company.

CARBON HILL, Ala.—W. S. Thornton is building a motion picture theater on Maple street, to cost \$18,000.

CENTRALIA, Wash.—Plans are under way for construction of a motion picture theater, promoted by Ned Edris, manager of the Twin City theaters. The house is to be a unit in a theater chain operated by the Pacific Northwest Theaters, Inc.

CHICAGO.—William A. Morrow & Company will prepare plans for a talking motion picture studio to be constructed for the United States Talking Film Corporation. The site secured for the studio is at 54th street and Kolin avenue.

CHICAGO, Ill.—It is announced that a 1,000-seat moving picture theater is to be erected in Villa Park, on Park boulevard, near Cornell. It is to be designed by Walker & Angeli, and will be of Old English architecture. The cost of the building, which will also contain stores and offices, will be about \$150,000. Work will start early in January.

GOZA, Okla.—J. G. Jensen will build a motion picture theater here seating 400.

HOLLYWOOD, Calif.—Permit for the \$1,000,000 theater to be built for Warner Brothers at Hollywood boulevard and Wilcox avenue was issued December 15 and it was announced that work would begin on the building early in January. Lang & Bergstrom are the construction engineers and G. Albert Lansburgh the architect.

JENNINGS, Okla.—The Crystal Theater has been sold by L. C. Ford to Herbert Spencer, who also operates the Gem Theater, Clinton, Okla.

JERSEY CITY, N. J.—The largest motion picture theater in New Jersey will be built here by the Stanley-Fabian Corporation, New Jersey subsidiary of the Stanley Company. It will cost \$2,500,000 and will seat 5,000. Work on the building will start before the end of January.

LANSDALE, Pa.—The Lansdale Theater Company will build a motion picture theater to seat 1,000. Plans have been prepared by Philadelphia architects. William J. Murphy and Edward F. Burrow are the principals in the company.

MIDDLETOWN, Conn.—The Middletown Theater, recently destroyed by fire, will be replaced by a larger and more modern theater building, suitable for general amusements. Local business men are negotiating for purchase of the property.

MILFORD, Mass.—Negotiations are in progress for purchase of the Glatby Building by New York brokers, acting for a concern which will build a motion picture theater on the site.

MOUNT CLEMENS, Mich.—A theater will be built in the Halfway District at a cost of \$100,000. The promoters are said to be the Pappas Brothers, of Detroit. Nicholas Amies, who owns the site of the proposed theater, declined to divulge the identity of the men backing the project.

MILFORD, Mass.—A theater seating 1,500 will be built on the site of the Mansion House, one of the oldest hotels in Massachusetts. The old building is now being razed.

NEW YORK.—The Garned Realty Company, 489 Fifth avenue, is inviting bids for the construction of a brick and steel theater and office building at Ocean avenue and King's highway, Brooklyn, to cost \$1,000,000. P. LaVelle, 505 Fifth avenue, is the architect.

NORWALK, O.—Norwalk business men, in association with Cleveland theatrical interests, are planning to build a theater here. The site has been selected but purchase has not yet been made.

OAKDALE, Calif.—Clarence Bailey is

planning to build a theater adjoining the City Hall, which will be completed in time for opening March 1. It is to be a motion picture house.

PAMPA, Tex.—Construction of a theater to be known as the Rex is under way. The house is owned by local business men.

PHILADELPHIA.—The Felt Brothers will build a motion picture theater, to be known as the Levering, at Leverington and Ridge avenues. Plans have been prepared by Ballinger Brothers, Philadelphia.

ROCHESTER, N. Y.—The Fenyevsky interests, controlling the Strand Theater, will build a new amusement house on St. Paul street, according to an unconfirmed report.

ROCK ISLAND, Ill.—A motion picture plant will be constructed here and offices have been already opened in the People's National Bank Building. The principal promoters and owners are Peter Anderson, of Rock Island, and H. S. Hays, late of Hollywood, Calif.

SAN FRANCISCO.—Plans for a new motion picture theater in San Francisco and a legitimate playhouse in Hollywood were announced by Sol Lesser on his return from Europe December 17. The sites have not been secured and details are accordingly withheld.

SAN FRANCISCO, Calif.—Fred Baldochi, real estate operator, in association with Joseph Johnson and Larus Erlanson, will build a theater and commercial building at a cost of \$1,500,000 on Taraval street, between 19th and 21st avenues. The theater unit will involve an expenditure of \$750,000. Clausen & Amandes are the architects.

SARGENT, Neb.—John Cosner will build a theater for motion pictures here. Plans for the house have been prepared. Cosner recently purchased the equipment of the Sun Theater, Broken Bow.

STOUC CITY, Ia.—Permit has been issued to the Frances-Orpheum Company to build a theater and office building to cost \$1,750,000 on Pierce street. Work on the structure will begin immediately.

SULLIVAN, Ill.—Local capitalists will build a motion picture theater here, plans for which are now under way.

VANCOUVER, Wash.—Work has been started on the foundations for the Kiggins Theater, construction of which has been delayed by bad weather.

Theater Staff Notes

MANAGER MARTY SEMON, of the Forsyth Theater, Atlanta, Ga., last week began the publication of a new house organ in the form of a pamphlet insert in the regular program, the purpose of which is to bring the patrons of the theater and the members of the Forsyth Players into closer harmony.

MRS. SALLY C. FLOYD, for several months organist at the Liberty Theater, Terre Haute, Ind., has resigned from that position. Mrs. Floyd, with her husband and children, will leave shortly for San Diego, Calif., where they will remain for about six months. The vacancy at the theater will be filled by Arthur AH, formerly organist at the Indiana Theater in Terre Haute.

CLARENCE PRICE, business man of Milford, Ind., will become manager of the Comus Theater in that city, which has been under the control of J. E. Swain, of Bremen, Ind., for the past few years.

DUNCAN G. INVERARITY, of Seattle, Wash., is now manager of the Theatrum at Boise, Id., succeeding Claude E. Morris, who has been transferred to the Rex Theater in Boise.

HAROLD SHADBOLT has resigned as manager of the Rajah Theater at Reading, Pa., a Wilmer & Vincent house. Joel Levy, formerly manager of the Capitol Theater, Reading, and now associated with the Wilmer & Vincent office in New York, has assumed temporary charge of the Rajah.

Theater Alterations

CANBY, Ore.—Canby Town Hall has been remodeled and equipped for motion pictures and the house will be conducted as a picture theater by A. W. Richey, of Portland.

ELWOOD, Ind.—The Odd Fellows Hall, used for general amusements and meetings, is to be remodeled and equipped with facilities for handling theatrical attractions. Negotiations for the purchase of the property from the Odd Fellows by a local group headed by F. H. Mackey are in progress.

JASPER, Ala.—The stage of the Colonial Theater has been enlarged and other improvements made by John H. Johnson, manager. A new heating plant has been installed.

LA SALLE, Ill.—The Majestic Theater, closed for extensive alterations and repairs December 12, has been equipped to handle more pretentious shows. Verner Hicks will manage the theater. The new stage permits the handling of presentation acts, which may be added to the pictures later.

PANA, Ill.—The Palace and Eagle theaters, conducted by Harry Tanner, are undergoing alterations and repairs. Improvements are being installed in both houses to modernize them.

SEATTLE, Wash.—The Liberty Theater is being remodeled and enlarged and will be known as the United Artists Theater when it is reopened. It is said to be the first house in America to open for the exclusive presentation of films produced by the United States Corporation.

SEDALIA, Mo.—The Sedalia Theater will be remodeled and modernized at a cost of \$20,000. The shows now played at the Sedalia will be moved to the Liberty Theater while the former house is being remodeled.

TOLEDO, Ia.—The Toledo Theater has undergone extensive alterations, inside and out, and presents the appearance of a new theater. The house is managed by Mrs. H. C. Reagan.

VINELAND, N. J.—Improvements and alterations costing \$25,000 will be given to the Grand Theater by the Handel-Rovner Amusement Company, of Camden, which recently took over the house. The actual transfer of the theater property is effective from January 3.

RALPH E. REDMOND, for more than three years assistant manager of Ascher's Portage Park Theater, Chicago, has taken up his duties as manager of the Highland Theater at 79th street and Ashland avenue, Chicago, also an Ascher house.

CHARLES CABALLERO, purchasing agent for West Coast Theaters, Inc., and associated companies, has accepted an executive position with the North American Corporation, of Seattle, Wash.

ARTHUR MELCHER, former assistant manager of the Princess Theater, Sioux City, Ia., is now house superintendent of the Orpheum Theater in that city, managed by Fred LeComte.

EDWIN G. HITCHCOCK has been appointed manager of the new United Artists' Theater, Seattle, Wash., by Harry C. Arthur, president of the Pacific Northwest Theaters, Inc. The United Artists' Theater is scheduled to open January 14. The appointment comes as a wedding present to Hitchcock, who is booked to be married January 8.

JACK H. ROTH, for 13 years associated with theatrical business in Kansas City, Mo., has taken up his duties as manager of Loew's Theater at Nashville, Tenn.

J. C. STILLE, manager of the G. B. Guthrie Theater, Salem, Ore., has resigned to take the position of manager at the Liberty Theater, Portland, Ore.

Theater Deals

BIKBY, Okla.—The Liberty Theater has been purchased by R. F. Wald from J. C. Hinds.

CANTON, O.—Silverman Bros., Altoona, Pa., operators of the Alhambra Theater here, have acquired the Strand Theater at Akron, the Opera House and Majestic Theater at Mansfield and the Shaw-Hayden in Cleveland. The owners announce they have started extensive remodeling to their chain of theaters in Ohio and Pennsylvania.

CLARINDA, Ia.—The Coin Entertainment Corporation, recently organized, has taken over the Sun Theater. Officers of the corporation are L. S. McCracken, president; B. W. Miller, vice-president, and Leo F. Cowger, secretary-treasurer and manager. The theater will be operated as a motion picture house.

CLINTON, Okla.—J. A. Mason, formerly of the Famous Players-Lasky Corporation, has obtained a long lease on the Royal and Rialto theaters from C. G. Welsh and will continue to operate the houses under the old picture policy.

COLCHESTER, Conn.—Paul Blanchard, owner of theaters in East Hampton, Modus and Colchester, has purchased the interest of Harry Lazinski in Tip Top Hall, Colchester, and Continental Hall, Modus, and will operate them as motion picture theaters.

DOVER, O.—George Chrest, manager of the Ohio Theater, has purchased the Weber Theater and will continue it as a motion picture house.

FALL RIVER, Mass.—The Plaza Theater, South Main street, has been sold to a Boston theater syndicate, unnamed in current report. The theater is the property of Dr. J. E. O'Connor.

FRANKLIN, Neb.—The Rex Theater, the city's only general amusement house, has been sold by Harry and Dave Gould, who purchased it a year ago, to George E. Hall, of Hebron, Neb.

HOLDENVILLE, Okla.—The Dixie Theater has been leased to A. B. Momand and J. W. Cotter.

JENKS, Okla.—W. Harry Martin has leased the Majestic Theater from W. E. Seago.

NEW HAVEN, Conn.—The Rivolt Theater, West Haven, has been sold by the Berley Amusement Company to the Vitmore Theater Corporation, of New York. The price paid is said to exceed \$200,000. The theater seats 1,000.

NEW YORK.—The W. O. C. Realty Company has sold to the Fleetwood Theater, Inc., the motion picture and stores property at Morris avenue and 165th street, subject to a mortgage of \$200,000. The theater was built a year ago.

NORFOLK, Neb.—The Hostettler Amusement Company has taken a lease on the new Koenigstein Theater. The Hostettler company now controls all of the four theaters here, the others being the Grand, Auditorium and Lyric. The buyer is a subsidiary of the Universal Chain Theaters Company. A new name for the theater is to be chosen by contract.

PATERSON, N. J.—The Stanley-Fabian Enterprises, Inc., has leased the Rivolt Theater from A. R. Kitay and it will become one of the units of the chain of 250 houses controlled by the purchasing company.

REDFORD, Mich.—H. J. Steffen has sold his interest in the Redford Theater to Detroit theatrical men. Elmer Steffen will continue to manage the house.

SACRAMENTO, Calif.—M. L. Marcovitz, operator of a chain of theaters, has taken a lease on the Godard Theater, effective early in January.

SALT LAKE CITY.—H. E. Clossold has acquired control of the Photoplay Theater. He also owns the Forum, a picture theater in Sugarhouse.

SCIOTA, Ill.—The Sciota Theater has been purchased by Claude Warrant, who will operate the house as a motion picture theater.

VIENNA, Ga.—F. Wood, formerly of Chicago, has taken a six-year lease of property here and will open a new motion picture theater within 60 days.

New Theater Openings

ATLANTA, Ga.—The Victory Theater, recently completed, will open the first week in January. James A. Rebb, who has operated a theater of the same name, is building the new house, which will seat 500.

BOSTON—The Strand, Boston's newest motion picture theater, has been opened as a straight feature picture house. Pictures are changed three times a week.

BRIGHTON, Ala.—The Brighton Theater has been opened for business by John A. Snider, who will manage the house, assisted by his son, Bruce. The Sniders also operate the Grand and Liberty at Bessemer, Ala.

CHATHAM, N. Y.—Low Fischer, who operates a chain of theaters in Northern New York, opened his new theater here Christmas Day.

COLUMBUS, O.—The Clintonville Theater, newest of the city's suburban motion picture theaters, seating 1,500, was opened December 27 by the James Theater Enterprises. Bob Gillick is manager of the new house and Helen James Sharr organist.

COLUMBUS, Neb.—The Columbus Theater, recently completed, was formally opened Christmas Day. The house seats 918. It is a motion picture house.

EARLSBORO, Okla.—The Griffith Brothers will build a motion picture theater, to be known as the Rex.

EVANSTON, Ill.—Evanston's new Varsity Theater opening, December 23, was one of the big events of Christmas week. Mayor Charles Bartlett dedicated the handsome playhouse and congratulated Evanston on the acquisition of what he termed "the finest theater in the country." Many distinctive features were presented. The Varsity is owned by Clyde Elliott, who also has under his management the Hoyburn Theater and the New Evanston. The Varsity seats 2,500.

HASTINGS, Neb.—Opening of the Rivolt Theater, which is fast nearing completion, has been set for February 16, contingent upon the house being in perfect form by that time.

JONESBORO, Ark.—The Strand Theater, motion picture house, was formally opened January 1 with Locke Crumley as manager. The house is a unit of the Universal Pictures chain.

MIAMI, Fla.—Paramount Enterprises, Inc., will operate the new Coconut Grove Theater, which will have its formal opening January 1. The theater is owned by the Thomas-Pierce Holding Company, Irving J. Thomas, president. With the addition of the Coconut Grove Theater to its chain of amusement houses, Paramount Enterprises, Inc., will have 11 playhouses in operation in the Greater Miami area.

MIAMI, Fla.—Miami has opened another neighborhood movie house, The

Tower. The theater cost \$100,000 and has a seating capacity of 1,000. The Tower is owned by the Rohdendon Corporation, of which R. A. Denny, of New York, is president. Stanley Spoehr, formerly of Washington, has been appointed resident manager.

NEW YORK—The Grove Street Theater, 22 Grove street, will be reopened by George Renavant January 10. Renavant recently obtained a lease on the house. He will present dramas produced in Paris by the Grand Guignol Theater. These plays will be given in English and by actors especially schooled in such presentations. The theater will be run on the subscription basis.

SAND SPRINGS, Okla.—The Liberty Theater has been opened. It will be a unit of the Griffith string of theaters.

SCHENECTADY, N. Y.—The new Proctor Theater was formally opened December 27, officers of the F. F. Proctor Enterprises participating in the ceremonies. The new house replaces the former Proctor Theater and will play Keith-Albee vaudeville and feature pictures. John Daly books the circuit from the K.-A. Exchange. Proctor's new theater has a seating capacity of 3,000 and

represents an investment of \$1,300,000. It will be managed by A. J. Gill.

SEATTLE, Wash.—The United Artists Theater will be formally opened on January 14. It was planned to open the theater January 7, but a postponement was found imperative because of the enormous volume of work involved in rebuilding the old Liberty Theater. The alterations and improvements cost about \$150,000. The theater is practically a new house.

TERRE HAUTE, Ind.—The Lyceum Theater, motion picture house, has been reopened under new management and will operate with a daily program of pictures.

ATLANTA, Ga.—Universal's Southern theater chain has added several suburban houses in Atlanta to the company's rapidly growing list. Dan Michalove, head of Universal's interests in the Southern States, announces a 50 per cent interest in the Fairfax Theater of East Point, Ga., built by Oscar S. Oldknow, and opened about two months ago; also, Universal has bought a 50 per cent interest in the new community theater under construction in the Ponce de Leon section, a 500-seat house; also, a deal has been closed for the erection of a 600-seat community theater in East Atlanta, to be called the Universal, ground to be broken at once; also, another deal has been closed for the erection of a 700-seat community house in South Atlanta.

New Incorporations

Delaware

Apex Amusement Company, restaurants, \$20,000; J. Vernon Plinn, Philadelphia.

New Jersey

Lodi Park Swimming Pool Corporation, Lodi, \$50,000; John Duffy, Union City; Louis F. Tucci, Josephino Tucci, Lodi; John Kells New York.

Mark Block, Inc., theatrical proprietors, 500 shares, no par; Arthur M. Karl, East Orange; Charles Kobaeker, Stella Setal, Newark.

New York

H. & M. Amusement Company, Manhattan, theatrical, \$10,000; G. G. Marrow, L. I. and H. A. Harris.

Stange Prince Company, Manhattan, theatrical, 200 common, no par; C. J. Haden, D. Robinson, J. W. Wallace.

Associated Music Publishers, Manhattan, \$50,000; S. P. Browning, Jr.; N. Darroll, R. Goldsby.

International A. C. A. Corporation, Manhattan, motion pictures, 200 common, no par; E. L. and E. L. Klein, L. L. Rosett.

Montreal Orpheum Corporation, Manhattan, manage theaters, \$10,000; M. Kownitz, R. R. Brawer, A. J. Eder.

Playdwell Picture Corporation, Manhattan, machines for motion pictures, 3,750 shares common, \$10 each; 125 preferred, \$100 each; active capital, \$50,000; E. E. Lockwood, A. Schwartz, F. Marino.

Myer Rhinestone Novelty Company, Manhattan, \$10,000; H. Wolfe, S. Sedranski, S. G. Johnson.

Hudson Movies Corporation, Manhattan, \$10,000; S. Bier, E. Stempel, C. Rubinowitz.

Britton Voice-Phone Film Corporation, Manhattan, motion pictures, 200 shares, \$100 each; 20 common, no par; R. Hanover, L. Britton, A. J. Rubine.

Ohio

The Montgomery Amusement Company, Cincinnati, 1,000 shares, no par; M. I. Warnke, E. A. Shard, M. S. Zumvorde, Peter Gobrecht, J. W. Weing.

Radio Entertainers

Conducted by WILLIAM SACHS—Communications to 25 Opera Place, Cincinnati, O.

THE MARYLAND COLLEGIANS, at present touring the Loew Circuit, gave two concerts over the air from WRR, Dallas, Tex., during their engagement in that city recently. The personnel of the Maryland Collegians includes Gene Addison, piano and voice; "Kit" Kramer, pianist and entertainer; Sol Klein, banjo; Nat Sachs, Russell Baer and Gerson Kaufman, saxes and reeds; Eddie Baltz and Joe Yulke, trumpets; Charles Yulke, trombone; Murray Franklin, drums; John Ashford, tuba; Charles Goldberg, violin and leader, and Leon Lee, manager.

LOUIS CATON, the "steel-mill tenor", will be featured by WOR Saturday, January 8, at 9:45 p.m., in a joint recital with James P. Dunn, composer, and the Maurice Leest Trio, composed of Mr. Leest, violinist and director; William A. Collard, pianist, composer and arranger, and Vladimir Alexioff, cellist.

AL BERNARD, Sammy Stept and Frank Kamplain, the "Record Boys", Monday night opened a series of weekly appearances before the "mike" of WJZ. The "Record Boys" recently completed a tour of Eastern pictures and vaudeville houses, where their air reputation gave them big audiences.

PERCY GRANGER, the Australian pianist-composer, was scheduled to be heard over WEAF, WEEL, WJAR, WTAG, WGR, WFL, WCHS, WCAE, WTAM, WWJ, WSAI, KSD, WOC and WCCO Tuesday evening of this week.

KATHLEEN STEWART, widely known accompanist, will be heard with an orchestra over WEAF Friday evening, January 7, 8:30 o'clock, in one of the series entitled "Half Hours With Great Composers".

VAUGHN DE LEATH, the inimitable "Radio Girl", will again be heard over WOR Thursday evening, January 6, at 8:30.

NATHANIEL SHILKRET has arranged a splendid program for his orchestra to present over WJZ and the National Broadcasting Company's Blue Network at 9 o'clock Wednesday night of this week.

HORACE J. TAYLOR, dramatic reader, who has graced the programs of WOR fortnightly for several months, will present his first 1027 dramatic feature over that station Thursday evening of this week at 10 o'clock.

THE WEAF GRAND OPERA COMPANY, under the direction of Cesare Sodero, on Monday presented a tabloid version of Verdi's *Rigoletto* over WEAF, WJAR, WLIT, WRC, WDAF, WCHS,

WCAE, WSAI and KSD. The cast included Gilda, Genia Zelinska; Maddalena, Devora Nadworney; Duke of Mantua, Giuseppe di Benedetto; Rigoletto, Millo Picco, and Sparafucio, Nino Rulst.

ON THE EVE is the title of the program to be presented over WEAL Friday evening, January 7, from 10 to 11 o'clock, by a number of Baltimore's finest instrumental and vocal soloists. Among those who will be heard during this broadcast will be Roberta Glanville, soprano and former member of the Metropolitan Opera Company; Maud Albert, contralto; Edward Jendrek and John Wiburton, tenors; Wilton Carman, baritone; Walter N. Linthicum, bass; Max Rosensteln, violinist, and Jules Sims, cellist. The scenario will be produced under the direction of Gustav Klommi, program supervisor and conductor of the WEAL Concert Orchestra. Edward L. Israel will be the narrator for the scenario.

GWENDOLYN PIERIS, dramatic reader and prominent actress, is scheduled to appear as an added feature with the Euterpe Concert Trio over WOR Wednesday evening of this week at 10:15. William Sweeney is baritone soloist with the trio.

LOUIS KATZMAN and His Whittall Anglo-Persians will entertain the audience of WEAF, WEEL, WJAR, WTAG, WGR, WLIT, WRC, WCAE, WTAM, WWJ, WGN, KSD, WOC, WCCO and WDAF Friday evening, January 7, at 10 o'clock.

HIRSH HARVESTERS, a 12-piece musical aggregation, under the direction of Eugene Ormandy, were heard over WEAF, WEEL, WFL, WRC, WCAE, WGR, WSAI, WWJ, WTAM, WCCO and KSD on Monday night of this week.

THE FIVE MESSNER BROS.' ORCHESTRA was booked to present a program of syncopated dance music over WOR Wednesday night of this week at 11 o'clock.

JANET WINTERS, of the *Greenwich Village Follies*, who has just returned from a successful Southern tour, will present two groups of songs thru WOR Thursday afternoon, January 6. The first group will go on the air at 2:45 and the second at 3:30 o'clock.

MAJOR EDWARD BOWES' Capitol Theater Family began the new year with a diversified program Sunday evening thru WEAF, WEEL, WJAR, WTAG, WCAE, WWJ and KSD. The Capitol Grand Orchestra of 80 musicians, under David Mendoza participated in the first part of the program, which was broadcast direct from the stage of the Capitol Theater, New York.

THEATRICAL MUTUAL ASSOCIATION

By DAVID L. DONALDSON

Office Grand Secretary-Treasurer

We wish thru this column to extend greetings and sincere wishes to our lodges, their new officers and the members for a prosperous and happy year. Also to the publishers and staff of *Billy-Loy*.

Now that the holiday season is over let us again take up our burdens and when we meet at the 21st biennial session in Chicago, next July, we can say we have done something for the betterment of the T. M. A.

Headquarters will be at the Hotel Morrison and all sessions will be held in convention room of that hotel. Information is now on the way to all lodges and the officers of the Grand Lodge are looking forward to a record-breaking attendance. Do you part to make it so.

A letter received from Brother William T. Horne, of Hollywood, Calif., grand lodge member, informs us that he is coming along nicely after his long illness but he does not know whether he will be able to attend the convention or not.

The Grand Secretary-Treasurer wishes to extend his appreciation to all those who sent Christmas greetings.

Grand President Walter J. McConnahey informs us that he paid a visit to Long Island Lodge No. 67 December 16 and had a wonderful time. He expects to be busy during January as many of the lodges in the East have requested him to install their officers.

San Francisco Lodge No. 21

At the regular meeting of this lodge held on December 14 the following officers were elected for 1927: Peter Boyle, president; B. E. Gotchell, vice-president; Al B. Cohn, recording secretary; Charles Luttiger, financial secretary; James F. Blake, treasurer; Jonathan Green, physician; Louis Pfirman, Elmer Langmaid, H. L. Worthington, Ike Marks, J. M. Jacoby, trustees; R. G. Wakeman, chaplain; A. F. Mass, marshal; Louis Pfirman, Al B. Cohn, James F. Blake, George Sauer, O. B. Eustace, James Noonan, Ike Marks, delegates to convention.

Installation of officers will be held at the next regular meeting in January.

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Rogers "Old Gray Mayor" of Beverly Hills Will Rogers, a member of Equity, has been elected and installed as mayor of Beverly Hills, California. This is not the first political honor bestowed upon "The Old Gray Mayor," as during the hectic sessions of the Democratic National Convention in New York in 1924 Mr. Rogers enjoyed the vote of a delegate from Arizona on the 68th ballot.

Altho Mr. Rogers was beaten out by John W. Davis on the 103d ballot, the distinction of being the first actor to have been placed in nomination for the Presidency of the United States before one of the major political parties still remains his.

In his inaugural message Mr. Rogers promised for his administration: "I won't say that my administration will be exactly honest, but I'll agree to split 50-50 with you and give the town an even break."

When the Equity Council heard of the elevation of Mr. Rogers the executive secretary was instructed to wire congratulations, the following telegram was sent: "At its meeting today the council of the Actors Equity Association instructed me to send its heartiest congratulations upon your election to the office of mayor of Beverly Hills. You are the first actor who ever held such a position, so we are all very proud of you. It has been our ambition for years to have an actor in the Senate and we can think of no one more worthy than yourself. There is still one higher step, but at the thought of that the mind reels. Wishing you a happy New Year."

Jack Thomas, Answer at Once

We desire to hear from Jack Thomas, whose address in 1921 was care of Dr. Worcester, 6008 St. Lawrence avenue, Chicago, Ill., as charges have been preferred against him and the council is anxious to hear his side of the question before taking action.

Equity Honors Max Gabel

When the Yiddish theater forces in New York gathered at the Hotel Pennsylvania, December 23, to honor the 30th anniversary on the stage of Max Gabel, president of the Jewish Theater Managers Association, and an actor and playwright, Equity's executive secretary telegraphed: "The actors of the English-speaking stage join with their Jewish brethren in this tribute to Max Gabel. He

means so much to the Yiddish theater that in the name of the members of my association I doff my cap and salute him as a manager of high ideals and splendid achievement. It is my great regret that I am unable to attend tonight, but I send you all my best wishes for a Merry Christmas and Happy New Year."

From John Hay's Diary

December 13, 1863. "Hackett, the actor, spent the evening at the White House and in their talk the President (Lincoln) showed a very intimate knowledge of those plays of Shakespeare where Falstaff figures. He was particularly anxious to know why one of the best scenes in the play—where Falstaff and Prince Hal alternately assume the character of the king—is omitted in the representation. Hackett says it is admirable to read, but ineffective on the stage."

From the above it would seem that President Lincoln was a better critic than the actor. The famous Players' Club revival of Henry IV, Part 1, last spring proved that the scene mentioned was full of comedy and most effective.

Heated Thought on a Theatrical Ice Box

A New York theater, recently opened, turned out to be an ice box. The heating apparatus was woefully deficient, but even if it had not been the stage door and scene dock door opened on the stage with no let or hindrance to the key blasts, so common at this time of the year, sweeping thru the house. The front lobby follows the detestable modern custom and is a shallow vestibule where some people come off the street and others enter the auditorium at one and the same time. The audiences sat in furs and overcoats.

But what about the actors who had to rehearse there all day as well as play at night? Two of the ladies succumbed temporarily and the others finally mutinied. Efforts are being put forth and things are better, or at least seem so, since the thermometer has risen.

Movies Out To Buy All Comedians

The movies have taken some of our best leading men and now they are laying siege to our comedians. W. C. Fields has been captured, Eddie Cantor announces he is to live in Hollywood, and now we learn Ed Wynn will soon be speeding west either to sign or carry out the terms of a contract. If we

did not love them so much we could almost find it in our hearts to wish them failure. Those rare spirits who can "set the table on a roar" will be sadly missed. Thank God. Al Jolson didn't like the screen.

Stock Managers Out To Try It

Equity is in favor of an association of permanent stock managers as proposed by O. W. Woodward and published in *The Billboard*. Meetings at which they can discuss their common problems are bound to bring profitable results. If Equity can help please command us.

Might Be Costly Habit in the Long Run

The forgetfulness of the Barrymores is proverbial. The other day we received a letter from Jack enclosing a check for \$90 to cover five years' dues because, as he expressed it, he was anxious never to be in arrears. The dear fellow had quite forgotten that he paid for and was elected to life membership only a short time ago.

ACTORS' EQUITY ASSOCIATION.

Chorus Equity Assn.

Six members joined the Chorus Equity in the last week.

We are holding checks in settlement of claims for John C. White, Rudolph Wackellin, William Perloff and Andrew Forrest.

Bert Crane, a former member of Chorus Equity, is now playing a part with the Detroit *Vagabond King* Company and doing an apache dance.

At the last meeting of the executive committee Walter Kelly was suspended for six months and fined \$100 for working with the *What Price Glory* Company contrary to the Council ruling which forbids members of the association to accept engagements in legitimate productions playing over the burlesque circuit.

In 1919 thousands of actors and chorus people gave up their engagements and risked their futures in the profession in the hope that they and those who came after them might have better working conditions than had existed.

The strike seems a long way off to the new people who have come to the profession since those days—so do the intolerable conditions that existed prior to the strike.

Those days do not seem so far off to those of us who lived thru them. The

performance week among other things. This is a condition of our contract which is not met on the burlesque time. Those who break from the ranks and accept engagements of this kind cannot be permitted to break down the things which Equity and its members have made a part of the actor's contract.

Many chorus people were approached for engagements of this kind because actors would not take them. It was a chance to play a part and therefore a temptation. Think of the temptations in strike days when actors who had never been able to obtain a New York engagement and who had never been out of the small bit class were offered fat parts on Broadway.

Now we are banning only one type of engagement. Surely now that the power of Equity has been demonstrated the sacrifice is small compared to that of strike days.

The Chorus Equity does not forward mail excepting on request because of the frequent changes of address—of which we are not notified. Nor do we forward mail to persons who are on the road unless they request it. In the ensuing numbers of *The Billboard* all mail held here will be listed. Following the listing, mail that has been here six months or more will be returned.

We are holding mail for L. P. Adams, Roy Adams, Julius Angelus, Isabelle Allen, Margaret Armer, Peggy Anson, Jack H. Andrews, Rene Ansell, Mary Almonte, Ethel Allen, Grace Ashley, Harry Anderson, Cora Anderson, Dorothy Arden, Betty Brown, Marlon Bisell, Peggy Brown, Margaret Barclay, Flo Bennett, Hazel Barnes, Don Baer, Dave Bennett, Albert Bonald, Billie Bryant, George Brandon Billy Burnett, Marie Baudoux, Bonnie Bland, Henrietta Barron, Jeanne Brean, Antoinette Brots, Carnet Beach, Juliette Bizet, Virginia Brown, Phillip Bohm, Girlie Banks, Marie Beck, Fritzie Bullard, Florence Burke, William Burdick, Vera Baldwin, Laine Bariers, Margaret Crawford, Nathaniel Christensen, Constantine Carpenter, Maria Cattell, Franco Campbell, Vera Coburn, Dolores Carlin, Thomas Connor, Fawn Conway, Betty Cornell, Gladys Crimmins, Marjorie Cartell, Marie Chase, Henry Clay, Frank Curran, Walter Carson, F. R. Collins, I. Adelle Carter and Rita Carita.

DOROTHY BRYANT,
Executive Secretary.

Dramatic Notes

(Continued from page 24)

pany a Christmas party on the train en route from Chicago to Cincinnati December 25. The coach in which the actors were traveling was decorated with Christmas greens for the occasion and the party was enlivened with an entertainment program of songs and comedy. Mr. Hunter having provided a jazz band and singers.

WALDO EDWARDS, who is appearing in *Gertie* at the Nora Bayes Theater, New York, is doubling by playing a bit in the last act of *Kotja* at the 14th Street Theater.

BENN LEVY, the English playwright who wrote *This Woman Business*, now at Wallack's Theater, New York, has completed a skit in which Genevieve Tolan will make a summer vaudeville tour. She will be supported by her sister, Vivian, now appearing in *The Padre* at the Ritz Theater.

MARC CONNELLY is putting the finishing touches on his new play, as yet untitled, which has already been accepted for production by Philip Goodman.

ESTELLE THEBAUD has been engaged by Stanhope & Froehlich as general understudy for the three feminine roles in *Wooden Kimono* at the Martin

Beck Theater, New York. Perry Ivins, stage manager of the production, is general male understudy.

JOHN FLOYD, now playing in *Wooden Kimono* at the Martin Beck Theater, New York, will have his farce comedy, *A Naughty Night*, presented on Broadway early this spring, so he says. It was tried out a year ago at the Yorkville Theater and has since been rewritten.

ALINE MacMAHON, playing the lead in the current revival of *Beyond the Horizon* at the Bijou Theater, New York, is having her portrait painted by Rasko, the well-known Hungarian artist.

BILLIE BURKE, it is rumored, will soon be starred in a play by Zoe Akins. The Ziegfeld office refuses to commit itself on the matter.

THE ACTORS' EQUITY ASSOCIATION has issued cards of honorary mem-

bership to Sacha Guitry and Yvonne Printemps, who opened their American engagement this week at Chanin's 46th Street Theater. Recognition has also been made of the supporting company brought over from France.

THE NEIGHBORHOOD PLAYHOUSE, New York, is rehearsing its third production of the season for an opening the last week in January. It is said to be an expressionistic drama of Manhattan by Francis Edwards Farrago and bears the title of *Pinwheel*. The permanent company will make up the nucleus of the cast. Both in direction and scenic design the treatment is reported to be along experimental lines.

PAULINE FREDERICK has the West Coast talking about her scintillating portrayal of the title role in *Lady Frederick*, which was deposited in the nature of a Christmas present in the El Capitan Theater, Los Angeles. Charles Waldron, playing opposite Miss Frederick, also is receiving his share of

commendation, and the critics particularly praised the work of Olaf Hytten and Lawrence Grant. Others who came in for good notices include Allen Connor, Margaret Delamar, Maude Turner Gordon, Clark Gable, Ina Rorke, Nenette Vallon, Paul Fix and Charles Wesley.

MARTIN BROWN'S new play, *It Is Love*, which Phil Werner and Michael Goldreyer are currently testing in the hinterlands, will be known as *The Come-Back* when it reaches Broadway. The title has already been changed once. It was originally *Body and Soul*.

TONY SARG'S MARIONETTES closed their engagement at the Edyth Totten Theater last Saturday and following a coast-to-coast tour will return to New York for another engagement at Easter.

Mrs. Aaron Jones Robbed

CHICAGO, Dec. 29.—Mrs. Aaron Jones, Jr., wife of Aaron Jones, of the firm of Jones, Lintek & Schaeffer, was robbed of two diamond rings and menaced by the guns of two bandits in front of the home of Mrs. S. L. Callner. Mrs. Jones had accompanied Mrs. Callner home from a theater. As they stepped from a cab two well-dressed young men compelled the women and Michael Morris, cab driver, to hold up their hands. Mrs. Callner also lost a diamond ring.

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New York Legit. Theaters Flourishing Despite Movies

Comparison of Playhouses 25 Years Ago and Today

(STEPHEN RATHBUN, in "New York Sun")

IN NEW YORK 25 years ago today, when Maude Adams was playing *Queeny Street*, Richard Mansfield was acting *Boucaire* and John Drew, Mrs. Fiske, Henry Miller, Grace George, Virginia Harard, David Warfield, Annie Russell, Charles Hawtrey, Weber and Fields, Charles Dalton and Anna Held also were seen in stellar roles, motion pictures were practically nonexistent.

A quarter of a century ago, when the Eden Musee exhibited as a curiosity moving pictures thrown on a screen by a "cinematograph," New York had 28 legitimate theaters with a seating capacity of 39,149. The population in 1900 was 3,437,202.

A comparison of these figures with the figures today shows that the great growth of the movies has not injured legitimate theaters and no doubt has helped them. The present population of New York (1925 estimate) is 5,873,356. There are 73 legitimate theaters with a total seating capacity of 73,417.

Thus it is seen that, while the population has not doubled in 25 years, there are now over two and a half times as many legitimate theaters as there were in the season of 1901-02. And the total number of seats is a bit over twice the total of a quarter of a century ago if one adds the seating capacity of the five theaters now being erected that will be finished this season. They are the three Chamin playhouses, with 800, 1,200 and 1,900 seats; the Ziegfeld Theater, 1,659 seats, and Erlanger's Theater, which will have 1,700 seats. These theaters will swell the seating total to 80,770 in contrast to the 1901 total of 39,149.

The fact that a handful of legitimate theaters, five to be exact—Astor, Biltmore, Central, Cohan and Sam H. Harris—are exhibiting photoplays is offset by the building of three fine theaters, not to mention three others erected earlier in the season—the John Golden, the Edyth Totten and the Waldorf.

That the average theater of 25 years ago was larger than at the present time was due to the popularity of the second balcony, which has long since waned. In those days the "gallery gods" were still in existence, but like the matinee idol they have passed away. The management of one of the older playhouses offered last season cut rates to working girls' clubs and other organizations in an effort to popularize the second balcony. A. L. Erlinger is the only manager at the present time who believes still in the drawing power of the second balcony. He will have one in his new theater.

The fact that this has been thus far a poor theatrical season cannot be blamed on any alleged encroachment of the movies. With the waning of the star system the interest of theatergoers has switched from the acting to the play. Nowadays no star is popular enough to make a success of an indifferent drama. In fact, elevation to stardom is often nothing more than a graceful gesture on the part of some manager. It was the Moscow Art Theater players who taught our theatergoers that the highest aim of the actor should be to submerge himself, not so much in his part as in the play itself. The drama has ascended to a higher position than the actor, who is, or ought to be, its servant. And the reason that this drama year has not proved prosperous to a number of managers is due to the small number of good plays in comparison with the large number of theaters.

The "menace of the movies" as regards the legitimate theaters is a bugaboo that has no foundation in fact. It is possible, however, that the movies are stealing some second balcony patrons. Anybody would prefer a good seat in a photoplay house to an uncomfortable

skyscraper seat in a legitimate theater. But it is more likely that Joseph Leblang (Illias Gray's Drug Store) with his cut-rate theater-ticket business has spoiled the second balcony trade. Thus are the movies voted "not guilty" of injuring in any way New York's legitimate theaters.

New York Theaters 25 Years Ago

	Seats		Seats
Academy of Music	2,500	Harlem Opera House	1,600
American	2,000	Herald Square	1,142
Berkeley Lyceum	450	Knickerbocker	1,412
Bijou	900	Lycium	614
Broadway	1,537	Madison Square	650
Casino	1,477	Manhattan	1,050
Criterion	1,350	Murray Hill	1,304
Daly's	1,100	New York	2,000
Empire	1,039	Republic	901
Fifth Avenue	1,800	Savoy	1,500
14th Street	1,151	Third Avenue	1,750
Garden	1,200	Victoria	1,200
Garrick	900	Wallack's	1,700
Grand Opera House	2,800	Weber and Fields	882

New York Theaters Today

Ambassador	1,193	Guild	914
Apollo	1,168	Hampden's	1,472
Astor	1,131	Sam H. Harris	1,051
Bayes	805	Charles Hopkins	299
Belasco	1,000	Hudson	1,094
Belmont	516	Imperial	1,255
Bijou	607	Jolson's 59th Street	1,762
Biltmore	914	Klaw	808
Booth	704	Knickerbocker	1,412
Broadhurst	1,120	Liberty	1,292
Earl Carroll	908	Little	520
Casino	1,458	Longacre	1,019
Casino de Paris	814	Lycium	957
Central	969	Lyric	1,489
Century	3,300	Mansfield	1,007
Chamin	1,460	Martin Beck	1,189
Cohan	1,013	Mayfair	299
Comedy	632	Henry Miller	948
Cort	1,046	Morosco	893
Cosmopolitan	1,146	Music Box	1,000
Daly's 63d Street	1,173	Natinal	1,166
Maxine Elliott	938	Neighborhood Playhouse	428
Edyth Totton	299	New Amsterdam	1,702
Eltinge	892	Playhouse	879
Empire	1,099	Plymouth	1,088
Forrest	1,075	Princes	299
48th Street	969	Provincetown Playhouse	216
44th Street	1,441	Republic	901
49th Street	710	Ritz	918
14th Street	1,104	Selwyn	1,067
Frollo	602	Shubert	1,387
Fulton	913	Times Square	1,057
Gaiety	808	Vanderbilt	771
Garrick	541	Walter	1,037
Globe	1,416	Wallack's	770
John Golden	809	Winter Garden	1,628
Greenwich Village	376		

BERLIN

By O. M. SEIBT
183 Umland Str., Charlottenberg

BERLIN, Dec. 15.—Mae Murray is here with her husband, Prince David Diviani, and she may after all work for the UFA, under A. E. Dupont. If terms can be arranged. For the moment Mae is very much occupied looking over the Hagenbeck Circus, since her greatest desire is to take home a small elephant.

American films continue to catch the fancy of local fans. *Ben-Hur* is still running at the UFA Pavilion, and another success is *The Grand Duchess and the Waiter*. The latest importation at the UFA Palace is *The Wanderer*.

The Phocbus Film Company, next to the UFA the most important German concern, has introduced a talking film under the title *Phocbus Ton Film Cabaret*.

American symphony orchestras are excellent, in the opinion of Ottorino Respighi, one of the foremost contemporary Italian composers, who has been visiting

Berlin to direct a number of performances of his compositions. He recently was guest conductor in the United States. "It is an unbounded delight to conduct the symphony orchestras of New York or Philadelphia," he said. "Before I started for America last year Toscanini called the Philadelphia Symphony Orchestra a Stradivarius orchestra, meaning that the combination of sounds produced by the aggregate of players was as beautiful as the every member had a Stradivarius violin or its equivalent among other instruments. America has the wherewithal to buy the services of the best musicians from every part of the world."

The German Radio Company has engaged the Intendant of the Wiesbaden State Theater as general director of the Berlin sender.

German actors are giving weekly performances in the English language at the Schiller Theater. The opening play chosen was Oscar Wilde's *Importance of Being Earnest*. The experiment was put thru with much diligence and good will on the part of the players. The scenic effect was pleasing.

Nikita Balloff's *Chaus Souis* opens

by produced by Americans and Germans together. *The Last Dream*, UFA's latest, *The Holy Mountain*, is a thing of promise and may go to strengthen the reputation of German productions. It is one of those amazing nature films that cannot fail to catch on.

Many well-advertised films have proved themselves failures in Berlin. It may be said that only the great comedians—Chaplin, Buster Keaton and Harold Lloyd—have any assured following among the Germans, who prefer their own national stars in acting parts. Today Berlin, which once accepted the five-year-old film, sees the latest American productions before London, and the strict conditions regulating these imports, a 50-50 basis for both countries, have not hindered German productions.

Big-time vaudeville in the Fatherland does not look very promising at the close of the year. More houses than ever are playing revues, and agents are worrying their heads off how to import foreign acts with so little time at their disposal. No longer can foreign acts be given six months' consecutive as formerly, in fact several acts have had to return home recently with but one month played in Germany in spite of the usual promise on the part of the agents to look after them.

There is at least one consolation and that is the outcome of the recent crisis among the Vaudeville Managers' Association. From present indications it looks as though the threatened strike for the maintenance of the tariff contract has been averted. The president of the V. M. A. M. Friedlfer, is out, and his successor, E. Schulz, of Essen, gave out a statement that he intends to keep up amicable relations with the I. A. L., a promise he can give with a clear conscience since he has no relations at all with vaudeville, his house playing legitimate shows on a percentage basis. The tariff contract with the I. A. L. expires March 31 next, with two months' notice to be given by the managers if they desire to cancel their agreement, but with one house after the other going over to the revue field there will probably be no fight over the tariff contract.

K. A. Voltrath, general manager of the Sarrasin Circus, has gone to London to attend the opening of the Olympia Circus, from whence he will travel to France and Spain looking for suitable acts.

Fereses Duprez in their sensational aerial stunt on motor cars, turning a double somersault from a distance of 12 meters, have been engaged by the Circus Hagenbeck to open in Berlin tomorrow.

Luna Park is making the experiment of keeping the terrace restaurant open during the winter.

No less than 13 new productions in legitimate during Holy Week. Chief interest centers around Balloff's *Chaus Souis*. The Metropole has Emeric Kalmann's latest operetta, *The Circus Princess*, with Elsa Krueger, famous Russian dancer, and her ensemble featured. Two farces of German origin are also advertised among the plays, *Hurrah, a Boy*, by Arnold and Buch at the Lustspielhaus, and *The Thinly Veiled Adele*, by Walter Helm at the Nollendertplatz. A new operetta by Walter Kollo, *You Only Come to the Berlin*, and another musical play, *The Blonde Wanderer*, by Bjyacco, to the Wallner. The Volkshaus advertises *Volpone*, a comedy by Stefan Zweig. The Kleines Theater has a revue, *O, You U. S. A.*, by Arendt and Brock.

E. A. Dupont has been engaged by the British National Pictures Company to screen a film entitled *Mouth Rouge*.

Among the foreign acts at Berlin's most fashionable cabaret, *Barberina*, are: Sisters Almee, Misquette and Maxly, Prince Shankar and Les Soeurs Lafranchi, Vindya, Jack Forrester, To Haytang.

Mrozykowsky's Circus in Warsaw, Poland, is open again under the same management that went smash last year. Most of the acts are being booked from Vienna.

It is 18 years since the first performance of Richard Strauss' *Electra*. Large amounts have been spent on production since then in the effort to obtain something new. Strauss has expressed himself in a variety of forms. His *Electra*, however, remains a unique conception. Erich Kleiber, conductor of the State Opera, has just given the work in an entirely new production which excels all previous renderings. Barbara Kemp, as *Electra*, achieved one of her greatest triumphs.

Chaz. Chase, American eccentric dancer, is meeting with enormous success at the Scala, this being his first Berlin engagement.

shortly at the Komische Oper. Its initial Berlin engagement.

Leo Singer, of midget fame, will be at the Schumann Theater, Frankfurt, during the month of January. In addition to his midget show he will present the Metropole revue, *Again Metropole*. He says he has acquired the Triadic Ballet for America, a wonderful terpsichorean novelty, now being presented for the first time at the Metropole Theater.

Uranus, a giant, reported to be as tall as Van Albert, is now under the management of Tom Jack, and may be seen in America next season.

Power's Elephants will open their German dates at the Scala, Berlin, February 1.

Several German freaks, among them a giantess and a bearded lady from Circus Krone, have been booked for the Waverly Market Carnival, in Edinburgh, while another group of freaks from the Circus Barium will be at the Olympia Circus, London, during the holiday season.

BERLIN, Dec. 20.—The moving picture world is watching with hopeful interest the progress of the first film to

A Symposium on Clean Entertainment

HAS THE limit been reached in stage dirt?

If not, where, when and how will it end?

These questions, and others along the same line, are being widely and seriously discussed at present—and have been for some time. There is much concern in some quarters over the effects of the trend to moral deterioration in theatrical entertainment, while others regard it merely as a seasonal disease.

The immediate reaction appears to be benefiting the metropolitan stage alone—at the expense of the provincial theaters, which are unable to keep open because their patrons will not stand for the obscenity, nudity and profanity of the Broadway stage.

The Stage and the Crowd

In a recent Sunday edition of "The Arkansas Gazette", of Little Rock, Ark., there appears a leading editorial, headed "The Stage and the Crowd":

"Men and women—not to mention young children—gather in a theater to see a 'show' whose appeal is by general notoriety—based on the degree to which its women are disrobed for public view. And then everybody whose mental and moral equipment approximates the normal comes away convinced of the utility of the mere exposure of women as sufficient attraction to satisfy those who have paid their dollars to be entertained. If all acts and numbers were eliminated save the parades of women—undressed to the limit of abandon such a performance would fall flat in failure. After all, the crowd is held and satisfied by music and dancing and by humor, even if stock and stereotyped. A beautiful female figure has from the beginning of time served to intrigue the eye of man. The most skilled and famous sculptors have translated that figure into marble and the greatest artists have put in on canvas. But the plain truth is that the female figures seen in the living flesh in 'road shows' that feature their scores of women can not charm an audience when they are exhibited almost nude. Rather they produce a sense of embarrassment, not untinged with a certain sense of pity, and a subconscious impatience to see them conclude their exposing evolutions and march off the stage.

"In the old days of the circus, before this popular entertainment conformed to the ethics and practices of all legitimate and respected business, windows were filled and walls were plastered with pictures that were bait to draw the crowd—acts that were never actually presented. The circus has long since seen the light of reason and good sense—and good business. Its management knows that with what men and animals can do there is enough of wonder and marvel to entertain the public. Here is the lesson the so-called 'revues' should learn. The public eye is vastly more delighted by women beautifully adorned than by those that for a price are shown naked to their navels and with bosoms unabashed. Like flowers growing among heaps of unclean waste and odorous offal were those scenes, in a 'revue' presented in Little Rock, where women costumed with fabrics into whose delicate fibers there had been woven the brilliance of the rainbow, danced in grace and beauty. These are the scenes that for the moment let their beholders live romance. Thus may we seem to walk in ancient woodlands, thru cathedral aisles of trees, or look upon fair meadows that are green and festival. Between a woman in guise so fairylike and one all but stripped and stark there is much the

same difference that is apparent between a woman who is flowerlike in some sweet and charming frock and one who is a slattern.

"This nakedness on the stage does of course make a certain appeal. That appeal is more or less proportionate to the degree to which individuals composing the audience have in them the elements of the boob, the yokel and the moron. When Ibanez came to describe the tragic end of Gallardo, the bull fighter, he noted the roar of the crowd, enthralled with the renewed contest between daring man and angry beast in the arena of blood and sand, and then wrote the remorseless words, 'There was the real beast'. In the moments of a 'revue' which should give the greatest shock to propriety there arises from many throats a deep thunder that is the voice of all that is still animal in man. There is the real Scandal."

Keeping the Drama Clean

Following the last meeting of the Catholic Actors' Guild in New York, The Chicago Herald-Examiner came out with this pointed editorial comment on keeping the drama clean:

"At the Catholic Actors' Guild in New York Mayor Walker spoke about the moral tone of certain plays. He said:

We have had to attend to the matter of night clubs and we will have to tackle the theater unless a change is made for the better.

I am fond of the theater and think theatrical people are a fine crowd, but if the city administration and the theatrical interests clash on the subject of decency in the theater I can assure you that the administration will win.

"Mayor Walker can hardly be accused of being a fanatic or an old woman. He is an ordinary business man, and, while a strict observer of the law, has many liberal ideas.

"What he says about theatrical indecencies deserves much credit. The theater has a great influence upon morals, all the more influence because it is indirect.

"It does not preach or lecture. It merely portrays, but that is the best form of teaching.

"It was the manner of teaching made use of by the Nazarenes, of whom it is said that He 'spoke only in parables'.

"It is better to draw a picture than to draw a moral.

"There is a class of people who hold that anything that is unpleasant or vulgar is necessarily real. But they are mistaken. A thing does not have to offend one's sense of decency in order to be realistic. The books and flowers on the library table are just as real as the garbage can in the kitchen. And for one to say that the garbage can is truth while the library table is a falsehood is absurd.

"One who has seen a good deal of the theater will have never known of a play that was permanently successful that was immoral. People are incurably decent and after a while anything that is immoral loses out.

"Good theatrical managers know this. Such plays as 'Abie's Irish Rose', 'Lightnin'' and 'Rip Van Winkle', while they do not rate very high as theatrical art, yet hold their long sway because they are fundamentally wholesome and human.

"New York is the theatrical center of Christendom. It has 63 first-class theaters against fewer than a score in either Paris or London. The plays beginning there go out into all parts of the country and even to foreign countries.

"It is necessary, therefore, that the

theatrical art be kept sweet and sound at its fountain spring.

"Intelligent managers and an intelligent public are the best censors, but if they fail to perform their duties other and more vigorous censorship may have to be displayed.

"If they are displayed and if some penny-catching managers insist on exhibiting such performances for their temporary gain, they have only themselves to blame if in desperation the moral element of the community turns to the censorship idea.

"It is a situation which common sense and a knowledge of public taste can cure. It is not to be cured by fantastic propaganda nor by violent methods.

"The theater is an established institution and has its place. It amuses and instructs the public. Risque plays and sexual naughtiness are not in favor with the American public.

"Plays calculated to startle us by their vulgarity are not the kind that we enjoy nor the kind we wish to see exert their influence upon the rising generation."

Fred Stone's Clean Shows

In direct contrast to the purveyors of filth is Fred Stone, whose clean shows always have earned enough money to put the other class to shame. Virginia Swain, NEA Service writer, says about Stone:

"What price purity? Well, about \$40,000 a week, says Fred Stone's business manager, and capacity houses every night, in the heart of Godless Gotham.

"If the wages of sin are gilded opulence on Broadway, so too are the wages of virtue. 'Crisis Cross', the purest musical comedy of the decade, continues to pack 'em in for eight performances a week, on a Broadway lined with footlight bagnios and peopled with the interpreters of glamorous sin.

"'Crisis Cross' is merely the latest clean comedy of the Stone family, which, for some quarter of a century, has gone on placidly serving up its brand of sanitary humor, regardless of changing stage styles.

"While other stars pleaded the commercial necessity of dirt, the Stones have gone on getting rich on cleanliness.

"What is the reason?

"There's a market for one clean show a season," says Fred, "and we're filling it. If all Broadway turned clean—well, I don't know. Maybe clean shows would pay and maybe they wouldn't."

"The sex shows draw on two distinct elements of the public, he believes—the Europeans in New York and the American buyers and big business men who flock to New York from all the States.

"The Stone brand of comedy sells to a different public—the great American family.

Fred Stone explains that his first work on the boards was with the variety shows of the '90s, which were great family institutions. During the '90s he formed partnership with Dave Montgomery, whose name was inseparably linked with his thereafter.

"Stone developed his peculiar type of clowning to please young and old alike, just as in his circus days he had delighted infants and their elders. And he never has let other people's standards change him.

"In the first place, Fred Stone has seen scarcely any plays except his own. The first musical comedy he ever saw was the first he played in. He had no preconceived ideas of the public taste. He has never seen a sex play, and says he never will.

"Where I can't take the kids/ I don't go", he declares. "And a show my own kids can't witness I certainly don't put on. There aren't many

people on Broadway that mothers can trust their youngsters with. And since I've children of my own, I've always felt that the kids who came to my theater had been trusted to me. And mothers found out I was safe, and that's why our matinees are riots of giggling, shrieking children."

"Dorothy Stone, her father's miniature shadow and costar, agrees with him. 'Our audiences are different,' she says. 'When one looks out over a pit full of children and dads and mothers, one gets a thrill that the average Broadway audience can't give. Sometimes the children giggle so loudly that we laugh too, and almost lose our cues.'

"Damsns" Have Had Their Day

Walter Prichard Eaton, in "Baker's Drama-Gram", contributes a little symposium of his own on the subject of profanity. It reads:

"When Bob Acres predicted that damsns have had their day, he was certainly a bad prophet. Our stage in this present year of grace is inundated with profanity.

"I well remember the first 'God damn' that was spoken on the New York stage. It was in a play by Clyde Fitch, produced just after his death, called 'The City.' The era of the 'play with a punch' had begun and Fitch was, I fancy, a little stung by the success of various dramas less skillful and less truthful than his plays, which attracted attention by their sensationalism. So he deliberately set out, in 'The City,' to write a play with a punch, and he proposed to outpunch the best of them.

"That was the reason, and the only reason, he put in the hitherto tabooed oath. He put it in to startle and shock his audience. And that is the sole and only reason for 99 out of every 100 oaths on the stage today. But, because most of us now in private conversation are much freer in expression than we were even 10 years ago, and because we have become so accustomed to cursing on the stage, we are no longer shocked and startled by the expression Fitch used.

"To shock and startle us the dramatists have to resort to much stronger expressions, to words and terms that are either Elizabethan or of the lowest gutter. And they are so doing. You don't need to go down to a Bowery dive any longer to hear vulgar phrases and obscene profanity. All you have to do is to go to the Belasco Theater, or almost any other theater for that matter.

"I would not seem to imply that profanity on the stage is invariably used merely to startle and shock, and hence to gather in the coin from the boobs who like to be startled and shocked. In 'What Price Glory', for example, and in certain plays by Eugene O'Neill, which are obviously deeply sincere plays, I think the profanity is used solely to create the illusion of reality, and in the former play, certainly, I think it was almost essential, to some extent at least, in the creation of illusion.

"O'Neill's plays generally could get along quite as well without it, tho O'Neill doesn't think so. For even in the most realistic of dramas no author, even today, would dare to put in all the things his characters would say in real life. His language is a compromise with reality. If he can suggest low life without resorting to the grossest expressions of low life, he has accomplished his purpose without offending. His task becomes one of drawing the line at the point where he makes his point, without overstepping. As I say, I think in 'What Price Glory' some profanity had to go in, because profanity is the life breath of the professional

soldier. But once you have indicated that, you can forget it thereafter.

"As for the great majority of the playwrights who now are using profanity and obscenity in their dramas, especially those who are constantly causing their characters to use the name of the Savior (a common expression, of course, on the lips of traveling salesmen, garage workers, taxi drivers and young toughs), they are merely pandering to the coarse taste of the current generation. I should be glad to see some plays that I could mention boycotted just on this account, or to see the audience hiss the use of the Savior's name as a cheap, casual oath on the stage. A few good, healthy, hearty hisses might bring certain dramatists and actors to their senses.

"The great trouble is that, outside of New York, the type of people who have the taste and delicacy to object to cheapness and obscenity and profane language no longer go to the theater.

"In a sermon before the Holy Name branch of St. Gregory's Church, New York, of which he is the spiritual adviser, the Rev. Eugene J. Callahan said that men who would not permit an insult to the names of their mothers should not permit any one to insult the name of Jesus. But, he asks, as he is quoted in 'The New York Times':

"Have you attended the theater lately? They come out night after night in cold blood and abuse the name of Jesus on the stage. For the cheap sensation of shock they insult thousands of playgoers, regardless of creed. 'Artistic profanity,' they tell us, but I recognize no difference between this and the foul talk of the street. The playwright will say that this language is necessary for the realistic interpretation of character; but it is no more necessary than the infliction of real pain upon the actor who must register agony.

"The Holy Name Society stands squarely in opposition to the profane use of the name of Jesus. We have no quarrel with the theater as such, but when the theater degrades itself by profaning the Sacred Name, it insults our God and we resent the insult. Any mark of disrespect shown to the names of our parents and friends, heroes, statesmen and public benefactors is indignantly resented, and to a greater degree do we resent the disrespect the theater seems to have for the name of Jesus.

"One hundred thousand men of New York have protested against this abuse of the Holy Name, but for the most part the producer and not the actor has turned a deaf ear to us. Priests have withstood them to the face, but their weak answer has been flippant and anonymous evasions. As citizens of this State and members of the Holy Name Society, we will wage war until this abuse of the name of Jesus is put down."

"Shall we live to see 'damn' banished from the stage, and thus sacrifice something of realism in the drama, and many ripples of laughter from the audience? asks 'The Boston Herald', editorially. 'How strange should a mild oath upon the stage call forth protesting and 'ohs' and hisses instead of smiles and giggles. But stranger things have happened. Twice at least the British stage has been 'reformed'. Puritan influence first forbade oaths, and then 'reformed it altogether' by shutting up the theaters. The extreme license of the Restoration age brought about a cleansing of the drama by popular insistence, and Dryden lived to make apology for some things that he had put into his plays.

"Profanity as an element of stage realism has its well recognized limits even in the most audacious plays of today that have called forth strong protest. 'The army swore horribly in Flanders' 10 years ago, as two centuries earlier; but no play could hold

the stage a week that put into the mouths of its actors the worst forms of profanity and crudity heard in the trenches. Such offenses against taste and morals were hateful to most officers and most men in the ranks, and it is quite possible that many offensive words and phrases meant little or nothing to those from whose mouths they were heard, so hardening is custom.

"Dana gave a truly realistic picture of a seaman's life in 'Two Years Before the Mast', but we may be sure that he heard and saw aboard ship and ashore things that did not get into his book. 'Tom Cringle's Log' or 'Michael Scott, a neglected marine masterpiece, is realistic without gross profanity.

"The recrudescence of profanity upon the stage, now disturbing some theatergoers, runs counter to the improvement of American social manners going on for at least a half century. All who frequent the clubs of Boston, New York, Chicago or almost any American city will testify that even the mild 'damn' is far less frequent in those resorts than in the mouths of glided youth upon the stage; and one may doubt whether 'damn' is as common in the women's clubs as upon the painted lips of 'society girls' in our lighter drama.

"The suggestion that a curb be put on stage profanity possesses many elements of merit, remarks 'The New York Telegram', but it hopes that the reform will come rather than thru legal prohibition or police regulation. 'The Telegram' thus presents the other side:

"It is quite true that in very recent years casual, vain, silly and even blasphemous lines have crept into the dramatic productions which make up the theatrical output of the Broadway year. Many times they are offensive, most frequently they are altogether unnecessary; but it must be remembered that the truthful, accurate and realistic presentation of certain classes of scenes, the reproduction of things as they happen in real life, oftentimes requires strong language for which 'darns' and 'darns', 'doggones', and 'drats', the 'mischief' and 'sheel' will not suffice.

"In the matter of when to swear or curse on the stage the conscience of the playwright, the producer and the actor should be the guide, not the personal opinion of the policeman or the clergyman."

Channing Pollock Accuses

In an article headed "Mr. Pollock Accuses", published some time ago in "The Shrine Magazine", Channing Pollock said in part:

"I hold no brief for the type of 'high-brow' sterility, acclaimed by self-appointed authority with no better purpose than to indicate its own superior mentality. I am not interested in the kind of play urged by academic minds, listed by the Drama League, and six months forgotten when it is awarded the Pulitzer Prize. To me dull intelligence is as bad and as dangerous as entertaining vulgarity, and no play that does not entertain and excite and bring about emotional reaction in an adult audience can possibly be a good play. The desertion of the drama by a large class is to be attributed to nothing more than the clamorous insistence that in art nothing is beautiful but misery and nothing fine but unintelligibility. The renaissance of dramatic art does not rest with these people.

"It rests with 'the tired business man', and the club woman, and the man and woman in church and university and book-lined home, and with the children in the schools. It depends upon our ability, thru club, school, church, book, newspaper and magazine, to convince this public that fine things can be as entertain-

ing as vulgar things, that the drama is to be taken seriously, that the theater is an influential institution and that they had better come out and vote. Once we have created the demand there will no difficulty in creating the supply. The present theater, with its appeal to Peeping Toms and Laughing Jackasses, may or may not continue to exist, but if it does it will be considered the theater no more than 'Old Sleuth' is considered literature or the chromatic comicities of 'Pa's Son-in-Law' are considered art.

"Unless I am much mistaken, demand and supply are in the making. Since 1922 I have traveled thousands of miles in America and spoken to millions of people. I find Memphis and Atlanta and Utica and Salt Lake City rather tired of taking anything the speculators in New York care to send; rather weary of having to do without entertainment, or to choose between motion pictures and second-rate companies in third-rate plays; rather wide awake to the fact that if they can build libraries and endow orchestras they can bring to their stages pretty much any kind of play they want. Perhaps that weariness may account for the fact that 'the road is shot to pieces'. Who knows? It may even account for that 'limited public for fine things'. Isn't it possible that a public beyond these limits has retired to its libraries in despair of getting those things by buying expensive seats in tumble-down theaters run from New York?

"Certainly, all over the country there is a new interest in a new kind of theater. I find 'dramatic associations' studying and producing plays in schools and churches . . . creating demand and supply. I find teachers and preachers discussing and recommending certain things that come to the local theaters.

"Some day the moving spirits in these 'dramatic associations' may discover that, if it is possible for each of a thousand little theaters to pay \$40 for 'Mixed Pickles', it is equally possible for all of them to pay \$40,000 for 'The Show', that fine new play of Galsworthy's, which it is unlikely that any commercial management will bring to America. Some day they may discover that if one group can pay \$200 to a small skilled coach, the lot can pay any price to support a central office and a traveling staff of expert dramatists and directors and technicians. When they do, will not their managers, authors, actors and public begin to grow on what they feed and feed on what they grow? Will not the result be new managers, authors and actors and a new public, educated to want and demand something beyond 'Mixed Pickles', or even beyond 'Cradle Snatchers' and 'The Shanghai Gesture'?

"Movements of this kind are epidemic. They compel emulation even where there is not understanding or aspiration. While the Theater Guild was still an idealistic group, its chief benefit was not that it produced intelligent plays for as many people as could crowd into the Garrick Theater, but the effect of seeing them crowd. The most commercial management that ever traded with a ticket speculator and the most illiterate management that ever boasted of never having read a book has only to be shown that there is more money in Hauptmann than in Hopwood to feel that 'Hannele' may be almost as worth while as 'The Demi-Virgin'. The excuse of these men is that 'We give the public what it wants.' An excuse also for the sale of drugs and women that may become a boast of traffic in paintings and first editions. Personally I have little hope of these vendors, but with the coming of the new crowd they will cease to matter.

"Finally production of the new kind may bring down 'overhead' and other costs to a point at which the

theater may be supported by a 'limited public', and again may be possible for people without expense accounts or an expansive trade in cloaks and suits. Managers who do not attempt to lure the traveling salesman 'on the loose' may not find it necessary to locate luminous theaters on that now Bowery that is 42d street and Broadway. There is still reason to hope for a theater whose tickets will be sold to the public at the price at which seats for drama are now sold to cut-rate dealers instead of at the price at which seats for intimate revelations of the brothel are now sold to speculators."

England Moves To Clean Stage

Finally there is this editorial from "The Christian Science Monitor" in regard to England's action toward cleaning the stage:

"A change is announced in the hitherto existing system of licensing for a number of theaters and music halls in London. This change is to promote morality by letting in the purifying air of publicity and criticism upon the hitherto dark chambers of the licensing authority. It applies to 40 playhouses within the parliamentary boundaries of the cities of London and Westminster and the boros of Finsbury and Marylebone, the tower hamlets, Lambeth and Southwark. These playhouses are licensed annually by the lord chamberlain, an official of the crown, who has discretion over them under an act of parliament passed in 1843. The system differs from that applicable to the remaining 560 theaters and music halls in England, which are licensed by local authorities sitting in public so that any objections can be discussed in open court.

"The matter has been taken up by a useful body calling itself the London Public Morality Council, of which the bishop of London is the president. This body has pointed out that so long as the licensing of any considerable number of playhouses remains in the hands of a single official who sits in private, critics are at a disadvantage. They have no protection against prosecution for libel that may be contained in representations they may find it their duty to make in the public interest. They have also no opportunity of sifting by cross-examination the charges that are made against them.

"For these reasons the Public Morality council has urged that the tribunal for the licensing of all London playhouses should be the London county council, since this would insure public discussion in all disputed cases. This suggestion has since been rejected by the government on the ground that since, under the existing law, all plays have to be passed by the lord chamberlain before they can be produced, it follows that to transfer the licensing of the places where the plays are staged to another authority would duplicate machinery unnecessarily.

"One important point, however, has been conceded. It is that the lord chamberlain will in future, on the occasion of the annual renewal of playhouse licenses, permit anyone who desires to complain about any particular theater or music hall to come before him for this purpose. It has still to be seen how this will work in practice. The concession has been warmly welcomed, however, by the London Public Morality Council as a step toward the institution of a public court where the conduct of each theater can be subjected periodically to public criticism. Undoubtedly it facilitates the notification and amendment of defects in methods of handling themes, which, altho they may be innocent in themselves, are liable to become otherwise in the acting. It thus makes for a cleaner stage."

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More Opposition

There is more opposition than ever
ahead for the tent shows next season.
That is, unless the tent shows get
hussy right at the outset and forestall it.
One of the film trade papers is stir-
ring up the movie theater men to send
in "constructive ideas to fight carnivals
and tent shows."

Get the language used by the paper
in question.

It does not want "destructive" ideas,
but "constructive" ones.

"Constructive" methods for destroying
another business—a business that gives
the movies a little competition now and
then in the summer.

The movies do not desire any com-
petition.

They want the field to themselves.
The more they get, the more they
want.

Only the movie czars know why a
mammoth industry like theirs should
be so determined to crush such a harm-
less competitor as the tent show.

It is impossible to recall one instance
where the tent show ever declared
hostilities against the movies.

As far as the records reveal, the
tent show has gone its way quietly and
allowed the public to do as it pleased
about attending or staying away.

But the movies have no such faith in
the judgment and discernment of the
public.

There is just one course open for
the tent shows.

It will not be necessary for the tent
people to exaggerate, distort, falsify or
use any of the underhand and slander-
ous methods employed by some movie
people.

The plain facts, presented to the pub-
lic, will do.

This applies to everything from the
"taking money out of town" bunk to

the pretended fears for the morals of
our youth.

Last season a few movie theaters
had the good sense to co-operate with
visiting tent shows, and both sides
profited by it.

This co-operation can be carried out
more extensively next season to mutual
advantage.

Or the majority of movie people can
continue to oppose—and lose by it.

One thing is certain: *the movies
never will wipe out the tent shows.*

The bigger the octopus gets, the
more theaters it embraces in its mono-
polistic arms, the more need there
will be for tent shows.

And the public will have them.

Co-Operation

Co-operation is not a sentiment—it
is an **ECONOMIC NECESSITY.**

These words—minus the italics, of
course—came from Steinmetz, the elec-
trical wizard.

They ought to be pasted in the hats
of every showman.

Sentiment—mistrust, jealousy, selfish-
ness—is the very thing that stands in
the way of co-operation among show-
men today.

Too much concern over small per-
sonal interests is keeping the legitimate
theatrical producers, the tent and reper-
toire managers, the carnival operators
and many others from working together
and achieving big things for the good
of all.

It will continue to be this way until
showmen submerge their sentiment and
make up their minds to co-operate with
each other FOR ECONOMIC REASONS.

A Poor Excuse

When a producer attempts to justify
his traffic in dirty shows on the ground
that the public will not support the
clean plays produced by him, it is well
to look further into the matter before
agreeing or sympathizing with his
claim.

Indecent plays do not succeed on
their indecency alone.

They must have some worth-while
qualities in addition.

By the same token, clean plays will
not succeed merely because they are
clean.

They must be good in other ways as
well.

Records of the past show that there
have been more great successes among
plays that were both clean and good
than among the risqué or downright
filthy works.

So, when a producer says he must
put on tainted pieces because the pure
white stuff won't go, you can safely
regard his contention as nothing but a
poor excuse.

Referendums

In the numerous controversies that
have been going on lately over the ques-
tion of Sunday shows, it has been
found that one of the most satisfactory
methods of settling the dispute is thru
the medium of a referendum.

Theater managers, in particular, have
thought so well of this method, and
have felt so confident that public opin-
ion would be on their side, that some
of them even have assumed all expenses
connected with taking the vote.

And, in most cases, the theaters have
won out.

Thus the will of the people—some-
times whooped up, of course, by im-
melling exploitation on the part of the
theater interests—has been served.

Now, if the referendum can function
so equitably in signifying the desire of
theatergoers in regard to entertainment
on the Sabbath, it can be similarly em-
ployed in finding out whether the people
prefer an exclusive motion picture
diet or motion pictures with an oc-

casional road show to break the
monotony.

The public is just as interested, and
should have just as much to say, in
the kind of entertainment offered by
the theaters, as in the matter of Sun-
day performances.

If movie owners, for mercenary rea-
sons, persist in disregarding their pa-
trons in this respect, they will only
hasten the death of the straight picture
show.

It is no defense to say that the pub-
lic is satisfied with pictures all the time
or it wouldn't keep patronizing them.

Amusement seekers, when they can't
have their preference, will nearly always
take the next thing available.

Thousands of small towns and cities
support movie houses on sufferance.

Life in the provincial communities is
a pretty dull affair and any diversion
at all—even the movie—is more or less
a relief.

The theater men take advantage of
this, and the public submits to it until
it is so fed up with pictures that it no
longer derives the desired satisfaction
from them, or until it finds other forms
of amusement.

There may be a town here and there
in which the public taste is largely in
favor of straight movies.

The way to find out for sure is by
giving the people a chance to tell.

Referendums, if conducted fairly and
heeded as they should be, may require
a lot of theaters to readjust their
policies, but the change probably will
have the effect of prolonging the life
of theaters that would otherwise be
obliged to close up after they have
moulted their patrons to death.

Most important of all is that the
referendums must reveal the actual will
of the people.

The theaters will gain nothing if
they force the issue to come out ac-
cording to the wishes of the movie men.

Making Fun of Others

Every country delights in making fun
of other countries and their people.

The "silly ass" Englishman, the bean-
pole or barrel-shaped German, the ef-
feminate Frenchman, the derby-hatted
Hebrew and the "wop" with corduroy
trousers and a red bandanna scarf are
all stock characters on the American
stage.

They may be, in nine cases out of
ten, no more true to life than the
weather is true to the weatherman's
predictions, but they provide lots of
fun for theatergoers.

That's their mission in life.

But when a country sees itself being
caricatured in this uncomplimentary
manner by another country, it seems to
be something else again.

Thus some Americans, after witness-
ing *Oh, U. S. A.*, a revue recently un-
folded in Berlin, became enraged and
protested to the American ambassador.

The Teutons appear to have satirized
American fundamentalism. Congress
is made to pass a law requiring the de-
portation of anyone who does not be-
lieve Dr. Stork brings the babies. A
young German, seeing the sights in New
York, tips his hat to a pretty girl and
is offered the alternative of marrying
her or going to jail for life. The
American husband is depicted as eter-
nally henpecked, and a spiffed-up pro-
hibition enforcement officer sings a
serenade to his hip flask.

It is not flattering, but it is funny,
especially to the Germans.

There is no reason, however, for
Ambassador Schurman to cause diplo-
matic entanglements by complaining to
the German foreign office.

If any Americans really think the
things in the German revue are true,
they have a right to be sore; and if
they are sore, it is an admission that
there is some truth in them.

Monkeyshines are monkeyshines, and
the foreigners are entitled to their little
jokes at our expense just as we indulge
generously in humor that neither com-
pliments nor pleases the foreigners.

Cores and Encores

C. G. Tracy sends this quip from the
St. Paul Dispatch: "Grand opera is the
kind the blind can enjoy. Musical com-
edy is the kind the deaf can enjoy."

There are no systems for artistic
creation. Channing Pollock took 10
years to write *The Fool*, while *The
Marseillaise*, national song of France,
was composed by Rouget De Lisle in
one hour.

Out of 15 Miami theaters listed in a
local newspaper, 13 are devoted to
moving pictures. Of the remaining
two, one plays Keith-Albee vaudeville
and the other has the Edna Park Play-
ers, a stock company. What's wrong
with this picture?

England is not satisfied with having
its theaters kept open and its theatrical
bill of fare diversified and enriched by
American plays and musical comedies.
It is seeking to put a tax on the royalti-
ties from these productions being taken
out of that country. Some folks simply
can't let well enough alone.

Ian Hay, in an address which he de-
livered recently over in London, re-
marked that the American theater is
being Anglicized just as much as the
British theater is being Americanized.
Lots of theatrical folk, both here and
in England, are going to wonder just
how they should take that.

George Bernard Shaw, the sly old
rascal, appears to have made a faux pas
in branding Christmas as "an unbearable
nuisance." There is no reason to
suspect, however, that his remarks
lacked sincerity. Any man who has
been visited so bountifully by Santa
Claus as Shaw has can easily afford to
be tired of it all.

Lucky is the playwright who has a
sense of humor like that of Tristan
Bernard, noted French author and wit,
who remarked upon his return from
Berlin to see his latest work, *One of
This Year's Partridges*, presented in the
language of Schiller: "I felt as if I
were still in France. They had cut my
play all to hits, as do our most amiable
Parisian producers."

The Empire Theater, richly historic
playhouse of Jonesboro, Ark., recently
arrived at its 30th birthday without a
word of congratulation or a sign of
tribute from anyone. Walker White-
side, in *Hamlet*, opened the house in
1896, and he was followed by many
noted stars. All this, however, has
been forgotten in the march of progress,
and now that the old theater has been
taken over by the Universal people the
chances are it has shown its last at-
traction and will be relegated to a back
seat. Such is fame.

Jerome K. Jerome, the noted English
playwright, apparently aroused by the
columns of publicity being grabbed off
by his frisky contemporary, George
Bernard Shaw, has drawn international
attention to himself by telling a group
at the Baneroff Dramatic Club in Lon-
don that he was once an actor. With
the air of one who is dragging a skele-
ton out of a closet, Jerome "revealed"
that he was on the stage for about two
and a half years, in which time he not
only played Hamlet but even filled a
pinch-hit assignment in the role of the
Queen. The newspapers pounced upon
this information as choice news and
broadcast it to all parts of the world.
It just happens that this biographical
fact, along with hundreds of other
"skeletons" equally as interesting, has
reposed these many years in that well-
known closet, *Who's Who in the
Theater.*

EVENTS are recalling the days of the thrilling melodrama, days vividly remembered by all but the younger of playgoers.

In their search for realism the producers of moving pictures have appropriated some of the sensational plots and startling devices of the most adaptable of these old plays and have amplified or otherwise changed them to suit the purpose of the films. Among those already on view in the picture houses are Joseph Arthur's *The Still Alarm* and Lincoln J. Carter's *The Fast Mail*. However, one does not need these recent appropriations of former favorites to prove that public taste has varied little with the lapse of the extravagant melodrama.

It was the moving picture that put an end to these plays, but it merely satisfied public taste for the same thing in another way. The film, once made, can be distributed and show for a fraction of the cost of theatrical companies. It goes everywhere. It has all but killed the stock companies. It has entirely eliminated the 10-20-30-cent companies that once covered such a wide range. It has crowded standard attractions out of the most of the theaters. It has invaded the vaudeville houses and shares with the sketch and specialty artists the time on these bills.

But its average of melodrama is as great or greater than was that of the great theater in its most sensational periods. Witness the long list of moving pictures showing adventure and hardship in the Far North, in the desert, at sea, and the use made of machinery capable of dramatic employment. In fact these pictures do not vary much from the old formulas. They have their heroes, their villains, their heroines, their half-breath escapes, their punishments and their happy endings. Nevertheless, it is interesting to recall some of the landmarks along the trail of melodrama.

THE recent death of Lincoln J. Carter in itself was indicative to reflection on the period in which he so actively figured. Carter was one of a group of Western dramatists, nearly all of whom were without much education and less money in their youth, but possessed of certain abilities that were fostered by theatrical contact. Carter made a big fortune out of his plays, but not until he had fought his way through hardship and deprivation to gain recognition. The heart of *Chicago*, perhaps his most successful melodrama, must have made more than \$100,000 for him, and *The Fast Mail* was a close second. Among his

10-20-30 Days

By HAROLD CARLTON INGRAHAM

other plays were *Bedford's Hops* and *The Eleventh Hour*, all of which will be remembered by many playgoers and members of the theatrical profession. Carter had a genius for the employment of explosive, fire, wrecks, tanks and ponderous rolling stock in his dramas, and his heroines faced terrifying prospects at every turn of their experiences. For example here is a brief plot of *The Fast Mail*.

A rich villain wrongs the heroine, and her father and her sweetheart shoot at him at the same time. The father's bullet wounds him, but the boy believes his bullet has killed the man, and he runs away. He boards a Mississippi steamboat, but is followed by a detective on another boat. After an exciting race the pursuunt boat blows up. End of second act. In the third act the girl, to get a message to her sweetheart on the fast mail, plus a note to the mail bag, which is picked up by the thundering train, thus again folling the villain. In the last act the detective, disguised as the hero, meets the villain on the suspension bridge below Niagara Falls. There is a fight and the villain is thrown into the turbulent waters below. In the movies he is thrown out of the third-story window of a burning building. Not much improvement.

ANOTHER Westerner of small beginnings and Long Island mansion attainments was Joseph Arthur, who wrote *The Still Alarm*, with its presentation, "for the first time on any stage," of a real fire engine and real fire horses. The earnings of this play alone would have been regarded as a fortune in those days. It was followed by *Blue Jeans*, also a big success. In this drama a great buzz saw was the mechanical instrument of emotional hysteria, for the heroine was bound to the log carrier, the carrier and saw set in motion and the innocent and persecuted maiden was moved slowly but inexorably toward the unsympathetic saw. The audiences would sit in horror lest she might not be rescued, but she was. The records show that not one of the heroines ever was

out in two. It is doubtful whether any of them even carried accident policies. *The Cherry Pickers* and *Lost River* were two other Arthur plays that caused much excitement and made a lot of money.

Charles E. and Harry C. Binney were brothers, born in Columbus, O. They had to make their way when 18 and 14, respectively. They connected some way with the theater and when still young were writing melodramas and a little later producing them. When Charles was 25, the brothers had a theater of their own in New York, were the lessees of a half dozen others in Eastern cities, had 14 companies in their productions and Charles was rated at a good deal more than a million, while the income of the brother was said to be more than \$100,000 a year. Among the plays they produced, many of which they wrote, were *Nellie*, *The Beautiful Clock Model*; *Bertha*, *The Sewing Machine Girl*; *Across the Pacific*, *Child Slaves of New York* and *King of the Option Ring*, all thrillers. Charles wrote most of the Binney plays and Harry took leading parts in them and devised the mechanical effects for the climaxes.

Still another Western writer, producer and actor who had a vast public was Hal Reid, father of the late Wallace Reid of moving picture distinction. Hal Reid for a number of years played annual engagements at the theaters throughout the West. His leading woman was Mrs. Reid, known to the stage as Bertha Belle Westbrook. He wrote both realistic melodramas and more quiet, homely plays, but always of a clean, human character. The greatest of his successes were *Human Herbs*, *A Homespun Heart*, *A Working Girl's Wrongs*, *A Midnight Marriage* and *The Confession*.

OLDTIMERS are not likely to forget Bartley Campbell's *Michael Strogoff* and *The White Slave*, both intensely dramatic. Several of the best of the old melodramas came from the Adelphi Theater, London, which for a long period was devoted almost wholly to this class of production. Among the best remembered of these were *The Lights of Lon-*

don, *Harbor Lights* and *The Romanay* *Life*, all by George R. Sims.

The most pretentious of the writers of this class of play, and perhaps the most worthy from an artistic standpoint, was Victorien Sardou, who had an almost invariable formula on which he merely played variations. Sarah Bernhardt produced nearly all of his later plays in France and the American rights, with two exceptions, were contracted by Fanny Davenport. In addition to the invention of ambitious plots, Sardou chose subjects suitable for pictorial elaboration, and some of his productions were imposing spectacles. Among those presented in this country by Miss Davenport were *Fedora*, *La Tosca*, *Gismonda* and *Macopatra*. The late Elsie De Wolf produced *Thermidor*, but it was not a success. Lillian Elliott, a beautiful, moderately talented, but widely known actress, procured the rights to *Thelma*, and toured the country in this semi-historical play. In this play there was supposed to be a cage of lions. Miss Elliott carried the cage, but no lions. For the purposes of realism, she was induced to experiment with a Great Dane dog, which strongly resembled our mountain lion. But the dog had taken a fancy to the actress, and in his big scene managed to wriggle through the bars of his cage and promptly put his head in the lap of Miss Elliott, who at the time was sitting on a property stump. Unable to move him, Miss Elliott rose, gave him a slap and proceeded with the scene as best she could in the midst of the untimely laughter. Whereupon the dog, having made several turns in dog fashion, lay down against the stump which moved away with his weight. The curtain was lowered to give the audience time to regain control of itself.

THERE were too many of these old plays to enumerate here. They were mostly crude and inartistic, but they were clean. Charles E. Binney once said: "We keep away from all sex stuff. We keep our morals straight. We present nothing that would lead a boy to disregard law and decency, but rather we strive to inspire in him respect for right and for manly qualities." And that was true of all these old writers of melodramas. They gave us villains, but they punished them plenty, as we demanded. And this is very generally true of melodramas in the moving pictures. The mushy sentimentality and objectionable morals of the films do not come through our Northwest or ranch plays, but from those that depict wholly different phases of life.

Photographs for Fans

Abbecon, N. J., December 27, 1926.

Editor *The Billboard*:
Is it possible for *The Billboard* to sponsor some kind of a plan whereby those who are interested in having a photograph, autographed or otherwise, of prominent actors and actresses, may secure the same thru a business-like plan without making the performer feel that he or she is being imposed upon?

Within the last few months I have sent written requests for photographs of approximately 16 prominent actors and actresses in whose work I have been keenly interested, and in no case enclosed a fee of less than \$1. Two of the 16 replied and granted the request. Of the other 13 I have heard nothing, nor was the fee returned.

It seems to me that since an actor is dependent for his success, to a large degree, upon his public, he cannot afford to utterly ignore such requests.

If *The Billboard* can formulate a plan which will do away with this situation, I am sure actor and public will both be benefited.
(Signed) H. A. M.

Cuing a Picture

Davenport, Ia., December 27, 1926.

Editor *The Billboard*:
I am a theater organist, at least I think I am, but in applying for positions I am invariably asked by managers if I can cue a picture—indeed, I am finally forced to ask myself: "Do not all organists cue pictures?" It seems to me that it is the one thing they should do almost unconsciously, but after hearing several good-natured organists play, I ponder this in my heart: "What is cuing a picture?"

Recently I heard one—opening with spotlight, name flashed on the screen, applause, a bow and a snarl, and the cueing began. Thru a threatening storm scene he rumbled some low tones in a minor strain, anticipating a "hurry", he

The FORUM

modulated into the key of C with a series of 10-finger chords, then "gillsandood" down the keyboard, ending with a mechanical crash. The appearance and ignominious death of the villain was greeted by an excerpt from a loose-leaf collection of incidentals introduced in nickelodeon days. "Come the dawn," with a few bars of a popular number, the fadcut accompanied by the quavering "vox".

Yes, he "followed the picture", but he had not played one single composition. Are not such players but imitators of scenes? And what do they do when requested to play something really big or standard?

Sour grapes, you ask? No, just a little mystified. But I will confess I've had my feet under dad's table for four months, tho I still insist that I am
ONE WHO CUES.

The Elephant

Underhill, Va., December 20, 1926.

Editor *The Billboard*:
Upon reading the paragraph about the elephant on the editorial page in *The Billboard* of December 18, I had to laugh right out loud.

The elephant is bulky, yes, but he represents a bulk of truth, honor and loyalty. I love all four-footed animals and some two-footed animals—the monkey tribe.

I never saw an elephant's heart, but it is truly of some size, and you can feel the same warmth all over his big body, which must prove the size and power of it. In my opinion the league has chosen the only

object that can fit in properly. The elephant is true, honest and loyal.

An organization that is represented by the elephant and living up to the standard of the elephant is one that it would be a real honor to be a member of. I am wondering if the editorial staff of *The Pittsburgh Press* ever studied the elephant. Did he, or they, ever feel the gentle touch of his trunk? Did they ever feed him tidbits and watch his expression of thanks flapping his ears, etc.? His trumpet of pleasure, when asked to perform any order from his trainer? His gentle willingness?

This is "short and sweet". Could more be put over for the league and the elephant? Yes, a whole lot more. But I am not up to it. I suggest that the editorial staff of *The Pittsburgh Press* take a week off some time and look up and study Mr. Elephant.

After that, if they do not give Mr. Elephant the hat, then they lose.
(Signed) CHAS. D. REYNOLDS.

Ada, Okla., December 27, 1926.

Editor *The Billboard*:
When such papers as *The Pittsburgh Press* turn to ridiculing memorials to the dead they are indeed hard up for something to write about and will, I am sure, receive much criticism from the intelligent readers of their little paper.

Of course, we know that all editorial writers are not of the brilliant type, and must at times show by their writings ignorance on subjects which they write about. Such is the case of this editor. Such editorial and ridicule hurt no one

worse than the editor himself in displaying in print his ignorance on the subject the elephant.

However, when he said bulk he said a mouthful and paid a big tribute to the showmen, too. Yes, by bulk or bigness of heart the showmen of the world have helped many a poor soul tide over the hardships of life, and a showman by the bulkiness of heart has always helped the poor and needy.

It is a known fact the elephant NEVER FORGETS, and neither does a real trouper forget his brethren. Did the editor ever know that about the elephant? Then the elephants have been a great help in time of need to the showman, by performing tasks where great strength was required. They are exceptionally smart, and I believe there are elephants today in winter quarters that, given a pen and a piece of paper, could employ their time and service in a more intelligent editorial than criticizing ignorantly a monument erected to the dead.
(Signed) AL WITTE,

Gen. Mgr. Wirth's Publicity Bureau.

Theater Party for Kiddies

MONTREAL, Can., Jan. 1.—The management of the Imperial Theater gave a Christmas party to 200 young people from the out-patient department of the Montreal General Hospital. Vaudeville, films and music made up the entertainment, after which gifts were distributed to the theater's guests.

Sorel Remains in New York

BOSTON, Jan. 1.—Because of the marked success of Cecile Sorel in New York, the promised appearance of the French actress in Boston has been postponed. This is the second time the Boston engagement has been deferred and the New York run extended.

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SOPRAPHONIST AT LIBERTY. UNION. Young; young and sober. Want's location. Will travel. Wire or write BOX C-103, Billboard, Cincinnati, O. Jan 15

STRING BASS, AGE 29, UNION, MARRIED. Desires location. BOX 53, Greenville, Mo. Jan 20

TENOR SAX, DOUBLE CLARINET OR ANY INSTRUMENT. Oboe and Trumpet. Sight reader. Music or jazz. Tone and technique. Travel and locate. Experienced with the best vaudeville, dance, burlesque or pit. Let me hear from good dance band or musical act. CIGIO DAVIS, 1232 Noble St., Chicago. Jan 15

TROMBONIST - PICTURES AND VAUDEVILLE or anything legitimate. Union. TROMBONIST, 260 American Bank Bldg., Lima, O. Jan 15

A-1 STRING BASS - Thoroughly experienced concert, picture, vaudeville, union. Satisfaction or no obligation. Location, steady; prefer warm climate. References. ARLING GRABER, Lawrence, Kan. Jan 15

ALTO SAXOPHONIST doubling Clarinet. Experienced dancer. Tone, bebop, road. Reliable, young, neat, tuxedo, union. Gold Instruments. GALL GANTENBEIN, New Aldin, Ia. Feb 5

AT LIBERTY - Competent Theatre Manager of wide experience desires to hear from a reliable proposition. State full particulars. Go anywhere; reference. BOX NY-99, Billboard, New York. Jan 22

AT LIBERTY - Experienced Routine Violin Musical Director desires permanent year-round theatre engagement. Congenial personality. Good standard library. HARRY MASON, General Delivery, Albany, N. Y. Jan 22

AT LIBERTY - Competent Routine Theatre Orchestra Violinist desires steady year-round engagement. Good sight reader. Union. Eastern U. S. preferred. J. BARTFORD, Billboard, New York City. Jan 22

AT LIBERTY - A. P. of M. Baritone Player. Prefer concert band, Florida. D. CARIATILLO, 38 Bowen Ave., Chicago, Ill. Jan 15

AT LIBERTY - Viola, doubling String Bass, also Trombone doubling EN Sax. Preferably Chicago. HAYCOCK, 7731 East 84th Ave., Chicago. Jan 15

BANDMASTER - Long experience. Concert player. Sober. Single. Want location, small town, South or West. Write C. DELORNE, care Billboard, Cincinnati. Jan 15

LADY CORNETIST for Orchestra or Vaudeville. Double horn choruses on Alto Saxophone. A-1. Union. LOTTA MATE, 622 18th St., North, St. Petersburg, Fla. Jan 15

AT LIBERTY PIANO PLAYERS 50 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure Total of Words at One Rate Only.

Dance Pianist-Arranger-Age 25, single, union, neat, tuxedo. Late style arrangements. Three way or single, hot choruses, symphonic stuff with good ideas or anything. Great ability. Play late style dirt on piano; good rhythm and read anything. Plenty stage and dance experience. State all in first. BOX 427, Billboard, 1600 Broadway, New York. Jan 15

Pianist-Experienced and Reliable for dance or act. Read and arrange rapidly. Two years last job. Write ROBT. ALLEN, care Billboard, Chicago. Jan 15

Pianist Leader at Liberty. Union; large library; six days. Out of town preferred. All lines. PIANIST, 100 Milton St., Brooklyn, N. Y. Jan 15

AT LIBERTY - MALE PIANO PLAYER. GOOD singer, union and reliable. Light, dance or small theatre orchestra. Experienced in dance work. Address PIANIST, 410 W. Lincoln Ave., Charleston, Ill. Jan 15

AT LIBERTY - PIANIST, MEDIUM ABILITY. Experienced in dance work. Go anywhere after January 1st. HERMAN HARLOW, 14 Holly St., Charlottesville, Va. Jan 15

Shakespeare and the Moderns

IN what are known as "the good old days", which in the theater, as in all things, can be defined as the days that are dimmed in remembrance or safe from recall, the emphasis went almost exclusively upon the player. It was Booth's Hamlet, Salvini's Othello, Forrest's King Lear or Garrick's Richard III, much more than it was Shakespeare's. And Shakespeare himself was kept alive as a vehicle rather than as a playwright. From Betterton down, each succeeding generation in the English and American theater centered its major interest on the star instead of the play. Accordingly, it was Booth's performance that lived as a memory, and not the play that Shakespeare wrote. The very audiences that took the plays for granted apparently never tired of watching each new performer with a jealous and alert interest as he made his "points". They came to the theater much as the Greeks had come, except that where the Greeks focused their attention upon a dramatist as he made his "points" by the retelling of a popular legend, these older English-speaking audiences riveted theirs upon an actor as he made his "points" on a popular but mystical Shakespeare. Certainly their interest could not have centered on the production they sat before, because, with the exception of the star, the stage was peopled with supernumeraries. Certainly for almost a full 200 years the settings could have attracted little notice, for actor-managers lavished their money on pantomimes and skimped on Shakespeare, because they knew their own names were enough to fill a house. And, surely, too, the individual stamp of the director was of no importance, because the actor managed his own "business", and, needless to say, managed it to his own advantage, so that the performance became an exhibitionist's paradise. The actor was glorified, and the play, in a garbled and emasculated form, was not "produced" at all as we know production today.

With the New Movement, however, the emphasis has changed. The director and the designer have stepped into an unheard-of prominence, and where once a performance was known only by its player, it is now just as apt to be identified by its designer or its director. The more closely in touch with the theater of Europe and America a person is, the more apt he is to speak of Craig's Hamlet, Cassner's Othello, Granville Barker's A Midsummer Night's Dream, Reinhardt's King Lear, Jones' Macbeth or Coppen's Twelfth Night. And this new emphasis indicates as well as anything else the current trend in Shakespearean production, the one omits the idea which prompted the shift and the change it has made possible. For the stressing of the designer and the director in the New Movement is important to Shakespeare only in so far as it has freed him as a dramatist and placed the final emphasis on his plays.

—JOHN MASON BROWN, in Theater Arts Monthly.

ORGANIST AT LIBERTY - A-1 references. Library of 1000 any picture. Ten years on Kitchell, Robert Morley and Warlick. Address BOX C-110, care Billboard, Cincinnati, O. Jan 15

VIOLINIST LEADER - Large library. One aspirant; experienced in all lines theatre playing. Desires immediate engagement. Address J. J. GATES, 127 L St., University Place, Lincoln, Neb. Jan 15

AT LIBERTY PARKS AND FAIRS 50 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure Total of Words at One Rate Only.

Bonette Brothers, Aeronauts, Bedford, N. H. Feb 12

PETE CORNALLA TROUPE, FOUR CIRCUIT Act, at liberty, fair, indoor shows. A-1. Billboard, Cincinnati, O. Feb 12

3 FEATURE ACTS - HIGH DOUBLE TRAPS. Sensational Hawaiian and European Contortion Act. Write for special advertising. YOUNG & COOPER, 124 E. Walnut St., Kalamazoo, Mich. Jan 15

GIRL MUSICIAN AT LIBERTY - YEARS experience orchestra pianist, vaudeville, pictures or piano solo. Own library. Can arrange. Union. Twenty-three years old. MUSICALIAN, Box 235, Whiting, Ia. Jan 15

WOOD, THE GREAT SWIMMING EXHIBITIONIST, Southwestern, X-Y feature. Excellent attraction for parks and summer resorts. For information write FREDERICK A. THOMPSON, 10 Manhattan St., Rochester, N. Y. Jan 15

AT LIBERTY JAN. 1 - FEATURED PIANIST with Green's Bar Harbor Band, booked thru K-A. Vaude. Exchange. Head arrangements, latest hot rhythm, straight. Union. Young, single. Stage leader experience. Accept any good offer. No home. Don't miss. Write: State all. Address EAROLD M. FULLER, P. O. Box 2, Attitash, N.H. Jan 15

A-1 PIANIST-LEADER DESIRES CHANGE - Excellent library; easy pick-up perfect; absolutely first class. Years experience. State salary, particulars, size of orchestra. BOX 15, Mt. Airy, Ia. Jan 15

A-1 PIANIST-LEADER - VAUDEVILLE, PICTURES or good act. Years' experience. Wife; specialties; good voice, looks, personality. former radio artist; no chorus. BOX C-106, Billboard, Cincinnati, Ill. Jan 15

DANCE PIANIST - YOUNG, EXPERIENCED College man. Good rhythm; play in or sweet, tuxedo. At liberty January 2. JESSE AKER, Paola, Kan. Jan 22

MALE PIANIST IMMEDIATELY - AGE 26. A-1 appearance, personally, sight reader, feature singer. Vaudeville, dance, shows. Tuxedo; plenty experience. State salary particulars. Join on wire. PIANIST, Broadway Hotel, Milwaukee, Wis. Jan 15

PIANO LEADER AND VIOLINIST DESIRE change location. Young men. Experienced pictures and vaudeville. Extensive library. Can correctly. Union. BOX C-94, Billboard, Cincinnati. Jan 15

PICTURE PIANIST, SMALL ORGAN, BARTOLA at liberty. Good library; exp. Reliable, union, reference. B. BARTLEY, Malvern, Pa. Jan 15

RELIABLE YOUNG MALE PIANIST - Experienced Vaudeville, pictures, union. Library to play Vaudeville, pictures alone. Will consider reliable tabloid show. Union. PIANIST, 311 42d St., New York, N.Y. Jan 15

YOUNG DANCE PIANIST - EXPERIENCED. Have all essentials. Real dance rhythm. Write WAYNE BORER, Marshall, Mich. Jan 15

AT LIBERTY - First-class Piano. Play; good reader; take on orchestra; double fire novelty idea. Go anywhere. Any kind of show. GRACE GOODMAN, Hazel Green, Wis. Jan 15

EXPERIENCED PICTURE PIANIST - Cuo picture. Alone or with orchestra. No objection to small town. References. State salary and house. Similar work considered. MISS NORTHOUTT, 2829 Prairie, Chicago. Jan 15

AT LIBERTY VAUDEVILLE ARTISTS 50 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure Total of Words at One Rate Only.

At Liberty - Young Lady, Experienced medicine performer, piano player, singer. Up in acts. BILLY ROTH, Jackson Hotel, Chicago, Ill. Jan 15

AT LIBERTY - FAMILY, TWO MALES AND two females, doing two or more high-class novelty acts. Also performing dogs. Nearby preferred, or will work single any place. I work acts and change often. "Act 15" act. For particulars address ED TIERNEY, Saratoga, Ont. Phone, 1734-F. Jan 15

COMEDY JUGGLER AT LIBERTY - ALSO good straight magic act. Booking clubs, etc. ALDO, 410 West 23d, New York. Phone, Watkins 0941. Jan 22

LADY PEPY JAZZ BROWNER - VAUDEVILLE and minstrel professional. Experience all musical lines. Permanent address, MRS. LUCILLE FOX, 1131 Portland Ave., Rochester, N. Y. Jan 15

THE OLD TIMER, HARRY FOSTER, CHARACTER Comedian and Eccentric Dancer, at liberty for dramatic or vaudeville show. Play parts. Address 2432 South Opel St., Philadelphia, Pa. Jan 15

THIS ANNOUNCEMENT IS TO INFORM YOU that the Blossom Time Follies is at liberty for road or stock engagements. I carry a company of twelve people, presenting musical comedy, burlesque or full show. Producing original bills together with settings and properties complete. I produce only shows that are clean and wholesome and guarantee 100% satisfaction. For open orders write to J. E. GILMORE, 1921 Abbott St., Ocean Beach, San Diego, Calif. Jan 15

AERIAL COWBOYS, full Double Tenes, sensational Electric ladder and jump show. Three good acts. Descriptive literature on request. Address care Billboard, Cincinnati, O. Jan 22

AT LIBERTY - All-Round Comedian, Blackface, Dutch, Billy Kid. Comedy in acts; change often. Reliable managers address JOHNNY BALDWIN, 1040 Hills Scarborough, 1108 Walnut St., Philadelphia, Pa. Jan 15

BLACKFACE with specialty. Will join tab. read. vaudeville partner. "He" in the Juddlowe Show, music, cheap. BOB MACK, 290 West 24th St., New York. Jan 15

MANOULIN ARTIST - Positively A-1. Play jazz or other dances, any key. Read, play solo, carry, set, second and accompaniment. Also hot dance music on banjo-mandolin. Have played with world's best string artists - De Lara, Moss, Billing, Nelson. Double C Clarinet on jazz. Four weeks' experience in vaudeville. 27 years old. Go anywhere. Prefer musical comedy or vaudeville. Explain all in first letter. WALTER CORSON, General Delivery, St. Petersburg, Fla. Jan 15

THE OLD TIMER, HARRY FOSTER, Character Comedian and Eccentric Dancer, at liberty for dramatic or vaudeville show. Play parts. Address 2432 South Opel St., Philadelphia, Pa. Jan 15

COMMERCIAL

ACTS, SONGS AND PARODIES 50 WORD, CASH. NO ADV. LESS THAN 25c. 20 WORD, CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

FOR SALE - UP-TO-THE-MINUTE, SWAPPY Monologues, any subject desired. 2, 3 and 5 dollars each, according to length. BOX 489, Billboard, 1500 Broadway, New York City. Jan 20

MUSIC ARRANGED, REVISED FOR INDIVIDUALS, publishers, acts and orchestras. Use, arrangements. Up-to-date, reasonable, quick service. BILL KELLY, Western Union Bldg., Washington, N. Y. Jan 15

NEW PLAY - WOODARD PLAY CO. EAST Toledo, O. Jan 15

SURE-TIE GAGS IN PROFUSSION IN GAG BOOK 1, \$10.00. Satisfaction guaranteed. BRADLEY, 6103 Hollywood Blvd., Los Angeles, Calif. Jan 15

AGENTS AND SOLICITORS WANTED 75 WORD, CASH. NO ADV. LESS THAN 25c. 20 WORD, CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

Agents - Gold Sign Letters for store windows. 500% profit. Free samples. METALLIC LETTER CO., 412 N. Clark, Chicago. Jan 15

Agents, Streetmen — Smoke

Blow flower is a knockout. Blow rings with your cigar, pipe or cigarette. Introducing at 15c each, or two for 25c. Order now. KELLY, 3128 Minnesota Ave., St. Louis, Mo. Jan8

Agents—Our New Household

Cleaning Device washes and dries windows, sweeps, cleans walls, scrubs, mops. Costs less than brooms. Over half profit. Write HARRIS PER BRUSH WORKS, 105 Third St., Fairfield, Ia. Jan20

Agents Make \$10.00 Daily Sell-

ing Non-Splash Water Filters on sight. Best distributor's price on market. Investigate. Write for particulars. Dept. 22, SEED FILTER COMPANY, 73 Franklin St., New York.

Agents—Send for This Propo-

sition. La-Fin-Strait Hair Dressing is getting the big money for our agents. 250% increase in sales each month; some reporter. Over 200 other big sellers. Don't pass up this ad; answer it today. HO-RO-CO MFG. CO., 503 Ho-Ro-Co Bldg., St. Louis, Mo.

Auction Goods and Rummage

Sales Store can be started with \$20.00. Something new. YOUNG COMPANY, 2549 S. Halsted St., Chicago. Jan 11

Auction, Bankrupt, Salvage,

Rummage Sales. Enormous profits. Particulars free. Oldest, largest, original headquarters. 1608 SOUTH HALSTED, Chicago. Jan 11

Bankrupt and Rummage Sales.

Make \$50.00 daily. We start you, furnishing everything. OLDFORS, 608 Division, Chicago. Jan 11

Big Profits Handling Our

Second-Hand Clothing. We also start you in this business. Experience unnecessary. AMERICAN JOBBING HOUSE, Dept. 10, 2034 Grand Ave., Chicago. Jan20

Dress Jobber Sacrifices—Ex-

pensive samples. Chance for dealer. HIRSCH'S, 407 Broadway, N. Y. Jan 11

Intensifiers — 724 Columbia

St., Dicks, N. Y. Jan20

'Make and Sell Your Own

Goods.' Guaranteed Formulas, all kinds. Catalog free. GLOVER LABORATORIES, 11 Park Ridge, Ill. Jan 11

Sell New and Used Clothing to

General stores and tailors. Numerous other New articles. Good pay. YOUNG CO., Dept. Z, 2549 South Halsted, Chicago. Jan 11

1,000 Salesmen Wanted To Sell

Electric Belts and Insoles. 500% profit. Sample 25c; wholesale price and circulars. THE ELECTRIC APPLIANCE CO., INC., Burlington, Kan. Jan 11

A BUSINESS OF YOUR OWN MAKING

Sparkling Glass Name and Number Plates. Checkboards, Signs. Big book and sample free. E. PALMER, 501 Wooster, Ohio. Jan 11

AGENTS — \$150 WEEKLY. FAST SELLER.

No competition. Each sale brings money. Permanent, profitable income. Deal for fair, public market stands. RELAB., 2200 Broadway, Oakland, Calif. Jan9

AGENTS WANTED EVERYWHERE TO SELL

the Handy Soap Milk Bottle Openers and Core. Dandy side line. Write for sample. HAN DSOAP CO., Mfg. Dept., Irvington, N. J. Jan20

AGENTS—BEST SELLER; JEM RUBBER RE-

pair for tires and tubes; superdurable vulcanization at a saving of over 80% per cent; put it on cold, it vulcanizes itself in two minutes and is guaranteed to last the life of the tire or tube; sells to every auto owner and accessory dealer. For particulars how to make big money and free sample, address AMAZON RUBBER CO., Philadelphia, Pa., Dept. 708.

AGENTS — MEDICINE AND FITCH MEN

wanted everywhere to handle Akwalla's Genuine Indian Cold Vine for head colds, headaches, neuralgia and obstructed nostrils. Best in price. Permanent, profitable income. Deal for fair, public market stands. RELAB., 2200 Broadway, Oakland, Calif. Jan9

AGENTS ARE CLEANING UP WITH NA-

tional Fibre House Brooms and Auto Mitten Dusters. Send for free catalog and sample offer. NATIONAL FIBRE BROOM CO., St. Louis, Mo. Jan 11

AGENTS — \$15 DAILY EASY SELLING WAX

Flower Novelties. No competition. \$2 money order brings sample line that returns for \$15 each today. ELLIOTT WELBY CO., 418 Catherine St., Cincinnati, O. Jan 11

AGENTS, DEMONSTRATORS — IT'S NEW

and will net you big profits. Sell United No-Gement Tube Patch and Self-Healing Tire Patches. Try one today; demand; quick sale. UNITED PATCH CO., Covington, Ky. Jan20

AGENTS—\$20.00 DAILY SELLING BIG AUTO

Necessity all auto owners want. For sale to Pierce-Arrows, Big street seller. GADY & CHURCH, Seneca Falls, N. Y.

AMAZING OFFER! — \$400 GEM FOR \$1.00!

To prove our claim that the new Mexican Blu-Flash Gem (guaranteed 20 years) positively matches the finest genuine diamond side by side we will send on approval to any Billboard miasman a selected, perfect, extra brilliant, first water, 1-karat gem, catalog price \$5.00. Send no money. On receipt pay postman deposit of only \$1.00 (no more to pay). Keep gem 3 days, and if not perfectly satisfied return for quick refund of deposit. This marvelous gem is selling like wildfire. Enormous profits for the Billboards salesmen. Sell on sight! Free catalog with free \$5 Sample Case Exposition. Write today. Postal will do. MEXICAN GEM IMPORTING COMPANY, Box N, Monterey, Calif. Jan15

ATTENTION! — BIG ALMOND METAL

Antrological Wheel absolutely free, you to handle our Horoscopes. GUDZIUS, 1023 S. Hanan Ave., Chicago, Ill. Jan 11

AMMOBILE SPECIALTIES—GUARANTEED

Formulas for all latest money makers. Lowest prices. Write for free lists. MURPHY, Chemist, Box K, Tulunga, Calif. Jan 11

CALIFORNIA PERFUMED BEADS SELLING

like hot cakes. Agents coming money. Big profits. Catalog free. MISSION FACTORY L, 2328 W. Pico, Los Angeles, Calif. Jan8

CAN YOU SELL COLORED PEOPLE WRITE

BECKER CHEMICAL CO., St. Louis, Mo. Jan 11

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repeaters; stores, offices, homes. CAMP, 218 Fifth Ave., New York.

MIRRORS RESILVERED AT HOME—COSTS

less 5 cents per square foot; you charge 75 cents. Immense profits plating auto parts, reflectors, tableware, stoves; refashioning metal-ware, etc. Outfits furnished. Details free. Write SPINELLE, Plater, 500, Marion, Ind. Feb12x

NEW INVENTION, BIG SELLER — 400%+

profit. Liquid Quick Mend for heavy and fabrics. Every woman buys. Hundred other fast sellers. J. E. JOHNSON CO., Dept. 2449, 8145 Westworth Ave., Chicago. Jan20

NO DULL TIMES SELLING FOOD, PEOPLE

must eat. Federal distributors make big money \$3,000 yearly and up. No capital or experience needed. Guaranteed sales. Unsold goods may be returned. We furnish you with sample case, license and free samples for customers. Sure repeat orders. Exclusive territory. Ask now! FEDERAL PURE FOOD CO., C-2307 Archer, Chicago. Jan 11

PERFUMES IN ATTRACTIVE PACKING FOR

demonstrators. Fire-fifty gross; samples, twenty-five cents. BAE & CO., Minneapolis, Minn. Jan20

SELLING LIKE BLAZES! — ELEVEN-FIVE

Tollit Goods Advertisement at \$25.50 with Two-pence Carving Set free to your customers. 100% profit. DAVIS PRODUCTS CO., Dept. 06, 1321 Carroll, Chicago. Jan 11

"Showmen" in the Theater

A. L. ERLANGER in New York Times

THE high position the theater has attained in this country at the present day as a place of entertainment and amusement, and in some lesser degree, as an educator, it owes entirely to the so-called commercial manager. I am proud to write my own name in that category. Once upon a time they called us "showman", and I confess I like that title. I think it means a great deal. Obviously a "showman" is a man who "gives shows", who makes that his business. He is not a real-estate dealer. If he buys land, it is to build theaters on it. And if he builds theaters, it is not to see how big a rental he can get for them, but to "give shows" in them—to present plays in them. That—the presentation of plays—is first and foremost his business, and if he is a genuine "showman", it is his pleasure, too. Augustin Daly was a "showman" and so was Charles Frohman, and dozens of others like him were and are.

There are many persons—doctors, lawyers, preachers, dry goods merchants, bankers, who not—all outside the theatrical business, who think that they know how to run theaters much better than the "showman" who has spent all his life operating them. Why? A lawyer, a very prominent lawyer, was in my office not long ago. We talked of various things, and after a while he began to tell me how interested he was in the theater, how he never missed a first night if he could help it, and finally, inevitably, he launched into a tirade against the kind of plays that are being presented and the methods that are being used to exploit them. I listened to him until he had quite finished. "Now," I said, "Mr. —, you have known me for many years and you know that I have had a lot of experience in the courts as a litigant—much more experience than I like. Well, if you had an important lawsuit on hand, or maybe one that was not so very important, would you ever think for a moment of coming here and asking me to handle your case in court?" "No, I wouldn't," said he. "And yet you do come here and tell me how to run my business." He went away with a thoughtful look on his face. I have seen him since, but he has given me no more lessons in "showmanship".

This man—and there are hundreds like him—is a sincere lover of the theater. I haven't a doubt, and he would like to see it developed into a bigger and finer institution than it is. So would every real showman. But it is the showman and only the showman who will do the developing, and these lovers of the theater can only assist the good work by upholding this type of manager and encouraging him in his efforts to improve the institution he has founded and built up. No real or lasting good can be accomplished by these well-wishers of the theater in lending their influence and their pocketbooks to establish the sporadic enterprises that are becoming more and more numerous—the "groups", variously named, that present plays of some curious kind in cellars or old barns or rooms of any sort they can lay their hands on. Such enterprises are and can only be short-lived unless the very showmanship they affect to ignore in the beginning comes to

(Continued on opposite page)

DISTRICT SALESMEN MAKE \$30.00 A DAY

taking orders for Goodwear Tailored-To-Measure Clothing at sensational new low prices. \$25.00 suits outfit free. Exclusive territory. Prefer married man, 30 years old or over and permanent resident in district. Address Dept. 789, GOODWEAR CHICAGO, INC., 814 West Adams, Chicago. Jan20

EVERY WOMAN WANTS A SEWING SET.

Home Sewing Sets contain 42 useful sewing articles. \$1.00 an hour easily made with this 50c seller. LEE BROTHERS, 148 East 23d St., New York. Jan 11

GET OUR FREE SAMPLE CASE — TOILET

Articles, Perfumes and Specialties. Wonderful profitable. LA DEBNA CO., Dept. RK, St. Louis. Jan20

INSTANT BUNION KILLER. 25c; \$6. \$2.80—

G. MOYE, 12348 Clay, Paducah, Ky. Jan 11

LIFETIME OPPORTUNITY TO MAKE \$20.00

daily and establish permanent business. No plan makes \$25.00 while you sleep. MUTUAL SUPPLY CO., Bradford, Pa. Jan8

MAKE BIG MONEY WITHOUT PEDDLING—

No outfit or junk. Free particulars. ELITE, 38 Elizabeth St., New York. Jan20

PITCHMEN—ORIENTAL PERFUME BEANS.

\$2.00 per 100 postpaid. McGARVEY, 735 Noble St., Chicago. Jan 11

SALESMEN AND DEMONSTRATORS — SELL

Life Quick No-Cement Patches. Repairs punctures, blowouts and all rubber goods instantly. Over 200% profit. Fast seller; steady repeater. New low prices. LONG LIFE PATCH CO., 3208 West 114th St., Cleveland, Ohio. Jan 11

SELL FOUR PAIRS MEN'S FANCY SILK

Hosiery. \$1.00. Make half profit. \$10.00 starts you in business. HOSIERY MILLS OUTLET COMPANY, 818 Marion Bldg., Cleveland, O. Jan 11

SELL BETTER QUALITY ALL-WOOL MADE-

To-order Suits at \$21.50. Profitable new field for men who are conscientious and dependable. No experience necessary. Full or part time. \$45 to \$100 weekly and liberal bonus. Commissions paid in advance. We furnish handsome large swatch samples and complete instructions free. Write W. Z. GIBSON, INC., 161 W. Harrison, Dept. A-417, Chicago. Jan22

WANT DISTRIBUTING AGENT FOR HAN-

slick, powdered hand soap. Removes anything from hands. Everybody a customer. Sample free. SOLAR PRODUCTS CO., D-2144 S. Troy, Chicago. Jan 11

WE START YOU WITHOUT A DOLLAR —

Soap, Extracts, Perfumes, Toilet Goods. Experience unnecessary. GARRATION CO., Dept. 1980, St. Louis. Jan20

\$10 DAILY SILVERING MIRRORS, PLATING

and refashioning lamps, reflectors, auto. beds, chandeliers by new method. Outfits furnished. Write GUNMETAL CO., Atc. O. Deuster, Ill. Feb12

\$11.50 PROFIT ON 60c OUTFIT COMPLETE—

Half Tonic in powder form. Simply add water and bottle. Everything furnished. CASEY COMPANY, 1018 Washington, Boston, Mass. Jan 11

\$25.00 DAILY SELLING RAINCOATS AND

Silencers. \$2.50. Newest colors red, blue, green, etc. Outfit free. Commissions daily. ELLIOTT BRADLEY, 241 Van Buren, Dept. 675, Chicago. Jan20

\$25 DAILY ADVANCED SELLING \$10.00

Colored Silencers. \$2.55. Outfit free. 21-hour delivery. SUPER BULL, Box 453, Chicago. Jan20

\$50 WEEKLY EASILY MADE IN YOUR OWN

business in your home town. Write for particulars. CO-OPERATIVE SALES COMPANY, Prince Theatre Bldg., Houston. Jan 11

300% PROFIT SELLING USED CLOTHING.

Conduct Rummage Sales. We supply everything. OHIOAGO CLOTHING SUPPLY, 310 South State, Chicago. Jan 11

ANIMALS, BIRDS AND PETS

6 WORD, CASH. NO ADV. LESS THAN 25c. 25 WORD, CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

For Sale—A Freak Calf, Three

months old. Two thorax ribs, three jaws, three sets of teeth, two tonsils, ears on upper jaw, horns on the side of the head; bred, half Jersey and half Aberdeen. Living and in good health. Those interested in name can secure price. Address all mail FRED L. MUMFEE, Box 922, Elkins, W. Va. Jan 11

For Sale—Trained Goat. Will

trade for Monkey. OBERT MILLER, Smith Center, Kan. Jan 11

We Have Five Beautifully

Spotted Horses weighing from 700 to 850 pounds each which will make good cleave horses. Will sell them for \$75.00 each. We also have one pure white horse with pink skin. BARNETT & ZIMMERMAN, Midway Horse Market, St. Paul, Minn. Jan 11

ALLIGATOR, 8 FEET, STUFFED, \$75.00.

JOSEPH FLEISCHMAN, 1105 Franklin, Tampa, Fla. Feb12

ANOTHER FOUR-DOG ACT WITH PROFS.

Wiring, Wire Walking, High Diving and Revolving Table dogs. Many other tricks. Will take young Spitz dogs in exchange or sell act complete, \$100.00. G. E. WILSON, care Downs Bros., Circus, Havre de Grace, Md. Jan 11

CANARIES. \$12.00 DOZEN; DOGS AND PUP-

pies, \$3.00 up; Monkeys, Ferrets and Animals. SOUTHERN PET SHOP, Winston-Salem, N. C. Jan22

CANARIES. \$10.00 DOZEN; \$75.00 HUNDRED.

Margin, cages, of every description. Puppies, Pests, etc. of every description. Ship everywhere. NATIONAL PET SHOPS, St. Louis, Mo. Jan 11

BEAUTIFUL REGISTERED BULL PUPS. 15;

Bull-dogs. 501 ROCKWOOD, Dallas, Tex. Jan 11

DEEP-SEA WONDERS FOR FIT SHOWS, ALL

specimens stuffed and dried: Balloon \$1.00; Porcupine Fish, \$1.00; Cow Fish, \$1.00; Flying Fish, \$1.00; Hat Fish, \$1.00; Turkey Fish, \$1.00; Moon Fish, \$1.00; Sea Horse, \$1.00; Horn Toad, \$1.00; Stingray, \$1.50; Dr. Fish, \$1.50; Shark, \$2.00; Sea Star, \$1.00; Horseshoe Crab, \$1.00; Alligators, \$1.50 up; many other. Send for catalog.

JOSEPH FLEISCHMAN, 1105 Franklin, Tampa, Fla. Feb 11

EXTRA FINE MIDDLE PONY, REGISTERED

stallion, 35 inches high, weighs 221 lbs., four years old, black, sound and perfect. Trained to open the drawers and get numbers that are mixed. No others are doing this act. Can be featured. Also does counting and talking. First \$300 taken him. F. W. BURNS & SONS RING BARN, 1045 N. Center, Terre Haute, Ind. Jan 11

FOUR RING-NECK DOVES, DOING EIGHT

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lead like dog. Northern Male and Spitz-burgon Pups, the large breed. First adult bred by St. Bernard. Elected to register dogs compis me to this out. BURTON 200, Fairmont, Minn. Jan 11

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difficulties, etc. For advice and prompt action regarding all legal matters or money due consult LAWYER WALLACE, 2204 Michigan Ave., Chicago, Ill. Jan 11

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THE ENTERTAINMENT DIRECTORY BLUE Book, the World's Book of Vaudeville Agencies, City centers, PEOPLE'S BANK BLDG., Philadelphia. Jan 23

SPIRITUALISM - SIXTEEN PAGES OF INFORMATION. Postpaid, ten cents. OBERMAN COMPANY, Box 1268, Chicago. Jan 15

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Sell Pro-Tex-Chex, a Check

protector. Sample and details. 25c. GOLDSTEIN BROS., Santa Cruz, Calif. Jan 15

CLASSIFIED LIST OF GERMAN MANUFACTURERS, \$1.00. RABE, 21255 Maypole, Chicago. Jan 23

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PROSTROUS BIG MAIL AND BARGAIN OFFERS, 10c. IVES, Box 182-B, Wellington, Colo. Jan 22

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Terms. Dept. M. NATIONAL SALES CO., Des Moines, Ia. Jan 23

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Front O. Ks., Cheap. 3 Latest

Mills Bull's Eye, F. O. K., used one week, \$82.50 each; 5 Latest Waiting, front O. K., just like new, used 2 weeks, \$70.00 each; 5 Mills, F. O. K., serial 120,000, in wonderful condition, \$70.00 each; 30 Cattle Victory Mint Venders, \$40.00 each. If you are not satisfied with any of these machines we will refund your money on the condition that they are returned within 30 days. ROYAL MINT COMPANY, 37 Essex St., Springfield, Mass. Jan 23

"Showmen" in the Theater

(Continued from opposite page)

their rescue and places them upon a safe foundation in alliance with the despised commercial theater. Most of the plays they present are worthless and have been refused over and over again by the commercial managers. A few of them have later found their way somehow or other into the large theaters, and, with possibly two or three exceptions, have failed miserably, proving the correctness of the taste or instinct of the showmen who had previously declined to produce them.

No play that is really worth while can be properly produced except in a properly equipped theater and by an experienced showman. The dramatists know this. They never fail to offer their work first to the commercial manager, and it is only after he has refused it that they allow it to be "done" as best it may be by one of the "groups". A certain well-known playwright sent me his latest play only a few days ago. He said quite frankly that a "group" in which he himself was interested to some extent was eager to present the play, but that he realized that it required a much larger stage and a much more costly and elaborate production than they could give it—such a stage and such a production as only a commercial manager could command. He wished, too, to insure for his work a larger audience than any theater open to his "group" could hold.

For, after all, the dramatists, say what they may, are not writing for the mere fun of the thing or because they feel the urge to give the world their inspired thoughts. They want their royalties—as many of them as they can get—and they know it is only from the commercial manager that they can hope to get them big and sure. I don't blame them at all for that. They are entitled to their royalties—to a fair share of whatever their plays may bring in. But I do blame them for not buckling to and writing the kind of plays that will bring in big receipts, instead of frittering away their time on the faddish, bizarre things that the commercial manager knows the public will not have and that only the "group" will try on its small and select clientele.

The "groups" do serve their purpose. They furnish a small class of theatergoers with the kind of entertainment they want and that the commercial managers will not provide for them. It is said, too, that they often afford an opportunity to some young actor or actress to show the talent the commercial managers have not before recognized. That may be true, and if it is I for one—and I believe all commercial managers will join with me—thank sincerely any "group" that discovers a new star. We need them, as many as we can get, in the commercial theater.

I have said before, and I wish to repeat as often and as emphatically as I am allowed to do it, that in my opinion the commercial theater in this country—the only theater in any country that is worth talking about—is all right today, and that it is on its way to greater and greater prosperity. That prosperity, which will bring with it more good plays to entertain the public as well as bigger receipts in the box offices, will be reached all the more quickly if all the well wishers of the theater, including the dramatists and the "groups", will only put their shoulder to the wheel along with the real "showmen"—the managers of the commercial theater.

FOR RENT, LEASE OR SALE

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FOR STANDARD ACT - GIRL VOCALIST. Must read lines. Good Scare. W. L. HUBBARD, Chilly Bldg., Chicago. Jan 23

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WANTED - FIFTY PEOPLE, NOT EQUITY, for three dramatic road shows. Salary \$10.00 per week and expense. No tickets advanced. Join on wire. EDWARD BOERGER, Logansport, Ind. Jan 23

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Concert and dance. Mention age. ORCHESTER LEADER, Hotel Forrest Lake, Sanford, Fla. Jan 23

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FOR SALE - CIRCUS BLEACHER SEATS, used at Sequi and boat race. About 50 seat fifty thousand people. 5 to 10 tier high, as good as new. Can be used out or indoors; cement or polished floors. Some with foot rests. FERRY BLEACHER SEAT CO., 1207 West Thompson St., Philadelphia, Pa. Jan 22

FOR SALE--COOKHOUSE EQUIPMENT, 12x14 Concession Tent, Cigarette Shooting Gallery, complete; Living Tent, 12x14; Sugar Puff Tent, 12x14; Tent make; Hot Food Wagon, all in A-1 condition. ALBERT FROMDORF, 402-A Douglas St., Brooklyn, N. Y.

FOR SALE--BEAUTIFUL BUTTERFLY RIDE at a big bargain, or will trade for touring Merry-Go-Round. Address HAROLD BARLOW, Box 16, Granite City, Ill. Jan 28

FOUR GOOD COMPLETE ILLUSIONS, LIKE new and real bargains. OHIO WALLEY NOVELTY HOUSE, 750 7th St., Parkersburg, W. Va.

MAGNAVOK, COST \$250.00, SELL FOR \$75.00; Khaki Tent, 14x21, with 5-ft. awning all round with frame, counter and 38 entwining stools, good for corn case or a cook house, \$120.00; 8 Wagons, all kinds and size; 2 State Room Cars, with seat or leave very cheap or will trade for a large Dramatic Tent outfit. All the above stored in Memphis, C. M. NIGRO, 893 S. 20th, Birmingham, Ala.

ONE 30 BY 60 TENT, GOOD FOR ONE SEAS- son or more; Six Sections of Muses, First \$100.00 takes all. Address FINLEY'S FILMS, Norfolk, Ark.

ONE I. K. W. LIGHT PLANT, 32 volt, complete with batteries, in good shape. \$75.00. E. A. BRUCE, Evansville, Wis.

PORTABLE WRIP AND MERRY-GO-ROUND for sale cheap. 131 EAST 16TH ST., Paterson, N. J. Jan 22

REED'S TOYLAND RIDES--FUN HOUSES, new and used TANNERS, Concessions on Tops and Frames, Ball Games, Wheels. Tell me what you want; will make or get. Prices right. TEDDY REED, 17 Highland Terrace, St. Louis, Mo.

SONGS FOR SALE 50 WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

JUST ISSUED! - "MY MOTHER", FINEST ballad of the age; beautiful sentiment set to appealing music. Send 10c for 7-cd. M. COMPANY, 653 Old South Building, Boston, Mass. Jan 15

TATTOOING SUPPLIES (Origin, Washburn, Formosa) 50 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

ELECTRICAL COMBINATION MACHINES patented, cheapest. WAGNER, 11 Chatham Sq., New York City. Jan 28

TATTOOING SUPPLIES DIRECT FROM MAN- ufacturer, Prompt service. 1027 1/2 First. "WATERS", 965 Putnam St., Detroit. Feb 8

TENTS FOR SALE (SECOND-HAND) 50 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

\$8.50--NEW HEAVY KHAKI WATERPROOF Government Canvas Covers, 6x15 feet, hemmed with rope, worth \$25.00; also other size Covers and Tents. Write for our free new list of Tents and Tarpaulins. Write the merchandise number. WELLS OBEDIENCY SHOP, 20 South Second St., Philadelphia, Pa.

THEATRICAL PRINTING 50 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

Blanchard Shoprint, List 2c. Hopkinton, Ia.

Colored Bond Letterheads-- Your choice of blue, green, pink, cream or white. \$4.50 per 100. 2500 varieties. G. PRINCEPAPERS, 1390 Temple, Detroit.

New Low Prices--Attractively printed Personal Stationery--230 sheets 100 envelopes \$1.00. Tenthon Bond Letterheads, \$3.00. Prices and samples on request. ADAMS PRINTING CO., Lenox City, Tenn.

Barnum--His Moral Show--and Passes BARNUM forced recognition upon his clerical friends. His show was always advertised as "Barnum's Great Moral Show." The unobjectionable character of its performances was stressed unrelentingly in its programs. And then in Barnum's program notes each year appeared this notice: "The gentlemen having charge of my advertising department will address a letter, containing tickets, to each of the clergy of every denomination, resident in the towns where we exhibit, which will admit them and their wives, free of charge, to my entire combination of exhibitions. It sometimes happens, however, that my agents are not able to procure the names of all the resident clergy. Should any be omitted, they will receive a cordial welcome by calling either on me in person or on my treasurer, at the ticket wagon, any time before or during the entertainment. My exhibitions contain nothing that professed Christians do not approve." The he gave passes liberally to clergymen and to editors--and for the latter he sometimes supplied transportation from their distant homes--Barnum told others that "no paper issue one to the big show except to editors, clergymen or orphan asylums, or to persons who render us equivalent service in some way." He had printed a card which he handed to those who bothered him for free passes, that read: In those days there were no passes given. Search the Scriptures. "Thou shalt not pass."--Numbers xx, 18. "Suffer not a man to pass."--Judges III, 28. "The wicked shall no more pass."--Nahum i, 15. "This generation shall not pass."--Mark viii, 30. "Beware that thou pass not."--2d Kings vi, 9. "There shall no strangers pass."--Amos ix, 17. "Neither any son of man pass."--Jeremiah II, 43. "No man may pass that because of the beasts."--Ezekiel xiv, 15. "Thou they roar, yet they cannot pass."--Jeremiah 6, 22. "So he paid the fare thereof and went."--Jonah i, 3. --From "BARNUM", by M. R. Werner.

SELMER BOEHM "A" CLARINET, ARTICU- lated G. O. D. I. P. Several others. Write O. E. MANNERSTROM, 24154 N. High, Co- lumbus, O. (Reeds, Supplies, Repairing.)

TUXEDO SUITS, \$15; RED BAND CAPS, new, \$2.50; Red Coats, 10 for \$25; (finely finished) Suits, complete. \$5. Stamp for Ref. Certificate, \$5. WALLACE, 1834 North Halsted, Chicago.

COLINS FOR SALE--REAR GOOD OLD IN- strument in perfect condition. \$380; Gagliano copy by Clough, England, \$100. OXTON, 911 Ross Ave., Wilkesbarre, Pa.

ORGANS REPAIRED 50 WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

Organs Repaired and Rebuilt with p/w music. Any make, crank cylinder, cardboard or paper. Full particulars on request. J. B. GERHARDT ORGAN CO., Tacony, Philadelphia, Pa. Jan 15

PARTNERS WANTED FOR ACTS. (NO INVESTMENT) 50 WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

Partner Wanted With Vaude- ville experience to join "Rin", the wonder dog. A liberal proposition is offered to one who can arrange and handle successfully a first class act. We have the dog. For particulars address "RIN", Playhouse Theatre, Douray, N. J.

Herman (Doc) Le Roy-- Please write old address, Jackson. All for- given; don't worry. SEMPER IDEM. Jan 15

SALESMEN WANTED 7c WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

Salesmen - New Invention beats vacuum sweeper and all its attach- ments. No electricity required. All complete only \$2.95. Over half profit. Write O. P. MORGAN, Manager, 709 Grinnon St., Fairdale, Ia. Jan 20

\$40.00 SUITS FOR \$23.50. ALL ONE PRICE. Union made of finest quality Virgin Wool. You don't have to know anything about sel- ing clothing. We guaranteed your success if you are honest and willing to work. Write at once. WILLIAM G. BARTLETT, 850 Adams, Dept. 70, Chicago. Jan 22

SCENERY AND BANNERS 50 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

ARTISTIC MODERN SCENERY, DYE DROPS, Banners, at greatly reduced prices if you or- der now. Send dimensions for prices and cata- logues. ENNEBOLL SCENIC CO., Omaha, Neb. Jan 15

BANNERS, SIGNS, CLOTH--SIZE 8x10 FEET 3 color, \$1.50; hand painted, copy limit 15 word. Sent any place. One-day service. CENTRAL STUDIOS, Gayety Bldg., Kansas City, Mo. Jan 15

HAVE BLACK SATEEN CYCLOGRAM A- cheap. DENNY, Genesee Hotel, Waukegan, Ill. Jan 15

Curtiss, Continental, Ohio.

feb19

Try To Beat These Prices—

5,000 Letter Heads, 20 lb. Hammermill Bond, \$1.25; 5,000 3 X Envelopes, \$3.75. Other quantities and samples on request. THE LOW COST PRINTERS, 123 W. 21st, New York.

100 20-Lb. Hammermill Bond

Letterheads, 8 1/2 x 11, and 100 6% Envelopes match, \$1.00, postpaid. Printed to your order. GOYLE & KIMBALL, Newport, N. Y.

200 Big Flash 11x14 Tack

Cards, assorted colors, \$3.00. List 2c. BLANCHARD PRINT SHOP, Hopkins, Ia.

500 Business Cards, 98c.

Don't buy printing until you get my prices and samples. HANZER, 1039 S. Cleveland Ave., Philadelphia.

CLASSY TWO-COLOR LETTERHEADS, 60c

hundred (not less than 500 printed); 100, \$2.00; 1,000, \$4.75. BEARD PRINTING CO., 190 E. 42d, Chicago.

LOW PRICES FOR MAIL-ORDER PRINTING.

Let us know your wants. Established 1857. LEADER PRINTING CO., Warren, Ill. Jan20

"NEARORAVURE" PROFESSIONAL STA-

tionery, distinctive, unique, 250 each, 10c. Envelopes, Cards, \$4.44; 2 colors ink, \$7.77, prepaid. SOLLDAYS, Knox, Ind. Jan15x

PRINTED NAME CARDS, OR ENVELOPES,

25c. WIESE PRINT SHOP, Atlantic, Ia.

500 8 1/2 x 11 PRINTED BOND LETTERHEADS,

Envelopes or Cards, \$1.00; 600 Two Colors, \$1.50. MAILPRESS, 4744 12th, Detroit. Jan15

500 8 1/2 x 11 LETTERHEADS, HIGH-GRADE

board, printed in raised letters, any color desired, copy listed to five lines, for only \$2.00. Envelopes same price. LIGHTNING PRINTERY, 15-2 Lafayette Bldg., Detroit.

500 FLASHY LETTERHEADS, \$1.00; HALF-

tone Cot., \$1.50. CURTIS, Continental, O. Jan29

500 BOND LETTERHEADS, 8 1/2 x 11, OR EN-

velopes, \$1.00, postpaid. Good printing, prompt service. BEYERLE, Aurora, Ill. feb12

500 BOND HALF LETTERHEADS, \$1.00; 1,000

4x9 Flash Bills, \$1.75; 1,000 6x9 Bills, \$2.75, postpaid. KING PRINTERS, Warren, Ill.

1,000 3x5 TONIGHTERS, \$1.00; 5,000, \$3.25;

500 Letterheads or Envelopes, \$2.25. HOPKINS PRESS, What Cheer, Iowa. Jan20

5,000 20-LB. BOND LETTERHEADS, \$13.75;

price on smaller quantities in proportion. LEADER PRINTING CO., Appleton, Wis. mar10

TYPEWRITERS FOR SALE

5 WORD, CASH. NO ADV. LESS THAN 25c.

75 WORD, CASH. ATTRACTIVE FIRST LINE.

Figure Total of Words at One Rate Only.

TYPEWRITERS — DON'T BUY TILL YOU

get our list. All guaranteed machines.

BEDINGTONS, Scranton, Pa. Jan22

WANTED PARTNER

(CAPITAL INVESTED)

50 WORD, CASH. NO ADV. LESS THAN 25c.

75 WORD, CASH. ATTRACTIVE FIRST LINE.

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PARTNER WANTED FOR STRING OF CLEAN

Concessions. No gift. All new. \$100 required. Write to H. E. WRIGHT, Lancaster, Pa. O. Jan15

WANTED TO BUY, LEASE OR

RENT

50 WORD, CASH. NO ADV. LESS THAN 25c.

75 WORD, CASH. ATTRACTIVE FIRST LINE.

Figure Total of Words at One Rate Only.

Wanted — Mills or Jennings

Mini Venders, paying \$35 to \$55. Address

100 MILLS, 1318 First, Dallas, Tex. Jan20

Wanted To Buy—Whip. Tell

all first letter. BOX K, Billboard, Kansas

City, Mo. Jan8

ARCADE MACHINES OF ALL KINDS —

CHARLES BARON, 125 E. Fourth, New

York, N. Y. Jan15

WANT YOUR OLD WATCH THAT WON'T

run for junk price, or say how much. F. M.

WROLD, Box 375, Troy, N. Y. Jan10

MILLS, JENNINGS, WAITING OR CAILLES

Mini Venders wanted. Latest patterns; only

or 25-cent. Send illustrations and state

retail price. P. O. B. New York. BETTI, 145

Waterly Place, New York City. Jan8

WANT TO BUY A CORN GAME, CONY

Racer or any good game. G. AYLHORN,

W. First St., Hamilton, Pa.

WANTED FOR WILD WEST SHOW—WAG-

ons, Cages, Harness, Saddles, Horses, Cages

and anything in show stuff if good

and cheap. Will also trade 2 new Pool Tables

and Restaurant Cash for Silver Property. I am now contracting for 1927. Write DOC

ANDERSON, Madison, Ind.

WANTED — TENTS, CANDY FLOSS MA-

chines, Corn Poppers, anything in carn-

ival. JAMES ROSETTER, Albany, O. Jan22

WANTED — ALL KINDS VENDING AND

Amusement Machines. HARRY SOADY, 24

S. Summit St., Akron, O. Jan22

WANTED TO LEASE—A MERRY-GO-ROUND

for 6 months from May 1, 1927. Will pay

operator. Address BOX 93, Crumpton, Ill. Jan8

WANTED—TEN SKEE BALL ALLEYS, MUST

be latest model in best shape. ROBERT L.

FISHER, 2314 Blenden Place, St. Louis, Mo.

MOVING PICTURE

FILMS FOR SALE—2D-HAND

75 WORD, CASH. NO ADV. LESS THAN 25c.

90 WORD, CASH. ATTRACTIVE FIRST LINE.

Figure Total of Words at One Rate Only.

Successful Roadmen Only Buy

Films with a wrallop. Super Special Features.

Westerns, Comedies, Cartoons, Dramas, Serials,

Science, Traveling, War, Educational, Best

movie value, \$3.00 per reel up. Big list free.

SIXIE FILM CO., Box 2012, Memphis, Tenn. Jan20

AT LAST!—THE PERFECT SUPER-SPECIAL

of the season, "Straight From Paris," 7

reels, perfect shape. A title that'll draw

the mobs like in the olden days—each in on it!

Play it for high returns! It's the latest from

the pick of the world productions. "Straight

From Paris" is now heading your way for box-

office profits. Buy it—by all means buy it—

it's a big hit! and one picture out of a hun-

dred. Bargain price, \$65.00. Over hundred

papers flash advertising frag. OLYMPIA

THEATRE, 4618 S. Ashland, Chicago.

BAWNRUP STOCK — STAMP FOR LISTS

pieces dirt cheap. BOX 5438, Westport

Station, Kansas City, Mo. Jan8

COMEDIES, FEATURES, WESTERNS, ETC.

Send for our bargain price list of films.

MOVIE SUPPLY CO., 844 So. Wabash, Chi-

cago. Jan20

BARGAIN—GOOD FIVE-REEL FEATURES,

three dollars per reel. ACME, Box 6, At-

lanta, Ga.

BIG ROAD SHOW SPECIALS ALWAYS ON

hand. BLAND'S ATTRACTIONS, 3021 Le-

land Ave., Chicago, Ill.

BRAND NEW PRINTS "THE PASSION

Play," Life of Christ, 5 reels. Making money

everywhere. All kinds other road shows to

pick from. Send for bargain list. Free. WEST-

ERN FEATURE FILMS, 780 S. Wabash, Chi-

cago.

CLEARANCE SALE ON NEW WESTERN

Features. Serials, Comedy, Science, 100

reels for sale or exchange for machine equip-

ment. New lists free. NATIONAL EQUIP-

MENT CO., 409 West Michigan Street, Duluth,

Minn.

"FIGHTING FOR JUSTICE", 5-REEL ART

class, in perfect condition; paper, \$30.00.

BUMTS FEATURE FILMS, Adams St., Findlay,

Ohio.

FILMS, 32 REEL—RAY, 290 FIFTH AVE.,

New York.

INFORMATION WANTED CONCERNING THE

whoreabouts of the following road-show men:

R. M. Owens, J. Rosetter, Hearsa, Tucker &

Time, formerly operating thru the South and

Southwest. Address BOX 5836, Westport Sta-

tion, Kansas City, Mo. Jan8

NOTICE TO EXCHANGES AND BETTER

class road shows! For films that will stand

the grind, write on The Floor of No Mis-

representations. WESTERN FEATURE FILMS,

730 S. Wabash Ave., Chicago, Ill.

"MOCCASINS", FIVE-REEL WESTERN WITH

Hill Cody, \$25.00. FINLEY'S FILMS,

Norfolk, Ark.

NO OTHER PICTURE CAN FACE THE DULL

season and hard-time test as good as

"Custer's Last Fight". Its zip, speed and

action create tremendous box-office pull and

insure prosperity. It's one picture in a

hundred. A few territories available. WEST-

ERN FEATURE FILMS, 780 S. Wabash, Chi-

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SACRIFICING 500 REELS OF HIGH-CLASS

film at \$2.25 per reel. TULSA FILM EX-

CHANGE, 203 Daniels Bldg., Tulsa, Okla.

SLIGHTLY USED MKX. HUXIE, FAIRBANKS

and Comedies; advertising gratis. Lists

available. ECONOMY, 814 Cornblatt, Phila-

delphia. feb26

"THE PAGE MYSTERY", 7 REELS, SAMPLE

print, featuring Alaskan Police Wonder Bow,

Do you like to be thrilled? Do you like to

watch a picture where scene after scene holds

you, grips you? If so, think of this money

offer, price \$35.00. Plenty advertising free.

Will ship to the best film exerts (C. O. S.) with

privilege examination upon receipt of \$15.00

deposit. BLAND'S ATTRACTIONS, 3021 Le-

land, Chicago.

"TWILIGHT SLEEP", 8 REELS, FINE CON-

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Bldg., St. Louis, Mo.

WE TRADE OLD FILMS FOR NEWER ONES.

What have you? WABASH FILM EX-

CHANGE, 738 S. Wabash, Chicago, Ill.

M. P. ACCESSORIES

FOR SALE—NEW

50 WORD, CASH. NO ADV. LESS THAN 25c.

100 WORD, CASH. ATTRACTIVE FIRST LINE.

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Traveling Showmen — Your

Projection and lighting troubles are

now over. Buy the Marrolex Humble Miac-

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Projector, Dapite's Portable Screen, Wonderful

combination; money savers. Prices, catalogs

and complete information free. MONARCH

THEATRE SUPPLY CO., Memphis, Tenn.

2ND-HAND M. P. ACCESSOR-

IES FOR SALE

70 WORD, CASH. NO ADV. LESS THAN 25c.

90 WORD, CASH. ATTRACTIVE FIRST LINE.

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GRANTOLT, 2331 West Broadway, Louis-

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Your Greatest Opportunity—

Buy now, prices rapidly advancing. Power's,

Stimpes, Holmsted, Guaranteed Rebuild Pro-

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road shows completely equipped. We sell ex-

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MONARCH THEATRE SUPPLY CO., Memphis,

Tenn. Jan25

ACME JUNIOR SUITCASE MACHINE AND

2-2-2-2 Comedies, \$100.00. H. A. BRUCE,

Franklin, Wis.

EDISON MOVING PICTURE MACHINE, COM-

plete, type B, metal head, good condition;

Serials film, \$3.00 takes all. Address

FINLEY'S FILMS, Norfolk, Ark.

MACHINES, CHAIRS, MOTORS, AUTOMO-

bile Generators at bargain. WESTERN

FEATURE FILMS, 730 S. Wabash Ave., Chi-

cago, Ill. Jan20

MOVING PICTURE MACHINES, SCREENS,

Portable Projectors, Stereoscopes, Spot

Lights, Booths, Opera Chairs and everything

needed for movie. MOVIE SUPPLY CO.,

844 South Wabash Ave., Chicago, Ill. Jan20

MOVING PICTURE MACHINES, SCREENS,

Opera Chairs, Fireproof Booths, Film Cab-

inets and complete Moving Picture Outfit.

Write for catalog. MOVIE SUPPLY CO.,

844 South Wabash Ave., Chicago, Ill. Jan20

NEW \$150 MOVIE CAMERA, \$27.50; FRESH

8x10s, 2 1/2 cent foot. New Hance Movie

Projector, \$50. RAY, 206 Fifth Ave., New

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ONE POWER'S SA ONE SIMPLEX, CHEAP.

Bucks, 1st class. BOX 330, Highland

Park, Des Moines, Ia.

POWER'S O.B. SIMPLEX, MOTIOGRAPH,

Edison, Zenith Projector, Avery, Bull Case,

Spot Lights, Microphones, Lamps, House, Com-

pensars, Brand's Automatic Cashier, 300 Reels

Films, Bargain list, all or exchange. NA-

TIONAL EQUIPMENT CO., 400 West Michi-

gan Street, Duluth, Minn.

POWER'S MAZDA EQUIPPED, \$40. MOTIO-

graph, \$45; Latest Edison, \$25; Movie

Camera, \$50; Portable Projector, "samite"

cost \$25, serial \$125 (bargain). 800 Iron

Frame Opera Chairs, \$150. BERT WETMORE,

11 Winchester, Boston. Jan20

WANTED TO BUY

M. P. ACCESSORIES—FILMS

50 WORD, CASH. NO ADV. LESS THAN 25c.

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We Offer Highest Cash Prices

VAUDEVILLE

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B

Babcock & Dolly (Delaney St.) New York. Babo, Grand (Golden Gate) San Francisco. Back to Hicksville (Grand) St. Louis. Baldwin & Biare (Hamilton) New York. Balkan Serenaders (Jole) Fort Smith, Ark. Baldwin, Lucille (Ma.) Cleveland, Ore. Ballet Caprice (Hipp.) New York. Banjoland (Orph.) Tulsa, Okla. Barber, Sims & Co. (Orph.) Boston. Bardolice, The (Scollay Sq. Olympia) Boston. Barker & Wynne (Pal.) San Diego, Calif.; (Pan.) Long Beach 10-15. Barnes, Gene (Pan.) Kansas City. Barnett & Thomas Revue (Lowy) Montreal. Barr & Lamar (Keith) Lowell, Mass. Barr, Maye & Helen (Leland) Waterville, Is. Barret, Charabelle (Golden Gate) San Francisco. Barry, Mr. & Mrs. J. (Leveque) Canton, O. Barry, Lydia (Orph.) Huntington, W. Va. Barry & Winfield (Franklin) New York. Barton & Cunningham (Capitol) Scrabbleville, O. Bascope (Pan.) Toronto. Batchelor, Billy, Co. (Keith) Syracuse, N. Y. Baxter & Frank Co. (Columbia) Davenport, Ia. Bays & Brock (Pal.) New York. Bayne, Beverly, Co. (Day) Pittsburgh. Bently, George, Co. (Robins) Warren, O. Beahm, Geo. (Earle) Philadelphia. Beck, Ed & Morton (Keith) Youngstown, O. Beck & Bernard (Read's Hipp.) Cleveland. Bedell, Ivan (Orph.) Vancouver, Can.; (Orph.) Seattle 10-15. Beebe & Rubyette (Foley) Hamilton, Pa. 6-8; (Pal.) Wilkes-Barre 10-12. Bedford Tri (Bedford) Brooklyn. Bedford, Ed (Ma.) Milwaukee. Belleaire Bros. (Roanoke) Roanoke, Va. Bellinger, Clement (Regent) Detroit. Bennett, Joe, Co. (Empire) New York. Benson, Ben, Co. (Grand) Macon, Ga. Bentel & Gould (Keith) Dayton, O. Benway, Happy, & Flournoy (Star) Price, Utah; (Colorado) Pueblo, Col. 10-15. Berger, Edgar, Co. (Imperial) Montreal. Bergers, Valerie, Co. (Keith) Boston. Berk & Sauer (Ma.) Fort Worth, Tex. Berlin va, Imit (Ma.) Brooklyn. Bernard & Keller (Keith) Youngstown, O. Bernick, Count, & Band (Pal.) Milwaukee. Bernson & Fild (Keith) Boston. Bertrand & Ralston (Grand) Montgomery, Ala. Besser & Ralston (Hillside) Jamaica, N. Y. Bey, Rohman (Pal.) Bridgeport, Conn. Besant & White (Keith) Asheville, N. C. Bily & Ethel (Pal.) Springfield, Mass. Bishop & McKeane (Pan.) Los Angeles; (Pan.) San Diego 10-15. Bison City Four (State) Buffalo. Bits of Broadway (Bway) Philadelphia. Blaney & Wood (Pal.) Rockford, Ill. Blue Slickers (Ma.) Dallas, Tex. Bob, Carney & Jean (Capitol) Hartford, Conn. Bond & Leon (Sheridan Sq.) Pittsburgh. Boothby Troupe (Pan.) San Francisco; (Pan.) Los Angeles 10-15. Botchley & Irving (Orph.) Oklahoma City, Okla. Boyd & Wallin (Keith) Youngstown, O. Boyd & King (Ma.) Chicago. Boyle & Della (Fox) New York. Bradley, Mine, & Co. (Rialto) Scrabbleville, Pa. Bragdon & Morrissy (106th St.) Cleveland. Braidwood, Frank (Pan.) Salt Lake City; (Orph.) Ogden 10-15. Brennan, Four (Pal.) St. Paul. Brantley, The (Fox) St. Paul. Brennan & Shaw (Pal.) Brooklyn. Brantley, The (State-Lake) Chicago. Brice, Eliz., & Band (Orph.) Wichita, Kan. Bristol & Vercy (Capitol) Shabonville, Pa. Bristol & Vercy (Orph.) Seattle; (Orph.) Portland 10-15. Brilliant, Saul, Co. (Lincoln Hipp.) Chicago.

Route Department

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday or, 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. (Ma.) denotes Maestri; (Orph.) Orpheum; (Pal.) Palace; (Pan.) Panopae.

When no date is given the week of January 3-8 is to be supplied.

Briscoe & Rauh (Read's Hipp.) Cleveland. Brockman & Howard (American) Chicago. Bronson & Gordon (Novelty) Topeka, Kan. Brooks & Powers (Main St.) Kansas City. Brooks & Nace (Temple) Birmingham, Ala. Drosus & Brown (Stanley) Baltimore. Brower, Walter (Orph.) Portland, Ore. Brown & Whittaker (Keith) Orlando, Fla. Brown & Van (Hill) Chicago. Brown & Elaine (7th St.) Minneapolis. Brownling, Joe (Jole) Fort Smith, Ark. Brownlee's Hicksville Follies (Bison) Decatur, Ill. 6-8; (Lyric) Indianapolis, Ind. 9-13. Bryson & Jones (Bway) New York. Ruth, Ruth (Keith) Terre Haute, Ind. Burke, Joe & Sylvia (Pan.) Memphis. Burns & Allen (Pal.) New Orleans. Burns & Melvyn (Lyric) Hoboken, N. J. Burns & West (Keith) Fort Lauderdale, Me. Burns & Kison (Pal.) Rockford, Ill. Burr & Elaine (Capitol) Windsor, Can. Busch Sisters (Pan.) Seattle; (Pan.) Vancouver 10-15.

C

Caddles, Four (Pal.) Pittsfield, Mass. Cahill & Wells (Pal.) South Bend, Ind. California Collegians (Orph.) Los Angeles. Calm & Galy Revue (Keith) Terre Haute, Ind. Calvin & O'Connor (Capitol) Hartford, Conn. Cameron & Howard (Ma.) Brooklyn. Campbell, Casting (Melba) Dallas, Tex. Caranas & Barker (American) Denver; (World) Omaha 10-15. Cardit & Waters (Greely Sq.) New York. Cardini (Towers) Madison, N. J. Carono, Odm (Pal.) Chicago. Carlo & Ines (Naiuna) Sharon, Pa. Carpenter & Hallow (Maryland) Baltimore. Carman, F. E. (Bison) Savannah, Ga. Carpenter, Jean (Orph.) Brooklyn. Carr, Eddie (Pan.) Salem, Ore.; (Pan.) San Francisco 10-15. Carroll, Flo, & Band (105th St.) Cleveland. Carroll, Haze, Revue (Maryland) Baltimore. Carroll & Belmont (Nat.) New York. Carson & Kane Revue (Keith) Portland, Me. Cartmell & Harris (Orph.) New Orleans. Casey & Warren (Nat.) New York. Casey, Joseph (Hipp.) New York, N. C. Caul Sisters (105th St.) Cleveland. Cavanaugh & Cooper (Lincoln Sq.) New York. Cecil, Baby (American) Denver; (World) Omaha 10-15. Cecil & Van (Calvin) Northampton, Mass. Conbot & Tortini (State) New Orleans. Chamberlain & Earle (State) Buffalo. Champ, Billy, Co. (Roosevelt) Detroit 6-8; (State-Lake) Chicago 10-15. Chaudon, Tivoli (Orph.) Boston. Chudrick, Ida Mae (Keith) Youngstown, O. Chapelle & Carlton (Pal.) Waterbury, Conn. Chase & LaTour (State) New York. Chevalier Bros. (Temple) Detroit. Childs, Joseph (Keith) Philadelphia, Pa. Childs Serenaders (Fox) York, Pa. Chisholm, Robert (Maryland) Baltimore. Chisholm & Green (Lyric) Indianapolis. Chisnold & Daly (Orph.) Oakland, Calif. Chisnold & O'Neill (Albany) Philadelphia. Clark, Joseph (Orph.) Des Moines, Ia. Clark & Vallani (Rivoli) Toledo, O. Clasper, Edith, & Boys (Embassy) Fort Chester, N. Y. Claude & Marion (Proctor) Newark, N. J. Clinton, Leonic (Keith) Cincinnati. Clayton & Clayton (Towers) Camden, N. J. Clifford, Edith (Empress) Grand Rapids, Mich. Clifford & Marion (Riverside) New York. Clinton & Grant (State) New York. Clinton, Herbert (Keith) Dayton. Clinton Sisters (Eaglewood) Chicago. Clowling Around (Pan.) Spokane; (Pan.) Seattle 10-15. Coates, Marcel (Orph.) Germantown, Pa. Coates, Ann (Keith) Washington. Co-Eds, The (Ma.) Johnston, Pa. Cogart & Motta (American) New York. Coghill, Homer (Capitol) New London, Conn. Cole, Judson (Hempstead) Minneapolis. Cole & Vercy (Golden Gate) San Francisco. Cob & Snyder (State) Jersey City, N. J. Coleman, Don, Co. (Empire) Lawrence, Mass. Coleman, Harry, Co. (Embassy) Fort Chester, N. Y. Coleman Family (Pan.) Hamilton, Can. Collette, Can (Pan.) Spokane; (Pan.) Seattle 10-15. Collectives, Seven (Nixon) Philadelphia. Collette & Jazmomania Revue (Kearse) Charles, Can., Y.

Coolter & Rose (Framer) Brooklyn. County Club Girls (Proctor) Albany, N. Y. Courtnail & Song (Robins) Warren, O. Cowan, Four Dancers (Ave. B) New York. Cowan & Walker (Pan.) Toronto. Coward, Mary Cook (Hipp.) Buffalo. Creedon, Billy (Franklin Park) Boston 6-8; (Music Hall) Lewiston, Me., 10-12; (Hijou) Bangor, Me. 10-15. Croighton, Blanche & Jimmie (Pal.) Cincinnati. Croighton & Lynn (Yonge St.) Toronto. Crell (Pan.) Salt Lake City; (Orph.) Ogden 10-15. Cuddy & Fret (Pal.) Milwaukee. Crooners (Pal.) New York. Cuban Nights (Willard) Woodhaven, N. Y. Cuby & Smiff (Pal.) Indianapolis. Cummings, Roy (Pal.) Milwaukee. Curdell (Belmont) Chicago, N. Y. Curtiss, Julia (Pan.) Seattle; (Pan.) Vancouver 10-15.

D

Dalry, Pal, Co. (Hipp.) Baltimore. Dale, Billy, Co. (Ritz) Elizabeth, N. J. Daley & Nace (Orph.) Oklahoma City, Okla. Dalton & Frank (Keith) Philadelphia. Dance Fashions (World) Omaha. Dance Fashions (Orph.) Paducah, Ky. 6-8; (Murray) Richmond, Ind., 13-15. Dance Troupe (Daria) Pittsburgh. Dance Shop (Orph.) Olympia, Boston. Dancland (Rialto) Chicago. Dandy & Belle (Pal.) Springfield, Mass. Danger, Jack (Princesa) Nashville, Tenn. Daniels & Norman (Keith) Texarkana, Ark. Darr, Helen & Stanley (Cross Keys) Philadelphia. Darcy, Joe (Orph.) Seattle; (Orph.) Portland 10-15. Darrell, Donna, Co. (Ma.) Cedar Rapids, Ia. Darrell, Emily (Alhambra) Milwaukee. Dashington's Dogs (Pan.) Salem, Ore.; (Pan.) San Francisco 10-15. Davis, Betty, Co. (Robins) Warren, O. Davis, Tom, Trio (Miller) Milwaukee. Davis, Ethel (Pal.) Jacksonville, Fla. Davis & McCoy (Ma.) Cedar Rapids, Ia. Day & Albee Revue (Liberty) Lincoln, Neb. Day, Frank (Alhambra) New York. De'Ormond, George, Co. (Pal.) Cleveland. De'Fores, Tessa & Olof (Palace) Brooklyn. De'Graves, Bernardine, Co. (Pal.) Rockford, Ill. DeLisle, Billy (Pal.) Worcester, Mass. 6-8; (Capitol) Hartford, Conn. 10-15. DeMarlo Trio (Orph.) Ogden, Utah; (American) Denver 10-15. DeLuce, Frank, & Jangleland (Keith) Paterson, N. J. 6-8. DeWitt, Jack, Co. (Ritz) Elizabeth, N. J. DeWitt, Frank, Co. (Bedford) Brooklyn. DeWitt, Burns & Torrence (Riviera) Detroit. Dean, Rae & Dot (Keith) Indianapolis. Deiro (Ma.) Fort Worth, Tex. DeLaur, J. (Pal.) Philadelphia. DeLo, Ida (Police Circuit) Miami, Fla., 6-10. DeLoye Sisters (Pal.) Cincinnati. Demcaux & Hamilton Revue (Lincoln Sq.) Decatur, Ill. DeMarest & Doll (Grand) Clarksville, W. Va. Dennis, Eddie (Keith) Orlando, Fla. Deno & Rochelle Co. (Keith) Washington. Derickson & Brown (Riverside) New York. Desmond, Bill, Co. (Jefferson) New York. Desmonds, Fred (Pal.) Indianapolis. Dins Sisters (Pan.) Bellingham, Wash.; (Pan.) Tacoma 10-15. Dignitas, The (Orph.) Van Courer, Can.; (Orph.) Seattle 10-15. Dink, Julie (Montreal). Dolan & Gale (Gates Ave.) Brooklyn. Dottie & Billie (Imperial) Montreal. Dooley, Jed (Ritz) Birmingham, Ala. Dooley & Sales (State-Lake) Chicago. Doran & Hodge (Pal.) Akron, O. Donovan Girl (Pal.) Akron, O. Doran & Soper (Vivian) Dayton, Fla. Dorothy & Blanche (Ave. B) New York. Dotson (Keith) Hinghamton, N. Y. Duff & Hendle (State) Winona, Minn., 9; (Capitol) San Diego, Wis., 13-14. Du Cillon (Pal.) Springfield, Mass. Dufor Boys (Keith) Boston. Duggan, Danny (Ma.) Houston, Tex. Duncan, Mary (Keith) Portland, Me. Duncan's Collier (Pal.) New York. Dunninger (Keith) Indianapolis. Dyer, Hubert, Co. (State) Norfolk, Va.

E

Earl, Maude (Hijou) Woonsocket, R. I. Earle, Emily (Pan.) Hamilton, Can. Ebert & Burke (Ritz) Los Angeles. Eastern Charleston Champlous (Orph.) Albany, N. Y. Eckert & See (Towers) Camden, N. J. Edge, Gertrude (Orph.) Ogden, Utah; (American) Denver 10-15. Edler, Grace, Co. (Rialto) Louisville, Ky. Edmunds & Fanchon (Hijou) Woonsocket, B. I. Edwards, Japnetta, Co. (Grand) Atlanta, Ga. Edwards & Decker (Pal.) Worcester, Mass. Edwards, Julia (Pan.) Memphis. Edwards & Morris (Grand) Philadelphia. Egan, Babe, & Red Heads (State) Jersey City, N. J. El Coto, & Byrne (Regent) Detroit. Elide Dancers (Pal.) St. Paul. Ellis, Fay & Elkins (Ben All) Lexington, Ky. Elliott & Byron (Regent) Detroit. Elly & Co. (Hillside) Jamaica, N. Y. Emerson & Baldwin (Fox) Fort Smith, Ark. Esmay's, Carl, Feta (Keith) Washington. Ernie & Ernie (Eaglewood) Chicago. Ernie, Bert (105th St.) Cleveland. Erol & De (Ritz) Birmingham, Ala. Erol & De (Grand) Victoria, W. Va. Ester Four (Alhambra) Milwaukee.

Evans & Barry (Regent) Beaver Falls, Pa. Evans, Ernest, & Jr. Ripples (Pan.) San Francisco; (Pan.) Los Angeles 10-15. Evelyn & Daisy, O. & Aron, O. Exposition Jubilee Four (Proctor) Albany, N. Y. Ex-Wives (Roanoke) Roanoke, Va.

F

Faber & Wales (Orph.) Ogden, Utah; (American) Denver 10-15. Fair, The (Bway) New York. Fair, A. & Co. (Keith) Asheville, N. C. Family Album (Pan.) Hamilton, Can. Fanchon's of 1924 (Keith) Philadelphia. Farnell & Richards (World) Omaha. Farnell & Florence (Manos) Greensburg, Pa. Farnum, Franklin, Co. (State) Newark, N. J. Farrell, Billy, Co. (Pal.) Wilkes-Barre, Pa. Farson, Freda (Temple) Detroit. Faulker, Lillian (Orph.) New Orleans. Fay, Frank (Albee) Brooklyn. Faye, Herbert, Co. (Orph.) Champaign, Ill. Fearless Flyers Five (American) Chicago. Felt, Walter Co. (Orph.) Chicago. Fenton & Fields (Hamilton) New York. Fenwick Girls (State) Memphis. Ferry (State-Lake) Chicago. Feltis & Johnson (Riviera) Detroit. Feltis, Rebecca (Pal.) New York. First Nighters (Pal.) New Orleans. Fisher & Hurst (Pan.) Spokane; (Pan.) Seattle 10-15. Fisher & Gilmore (Riviera) Chicago. Fitch's, Dan, Minstrel (Keith) Jackson, Miss. Fitzsimmons & Flory (Melba) Brooklyn. Flashes of Yesterday (Pal.) Bridgeport, Conn. Flashes, 4 (Pal.) New Haven, Conn. Flippin, J. O. (Orph.) Oklahoma City, Okla. Flirtations (Keith) Dayton, O. Florent Duo (Empire) Lawrence, Mass. Foley & Latour (Keith) Union Hill, N. J. Fog, Joe (State) Harrisburg, Pa. Ford & Horvitz (Empire) Hastings, Neb. Ford, Frank Co. (Novelty) Topeka, Kan. Ford & Cunningham (Daria) Pittsburgh. Foster & Peggy (Regent) New York. Four of Us (Keith) Washington. Fox, Harry, Co. (Orph.) Detroit. Franks (Ritz St.) New York. Fraley & Pufman (Pan.) Newark, N. J. Frances & Wally (Keith) Asheville, N. C. Francis, Ross & Du Ross (Riverside) New York. Francis Trio (American) New York. Francis, The (Lincoln Sq.) New York. Frank & Towne (Albee) Brooklyn. Franklyn & Joyce (Albee) Indianapolis. Freese, Fred (Pal.) Philadelphia. Freed, Carl, Co. (Hillside) Detroit. Fred, Joe, Co. (Ma.) Bloomington, Ill. Freeman & Lynn (Harris) McKeesport, Pa. Fritzman's Trio (State-Lake) Chicago. Fritz, Charles (Empire) Westport, Pa. Frisch & Sadler (Bedford) Brooklyn. Frisco, Signor (Pal.) New Haven, Conn. Frish, Reuter & Weber (Hillside) Macon, Ill. 6-7; (Monmouth 3; (Regent) Keokuk, Ia., 9-11; (Keith) Canton, Ill., 12-15. Frolic Four (Pal.) Tacoma, Wash.; (Pal.) Portland, Ore., 10-15. Fulgora, Robert (Grand) Montgomery, Ala. Fulgora & Parker Revue (Mot.) Brooklyn. Fullerton & Francis (Keith) Cleveland. Furtell's Lions (Foll) Worcester, Mass., 6-8; (Capitol) Hartford, Conn., 10-12.

G

Gabberts, The (Luceum) Canton, O. Gacherters, Four (Willard) Woodhaven, N. Y. Gacherters, Joe (Foll) New York. Gallarini & Sisters (Orph.) Seattle; (Orph.) Portland 10-15. Gaines Bros. (Maryland) Baltimore. Gardner, Grant (Lincoln Sq.) Decatur, Ill. Garkins, Ego (Pan.) Salt Lake City; (Orph.) Ogden 10-15. Gaston & Adore (Pal.) Waterbury, Conn. Gaudsmith, The (Pal.) Bridgeport, Conn. Gaston Girls (Novelty) Topeka, Kan. George, Edw. Co. (Pal.) Worcester, Mass. George, Col. Jack (Norva) Norfolk, Va. Gerber's Jesters (Orph.) Huntington, W. Va. Gerber's Guities (Wash.) Quincy, Ill. Gertrude & Boy (Electric) Joplin, Mo. Gertrude, (Orph.) Denver. Gibson, Jack & Jessie (State) Newark, N. J. Gilson & Price (Liberty) Lincoln, Neb. Gilbert & Avery Revue (State) New Orleans. Gilbert & Carlton (Miles) Detroit. Giron Girls (Keith) Chicago. Glass, Naomi, (Ritz) Birmingham, Ala. Glendening, Ernest, Co. (Riverside) New York. Gold Medal Four (Pal.) New Haven, Conn. Golden, Chas. (Empire) Fremont, Neb. Golden Trio (Greely Sq.) New York. Goldie, Spokane, Wash., 10-15. Goldie, Jack, Revue (State) Newark, N. J. Golem, Al, Co. (Lyric) Indianapolis. Gollers, Three (Bway) Philadelphia. Gordon, Bee & Ray, Revue (Pal) Meriden, Conn. Good Knights, Three (Rajah) Reading, Pa. Gordon, Manners & Gordon (Miles) Detroit. Gordon's Dogs (Ma.) Boston, Tex. Gorsalia Trio (Greely Sq.) New York. Gould, Ann (Hipp.) Baltimore. Oracella & Theodors (Orph.) San Francisco. Grance, Jean (Keith) Texarkana, Ark. Greene, Gene (Bison) Savannah, Ga. Greenleaf Ralph (Pal.) New York. Griffl & Ester (Pan.) Memphis. Griffin, Gerald (Smoot) Parkersburg, W. Va. 6-8. Grimm, Joe, (Pan.) Long Beach, Calif.; (Pal.) Salt Lake City 10-15. Grintha & Young (Electric) Kansas City, Kan. Grohs, Les (Temple) Detroit. Gruber's Animals (Riviera) Detroit. Gurian & Marguerite (Pan.) Bellingham, Wash.; (Pan.) Tacoma 10-15.

H

Hackett & Delmar Revue (Orph.) Portland, Ore. Haides, Nat C. Co. (Lincoln Sq.) New York. Hailes & W. Co. (Orph.) San Francisco. Hall & Wilbur (Pan.) Hamilton, Can. Hall, Billie Swede (Kearse) Chateaufort, W. Va. Hall, Al K. (Maryland) Baltimore. Hall-Esley Co. (Imperial) Montreal. Hall-Esley & Co. (Alhambra) Milwaukee. Hall & Rogers (Melba) Brooklyn. Hallen, Billy (Sheridan Sq.) Pittsburgh. Hamilton, Dixie (Roanoke) Roanoke, Va. Hamilton Sisters & Fordyce (Golden Gate) San Francisco. Hamilton Hayes (Keith) Columbus, O. Hanes Sisters & Pine (Pal.) Waterbury, Conn. Hantley, Jack (Pan.) Seattle; (Pan.) Vancouver 10-15. Harp, Francis, Co. (Victoria) New York. Harquett Revue (La Salle Garden) Detroit.

Russell & Wynne Sisters (Keith) Portland, Mo.
Ryan & Lynn (Orph.) Tulsa, Okla.
Ryan, Jimmy, Co. (Bismot) Parkersburg, W. Va.
Ryan, Thos. J. Co. (Pal.) Chicago.

S

St. Claire, N. & W. (Lyric) Mobile, Ala.
Sailor Boy (Mansel) Greenburg, Pa.
Samuel & Leonard (Met.) Dubuque, Ia.
Samuels, Rae (Orph.) San Francisco, Cal.
Santingo Trio (Premier) Brooklyn.

Secrets of 1926 (Delaney St.) New York.
Seebach, Tom (Pal.) Milwaukee.
Seed & Austin (Pal.) Newbury, Conn.
Sealey, Blossom, Co. (Pal.) Chicago.
Seibid & Albert (Keith) Teasakana, Ark.
Semou, Primrose (Orph.) Clinton, Ia.

Seaman & Dean (Orph.) Oklahoma City.
Seriant, Trolan (Hills) Detroit; (Rivoli) Toledo, O. 10-15.
Seymour & Howard Revue (Temple) Detroit.
Shadowgraph (Hipp.) New York.

Shannon, Harry (Pan.) Toronto.
Shaw & Lee (Keith) Dayton, O.
Shawn Bros. (Lyric) Pittsburgh, Mass. 4-8.
Shean, Philip & Anger (Pan.) Minneapolis.
Sherrill, E. Co. (Maj.) Little Rock, Ark.
Sherran, Herman (Orph.) New York.

Shields, Ella (Keith) Ottawa, Can.
Shirley, Rita (Orph.) Boston.
Shone, Billy, Co. (Fordham) New York.
Shuberts, Great (Empress) Grand Rapids, Mich.
Shuf, Frank X. (Prosper) Brooklyn.

SHUK & SATHI (Fairmont) Fairmont, W. Va.
Silvertown Orch. (Keith) Phila.
Simpson & Dean (Gates Ave.) Brooklyn.
Sincilar, Katherine, Co. (Melba) Brooklyn.

Singer Bell (Gates) State) Harrisburg, Pa.
Skelly & Hunt (Rivoli) Paterson, N. J.
Small & Mays (Maj.) Chicago.
Smith & Strong (Hipp.) New York.
Smith & Sawyer (Empress) Grand Rapids, Mich.

Smith, Jack (Keith) Boston.
Smith, Tom (Keith) Youngstown, O.
Solar, Willie (Flatbush) Brooklyn.
Sorrento Pops (Maj.) Cedar Rapids, Ia.
Sourin, Fred (Pal.) Chicago.

Sowers, Jenn (Donovan) New York.
Sparkling & Rose (Keith) Terre Haute, Ind.
Sponser, Lee (Waldor) Waltham, Mass. 6-8.
Spotlight Revue (Lyric) Camden, N. J.
Springford, Hal, Co. (Hinesco) Austin, Tex.

Stanell & Douglas (Pal.) New Orleans.
Stanley & Myers (Hipp.) Pottsville, Pa.
Stanley, Joe, B. (Orph.) Los Angeles.
Stanley & Birney (Marion) Baltimore.

Stanley, Stan (Colchester) New York.
Stanley & Quibette (Premier) Brooklyn.
Stanley & Ailes (Pan.) Newark, N. J.
Santley, Zelia (Keith) Phila.
Stanton, Val & Bryn (Hennepin) Minneapolis.

Stedman, A. & F. (Orph.) New Orleans.
Step, Step, Step (Pal.) Indianapolis.
Steffia & Seca (Bijou) Woonsocket, R. I.
Stepping Out (Keith) Boston.
Step, Five (Hipp.) Ind.

Sterling Saxe, J. (Keith) Winston-Salem, N. C.
Stewart & Noble (Orph.) Wichita, Kan.
Stewart & Olive (Orph.) Windsor, Can.; (Orph.) Vancouver 10-15.
Stoddard, Harry, and Victoria New York.

Stoddard, Mario (Orph.) Seattle; (Orph.) Portland 10-15.
Stone & Jolen (Ave. B) New York.
Stone & Leever (Maj.) Cedar Rapids, Ia.
Stoop, Thelma (Colonial) Lancaster, Pa.

Strain Sisters (American) Denver; (World) Omaha 10-15.
Strain & Strain (Orph.) Sioux City, Ia.
Stroud Twins (Poli) Scranton, Pa.
Stuart & Lamb (Ritz) Elizabeth, N. J.

Stutz & Bingham (Key) Chicago.
Styne, Sid (Kedira) Chicago.
Sully & Thomas (Princess) Nashville, Tenn.
Sunshine of 1926 (Willard) Woodhaven, N. Y.
Suter, Ann (Vivian) Daytona, Fla.

Swaria & Clifford (Pala) Vancouver, Can.
Spaff, Paul (Colonial) Erie, Pa.
Sylvia, Kola, Co. (Pal.) Manchester, N. H.

T

Tabor & Owen (Maj.) Springfield, Ill.
Taketts, Three (Orph.) St. Louis.
Talbott, Wen, Bessie (Hiner) Providence, R. I.
Talent & Merrit (Grand) Los Angeles.
Tamaulacan, Three (Calvin) Northampton, Mass.

Taras, Adelo (Doris) Pittsburgh.
Tarnon, Hope (Keith) Terre Haute, Ind.
Tarnon, Florence, Co. (Keith) Washington.
Villa & Strigo (Keith) Atlanta, Ga.
Vor & Walters (Pan.) Kansas City.

W

Wager, The (Orph.) San Francisco.
Wahletka, Princess (Harris) Pittsburgh.
Waldman, Ted & Al (Pal.) Astabula, N. J.
Walmaley, Frank, Co. (Electric) St. Joseph, Mo.

Walt Slaters (Sica) Toronto.
Walters, Flo & Ollie (Hill) Savannah, Ga.
Walker, Ray, Trio (Bay Ridge) Brooklyn.
Walker & Iyer (Grand) Muncie, Ind.
Walker, Panny, Co. (Pal.) Chicago.

Ward & Raymond (American) New York.
Ward, Solly, Co. (Orph.) St. Louis.
Wardwell & Ice Castle (Maj.) San Antonio, Tex.
Warner & Cole (Kerr) Hastings, Neb.
Warren & O'Brien (Lyceum) Canton, O.

Watson, Tom & Betty (Grand) Clarksburg, W. Va.
Watson Sisters (Pan.) Salt Lake City; (Orph.) Ogden 10-15.
Watson, Joe, K. (Bway.) New York.
Watts & Elvay (Wash.) Colmar, Ill.

Wayburn's Show (Keith) Union Hill, N. J.
Webb's Entertainers (Proctor) Newark, N. J.
Weber Girls, Three (Six St.) New York.
Weiss, Wilbur (Grand) Clarksburg, W. Va.
Weiss, Trio (State) Cleveland, Ohio.

Weider Sisters & Co. (Riviera) Chicago.
Werner & Mary Ann (Hill) Saratoga, Pa.
West & Van Bielen (Colonial) Lancaster, Pa.
West, Willie, & McElroy (Proctor) Newark, N. J.

West, Gates & Hane (Tivoli) Richmond, Ind.
Weston & Luckie (Pal.) Indianapolis.
Weston, Celia (Pan.) Los Angeles; (Pala) San Diego 10-15.
Wheeler Trio (Hurot) Lima, O.
White Bros. (Novelty) Topeka, Kan.

White, Marty (Rialto) Chicago.
Whitcomb, Herb, & Orch. (Pan.) Tacoma, Wash.; (Pan.) Cleveland, Ohio, 10-15.
Wigzon Troupe (Keith) Phila.
Wigginsville (Vivian) Daytona, Fla.

Wilbee & Gilie (Keith) Winston-Salem, N. C.
Williams, Mable, Co. (7th St.) Minneapolis.
Williams, Herbert, Co. (Norva) Norfolk, Va.
Williams, Roger (Orph.) Tulsa, Okla.
Williams, Mildred (Empress) Fremont, Neb.

Willie Bros. (Opera House) Jamestown, N. Y.
Willis, Bob (Empire) Providence, R. I.
Willis-McPharlan Revue (Tivoli) Richmond, Va.
Wilson & Dobson (Grand) St. Louis.
Wilson, Lew & Madeline (Orph.) Germantown, Pa.

Wilson, Charles (Keith) Boston.
Wilson Sisters Revue (Greedy Bq.) New York.
Willie Aubrey Three (Cross Keys) Philadelphia.
Willson, Geo. P. & Addie (Delaney St.) New York.

Willson & Weber (Bay Ridge) Brooklyn.
Willford & Mills (Willard) Woodhaven, N. Y.
Winnic & Baldwin (Empire) New York.
Winchill & Brincoe (Loew) Montreal.
Wingfield & Jean (Pan.) Kansas City.

Wong, Prince (Nixon) Philadelphia.
Wong, New (Pan.) Spokane; (Pan.) Seattle 10-15.
Word of Splendor (Albee) Brooklyn.
Wright, Louise (Keith) Winston-Salem, N. C.
Wyatt's Lads and Lassies (Pan.) Minneapolis.

Wyoming Four (Emerj) Providence, R. I.

Y

York & King (Hipp.) New York.
Zeldi Bros. (American) New York.
Zigaline & Farrar Revue (Loew) London, Can.
Ziegler, The (Pan.) Hamilton, Can.

MOTION PICTURE PRESENTATIONS

Aaronson's, Irving, Commanders (Stanley) Phila.
Airing, Ray (Paramount) New York.
Adler & Bradford (Strand) New York.
Ahn, Paul (Oriental) Chicago.
Banquet of Uniqueness (Seaweed) New Orleans.

Barryatt Polka (Ambrose) St. Louis.
Bayes, Nora (Hill) Washington.
Behin, George (Earle) Phila.
Bennington, Chas. (Central Park) Chicago.
Blue Jay (State) Boston.

Book of Dreams (Mifflin) Detroit.
C. R. 4 (Monroe) Newark, N. J.
Caprice Sisters (Brandford) Newark, N. J.
Carlberg, Chas. (Seaweed) New Orleans.
Carpenters, Night Hawks (Strand) Albany, N. Y.

Meroff, Ben, & Band (Granada) Chicago.
Meyerson, (Mead) Pittsburgh.
Moore, Melva (Rivoli) Baltimore.
North Jack (Century) Baltimore.
O'Donnell, Hughie (Colonial) Reading, Pa.

On Old Broadway (Tivoli) Chicago.
Orch. Eddie (Met.) Los Angeles.
Pearl of Damascus (Olympic) New Haven, Conn.
Perrin Love (Capitol) Des Moines, Ia.
Polaris, Ross (Paramount) New York.

Poll & Deorio (Indiana) Kokomo, Ind.
Pumpkin's Fun (Paramount) New York.
Quinlan, John (Seaweed) New Orleans.
Ringo, Margaret (Chicago) Paterson, N. J.
Romping Orpheus (Liberty) Chicago.

Robyn, Willie (Albee) Cleveland.
Royal Welsh Choir (Pal.) Memphis, Tenn.
Rubinoff, Dave (Albion) Pittsburgh.
Rusyan & Evans (Capitol) Port Arthur, Can.
S. S. 15.

Schultz, Myron, & Orch. (Read's Hipp.) Cleveland.
Seasons, 4 (Shen's Buffalo) Buffalo.
Shore, Al & Joyce (Capitol) Chicago.
Shore, Al (Academy of Music) New York.
Short & Deorio (Indiana) Kokomo, Ind.

St. John, Gladys (Fabian) Paterson, N. J.
Starr, Ben (Capitol) Des Moines, Ia. 10-16.
Steckhaldt, Chas. (Orch.) Centenary Baltimore.
Stewart, Roy (State) New York.
Terminal Joe (State) Boston; (Honor Sherman) New Haven, Conn. 10-15.

Thomas, Joe, & Saxette (Brandford) Newark, N. J.
Trenton, John (Capitol) New York.
Trade Winds (Strand) New York.
Tunney, Gene (State) St. Louis.
Turill, Celia (Capitol) New York.

Uke, Law & Lera (Colonial) Reading, Pa.
Van & Schick (Waldor) Washington.
Wallace Bros. (American) New York.
Warin's Pennsylvania (Strand) Brooklyn.
Wetzel, Joseph (Fabian) Paterson, N. J.

Whiteman, Paul (Ambassador) St. Louis.
Wicks, Helen (Empire) New Orleans.
Zoo, Albee, Orch. (Century) Baltimore.
Zegal, Ferdinand (Fabian) Paterson, N. J.

CONCERT AND OPERA

Aithone, Paul; Lancaster, Pa. 10.
Antral, Florence; (Blackstone) Chicago 11.
Bee, Frederic (Waldor) New York.
Barron, May; Mantelair, N. J. 9.
Bauer, Harold; Topeka, Kan. 8.

Bradowky, Alex; Pittsburgh 11; New York 15.
Cassidy, Maria; Indianapolis 8.
Casals, Pablo; New Haven, Conn. 5; Montreal, N. J. 13; New York 6.
Chaifant, Lucille; (Plaza Hotel) New York 13.

Chaplain & Iles Co.; Dulles, Tex. 6; Los Angeles, Calif. 15.
Chas. Helon; (Capitol) Paterson, N. J. 11; Meadville, Pa. 12; Oswego, N. Y. 13; Quelp, Can. 14.
Cotes, John; Boston 7.

Cortot, Alfred; Rochester, N. Y. 9.
Curtis, Alvin; (Empire) Omaha, Neb. 8.
Detroit Symphony Orch.; Buffalo 11.
Draper, Ruth; Springfield, Mass. 7; Greenville, Conn. 12.

English Singers; Washington 8.
Flech, Carlo; (Blackstone) Chicago 11.
Forsythe Quartet; (Empire) Chicago 9.
Gardelwitsch, Omp; New Haven, Conn. 5.
Gianni, Duolina; New York 10.

Gold, Herbert; Seattle, Wash. 10.
Grainger, Percy; Phila. 10.
Hayes, Adeline; (Empire) Detroit 12.
Hempel, Freda; Washington 7.
Homer, Louise; Rochester, N. Y. 9.

Kral, Arthur; Kent, O. 10; Fremont 11; Albion, Mich. 12; Rockford, Ill. 13; Colver, Ind. 14; Hartsville, Md. 15.
Ladavaska, Wanda; Milwaukee 10; Kansas City 11.
Lent, Sylvia; Providence, R. I. 7.

Levicki, Michal; Boston 8; Washington 9; (Carnegie) Hall New York 11.
Lhevina, Josef; Chicago 10.
Lucchesi, Josephine; Long Beach, Calif. 12.
Santa Paula 14.

Machos, Florence; Dallas, Tex. 7.
Manhattan Opera Co.; Houston, Tex. 11-12; Dallas 14-15.
Melle, Kathryn; New York 6.
Melina, Judith; Danbury, Conn. 8.
Middleton, Arthur; Lancaster, Pa. 10.

Mirra, Claudia; Louisville, Ky. 6; Milwaukee, Wis. 11.
Nageole, Chas.; Boston 5; (Aeolian Hall) New York 7.
New York String Quartet; Louisville, Ky. 11.
New York Philharmonic; Orph.; Pittsburgh 7-8.
New York Philharmonic; Orph. 11.

First Love; (Plymouth) Boston 3-8.
Fink, Mrs.; Rochester, N. Y. 5; (Wieling) Syracuse 6-8.
Gentlemen Prefer Blonde; (Hollis) Portland, Ore. 9-8; (Met.) Seattle, Wash. 9-15.
Gedalia, The; Wilson, N. O. 5; Henderson 7; Hatch 9.

Green Hat; Sioux City, Ia. 5; Sioux Falls, S. D. 6; Mitchell 7; Jackson 8.
Green Hat; (Tulane) New Orleans, La. 24; Waterloo, Miss. 10; Jackson 11; Greenville, S. C. 12-15.
Green Hat; (Hanna) Cleveland 3-8.
Greenwich Village Follies; (Shubert) Cincinnati 9-15.

Guerro, Maria, & P. D. de Mendoza; New Orleans 10.
Jazz Singer; (Shubert) Kansas City 24; (American) St. Louis 9-12.
Jolson, Al; (Shubert) Philadelphia 3-8.
Judge's Husband; (Pitt) Pittsburgh 3-8.
Just Life; (Walnut St.) Philadelphia 3-8.

Kid Bush; Wilkes-Barre, Pa. 5-6; Scranton 7-8; Williamsport 10; Allentown 11-12; Wilmington, Del. 13-15.
Lady Alone; (Detroit) Washington 10-15.
Let's Get Off; (Auditorium) Toledo, O. 2-9; (Rialto) St. Louis 10-15.
Lang, Matheson; (Royal Alexandra) Toronto 3-8.

Lester, Sir Harry; (Albee) Pittsburgh 3-8.
Mantel, Ruth, H. & Genevieve; Hampton, Va.; Columbia, Tenn. 5; Hopkinsville, Ky. 6-7; Clarksville, Tenn. 8; Memphis 10-15.
Manyfair; (Garrick) Philadelphia 3-8.
Minnie; The; (Pitt) Pittsburgh 3-8.

Mitzel; (Shubert) Cincinnati 2-8.
Music Box Revue; Albany, Ala. 5; Montgomery 6; Selma 7; Meridian, Miss. 8; (Tulane) New Orleans, La. 9-15.
Night in Paris; (Met.) Boston 3-8.
No. Varieties; Little Rock, Ark. 5; Helena 6; Memphis, Tenn. 7-8.
Pigs; (Nat'l) Washington 8-8; Baltimore 10-15.

Princess Flavia; (Shubert) Boston 3-8.
Queen; (Hill) Wilbur, Boston 3-8.
Rita; (Coca Cola) Boston 3-8.
Rose Marie; (Shubert) Hialeah, St. Louis 3-8.
Seasons of 1927; Chas. George, mgr.; Hancock, Mich. 5; Kalamazoo 6; Kalamazoo 7; Iron River 8; Green Bay, Wis. 10; Manhattan 11.

Show Off; The; Hatfield, S. D. 5; Huron 6; Rapid City 7; Hot Springs 8; Chamberlain 10; Springfield 11; Mitchell 12; Madison 13; Spirit Lake, Ia. 14.
Shubin Sam From Alabama; (Eastern) Geo. L. Barton, mgr.; Beaver Falls, Pa. 5; New Kensington 6-9; (Empire) Pittsburgh 10-15.
Shubin Sam From Alabama; (Western) De Gardner, mgr.; (Lyric) New Orleans, La. 2-8.

Silent, Ruth & L. V.; Players; Hawaii, Kan. 6; Austin 7; Everett 8; Leavenworth 10; Omaha 11; Leocompton 12; Topeka 13; Nealon 14; Hope 15.
Student Prince; Jackson, Miss. 5; Meridian 6; Columbia 7; Greenville 8; Greenwood 9; Clarksville 11; Pine Bluff, Ark. 12; Hot Springs 13; Little Rock 14-15.
Student Prince; (Lyric) Philadelphia 3-8.

Summer; (Pittsburgh) Philadelphia 3-8.
Tommy; (Park) Boston 3-8.
Vagabond King; (English) Indianapolis 3-8; (Hartman) Columbus, O. 9-15.
White's, George, Scandals; (7th edition) Howard, Ingram, mgr.; Tampa, Fla. 5-6; Grand 7; St. Petersburg 8; Jacksonville 10; Fitzgerald, Ga. 11; Macon 12; Augusta 13; Columbia, S. C. 14-15.

Whitehead, Walker; Springfield, Mo. 5; Columbia 7; St. Joseph 8; Mason City, Ia. 10; Ft. Dodge 11; Iowa City 12; Des Moines 14-15.
Young Woodley; (Harrison) Columbus, O. 3-8; (English) Indianapolis, Ind. 13-15.
Young Truzy; (Detroit) O. H. Detroit 3-8.

MINSTRELS

Field, Al. G.; W. Palm Beach, Fla. 5; Miami 6-8; Sanford 10; Lakeland 11; Tampa 12-13.
White's, Laessle, Martha & Co., mgrs.; Asheville, N. C. 5; Johnson City, Tenn. 6; Knoxville 7-8; Chattanooga 10; Anniston, Ala. 11; Alhambra 12; Huntsville 13; Nashville, Tenn. 14-15.

BURLESQUE

Arround the World; (Temple) Syracuse, N. Y. 3-5; (Colonial) Utica 6-8; open week 10-15.
Alma of the South Seas; (Gayety) St. Louis 3-8; (Star & Garter) Chicago 10-15.
Bedlam; Buttler; (Hill's) Bronx, New York 3-8; (Casino) Philadelphia 10-15.

Big Sensation; (Flaxa) Worcester, Mass. 3-5.
New London, Conn. 10; Meriden 11; Stamford 12; (Park) Bridgeport 13-15.
Broadway Revue; (Empire) Brooklyn 3-8; (Orph.) Paterson, N. J. 10-15.
Bringing Up Father; (Gayety) Rochester, N. Y. 3-8; (Temple) Syracuse, N. Y. 10-17; (Colonial) Utica 12-15.

Cocoon; (Empire) Cincinnati, Toledo, O. 3-8; (Lyceum) Columbus, 10-15.
Daley's, Lena, Show; (Casino) Brooklyn 3-8; (Empire) Providence 16-15.
4-11-14; (Gayety) Detroit 3-8; (Gayety) Toronto 10-15.

Gerilla, The; (Hurlig & Seaman) New York 3-8; (Empire) Brooklyn 10-15.
Kongo; (Capitol) Albany 6-8; (Casino) Boston 10-15.
Lucky Samba; (Casino) Philadelphia 3-8; (Pal.) Baltimore 10-15.
Let's Go; (Hyperion) New Haven, Conn. 3-8.

Mrs. & Mr. J. W. G.; (Empire) Philadelphia 10-15.
Merry White; (Gayety) Buffalo 3-8; (Gayety) Rochester, N. Y. 10-15.
Miss & Mrs. J. W. G.; (Empire) Philadelphia 10-15.
New York to Paris; Open week 3-8; (Gayety) St. Louis 10-15.

Give and Take; (Star & Garter) Chicago 3-8; (Gayety) Detroit 10-15.
Powder Puff Follies; (Gayety) Toronto 3-8; (Gayety) Buffalo 10-15.
Rarin' To Go; (Orph.) Paterson, N. J. 3-8; (Empire) Newark, N. J. 10-15.
Red, White & Blue; (Empire) Conn. 5; (Park) Bridgeport 6-8; (Hyperion) New Haven, Conn. 10-15.

COLUMBIA CIRCUIT

Arround the World; (Temple) Syracuse, N. Y. 3-5; (Colonial) Utica 6-8; open week 10-15.
Alma of the South Seas; (Gayety) St. Louis 3-8; (Star & Garter) Chicago 10-15.
Bedlam; Buttler; (Hill's) Bronx, New York 3-8; (Casino) Philadelphia 10-15.

DRAMATIC AND MUSICAL

Able's Irish Rose; (Adelphi) Philadelphia 3-8.
Able, George; (Biltmore) Los Angeles, 3-8.
Arlata & Models; (Chestnut St.) Philadelphia 3-8.
Hudson Time; (Cass) Detroit 2-15.
Carroll, Earl; Vanities; (Jefferson) Birmingham, Ala. 3-8.

Carroll, Earl, Vanities; (Auditorium) Baltimore 3-8.
Cocoanuts; The; (Shubert) Kansas City, Mo. 3-15.
Crude Snatchers; (Hollis) Boston 3-8.
Crude's Wife; (Thek) Buffalo 3-8.
Fanny; (Broad) Philadelphia 3-8.

Under Bozo (Empire) Newark, N. J., 3-8; Hurlie & Resmon (New York) New York 10-15; ...

Hollo Pareo (Corinthian) Rochester, N. Y., 3-8; ...

Golden-Bell Shows: Norfolk, Va. Grady, Kelle, Shows, Kelle Grady, prop. 8th ...

Zeldman & Polle Shows, Henry J. Polle, gen. mgr. ...

MUTUAL CIRCUIT
Hollywood Beauties (Mutual) Indianapolis 3-8; ...

Walsh Bros.' Circus, Cotterdale, Pa. Zeldman Bros.' Circus, Geo. E. Engesser, prop. ...

Continued on page 94
Alices Exps. Shows: Birmingham, Ala. All-American Shows, Nip Butts, mgr. ...

Miscellaneous
Adams, James, Floating Theater: Crittenden, Va. ...

WINTER-QUARTERS LIST

CIRCUSES AND WILD WEST SHOWS
Akeley & Mighly Hoops Trained Animal Circus, R. L. Akeley, mgr.: Dakota City, Neb. ...

CARNIVAL COMPANIES
Alices Exps. Shows: Birmingham, Ala. All-American Shows, Nip Butts, mgr. ...

Golden-Bell Shows: Norfolk, Va. Grady, Kelle, Shows, Kelle Grady, prop. ...

Miscellaneous
Adams, James, Floating Theater: Crittenden, Va. ...

Circus and Side Show

Conducted by CHAS. WIRTH—Communications to 25 Opera Place, Cincinnati, O.

Hanneford To Appear In Short-Reel Comedies

NEW YORK, Dec. 20.—Doodles Hanneford, accompanied by his wife and daughter, Grace, departed Monday for Hollywood, Calif., to appear in a series of short-reel comedies for Educational Films, calling for an engagement of eight weeks. At the expiration of this engagement Doodles will return to New York to begin rehearsals for *The Circus Princess* production.

Carl Kennedy Injured In Automobile Accident

KANSAS CITY, Dec. 30.—The local office of *The Billboard* is in receipt of advice from Dallas, Tex., that Carl Kennedy, manager of concession and big-top departments of the Dallas Tent and Awning Company, was in an automobile accident December 24, which rendered him unconscious for several hours. He had his lip cut in several places. He was to have attended the seventh annual New Year's Banquet and Ball of the Heart of America Showmen's Club. It was necessary to cancel arrangements made by Mr. Kennedy for a display of tents at the banquet.

The Aerial Kellys Join London Hippodrome Circus

The Aerial Kellys, who closed with the John Robinson Circus last fall and who have been playing vaudeville dates booked thru the George Bentley Agency, finished at Alton, Ill., and joined the London Hippodrome Circus at Memphis, Tenn. While playing Collinsville, Ill., 16 people, comprising the bill, were given a turkey dinner Christmas Day at the Fairmount Hotel as guests of Mr. Greuber, manager of Miner's Theater. On the bill were the Robertos, acquaintances of the Kellys, with their dog and pony circus.

Two S.-F. Elephants Die

NEW YORK, Dec. 30.—Lou C. Delmore, manager of the side show of the Sells-Floto Circus, informs that two elephants in the herd of four recently imported from India, died in this city at the Central Park elephant barn. Emery Styles, animal trainer, was sent from Peru, Ind., to take charge of the two remaining "bulls" which will be sent later to the shows' winter quarters.

The Delvines in Cincinnati

Harry Delvine and wife, of the Christy Bros.' Circus, motored from their home in La Fayette, Ind., to Cincinnati, last week, for a visit with Mr. and Mrs. John C. Lambert. During their stay in the city they visited the offices of *The Billboard*, accompanied by A. L. Bagby, veteran trouper.

"Hop" Adams Dangerously Ill

W. F. (Hop) Adams, billposter, who recently had a stroke of paralysis, is dangerously ill at the St. Elizabeth Hospital, Covington, Ky. The Billposters' Union had him taken to the hospital. Letters from his acquaintances will be appreciated by Adams.

C. J. McDonner Re-Engaged With Gentry Bros.' Circus

C. J. McDonner, manager of the pit show with the Gentry Bros.' Circus the past season, will again be with this show with a five-in-one pit show. It will be his fifth season with the King brothers.

The Alexanders Sign With the Sparks Circus

NEW YORK, Dec. 30.—The Alexanders, acrobats, who are appearing on the K.-A. Circuit and who have been with the Ringling-Barnum and other circuses, have announced they will appear with the Sparks Circus next season.



SELMA ZIMMERMAN handles the elephant act, one of the features of the Miller Bros.' 101 Ranch Wild West Show.

Estate of \$500,000 Left By Annie Oakley and Husband

NEWARK, N. J., Dec. 28.—Annie Oakley, internationally famous markswoman, who toured this country and Europe with the Buffalo Bill Show, earning the then fabulous salary of \$500 weekly, together with her husband, Frank E. Butler, both of whom died within 18 days of each other in Ohio last month, left upwards of \$500,000 to relatives and charitable organizations under their wills filed for probate here yesterday. They formerly lived in this city.

Mrs. Butler's will provided for bequests ranging from \$1,000 to \$3,000 to 26 relatives scattered about the United States. The residuary estate went to her husband. He gave from \$1,000 to \$5,000 to each of eight immediate relatives and the residue of his wife's estate to her brother, sister and half sister, to be divided equally. The residue of Butler's estate went to three nieces of his wife, Spencer S. Marsh, of New York, and William Longfellow, of Nutley, were named executors in each will.

Lions Bros.' Show in Quarters

The Lions Bros.' Trained Animal and Wild West Show, managed by H. B. Bray, which closed its season at Tennyson, Tex., December 6, is in quarters in that city. The show opened at Las Cruces, N. M., February 6 and made nine States. The season was very satisfactory. The outfit will be enlarged to 15 trucks, carry 30 head of horses and have all new canvas. J. W. King will again have the side show and E. H. Keetch will blaze the trail. The show will have an early opening.

Clowns Were Busy During Holiday Season

NEW YORK, Dec. 30.—Joe Short closed his engagement Christmas Eve at the John Wannmaker Store, where his clown antics were enjoyed by the children and grownups. Felix Adler and William Domes, of the Ringling-Barnum Circus, made an impressive hit at Gimbel Bros.' Store. Numerous circus talent is employed in the Greater New York territory during the pre-holiday season by the various department stores with gratifying results, thereby affording employment to quite a few in the profession.

Siegrists To Play Indoor Circus Dates

CANTON, O., Dec. 30.—Charles Siegrist, "daddy" of the Siegrist troupe of aerialists, and other members of the act are spending the off season at their home here and plan after the first of the year to play indoor circus dates, including the Detroit Shrine Circus, week of February 7. The troupe will again be one of the closing features of the Ringling-Barnum Circus.

Advance of Buck Reger

Among the successful showmen of today is Buck Reger, advertising manager of the Sells-Floto Circus, which position he has held for five years. He has made great strides since he entered the show business in 1902. He started as a clown with the Campbell Bros.' Consolidated Circus and received \$5 a week, and today he is doing a \$20,000 a year business selling advertising. He was with the Campbell show for nine years, following which he joined Howe's Great London Circus under the management of Jerry Mugivan and Bert Bowers. He has been in the employ of the two showmen for 13 years. Reger was a great "joey" when he was in clown alley. Fairbury, Neb., is his home, he having been born there in 1891. Reger gives Messrs. Mugivan and Bowers much credit for his rise in the show business.

Engesser's No. 2 Show Closes at Cleburne, Tex.

ST. PETER, Minn., Dec. 30.—George E. Engesser, owner of the Zellmar Bros.' Circus, recently closed his Number 2 show at Cleburne, Tex., and shipped the outfit to winter quarters in this city. Conditions in Western Texas were very good and fairly good in the eastern part of the State.

Mr. Engesser recently purchased two lions, which will be placed in a cat act. E. E. Garretson will again pilot the show, with six billposters following. The big top will be an 80 with four 30s, and the kid show top 50x110. George B. Snow will again have the pit show, which he is now building on a truck. Nearly all the people who were with the show last year will be with it the coming season. A larger obelisk on a truck, a new bull car and five cages are being built. G. Edward Mathews will again handle the press work.

Activity at the Quarters Of Vanderburg Bros.' Show

HOT SPRINGS, Ark., Dec. 30.—Things are moving along nicely at the quarters of the Vanderburg Bros.' Show. Work in the garage under Charles Parker is progressing rapidly and all trucks and the light plant will have been overhauled by the first of the year. The seats, props, etc., will be repaired and several new truck bodies will be built. The trucks will be painted red, gold and orange.

Work in the training quarters has already started and Curly Jackson has the stock in fine shape. Among the acts being broken are a pair of midgot mules and some pigs. The show will have several new styles of paper for billing.

The big top will be a 70 with two 30s, and the outfit will be transported on 11 trucks. The stock, as usual, will go overland and will be in charge of Jackson. Most of the people from last season have signed, and there will also be several new faces. The outfit will open early in March and work south for a while and then go west.

Came From Norway To Visit Actor Kin

CHICAGO, Dec. 30.—Mrs. Amy Mossin, of Oslo, Norway, has arrived here from Portland, Ore., where she visited her sister, Mme. Bodini, who is now on the Pan. Time. She will visit the Hodgini family until January 6, and then will leave for New York to sail January 12 for Europe. Miss Mossin has numerous relatives in America, who are prominent in the circus and vaudeville fields. One of these is a sister, member of the Van de Velde acrobats. This company does head-balancing while playing on various musical instruments. The group will sail January 6 for Berlin, where it will appear at the Winter Garden under the Spagone management. Hodgini leaves January 3 for Memphis, Tenn., to open with the Harvey London Hippodrome Circus.

Shipment of Animals Arrives From Germany

NEW YORK, Dec. 20.—Louis Ruho, animal dealer, received from Germany today five giraffes, four of which will go to the Sells-Floto Circus, and one to the Ringling-Barnum Circus. There were 30 monkeys, 2 hyenas, 2 brown bears and other beasts. It is necessary to keep the animals in quarantine for 15 days, after which they will be taken to Ruho's animal farm at Woodside, Long Island. The giraffes were the babies of the overseas party, but despite the fact that they were only two and a half years old, and still on a partial milk diet, each stood from 9 to 10 feet high. The keeper who accompanied them stated when full grown they will be 12 to 14 feet in height. The giraffes traveled in style, as each had its separate box which was specially cushioned to bear the brunt of any likely rough handling. Their forage consisted of Lucerne hay, with some oats, and three quarts of milk daily. Last week Ruho received from abroad four sable antelopes, two bears, two mountain zebras, eight full-grown kangaroos and eight black leopards.

Guests of the Moyers

HOT SPRINGS, Ark., Dec. 30.—A. E. Hopper, general agent, and Fred G. Barker, special agent of the John Robinson Circus, and J. E. Corey, 24-hour man of the Sells-Floto Circus, were guests of Mr. and Mrs. George C. Moyer at dinner Christmas Day. Mr. Moyer received many telegrams, letters and presents from his numerous friends in the show business.

Bert Rutherford in New York

NEW YORK, Dec. 30.—Bert Rutherford, general agent of the Christy Bros.' Circus, is in the city arranging routine business for the season.

Harvey Preparing For Memphis Date

MEMPHIS, Tenn., Dec. 28.—The first circus to exhibit during the season of 1927 will come here week of January 14. The "big unit" is assembling, part is already on the ground and all of it will be within Memphis' gates by the middle of next week. It is a newcomer.

Its "father" is that well-known master of the tented realm—R. M. Harvey, Iowanin, graduate of the schools of Barnum, Bailey, Wallace and the American Circus Corporation. The title of the enterprise is the London Hippodrome Circus. Auspices stage it, and the bookings for its initial year reveal it playing Shrines and Grottos in the largest cities. Opening here it is routed for St. Louis, St. Joseph, Omaha, Kansas City, Des Moines, Milwaukee, Buffalo, Brooklyn, Newark, Cleveland and Columbus, in Ohio, and Toronto, in Canada.

The Auditorium Managers' Association of the World has approved it. Its tent will be on its own train of "all steel". There are advertising cars and Bill Car No. 1 has V. A. Williams in charge with George Audette, boss billposter, and Frank Spurrier, Fred Godman, James Lebracco, Raymond Clough and Robert Jaqua took departure yesterday to bill banner and lithograph the towns. The influence of the Shrines, under the auspices of which the Memphis Auditorium is to be played, brought "space and spot" exclusively exclusive.

Al Hoffman, one of the 24-hour men reported today and is busy contracting. Working with the managing director of the Auditorium, Chas. A. McElravy, Hoffman will have the entire stage and dance floor removed and the seats so arranged that a capacity of more than 12,000 will be provided.

W. F. Erickson, car manager of the Hagenbeck-Wallace Circus, is in town ready to take leave with Harvey's No. 2 Advertising Car. Special paper is being used from the Donaldson plant at

(Continued on page 36)

With the Circus Fans

By **KARL KAB KNECHT**
Secy.-Treas. C. F. A.

EVANSVILLE, Ind., Dec. 23.—Here we are into the New Year.

WE OPEN IT WITH the addition of two new members, going over the \$20 mark: Harvey M. Stewart, railroad man, of 40 Jackson street, North Adams, Mass., No. 298; Malcolm M. Fleming, Cashier of the First National Bank at Fryburg, Pa., No. 301. No. 300 (Eugene Smith) reported last week.

THE SEASON'S GREETING CARDS received were many and unique. Some were done in colors and circus atmosphere.

MEMBER JOE TAGGART, 1231 Auburn Court, Rockford, Ill., sent me a fine collection of photos that show up his elaborate miniature circus spread out on a lot. Earl Chapin May will have a story about this in the March issue of *The Popular Science Monthly*.

IT WILL REQUIRE too much space in our limited news notes each week to acknowledge the receipt of each copy of city, town and State ordinances and laws regarding circus licenses from members, so just shoot yours in if you haven't. Make a note of it on your desk so you won't overlook it. The past week, even in the holiday time, brought a dozen or more from members.

MY CHRISTMAS ALSO brought a half dozen more elephants to add to my collection of these ivory, metal, wood and like made replicas which run from one-fourth of an inch to several feet in height and now number 55 in the herd. Member J. A. Wagner is also a collector of such. Who else?

I HAVE RECEIVED several more very fine editorials on the death of Charles Ringling. *The Boston Transcript*, *The Providence Journal* and *Oakland Tribune* being among them. It prompted a fine letter, too, from Member Clinton Beery, of Chicago, who was intimately acquainted with the brothers. He recalled his first visits to their hall shows and circuses in Wisconsin in the late '50s. Every letter I receive has comments of regret on the death of Mr. Ringling.

STATE CHAIRMAN J. A. Wagner, of Des Moines, prepared an interesting article regarding the Fans Association for *The Des Moines Capital*, printed December 22. He made a sketchy history of the association from its beginning and told of the activities of the Iowa Ringling Tent members of the past season. He told what each Fan had done to help or to entertain circus folk.

H. D. BAUGH, of Rocky Mount, N. C., entertained Carl Minch, of the Coburn Minstrels, during the Christmas layoff.

JACK LEIGHTON is back in New Orleans. Address P. O. Box 1612. If any Fans attend the Mardi Gras drop Jack a line.

WE ARE IN RECEIPT of the Al Barnes 1926 route book and a dandy it is with pictures, complete staff and personnel and route.

THE PENNSYLVANIA TENT hopes to have an organization meeting in February, writes State Chairman T. E. Hanley, of Bradford. Indiana Fans are expecting to hold theirs this month. It is hoped each State will be organized by the first of April or at least prior to our annual meeting in late April at West Baden, Ind. Each should send at least one representative, if not many, and some sort of resolutions or comment for our use there.



All the Show World Knew "Walter".

Walter F. Driver, Pres. Wallace D. Driver, Secy.

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"TEXAS" BIG SHOW TENT HOUSE."

The German Circus Revisited

By O. M. SEIBT

BERLIN, Dec. 25.—About three years ago I wrote in these columns of the German circus and said that Reng, Schumann, Busch and Sarraani may be termed milestones in the history of the German circus. A great change has since come over this country, which then was just out of the worst inflation period any country has ever experienced. The paper mark was gone, but the terrible after-effects were very much in evidence, and show business as a whole was in bad shape. Today it looks different. Show business, like the industry, has recovered, there is a marked progress evident in every line of the entertainment world, so much so that the revue has crippled vaudeville and jazz triumphs over Richard Wagner.

But the German circus alone remains true to tradition, and the fact that Germany today has more circuses than France, England and the rest of the European States put together, speaks volumes. The past tenting season has seen more circuses on the road than ever before, including such giants as Krone, Sarraani, Hagenbeck, Straussburger, Gleich, Barum, etc. Every one of these is a striking example of showmanship. John Ringling, who was in town when Krone opened his Berlin season in September last, was amazed when he approached the large tent on Kaiser Allee, and Col. Joe C. Miller told the

writer that he got the surprise of his life when he went to Dresden to look over the Sarraani Circus. Both American circusmen evidently expected to see something on the old-fashioned line.

Instead they found the most modern circus that can be imagined, equally applying to Krone and Sarraani, the one under canvas, the latter in a stone building holding 5,000 people. Krone's capacity is well over 10,000, and his menagerie is a complete zoo on wheels, with some of the rarest animals in captivity, besides an enormous number of trained wild animals and elephants.

But while Krone spends fortunes on wild animals and takes a fancy in having everything on the biggest scale, the blue ribbon of showmanship undoubtedly goes to Sarraani when it comes to this point. Sarraani, who went to South America in 1923, just when the inflation was at its worst, and returned to this country just when the after-effect of the inflation was at its height, is a self-made man, having started his career in vaudeville with a very small animal act as a clown, earning \$75 a month salary. Soon he managed to start his own circus with three horses and a number of dogs. Today Sarraani has the finest circus in Europe.

His show would be a revelation to Broadway. There is but one ring, but what takes place in that ring would

create something of a stir. Sarraani gives them not alone the most brilliant circus entertainment but he gives them a thrill by a very spectacular revue miniature, performed by 90 pretty girls a grand pageantry of nations, a Coscaak show of Russian horsemen, a combined five-troupe Japanese act, his own elephant act, which probably is the most sensational ever seen in Europe; a wild West show from the Miller Bros.' 101 Ranch, and the greatest vaudeville acts obtainable.

At the present moment Sarraani plays at the Stadthalle at Frankfurt-am-Main, holding 15,000 people, going from there to Stuttgart where he will likewise play in a large stone building. His own circus at Dresden, with a capacity of 5,000, is now occupied by the Circus Barum, who, it is reported, is in partnership with Capt. Schneider, of lion fame. Schneider has a very unique wild animal act, consisting of 75 lions, doubtless the biggest act in existence, and it will be remembered this act caused a sensation last winter in London at the Olympia Circus of Capt. Bertram Mills. On the strength of Schneider's 75 lions and a good all-round show, the Circus Barum is one of the few moneymakers in circusdom.

The trouble with even the best circus here is of course the general tightness of money among the masses. Considering the high number of unemployed and the limited spending power of the public on account of low earnings, it cannot but surprise when so many big shows like Krone, Sarraani and the rest manage to cover expenses and even make a profit. The complaint of undue competition thru playing the same towns is heard often enough, but only a natural consequence with so limited a territory and so many circuses traveling over the summer. In fact, there are too many circuses in Germany these days. Before the war, when Germany was far bigger than today (Alsace-Lorraine, parts of East Prussia and Lower Silesia, etc.), the country had about half the number of traveling circuses than today, with the three-ring circus of today totally unknown. If there will be a change next season, it will be the change from three rings to the one ring.

Krone was the first to install the three-ring system, with Straussburger, Gleich following suit. Sarraani never adopted the American system, neither did Hagenbeck, Busch nor Schumann. It appears that the novelty of the three-ring circus has gone, as far as this country is concerned, and that the next season will see at least one of the big circuses returning to the old style.

With our knowledge of all the reputable circuses of Europe it is no exaggeration to say that the German circus of today is equal to any one on the globe, at least regards showmanship, quality of entertainment and technical equipment. True, there are larger circuses in the States, but there is no question of size when it comes to judge the entertainment.

Krone has gone to winter quarters in Munich and will not open before spring. Busch has exchanged territory with

(Continued on page 68)

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ERMA BARLOW'S CIRCUS REVUE will play parks and fairs the coming season, booked by the H. D. Collins Agency.

A. L. BAGBY, whose home is in Cincinnati, O., will probably troupe the coming season.

ROY KING, assistant to Charles Brady on the Hagenbeck-Wallace Circus last season, is putting in the winter at White Deer, Tex.

AFTER CLOSING their engagement at the Strand Theater, Phoenix, Ariz., Prince Elmer's Midgets motored to Cassville, Mo., where they are rehearsing new turns.

JOHN (GUSKY) REIMAN, who is at the National Elks' Home, Bedford, Va., wishes to thank all the circus boys who remembered him during the past season.

LEW HERSHEY, who has been vacationing since closing with the Gentry Bros.' Circus, will leave Iola, Kan., January 3, for Memphis, Tenn., to join R. M. Harvey's Circus.

WHILE WORKING Pulaski, Tenn., Christmas week, Alvin, the magician, met Frederick Murrell, contortionist and Roman ring performer, who, with his wife, is operating a sandwich shop.

MR. AND MRS. HARRY E. MILLER wish to thank their many friends for their kind thoughts during the illness of Mrs. Miller, at which time their baby girl died. Mrs. Miller is on the road to recovery and able to be about again.

EDWIN F. GREEN, clown on the Sparks Circus the past season and who will again be with that show the coming year, is in charge of the heating system of the Hotel Majestic at Oconomowoc, Wis.

H. TALLENT, who was 24-hour man with the Sells-Floto Circus last season, is at his home in Cape Girardeau, Mo., for the winter. Says that he will be 24-hour man with one of the big ones the coming season.

MRS. E. MCGUIRE, mother-in-law of Blackie Morgan, boss canvasman, is ill at her home in Council Bluffs, Ia. Blackie's wife is in good health again and will be with her husband when the circus season opens.

JIMMIE MARTIN states that "Kid Fall River", who was with Henry Brown on baggage stock with the Sells-Floto Circus, is busily engaged in the wood business, but will be back with Brown in the spring.

EVALYNE BRIGHTWELL and Dorothy Clayton, formerly with the Sells-Floto Circus, motored from Chicago to Detroit to spend the holidays with Mr. and Mrs. R. C. Hawk, following which they went East to join a musical comedy company.

A MOST ENJOYABLE Christmas was spent by the 75 men at the quarters of the John Robinson Circus at West Baden, Ind. A fine dinner was prepared by Chef John (Frenchy) Eli and his assistant, Mr. Hayward, and served by the export waiters, Al Schaffer and Tony Tryaskos.

E. A. JOHNSON, who was badly bitten by a Polar bear with the A. G. Barnes Circus October 28, and who has since been in the St. Joseph Hospital, Allouquerque, N. M., writes that his arm is getting better, but that he will not have the same use of it. He expects to leave the hospital at an early date.

JOHNNIE WALL has been in New York the last few weeks, and the Howard Girls (Cassie and Rena) are working in and around the big city. A number of showfolk had a party Christmas night, and in attendance were Dutch Schiff, Al Golden and brother, Mr. Wingert, Joe Tracy and Hi-Ki Brown, informs Max Brown.

MRS. LUCILLE FOLKER writes that all are busy at the quarters of E. M. Folker's Side Show at Rochester, Ind., and that new features will be in the outfit. It will be the fourth season for this show. Manager Folker has been trouping since 1904 and states that he painted the Hagenbeck show train the first time in Peru, Ind., in 1907.

JOHN R. SMITH, horse trainer, has joined the Sparks Circus. Back in 1897 he was breaking horses in Petersburg, Ill., for Edward Shipp. A few years later

NEW TOP, OLD TOP?

Please pardon our apparent disrespect, but what we are driving at, Mr. Manager, is whether you'll be adding a new "Baker" Top this season. If you need any, we know it should be a "Baker". We'll tell you a lot of reasons if you'll let us. May we? Thanks.

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AMERICA'S BIG TENT HOUSE

he was with Rhoda Royal, working and breaking menage horses, and then was with Jerry Mugivan for 18 years. His father was an all-round performer, and his mother performed on the wire, rolling globe and trapeze.

ED. COX, circus trouper, recently spent a very pleasant day with the Bruce LaFarr Musical Comedy Company, at Lovington, Ill. Bert Watson is the manager, and the orchestra is directed by Ford. Most of the boys are circus musicians. LaFarr is also of the white tops, having been with the Golden Bros., Leo Bros. and Orange Bros.' circuses. Twenty-four people are in the company.

GENE R. MILTON, season before last in charge of the side-show annex on the Miller Bros.' 101 Ranch Show, was seen frequently around the showman's club headquarters in the Coates House, Kansas City, last week, while with the Rose-Marie Company, at the Shubert Theater. Gene says he is an indoor showman as well as an outdoor one.

ROY BARRETT, clown, spent the holidays in New Orleans, La., and will be there most of the winter. He met Tom Hibbert, who was clowning in the toy department of a big store, also Billy Roscoe, who is on the Orpheum Time. Barrett, who was with the Sparks Circus, joined the Mighty Haag Show for a few weeks after the close of the Sparks season. He has not made plans for the coming season, but will again be with the white tops.

THE MADISON PRESS COMPANY, of London, O., printed "31 miles of newspapers" for the Sparks Circus official newspaper, *The Amusement News*, last season. Had the papers been placed side by side, they would have reached from London, O., to Knoxville, Tenn. This is one of the largest printing contracts ever completed in that part of Ohio, and particularly in a town the size of London. The contract was fulfilled in every detail and shipments made to every "show town" on time.

IN LAST WEEK'S ISSUE it was mentioned that Al Wirth, publicist, and an old trouper of Ada, Okla., and others, who had planned an entertainment for charity in that city at great expense, were notified by the Mayor and Chief of Police that they could not give it. Writing under date of December 25, Wirth says: "After good character witnesses and press heads came to my rescue, the Mayor finally consented for us to put on the home-talent production for one-fourth of the regular license. The show will go over next week, and I hope to get at least part of my \$500 back, therefore, will not need any aid from showfolk."

F. L. WALLACE, of Albany, N. Y., submits the following list of great circus riders and performers of former days: "The Melville family of riders (George, Alec, and Mr. and Mrs. James Melville); the Hollands, all famous riders, including George E. Jr.; William, John, Jeanette, Gilbert, Mrs. G. F. Holland (Kate Holloway) and Edward; the Marks family of riders, William, Minnie and Sallie; Chas. W. Fish, Willie Showles, Jose Marrotin; Herbert Meers, father of the Meers Sisters; Chas. Orton and R. H. Dockrill, all wonderful riders; John Worland, famous somersault leaper; Adolph Gonzales, wonderful tumbler; James Holloway, noted clown; also Ed. Rolland; Carlo family (George, Fannie, Leo), and Mrs. Orange Carlo (Amelia Bridges), and the Pereira family."

HARRY LAPEARL and wife, who have been making Huntington, W. Va., their home for a number of years, write: "We are selling our home, as we intend moving to Indianapolis, Ind., after the first of the year. We are building a home on our farm, four miles out on the Michigan highway. Had the pleasure of journeying with Mr. and Mrs. Jim

Davidson to their winter quarters at Greenup, Ky., and it looks as if the Mighty Haag Show is going to have some real opposition in the wagon-show business. Gay Gibson, clown, with the Main Circus the past season, spent Christmas with us; also Candy Sabbath, Gibson is advertising, in clown make-up, the circus picture, *Spangles*, playing here. Mr. Sabbath recently returned here after a successful season with the J. L. Cronin Shows. Mr. and Mrs. Jim Brackman had many visitors at their home Christmas Day, as they always make their home the showmen's mecca of Huntington. Had the pleasure of seeing our friend Nalda Miller, who played on the bill at the vaudeville theater here. Her act went over big."

RALPH BLISS, of Portland, Ind., writes: "Portland, a town of 8,000, has been the birthplace of many showfolk, also the starting point of many shows. Among the shows which have organized here in the last 30 years are Kikemiall's World-Renowned Shows, a wagon show, which was out only a short time; the Metropolitan Circus, but which did not last long; Langstaff's 'Tom' show, which toured the country for several seasons, and Reid's Greater Carnival Shows, which was out one season. Among the old-time and present show people claiming Portland their home are T. J. Taylor, famous baritone player; Ed Wall, Clate Alexander and Col. Bates, who were at one time with the Ringling Bros.' Circus band; Agullia Hutson, for a number of years with the Gentry Bros.' Circus band; Frank Mecker, bandmaster, now of the Nat Reiss Shows; John Nelson, six-horse driver, with the old John Robinson Circus; Robt. McDaniel, for 25 years an agent for one-nighters; Buff Arbaugh, of the Flying Arbaughs, now with the Hagenbeck-Wallace Circus; Chas. Bliss, for a number of years with Gus Sun; Col. Nelson, with the old Sipe's Museum; Frank Lieben, an old-time billposter; Elmer Butzler, at one time car manager of the Gollmar Bros.' Circus; Hummel Bros., formerly with the Ringling Bros.; A. J. Walter and Earl Reid, well-known carnival troupers; Tommy Cunningham, with various stock companies; Chas. Wilson, agent for one-nighters; Leon Spahr, theatrical agent; Ralph Siberry and Jack Bennett, now in vaudeville; Jonas Longwith, Howard Burdige, Meriel Manes, Mrs. E. A. Reid, Alva Miloy and the writer, carnival folks."

WITH AUSTRALIAN CIRCUSES

By Martin C. Brennan

SYDNEY, Nov. 27.—With Bros.' Circus closed its Melbourne season last week and will play the Gippsland district. Showmen speak of the very unsatisfactory weather in Victoria, particularly around Melbourne, for open-air attractions.

Sid Russell, with the Alan Jones attractions, left for Perth last week, after a season in Melbourne. Arthur Greenhalgh, with Nevada, the snake girl, is doing well in South Australia.

Paul Warton and his troupe play the Beach at Glenelg (S. A.) this year. Jimmy Sharnan and his boxers were at Colac (Vic.) last week.

Eric Young, of hoopla fame, was in Melbourne for the Cup Week. "Brother Bob", now in good health again, is making for Perth with a number of other well-known carnival workers.

Allen Jones will present his *Cage of Death* during the Perth season. With his stup are Sid Russell, Mr. and Mrs. Hagney, L. Nicholson, Lew Daveno and B. Bible.

Stanton's Midway Show is now in high favor on the Newcastle location. Charlie Stanton introduces all the more modern in vaudeville and dancing attractions, and is commanding big entries for a Charles-ton competition. Lindsay Barton, proprietor of Barton's Circus, is in Sydney.

The German Circus Revisited

(Continued from page 67)

Hagenbeck and is now at Essen, while Hagenbeck came here to play in the Busch building. As regards Hagenbeck, it will be difficult to discover anywhere in the world a similar circus show as that presented by Hagenbeck at present in Berlin, a really wonderful show. During the summer Hagenbeck had another show on the road which did fine business in the provinces under canvas. Strassburger, seen by this writer during the summer at Potsdam and at Luckenwalde, likewise had another show traveling besides the three-ring circus. He is now at Magdeburg in the Blumenfeld building. Jacob Busch (no connection with Circus Busch of Berlin) is going to Italy shortly, and Schumann opens again at Copenhagen.

There is, of course, an abundance of good circus acts, but the ordinary specialty will not do these days. It must be something different, even for shows like Strassburger, who in three rings offers a program of about a hundred different first-class numbers. The sensational act of the present is Sarraasin's Wild West Show from the 101 Ranch of the Miller Brothers, and it is no secret that the Miller Brothers have been besieged with offers from this country for more Indians and cowboys, a request that had to be turned down on account of Sarraasin's monopoly for Germany. Even the Russian State circuses, which, by the way, are almost exclusively booked from this country, have asked for Indians and cowboys from the 101 Ranch. Another sensational feature is Capt. Winston's Sea Lions and Diving Nymphs, well-known American act that played every big theater and circus in Europe the last six years, and is shortly due to play the Scala Berlin for another return date. This act never fails to draw and sets columns of publicity.

On the other hand, the drawing power of the wild animal act is dwindling, and such circuses that depend upon them have found a change in the taste of the public. Besides, there is a tendency on the part of some of the newspapers to attack on the ground of cruelty. Wild animal acts, such as lions, tigers and even bears, are not looked upon as sufficiently strong enough to draw the masses. The same applies to dangerous rides, somersaults on motorcars, looping-the-loop, etc. These acts have had their days.

Sarraasin's admissions are surprisingly low, from 12 cents to \$1.25, while Krohn charged from 18 cents to \$2.50 when in Berlin. Sarraasin is also ahead of Krohn by his modern way of transporting his show, using only motorcars with the sole exception of taking rail transport for horses, elephants and camels. Krohn's past season has necessitated long jumps by rail for the entire show, such as from Munich to Breslau from Breslau to Koenigsberg, from Koenigsberg to Plesburg.

One-day stands are unknown in this country. The shortest stay is three days even in smaller towns, and somehow the experience made by the German circus is in favor of the three-day stand, when no longer stay is warranted.

There are indoor circuses in the shape of stone buildings in most every big city. Berlin has the Busch building and two large exhibition halls that have already been used for circus purposes. Hamburg has the Busch building, so has Breslau. In addition to the spacious Centennial Hall, holding 10,000; Dresden has the Sarraasin building, Munch the Krona Circus, Frankfurt the Festhalle of 10,000, Stuttgart the Stadthalle, Stettin the Centralhallen, Magdeburg the Blumenfeld building, and Dortmund the Centennial Hall.

Indoor or tent, the German circus is a national institution. Sarraasin, Krohn, Hagenbeck, Busch, Strassburger, Schumann, etc., are names to conjure with, and the perfume of the circus is still the most popular of all the perfumes known. Take away the beer from a German and he will revolt, take away his circus and he will lay down too!

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The CORRAL

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LEONARD J. STROUD is spending the winter in Rocky Ford, Col., where he and his wife are preparing for the coming season's rodeos. As a promoter, he produced 14 shows in 1926.

KANSAS CITY, MO.—E. McFarland, father of the two McFarland boys, juvenile trick ropers and riders, during the American Royal Live Stock show here sold one of the ponies ridden by his sons to Will Rogers, the cowboy humorist, who shipped it to his son at Beverly Hills, Calif.

HARRY RICE MOORE, old-time showman, received a real Christmas present from his old pal, W. H. (Wild Bill) Ross, Miles City, Mont., famous cowboy of Buffalo Bill's Wild West in 1896, now with the C. M. & St. P. R. R. It's a real Western big hat, that did service for many years and still looks the part.

THINGS ARE HUMMING around the Bar C Ranch, 14 miles from Fort Worth (Tex.), where Fog Horn Clancy makes his headquarters. Clancy has a durb of a ranch, with quarter-mile track, and he is now building quarters where promising rodeo talent can be developed for fairs and exhibition rodeos. He put on 12 shows in various parts of the country last season.

KANSAS CITY, Mo.—Indian Joe Davis, after several months in a local hospital, is able to be about. He was injured last year on the White River, S. D. He used to be with Pawnee Bill and Buffalo Bill, 101 Ranch, Sells-Floto Circus, Young Buffalo Wild West, Kit Carson Wild West Show and the Jones Bros.' Buffalo Ranch. He plans to work several rodeos this summer.

GOOD SHOWMANSHIP, followed by an abundance of benevolent publicity for the Calgary Exhibition and Stampede, will result in the annual vaudeville engagement of Guy Weadick and his wife, Flores La Due, in their novelty Western act called *What's Next?* which is routed over the K-A Circuit in the East for 12 weeks, opening in New York at the Royal Theater. Weadick, during his itinerary, will address numerous civic organizations.

PIERRE, S. D.—A stray buffalo has been captured in southern Perkins County following its escape from a hunting party in automobiles. The buffalo was chased 10 miles by two boys on horseback, the bull taking refuge in a herd of cattle which was then driven into a corral. The autoists gave up the hunt after the bull charged one car. The driver gave him the right of way and the buffalo disappeared into the rough range country.

CLAREMORE, OKLA.—Will Rogers faces a "treason" charge in deserting Claremore, which will not submit tamely to the desertion, citizens say, and sorrowfully but firmly they are laying plans to try their former townsman on the charge. An alias warrant charging the prime is in course of preparation and Sheriff Dave Faulkner, once Will's bosom friend, plans to leave early next week for

California to arrest the errant son of Oklahoma and if possible to bring him back to face the bar of justice.

COLORADO SPRINGS, COL.—No changes will be made in the committee which will promote the annual rodeo here in 1927. This announcement was made as a result of an election of officers. Since the first rodeo the same men have been in charge and have made it one of the best in the West. They are Ralph Barnes, president; C. J. Volmer, vice-president; J. A. Conel, treasurer; Russell D. Law, secretary, and E. E. Jackson, assistant secretary. The committee is composed entirely of Chamber of Commerce men and is subsidiary to that organization. Plans will be outlined for the next show within the next few weeks.

WILD BILL HICKOK, the picturesque figure of Western history, is the central figure of the story told by Frank J. Wiltach in *Wild Bill Hickok, the Prince of Pistoleros*. Legends cluster about any romantic figure, assuming the proportions of a saga with the passing years. Folk with a propensity for gossip and exaggeration put a story into circulation, and if it is thrilling enough, it becomes a legend. Wild Bill Hickok, the West's deadliest gunman, has more legends associated with his person than perhaps any other hero of frontier history. He is credited with almost herculean feats of daring and bravery, one of the most astounding of which was the McCanies fight. The hitherto accepted version, which credited him with the single-handed killing of 10 men, reads like a page from *The Three Musketeers* or some other classic of picaresque dreds. David McCanies, known as a blood thirsty outlaw and a notorious horsestealer, was supposed to have tracked Wild Bill to a lonely cabin. He led an assault on the door and finally succeeded in battering it down, only to be shot thru the heart by Wild Bill, who then killed in rapid succession four more of the gang. Then the fight became a hand-to-hand grapple, Bill having lost his gun and being armed solely with a bowie knife. Its outcome found Bill somewhat the worse for stray bullets and knife wounds, but the five outlaws were dead beyond doubt. All of which does make a good "yarn" and one which had been commonly accepted until Frank J. Wiltach told the real truth in *Wild Bill Hickok, the Prince of Pistoleros*.

Mr. Wiltach shatters this myth to small bits. McCanies it seems, was far from the picturesque rogue of history. He was a rough pioneer, boisterous and argumentative, but no murderer nor bully. When the Civil War broke out, McCanies' sympathies were pro-South. According to testimony, he wanted to organize a guerilla band and so naturally needed horses, which furnishes one motive for his fight with Bill, who was then engaged as stock tender by the Overland Mail. He and the manager of the station, Wellman, were in charge of some excellent horses. Wild Bill was intensely loyal to the Union side and would have resisted to the death any attempt to take horses for use by the Confederate cavalry. Aside from this political motive, however, McCanies had a personal grudge. As is usually the case a woman was at the bottom of it. Her name was Sarah Hull and she was a courageous, pretty little woman. Wild Bill fell in love with her and this aroused the ire of McCanies, who considered her his light n' love. Just previous to his death, he had ordered Bill "on penalty of violence or death not to cross the creek where she lived". This furnishes the second motive.

Now as to the fight itself. Mr. Wiltach discovered the real facts thru Monroe McCanies, David's son, who was 12 years old at the time. According to Monroe, he met his father on the afternoon of July 21 with James Woods and James Gordon. The last two went toward the barn, while David McCanies and his son walked to the house in which were Wild Bill, the Wellmans and a servant. McCanies first asked for Mr. Wellman, and threatened, if he did not come to the door, to go in and drag him out. Just then Wild Bill stepped to the door, and McCanies said: "We've been friends all the time, haven't we?" Receiving an affirmative reply, McCanies asked for a drink. Bill disappeared and came back with a dipperful of water. McCanies drank and handed the dipper back. Here it is not clear just what happened, but an instant later Wild Bill fired and McCanies fell dead. Woods and Gordon ran up and were also shot to death, by which of the men in the house it is not clear.

Monroe McCanies' version provides no reasonable motive for the killings, but in view of the fact that the case was not pressed by McCanies' relatives, indications are that Wild Bill shot in self-defense. All his life Wild Bill Hickok shot first—but never until his adversary had made a

hostile move. There are certain aspects still not cleared up. Why, for instance, was Monroe, the only eye-witness, not called upon to testify. Why were Horne Wellman, Wild Bill and another man acquitted in a preliminary hearing when they were all comparative strangers in the district and the judge was a neighbor of McCanies? Until Monroe McCanies is willing to explain these matters, the enigma can never be wholly solved.

But Mr. Wiltach has shown us that, instead of wiping out 10 desperate ruffians in a furious hand-to-hand encounter, only three men were killed and not one of the McCanies faction fired a shot; that they never entered the cabin, and that Wild Bill never left it—he was scarcely seen by his enemies, far less wounded by them. Thus passes another legend.

Harvey Preparing For Memphis Date

(Continued from page 66)

Newport, Ky., and the National, at Chicago.

Arthur G. Wiseman, who was with Sells-Floto last season, is here. He will be one of the publicity directors, the other two being Frank Braden and Doc Waddell. He will take up his duties at St. Joseph. Braden will hold down St. Louis. Waddell is at Memphis and next takes up the "story pen" at Kansas City. Thus the press agents will alternate and labor.

The Hotel Chisca has been established as "headquarters", and the manager of the hotel, A. H. Watson, is making rates right and with a real home welcome. For the publicity department and its writers there are offices in the Auditorium, the Shrine Temple, the Chisca and the newspaper editorial departments, and the "wonder man" of Little Rock, Chas. L. Hollowell, who runs the Winter Garden excursions to Dixieland, and for whom Jack Rooney is working and getting rich, has set apart in his Memphis general offices at the Hotel Claridge a "den" for Harvey's space purveyors.

Doc Waddell attended a meeting of the committee of the Shriners today, at noon, and says from the way the Nobles are taking out and selling tickets, 50,000 will be disposed of and paid for before the doors open.

The cars of the show train will arrive in charge of Jess Adkins, circus manager, about January 2.

Edward Wockener is rehearsing his band and is having the Shrine Band and local musicians in attendance at practice. By their circus music is to be broadcast will be all the circus features.

Imported acts will arrive within the next week. A "thriller" is being announced as "Bobby Rump, the young man who does not fear death". He will do his stunt on roller skates, on a two-inch inclined gas pipe.

Beery Relates Experiences With the Ringling Brothers

Clinton E. Beery, Circus Fan No. 292, connected with the Kewanee Boiler Company, Chicago, and who trowled at one time with the Ringling Bros.' Circus, submits the following pertaining to his experiences with the brothers:

"The recent death notice of Charles Ringling came with a tragic note.

"Ever since I was a boy I have been an observer, a student, employee and an admirer of the Ringling Brothers' Circus. While I read with regret of Mr. Ringling's passing, my mind goes back over many experiences and associations of the past 40 years—perhaps a few of them might be of interest in chronological order.

"My first recollection dates back, as near as I can figure, to the fall of 1886 or 1887, in the small town of Lavalie, Wis. Handbills announced the coming of the Ringling Brothers' Classical Concert Company. I don't know how I contrived it, but I do know that when the performance opened in the small village hall, I was in the audience.

"I remember but two acts distinctly. One of them was that good and worthy woman of the circus, Mrs. Al Ringling, announced as the lightning crayon artist. I recall her drawing a small jug with brown chalk, after which she smilingly added a tail, ears and the cat's whiskers, and the transformation was complete.

"The second was Al Ringling in the role of black-face comedian, balancing a peacock feather on his nose while beating a snare drum solo—if there is such a thing. When he reached a roll, he would announce in negro dialect that he was going thru a tunnel.

"Then again—I think about the spring of 1888—the scene changes to the small town of Ironton, Wis. It was a drizzly early May morning when some boy friends and myself mot on the main cor-

ner and looking down the road as it wound gently up the hill, to our amazement a man was coming up the hill on horseback and with him he had two elephants (in later years I came to know them as "Old Babe", an Asiatic, and "Fannie", a half-grown African).

"We quickly ascertained that the Ringling Brothers' Circus would exhibit that day in Cazenovia, a small town three miles distant. A little while later my boy friend brought me the wonderful news that his mother was going to take us both to the circus. That was the best performance I have ever seen. The blue seats and the gaily painted props were something to marvel at, and I have never gotten over the envy of the red coats and the white braid trimmings worn by the property men.

"May some one set me right if I am wrong, but I think Edward Shipp did the principal bareback act, Jules Tarnour spun plates on a board laid across two jacks, and balanced a lighted lamp on his forehead while passing his body thru hoops held in his hand.

"Then they rolled a green carpet over the ring for the strong man's act. I do not recall the name of the performer, but he lost his life a few weeks later thru being shot by a drunken rowdy in the audience.

"In the summer of 1892, about the first of July, Ringling Brothers' World's Greatest Show exhibited near the home town of Baraboo. I ran away and became a trooper. Those were the years of keen competition and the building of the great Ringling organization.

"In 1894 we opened the season, for the last time under canvas, at Baraboo, Wis.

"In 1896 I opened with the Ringling Brothers' show in the old Tattersall Building at about 16th and State streets, Chicago, after which, for some years, my service with the Ringling Brothers was wholly of a mechanical nature. I recall many happy days working on the circus trains and property, and in the homes of these brothers, at one time spending several weeks working out their personal requirements in their first private car, "the Chicago".

"I remember August Ringling, Sr., father of the circus men, as a kindly old gentleman, and as I recollect him, he would have made a splendid type to represent the character of Uncle Sam. I was always impressed with the strong personal resemblance between the six brothers and one sister with their mother, Al Ringling being a composite of father and mother, and to my mind the most picturesque of the brothers. To me Mr. Al seemed the most typical show man, Mr. Alf T. the most democratic and Mr. Charles the most aristocratic. I remember Mr. Otto for his wonderful business efficiency. He was, up to the time of his death in 1911, my popular hero. I received first hand from Mr. Otto some choice bits of his wonderful philosophy and they have been of great value to me in my life."

Patterson Promoted By New York Central

CHICAGO, Dec. 30.—It will be pleasant news to the circus friends of J. P. Patterson to learn of his promotion to the position of assistant freight traffic manager of the New York Central Railroad, with headquarters in Chicago. Thru his courteous treatment of circus men having to do with traffic matters, Mr. Patterson has won their highest respect. At all times when occasions demanded prompt service, he was ready to not only provide the necessary service with promptness but there was a genuine interest and hearty spirit in the doing of it. Showmen feel that their welfare is in good keeping so far as the Chicago office of New York Central is involved in their traffic affairs. There is no better traffic man in the opinion of the profession and he is universally liked.

WANTED 25 CLOWNS

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Robbins Bros.' Circus

Best of accommodations. A long, pleasant season. Especially want two strong Comets. Address KENNETH WAITE, Elmer Hotel, Dec. Moines, Ia.

IMITATION FUR CHAPS, \$12.00

Real Fur, \$15.00. Imitation backs. Tom Mix Five-Gallon Hat, extra lined, \$15.00. Goggles, \$2.00 up. Genuine Anora and Goggles All-Weather Chaps, \$25.00 up. STANLEY, 308 West 22d Street, New York City.



RAEL BOWIE, cowboy rope spinner.

Fairs and Expositions

Conducted by J. WILSON ROY—Communications to 25 Opera Place, Cincinnati, O.

Devote Two Days To Fair Subjects

Indiana Officials Will Meet at State Capital for Discussion of Problems Past and Future

INDIANAPOLIS, Ind., Jan. 3.—Delegates to the meeting of the Indiana Association of County and District Fairs Tuesday began arriving in the city yesterday, and indications are the meeting will be the largest attended in many years. Sessions will be held at the Severin Hotel.

Wednesday the annual conference of the Indiana Board of Agriculture will be held in the House of Representatives at the State Capitol, the first session being called at 10 a.m.

Business to occupy the morning session of the fair managers Tuesday includes reading of the minutes, report of the treasurer, appointment of committees, unfinished business and new business.

During the afternoon Lucius Wilson will address the managers on Financing a Fair, which will be followed by the report of the legislative committee by Guy Cantwell, of Gosport.

Report of the resolutions committee and of the nominating committee will also be made at this session.

The annual banquet will be held at the Severin at 6:30 p.m. with J. P. Green as toastmaster, when the following program will be followed:

Address of welcome, Governor Ed Jackson; entertainer, Lambert Boggs; readings, Burton Rus Pogue; music and vaudeville.

Officers of the association are J. E. Green, Muncie, president; J. H. Classen, Crown Point, first vice-president; E. W. Plekhard, Huntington, treasurer; E. J. Barker, Thornton, secretary.

Officers of the Indiana Board of Agriculture are R. C. Jenkins, Orleans, president; Guy Cantwell, Gosport, vice-president; E. J. Barker, Thornton, secretary.

Program for the session of the Board of Agriculture includes an address by Governor Jackson, an address by President Jenkins and reports of the secretary and treasurer.

Nomination and election of members to the Indiana Board of Agriculture in the 4th, 5th, 6th, 9th and 11th Congressional Districts will also be made.

The reorganization of the State Board will be effected at 2 o'clock Wednesday afternoon.

Board May Purchase Grounds As Permanent Home for Fair

LA GRANDE, Ore., Jan. 3.—In connection with the plan for the purchase of grounds a permanent finance committee has been appointed for the Union County Fair Association. Members are H. H. Weatherspoon, of Elgin; W. R. Ledbetter, Imbler, and Earl Reynolds, La Grande.

If sufficient money can be raised the association will purchase the property at Elgin, where the fair is held. The plan for raising the money is to resell stock in the association which has been turned in.

Plans for a new pavilion were discussed at the recent meeting. The fair will be held in September, but no dates have been set.

J. D. Dobbin was elected a member of the association, replacing the late Ed Wright.

Select Tentative Dates

DACOMA, Okla., Jan. 3.—October 4, 5 and 6 are tentative dates set for the next Community Fair here. At a meeting recently the dates were proposed and officers and superintendents were chosen as follows: M. M. Provost, superintendent dairy cattle department; C. H. Dell, Dacoma, beef cattle; J. N. W. Halton, Dacoma, hogs and sheep; W. D. Bruner, Dacoma, chickens; O. L. Glasgow, farm crops; Mrs. George Parris, Alva, textiles; Mrs. Fred Hlatt, Dacoma, culinary; Rev. W. J. Foshee, Dacoma, rural schools, and Elmer Murrow, J. W. Halley and M. L. Hoyt, horse racing.



M. D. URMISTON, of Hamilton, secretary of the Butler County, O., Fair for the 1926 season and well known among fair officials.

Secure Grounds for Fair

BENTON, Ark., Jan. 3.—Mrs. Olson Hale and H. W. Raney have been elected members of the Congo Community Fair Association. Mr. Raney having been placed in charge of publicity.

He, with other committee members, declares that no effort will be spared to make the fair greater than it has ever been. Use of grounds, buildings and lights have been offered by a prominent business man, and the committee has accepted the proposition.

Secure Five-Year Lease Extension on Fairgrounds

PALATINE, Ill., Jan. 3.—These officers have been elected for the Cook County Fair for 1927: President, C. C. Hildebrandt; first vice-president, C. D. Taylor; second vice-president, H. H. Devermann; third vice-president, Dan Bergman, Jr.; secretary-treasurer, T. C. Hart; directors, Ralph Hildebrandt, F. F. Danielson, R. L. Peck, Robert Mosser, Otto Mess, J. H. Meyer and L. T. Reuse.

An extension of five years on the lease of the fairgrounds has been made, and September 1, 2, 3, 4 and 5 have been set as the dates for the meeting in 1927. Plans are being laid to raise finances to wipe out the 1926 deficit.

Expect Large Attendance

WAUSAU, Wis., Dec. 29.—The convention of the Wisconsin Association of Fairs to be held in Milwaukee January 4 to 7 will be the largest attended in years, it is believed by Arthur W. Pehn, secretary of Wisconsin Valley Fair and Exposition, of this city. Headquarters will be at the Republican Hotel. A program of unusual interest to fair men of the State has been arranged.

Will Increase Race Cards

RUTLAND, Vt., Jan. 3.—It has been announced that racing cards for the three largest fairs in the State will be increased in 1927. Classes will be arranged at a special meeting to be held in this city soon. The fairs included are the Twin City, at White River Junction, August 23 to 30, inclusive; Champlain Valley, Essex Junction, August 30 to September 5, and the Rutland Fair, September 5 to 12.

Fair Men To Meet In Four States

MINNEAPOLIS, Minn., Jan. 3.—Every question of importance to fair managers and other officials will be given full discussion at the convention of the Minnesota Federation of County Fairs to be held here January 11 and 12. A program of more than ordinary interest has been outlined. The attendance, it is believed, will be the largest gathering of fair men ever held in the State. R. F. Hall is the secretary. The convention will be held at the Nicolette Hotel.

COLUMBUS, O., Jan. 3.—Fair managers and other officials from all over the State will meet here January 12 and 13 for discussion of fair problems and such other questions that may arise. A number of speakers will give addresses during the various sessions, and indications are that the attendance will break records of former fair gatherings. The sessions are the annual convention of the Ohio Fair Managers' Association, of which Don A. Detrick, of Bellefontaine, is executive secretary.

BANGOR, Me., Jan. 3.—When members of the Maine Association of Agricultural Fairs meet here January 12 and 13 it will be for the purpose of discussing conditions that will work for the betterment of the exhibitions throughout the State during the coming year and for the comparison of notes. There is every indication that it will be largely attended. George W. Wescott, of Bangor, is secretary.

DALLAS, Tex., Jan. 3.—Matters of interest to all fair managers in Texas will be discussed during the two days' sessions of the convention of the Texas Association of Fairs here January 12 and 14. The program is practically complete and is filled with interesting events, and many hours will be devoted to matters which affect every organization affiliated with the association. J. J. Castellow, of Ennis, one of the best-known fair men in the State, is secretary.

\$50,000 Spent for Improvements

LARGO, Fla., Jan. 3.—The Pinellas County Free Fair will be held January 18 to 22, inclusive, and will be open until late at night. Nearly all concessions have been contracted for, and new departments have been added. Improvements costing around \$50,000 have been made. While no admission is charged, revenue derived from the sale of space for exhibits is used each year to improve the grounds.

The Johnny J. Jones Shows will furnish the attractions for the fair, it has been announced.

Offer Fairground Rent Free

DE SOTO, Mo., Jan. 3.—Directors of the De Soto Fair Association at their recent meeting decided they would not give another fair, but will let the grounds free of rent to responsible parties who will agree to hold a fair.

J. M. Allee was elected chairman of the board, C. J. Davidson secretary and J. H. Hopson treasurer. The statement of the treasurer showed receipts and disbursements to be \$3,730.

May Enlarge Buildings

MARYSVILLE, Kan., Jan. 3.—Enlargement of the grand stand and other buildings for the Marshall County Stock Show and Fair Association is contemplated by the board. J. N. Wanamaker, secretary, has reported that his books show a surplus of \$3,000.

Board Members Reappointed

GLENDIVE, Mont., Jan. 3.—The following members of the Dawson County Fair Board have been reappointed by the County Commissioners: Nick Battleman, of Bad Route; J. W. Thompson and E. G. Ufer, of Glendive; H. R. Finley, of Richey, and A. E. Oellerman, of Bloomfield.

Phil Eastman's Last Greeting

CHICAGO, Dec. 27.—The magnitude of the man, the late Phil Eastman, is beautifully portrayed in the last Christmas greeting sent to friends. Mr. Eastman died November 29 at the convention of Fair Managers and Secretaries in Chicago.

Examination of his papers at Topeka, Kan., his home, disclosed the following holiday greeting to his friends:

"A Merry Christmas to you and to all who by their good will and effort contributed to the success of the Kansas Free Fair. May you find rich reward in the knowledge that you helped to bring to the people of Kansas instruction and entertainment; joy in the thought that a new vision was opened to the child; satisfaction in the fact that the farmer was given a broader view of his opportunities, and delight in the assurance that the housewife took home an inspiration.

"We are wishing you a Happy and Prosperous New Year. The Kansas Free Fair."

There was a footnote which read: "On the train going to Chicago only a few days before his sudden death, November 29, Phil Eastman wrote this holiday greeting. It is fitting that this, his final message, be indicative of his policy thru life—a wish for the happiness and prosperity of others."

Name Officers for 1927

LAKE GENEVA, Wis., Jan. 3.—James Henderson, of Elkhorn, has been elected president of the Watworth County Agricultural Fair. The meeting of the directors was held here recently, at which time A. D. Whitmore, of Spring Prairie, was elected vice-president; Ora Taylor, secretary, and Sam Foster, Sugar Creek, treasurer. Morlin Holbrook, Dolan, will be superintendent of privileges. David Zull, of Whitewater, was named marshal.

Soon To Name Manager

CEDAR RAPIDS, Ia., Jan. 3.—August 6 to 13, inclusive, for the dates for the 1927 Cedar Rapids Fair, it has been announced by Edward Killian, president. A manager is to be appointed soon, according to members of the board of directors. Efforts will be made to interest Linn County and surrounding counties in the building up of a better fair in every department.

Planning 1927 Program

FESSENDEN, N. D., Jan. 3.—Provisions for the entertainment of patrons of the Wells County Fair in 1927 are already being made by the board, and according to A. F. Beleher, secretary and manager, it will be far better than heretofore, especially so far as platform acts and midway shows are concerned. Performers who were at the fair last year have been booked for 1927, and the Laelman & Cross Shows have also been engaged. The fair will be held July 12 to 15, inclusive.

Grounds To Be Improved

ABERDEEN, Wash., Jan. 3.—General improvement costing \$5,000 will be made on the Grays Harbor County Fair properties at Elma this year, the expenditure having been authorized at a meeting of the fair board with the county commissioners recently.

Ass'n To Meet in Vancouver

VANCOUVER, B. C., Dec. 31.—Meeting of the North Pacific Fair Association is scheduled for this city, January 31 and February 1. Sessions will be held at the Empress Hotel. Dr. Robert Prior, of Olympia, Wash., is president; F. R. Hubbard, of Centralia, Wash., vice-president and H. C. Brown, of Portland Ore., secretary.

Plans Completed For Sarasota Fair

SARASOTA, Fla., Dec. 31.—Beginning with a series of motorcycle races January 24, the Sarasota County Fair will continue for an entire week. From advance information it is evident the fair is to surpass anything ever attempted in Florida.

Departments to be featured include community exhibits, live stock, poultry, horses, dog and pet show, woman's and children's department, negro department, machinery, and industrial and commercial departments.

On the "Gladway" the Johnny J. Jones exhibition will hold forth, and will not only provide amusement for fair patrons, but will become an integral part of the city for the week of the fair. A racing program will bring horses here from the tracks at Lexington, Louisville and Lexington.

The Greer Society Circus entrants will provide almost constant entertainment in front of the grand stand, and the night programs will be featured by them. Texas Austin and Colonel Idaho Bill will be among those present. The Royal Midgets are also to be an attraction.

Friday will be Aeronauts Day, and on every day there will be fancy flying stunts. Friday the Flynn; Field, inside the entrance, will be officially dedicated. Among aviators expected are Stewart Sandwick and Count De Lesseps. There will be a distinct novelty in the staging of airplane races, and these are expected to draw the interest of thousands of people.

Special days for the fair have been designated as: Monday, Motorcycle Speed Day; Tuesday, Children's Day; Wednesday, State Society and Fraternal Day; Thursday, Citizens' Day; Friday, Aeronauts Day; Saturday, Baby Show Day.

Exhibits of work done by the negroes of the South and their building at the fairgrounds will be a center of wide attraction.

Other sections of Florida have become interested, and from all the surrounding counties and many points distant there have come inquiries and entries.

FLOYD L. BELL, Sarasota Herald.

Fair To Be Annual Event

CHATHAM, Can., Dec. 30.—The success of the Peninsular Winter Fair has brought in decision to make the event an annual affair. A site committee has been appointed to look over available properties. The report of Treasurer R. E. White, while not complete, indicates that the association will be free from debt. The Peninsular Livestock Association is behind the enterprise as well as the citizens and surrounding territory officials.

Virginians To Hold Two-Day Convention

SUEFOLK, Va., Dec. 31.—Two days will be devoted to the meeting here January 17 and 18 of the 10th Annual Meeting of the Virginia Association of Fairs, for which a program has just been issued, and which includes 12 addresses on subjects of interest to fair managers.

The annual banquet will be held Monday night, and the vnuedville acts for this occasion have been supplied by Wirth & Hamid of New York and the World Amusement Service Association of Chicago and New York.

Members of the program committee are J. N. Montgomery, of Norfolk; B. M. Garaer, Emporia; H. F. Fralin, Rocky Mount; R. R. Buckley, Fairfax, and C. H. Peery, Jr., Tazewell.

The address of welcome will be made by Colonel E. E. Holland, of Suffolk, while Hon. Thos. Whitehead, of Amherst, will respond. One of the important features of the program will be that of the open forum Tuesday morning.

Forty organizations are members of the association, of which H. B. Watkins, of Onville, is president; W. C. Saunders, Richmond; J. N. Montgomery, Norfolk; T. B. McCaleb, Covington, and T. L. Felts, Galax, vice-presidents, and C. B. Ralston, Staunton, secretary.

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Texas Men To Discuss 1927 Fair Problems

DALLAS, Tex., Jan. 3.—About 150 fair secretaries and others will meet here January 13 and 14, when a stock taking of the greatest drawing cards of the present day for county or regional fairs will be made. The meeting will be the annual session of the Texas Association of Fair Secretaries.

L. L. Etchison, of Sherman, head of the program committee, met here a few days ago with Bryan Blalock, R. E. Shophard and T. J. Burdette to work out details. Jelks Castellow, secretary, of Ennis, also attended.

Features of the program of the session follow: W. E. Donovan, Gonzales, will speak on the value of a State fair organization, and S. M. Mayfield, Waco, will discuss Season Tickets at the first morning session. Preventing the Abuse of Passes will be discussed by L. B. Herring, Beaumont, at the afternoon session, with the following other discussions: Budgeting a Fair, by A. B. Davis, Lubbock; Financing a Fair, W. R. Erish, Shreveport; Concessions and How To Handle Them, R. E. Shephard, Wichita Falls; Rain Insurance, Jim T. Ellis, Greenville; Problem of Handling Ticket Takers, L. H. Smith, San Angelo. A. L. Burgo, Port Arthur, will discuss Fair Publicity following an open forum on the second morning. Election of officers will be on the closing afternoon.

Officers who are divisional vice-presidents include W. E. Donovan, Gonzales; R. E. Shephard, Wichita Falls; John McCurdy, Sweetwater; George Kempen, Seguin; T. J. Burdette, Hillsboro; L. L. Etchison, Sherman; A. L. Burgo, Port Arthur, and Bryan Blalock, Marshall.

Decide To Hold Fair

MANDAN, N. D., Dec. 31.—At their meeting here directors of the Morton County Fair Association decided that a fair will be held in 1927, either late in the fall or early next summer.

Through such action the grounds, including all buildings, will remain in the hands of the association, instead of reverting to the original owners or the State. Further announcements concerning the proposed fair will be made by A. W. Furnace, secretary.

Place Acts at London, Ont.

NEW YORK, Dec. 30.—Representatives from the offices of Wirth & Hamid, who have returned from the meeting of the Western Fair Association at London, Ontario, Can., December 21, inform that they were awarded the contract to furnish the free acts this season, and the appropriation for the entertainment program was doubled.

All the old officers were re-elected.

Carruthers Visits Metropolis

NEW YORK, Dec. 30.—Edward F. Carruthers, vice-president of the World Amusement Service Association, Chicago, will spend New Year's Day in the metropolis. Felix Reich, local representative, states that the 1926 season in this territory has been a banner one and they are looking forward to the coming season to surpass the previous year. The firm is getting out an attractive catalog that will be replete with a representative array of outdoor talent.

Fair Firmly Established

COBLESKILL, N. Y., Dec. 29.—The County Agricultural Society is forging fast to the front, and the Cobleskill Fair is now successfully established, it would appear from the attendance figures in 1926, which approximate 80,000. Wirth & Hamid were awarded the free-act contract for this season, with a number of well-known acts on the program.

Contracts for Acts

NEW YORK, Dec. 30.—Herbert D. Smyzer, manager of the York (Pa.) Fair, is a visitor in the metropolis. While here he contracted with Wirth & Hamid for a number of high-class acts for 1927. The new grand stand at York was thrown open to the patrons this year and is one of the most modern in the East.

Among the Free Acts

HIGGINS AND COOPER, contortionist and aerialist, have arranged for a number of bookings for the coming season and will play several return dates. The act was featured last season at the Lake City Fair. Their season was for 18 weeks and they declare it was their best in many years. They are located at Grand Rapids for the winter.

WILLIAMS AND BERNICE after a season of 27 weeks at parks and fairs are resting up at their home in Evansville, Ind. They are getting all new apparatus for 1927 of which they have already about five weeks filled. They will present the same number of acts with a few added gyrations. Their wardrobe will be entirely new.

MAX BRENTON, athlete, of Manson, Ia., has completed a four-volume health course, the first set of which he had especially bound and presented to President Coolidge, he writes. He received a letter of thanks from Everett Sanders, the president's secretary. The second copy of the book was sent to Congressman Dickinson, who has also acknowledged the gift.

Organize for County Fair

GREAT FALLS, Mont., Dec. 31.—L. R. Rutherford has been made president of the Cascade County Fair Board, other officials being Clark Bumgarner, vice-president, and C. E. Hubbard, secretary. These were appointed by the County Commissioners as members of the board, along with J. W. Sherwood and O. E. Warden.

Through the imposition of a levy for fair purposes, approximately \$30,000 will be collected. Of this 50 per cent will be required to make land purchases, while the balance will be turned over to the commission with which to launch a county fair.

Fair Association Meetings

Minnesota Federation of County Fairs, R. F. Hall, secretary, Minneapolis. Convention at New Nicollet Hotel, Minneapolis, January 11 and 12, 1927.

Ohio Fair Managers' Association, Don A. Detrick, executive secretary, Bellefontaine. Annual meeting at Columbus, January 12 and 13.

Maine Association of Agricultural Fairs, George W. Wescott, secretary, Bangor. Annual meeting at Bangor January 12 and 13, 1927.

The Texas Association of Fairs, Jelks F. Castellow, secretary, Ennis, Tex. Annual meeting at Dallas January 13 and 14.

Colorado County Fairs Association, J. L. Miller, secretary, Rocky Ford. Annual convention at Albany Hotel, Denver, January 18.

Virginia Association of Fairs, C. B. Ralston, secretary, Staunton. Annual meeting at Suffolk January 17 and 18, 1927.

Illinois Association of Agricultural Fairs. Annual meeting at Danville January 18 and 19, 1927.

Indiana County and District Fairs, E. J. Barker, secretary-treasurer, Indianapolis. Annual meeting, Hotel Severin, Indianapolis, January 4, 1927.

Michigan Association of Fairs, Chester M. Howell, secretary, Saginaw. Annual meeting, Hotel Tuller, Detroit, January 19 and 20.

South Texas Fair Circuit, Geo. J. Kempen, secretary, Seguin. Annual meeting at New Braunfels January 24 and 25, 1927.

Western Canada Association of Exhibitions, W. J. Stark, secretary, Edmonton. Annual meeting at Brandon January 24, 25 and 26, 1927.

Western Canada Fairs, H. Huxley, secretary, Lloydminster, Sask. Convention, Brandon, January 25 and 26, 1927.

Massachusetts Agricultural Fair Association, A. W. Lombard, secretary, Boston. Annual meeting at Colonial Hotel, Gardner, January 27 and 28, 1927.

Pennsylvania State Association of County Fairs, J. F. Seidomridge, secretary-treasurer. First meeting, Fort Pitt Hotel, Pittsburgh, January 26-27; second meeting, Adelphia Hotel, Philadelphia, February 2 and 3, 1927.

Association of Tennessee Fairs, W. F. Barry, secretary, Jackson. Annual meeting at Nashville, February 1 and 2, 1927.

Association of Northwestern Fairs, J. M. Breannan. Annual meeting at Billings, Mont., February 7, 1927.

New England Agricultural Fairs Association, H. T. Hyile, secretary, Southbridge. Annual meeting at Kimball Hotel, Springfield, Mass., February 15, 1927.

New York State Association of County Agricultural Societies, G. W. Harrison, secretary, Albany. Annual meeting at Albany February 15, 1927.

Association of Georgia Fairs. Annual meeting at Atlanta February 18 and 19, 1927.

Secretaries of State and District Fair Associations are invited to send in dates and places of meeting of their associations.

If you have something interesting to the other fair officials, don't hesitate—send it while the news is "hot".

WANTED Good Rides

And a few Independent Shows, for Food du Lac County Fair, Sept. 13 to 16, inclusive. Address CHARLES BINTZ, Secretary, Food du Lac, Wis.



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Conducted by J. WILSON ROY—Communications to 25 Opera Place, Cincinnati, O.



Elmer I. Brown Opens Office in New York

NEW YORK, Dec. 27.—Elmer I. Brown, outdoor showman, has established offices in this city at 226 West 47th street, where he will represent C. W. Parker, ride builder, of Leavenworth, Kan., in territory east of the Ohio River. Brown has had extensive experience as a park manager and promoter, and is at present representing the following parks: Capitol, Hartford, Conn.; Liberty Pier, Bronx, New York; Clason Point, Bronx, New York; White City, New Haven, Conn.; New Point Comfort Beach, Keansburg, N. J.; Boysen Bay Park, Cicero, N. Y.; Joyland, Port Jervis, N. Y.; Island Park, Portsmouth, R. I.; Lodi Park, Lodi, N. J.; Golden City Park, Canarsie, N. Y.; Lakewood Park, Auburn, N. Y.; the new park under course of construction at Westchester and Whitlock avenue Bronx, N. Y.

Mr. Brown informs that Kennywood Park, Pittsburgh, Pa., has purchased a modern Ferris wheel direct from the factory.

Roller Rink Is Addition For Hanover Summer Park

HANOVER, Pa., Jan. 3.—Ground has been broken at Forest Park for the erection of a roller rink to be 60 feet in width and 120 feet in length. There will be an offset for refreshment and skate rooms and for a music hall.

Plans indicate that it will be one of the finest in this section. A speed course 20 feet wide will extend around the building, and the center surface will be for learners and others who desire to skate for recreation. A shelter will be built under one end of the building with picnic tables in it for the accommodation of 200 persons in case of rain.

E. E. Rhoads, Reading, who constructed and operates Carsonia Park, will supervise the construction of the new rink.

C. B. Erisman, who conducts the refreshment concession, is planning to construct a building. Other concession buildings will be erected, it is planned. Manager Karst has completed the erection of a portable bungalow. He has announced that he has already booked a number of picnics and reunions for next summer.

See Prosperity in 1927

PHILADELPHIA, Dec. 29.—Lusso Brothers, Inc., makers of the skooter, are closing one of the best years of their career of more than 30 in the amusement device field, and are looking forward to even better business next year.

Arrangements have been made whereby prospects calling at their Philadelphia plant may not only inspect the new model auto skooter, but may also drive it. This model is new and novel in appearance, giving the effect of an automobile. But aside from the appearance, the mechanical features are along new and novel lines. This year will see the skooter cars go well into their fourth thousand.

The Philadelphia Toboggan Company also reports that the outlook for 1927 is most encouraging, and that the park business from their viewpoint is showing unusual pep for this time of the year, orders having been entered earlier than ever before, there being indications that building operations were started immediately upon the closing of the park season of 1926. The Woodside Park, Philadelphia, rides are progressing. The Toboggan Company has been working out a satisfactory construction schedule.

Barron G. Collier Has Extensive Park Holdings

NEW YORK, Dec. 27.—The park holdings of Barron G. Collier, who conducts one of the largest commercial outdoor advertising agencies in the country, with headquarters in this city, controls Lunn Park at Coney Island. He also owns the Sky Blue Park at Albany, Ga., in addition to various resorts in Collier County, Florida.

Improving Pleasure Park

BRIDGEPORT, Conn., Dec. 31.—Larry Chrisman, manager of Pleasure Beach Park, Bridgeport, and Frederick Rowe, assistant manager, are spending the winter at the park this season. Instead of usual wintering at either Palm Beach or Orlando Beach. They are superintending alterations that will greet patrons of Pleasure Beach Park next season. Workmen are engaged in tearing down a number of the older buildings, and a large automobile parking space is being constructed, where the covered concessions were located last summer. A train of automobile-drawn cars have been purchased and will make a round trip from the end of the Seaview avenue trolley line into and around the park, along the beach and return. They will make the round trip every 15 minutes.

Other changes, which Mr. Chrisman will announce about April 1, will include innovations in the amusement line, many devices to be brought here from the Sesqui-centennial in Philadelphia. The dance hall is being overhauled.

Park Contract Awarded

FORT WORTH, Tex., Jan. 3.—Frank Widgus and E. R. Albaugh, of Bellefontaine, O., have been given the contract for the amusement park at Luke Worth. Work is to start immediately. It is to cost \$1,000,000. F. R. Furnas will be the resident manager.



BOARDWALK VIEW at Belvedere Beach, Keansburg, N. J., pleasure resort, which will open for the season April 22.

Editor of Business Magazines Airs Views Of Park Management in Special Address

Altho somewhat belated, the publication of the address of Jerome P. Fleishman during the Chicago Convention of Park Men may prove of interest to managers and others throughout the country, inasmuch as it does, the views of a man who lays no claim to being an expert on the management of parks or places of amusement.

Mr. Fleishman is the editor of *Play*, the monthly publication issued by the Philadelphia Toboggan Company. His address, titled *On the Outside, Looking In*, follows in part:

Down East, where I come from, a chain store advertised like this: "Apples, oranges, imported nuts, fruit cake. Come in now and avoid the rush. The early bird gets the worm."

Not exactly the kind of advertising to create good will, is it? And altho I am billed on your program to speak on the subject *On the Outside, Looking In*, what I really want to talk to you about is this business of Good Will and the possibilities of creating good will for amusement parks, from the point of view of an outsider.

For I am not here as the editor of *Play*. I am not here as an attache of the Philadelphia Toboggan Company. I

Parks To Open April 22

KEANSBURG, N. J., Jan. 2.—President F. W. Harding, Jr., of the Rutland Realty Company, agent for Keansburg Amusement Parks, reports that the new \$500,000 steamer, City of Keansburg, will resume its spring schedule from New York April 22, 1927. The Boardwalk is being widened and numerous buildings being erected. Both Belvedere Beach and New Point Comfort Beach expect another record-breaking year, as the new Hudson River Tunnels will bring many more visitors. The steady growth of this amusement center is phenomenal, but the fact that it is only one hour from New York and neighboring cities with a drawing capacity of over 10,000,000 people places it in a very good position for a greater future.

Salih Will Have New Fronts for His Shows

CONEY ISLAND, N. Y., Dec. 27.—Nancy Salih will install new fronts for the three shows that he operates on Surf avenue, in addition to changing the interior designs, redecorating, equipping new lights and miscellaneous improvements to the shows in question. Several freaks from Europe will be imported for his World's Circus Side Show. Salih will as usual supply the Ringling-Barnum Circus with some of his freaks for its side show during the Madison Square Garden engagement.

that I want to leave with you today. I am a nut, bug, crank, fanatic and a few other choice things on the subject, because I have seen good will in action and I know what wonderful things it will accomplish. I do not think that I am telling any forbidden secrets when I say to you that the good will engendered thru that little magazine, *Play*, which you read, or at least receive in the mail, has resulted in more than \$100,000 worth of new business for its publishers in the last 12 months.

You are doing a lot to advertise your park. You spend money in the newspapers. You spend money, mayhap on billboards, in special publications, by holding special days and special displays, by giving expensive exhibitions of fireworks, and so on and so on. You try to get all the free notices in the press that you can, even if you have to hire a costly publicity man to put 'em over. But the time has come, especially in the large centers of population, when a newspaper editor can smell a professional publicity man three blocks away—and to the editor he doesn't smell like attar or roses, either.

I say you do all these things to get people to come to your park. Maybe they flock there. But how do you treat them after you get them there?

Is your park clean, or does it look like a pig pen after a hard day? Do you permit the hoodlum element found in every community to stand around, oggle the women, or perhaps make insulting remarks to them? What about your comfort facilities? Have you provided real comfort stations, adequately cared for, or have you just used some ready-to-fall-in building for toilet rooms that would be a disgrace to the old Bowery?

What about your rides? Are they of the vintage of 1776—all ready to come apart—or do you keep them up to the standard your patrons have a right to expect in the way of safe and sane amusement? Half a dozen Sundays ago while out riding with some friends, we passed an amusement park. The automobile roadway passes within a few feet of the roller coaster. That coaster hadn't been painted in—well, I'll bet it hasn't seen paint in seven or eight years. It is the most dilapidated looking affair you ever laid eyes on. It not only looked unattractive, it appeared to be downright dangerous. Suppose you went into a store to purchase a suit of clothes and the merchant hauled out a suit that looked as tho he and his help had been using it for emergency wear. Would you buy it? And yet some of you are asking your patrons to buy amusement that is, if not downright and dangerously unsafe, certainly unattractive and suffering from halitosis and a few other ailments.

What about your concessions? Are you permitting them to gyp your public? Does the man who wins a box of candy get one so stale or so inferior that he wouldn't feed it to the pigs in that pen I mentioned a few minutes ago? And are the prizes offered by your concessionaires so easy to win that all a man has to do to take away a dolly or a silk cushion or something is to stand on his left ear for three hours and then guess the exact age of Ann? Remember the conduct of your concessionaires and of your employees is, to the public, your conduct. Anything that isn't four-square is mighty likely to be blamed on the park and not on any one individual.

As for newspaper publicity. I want to say again that the time is practically here, right now, when the only time you get it ungrudgingly is when somebody—especially some well-known person in the community—falls off a device and breaks a few bones in his leg, or maybe in his head. There are exceptions to this, of course—I know of a baby show that got several pages of free display space in the local paper—but you can't count on that sort of thing any more in the big centers, where news is always more plentiful than is space to print it in.

You do everything in your power to bring people to your park. Certainly. You'd be asleep on the job if you didn't. But what are you doing, may I ask again, to make permanent patrons, repeat customers? Have you thought at all about this big thing in your business called good will, and if you have, what are you

Three Wonderful Novel New Portable Skill Games



THE BOWLING AUTOMAT
(14 ft. in length, 27 in. in width)
An interesting game that everyone wants to play. Strictly a game of skill. Tables will last a lifetime and the mechanism will wear forever. Send for complete details and prices.



THE ELECTRIC SHIMMY SAUCER

A game of skill and fun. Holds all players for repeat games. Each player manipulates his own "large saucer", the point of the game being to drop the ball in the center hole. A light flashes over the corresponding number of the winning saucer. Automatic release after each game. Connects on any electric light socket. \$85.00 for each section of four units. (Each section 5 ft. long.)



THE POINTER

Another crackerjack skill game, depending on the player's ability to strike with the proper force to reach the number he chooses to play in order to win. \$75.00 for each section of four units. (Each section 5 ft. in length.)
Write or wire today for circulars on these newest and best skill games. Be the first in your territory and make "hay while the sun shines".

WE ARE MANUFACTURERS OF THE FASTEST AND SUREST MONEY MAKERS ON THE AMUSEMENT MARKET AGENCIES WANTED—EXCLUSIVE TERRITORY

THE AMUSEMENT DEVICE MFG. CO., 1105 West First Street, LOS ANGELES, CALIF.

Big Money With Whirl-O-Ball

For Parks and All Amusement Places. Automatic Score and Coin Collector. Thrilling sport! Everybody plays—men, women, children. Your receipts clear profit. You can take in \$15 to \$50 per day with 2 to 13 Whirl-O-Ball Games in any ordinary room or tent. Each \$14 250 ft. Moderate investment required. Write for catalog.

BRIANT SPECIALTY CO.,
50 Bobbs-Merrill Bldg.,
Indianapolis.



NEW AUTOMATIC LOOP-THE-LOOP GAME

CANDY FLOSS MACHINES

All Electric, now \$180; Hand Power, \$150. Combination of sugar brings \$2-\$100 daily at Parks and Fairs. Also patents granted. Latest, May 4, '26. Others pending. Catalog free.
Nat'l Candy Floss Mach. Co.
153 East 58th Street,
NEW YORK CITY.

FOR SALE Elaborate Park Equipment

Carousel, 18 ft., 19 sections, four-abreast—27 jumpers. Small Carousel, 28 ft., 16 sections, three-abreast, 16 jumpers, 12 under-friction Coaster Cars, 6 passengers each, 25 side-friction Coaster Cars, 4 passengers each. Organs, 67-85 key, with large carved fronts and dancing figures. Two smaller, 52-42-key. KREMER, Box 64, Strinway Station, Long Island City, N. Y.

WORLD'S GREATEST RIDES

CYCLONE COASTER—Fastest, safest. Deep spiral dips on curve. Track banked 80 degrees. Steel structure. Aluminum trains. Safety devices. All sizes, 1,200 to 4,000 feet long. This ride beats them all for receipts and drawing power.
THE BUG—A circular Coaster. Wonderful thriller. Top money next to Coasters. 30 running. \$10.00 to \$20,000 per season. Earns more each year. The best ride we ever had.
SEAPLANE DE LUXE—Most beautiful Circle Swing. A standard park ride. Sent to Kennedywood, Glenhurst, Euclid Beach, Surfia Rock—300 running all over the world.
JAZZ RAILWAY—Novelty Coaster. Very funny. Steel structure and trains. We can furnish this ride in dark tunnel form, also with electric third rail and motors. Any shape space. 1,000-foot track.
MERRY MIX-UP—Best possible ride. Steel gears, steel fence. Heavy chains. Cashman Engine. Easily skilled. Goes on one wagon. Weighs 5 tons. 70 now running. Best chain swing.
CUSTER CAR—Wonderful little electric automobile ride for both kiddies and grownups. Moderate cost, big receipts. Should be in every park. We are selling agents for this ride.
Also the **CATERPILLAR**, **ELECTRIC FOUNTAINS**, **MISSOURI MULE**. Special Rides on order.
Only the Merry Mix-Up and Missouri Mule are portable.

TRAVER ENGINEERING CO., Beaver Falls, Pa., U. S. A.

HARRY C. BAKER, INC. AMUSEMENT PARK ENGINEERS

SPECIALIZING IN DESIGNING, PLANNING AND CONSTRUCTION
AMUSEMENT PARKS OLD MILLS CARROUSEL BUILDINGS
COASTERS MILL GRUTES DANCE PAVILIONS
AMUSEMENT PARK BUILDINGS AND FRONTS
Suite 3041, Grand Central Terminal Building, NEW YORK CITY.

SPILLMAN MONEY-GETTER RIDES

The **MAGIC CARPET** A Ride and Fun House combined. Biggest hit in recent years. Investigate now.
The **HEY-DEY** Greatest Money Maker Out. It's a Winner. Six million receipts made it in 1926.
OVER THE JUMPS-CATERPILLAR
Permanent—CAROUSSELLES—Portable
SPILLMAN ENGINEERING CORP., N. Tonawanda, N. Y.

FOR YOUR PARK--1927

CUSTER CARS—Over 100 rides.
CUSTER ZOOMER—Built to Suit Location.
CUSTER SPECIALTY CO.
119-121 Franklin St., DAYTON, OHIO

JOYFUL DAYS!!

Operate the Chester-Pollard **FOOTBALL GAME** AND ASSURE YOURSELF THE ENJOYMENT OF A **MERRY CHRISTMAS** and a **HAPPY NEW YEAR**
No blood money. No graft. No speculation. No shaming nights. A brilliant game everywhere. Write for territory proposition today.
CHESTER-POLLARD CO., Inc.
430 W. 45th Street, New York

TILT-A-WHIRL

Latest Novelty Ride for Parks and Carnivals. Manufactured by **SELLNER MANUFACTURING CO.**, Fairbairn, Minn. Manufacturers of Stilling Patent Water Toboggan Slides and other Outdoor Sport Devices. Distributed by **JOHN A. MILLER COMPANY**, Detroit, Michigan. **AMERICAN PLAYGROUND DEVICE CO.**, Anderson, Ind.



Have and Make Amusement Game Devices of every description except guns.
WM. ROTT
40 E. 9th Street, NEW YORK CITY.

PATENTS

MUNN & CO. Established 1878.
Write for our Free Book.
521 Scientific American Building, 25 West 40th St., NEW YORK CITY.
516 Scientific Amer. Bldg., WASHINGTON, D. C.
1205 Tower Building, CHICAGO, ILL.
653 Hobart Building, SAN FRANCISCO, CALIF.
513 Van Ness Bldg., LOS ANGELES, CALIF.

ON THE BOWERY AT CONEY ISLAND

Corner space available for large Amusement Device. 65 feet on the Bowery; depth to air. Inquire **H. BERGOFFEN**,
Tel. Coney Island 2700. W. 10th St., Coney Island, N. Y.

ELECTRIC-MINIATURE RAILWAY--GASOLINE Not a REPEATER—a MULTIPLIER

A GO-GETTER.
Interested in Fun House Equipment? Our new Unit Drive saves half the cost of installation. Ask us for particulars.
THE DAYTON FUN HOUSE & RIDING DEVICE MFG. CO., DAYTON, OHIO

Complete Portable Dodgem Jr. Rides For Sale

Without cars (buy cars from Dodgem Corp., Lawrence, Mass.). No carnival or park should be without one. For terms address **A. INGERSOLL**, P. O. Box 1132, Montgomery, Alabama.

WANTED FOR MILLION DOLLAR PARK IN THE HEART OF NEW YORK CITY

Rides, Concessions. \$400,000 pool now under construction. All transportation lines pass in front of main gate; 5c fare; millions to draw from. Best proposition offered in years. **ELMER I. BROWN**, 226 West 47th St., New York City.

KIDDIE RIDES

This will be the big year for Kiddie Rides. Our Kids' Coaster earned 100% net the second season. Our Kiddie Aeroplane is superb. It has the appearance and capacity. We handle all Mangels rides at his prices. And install complete Kiddie Parks. Our Giant Aeroplane Swing is still our leader.
R. S. UZZELL CORPORATION
152 West 42nd St., New York City

DODGEM JUNIOR

A PROVEN SUCCESS—NOT AN EXPERIMENT
Durability, low operating cost and upkeep have been thoroughly established.
DOUBLE CAPACITY
DODGEM CORPORATION, 706 Bay State Bldg., Lawrence, Mass.

"THE WHIP"

WORLD'S FAMOUS AMUSEMENT RIDE.
A sterling attraction and financial success in any Outdoor Amusement Resort. Manufactured exclusively by **W. F. MANGELS CO.**, Coney Island, N. Y.

Advertise in The Billboard—You'll Be Satisfied With Results.

doing to create it? The man or woman who comes to your park and who isn't treated right, or who finds an amusement isn't all it is heralded to be, or who soils his or her clothes on grease when there shouldn't be any exposed grease, or who is treated by some park employee as tho his or her absence would be quite as agreeable as his or her presence—oh, do you realize what a constantly circulating negative advertisement for you such men and women can be and will be?

If time permitted I could tell out of my own personal experiences several instances wherein amusement parks created ill will where there was no occasion to create ill will. One will suffice. There is a park in the East that for years was so poorly managed that no drinking water was provided for the women and children, the theory being that where there was no water they'd have to buy their thirst-quenchers. Did they? Not so you could notice it. That park thru that one little trick—and it practiced many others—earned an amount of ill will that it has not been able, even to this day, to live down.

For more than 10 years, up until two years ago when I had to give it up because of the growth of my direct-mail business, I wrote the advertising for one of the largest retail furniture establishments in my home town. The business grew from a hole-in-the-wall to a five-story building with a frontage of an eighth of a block on one of the busiest thoroughfares in the city. And yet the proprietor of this business failed and still is failing to build anything like the repeat sales volume of which the business is capable. I tried during those 10 years to impress upon him that the advertising I was writing for him was only a sort of preamble to the real advertising that began the minute the prospective customer entered his store. In common with thousands of retail merchants today—and you gentlemen are retail merchants in every sense of the word; you cater to crowds but crowds are made up of individuals—he had the idea that all he had to do was to get the customer's good money, and then to beck with the customer. The merchant who has no more vision than that pays dearly for that attitude, whether he realizes it or not.

A friend of mine was telling me that he attended a band concert at an amusement park this summer. I forget just where the park was, but that does not matter. It was extremely warm and during the progress of the concert a man in front of him quietly removed his coat. Instantly an attendant—one of those thick-necked fellows who take title to the earth and everything on it the moment you inflate 'em with a badge and a bit of authority—was on the job. "Hey, you!" he yelled. "Put that coat on. You can't sit in no shirt sleeve around here, understand me?" The man, very much abashed, put his coat on, but the pleasure of that concert was spoiled for him, for my friend and doubtless for others within earshot.

Now tell me, you gentlemen who manage amusement parks, would it not have been just as easy for that attendant to have approached that man quietly and to have said in a low tone: "Sorry, sir, but won't you kindly keep your coat on. It's against the management's rules to remove coats in this building while there are ladies present." Why didn't that bulldozing attendant do that? I'll tell you why. Because he never was told or trained to; because the manager of that park wasn't far-sighted enough to realize that the transient dollar isn't the big thing and that the repeat dollar is.

If I were appointed manager of an amusement park tomorrow the very first thing I would do after making sure that the place was clean and that the rides and so on were safe, would be to summon every man, woman or child concerned with the running of the place into my office and tell them that discourtesy to the patron was the one thing above all others that they couldn't and shouldn't practice. I'd fire a man more quickly for discourtesy to the visitor to my park than I would for trying to steal the whole monkey house!

If you do not think there is anything to this talk about courtesy, listen to this: It is estimated that in the United States the tolls on the word "please" in telegrams amount to \$10,000,000 a year. The word is not necessary to the thought of the telegram but it is often necessary to the feeling of the message. Business men who cut down on all practical expenses spend money to add this unnecessary word to many messages because they realize that it is as important to gain good will as it is to gain understanding. I could go on and give many, many instances of big sums spent for one thing

AUTO SKOOTER

IN FULL DISPLAY AND OPERATION AT OUR PLANT

Come, See and Operate SKOOTERS In Several Single or Double Seating Styles Yourself

LUSSE BROS., Inc.

2809 N. Fairhill Street, Philadelphia, Pa.

FOR SALE—DODGEM JR. RIDE

With building, new last season, 10 cars, long lease in park, on percentage. If you want an investment with big returns, write or wire H. E. MORTON AMUSEMENTS, INC., Alhambra Bldg., Syracuse, N. Y.

only; to get the good will of the customer. All I can do is to suggest that you occasionally divert some of the energy you put into getting your park into the minds of your people to the task of getting it into their hearts. It doesn't take a genius to do that. A little boy said to his father: "What's a genius, pop?" And the old man answered: "A genius, son, is a man who can rewrite a travelling salesman's joke and get it accepted by *The Ladies Home Journal*." But this business of winning your way into the hearts of the people who make your business possible is no joke. You've got to be in earnest about it. You've got to consider their welfare, their comfort, their happiness, and you've got to be sincere in wanting to minister to all three.

Appeal to the children who come to your park with something more than a mere carousel. They get tired of riding on that after a while. Give them sand piles in which to play. Have slides for them. And swings. They can have all these things free at any recreation playground—remember, and they want them when they are brought to your park. Free sand piles yield no immediate revenue but they create a desire to come back and play some more. The grow-up doesn't often want to go to the same park over and over again; the child always does if he is treated right. And grown-ups go where the children want to go—at least, those who have children do. And, by the way, couldn't this brassing idea universally practiced on carousels be adapted to other forms of amusement? The something-for-nothing idea will always be an alluring one so long as people are people.

To me the amusement park business seems cold-blooded. By that I mean there isn't the human, friendly touch to it that there should be. I've been in a few amusement parks in this country, but only in one instance—and I shall always think kindly of that park—have I been smiled at in a warm, friend-making manner by an attendant or by any concessionaire with whom I was spending my money. Courtesy is something that is being drilled into salespeople all the time by enlightened store managements everywhere—but it doesn't seem to have reached the average amusement park personnel as yet. It's a case of get 'em in, unload 'em and get 'em out. Never mind if they get their money's worth or not; never mind if they were roughly handled; never mind if unnecessary overcrowding almost ruined their clothes and completely ruined their fun; never mind if they make up their minds then and there never to come back if they can help it—you got their cash, didn't you? And isn't that what you are after?

But there is something more to this business of furnishing amusement than getting the cash. The demand for amusement, for recreative pastime, is increasing in this country. We have been working too hard and playing too little. In many things I do not admire the methods of Henry Ford, but he has been quick to sense that condition. Witness the move for the five-day working week. Life, especially in the big centers, is becoming more and more complex, ever and ever more strenuous, more nerve-racking and energy-sapping. If we would retain our sanity we must learn to let down occasionally and play. That is apparent to every thinking person. And in that fact lies a greater future for the amusement park business—for the legitimate, honest, high-minded amusement park business. The demand for what you are selling is being created and stimulated by conditions over which man has no control. It is the day of your opportunity. If you would seize that opportunity by the forelock and make the most of it you must begin at the beginning and see to

it that you are selling something that is all wool and a yard wide. You must sell clean play, healthful play, recreational play—and you must learn to sell it with a smile.

Chase-Lister Company On Road 32 Years

(Continued from page 30)

etc., and, as a consequence, the show had a great variety of paper, which caused much favorable comment at that time.

"The salary list, if I remember well, was about \$165 a week, but at that time the management paid board and room, as well as transportation. The company played houses until 1898, and our first dramatic tent show was launched from Newton, Ia., now the washing machine center of the world.

"Charles Harrison, of Harrison & Colegrove, Denver; Will T. Lister and myself were the instigators of this new venture in the amusement line. The show carried a 60-foot round top, with a 30-foot middle, seated with canvas benches and a few lengths of the regular circus blues. We were to have opened the first of May, but the opening was indefinitely postponed, owing to the fact that a raging snowstorm was in progress just at that particular time. Mr. Harrison will remember this, as he was specially active in getting a few kodak pictures of this sad event. However, the show opened a week later and was pronounced a success from the start. The third week out the show jumped to Waterloo, Ia., where it remained for five straight weeks, and that engagement is still mentioned as an event in the theatrical history of Waterloo.

"The Chase-Lister outfit now consists of a 70-foot round top, with three 40-foot middles. The show carries 700 Armbruster folding chairs, 10 lengths of blues, 12 high; a complete lighting equipment, dressing-room tents inside the big top, floored and electrically lighted, and it is often remarked that the Chase-Lister Tent Show is about as convenient and comfortable as it can be made. The show plays a season of 18 weeks every summer thru Iowa, going into the houses the first of September and west over the same route as played for years.

"Quite a number of people now prominent in the amusement line can credit the Chase-Lister Show with the starting of their successful careers. Claude Gillingswater, now in pictures and legitimate, was with the show during its first season; Al and Lois Bridge, musical comedy stars, were with the show for two seasons; Bayonne Whipple, a vaudeville favorite, was leading woman with the show for several years; Pearson, Newport and Pearson were a feature vaudeville act with the show for two years; Les Hickman, now in burlesque, handled "props" here during his first year's experience in the business; the Alpego Family of acrobats and wire walkers were with the show two seasons and since then have been with the Ringlings, Sells-Floto and others; Clint and Bessie Robbins, who now have one of the most successful stock companies in the West, were featured with the Chase-Lister show for 10 years. There are numerous others who have perhaps not become quite so famous as those named above, but who have made a name and fortune for themselves and can look back to their first years with the Chase-Lister show as the starting point in a successful career.

"It is worthy of note that many members usually consider that they have a permanent job when they come over here. For instance, Raymond Ketchum (who now has an interest in the show)

and Sara Treadwell have been with the company for 15 years; Florine Chase, musical director, has been with the show for 17 years; Bush Turruchter, comedian, has been here for 9 years; Art and Edith Atkins for 8 years; Scotty, the stage carpenter, for 10 years; Karl School, bowman, has been with the show for 12 years; others for 2, 3 and 4 years.

"The Chase-Lister Show may not be quite the oldest, it may not be quite the largest, it may not be quite the best, but it can safely number in its following thousands of good men and women who look forward each year to its annual visit with an anticipated feeling of keen pleasure and enjoyment."

Scribner's Stratagem (Continued from page 34)

others interested in the Columbia Amusement Company, especially those in Cincinnati, who are not at all satisfied with Scribner's satisfaction. There are others vitally interested in the conditions now existing on the Columbia Circuit who are making careful investigation ere taking action to protect their personal and professional interest, and this is especially applicable to the Actors' Equity Association.

On the weekly page devoted to Actors' Equity Association in our issue of January 1 appeared the following:

"Andre Dumont Suspended for Cause.—The council, at its regular meeting on December 14, suspended for cause Andre Dumont. Mr. Dumont is playing with the *What Price Glory* Company over the Columbia Burlesque Wheel.

"The usual warning against Equity or Chorus Equity members playing with Mr. Dumont, or any other member on the suspended list, is now issued and will be in force until Mr. Dumont's suspension is lifted and he is restored to good standing."

On our present issue, on Actors' Equity Association page, will be found a more pertinent paragraph relative to Walter Kelly being suspended for six months and fined \$100 for appearing in the same show on the Columbia Circuit.

The council ruling forbids all members of the association, working in legitimate productions, playing Columbia Circuit houses.

Columbia Amusement Company bookings for Columbia Circuit houses now include Hurlig & Seamon's *What Price Glory*; *Give and Take* and *Battling Butler*; James Thatcher, of the Poll office, is presenting *Round the World Again*; Lew Talbot is presenting *White Cargo* and *The Gorilla*.

How many members of Actors' Equity Association are now appearing in these presentations is problematic, but in all probability there will be a general exodus after January 10, when the council of the Actors' Equity Association sponsors a mass meeting of all members to take action to uphold the A. E. A. in protecting producers and players from the subtle stratagems weekly, such as Sam A. Scribner demands for Columbia Circuit companies.

The handwriting of Equity is set forth on their own page in this issue and it behooves all members of the A. E. A. to take notice of their obligation to their fraternal associates.

Park Managers, Attention!

We have available for large successful park the largest and finest 4-tow *Caddy-Us-All* in the United States. Over 66 ft. in diameter. Elaborately decorated with French plate mirrors, oil paintings and handsome carvings, brass covered rods, brilliant lighting, 2 splendid organs, electric motor drive. Operated 3 seasons in building. Splendid condition. Will sell for one-half cost of construction or might consider installing on percentage basis if you have the right location.

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Leavenworth, Kansas

Want To Place

In some good, reliable Park, Spillman, Jr., 32-1/2 Merry-Go-Round, practically new. Organ has cymbals and drums, and wired for 200 lights. Very heavy. Address M. STELLEFF, care Billboard, Cincinnati, Ohio.

SOFT DRINK, POPCORN AND CANDY CONCESSION WANTED

By high-grade Concessionaire in Park having attendance over 400,000. Address BOX D-108, Bulbhead, Cincinnati, Ohio.

RINKS and SKATERS

Conducted by A. HOMER CLARK
Communicators to 25 Opeta Place,
Cincinnati, O.

J. (HAPPY) RAPP has installed a roller skating rink in the Amusement Park grounds at Gretna, a village across the river from New Orleans. Ball-bearing fiber skates are used.

"SPIKE" HAMILTON, manager of the Whirling Hamilton Trio, trick and fancy skaters, writes that they have just returned from a tour of the Southern States and expect to make their make in Syracuse, N. Y., for the winter. They recently gave an exhibition at the Castle Inn, Syracuse.

THE DATES OF TWO speed ice skating tournaments in Chicago, sanctioned by the Western Skating Association, were recently changed at a meeting of the board of control of the association, according to an announcement by President Edward A. Mahlke. The Norwegian-American A. A. will hold its annual meet January 29 at Humboldt Park. This was originally scheduled for January 16. The Woodlawn Business Men's Association Derby was changed from January 16 to January 8 and will be held at Washington Park.

THE CHICAGO FIGURE SKATING CLUB announces that several teams of fancy skaters are training for the various speed tournaments. Four Chicago skaters will be sent east to compete in the championship tournaments and also in Canadian cities in February and March. The skaters will be selected according to results scored by racers in Chicago meets up to January 30. Frank K. Oakes has been named official scorer of the Western Skating Association at Chicago.

C. M. LOWE, president of Lowe's Portable Rink Company, announces that after a successful three months in Atlanta, Ga., he has moved his rink to Shreveport, La., opening there Christmas eve. Mr. Lowe says Shreveport is a thriving and beautiful city and that he likes it very much.

EUGENE W. BOCK informs that he is now manager and owner of the roller rink at Mishawaka, Ind. He says there has not been a roller rink at Elkhart, Ind., for more than a year.

BONNIE MILLER and Company, who were on the bill at Keith's Theater, Syracuse, N. Y., recently, were visitors at the Alhambra Roller Rink making new and renewing old acquaintances.

THOMAS GIBSON, proprietor and manager of the Rainbow Gardens Roller Rink, Akron, O., is featuring novelties and parties to good advantage, he declares. Besides giving the public "service" Mr. Gibson's advertising has had much to do in contributing to his success he believes. He thoroughly believes in advertising and one of his mediums is a little paper called *Rink News*, containing announcements of events and features a month ahead, "spiced up" with peppy

MUSIC for SKATING RINKS

must be
NEW, SNAPPY and POPULAR—This Style 125 WURLITZER MILITARY BAND ORGAN is just what you need to increase crowds. Increased crowds mean larger earnings. Rolls especially arranged for skating rinks. Send for list.

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Rubber Tire Wheels on "CHICAGO" Skates

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Noiseless! A New Sensation!
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FOR SALE

Ice Skating Rink Equipment Complete, Practically New

7,500 square feet skating surface. Could be made larger. May now be seen in perfect operation. Will move and install ready to operate. Address C. G. MILLER, Cincinnati Zoo, Cincinnati, Ohio.

Items and news of interest to his patrons. He recently celebrated his second anniversary with a big party which was entertained by an eight-piece band. A birthday cake was sliced so that a portion could be given to all skaters. A grand march closed the evening festivities. Under the caption, *Coming Events, in The Rink News*, is announced: January 10, spotlight skating numbers; January 11, ladies free; January 13, Lucky 13, skating party; January 14, bag tag skating numbers; January 17, moonlight skating; January 18, ladies guest; January 19, show the leader, 9:45; January 20, old-time skating party, and other announcements up to January 28. Special attention is given to beginners on Monday, Wednesday, Thursday and Friday evenings, with private lessons by appointment. The rink staff includes Mrs. Thomas Gibson, ticket seller; John Funk, Goorman; Anna Mathia, wardrobe; Ralph Longstruf, skateroom; Gladys Stevens, refreshment stand; Henry Allen, floor manager; Bob Cantale, instructor.

THE OPENING game of roller polo at the Roseland Roller Rink, Bridgeport, Conn., was a big attraction, according to R. J. Wilhelm, of Syracuse, N. Y. He says the E. R. O. sign was up and a turn-away business greeted the event. The future looks good for polo at Bridgeport.

CHAS. (CHUCK) TYLH has severed his connection with the Pat Watson rink at Corland, N. Y., and has gone to Massachusetts, where he has taken a position with a silk mill.

M. H. HOLLINGSWORTH manager of the roller rink at Grapeland boulevard and Flagler street, Miami, Fla., reports his rink is well patronized by winter tourists and that he is doing a nice business. He is making preparations to put on a 24-hour endurance race in the near future.

NEW YEAR'S EVE was celebrated at the Music Hall Roller Rink, Cincinnati, by the patrons skating the old year out, and the new year in. A special matinee was staged for New Year's Day. The first novelty event for 1927 is the prize Rubie carnival, to be given January 5. AJ Hoffman is manager.

THE ARMORY ROLLER RINK, Green Bay, Wis., conducted by Hazel Umbehaun, was destroyed by fire of unknown origin, Christmas morning, with a loss estimated at \$72,500. The Armory, which was owned by the city, also housed the State National Guard, whose equipment, Government property, represented a loss of \$7,500 on the building and \$60,000 on military equipment. Other losses were roller-rink equipment, owned by Hazel Umbehaun, \$3,000, and household goods, owned by Peter Beamer, \$2,000. Plans had been made by the rink management for an Oriental roller-skate party Decem-

ber 29 and also for a New Year's Eve party. A large quantity of novelties and favors that were to be used for the two events was also destroyed, as was also packages that were to have been distributed to the children of the city Christmas afternoon. Regardless of her loss, Miss Umbehaun writes that she does not propose to lose any time in endeavoring to secure another building for rink purposes, and will have another in operation soon.

Dramatic Stock Notes
(Continued from page 28)
In Binghamton, N. Y., where her husband, Edwin E. Vickery, is directing the Guy Harrington Players at the Stone Theater.

EDITH AMBLER'S STOCK COMPANY, playing at the Calumet Theater, South Chicago, has been enjoying good business according to James Wingfield, lessee and manager. Roster of the company: Edith Ambler and A. Ross Robertson, leads; Eloise Jordan and Taylor Bennett, second leads; Beula Fair, ingenue; Walter Anderson, juvenile; Peggy Watts, character woman; Wilford Leroy and Charles Gordiner, characters and general business. Walter Ambler is the comedian and director and Taylor Bennett is stage manager.

H. McRAE WEBSTER, managing director of the Forsyth Players, Forsyth Theater, Atlanta, Ga., renewed local interest in the company last week for *The Poor Nut* by arranging a neat troupe with the local colleges and using a few of the college students in Atlanta to augment the cast for the week. Three local girls and two boys were given speaking parts in the cast—Pauline Hensley, Virginia Robinson, Maynard Holmes, Helen Jackson and Thurman Jackson.

DIRECTOR A. G. BAINBRIDGE, of the Bainbridge Players, Shubert Theater, Minneapolis, in the hope of unearthing hidden talent as well as for the entertainment of his patrons, staged a dramatic and musical contest for amateurs at the midnight show December 31. There were numerous entries and cash prizes were awarded to the best actors, singers and specialty performers appearing.

GAVIN GORDON has returned to the Castle Square Players, Castle Square Theater, Boston, as leading man, opening December 27 in *Just Married*.

LESLIE WYSONG, formerly with the Grand Players, Canton, O., has signed for the Morocco Stock Company, Los Angeles, and will open in *The Kiss in a Taxi*.

MRS. JAMES H. DOYLE, wife of the director of the Academy Players, Academy of Music, Richmond, Va., will sail next month for the Hawaiian Islands. Mrs. Doyle will visit the home of her

brother, Mayor de Mont, of Watertown, T. H., about seven miles from Honolulu. Mrs. de Mont is now visiting in Indianapolis and will make the return trip with Mrs. Doyle. Mrs. Doyle has appeared in several productions of the Academy Players under the name of Gertrude de Mont. This is the second season Mr. Doyle has directed the company and both the director and his wife have many friends in Richmond.

THURSTON HALL, a seasoned actor in both the spoken drama and pictures, has succeeded Howard Miller as leading man of the Laskin Players, opening with the company January 2. Miller left for New York last week. The new leading man made his first appearance in *The Only Girl*. He comes to the Laskin Players from the Duke of York Theater, London, where he played two years.

GEORGE M. CLARK, who has been playing with the Princess Stock Company, Des Moines, since last September, has joined the Pierre Watkin Players for a four weeks' engagement at the Egyptian Theater, Sioux Falls, S. D.

FOSTER WILLIAMS has joined the Lillian Desmond Players at Lowell, Mass., opening as leading man in *The Gassy Mark*. Johnny Rouse has also joined. The company is now entering upon its 15th week and business continues big. J. Dallas Hammond, who leased the theater, is credited with putting Lowell back on the dramatic stock map. Lillian Desmond has a large personal following and is a social favorite in the city. Her recent performance in *Stella Dallas* drew enthusiastic praise from the local critics.

ARTHUR R. EDWARDS has been engaged by De Witt Newing for the Newing-Wilcox players as second man and will open with the stock company in Scranton, Pa., January 10. Edwards last season played second business for Morgan Wallace at Des Moines. Prior to that he was for four years with the Permanent Players, Winnipeg, Can.

JEANNE DEVEREAUX, who has been leading lady with the Forsyth Players, Atlanta, Ga., since the sudden illness of Miss Mildred Florence, several weeks ago, has closed and returned to her home in Berkeley, Calif. Ellis Baker has been engaged to play feminine leads and opened in *The Poor Nut* December 27.

MARIE HUNT was engaged thru the Rycroft-Perrin office for the role of Mrs. Jamison in *Little Jessie James*, opening September 27 at the Baymont, N. J., Opera House. Florence Pendleton was engaged for the Mrs. Flower role in the same production. Florence Saxon was engaged for a role in *The Gingham Girl*, which opens today at the Hudson Theater, Schenectady, N. Y.

TOM CHATTERTON, who appeared for eight weeks with Street's New York Players at the Helix Theater, Portland, Ore., is now with the Henry Duffy Company at the Alcazar Theater, San Francisco.

"THE PLAYHOUSE is not closing no matter what our enemies may say," Anne Bronaugh writes from Winnipeg, Can. For Christmas week Miss Bronaugh and her company presented *White Cargo*, winning high praise for production and company from the local press, and the patronage was large.

CHARLES K. MORSE writes that he is producing dramatic tabloids of old favorites and some new ones at the Dominion Theater, Winnipeg, Can. *Rip Van Winkle* was presented Christmas week with a cast of 35. The roster of the company includes Donna Laskey, Irene Maw, Hazel McLaskey, Rista Ames, Elsie Meade, Gordon Mitchell, Lew Peares, Charles Wright, Bobby Walker, Leslie Lamb, Jimmy Corhill and Jerry Burke. Charles Smith is the scenic artist and Jack Byron the electrician.

WHEN CLYDE F. ELLIOTT, managing director of the new Evanston (Ill.) Theater, canvassed the returns from a coupon contest which he conducted, asking suggestions as to a policy for the theater, he discovered that 90 per cent of the coupons called for dramatic stock. The theater is accordingly the permanent home of dramatic stock. Harry Minturn's company having opened December 27.

OWING TO ITS SUCCESS, the Christmas pantomime, *Cinderella*, staged by the Vaughn Glaser Players at the Victoria Theater, Toronto, Can., for Christmas, will continue for several weeks. The piece was sumptuously staged, with Daye Dawn as Cinderella, Lois Landon as Prince Charming and Ruth Amos as the Fairy Godmother.

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Carnivals

Conducted by FELIX BLEI—Communications to 25 Opera Place, Cincinnati, O.

Bernardi Greater Shows For Ottawa, Rochester

NEW YORK, Dec. 30.—William Glick, general manager of the Bernardi Greater Shows, has returned from Canada, where he was awarded the contract to furnish the midway attractions for the Ottawa Central Canada Exhibition, to be held August 22 to 27, inclusive, including the exclusive award for wheels and corn name concessions.

Glick also announced that the Bernardi Greater Shows was awarded the contract to furnish the midway attractions for the Rochester (N. Y.) Exposition, to be held Labor Day week.

Geo. L. Dobyns To Quit Carnival Business

NEW YORK, Dec. 30.—After many years as a leader in the outdoor amusement field George L. Dobyns, who, for the past 10 years, has conducted the George L. Dobyns Shows, has announced his retirement from the carnival business and will devote his time and further attention to maintaining his various riding devices in parks throughout the country.

Mr. Dobyns ascribes his decision to withdraw from the carnival field to various reasons, chief of which is the rapidly increasing overhead, the mercenary aspect of the present-day fair committees, and the desire of he and his wife to take life easier after years of perpetual "grind".

The Dobyns will spend the balance of the winter in Miami, Fla.

Carleton Collins Gets Great Home Reception

GLASGOW, Ky., Dec. 27.—Old friends of boyhood days, comrades of the American Legion and city and State officials united here Thursday night to welcome home Carleton Collins, Glasgow's best known representative in the outdoor show world and director of public relations of the Nat. Reels Shows. The reception started at the L. & N. passenger station when the fire department met Mr. and Mrs. Collins and led a parade in which scores of automobiles took part. Mr. Collins was associated with W. H. Jones, Jr., years ago in the publication of a newspaper which led a successful fight for modern fire-fighting equipment for the volunteer company. The first motorized piece of the equipment was purchased thru the efforts of *The Morning Sun* and it led the parade. Mr. Collins occupying a seat built in the rear for the occasion.

Mr. Collins was guest of honor at a dinner Thursday night at which Lieut. Governor Henry H. Denhardt was principal speaker. Other speakers included Mayor James E. Clayton, Fire Chief John Nelson, Judge J. H. Boles, Mr. Collins and others.

The program reads: "Hello, Chov—we're glad to 'C' you too—Snoddy Hill celeri, Mount Olive, Drane's orchard cocktail; introducing 'Recollections', the 'Black Army' Quartet; stapper chicken, a little dressing; carnation potatoes, innocent peas, raubold rolls; Arbuckle's, spring bottom lettuce; introducing our local 'Houdini', Ed H. Smith; frozen sweets for the concert; South Fork and Beaver Creek waters; music by Johnny Proctor."

The folks say: "Hello, 'C', Mayor Clayton; 'Hello 'C', Fire Chief Nelson; 'Hello 'C', Lieut. Gov. H. H. Denhardt. Back to the old Third Kentucky Infantry.' We're back again; the Black Army Quartet; 'Hello 'C', Judge John H. Boles; 'Hello 'C', Councilman Davis; 'Hello 'C', Roy and Ralle, that still look alike; now spill your stuff, 'C' Carleton Collins; Major R. B. Trigg, toastmaster."

Mr. and Mrs. Collins are guests of his uncle and aunt, Mr. and Mrs. George T. Walker, thru the holidays.

George Donovan May Take Carnival to Australia

SYDNEY, N. S. W., Dec. 1.—George Donovan, American carnival man, is interested in several seaside refreshment stands in New South Wales and is making money. He is not enamored of carnival conditions here and states that, with few exceptions, one could pack the whole paraphernalia of Australian carnival men on three trucks. On his return to America he will strive to bring a real up-to-date carnival company back to this country.

Thad W. Rodecker Engaged as Gen. Agt. J. George Loos Shows

J. George Loos wires *The Billboard* that he has engaged Thad W. Rodecker as general agent and traffic manager for the J. George Loos Shows. Rodecker was ahead of the John Francis Shows for three consecutive years, commencing in 1924. Previous to joining the Francis Shows he was general agent of several organizations and including the Great Patterson Shows for two years and the Tom W. Allen Shows for five consecutive seasons.

Taxier To Have Carnival

NEW YORK, Dec. 30.—Morris Taxier, formerly of the Levitt & Taxier Shows, expects to organize a show this season and states it is possible the Levitt & Taxier title will be used. He has been operating his rides at Atlantic City, N. J.

Jury Gives \$8,000 Damages For Injuries From Monkey Bite

TAMPA, Fla., Dec. 30.—For injuries resulting from a monkey's bite George B. Genac, December 21, was awarded a verdict for \$8,000 by a jury in Circuit Court against David A. Wise, owner of the Wise Shows. Genac had sued for \$50,000.

Genac displayed to the jury his right arm, rendered virtually useless, he said, from the bite of a monkey belonging to Wise. The monkey attack had occurred when the Wise Shows were in Ohio, witnesses said.

The case had been heard once before in the Circuit Court here and Genac at that time was awarded a default verdict for \$15,000, Wise failing to appear. Later the case was reopened.

Boyd-Linderman Show Will Resume Its Tour

NEW YORK, Dec. 30.—Max Linderman has announced that the Boyd & Linderman Shows will go out again next season under his personal direction and management, and plans are being completed to that effect.

Larry Boyd stated to a *Billboard* representative that he will have no connection whatever with the Boyd & Linderman Shows, as he is connected with the New York office of Wirth & Hamid. "Just say for me that I am out of the carnival business for good," Larry remarked.

Heart America Club Hold Annual Christmas Party

KANSAS CITY, Mo., Dec. 27.—For seven years the Heart of America Showman's Club has been doing the biggest thing in the world, making the hearts of children glad and merry, and 1926 Christmas night was no exception, for a mammoth tree, more than 40 feet high, elaborately trimmed, stood in the lobby of the Coates House to welcome all that swarmed into the hotel to partake of the party. Prior to the distribution of gifts a vaudeville program was given, with Louis Heminway, secretary of the club, acting as master of ceremonies and presenting the following acts: Campbell's Hawaiian Quartet; Joe Lewis, that eccentric clown of the 101 Ranch Show in funny stories; Hal Barber, of the Morris Dubinsky Stock Company, in a recitation of *Whispering Bill*; Alterita Loomis, favorite in Kansas City and daughter of Mr. and Mrs. Glen C. Loomis, of the *Andy Gump* show, who sang *Hee Too*, followed by a jazz number; encores with a Black Bottom dance; Mrs. C. Wrightman was the accompanist for both acts. Drayton and Kathleen, juggling clown and lady contortionist; Holt and Armstrong, Mr. Holt a yodeler and Miss Armstrong a lightning sketch artist; Reynolds' Punch and Judy Show.

After the program there was a rush to the Christmas tree, where Sam Weil, acting as Santa Claus, with his assistants, Louis Heminway, J. M. Sullivan and George Ross, made quick work of calling off the names of those for whom there were gifts, and then came the distribution of the sacks of candy, nuts, oranges and apples, which covered the trunk and bottom of the tree, and hung from the branches, these going to the children first.

There was a clown band to add to the enjoyment of the kids, with A. U. Eslick as leader, and composed of George Engesser, Glen Loomis, Joe Lewis, Harold Photo and Drayton, the juggling clown. Then all adjourned to the ballroom, where dancing was enjoyed until midnight.

Everything was free at the entertainment given by the Showman's Club as its annual party, assisted by Sam B. Campbell and Preston Poock, of the management of the Coates House, who donated the use of their hotel, and the Gordon-Howard Candy Company furnishing the "kisses" candy.

To President W. J. Allman goes a lot of credit for being one of the club's most persistent Christmas tree "fans", and to Secretary Louis Heminway, who is so indefatigable in his efforts to secure the best entertainment possible for the club's guests.

All present expressed the opinion that the 1926 Christmas tree party was the best in its history.

St. Augustine Pageant Will Be More Brilliant

ST. AUGUSTINE, Fla., Dec. 30.—April 6, 7 and 8 are the dates set for the Ponce de Leon Celebration of 1927, and the Ponce de Leon Celebration executive committee has decided to introduce the Spanish king into the pageant as a new, vivid and splendid character.



SPEEDY BAUER'S MOTORDROME at 16th and Bowery, Coney Island, N. Y.

Meyerhoff Ill in New York

NEW YORK, Dec. 29.—Henry Meyerhoff, who, December 22, was taken to the New York Hospital, suffering from a heart affliction and other complications, is resting comfortably, according to the statement given out at the hospital today by Mrs. Meyerhoff, who stated an operation would be performed next week. His condition is still unfavorable.

Glick Signs Attractions

NEW YORK, Dec. 29.—General Manager William Glick, of the Bernardi Greater Shows, announced today that he had signed the following shows for the coming season: Frank Bergen and his circus side show, along with one ride, the whip. Paul Verville will have the monkey speedway and SH Harris will direct the Dixie minstrels.

Johnny J. Jones To Play Many Fairs in Florida

The Johnny J. Jones Exposition will play the following Florida fairs: Week of January 3, Hardee County, Wauchula; week of January 10, Lakeland Poultry Show, Lakeland; week of January 17, Pinellas Free County Fair, Largo, and Polk County Orange Festival, Winter Haven; week January 24, Sarasota County Fair, Sarasota; February 1 to 12, South Florida Fair, Tampa; week of February 14, Sub-Tropical Fair, Orlando, and the Volusia County Fair, De Land; week of February 21, Lee County Fair, Ft. Myers, and the Manatee County Fair, Bradentown.

Conklin & Garrett Have New Equipment for 1927

VANCOUVER, B. C., Dec. 30.—Conklin & Garrett's All-Canadian Shows, in the recent fire at Bowman's Storage and Warehouse, where the major portion of the show's effects were stored, were not as seriously damaged as at first reported, due to the fact that all riding devices were on the basement floor, altho tents, concession tents, fronts and stock on the second floor were totally destroyed. The loss was covered by insurance.

Conklin, who was spending the holidays in New York with his mother and brother, left there at once for Vancouver, where the matter of adjustment was taken up with insurance agents and everything is settled. All that now remains to be done is the purchase of new equipment. Announcement has been made by Manager Patty Conklin that Canada's largest outdoor amusement attraction will take the road this year spick and span with all new tents and repainted riding devices.

The show will open at Vancouver at the Elks' Annual Charity Circus and will leave there carrying 7 riding devices and 12 shows on 15 cars.

Doc Hall and Doc Edwards Organizing Truck Show

KANSAS CITY, Mo., Dec. 29.—Doc Hall and Doc Edwards, outdoor showmen, have formed a partnership and will have on tour this spring a truck show to be known as *The Law and the Outlaw*.

NORTHWESTERN SHOWS

Can place the following Concessions for coming season, opening May 7: Hoopla, Fish Pond, Devil's Bowling Alley, Country Store Wheel, String Game, Cigarette Shooting Gallery, Ball Games and any other legitimate grind Concession. (Cookhouse and Laydowns have been sold exclusive.)

Shows and Rides of exceptional beauty, a concert band of national reputation, a staff of ability and the money to back it up. These combined practically assure a profitable season to concessions booking with us. Better write today.

F. L. Flack, Manager, Northwestern Shows,

36 E. Woodbridge Street, Detroit, Mich.

The 1927 New Orleans Carnival and Mardi Gras

The carnival in New Orleans is not only remarkable for its richness and beauty, but it is a season when people of all classes enter into the spirit of fun and frolic, throw care to the winds and yield themselves willing subjects to the gentle rule of Rex, "King of the Carnival".

Parades that cost thousands of dollars are featured for several days; magnificent balls, where the social leaders and distinguished people from all parts of the country assemble, and a great day when maskers claim the streets, make up the season and give a touch of splendor found nowhere else in the world. Thousands of strangers come to New Orleans each year for the carnival, and those who have participated in the season once, generally return to enjoy its pleasures again. The carnival season properly begins 12 nights after Christmas, with the ball of the Twelfth Night Revelers, and other exclusive organizations give their revolvers stated nights to the Monday before Lent. On that Monday Rex arrives with royal magnificence on a big flotilla, made up of war ships and all types of war craft. He parades the streets in a golden char, followed by soldiers, marines, blue-jackets and the lords and dukes of the realm in rich costumes. The same night Proteus appears in the streets, coming out of the sea, with a brilliant pageant of from 15 to 20 cars. Proteus concludes his parade with one of the great balls of the year.

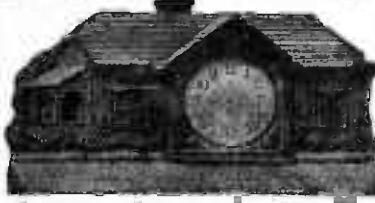
The next day is Mardi Gras—Fat Tuesday in English—and from early morning until dusk, maskers, who tax their ingenuity to find costumes striking and distinct, are on the streets. The Rex parade of dazzling cars is given Mardi Gras Day, and the maskers throw to the crowds in the streets handsome souvenirs and trinkets. The Order of Druids also appear on Mardi Gras Day, following the Rex parade, with a magnificent pageant of cars. The day concludes with the pageant and ball of Comus, and the pageant is generally one of the most elaborate of the season.

The first parade is given by the Krewe of Momus, Thursday night before Mardi Gras. This parade is always one of the events of the season and is followed by a ball.

The second ball is given by the Krewe of Nereus, and in order come the Olympians, the High Priests of Mithras, the Elives of Oberon, the Atlantean, the Krewe of Mystery, Momus, Proteus, Comus and Rex. The Rex ball given Mardi Gras night is the people's ball, while Comus and other organizations mentioned give exclusive revel. Each organization has its King and Queen, while the identity of the King, at all of the balls, with the exception of Rex, is kept a close secret, the Queens are announced on the nights of their reign and are selected from the year's debutantes, generally for their charm and beauty. Rex and his lady are King and Queen of the entire carnival. The "Mittens" is an organization composed of young society ladies, who give a stately function and reverse the order of things by choosing from society's popular young men a King and publicly crowning him.

The carnival has been celebrated in New Orleans since the early '30s, but the first parade was not given until 1837. Comus is the oldest of the present organizations and was formed in 1857. The organizations are of a secret character and the members of the Krewes work for months in preparing their subjects. Until the day of the parade and ball the subject for the display is not made public.

The carnival this season is expected to surpass many of its predecessors in glittering, dazzling richness and beauty.



No. 9408B—Bungalow Clock, made of a Wood Product, Decorated in Natural Brilno. Color 50. Hour Guaranteed Movement. Length, 9 1/2 in., height, 6 in. Each \$2.50

Indian Design Basket, Part Wood, Small \$2.75

Special Prices in Case Lots

3-Price Towel Set in Box 9.00

Dinner Boxes 8.50

31-Piece Dinner Set 8.50

Lady Chia Noodle Books, Set 7.50

Black Alligator Leather 6-in. 1 Briefcase, Dozen 1.95

No. 81852—Eagle Red Gift, Self-Filling Fountain Pen 18.50

American No. 21 Red Jubae Penell, Dozen 1.95

Novelty Ash Trays, Doz. 1.85

Peart Handle Serving Plates, Dozen 8.75

Photo Glass, Art. Pictures, Dozen 1.95

Latest Novelties at lowest prices. Fifteen years of accurate dealing. Ask Joe for his new Bargain Catalogue. TERMS: 25% deposit, balance C. O. D. Money-back guarantee.

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WATCH CHARM PISTOL
A great selling novelty. Shoots black cartridges. Nickel plated. Complete with cartridges. Same as Extra Cartridges, Doz. Boxes \$2.00



No. 13058—Midget Time Clock, assorted nickel or brass finish. Big value. Each, 75c; Lots of 65c

Photo Peckit Knives, High Grade, Dozen 4.25

Military Brush Sets, 2 in Box, Dozen 8.50

Gold-Plated Sand Rings, 6-5

No. 18—Red Jumbo, Sand, Empire Pen, Gross 48.00

Red Medium Size Pen, Ladies or Gent's, Gross 81.50

4-Pc. Pipe Sets, \$10.00 Label, Each 1.25

Silver Finish White Stone Rings, Dozen 1.00

Gear Pins, Art. Clusters, 2, Etc. Dozen 1.00

Real Leather Key Cases, 6 Nos. Dozen .75

No. 80008—DICE CLOCKS, Best, Each 1.15

Peerless POP CORN

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TALBOT MFG. CO., Dept. CP-6, St. Louis, Missouri.

Morris & Castle Shows

SHREVEPORT, La., Dec. 27.—With the bosses of the Morris & Castle Shows away for the first time during the Christmas holidays, Milt and Johnny did not forget the bunch around winter quarters in Shreveport, and wired the show's secretary, Howard Roderick, to have a real Christmas dinner served to all in quarters, and it was elaborately spread Christmas afternoon in one of the buildings on the Louisiana State fairgrounds.

More than 50 surrounded the table and those who knew of the party wired yule-timo greetings and their wish to be present. Among them was a long message from Milt and Johnny conveying good wishes and their regret at not being able to be present.

Soon after the first of the year, the returning date of Messrs. Morris and Castle, work will begin in earnest, that an early start for the opening of the season of 1927 can be made. It promises to be the greatest ever for the Morris & Castle organization if route and fair dates already contracted mean anything. The 3,000 bleacher seats built for the

Louisiana State Fair Association by the builders of the Morris & Castle Shows are being painted. They are to be used for the Mardi Gras parade in Shreveport and afterwards will be sent back to the fairgrounds for use in the stadium or in front of the grand stand.

JOE S. SCHOLIBO (Gen. Press Representative).

Dr. Max Thorek Praised

CHICAGO, Dec. 29.—The American Technical Hospital in Chicago is receiving words of commendation from many of the profession at New Year's time. There have been some cases at the hospital requiring expert medical attention and without exception the patients have gone their way rejoicing. One case deserving mention is that of Mrs. Lottie Bennett, who has been under the care of Dr. Max Thorek for five months confined at the hospital, and the treatment she has received under direction of Dr. Thorek has resulted in a remarkable improvement in her general condition.

The Ladies' Auxiliary of the Showmen's League has been singing praises of Dr. Thorek and his splendid work.

The Wise Shows

St. Petersburg, Fla., was the town selected by Mr. Wise for Christmas week, and while nobody is doing much business we are all having a lot of fun. A gigantic Christmas tree, set upon the stage of the Minstrel Show, was laden with Christmas gifts exchanged between members of the show, and the result was that everybody had a very pleasant Christmas, especially the kiddies. Santa Claus appeared upon the stage at 11 o'clock and it was a rare treat to watch the eager little faces as Santa called their names for their gifts. Most enthusiastic was Little Charlie Fichorne, pet of the show, who is visiting his father for the holidays. Charlie is attending a military academy in Tennessee.

Conditions in Florida are not very encouraging, and Manager Wise decided this week to cut the show down to 2 rides, 5 shows and concessions. He will ship some of the attractions to winter quarters and will combine all the pit shows in the 10-in-1.

The winter outfit will consist of merry-go-round, ferris wheel, 10-in-1 Minstrel Show, Athletic Show, Hawaiian Show and Submarine Show. Carl Lauther will go to Miami with his side show to play the police doings after next week. Thurston Apple will go to his home at Nashville, Tenn. Mrs. Apple has been visiting her mother, who is ill, in Michigan. Jimmie Lloyd will go to Charleston for the winter.

The colored jazz band and the calliope will provide music for the balance of the winter.

With the Sheepley Shows in Tampa there has been plenty of visiting between shows. Mr. Sheepley and several of his people have been on the midway.

There has been an epidemic of car buying on the show since it came to Florida. The writer bought a victoria, Jimmy Lloyd a coupe, Sam Chandler a roadster, Gus and Mary Porter a roadster, Fred Clarke a sedan and Jimmy Stevens a roadster.

During the Orlando engagement Mr. and Mrs. Johnny J. Jones and Johnny, Jr., as well as the midgets and other members of the Jones show who are in Orlando, were frequent visitors on the midway. MRS. D. WISE (for the Show).

Bortz Midway Shows

OLLA, La., Dec. 27.—The week ending on Christmas Day found the Bortz Midway Shows in their 34th week under the direction of Leo Bortz. Business the first part of the week was good, considering the loss of Monday night, due to the late arrival of cars from Farmerville. Christmas Day was lost due to rain. Ben Dinacide, who operates the cookhouse, was called to his home at Memphis Christmas Day on account of the illness of his wife, who had gone home two weeks ago for a visit.

New concessionaires with the show are Dad Nemesky, Doc Colgrove, Frank Strong, Red Fleks and Pop Thornton. Sam Leonard is plotting the show. Mrs. Mae Bortz, secretary-treasurer, surprised everyone Christmas morning when she invited the showfolk to the Athletic Show top, where there was a Christmas tree beautifully decorated. After wishing all a Merry Christmas Shorty Crowley passed out gifts to each of the employees. R. F. CARNES (for the Show).

KAUS UNITED SHOWS

CAN PLACE for 1927 season, clean, reliable Cook House, Grab and Juice, Concessions of all kinds, Five or Ten-in-One with own outfit, organized Minstrel, with own outfit preferred. Also Pit or Walk-Through Shows. WILL BEY—Road used Whip down. No Jack. Address Winter quarters, Newbern, N. C.

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Holds a 1/2" or 3/4" Holes
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Sample, 50c. Per
Dozen, \$5.50. Half
Gross Lots at \$5.25
per Dozen. Full Gross
Lots at \$3.00 per Doz.
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Halves. Per Dozen,
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The Tabor method is genuine Sou-
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that real, delicious Hickory
flavor. Made in models to burn
pressure gasoline, gas or
charcoal and wood. All are
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Strong, durable, easily portable.
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Opening in Toledo, O. Under Strong Auspices, May 7.
WANT small Merry-Go-Round, Ferris Wheel, Chair-
plane. WILL BOOK first-class Cook House, Corn
Game, 1000-Lb. Ball Games, Shooting Gallery, Mer-
chandise Wheels, Grand Stairs. English Auction Stalls.
No exclusives, but will limit. Concessions in favor-
able conditions, all given mutual consideration. WILL
PLACE Athletic and Plantation Shows, also Ten-
In-One with total, or any other Show. Want to hear
from REAL experienced GENERAL AGENT for
handling Parcels and Special Events competently.
Ray Bowers, Plant House, write. LEROY C. CRAN-
DELL, 1870 Superior St., Toledo, O.

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\$1,100 One Wurlitzer Military Organ, Style 185,
for \$300. Located Jensen Park, Holland, Mich. An-
nounce H. GABELLA, 3100 S. W. 17th St., Miami, Fla.

MIDWAY CONFAB

Communications to 25 Opera Place, Cincinnati, O.

W. A. LANDES advises that his show is in winter quarters at Abilene, Kan.

BEN HASSELMAN is spending a few days in Havana, Cuba.

F. C. HUNT, is the general agent of the Rock City Shows, making spots in Alabama.

WILLIAM DOOLEY, well-known electrician, is confined at the City Hospital, Baltimore, Md.

ROY BARTON'S SHOW was at Port Pirie recently. The Musical Carisens are a feature with the show.

MR. AND MRS. TONY BLOOM have returned to Kansas City, where Tony has several promotions and indoor events.

JAKE VETTER has returned to Kansas City after spending Christmas with his mother in Bowling Green, O.

PAUL W. RICHMOND, or any one knowing his address please communicate with his wife, Mrs. Paul W. Richmond, General Delivery, El Paso, Tex.

theaters and nobody would think of drawing crowds to a theater that had no front or lobby display."

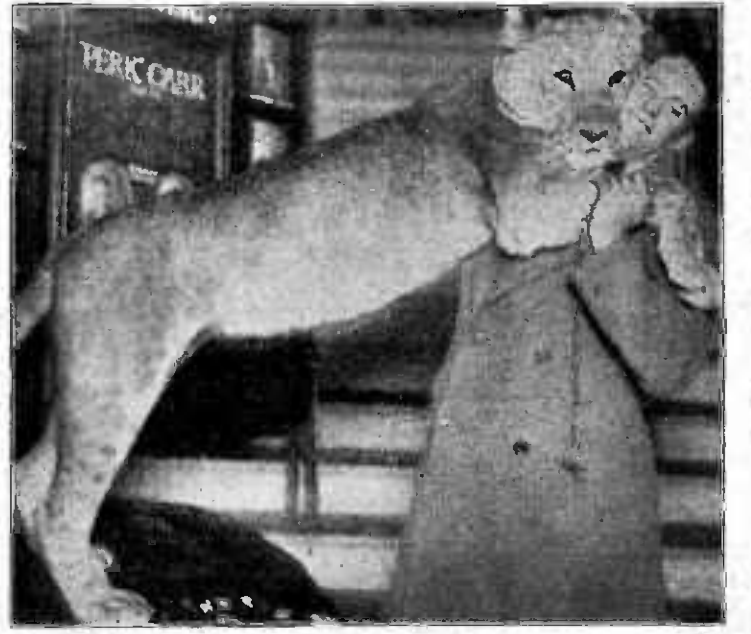
PERCY LENNON, whose boxing booth is an attraction at all the principal fair grounds of Australia, is still over in Adelaide.

OWEN BRADY, former general agent of carnivals, who has been ill for several years, is now stopping at the Sherman House in Auburn, N. Y.

MR. AND MRS. DELBERT M. DAVIS are wintering at Mill Creek, Okla., after a successful season with the C. A. Vernon Shows.

MRS. B. LOWGDEN, better known as Aunt Bertila, of the Miller Bros' Shows, motored from Greenville, S. C., to spend the holidays with relatives in Philadelphia.

AMONG BOOKINGS ON the Great Eastern Shows are: Kid Williams, athletic show and concessions; Luther Doyle, cookhouse; Ernie Guyer, Spring Time. The show opens early in March.



BERT NELSON, owner and trainer, with Patsy, 19-month-old lioness, snapped on the night of the Pacific Coast Showmen's Association Grand Ball held in the Cinderella Roof Ballroom, December 13. The lioness served as a ballyhoo in the lobby and was an attraction on the ballroom floor.

R. R. (BUTCH) GIRARD, secretary of the S. W. Brundage Shows, was in Kansas City last week attending the Shrine ceremonial.

MR. AND MRS. FRANK H. WALDRON are in Kansas City. After a few weeks' visit they will return to their home at Royal Oak, Mich.

W. J. BUNTS advises that in addition to Bunt's Motorized Shows he will have a No. 2 show known as Bunt's Amusement Company.

TOM HOLLAND, last season with the Bruce Greater Shows, has signed with Morris Miller to present his 20-in-1 next season with Miller Bros. No. 1 Show.

THE METROPOLITAN SHOWS will play the Hillsborough County Poultry Show and Fair, Plant City, Fla., the week of January 7.

MRS. ETHEL JONES is now almost recovered in health. The Globe of Death is still playing Victoria, but will be back in Sydney at the end of the month.

A BILLBOARD READER WRITES: "I have been wondering of late why some showman doesn't try the idea of using an attractive front at the entrance of the midway. The carnivals are open-air

WHAT THE ELKS did for the poor on Christmas Day is in keeping with the generous spirit of the little band of actors who founded the organization. A real Elk is a noble creature.

CHARLIE STANTON has his Midway Show on location at Newcastle, N. S. W. In addition to games, he has opened a Palais de Danse, where vaudeville turns will be introduced from time to time.

LLOYD FOWLER, who has been with Hubert's Museum on the Boardwalk, Coney Island, as a freak attraction, left New York last week to join the side show of the Johnny J. Jones Exposition.

W. J. (DOC) RALSTON informs that the Imperial Exposition Shows will take the road April 23 at Utica, O., and will play thru Ohio and West Virginia with five shows, two rides and 20 concessions.

C. B. RICE SAYS: Life is but a passing day, No life may tell how brief its span; Then, Oh! What little time we stay, Let's speak of all the best we can.

LOUIE G. KING advises from Florida that the Narder Brothers' Shows have some good spots booked. Walter B. Fox is the general agent. On the midway are the Dixieland Minstrels, Hawaiian

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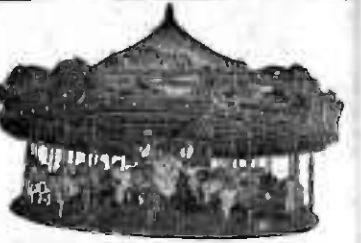
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GUM
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SPERMINT GUM.
Full size 5c packs—also other flavors. Flaky boxes. All Streetmen, Concession and Premium Men use our dandy brands. Double your money! Discount required. Order today.

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Address SICKING MFG. CO., 1031 Freedom Ave., Cincinnati, Ohio.

End your correspondence to advertisers by mentioning The Billboard.

village, monkeyland circus and the athletic show with Battling Lewis. The free attraction is Captain Cole, high diver.

MRS. FESSIE SHEPPARD advises that Mrs. Taylor Trout, wife of the tent-show manager, was taken seriously ill in Miami, Fla., last week and was rushed to the Jackson Memorial Hospital.

JOE BAKER, amusement promoter, is in Alaska on business, taking in the coast towns. Baker writes from Juneau that it is a real country with plenty of prosperity.

"STRANGLER" LEWIS, former world's heavyweight champion wrestler and one of the foremost matmen in the game today, will appear in the wrestling show to be staged at the City Auditorium, Atlanta, Ga., by Promoter John Contos.

HARRY MAYS, one of the more prominent of South Australia's carnival men, recently opened a fine bagatelle game on Glenside Beach, Adelaide. New attractions there include the whizzy whirl and Ferris wheel.

JOE MALCEWICZ, heavyweight wrestler from Utica, N. Y., won from Leone Sabroia, of Italy, in Cleveland December 28. Labriola was injured and unable to continue when Malcewicz threw him in 47½ minutes with a wrist lock.

C. M. PATE, assistant manager of the Dixieland Shows, Christmas presented his wife with an automobile and they are on their way to Hot Springs, Ark., where they will be at home for the rest of the winter.

KAUS UNITED SHOWS are in winter quarters at New Bern, N. C., and inform that a crew of 15 are repairing, building and painting wagons and effects. This will be a four-car show with 4 rides, 7 shows and 30 concessions.

E. H. WATERS, last season ball-breaker and assistant trainmaster on the Rubin & Cherry Shows, is spending the holidays at Elgin, Ill. He will be coming back season again be with R. & C. in the same capacity.

THE MOVIES are lining up for greater resistance than ever to visiting tent shows and carnivals. It is reported, so outdoor folks should prepare to protect themselves and watch their step, because any little thing that can be used against them will be used.

L. B. HOLTkamp, owner and manager of the Famous Georgia Smart Set Minstrels, writes: "John A. Auger, billposter of the show, wired me from Pompano, Fla., that it would be suicidal to play that town. I wired him, make it, and the show had the best day of the week."

THINGS TO FORGET

- Forget the kick,
- Forget to scold,
- Forget the heat,
- Forget the cold,
- Forget to frown,
- Forget the bites.

THE KEMPF'S are in Macon, Ga., exhibiting their Model City. They closed a very profitable engagement of several weeks at Columbus, Ga., before leaving for Macon. This is the first time Columbus people have had an opportunity of seeing the Model City since the wreck of the late Con T. Kennedy Shows at Columbus several years ago.

DICK O'BRIEN writes from Clinton, Mo.: "We have just received signed contracts from Joe Teska for his miniature farm platform attraction, also signed contract from H. J. Soule, manager of Karl Nelson's wild animal show and menagerie. These attractions will be featured next season with the O'Brien Exposition Shows."

CARL HERRICK writes from 134 East 10th street Indianapolis, Ind.: "Instead of going to Hot Springs, Ark., I have de-



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ROUND and SQUARE

No article of merchandise shows the value and flash for the money like these hand-colored Arc Pillows.

SPECIAL DESIGNS FOR LODGES, AMERICAN LEGION AND RESORTS

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- A Few Slightly Used, Leak and Work Like New (2 Improved Reward Cards with Each Gum)
- MILLS OR SILVER KING 5c Factory Repair Slide Vender, Fine Condition, Excellent Appearance** 60.00
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- HIGHEST QUALITY MINTS, per 1,000** 11.00
- Wire or mail \$10.00 deposit on each Machine.

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CORNER CAPITOL AND WORTH, INDIANAPOLIS, IND.

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Harry Copping Shows

SEASON OF 1927

UNEQUALED AND UNCHALLENGED AS THE BEST 15-CAR SHOW IN AMERICA.

CAN Place Merry-Go-Round, Ferris Wheel, Caterpillar, Over the Jumps, Platform and other Good Shows. Concessions of all kinds.
HARRY COPPING, Reynoldsville, Pa.

ided to stay here until the season opens, at which time I will again be with Smith & Taylor concessions of the Leo Lipka Shows. Would like to hear from J. L. (Red) Foster, Jack Lance, Billie Honeycut."

PROFESSOR BROWNE writes from Binghamton, N. Y.: "I have signed to take the 10-in-1 on the Mad Cudy Fleming Shows for 1927, and will have 10 live acts, besides bears, monkeys and snakes, and five people besides myself, all musicians, making up a six-piece band. I was with that show last season. Manager Fleming has ordered a new top with banners for me."

JAMES PHILLION, who was with the K. G. Barkoot Shows in Dublin, Ga., during the fire on the fairgrounds when a number of concessionaires and show-folks lost their effects, advises that he has settled his claim against the Ford Motor Company thru Hardwick & Adams, attorneys at Dublin, Ga. Phillion advises those having claims to communicate with Hardwick & Adams.

W. F. KYLE, Port Allegany, Pa., writes: "I lost my father, and my mother has grieved over it so she took to bed four months ago. I am interested in the show business, having two concessions. Played New York State this year but there was no money. Industrial business was against me, so I am very badly in need of some assistance. If some of my friends would only come to my rescue it would be greatly appreciated, as I am in need of it to keep up expenses with my sick mother. Everything is very high."

CLARK & WUNDER'S Tip Top Shows started a 10 days' engagement at Homestead, Fla., under the auspices of the Police Department on December 30. The show will then go to Hollywood, Fla., under the auspices of the Chamber of Commerce for the week of January 10;

then to Key West for 15 days, while the American Fleet is there. After the Key West engagement the show will play Delray, Fla.

B. A. WADE writes from Temple, Tex.: "Burdick's All-Texas Shows have been playing to nice business in the Lone Star State. Christmas week found the show in New Waverly, the first show in several years. The outfit consists of 2 shows, 10 concessions and its own light plant. Manager and Mrs. Burdick are spending the holidays with their son, Ira, who is attending school in Temple."

JOYLAND is still running at Port Pirie, those playing this location being Atkins' Bagatelle; Wally Arbon games and novelties; Elliott's Steam Engines, glass; Captain Greenhalgh's Variety Show; Nevada and Her Snakes, a big money getter, and several other of Arthur Greenhalgh's attractions. Arthur has, by the way, bought a permanent site at Glenside, where he will introduce his new game—"Glide".

LEWIS H. AMASON writes from Washington, Ga.: "On Christmas Day Frank Meeker, band master with the Nat Reiss Shows, wintering here, went hunting with seven Washingtonians and after a few hours they brought in 74 rabbits and presented them to the St. Joseph Orphanage for the little boys' Christmas dinner. I solemnly declare that this is the truth. I told Meeker I was going to send this dope to *The Billboard* and he said if I only had a photograph to prove it. Meeker says Washington, Ga., for him every winter, where the rabbits are plentiful. It is the hunters' paradise."

J. R. AND MAY GREENE write: "We are spending the winter at Cedar Rapids, Ia., managing the Interstate News Company newsstand in the Milwaukee depot. Cedar Rapids is well represented with troupers this winter. Members of Dodson's World's Fair

Shows drifting in every day. Mr. and Mrs. Geo. Roy and son are among the late arrivals. Sargent spending most of his time running down crippled rabbits."

R. F. CARNES, of the Borta Midway Shows, writes: "During our engagement in Farmersville we had the pleasure of meeting a real moving picture theater manager who is not opposed in any way to carnivals or other traveling tent organizations. He is Mr. Davis and the theater bears his name. He extended favors to the members of the show and being superintendent of the Light and Power Company took care of our wants in that line cheerfully."

A SNAKE STORY: A kind-hearted farmer in North Dakota found a rattlesnake caught in a trap and compassionately released the reptile and went away. The snake followed his liberator home and exhibited such friendliness that the farmer kept it as a pet. When the weather became cold the rattler was allowed to sleep in the kitchen. One night, hearing a commotion downstairs, the farmer rushed down to find the snake tightly coiled about the neck of a burglar who had entered the house. The snake's tail was stuck out of the window frantically rattling for the police.

FLAGS AND BANNERS draped buildings and streets were gay at South Miami Beach, Fla., December 21, marking the opening of winter sports and entertainment for the south section of Miami Beach. The feasts started with a parade of decorated floats entered by the merchants of the community. A stage was erected near Biscayne Collins Hotel for the free acts, which included Novak's band; Picar's dog act; Henderson & Wallace, blackface team; Taylor & Trout, comedy; Miss Barlow, wire act; Pewee, the clown, and a marionette act. Two separate fireworks displays at night. Mayor Louis F. Snedigar issued a proclamation making the day a holiday.

BOB BROCKMAN sends the following from the winter quarters of the Copper State Shows: "Most of the work on the fronts and merry-go-round has been completed and Curly Adams has put the help on the water show. The Palace of Mystery will have 12 illusions, all of which are ready. Joe Holland, formerly with Christy Bros' Circus, arrived, and is assisting Adams and will be trainmaster. Manuel Turkwitz, treasurer of the show, has gone to New York on a visit. Manager Harry Oberman is expected back any day from his vacation. The lineup for the coming season will be 3 rides, 7 shows, a band and 30 concessions. The staff will be about the same as last season."

AFTER A SUCCESSFUL SEASON with his circus side show on the Harry Billick Gold Medal Shows, D. D. Shivers and family left Van Buren, Ark., winter quarters for Columbus, O., to spend the holidays. Fred Price, tattoo artist, after conducting a studio for four weeks at Fort Smith, Ark., in connection with Bill Russell's wire jewelry store, left for Niles, Mich., and Columbus, O., respectively. Doc and Mom Shivers are located for the winter at Van Buren, Ark. Baby Ben is acting as chef at the Cozy Cafe. Mr. and Mrs. Mack are working their bird circus in store rooms in Southwestern Arkansas. Madame Nova, mind-

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25-Player Outfit, Complete, \$5.00. 10-Player Outfit, Complete, \$10.00.

ALUMINUM CENTER WHEELS

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35% deposit, balance C. O. D. Send for our new Catalogue No. 124—full of new games, dolls, slacks, bathrobes, aluminumware, novelties, etc.

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FRANK J. MURPHY SHOWS

Now booking Shows, Concessions and Ride Help on Whip, Merry and Ferris, for season 1927. Shows open in Eastern territory early in April. Address all communications until March 1 to FRANK J. MURPHY, Manager, 1305 North East Second Ave., Miami, Florida.

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**RIDES—SHOWS
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AUTOMATIC

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1—New air blower, ball bearing, does not throw oil, less noise, less power.
2—Direct pressure whistles; stronger, more volume, sweeter tone. 3—"Easy
pull" action that does not strike keys. 4—Patented simple vacuum system.
5—Patented brake and stack. 6—All metal pneumatics. Over \$500,000
worth in use. Plays automatically or by hand. Order now—immediate
deliveries.

**STREET AUTO PARADE
OUTFIT
\$1395
PAINTED COMPLETE**

Muscatine

TANGLEY CO.

Iowa



reader, has returned to Niles, Mich. for the winter.

BYERS BROS.' SHOWS closed at Jelks, Ark., and shipped to North Little Rock, Ark., where winter quarters were obtained across the street from the Pulaski Hotel, where many showfolks are wintering. Mr. and Mrs. C. W. Byers left for Olney, Tex., on business and will return in February. Mr. and Mrs. Sheldon Hulsewood and son left for their home at Sedalia, Ky. Barney Allbrook is working in a meat market. Mr. and Mrs. Eichenberger left for Chattanooga, Tenn., where they will spend the winter. Mr. and Mrs. W. M. Coker are in Corsicana, Tex., and George Ishell will spend the winter in Monet, Mo. J. W. Byers and wife will remain in quarters, where work has been started on the rides and shows. Doc Hogan is doing the painting and decorating.

FRED D. (DAD) HAMILTON writes: "My wife and I are greatly in need of assistance, and donations from friends and former associates in show business during the past 23 years will be appreciated, as after January 10 we will not even have a place to stay without funds to pay for same. I also need medicine and doctor's attention. I would like to hear from Dan Mahoney, Marcus Wheeler, Ike Wallace, Doc Angel, Tattoo Speedy, Roy Nelson (of little horse fame), Geo. Mathis, Tressie McDaniel, Pop Erhie, Mrs. Venlo, Lefty Gardner, Frank Zarder, Col. Littiston and others that were with me on Dave Wise Show, Z. & P. Miller Bros., Wallace, Steve Smith, Billie Clark, Nat Nardner, Dodson's, Burns and Barkoot Shows." Address, Fred G. Hamilton, General Delivery, Wyandotte, Mich.

JACKSONVILLE, FLA.—Posters advertising the Christmas seal sale of the Tuberculosis Association of Duval County have been donated by the General Outdoor Advertising Company from December 15 to January 15, according to announcement by Charles H. Mann, chairman of the Christmas seal sale. Funds from the sale will go to support of Hope Haven hospital for crippled tuberculosis children. The placing of the posters at 11 locations has been thru the courtesy



MILTON J. LAPP, owner and manager M. J. Lapp Shows.

ARMADILLO BASKETS

ARE RAPID SELLERS WHEREVER SHOWN

AN ARMADILLO. From these nine-banded horn-billed birds animals we make beautiful baskets. We are the original dealers in Armadillo Baskets. We take their shells, polish them, and then line with silk. They make ideal work baskets, etc. **LET US TELL YOU ABOUT THESE UNIQUE BASKETS.** Write for Free Booklet.

APELT ARMADILLO CO., Comfort, Texas.

PEDDLERS—DEMONSTRATORS

New Shipment Needle Packages at Special Prices

Each kind contains 4 packages silver-tipped Needles, 1 package cloth-stuck Needles, and package of assorted Dressing Needles.

No.	Per Gross.
B161—Garnishing Set, 4 White Handled Pieces, in Carton. (Boxen \$2.50).....	\$25.00
B217—Glass Cutter Knives.....	18.00
B310—Colored Shell Chains.....	7.50
B355—Tooth Pick Knives.....	3.50
B414—Tin Foot Balls.....	3.25
B387—Miniature Straw Hats.....	3.00
B400—White Stone Pins.....	4.00
B710—Horseback Needle Book.....	6.00

We carry Watches, Clocks, Silverware, Jewelry, Silm Jewelry, Glimmering Goods, Cams, Whips, Knives, Mechanical Toys, Beads, Balloons, Rubber Balls, Novelties and Novelties. Our catalog is free. Send for your copy today. We require a deposit on all C. O. D. orders.

SHRYOCK-TODD NOTION CO., 824 North Eighth Street, ST. LOUIS, MO.

CANDY FLOSS MACHINES

Four different models of new Machines. All kinds of used Machines. Hand Power, All Electric and Combination Machines. Good used Machines. Mrs. of Automatic Fishponds, Merchandise Wholesale, Cork Guns, Etc.

AUTOMATIC FISH POND CO.
Office—266 Langdon St., TOLEDO, OHIO

ZEBBIE FISHER'S INDESTRUCTIBLE WHEEL

Made of 5-ply wood, 1 1/2 inch thick, waterproof also used in construction. Stronger than steel per unit of weight. Boil it or soak it, it will not separate. Drive nails into it, it will not split. Sun and damp weather will not affect it. Equipped with bronze bushing and turns on hardened steel axle. Fitted with brass pins that do not come out, and our latest design Indicator Holder and Indicator. Most perfect ball-bearing and trust spinning Wheel ever made. Will stand up under hardest use and always show a uniform combination both sides. Deposits refunded on all orders.

Price 24-inch.....\$25.00 | Price 32-inch.....\$40.00 | Price 38-inch.....\$50.00

ZEBBIE FISHER CO., 80 East Lake St., Chicago, Illinois.

of L. A. Morgan, of the General Outdoor Advertising Company, which also co-operated in advertising the Christmas seal sale by painting a seal on the early in the month, which was frozen in a block of ice by the Florida Ice & Coal Company, and placed on display on West Forsyth street.

CHIEF ZAT ZAM, known as "The Original Mexican Knife-Thrower", will retire his knife-throwing forever, after this week, having used a woman "target" for 57 years. Now, at the age of 75, Chief Zat Zam, while still in his prime and at the peak of skill and success in his long-famous act, lays away his knives forever, leaving that field to others who have stepped into that line of work. However, he will play a circuit now and then with his magic and illusion act, because a lifetime on the stage, indoors and outdoors, seems to unfit showfolks for the quiet life of the fireside. When he smells the sawdust or hears the call of the stage, he can troupe when he chooses with oldtimers and

jazy youth with whom he still feels that bond of friendship, for among them are the biggest-hearted people in the world.

J. R. ANDERSON, known as "Slim", writes: "There are times in a man's life when he is forced to sidetrack—this happens to be the time in my life. I have been a showman for years. Have always lived as a showman should for the betterment of the game and have a number of times extended a helping hand to fellow showmen. I am now incarcerated in Goldboro jail, Wayne County, N. C., charged with a crime of which I am not guilty. The environment I was in is the cause of my predicament. I have explained my case to an attorney and he has told me he could free me. When I was arrested I had \$50. After spending a month in jail, I finally made arrangements to employ one of the best attorneys here. I have been forced to use some of this money and was only able to give him a retainer of \$35. I am very much in need of more funds. If I fail to get them it will mean I will be

forced to serve a year or more on the county road here. I will greatly appreciate help. Address J. R. Anderson, Wayne, County Jail, Goldsboro, N. C."

BILLY CATES writes from Tampa, Fla.: "Since closing with the Johnny J. Jones Exposition have been holding down the desk at the Hotel Orange here until the big one opens again. Notice there are lots of show folk in Miami. Miami will have to go some to equal the bunch here in Tampa. Walked into a restaurant the other day and the manager remarked that his business had increased 100 per cent in the last two weeks and glancing around noticed that 90 per cent of his customers were show people who are living in the Atlantic Hotel. By the way, the Atlantic is a *Billboard* advertiser and as a result of the advertising the Atlantic is full and the Hotel Orange is taking care of the overflow, both hotels being under the same management. Have visited the Nassar Shows, Wise Shows, Johnston Shows and the Greater Sheesley Shows, which are now in Tampa and have been for three weeks."

BILL SOUTHERLAND, of the O'Brien Exposition Shows, writes from Clinton, Ia.: "Mr. and Mrs. Felix Scott arrived from the South, and are now comfortably established for the winter at the residence of Mrs. May Wells, at 1429 Sunnyside avenue. The latch string hangs on the outside and Mrs. Wells' home has always been the mecca for showfolk visiting Clinton. Mrs. Scott, Mrs. O'Brien and Mrs. Wells are sisters, who all married in the profession, and this is the first time in seven years that they have been together. Word was received from winter quarters that the funhouse purchased and shipped to Mayfield, Ky., had arrived there and was placed in the barn with the rest of the effects. Ken Hosmer, who is wintering at Houston, Tex., writes that he will leave there at an early date to go in advance of the caravan. Joe Tooks infers from Memphis, Tenn., that he is remodeling his mechanical platform show. William Loveland, master mechanic, who is wintering here with the O'Brien, has designed several flashy show fronts, and will leave about January 15 for Mayfield to start preliminary work on them. Letters and telegrams are arriving from the old members, announcing that they will be with the show again in 1927."

WE HAVE JUST RECEIVED the program of the Heart of America Showman's Club and Ladies' Auxiliary Seventh Annual Banquet and Ball, held Friday, December 31, at the Coates House, Kansas City. C. B. Rice is the publisher. It contains 24 pages of advertising. The Heart of America Showman's Club was organized seven years ago. Good fellowship, social activity and charity are the main objects of the club. Unlike many clubs, the initiation fee or dues have never been raised, being within reach of all. The income covers all expenses, but it does not meet the daily demands upon the club for aid for worthy showmen and their families, the care for sick and needy, clothe the poor, feed the hungry and bury the dead. As charity comes first, the club must have money to carry on the good work. The only way of raising these funds is by the annual banquet and ball, held yearly on December 31. The officers of the H. O. A. S. Club are: W. J. Allman, president; C. F. Zelger, first vice-president; Harry Bernard, second vice-president; Harry Br-

ville, third vice-president; J. M. Sullivan, treasurer; Louis Heminway, secretary; House Committee: George Howk, chairman; George Elser, C. B. Rice, A. Rice, J. M. Sullivan. Entertainment Committee: Glen C. Loomis, chairman; George Engesser, Louis Heminway, Duke Mills, Dave Stevens. Ladies' Auxiliary: Mrs. G. C. Loomis, president; Mrs. Perlo Dean, first vice-president; Mrs. C. F. Deiger, second vice-president; Mrs. Ellis Deate, secretary; Mrs. Bernice Scovelle, treasurer.

WILLIAM R. HICKS writes: "After eight successful weeks in Norfolk, Va., Christmas week finds the Austin Museum in Richmond, Va., on Broad street. This is the second week for the show here and business is much better than was expected by the management. Mr. Austin intends to keep one of his shows on the road the year around, as well as keeping his side show on Revere Beach and one with the Nat Reles Shows. Christmas week one received a present from Mr. and Mrs. Austin, after which they were ushered in to a Christmas dinner. The following attended: Mr. and Mrs. Niel Austin, Francis Scott Austin, Mr. and Mrs. Joe Austin, Albert Simpson, Gussie Walker, Duke Ross, John Menarcheck, Emdoo Charlie, Hattie Johnson, Cleo Bramel, Chubby La Mont, June Johnson, Bertie, Chas. Jones, George Jones, Bennie Applewhite, William Jackson and William R. Hicks. The roster of the show includes Niel Austin, manager; Mrs. Niel Austin, auditor; Wm. R. Hicks, agent; Emdoo Charlie, tickets; Duke Ross, front; Joe Austin, lecturer; Chief Pandagal, fire and glass act; Albert Simpson, magic and ventriloquist; Edith Austin, mental telepathy; Gussie Walker, sword swallower; Chubby La Mont, bluey-bluey; Bertie, cannibal girl; John Menarcheck, Slavish giant; Applewhite's Jazz Band and Cleo Bramel, the seal boy. From here the show will go to Baltimore, Md., for six weeks."

NOTES FROM AUSTRALIA

THE SHOWMEN'S GUILD, formed some time ago for mutual benefit and self-preservation, is going to meet with formidable opposition from many of the agricultural societies in the various States. This we gather from the following paragraph in a recent issue of *The Daily Telegraph*, Sydney: "At a meeting of representatives of Southern Queensland and Northern New South Wales pastoral and agricultural societies at Glen Innes it was resolved that no recognition be given to the newly formed Showmen's Guild. It was resolved that the various societies should adhere to their regular charges for ground space for side shows. The following motion was carried: 'That the Queensland Chamber of Agricultural Societies, Brisbane, and the Royal Society, Sydney, be asked to request all affiliated societies to make no reduction in their previous charges for side shows.' The Showmen's Guild was formed principally to combat the gradually increasing ground rates imposed by the various country show committees. It has been found impossible in many instances to make money after paying exorbitant charges. In the case of the metropolitan shows it is feared that better terms cannot be secured by the Guild, but in the country towns it is a different proposition. There the sideshowman is often a bigger attraction than the agricultural section, and should be encouraged rather than discouraged. If the Guild will do the correct thing, it will fight increased charges all along the line. And to do this successfully it must have the whole of the members of the one mind. All who are not yet in the Guild should join without delay."

ARTHUR GREENHALGH'S carnival



H. A. (HAPPY) HOLDEN, general agent, and **FRED W. MILLER**, manager of the E. W. Miller Shows.

Announcing a brilliant new

1927 MODEL JUNIOR CAROUSELLE

By **SPILLMAN**

EVERY Carouselle Operator will be keenly interested in the decorative and mechanical improvements and superiorities found in the 1927 Junior.

It's a 36-foot, three-abreast machine, weighing eight tons—portable or permanent.

"A masterpiece of carouselle craftsmanship," say those who have examined it.

Send for full information today.

It will be to the advantage of every carouselle man to know all about the Spillman three-abreast Junior. Send now for free literature.

SPILLMAN ENGINEERING CORP'N

Manufacturers of Hey-Dey, Over-the-Jumps, Caterpillar, Carouselles, Magic Carpet

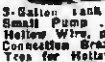
NORTH TONAWANDA, NEW YORK

COOK HOUSE MEN

IMMEDIATE SHIPMENT

We do headquarters for Gasoline Stoves, Jumbo Burners, Steam Tables, Tanks, Pumps, Hollow Wire, Gasoline Luminer, Little Wonder System Lamps, Mantles, Torches, Waffle Irons, Coffee Urns, Griddles, Juice Tars, Juicer, Powder, Circus Lemonade Glasses, Also Special Equipment to order. Terms: One-fourth cash, balance C. O. D.

Write for complete catalog.



3-Gallon tank \$5.50
Small Pump 1.25
Hollow Wire, per Ft.85
Connective Straps ea.10
Tea for Hollow Wire20



Urn Burners (Like Gas), Pressure Only
4-inch \$4.25
1-inch 6.50

Waxham Light & Heat Co., Dept. 15, 550 W. 42d St., N. Y. C.

A. F. CROUNSE UNITED SHOWS, Inc.

WE ARE NOW READY TO DO BUSINESS FOR THE SEASON OF 1927

Wanted—Several Shows of merit with complete outfits, also wanted legitimate Concessions of all kinds. No wreaths, no exclusives. Ball games and cork gun concessions sold. Address **A. F. CROUNSE, 17 Tremont Ave., Binghamton, N. Y.**

attractions are still in South Australia, where they will be for at least three more months. Of late Arthur has played *Burra Show* and *Gawler Carnival*.

DAVE MEEKIN, showman, was in town recently, and states that he has just signed an exceptionally fine contract with the Fullers, which will include pantomime at Christmas. Dave also showed the writer a number of wires from Perth, offering him sums up to over £1,000 for a brief season in the West. This speaks volumes for the Meekin attractions.

THE JACK HELLER FUND closes at the end of the month, and all who propose subscribing thereto are advised to do so right away. Heller was all his life in the show business, in a manner of speaking, and he died in very impecunious circumstances. Up to now the fund has been contributed to by about five people only, which is a reflection on many of those who were intimately acquainted with the deceased acrobat.

ISADOR HARRIS, promoter-manager of Tom Thumb, the smallest bearded man alive, writes from Fort Fairy, Victoria: "When I first handled Tom Thumb, the proposition was not a success, so I engaged an advance agent, who went ahead of the show, used considerable billing and slides. You will be pleased to know that the attraction is now a paying concern, and I strongly advise everybody to exploit in the same manner and they will be quite satisfied with the results."

Dodson's World's Fair Shows

CHICAGO, Dec. 27.—The Dodson World's Fair Shows are fast getting the route together for their 1927 season and besides playing the A circuit of Wisconsin fairs they will have an early circuit of fairs starting in July, and a late circuit in Georgia and Alabama, which will give the show fair dates from July until the last of December.

Dakota Max, who will have the Wild West show again this season, has added several features, including a herd of buffaloes, a stagecoach and several high school horses. Max has also contracted several fairs we play to put on his chariot races, Roman standing races and rodeo as free attractions.

The show will go out as a 30-car show the same as last season, but will have several new feature shows that will have new carved wood wagon fronts. The show will carry two billposters and a press agent. The billposters will be supplied with cars so they can bill the country routes properly.

Albert Humphries has gone to England to bring back a ride that he purchased. He also expects to bring back a troupe of midgets.

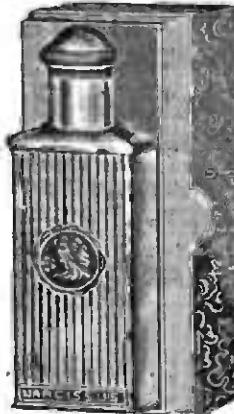
The show will open about the first of May at Cedar Rapids, Ia., and work will start about the first of February at winter quarters. The staff will remain the same as in previous years with the exception of Johnnie Hoffman, who has entered the real-estate business in Baltimore, Md.

W. J. KEHOE (for the Show).

JUST OUT!! OUR LATEST VENDER
Be the first in your territory. Legitimate everywhere in every State. Send for Prices and Circular.

Gatter Novelty Co. Office & Factory. 1225 N. Lawrence St., Philadelphia, Pa.

Brand New Idea Make \$300 Every Week



This is an experiment. We have tested the idea and it works. You will bring in Department Stores. They put on your sale on a 25% basis. We tell you how to do it and furnish advertising copy (for your local paper) which contains coupon, offering Uniquely Perfumed L'Orleans Narcissus Perfume at 75¢ Regular \$1.00. Every Bottle Has a Flashy Label and Comes in Attractive Box. Costs You Only \$18.00 per Gross. Takes in over \$50.00. One-third cash required with all orders.

Get started today while the idea is new. We furnish complete instructions telling how to get into our business. We also sell new square shape Fancy Bottle Perfume, in swell box, at \$3.00 Doz. 31 1/2¢ each. Regular \$1.50 value. Also Pocket Flacon at \$7.00 Gross. And Face Powder, regular 75¢ each, \$15.00 Gross. Full size sample of each will be sent—all four samples for 50¢.

FREE—We give you for spraying your customers, 2 bottle concentrated L'Orleans Narcissus Perfume with each gross order.

Our new 1927 Big Colored Catalog is just off the press. It's FREE.

NATIONAL SOAP & PERFUME CO. Coupon Dept. 6 512 W. Huron St., Chicago

ARMADILLO BASKETS AND NOVELTIES



Diamond Snake Batts Snake Holes and Nerveless, Tanned Skins, Highly Polished Horn Novelties and Hat Bands, Mexican Plaited Hair Belts and Hat Bands, Trained Wild Animal Hides and Antlers Goat Skins suitable for Floor Rug, Ladies' Hats, Lined Work Baskets made from the shell of an Armadillo, also suitable for Cut Flower Baskets. Write me for prices and particulars.

J. O. POWELL, 407 1/2 West Commerce St., San Antonio, Tex.

OKLAHOMA RANCH SHOWS

(MOTORIZED)
WANTS Shows, Rides and Concessions, also people for following Shows: Musical, Athletic, Wild West, Humaitan, Musical, Pitt Shows and Platform Shows, and Independent Shows with your own truck and frame-up. **WILL BUY** eye-abreast Carousels, Ferris Wheel and Mid-Up. This show moves on trucks and plays real spots. Those who have been with us before, come on. We open March 11 at Bingham, Okla. Address **J. O. ELLIS, Bingham, Okla.**

T. L. SNODGRASS SHOWS

HOW BOOKING
Shows, Concessions and Help for four Rides. Will give ex. on Cook House, Corn Game, Truck and Wheel. Ball Games sold Opening Jefferson, Tex., February 23. Route if interested. Address per Route.

WANTED FREAKS AND NOVELTY ACTS

AT ALL TIMES. **HUBERT'S MUSEUM** 228 W. 42d Street. NEW YORK CITY.

10 SILVER KING-BALL GUM FORTUNE MACHINES, 1c, 2c, 10c play, \$27.50. Will exchange for small machines. **HUSELBE RAUPP**, First Alexandria Ave., Detroit, Mich.

Send your correspondence to advertisers by mentioning The Billboard.

You will make money with these goods

Handkerchiefs, Perfumes, Sachet Combinations, Boxes, Three Ladies' Handkerchiefs, small Bottle Perfume and pocket tissue wrapped scented Sachet. **\$1.80**

Sample, 25c. Dozen Boxes.
 Fluffy Toilet Goods Boxes, Toilet Paper, Cottons Toilet Water, Perfume, Face Powder, Cream Lip Stick and Fancy Compact. Looks like a 33 Box. Sample 3c. **\$8.40**

Dozen Boxes
 Big Value Toilet Goods Assortment. Large Toilet Goods, Toilet Goods Boxes, Toilet Paper, Hoop Face Powder and Can Talcum. **\$4.00**

Sample, 25c. Dozen Boxes.
 Shipping charges extra. Only samples sent postage paid. Don't send personal checks. Currency or stamps for samples. Deposit required on all C. O. D. orders.
CHARLES UBERT, 100-08 W. 21st St., New York.

The Radio Strapper

\$7.95 GROSS

Heavy nickel plated. Holds and straps all makes of Safety Blades.

1 Gross Strappers with 1 Gross Leather Straps, Sample Outside. \$12.75

25% deposit on all C. O. D. orders.
RADIO STROPPER CO., Chicago, Ill., 748 N. La Salle St.

HEAVIER PROFITS LIGHTER SALES

TWO MONEY MAKERS Masterlite Cigar Lighter

Guaranteed for life. Sets on a flash demonstration to smokers and dealers at big profits. Each unit outstanding repeat business. \$3.00 fittings sample dozen in handsome display box with sure-fire selling plans. Sample, 50c.

RADIO GAS LIGHTER
 Sells to Every User of Gas. Lights Mantles, Hold Dirty Gas Screens, Jets, Over Oil Flow and Meters. Lights Instantly.

Retail 25c. Profit 10c. To save time enclose \$1.00 for sample box, or \$1.00 for gross, with self-selling plans.
B. MASTERLITE MFG. CO., 110 E. 25th St., New York.

NOTICE

REDUCED PRICES ON BULK PERFUMES

For rebottling, in all the latest Parisian odors. Same quality and perfume in every particular formerly sold for \$8.00.

LA PAREE \$6.50
NARCISSE \$6.50
ORANGE BLOSSOM \$6.50
JASMINE \$6.50

Per Gal.

SHIPPED ONLY IN 1/4 GAL. CANS

Vial Perfumes, with Fancy Gold-Engraved Cork and Gold-Embossed Label. **\$3.75**
 Per Dozen. **\$45.00**
 Pure Bottles, with Brass Screw Cap. **5.00**
 Per Gross

25% deposit on all C. O. D. orders.
CAMPION PERFUMES, 122 5th Ave., N. Y. C.

Reduced Prices—Best Quality

OUR PRICES ARE LOWEST

THE BEST

O. B. 32—All Shell Skull Eye Spectacles, all numbers. Per Dozen, **\$1.50**; Gross, **\$17.50**

WRITE FOR SPECIAL OFFER SPECTACLE KIT AND CATALOG.

NEW ERA OPTICAL CO.,
 21 North Wash., CHICAGO.

ELECTRIC BELTS

Pitchmen's Special, \$24.00 Gross; High-Grade Belts, up to \$35.00 Gross. Got new price list on 38 big money makers. Sample Demonstrator, \$1.00.

THE ELECTRIC APPLIANCE CO.,
 Inc. 1891. Burlington, Kansas

GO INTO BUSINESS

For Yourself

System Specialty Candy Factory in your community. We furnish everything. Money-making opportunity unlimited. Either man or woman. Big Candy Business. Write for it today.
W. MILLER BARRSALL, Grocery 82, EAST ORANGE, N. J.

DRESSES

If You Sell Dresses or Can Sell to Women, Write Us. We are jobbers of Fine Dresses, Hat Crepes, Evening Gowns, Georgettes, and can sell you our showroom and model samples (slightly handled but perfect) at job-lots prices. **CHAS. NICHOLS FOR BENTLEY.**

BENTLEY & CO., 487 Broadway, New York City.

PIPES for PITCHMEN

Conducted by **GASOLINE BILL BAKER**
 Communications to 25 Opera Place, Cincinnati, O.

LET'S HEAR HOW the holiday season treated you, speciality men.

H. TENNEY pipes from Salem, Ore.: "Ran into Johnny Early, paperman, here, and he was sure getting the sugar. I am on my way to British Columbia to go out with an O. C. A. show in the spring.

DON'T CARRY THAT GROUCH any farther into the new year. And don't take yourself so seriously. Smile awhile. The wisest looking bird is an owl, the most solemn beast is the ass and a fish never smiles.

"WHY SHOULD I ROAM away from this foam? All of the swallows are not in the South" is inscribed on a picture of a pair of foaming steins, received from Montreal and signed "E. A.", which may or may not stand for Boozee Adept.

SOMETHING'S HAPPENED to cheerful Syl La Velle. He postcards from Atlanta, Ga. "Having played so many bloomers I am forced to write this. The dear old tripe and keyster I never can forget. With all my joys and sorrows, my heart is on them yet. And when my pitching's ended and Life her web has wove, O may I then forever be close to those I love."

CHIC DENTON infers from Omaha, Neb., that he had a fair week's business ahead of Christmas with California drunks. Campbell, the novelty man, was there with wire goods and pens and they met Doc Bob Myers, who is wintering in the city. Chic has a new one up his sleeve, which he says he is going to spring as soon as he can find a quick and big supply of goldfish.

LORD DIETZ (Doc El Vino) chirps from Stevens Point, Wis.: "I was going to write you that the minute I set up in a town all the merchants come over to my platform and beg to be allowed to handle my remedies, but since the lie contest died I guess there isn't any use. I hope all of the boys had a regular merry Christmas and will have a happy New Year, yourself included, and that's no lie, either"

MRS. R. E. (WIDOW) ROLLINS pipes from Jacksonville, Fla.: "The widow is not feeling so rambunctious. The weather is intensely warm here, but I am sick with what the natives call 'hot weather cold.' Hope to be well enough to get away from here next week. I get tired of the same place; I like to wander." The widow has been in the "same place" nearly two weeks and is beginning to feel like a pioneer citizen.

FOUR WIDELY KNOWN pitchmen have organized a vaudevillian act and it is now being booked for engagements in and around Cincinnati. They are Tommy Burns, comedian and straight; Howard Mason, magician; Charles Spaulding, comedian, and Fred Sansone, characters. Tommy Burns is business manager of the new act, which provides a wide diversity of entertainment, including singing, dancing, comedy, magic and impersonations.

HARRY FINKS, the candy tosser, reports from Paris, Okla., where he has

been shoving sweets with the McInroe & Cooper Show, that Arkansas is a good field for candy in any form. "Except for the heavy rains, I never got into better territory," he says. "It's easy when you have an act that pulls them in and pleases them. Would like to hear thru *The Billboard* from some of the old-timers in my line."

"HOW MANY MED. SHOWS can get four-column-top-of-page publicity boosts like this?" B. Henry asks, submitting a lengthy write-up the Indians on his show—Chief Red Horse, Chief Sheet Lightning, Chief White Eagle, Princess Wetona and Princess Maskoth—received in *The Pittsburgh Sun* recently. There is a layout of three photographs, showing the Indians in a group, their teepees and the big motor car in which they travel.

"MILWAUKEE HARRY" Pollworth, who is now at the Hollenbeck Hotel, Los Angeles, a one-time associate of Jim Perdon (Pizzaro), was discussing pitchmen's business dress. "Lee Cooper," he said, "when he was at his best, wore \$20 gold pieces on buttons on his coat. Lee was always spectacular. He made and lost three fortunes." Harry says that some of the best pitches he ever made were done when he wore a silk hat and smart afternoon dress.

ROYAL MILTON RHODES (Dusty Rhodes) pipes from Sebring, Fla., where he lingered long enough to send out a batch of Christmas cards: "I am glad to see the angels in heaven; I am glad to see the sky painted blue; I am glad to see the earth painted green, and lots of fresh air and the Southern ruralist in between. As we journey thru life let us live by the way." That's the longest pipe the column ever got from Dusty. You don't have to believe he has seen the angels unless you want to.

WALTER CROXON DODGE, in Albany, N. Y., pipes that the pitchman is not always right and the copper wrong in those disputes about how and where the vendor makes his pitch. "A policeman asked me today," he says, "Do you think it is right for a pitchman to park his stand in the morning on the only available location when he doesn't intend to work there until the afternoon? Do you think it is right to keep that stand from other pitchmen who want to work in the morning?"

MED. MEN AND VENDORS of all forms of merchandise doing business temporarily in Oklahoma City and county are warned by W. F. Smith, assistant county attorney, to take out the prescribed license before opening. Attorney Smith, in a statement given to the press, says he has started to make war on all itinerant vendors who fail to pay the prescribed license, which is \$50. The tender is good for one year. The license law does not apply to ex-service men, but they are required to get permits to do business from the county judge.

J. M. THORNBER, M. D., writes from Carthage, Ill.: "Like others of the fraternity, I enjoy reading the pipes each week. It refreshes the memory of old friends like a letter from home, and we

SELL MARVEL CAKE DECORATOR SETS

For 25c each and clean up this winter. Big reduction in prices. DURING JANUARY and FEBRUARY ONLY

DECORATORS, \$10.00 PER GROSS SETS; MARVEL COLOR DAINITIES, \$4.25 PER GROSS PACKAGES

Some high quality materials used now in vogue; the only change is in prices. Send 25c deposit with order, balance sent C. O. D. Sample outside 25c. Name on box.

MARVEL CAKE DECORATOR COMPANY
 1304 FOND DU LAC AVE., MILWAUKEE, WIS.

BLACK CHASED BARREL SELF-FILLER TWISTER

Fitted with Ball Pen Point. All Workers. \$12.00 PER GROSS, with Clip.

NASSAU LINE

Featuring JUMBO MEDIUM LADIES' SELF-FILLERS, in Red, Green, Mottled, Black. Fitted with 0-4 Filled Pen Points. Positively the Best and Flashiest Selling Pens on the Market.

CHAS. J. MACNALLY, 110 Nassau Street, New York City

AT LAST! A PERFECT IMITATION DIAMOND



No. 86302—Positively the best looking Ring on the market. Has perfect a wonderful seller and a great money getter. Made of solid sterling silver, real heavy weight, set with a beautiful GUY, flashing brilliant which will never lose its lustre. Just the right size stone, a little smaller than a carat, set by hand just like a diamond, with large opening in the back. The ring is platinum finish and positively will not tarnish. Can be had in all men's sizes.

Special Price per Dozen. \$12.00
 Sample, Prepaid. 1.25
 Twenty-five per cent (25%) deposit required with all C. O. D. orders.

Write for our Illustrated Catalog of **J. B. ALLEN JEWELRY, WATCHES, SILVERWARE, and OPTICAL GOODS** mailed free to you on application. Our prices are absolutely guaranteed lower than you can buy goods for from any other house in the world.

ALTER & CO.
 165 W. Madison St. CHICAGO, ILL.

Agents \$90 a Week

and New Essex Coach

Our new line of **James C. Garfield** for men, women and children, is the best, biggest, most beautiful and complete line offered. Written guarantee with each pair to wear four months or replaced. Our silk hose is the finest you ever saw. All styles and shades, at very lowest prices.

Silk Hose FREE We give you extra fine silk hose for your own use.

Write today for amazing offer. I want men and women to act as my Local Sales Agent to take care of my new territory. New plan, all or part time. No experience needed. Credit given. New Essex Automobile finished, extra bonus besides. Write today for complete new line of very latest style samples. (All)

F. B. JENNINGS CO., HOES 3118 DARTON, OHIO

AUTO FOUNTAIN WASHER

Up Big With Clean

AUTO FOUNTAIN WASHER

AGENTS—Here is a whirlwind seller and a great money-maker. Makes easy work of car washing—any auto owner buys on sight. Fits any wash, has removable soap receptacle and changeable self-cutting disc.

By other quick-selling Brush Specialties that lead the field. Write for our amazing proposition.

PHILADELPHIA BRUSH CO.
 Dept. E., 3rd and Plum Sts., Philadelphia, N. J.

GENUINE COWHIDE CIGARETTE CASES

All Leather Cigarette Case, with leather lining and two gold-plated corners. A beautiful flashy assortment for any purpose. Reproduce your stock with this new item. Sold assorted, one doz. in box.

Send for Sample Dozen. \$3.00, C. O. D.

Price Per Gross. \$33.00

A Wonderful Number for Sheetwriters, Demonstrators and Premium Users. Deposit required with all orders.

MIDWEST LEATHER NOVELTY CO.,
 426 South Clinton Street, CHICAGO.

MAILED FREE

Our new Catalog, full of **JEWELRY, SILVERWARE, and OPTICAL BARGAINS.**

ALBERT MARTIN & CO.
 123 West Madison Street, CHICAGO, ILL.
 Formerly Mailer of Morrison & Co.

AGENTS 500% PROFIT

Genuine Gold Leaf Letters

Guaranteed to never tarnish. Anyone can put them on store and office windows. Request our new Gold Leaf product. Paul Clark says: "Smallest size \$25.00, B. L. Red made \$30.00 in two months. Write today for the sample and liberal offer to general agent. Metal Leaf Co., 430 N. Clark, Chicago

Advertise in *The Billboard*—you'll be satisfied with results.

NEW YEAR SPECIALS

Jumbo Pencils, the best quality on the market. Pigeons, Rabbits, Exotic. Always sharp, ready at all times for instant use. Extra leads and eraser. Colors: Red, Green, Yellow, Blue, Purple, Orange, Black. Regular price, \$48 Gross. Reduced to **\$35.00 Gr., Doz., \$3.00**

Parlisan Art Rings, made of radio silver, set with a 1.5 ct. Montana Diamond, through which a picture of a Parlisan Model can be seen. Regular, \$17.50 Gross. Reduced to **\$11.75 Gr., Doz., \$1.50**

Beautiful Watch Rings, set with 14 carat gold, with 14 carat diamonds, rich spall-cut stones, set with synthetic sapphires. Crown Jew. \$1.50. Mirror and Rouge Compact under. **\$5.00 Doz., \$54.00 Gr.** Sample, 50c.

The great prices are for Gross Lots only, 50% with order, balance C. O. D. Free catalog of other Novelties.

ACE IMPORT SALES CO.
7-9 E. 20th St., New York

are always cheered to learn of their successes and to know they are still in the field of action. Lately we have missed items from Gay Billings, J. H. Barnum, Everett Dunkin and a few others whose work on the road dated back 10 to 20 years. Best wishes to *The Billboard*, Gasoline Bill and all fellows of the fraternity."

J. W. (POP) CONNOLLY SHOOT: "I am piping you from Southern Virginia, where I have been working the Carolinas and Virginia. Weather fairly good and business fairly good. Incidentally, met J. W., known as Jimmy Hamilton, a well-known sheetwriter. Jimmy has been in the hospital for the last thirty days; is still under the treatment of the doctor and is entirely without funds. Will be glad to hear from any of his old friends, and any contribution will be thankfully received. His address for the next 50 days will be the Pittsylvania Hotel, Danville, Va."

W. P. MURRAY pipes from Nogales, Ariz.: "It's a long time since I wrote a pipe. Dusty Rhoades has been thru New Mexico and Arizona this last fall. He had some wonderful days and succeeded in opening towns like Phoenix, Yuma and Albuquerque, N. M., which had been closed by the heat, but he found that by fair tactics you can do this very thing when you treat the public square. Met Harry Tenny and Wilton Leland with the Gypsy Frank Circus in Wilcox, Ariz. The other day I saw quite a few of the boys around the desert. All were doing well. Will stay here another month. Met Crump, Hough and Coca-Cola Ryan. Also met McGovern and Herbert Roberts."

VICTOR LOUZON pipes from Windsor, Can.: "I have never before sent in a pipe, but I will do anything once. So here goes. I am headquartered at my old hangout, Eastern Hotel, Detroit, working a few Sunday dates, as that is about all a fellow can get just now. I closed with Doc Rankin's med. show in Cleveland, it being my third summer season with the show. After closing I took out my own trick thru Ohio to fair business, but we had trouble getting halls. After New Year's I am going to join my old standby, Dr. Harry Brace, where I am sure of good treatment and sure money. Best wishes and happy New Year to all old friends."

"HERE'S A SHORT PITCH," says T-Bone Adams, piping from Harrisburg, Pa.: "I am wintering at my home here until January 5. I leave for Adamsville, Ala., to join the Fred Griffith Dramatic and Vaudeville Company as principal comic. Some of Charlie Isler's old friends should write him a letter or card, as he is in trouble. Charlie never harmed anyone but himself and was always ready to assist or cheer a brother trouper in trouble. He doesn't need money. But letters to one in confinement mean much. I know from experience. Just received a letter from him. His address is Drawer B, Governors Island, N. Y."

"ENGLISH" GOLDSTEIN, one of the best known of the London pitmen, has been holding forth in a store at 203 West 34th street, New York, during the holiday season and writes that he will remain there until January 15. As a pitchman and demonstrator, Joe Goldstein worked in all parts of Europe during his 25 years' career before coming to New York. He says he has a brand new pitch, the best he ever had. Goldstein wants to hear from the Shipman, the Goldstein Brothers and other American friends. "I came over here for the Philadelphia Exposition," he writes, "and I did pretty well, thank you, I am now working temporary stores, moving all over the United States."

BESSIE MAE SMITH sends in from Hamersville, O., the following: "An enjoyable Christmas Day was spent by the Walter Harter Company at Hamersville, where the company played week of December 20. A large tree, artistically trimmed, was the centerpiece and there were gifts for all of the company. Mrs. Harter's gift was a crossword puzzle book. We have a crossword puzzle hound on the show, not mentioning names. Dinner fit for a king was prepared by Mrs. Harter. Business has been only fair with us recently, storms and ice interfering. Our roster: "Mr. and Mrs. Walter Harter, Walter, Jr., Jester, Eddie Phillips, Richard Fouke, Stewart S. Campbell and Bessie Mae Smith. The company goes to Loveland for an indefinite engagement in stock at a picture house."

A CHRISTMAS BANQUET was given by Mr. and Mrs. H. Ennon, of the St. Charles Hotel, Fort Smith, Ark., to their

OH LOOK! SOLID GOLD FOUNTAIN PENS, from \$6.00 DOZEN UP

Full line of Overalls Jumbo Pens, Colors in Red, Green, Blue, Black and White with a Solid Gold or Gold-Plated Tip Point. Full line of fountain pens, all styles, all prices. Buy your fountain pens from the manufacturer. **JAMES KELLEY, The Specialty King, 487 Broadway, New York City.**

A BIG ALL YEAR MONEY MAKER

Make Photo Postal Cards, genuine Black and White and Plates, with a Daydark Camera. No darkroom. Finish on the spot—no waiting. Easy to learn and operate. The profits are big. Complete Daydark Cameras with any camera offered for sale. The wonderful pictures made with a Daydark have won admiration of hundreds of satisfied customers. "I am more than pleased." "I am well satisfied." "The Camera cannot be any better." These are only a few of the praises we receive daily. Write us for illustrated catalog and Price List. It's free. **DAYDARK SPECIALTY CO., 2522 Boston St., ST. LOUIS, MO.**

trouper friends, H. C. Morton reports. The guests were: Mr. and Mrs. Harry K. Williams (Mod.), Mr. and Mrs. Walter K. McIvree (Vaude.), John G. Cooper, Jr. (Vaude.), Harry Flinks (Com.), A. D. Mainard (Mod.), Jack Rice (Mod.), Frank Murphy (Shoets), P. Stone (Shoets), A. E. Dunn (Shoets), John Morris (Shoets), Jimmy Clonnon (Com.) and H. C. (Shorty) Morton (Com.). "Harry K. Williams, as toastmaster, eulogizing Mr. and Mrs. Hanlon, could not have possibly exaggerated, as they are without doubt the trouper's friends, and king and queen of good fellows. Their friends mentioned herein all join in wishing them many, many merry Christmases and Happy New Years." Shorty writes.

TOM SIGOURNEY, the "sex lecturer man", shoots from Jacksonville, Fla.: "Here's a pip from the 'Big Flop State'. Have just finished a tour of Florida, making health and sex talks in halls, churches and on streets. I found most of the towns hostile to pitchen. This place is closed tight unless you are a voter here. Would like to hear from Tishl Buthal, Jack Dorsay, Doc Benworth, Don Parnsworth and Bill Holland. I offered a butef for a Christmas number of *The Billboard* here and was refused. I was in the jungle when it came out, so missed my copy. Expect to frame a platform show when I get into better territory next week. I visited several carnival outfits thru the State. Most of the concessioners were not getting any money." Tom mentions a "self addressed envelope inclosed", but omits to inclose it.

MIKE WHALEN AS A JOKER is a success. "Just for a josh" he sent Tom P. Kelly, med. showman, a pair of doughnuts as a Christmas present. By way of reciprocation Tom reacted to the joke by sending Mike a \$20 gold piece. Mike says he got a letter with the coin in which Kelly offers to send him a ticket to Miami if he will go down and help sell "I medicine." Whalen pipes further: "I also had a letter from my old friend, P. Slover, from Texas, with a necktie knitted by his charming wife. Herbert Casper sent me a pocketbook made in his own factory. Jetty Myers sent a pair of shoes and Razor Riley sent me 41 dozen oranges and a piece of mazzuma. I had dinner with Alonzo Mosher and his wife Christmas Day. They have a fine home near Detroit, which he made in the oil business in the last three years." Mike is wintering at 130 East Jefferson avenue, Detroit.

CAPTAIN B. E. PATTEN, head of the Patten Products Company, writes from Louisville, Ky., where, more than 25 years ago, his father, Professor Bryce M. Patten, established the Kentucky School for the Blind and was, for the first 29 years of that institution's existence, its superintendent. The captain is a nephew of Otis Patten, who was for many years superintendent of the Arkansas State School for the Blind at Little Rock. His mother was an assistant superintendent in the later years of his father's administration. Captain Patten discovered when he visited the institution that one of his father's pupils is still a teacher there. In a brief pipe, the captain writes: "Our crew, H. L. Good, James Foley and Ross M. Ditta, is having good results with the perfumes and premiums with the fair Kentucky belles and juveniles. Our old crew manager, William G. Kew, and wife have left Cleveland and wired from Detroit they want to join us and take out another crew of hustlers in the South this winter."

"I'M GOING TO BE MARRIED pretty soon and I am going to give a farewell dinner to the boys (37 a plate) and you can tell 'em to send all wedding presents to me at 56 Normandy street, Roxbury,

Get Tailored Pants

FREE \$90 A WEEK
Your own fit trousers Free, and big, steady income assured. You don't need experience to earn \$90 a week showing men famous Looking Pants and Knickers. Tailored-to-measure at sensational low prices. Nearly every man buys. Absolutely guaranteed pants, finest materials and workmanship, for only \$8.45 a pair; 2 pairs, \$12.50. You merely take orders and collect your own big profit! Insurance—a wonderful spare-time or full-time opportunity!
SEND NO MONEY—FREE SAMPLES!
Send only name and address—no money! We send beautiful samples and make outfit FREE. No deposit. But act quick. Make \$10 the first day. I show you how. Write this very minute. **THE HUTCHINGS PANTS CO., Dept. A-12, 210 East Fifth Street, Cincinnati, Ohio**

Hustlers and Money Makers
Buy Direct From Manufacturer and Daily your Comptroller.
We are known for serving our customers with the best merchandise at the lowest prices.
Silk Knitted Ties, Attractive Designs, \$1.25, \$2.00, \$2.25, \$3.00.
Silk Cat Ties, the latest patterns, at \$1.50 Doz. Navy Blue Bow, at 99c per Dozen.
Fashion Silk Sport Bows, at \$1.60 per Dozen.
Men's Mottorized Hose, at \$1.50 per Dozen.
Men's Weather Socks, at \$2.00 per Dozen.
Men's Fibra Silk Hose, at \$2.10 per Dozen.
Men's Fancy Warm Hose, at \$2.25 per Dozen.
Men's Fancy Rayon Warm Hose, at \$2.25 per Dozen.
Men's Novelty Sport Hose, at \$2.50 per Dozen.
Men's Fancy Heavy Rayon Silk Hose, at \$3.25 Doz.
Ladies' Silk and Wool Hose, at \$4.00 per Dozen.
Ladies' Silk Hose, at \$3.00, \$4.00 and \$7.50 Doz.
Ladies' Full Fashioned Silk Hosiery, at \$12.00 and \$13.50 per Dozen.
A special shipment on Gross Lot quantities. 50% deposit required on all orders. Balance C. O. D.
ROYAL KNITTING MILLS, Dept. B, 271 Congress Avenue, New Haven, Conn.

\$10 a Day for You

Many making more while establishing a permanent business for themselves. Introduce our big line giving a Carving Set FREE to each customer ordering over 11 pieces in Total Goods Assortment. All for \$2.25. No fancy talk. Experience unnecessary.
Walter Harris
Sold 800 in 6 Weeks PROFIT OVER \$500
You make big money right from the start. Make more credit men while introducing a line of Soap, Toilet Articles, Food Specialties, Polishes, Remedies, etc., at Attractive Prices. 250 Assortment. All 100% profit, 30 items on the market. Send for illustrated circulars, inside prices and unique sales plan. Act TODAY.
E. M. DAVIS COMPANY, Dept 97-21, CHICAGO, ILL.

mysterious

WINNER FOR AGENTS
SCIENTIFIC MARVEL LIGHTER. What makes it glow? A demonstration means a sale. Send 25c for sample, or \$3.00 for dozen in display case. Gross profit \$20.00. Money back if you are not satisfied.
NEW METHOD MFG. CO., BRADFORD, PA. Box B-2.

It Sells On Sight

A two-minute demonstration sells the nationally advertised **Whisper-It** Mouthpiece. Every telephone user a prospect. Make money by telephoning. See **MONEY-BACK** guarantee protects you. Write at once for **Whisper-It** proposition. Dept. 8.
COLTBY LABORATORIES, 565 West Washington St., Chicago

Big Profits!

Own your own business, a \$4.00 in Key Checks, Fob, Name Plates. Sample, with name and address, 25 cents.
HART MFG. CO., 307 Ocean Street, Brooklyn, - New York.

Agents—Here It Is

\$90 a week can be made with this amazing new invention. The "No-Wet-Hands" patented Self-wringing mop. Biggest thing ever put over. Agents are telegraphing in their orders every day. Reports show five to eight sales an hour. This startling new invention breaking all sales records.
Push the Button—Turn Handle Hands never touch water.
Every woman wants it. Thousands of prospects within easy reach. This new wonder has become sensational, nation wide money maker almost overnight. Write quick. Sample furnished.
National Products Co., Mop 118, Dayton, Ohio

Nugget Jewelry

Looks like gold and wears like gold. Nugget Charms, per dozen, \$3.00; Pins, dozen, \$3.00; Links, pair, 50c; Watch Chains, styles, each, \$3.50; doubles, each, \$6.00.
Composition Gold Dust Containers, Necklaces, Bracelets, etc. Sample Charms, Pins, Links and Containers for \$1.75. List of California Souvenir Coins quoted in circular. Send for circular.
R. WHITE & SON, MFRS., P. O. Box 424, RED BLUFF, CALIF.

AGENTS!

MAKE MONEY FASTER THAN YOU'VE EVER MADE IT BEFORE
Sell Paintograph Novelties
Nothing else like them. Flashy and the best of quality.
As much as \$25 has been made with these goods in one day. You can do it too.
Act quick. Territory going fast. Write for free details today.

BRADFORD'S ARTISTS
St. Joseph, Mich.

Veterans Service Magazine

285 Canal Street, NEW YORK.
Picture Calendars big hits. Quality sales over 25c daily. Hurry up. Get territory. Magazines. Booklets. Rapid sales. Money makers. Samples, 10c.

AGENTS WE START YOU WITHOUT A DOLLAR

Famous Carnation Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necessities. Widely known line, 300 items, 100% profit, repeat orders enormous. We sell agents big commissions. Experience unnecessary. Write today. **CARNATION CO., 1099, St. Louis, Missouri.**

AGENTS Big Quick PROFITS

Three Hammered Full of Nails—**Leak No Air, GALACITE** a new Viscous Pneumatic Cement (not a liquid) **SEALS PUNCTURES INSTANTLY**—the very best—**prevent they occur.** One application, made in a minute without taking tire off wheel or rim, does the work. **Seals** slow leaks and porous tubes. **Galacite** aids in preserving rubber after doubling **Three Mile Run.** Don't confuse with anything else intended for the same purpose. **Galacite** is new, different, clean and scientifically correct. Made by a long established, reliable manufacturer. **OUR RISK, we ask you to**

Make This Test—Hammer as many nails into a tire as you wish—there is no air will escape—No pressure will be lost. If you are not delighted we will pay you for your time and trouble. **Agents** it will pay you to get the facts and get them now. You can't get rich in an hour, but you can make immediate steady profits that are amazing. No kidding. Just drive nails in an old tire. We back our men with powerful advertising help, **Dancers, Posters, Newspaper Ads and Circulars.**

Free Sample Offer—Full particulars and Free Sample Offer by return mail. Territory is going fast. Send No Money, but your name, not A.C.T. NOW. **JOHNSON & CO., 19 W. Jackson Blvd., Dept. 442 CHICAGO**

MEXICAN LUCKY STONE FREE!

TO PRECIOUS STONE LOVERS

Why risk losing hundreds of dollars in a diamond when you can get the SAME SATISFACTION for 1/100th the cost? To get the names of Gem-lovers everywhere and tell them about the marvelous NEW GEM positively matching the finest genuine diamond—**DIAMOND SIDE-BY-SIDE**—we will give you a beautiful, many-colored Mexican Lucky Stone, brilliant and fiery, equal to any of our **1000 FORTUNE**. For this FREE GEM send our outline about this wonderful new diamond substitute, send quick your name, address and fee to partly cover handling cost. **MISSISSIPPI GEM IMPORTING CO., Dept. 60-11, Metairie, La.**

\$100 a week Selling Shirts

Fred Frankel, Ills., writes: "I earned \$110 first week selling Carlton Shirts direct to consumer." You can, too. No capital or experience required. We pay 25% cash commissions daily and big extra bonuses.

WRITE FOR FREE SAMPLES

CARLTON MILLS, INC. (Shirt Manufacturers)
114 Fifth Avenue, Dept. 61-P, New York City

\$100.00 Week Selling Golden Beauty Combs

I will show you

Make \$100.00 a week from your own door before you know it. One of our **Charm Combs** is a 9 mos. return investment. One **Charm Comb** will sell you \$100.00 in 30 days. **Geo. Greenwald, 101 E. Wacker Drive, Chicago, Ill.** Write today for our **FREE** information and sample. **GREENWALD COMB FACTORY, 24 Cassander St. Providence, R. I.**

PHOTO VIEW NOVELTIES

Photo Rings	..... \$1.35 Doz.	\$15.00 Gross
Extra Good Rings	..... 2.00 Doz.	18.00 Gross
Photo Tie Pins	..... 1.50 Doz.	13.50 Gross
Photo Charm Pins	..... 1.50 Doz.	13.50 Gross
Photo Penfiles	..... 1.25 Doz.	12.00 Gross
Photo Fortunes	..... .85 Doz.	7.50 Gross
Self Indicator	..... 1.00 Doz.	7.50 Gross

Set of Samples, \$1.50. **THE A. P. CO., 159 N. State, Chicago.**

MAKE BIG MONEY

Every gas user wants an Automatic Gas Lighter at 35¢. **Lighters** cost you \$12.00 gross. Over 300% profit. Also a big line of rapid-selling Cigar Lighter Novelties. Everybody interested. Quick demonstration—fast sales. Sell everywhere. **Lighters, tub-accents. Permanent Ink; ready, repeat business. Full details free.** **B. O. BERNHARDT, 127 West 30th St., New York.**

SALEBOARD AND PREMIUM ITEM

This original Gash set a knockout for Operators and Agents. **Knives of White Gold Front.** Beautiful hand-engraved Beaufort Chain. All in leatherette velvet-lined case. Be sure to get the gold top Knife Set. Only **\$6.75 per Dozen** Sample \$1.00, prepaid. Easily salable for \$5 to \$8 anywhere. **Free** clearing up. One-third with order. Balance C. O. D. **337 West Madison St., CHICAGO, ILL.**

Mass." Abe Foster infoes, concluding a long pipe from Roxbury, in which he says: "We are all busy around Roxbury. I promoted a store in Boston, opposite the City Hall, in the Old Colony Bank location. Chief Joe Kraus and Eva are selling med. from a platform. The chief is selling oil inhalers, soap etc., and the mis us works a strong herb package, giving two boxes of herbs and a fancy paper package for \$1. 'Maps', the boy who made Chicago famous, is doing his Australian woodchopping act, reshaping with combs. Chuck Connors is still sticking them with gummy gaboo. Tommy Barrow was with us, but had to leave for a week to attend to his chain of pen demonstrations. We have four entertainers—Fred Stone, trombone soloist; F. Connolly, magic; the last act of Uncle Tom's Cabin, with the chief as Uncle Tom and Mrs. K. as Eva, Jean Russ has the windows with pokes and is doing a cleanup."

FELLOW OUT IN DAYTON, O., sends in a list of the brother professionals he met in that man's town during the week before Christmas, which looks like the roll of a pitchman's convention. It would be interesting to know what the aggregate turnout for the week was. It must have been a whale of a figure. It is even more interesting, as well as gratifying, to know that Dayton, O., has—had—money enough to make it worth the while of this bunch of pitchmen to linger a week: Doc George Wine, medicine; F. Keegan and J. Kentucky, fountain pens; M. Rainey, eradicator; Jack Hubbell and wife, fountain pens; Louis Watkins, sharpeners; Robert Goulden, medicine; Doc Chief Stewart, medicine; Chick Cummings, medicine; Harry Williams, calculators; E. Wollen and wife, transfere; Herb Casper, fountain pens; Montgomery, fountain pens; Doc Barnes, white-tones; J. Engle, novelties; Harris Company, pocketbooks; Earl O'Brien & Company, grab-boxes; Libby, Glasscutters; Barnstein, sharpeners; Doc Bill Young, sharpeners. He adds: "There were three others, unknown to me, whose names I did not get."

WALTER BREEDING SHOTS from Dallas, Tex.: "Have read many of the pipes and always wait anxiously for Billyboy. I have been closed for some time and find winter days hard to pass. I have looked up most of the boys here. The Indian Herb store is still going big under the management of Chief Wah-No-Tee and Doc Founts. These boys certainly know their onions. Many of the boys drop in to tell how the drop in cotton cut their bankrolls. Wonder where Shorty the Soap King is? The bunch in Texas wants to know if he has that big truck yet. Doc Milton C. Bell and wife came down from Sherman, Tex., to spend Christmas money in Dallas. Bell has a nifty home on an auto truck and the outfit shows that the drop in cotton has prevented him from putting up a flash. Osborne, of East Indian Med. Co., is in Dallas. Has just come from a deer hunt in Southern Texas. He reports several of his company still out. Boys who are fighting these 'northers' here in Texas find it tough outside. I have framed a few schoolhouses here that will keep the wolf off the b. r. We are fixing to reach out for the out-of-way towns." Breeding's address is Box 204, Dallas, Tex.

TALES OF THE ROAD.—Tom E. Hall, the bandmaster, tells one, showing how a pitchman may sometimes be a jammer without knowing it; also how owners of big stores along the pitchman's route do not hesitate to go jamming when the pitchman becomes a competitor. "It was in Ryan, Okla., a few days ago," Hall says. "A medicine man hailing from Dallas, Tex., had opened up with his black-face show on a corner. A multitude of natives had gathered around him and he was beginning to do good business. Suddenly the owner of a drygoods store, half a block up the street, came out of his place and mounted a drygoods box. He had a bag of coin in his mitt, \$100. in dimes, nickels and pennies. As the pitchman talked the drygoods merchant threw handfuls of coin into the street. Needless to say, with cotton at its low price, the natives abandoned the medicine show for the cash scramble. The doc looked on in disgust for a few minutes after the last of the crowd had left him. Then he packed up and quit. Now the merchant believed that he was being jammed. He had a big sale on, which he had been advertising for a week. The medicine man, however, hadn't read the newspapers and no doubt felt the same bitterness toward the merchant that the drygoods man felt toward him."

THAT PATRIARCH OF PITCHDOM, Jack Dalton, pipecasting from Young's

Jack Frost Cake Decorators

Double Coated Both Sides Rubberized Bags, \$7.00 per 100 Sets; **JACK FROST TABLETS**, IN A GLASSINE BAG, \$3.00 per 100 Bags. Send 50¢ for sample of both sets. Insured parcel post.

JACK FROST DECORATOR, 914 Rush St., Chicago, Ill.
GET BUSY ON A GOOD ONE

INDESTRUCTIBLE PEARL NECKLACES

Why buy irregularly graduated Pearls, when for a few cents more a strand you can get an almost perfect Pearl? We, perhaps, handle more Jap Pearls than any other house in the U. S. By buying 100,000 strands or more of a number we are able to supply a very unusual grade in large or small graduation at \$3.50 a Dozen, or \$40.00 a Gross. We use only No. 1 Rhinestone White Metal Clasps. Can also furnish the regular run of 21-inch at \$18.00 a Gross. Write for complete Pearl Circular today. All Spanxler Merchandise sold under a money-back guarantee.

Spanxler
160 N. WELLS ST. CHICAGO ILL.

Studio, Beckley, W. Va., December 27, has this to say: "Dear Bill!—It has been nearly 40 years since I attempted a pipe, but this Silk Hat Harry has forced me. Out here I have been wearing a big hat as long as I can remember. I never knew anybody objected so long as I paid for the hat. I have just bought another big hat and paid \$36 for it. Now if they pass a law prohibiting me from wearing it I am going to get peeved. It looks as tho the fellow who can't afford to wear a real hat is jealous. Tell him to wear anything he pleases. It's none of my business. I've got all I can do attending to my own business. I am going to get on the fellow's trail who is closing so many towns to big hats. I have a new invention. It is called a town opener. I have been laid up in a hospital eight weeks. I got on the railroad track with my big calliope outfit and a train hit me square in the middle. There wasn't enough left of the calliope or truck to pack up. I had an arm broken, an elbow smashed, shoulders smashed and five ribs caved in. Outside of that I am in fine shape. Say, Bill, my little dog, Partner, was killed. It wouldn't have made so much difference about me if the smash hadn't killed Partner. While I was in the hospital only one oldtimer came to see me. I got just one letter. I didn't know I had so many FRIEND. I tell you, Bill, when a fellow gets smashed up and sticks in a hospital cot where he can't do anything but blink his eyes it is sure good for his friends to write to him. If you see old Santa Claus tell him to bring me a big hat."

CINCINNATI LODGE No. 3, National Pitchmen's and Salesmen's Protective Association, has engaged the services of Nicholas Klein, of Cincinnati, as general attorney for the organization, who will handle all cases in court affecting the interests of pitchmen and salesmen in the N. P. S. P. A. fold. Attorney Klein is a lawyer of national note and has conducted for Union Labor organizations various cases of importance, national in scope. It is the purpose of the Cincinnati lodge, in the course of time, to make a test of certain laws affecting the interests of pitchmen and salesmen and to carry these cases, if necessary, to the United States Supreme Court. It has long been contended that certain local and State license laws are in conflict with the Federal constitution. The pitchman desire to have these handicaps, in the form of ordinances and statutes, eliminated thru nullification and will carry their fight forward to that end. The coming year will be the most interesting in the history of Cincinnati Lodge. Important activities will begin this month. For that reason it is urged by the officers that every member of the local now on the road, as well as those in the city, shall send their names and addresses immediately to the secretary. All checks or cash for dues and all business communications may be addressed to Thomas Burns, secretary, Post-Office Box 122, N. P. S. P. A., Station V, Cincinnati, O. Applications for membership may be sent to the same address.

GEORGE PARTINGTON, reporting from Philadelphia, says: "Santa Claus has been good to me. Jimmy Hamilton and myself have been working Charleston and my self in a town of 65,000, where they had never been seen, and we did so much business I had to run over to New York for more stock. Had to sit up late every night wrapping up dolls, for once we opened it was a continuous job passing them out. I'll bet I covered 2,500 miles looking for a live spot to open for Christmas. I was around Chicago for the past two months with my wife, just going out making a pitch now and then. I have just bought a new sedan and intend to go southwest soon. I was over in Washington, D. C., and met a few of

PERFUME SETS

Coeur de France FIVE-PIECE SETS

House No. 1, Lab. Slick, Face Powder, Toilet Water and Perfume. Handsome red display case with cloth lining.

\$9.00 Doz.
Sample, \$1.00

Send 50¢ extra for other 5-piece set. 25% discount with quantity orders, balance C. O. D.

BARBARA ELAINE PERFUME CO.
27 Union Square, New York City

GOLD-PLATED PEN POINTS FOUNTAIN PENS

Ask for Our Price List—Our Best Line of

JUMBO FOUNTAIN PENS

In Red, Blue, Green and Mahogany. Quick Shipments. Also Small Sizes.

Any Quantity **GOLD-PLATED and GOLD FILLED PEN POINTS** In All Sizes. Samples Free on Request.

YOU WILL GET NO JUNK FROM US

THE TURNER & HARRISON PEN MFG. CO., INCORPORATED.
1211-1213, 1216 Spring Garden Street, (Est. 1876), Philadelphia, Pa., U. S. A.

THE FAMOUS BETTY ANN PERFUMES

Now sold in Beautiful Screw-Cap Bottles, to Retail for 15¢.

NARCISS—ORIENTAL BOUQUET.
Our Price in 1,000-Bottle Sets, Only 50¢ per Bottle. (Sample on request.)
25% deposit, balance C. O. D.

BELLING LIKE HOT CAKES, SURE REPEATERS.
Also Perfumes in Bulk. Ask for Prices.

BETTY ANN LABORATORIES
166 No. La Salle St. CHICAGO, ILL.

LABOR PAPER

Seven years old. Each issue 100 pages. Well financed. By regular style. \$3.00 a year up to five. Write or write for supplies or particulars.

C.A. Darling
139 North Clark St. Chicago

PAPERMEN

Write me for credentials and supplies. Best production in the South, Texas and Oklahoma only.

M. G. MUMMERT, Field Manager
Care St. George Hotel, DALLAS, TEX.

MAGIC GAS LIGHTER

WINNER FOR AGENTS

Sells to every user of artificial gas. A demonstration means a sale. Hold directly over gas flow. Sample, 25¢ or 1 Dozen in Display Case, \$1.00; Gross, \$18.00.

NEW METHOD MFG. CO.,
Box B-2
BRADFORD, PA.

PAPERMEN

LIBERAL PROPOSITION for straight-shooters. ALL SOUTHERN STATES and ALL STATES WEST OF THE MISSISSIPPI RIVER. "Your Old Pal, Al" F. AL PEARCE, 308 Schubert Bldg., 1315 Grand Ave., Kansas City, Missouri.

The boys, including Sam Craig, with dah-lins, and Cockrell, with pens. Managed to get a Saturday's work. When I got to Baltimore "everybody" seemed to be working, but after looking things over I blew out, as every place had somebody pitching. I played wise and made a small town where they rarely see a pitcher, and I learned something after 15 years in this game. I will give the big cities to the boys that want them. Give me the sticks. Let's hear from Sid Shipman and Jack Conway. Merry New Year. That goes for all in Pitdom."

JOHN MURRAY comes back to ask: Where is that fellow that says he can't do anything to sell? Where is the Egyptian son of a burro? Here are statistics gathered by the government showing that \$500,000,000 a year is what American women spend for medicines and perfume and cosmetics. You don't need a wide-brim either to sell them, nor a narrow brim nor a derby. I speak very frankly and have been thanked a great many times for so doing. I am the most independent sub-getter that ever crossed a threshold. I never in my life asked a woman or a man to buy from me to help me out. I can swear to it. Well on merit. I learned to sell and I tip my hat to nobody. I am writing this for the boys who read the pipes in the *Billboard*. There is no secret in being successful. It is 95 per cent persuasion and five per cent calculation in my game. I make money by the ton or less. I got all my propositions thru the columns of *The Billboard* and I sell daily subscriptions. And I can sell right here in the North, around Quincy, Mass. I am not going south into that cotton-wool section. I am going to stay. Here's where the coin is. All I can find in the South is mild weather and that doesn't make a substantial meal. I was glad to hear from those sub-getters around Winston-Salem, N. C. They are all to the kazukas, sporting their cars on the tobacco crop mazuma. Good for you, boys. I hope you make a million. But please don't sell anything for unmy-ty-cent cents, etc. Merry New Year to you."

BLANKETS—SHAWLS—DOLLS—LAMPS

Golden Fibers, Bound, Indian Patterns.....	\$2.40	Gloria Dolls, Packed 25 to Case.....	\$9.50
Golden Fleece Shawl, Indian Patterns.....	3.25	Violet Dolls, Packed 25 to Case.....	30
Quartz, Bound, Plaid Patterns.....	3.25	Lamp Dolls, Packed 45 to Case.....	65
Comfort Shawl, Plaid Patterns.....	4.00	Nifty Dressed Doll, Packed 54 to Case.....	50
Bridges Lame, Camoish, 8 to Case.....	4.50	Rhebas, Only, Packed 48 to Case.....	32
Fleur Lamp, Complete, 6 to Case.....	8.85	Shepas, With Plumes, Packed 48 to Case.....	35
		Bill Dogs, 10 In., Packed 30 to Case.....	23

SPECIAL CLOSE OUTS ONLY


← 50c →

NO GOODS SHIPPED WITHOUT DEPOSIT.

No. 8—Fest Day and Girl Statue Lamps, With Shades, Complete. Packed 30 to a Barrel.




No. 8—Oak Torchers, Complete. Packed 30 to a Barrel.



Main Office and Factory: **C. F. ECKHART CO., Inc.** Southern Branch: 32 West Port Washington, Wis. Do Beta St., Memphis, Tenn.

Largest Mfr. of Carnival Supplies in the World.

One or a Carload One-Hour Service



POST WITH VOICE
Cards A

Sample Assorted, \$1.00.
PITTSBURGH SUPPLY CO.
NEW BEDFORD, MASS.

THE FASTEST SELLER IN THE WORLD

A BIG NOVELTY

Pamphlet Free

WE GUARANTEE TO REFUND MONEY

IF NOT SATISFIED

OUT IN THE OPEN

By W. D. VAN VOLKENBERG—Communications to 1560 Broadway, New York

Page Mr. Kilpatrick
E. J. KILPATRICK is a self-confessed international globe trotter, indelible. Show agents are noted for always leaving their bags packed and ready for an instant jump, but E. J. Kilpatrick states that a ride promoter and sales manager thinks nothing of crossing the pond on the spur of the moment without any preparation.

J. J. Carlin, of Baltimore
STARTING HIS CAREER as a real estate developer in Baltimore, J. J. Carlin has made rapid strides in the park business. Carlin's Park, founded by him, is one of the popular amusement resorts of the Monumental City. Manager Carlin has other park holdings at Wheeling (W. Va.) and Buckeye Lake (O.). He is a member of the National Association of Amusement Parks, and is a progressive developer.

J. J. Carlin

I. W. HIGHTOWER, showman and concessionaire, is at Palm Beach (Fla.) with his wife.

JACK WEBB, crack shot, trick roper and rider with the 101 Ranch Wild West, is in New York getting ready for vaudeville.

RALPH HANKINSON, autopolis man, is spending some time at Reading, Pa., where he is breaking in his new speedster.

LIKE HARRIS and Tony Scatuzzi, of Long Beach fame, have returned from the circuit of Southern fairs, where their conquests netted them some real money.

CAPT. FRED IVEY and wife are spending the winter at Norfolk (Va.), and the captain made a splash by presenting his wife with an automobile.

B. L. BOTSFORD, superintendent of midway and attractions at several of the

The Celebrated Frozo
THE CELEBRATED FROZO is a dynamic marvel of accomplishment. He is a "perfect" 36 clothes model, an expert on nerve control, who grows five inches before your eyes. For the past three seasons he has been with the John Robinson Circus and expects to return again to the same organization this season.

He Loves His Mother
RALPH SMITH, secretary and treasurer of the Bernardi Greater Shows, is spending his mid-winter vacation with his mother, who resides in Nebraska.

Big Feed at Bridgeport
FIRESIDE MURPHY hasn't a thing on Joe (Dad) Miller when it comes to children delights, opines the staff of workers at winter quarters of the Ringling-Barnum Circus, at Bridgeport, Conn. The Christmas Day menu was described as a darb. Tom Lynch stated you could smell the flavor of the turkey and other viands for miles away.

Red Bug Roadster Sensation
THE AUTOMOTIVE STANDARDS, Inc., New York, have produced a booming park sensation called the red bug electric roadster. It resembles a striped racing car, equipped with brakes, and is always under the control of the operator. It has a strong resilient bumper of novel design, which will stand the hard knocks.

Forrest Laymon for Coney Island
WHEN CONEY ISLAND opens this season Forrest Laymon, artless wonder, and LeRoy, human pin cushion, will be two of the attractions that will appear in the World's Circus Side Show.

Paul Jerome Signs With R. M. Harvey
PAUL JEROME, the clown, has affixed his signature to an R. M. Harvey contract, and has gone to Memphis, Tenn., to join the London Hippodrome Circus.

Gumpertz at Sarasota
VILLA MARINO, overlooking the Gulf of Mexico, at Sarasota, Fla., adjoining the Ringling's holdings, is where Sam W. Gumpertz is enjoying his winter vacation.

24 Giraffes on Way Over
THE FIRM OF LOUIS RUHE, Inc., animal dealer, of this city, has a herd of 24 giraffes, now on the high seas. This will be the largest shipment of giraffes ever received in New York.

BALLOONS

Big Profits. In Stock Large Quantities.

Special Assortment, in All Sizes and Shapes, Pictures and Plain, From 50 to 80 C. M.

No. 80 Specials, Fresh Stock, Assorted Colors..... \$2.25

No. 140 Specials, Assorted Colors..... \$3.50

Special Assortment, in All Sizes and Shapes, Pictures and Plain, From 50 to 80 C. M. \$1.25

No. 80 Specials, Fresh Stock, Assorted Colors..... \$2.25

No. 140 Specials, Assorted Colors..... \$3.50

Special Assortment, in All Sizes and Shapes, Pictures and Plain, From 50 to 80 C. M. \$21.00

Wholesale in stock for the Principal Dealers, Retailing or Party Favors, Banners, Paper Hats, Pompadour, etc. 25% discount on orders.

GOLDFARB NOVELTY CO.
"The Home of Service"

184 Park Row, NEW YORK CITY.

BALLOONS

Your name and address, or name of Fair, Carnival or Park you are going to work printed on a No. 70 Balloon, assorted colors, \$2.00 per 1,000.

Shipped same day.

No. 80 Heavy Gas Balloons, Pictures on both sides, \$4.00 Gross.

No. 70 Heavy Gas Balloons, Pictures, \$3.80 Gross.

No. 60 Heavy 2-Color Balloons, \$2.25 Gross.

Seasoners, \$3.00 Gross.

Extra Heavy Selected Stock, 104 Gross. No 35% special checks accepted. 35% with order, balance C. O. D.

YALE RUBBER CO.,
New York, N. Y.

15 East 17th Street.

MAKE EVERY ELECTRIC LIGHT A FLASHER

SENSATION OF 1927

Write Today if you are interested in the Fastest Selling, Biggest Money-Making Specialty on the market, write today.

100% PROFIT—RAPID FIRE SALES

Millions spent yearly for Flashers. Agents have made the "Great White Way" with FLASHING FLASHES do this without expensive motors or equipment. Inexpensive—save electricity. Every store buys at sight. Also theatres, restaurants, lobbies, barber poles, etc. In every town, large or small.

Agents You can clean up with this item—either side line or main line. Send 30c today for sample (pocket size item) and our attractive proposition to agents.

SAMUELS SPECIALTY CO.,
Dept. 81, 1536 Broadway, NEW YORK

400% PROFIT

FAST REPEATER

Here is the latest and biggest money maker of them all. It's Miller, Wis. (15-year-old) has averaged \$87.64 to \$100 weekly for some time past. You can do better.

ONE GROSS FREE SAMPLES of the whitest and lightest color made get with each gross of 500.

Stamp on order made get with each gross of 500. This makes it easier to get orders. One hundred and fifty checks also included absolutely free. Write quick for particulars.

GEO. A. SCHMIDT & CO.,
238 W. North Ave., Dept. D, Chicago.

We also manufacture complete line of Soap Specialties and Toilet Preparations.

100% PROFIT

PHENOMENAL REPEATER

SALESMEN OR WOMEN

PHOTO MEDALLION

Send for our new Catalog and Revised Price List. MEDALLION NOVELTY CO., New York City.

288 Broadway.

RHEUMATISM

COLD COUGHS

USE THOMAS'

TRADE MARK

SORE FEET

RUB IT

ACHES

NEURALGIA



The manufacturers of this old reliable household preparation would like to hear from sales agents selling direct to consumer. This preparation has for years been sold thru leading drug stores, but will now be sold direct. Write at once for literature necessary. Make money.

SAUBIER, INC., 606 Federal Bldg., Bethlehem, Pa.

AGENTS — SALESMEN

You can make \$20 to \$25 daily selling our

PHOTO MEDALLION

Send for our new Catalog and Revised Price List. MEDALLION NOVELTY CO., New York City.

288 Broadway.

BIG BUSINESS OPPORTUNITY

The men with small capital to invest, responsible company offers a growing territory for operators of Electrified Nat. Vapor, 100% profit. Unlimited possibilities for expansion. Brochure unnecessary. MULTIFRUIT PRODUCTS CO., 109 N. Union St., Akron, O.

SPECIAL EVENTS

Trade Shows, Celebrations, Benefits, Etc.

Conducted by A. HOMER CLARK—Communications to 25 Opera Place, Cincinnati, O.

Miami Police Circus

MIAMI, Fla., Jan. 2.—With the erection of the two big tents today the final arrangements for the coming Miami Police Circus were made. Performers and concessionaires have been arriving since before the holidays and everything is in readiness for the first dress rehearsal and the erection of the stands that are to hold the attractive line of concessions under the direction of Max Goodman, who made the trip from New York especially to handle the proposition for the Fair Trading Company.

The program just off the press is a wonderful piece of work, much credit for which is due M. S. Lazarus, who had charge of the makeup. The book contains 110 pages (mostly advertising) and grossed \$20,000. The cover is in three colors and contains the picture of the young son of Chief of Police H. L. Quigg in full Miami police uniform. Twenty-two acts are listed in the program and are very elaborately and thoroughly described, the work of W. McK. Bausman, who is handling all publicity for the show.

A parade is being arranged for the opening day and, from present indications, it will be the biggest thing of the season. A departure will be made from the usual circus procession and all civic and fraternal organizations have been invited to parade, as well as four riding academies, whose horses will add greatly to the appearance of the affair. Rhoda Royal's elephants and horses, Walter Beckwith's lion, elephants and camels from the Carl Fisher estate here, and the Dutton beautiful white horses will be among the attractions of the parade. Fifty motorcycle policemen will lead off, followed by 100 patrolmen on foot, with four bands marching at intervals thruout the parade. Another feature will be the Scotch Highlander Band furnished by Piper MacLeod with the Stranas Sisters as special attractions. These clever youngsters were last year with the Sells-Floto Circus.

The entrance to the circus grounds is spanned by one of the prettiest arches ever erected for such purpose. This structure is 65 feet high and spans the gate to the width of 70 feet. It is built solid and is being painted and decorated by F. A. Lewis, well-known scenic artist, whose attractive advertising signs have been a big asset in advertising the circus. The arch was made possible by J. C. (Jimmy) Donohue and his able assistants, who have turned in a gross of more than \$3,200, representing 80 advertisers in and around Miami.

J. M. Hathaway, under whose able direction all departments of the Miami Police Circus have been brought to such wonderful success, has spared no effort in this direction, and now, as the opening day approaches, will have the satisfaction of seeing a job well done. And this, indeed, is all that the genial "Jim" ever gets for his efforts in behalf of the Police Fund, for in all the time that he has extended his efforts he has never received a cent of pay.

The show will open Thursday night, January 6, with a performance at 7:15, followed by a second show at 9:15, and this policy of two shows a night will be followed out thruout the engagement, which is to be for nine days. The midway and menagerie will open at 8:45 each night and at 2 o'clock for the matinees, which will be held on Saturdays only.

Modern Woodmen of America Bazar and Trades Exposition

January 23 to 29, inclusive, WOOSTER, O.

GAN PLACE Rubs Ark. A limited number of high-class Concessions can secure booking for this event. Two more to follow. State fully what you have and kind of merchandise used. All address

Buckeye Amusement Company 134 South Market Street, WOOSTER, O.

Dog Sled Derby at Quebec Arousing Great Interest

QUEBEC, Dec. 31.—Great interest is being manifested in the International Dog Sled Derby, which will be held in Quebec February 21 to 23. Good dogs are at a premium and many of the teams are training daily in the vicinity of the city. It is expected that 25 or 30 teams will be entered, and it is rumored Leonard Seppala, with his world-famous Alaskan huskies, will be one of the features of the derby. Arthur Walden, of Wonalancet, N. H.; P. Mulloy and Walter Channing, both of Boston, are among the American entrants. The list also includes the youthful Emile St. Godard and "Shorty" Russick.

New Salem Centennial To Honor Lincoln's Memory

CHICAGO, Dec. 28.—At Petersburg, Ill., plans are being made to hold a centennial celebration of the founding of New Salem, long the home of Abraham Lincoln. The proposed date is beginning February 12, 1928. It is planned to provide a national event with President Coolidge and other prominent men in attendance. A pageant will be staged, depicting the various periods in the history of the State and career of the great emancipator. Restoration of New Salem, partially completed, will continue during the coming year. Seventeen log buildings are to be reconstructed and filled with relics of the early days.

Police Relief Circus

FORT SMITH, Ark., Dec. 31.—The Police Relief Circus will be held here February 7 to 13 and will be staged by the Mack Hale Productions. This is the second year that the Mack Hale Productions has been at the head of this event.

Bazaars—Carnivals—Celebrations

We carry an extensive line of merchandise suitable for your Concessions. Furnish you with wheels, paddles, etc. Our prices are right with service that cannot be beat. Write for catalogue and consignment terms. E. A. HOCK CO., 171-177 No. Wells St., Chicago

PAID ATTRACTION FOR INDOOR CIRCUS IMMEDIATELY

Must be high-class near show. Midgets or Entertaining Freak preferred. Salary or percentage. Working alternate weeks all winter. Blazy Blazy wire. No geeks, snakes, magic or mummies wanted. Will buy 100-foot Round Top with Middles.

MACK-HALE PRODUCTIONS, 316 Holland Building, Springfield, Mo.

SURE RED ONE YOU CAN'T MISS

Big Elks' Indoor Bazaar

NORTH LITTLE ROCK, ARK., JANUARY 17 TO 22, INCLUSIVE

Will be held in the new and handsome \$15,000 club house. First indoor bazaar held here and no carnival in the city limits in years. 10,000 admission tickets already sold. Can place clean, attractive Concessions of all kinds. Wheels open. Misc Camp open. Will sell exclusive on Corp Game. No graft. Can place any kind of Grand Shows or bona-fide Freak. Write or wire DOC CAL HICKS for Shows or for Concessions. HARRY A. ROSE, Elks' Club, North Little Rock, Ark.

SMITH GREATER UNITED SHOWS

1927 SEASON—WANTS—SEASON 1927

OPENING IN OAKLAND, MD., UNDER THE FIREMEN, FOR TEN DAYS, APRIL 20, 1927. Concessions will open. Now is your opportunity to book. Have complete Ten-in-One outfit will turn over in reliable party. Also complete Athletic outfit, will turn over to some one. Ford Midget or Adam Kirby, wire. Have complete Plantation outfit, will turn over to a good organized troop. Lava Platform and other Tops suitable for most any kind of a show. WANT Foreman for my Ell Wheel. Dave Merritt, write. Also Foreman for my Allen Herschell machine. Will book any other ride. Carnival People in all Hops get in touch with me. All address K. F. SMITH, Manager, 119 So. Clay St., Salisbury, N. C.

Is Your Subscription to The Billboard About To Expire?

Coming Food Shows In the Virginias

NEW YORK, Dec. 30.—Bert Ibberson, "the man who never smiles," will do his advertising specialty in connection with the Pure Food Show to be held in Charleston, W. Va., February 19 to 23, and at a similar show to be held at Roanoke, Va., March 14 to 19. Those shows will be under the direction of Manager McBain, secretary of the Retail Grocers' Association of Norfolk, Va., who held the recent show in that city and at Richmond.

Vermont Plans Sesqui

WASHINGTON, D. C., Dec. 28.—Plans for the Sesquicentennial Celebration of the Independence of the State of Vermont will be laid at a meeting of the Vermont State Association of the District of Columbia at a meeting to be held here tonight. On January 15, it is said, Vermont associations thruout the country will join in the sesquicentennial observance.

Merchandising Exposition

DETROIT, Dec. 29.—Detroit's Better Merchandising Conference and Exposition, under the auspices of the Wholesale Merchants' Bureau, and endorsed by the Retail Merchants' Association, the Adcraft Club of Detroit, and the Detroit Convention and Tourist Bureau, will be held here March 8 to 10 at the new Masonic Temple.

Ogden Poultry Show

OGDEN, Utah, Dec. 30.—Preparations have been completed for the 16th annual Poultry Show, which will be held at the Coliseum here January 4 to 9, inclusive, in connection with the eighth annual Ogden Live-Stock Show.

Florida Flower Show

ORLANDO, Fla., Dec. 29.—The Florida State Flower Show and Music Festival will be held in the Municipal Auditorium here March 15 to 17, it has been announced.

Poultry Show

PLANT CITY, Fla., Dec. 31.—January 17 to 22 has been named as the date for the fourth annual Poultry Show, to be staged here. The show will be free to the public.

JUMBO SIZE CALIFORNIA DAHLIAS

IN THE POPULAR COLORS
\$25.00 Per 1,000 \$2.75 Per 100
Don't be fooled with cheap imitation dahlia. The public won't buy them. Buy direct and get the best. We sell only the BIG JUMBO SIZE.

AMERICAN BEAUTY ROSES

Large Size No. 4
Used on Laurel as the Dahlias and with great success. Great combination seller with the Dahlias.
\$3.00 per 100

Immediate delivery. 25% required on all C. O. D. orders. Write for our new catalogue containing many new Electric Floral Novelties, Artificial Flowers of every description, Toys, Novelties, Carnival Supplies, etc. 10¢ FREE. Write today.

OSCAR LEISTNER, Inc.
Importers and Manufacturers for 27 Years
323 W. Randolph St., Chicago, Ill.

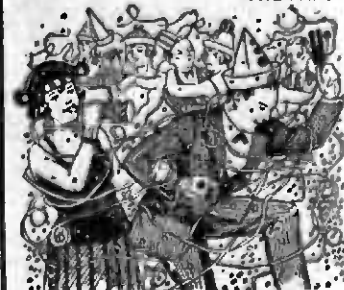
Complete Lines of Paper for All SPECIAL EVENTS

INDOOR CIRCUSES
MINSTRELS
BAZAARS
AUTO SHOWS
STYLE SHOWS
CORN SHOWS
DAIRY SHOWS
ETC.

Twenty-Four-Hour Service on Type Posters, Dates, Cards, Muslin Banners, Fibre Signs and Dodgers.

THE DONALDSON LITHO CO.
NEWPORT, KENTUCKY

"NOVELTIES" LIFE OF THE PARTY



SERPENTINES, 1,000, \$3.00.
Fancy Paper Crepe Hats, Gross \$4.50
Tery Ballroom, Large Size, Gross 3.00
Nosemakers (Assortment) 100 Pieces 3.00
Confetti, 25-Lb. Box 2.25
Catalogue, (writing card enclosed) and News-
lets and Slips—is free. BRAZEL NOV. MFG.
CO., 1700 Ella St., Cincinnati, Ohio.

WANTED CONCESSIONS FOR FLORIDA

Indoor Palace of Amusement, on main business street, St. Petersburg, Fla. We furnish space, light, power, house fixtures, on straight foot-candle rental basis. (Very attractive front main aisle). Tell all first letter. Must be authentic and legitimate. Address P. O. BOX 2191, St. Petersburg, Fla.

COSTUMES FOR HIRE BROOKS NEW YORK

SEND LIST OF REQUIREMENTS AND ESTIMATE
1435 B'WAY
It helps you, the paper and the advertiser to mention The Billboard.

C. R. LEGGETTE SHOWS WANT

FOR SEASON 1927

PIT SHOW: WILL BOOK on percentage basis and will furnish following: Tent to suit party; light stringers inside and outside, and banner poles. Show must be framed to get money and will positively not tolerate any bit Camp on the inside of Side Show. CAN USE Mind Reading, but no Fortune Telling. Will require cash deposit on signing contract.

HAWAIIAN SHOW: Have complete outfit, open front. WILL BOOK on percentage basis. Would like to hear from three real Street Players, men, and three No. 1 Hula Dancers, on salary. Must play string instruments and sing.

MINSTREL SHOW: Colored Comedians, single and double. Musicians, Saxophone, Cornet, Trombone, Trap Drummer. Must have his own Drums. Car accommodation.

FUN SHOW: WILL BOOK on percentage basis. Must be a repeater. Or will buy on finance reliable party to build same.

CONCESSIONS OPEN: Cook House and Grab. Will sell exclusive. Maple Williams, have not heard from you. Wagon Wheel, Silver Wheel, Doh Wheel, Floor Lamp Wheel, Six Gals, Pop-Fin-In, Race Track, Skillo and Holler-Dolls using any kind of music; Glass Spinners, Fish Pond, Primary, Weight-deceiving Scales, Snow Cones, Candy Floor, Peas and Popcorn. Write for prices, stating what size concession, how many people, how many lights, what sized globe, etc.

FOR SALE: One 40-ft. Merry-Go-Round Top, 60 Walls. Pitts Allen Herchel Three-Abreast Machine. Fair condition. \$30.00.

THIS IS A GILLY SHOW. MOVING IN SPECIAL SERVICE TEN-CAR TRAIN. WE CARRY NO WAGONS. ADDRESS

C. R. LEGGETTE, Manager, Monroe, La.

Cusack Estate in Litigation

CHICAGO, Dec. 30.—Thomas, Jr.; Charles, Francis, Anna and Jane Evelyn Cusack, sons and daughters of Thomas Cusack, recently deceased outdoor advertising millionaire, are asked by Harold Cusack to account an accounting of funds which they have in their possession and to which their brother, by adoption, lays claim. Harold Cusack, 33, an adopted son, taken into the family at 4 years of age by the late Thomas Cusack, has filed suit against the five heirs to the Cusack estate, charging he had been the object of a conspiracy which defrauded him of \$175,000. The stock of the Cusack company in 1924 was worth \$3,249,277, according to the bill. Of this Harold Cusack acquired 3,802 shares, worth \$380,277, partly as gifts from his foster father and partly thru his own purchases. The remainder of the stock was held by the Cusack family.

Ships Rides to West Coast


NEW YORK, Dec. 28.—The R. S. Uzzell Corporation of this city shipped today one complete unit of a kiddie park outfit to Alameda Beach (Calif.), which is under the direction of R. C. Strehlow. This resort is close to Oakland, and its meeting with popular success. In the shipment was a kiddie coaster, merry-go-round, whip, Ferris wheel, boat ride, aeroplane swing and other equipment. Mr. Uzzell advises that the export business is also showing signs of improvement, especially in South America.

Floyd King in New York

NEW YORK, Dec. 30.—Floyd King, of the Walter L. Main and Gentry Bros. Circus, is spending the holidays in New York on business and pleasure.

Rugs, Tapestries and Spanish Shawls

ORIENTAL IMPORTED



Best prices of Famous Masters. There is no better post-remount seller and our assortment includes the most popular sellers.

66-10 TAPESTRY MATS.	\$ 1.50
Dozen	
104-10 TAPESTRY MATS.	2.—
Dozen	
20x20-in. PILLOW TOPS.	5.75
Dozen	
64-20-in. SCARF PIECES No. 1.	13.—
Dozen	
66-20-in. SCARF PIECES No. 2.	17.90
Dozen	
52-10 TAPESTRY WALL PIECES.	20.—
Dozen	
52-10 TAPESTRY WALL PIECES.	3.40
Each	
72-12 TAPESTRY WALL PIECES.	4.—
Each	
42-25-in. PRAYER RUGS.	20.—
Dozen	
60-30-in. MEDIUM RUGS.	6.—
Each	
SPANISH SHAWLS, Full Size, in Fine Assorted Colors. Hand-Knitted Fringe, Made of Crepe de Chine. Elaborately Embroidered. Below Any Competitor's Price. (Retail Value, \$25.00 Up). SPECIAL OFFER, Each	8.75
SPANISH SHAWLS, Hand Painted, Full Size, Assorted Colors. Hand Knitted Fringe, Crepe de Chine. Each	8.75

One-fourth of value deposit with order, balance C. O. D. 13 East 14th St. NEW YORK CITY.

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18TH-ANNUAL TOUR—18TH

COREY GREATER SHOWS

WANTED—Shows, Rides and Concessions of all kinds. Season opens April 28th. Address Box 918, Johnstown, Pa.

Hubert's Museum Having Big Crowds

NEW YORK, Dec. 30.—The holiday business at Hubert's Museum is the most gratifying in the history of the institution. A special midnight show will be put on New Year's Eve to accommodate patrons, and Harry Hall, lecturer, was called into service this week to assist Manager Sibley.

An excellent Christmas menu was served by Mrs. Sibley to the personnel of the organization.

Harry Stevens and wife (Jovenda), mindreaders, departed for Albany, N. Y., to spend the holidays. Lloyd Fowler, "the half-man acrobat", has joined the Johnny J. Jones Exposition at Orlando, Fla. Frank Bowen is still unable to work on because of a lame foot. Cliche, African bushman, was the recipient of a wrist watch from President Max Schaffer of Hubert's. Chief Amok, Bontoc head hunter, is proving a winning attraction with his lucky rings. It is his first appearance.

Freddie Eselo, "armless wonder", is a daily visitor to the museum and it is hinted a romance is about to culminate. Prof. William Heckler's trained flea circus is now in its second season. Josephine-Joseph, the half-man and half-woman, continues to get a record play. Howard Clefense, escape artist, is playing a return engagement. Lady Olga, bearded lady, is a big favorite and her engagement has been extended. John Keller, novelty contortionist, who is billed "as the man who crawls thru a keyhole", has established his popularity as a drawing card.

Powers Elephants Big Hit in Paris

NEW YORK, Dec. 30.—Wirth & Hamid have received a cable stating that Powers Elephants scored a hit on their opening appearance at the Empire Theater, Paris, and will tour the continent following their Paris engagement. Other acts exported by the same firm have received a cordial reception from European audiences.

Sam Dawson in New York

NEW YORK, Dec. 30.—Sam Dawson, with Leo Bros. Circus, reached Gotham today to spend the holidays.

Minneapolis Zurich Temple Plans Big Indoor Circus

CHICAGO, Dec. 30.—Zurich Temple, of Minneapolis, will have a circus opening February 21, and running thru the week. The splendid Kenwood Armory has been secured, and Denny Curtis has the contract to furnish the attractions. In the armory annex will be housed the main agency. A side show is also planned. The main show will include W. P. Hall's elephants, the Aerial Ward-Kimbal Troupe, Curtis' famous comedy mule act, the Six Tip Tops, Lester and Bell Trio of comedy acrobats; La Zelle Sisters, trapeze artists; Catter Trio of hand balancers and contortionists, the Riding Roomeys, Curtis' Animal Athletes, LeRoy Sisters in ring and Spanish web novelty, and Mlle. Senlorita and her novelty horse.

Among the clowns are Bill Lorette, Flemm and brother, Jack Kippel, Cecil Fortson, Lester Bell Trio, Frank Doherty and Norris Winn. Buzz Bainbridge, manager of the Minneapolis Shubert Theater, is chairman of the circus committee and also has charge of the publicity.

Sparks Camel Dies

MACON, Ga., Dec. 20.—Sparks Circus had the misfortune to lose by death last Saturday "Old Eli", racing camel, who was the mate of "Mose". Eli was 5 years old and in a fight here at winter quarters some time ago was injured by the other camel. Eli's leg was placed in a plaster cast, hoping that it would mend. The camel was valued at \$2,000.

Four male lions have arrived at the Sparks quarters from Los Angeles. The circus folks spent a delightful Christmas here. Eddie Jackson is out west on a visit and will return soon.

V. J. Yearout To Pilot The John Francis Shows

KANSAS CITY, Mo., Jan. 2.—John Francis has announced that V. J. Yearout had been appointed to succeed as general agent Thad W. Rodecker, who resigned, effective December 31.

For the past three seasons Yearout has been special agent and promoter for the John Francis Shows, and before coming to the Francis Show he was with the Siegrist & Sibson Shows and the Great Patterson Shows.

Mrs. Hawks Given Surprise

A number of the Sells-Floto Circus folks in Detroit surprised Mr. and Mrs. R. C. Hawks (Constance Brightwell) with a party December 22, in honor of their first year of marriage. The evening was spent in games and dancing till midnight, when the entire party drove to Windsor, Ont., for a chicken and waffle supper. Included in the party were Dorothy Clynton, Evaline Brightwell, Mlle. Louise (versatile aerialist), Constance Brightwell, Elsie Darr, Pearl Brown, Olive Kane, James Wintersteen, Lorne Russell, C. R. Sears, Homer Cantor, Edwin Kirby, Joe Adams, Chester Rossiter, LeRoy Black, Nick Carter, James Davidson, Lester Denis and R. C. Hawks. Most of those mentioned are either with, or have been with, Sells-Floto Circus.

Christy Changes Quarters To South Houston, Tex.

HOUSTON, Tex., Dec. 31.—George W. Christy, owner of the Christy Bros. and Leo Bros. circuses, has changed his winter quarters from Houston to South Houston, where he has bought land and a building. It is on the Galveston Boulevard and Galveston Electric Line, one block from the I. & G. N. and M. K. & T. railroad depot. The station is called Dumbert. Mr. Christy also has purchased an extra lot, adjoining the quarters. Bert Rutherford is in Bridgeport, Conn., endeavoring to find storage for wagons.

C. W. Cracraft Resigned As Gen. Agt. Shesley Shows

C. W. Cracraft has announced that he has resigned as general agent of the Greater Shesley Shows to take effect immediately. Mr. Cracraft has been in Cincinnati over the holidays visiting his family.

Art Eldridge in New York

NEW YORK, Jan. 1.—Art Eldridge, well-known circus man and manager last season of the 101 Ranch Wild West Show, is in the city in connection with important plans, which will be announced later.

Bill Hilliar in Cincinnati

"Bill" Hilliar, general press representative of the Johnny J. Jones Exposition, passed thru Cincinnati last week en route to Florida to join the show after spending the holidays with his family at La Crosse, Wis.

Wrist Watch with Moving Hands



BB-1/2—An exact duplicate of a high-grade wrist watch, with imitation white gold finish, hand-made engraved metal case and genuine leather wrist bands. Per Gross, \$9.00



BB-1/4—A Special Lot of Genuine American-Made Razors, assorted handles, 5% in. width. Packed each in a box in 12-Doz. Lot. Per Dozen, \$3.00

M. GERBER,
Underwriting Street New's Supply House,
505 Market St., Philadelphia, Pa.

DEATHS in the PROFESSION

ALEXANDER—Sarah, 87, actress, died December 27 in Brunswick Home, Amityville, Long Island, N. Y. She was the last surviving member of the Homo Dramatic Company, of Salt Lake City Theater, Utah, of the '50s. She had supported Edwin Booth, Kyrie Ballew and Mrs. James Brown Potter. Funeral services were held December 28 at the chapel of the Fresh Pond Cemetery, Middle Village, L. I.

ALLEN—A. G., former owner of a tented minstrel show, died at Fayetteville, N. C., December 27. For the last eight years Mr. Allen had been connected with the Dixie Poster Advertising Company as a district manager. He was well known among showfolks. He is survived by his widow. Funeral services were held December 28 from the residence, at the Cape Fear Fairgrounds.

BEVINS—Walter J., 58, better known as "Shorty" Bevins, working falls thru Vermont and New York States, died recently in the Brockton Hospital, Brockton, Mass. He was a headworker, selling his products on the State Fair Circuit exclusively. He is survived by his widow. Interment was made at Melrose Cemetery, Brockton Heights.

BLASCHECK—Joseph, well known in England as humorist and entertainer, died recently in the London Temperance Hospital following an operation. Burial took place in Sheen Cemetery.

BUCK—John, 82, since 1911 house manager for the Proctor Circuit, died January 2 at his home in Corona, L. I., N. Y., following an illness of several months. Mr. Buck started in the show business as a house manager for the old Keith and Proctor Circuit in 1906. At the time of his death he was in charge of Proctor's 58th Street Theater, New York. He is survived by his widow, Elizabeth, and two daughters, Mrs. Charles Adams and Mrs. Abrams. He was buried from his home January 5, following Elks' services there the night before.

BURKE—J. K., 73, affiliated for more than 30 years with the Keith-Albee Vaudeville Exchange and until two years ago one of the directors of its popular-priced department, died December 30 at his home in Port Richmond, S. I., N. Y., from a heart attack. Of late Mr. Burke had been in business with James Plunkett, owning a half interest in the Palace Theater, Port Richmond. He was originally associated with P. B. Chase in the firm of Burke & Chase, a combination which conducted summer parks in the West until 1900. He leaves his widow, Mary, and a daughter, Josephine. The funeral was held January 3 at the Campbell Funeral Church and at St. Malachy's R. C. Church, with burial in the Holy Name Cemetery.

BYFIELD—Mrs. Joseph, 63, mother of Ernest, Albert and Eugene Byfield, died at Los Angeles December 31 of pneumonia, Ernest, president of the Sherman Hotel Corporation, Chicago, made the trip to his mother's bedside by train and airplane. Dr. Albert and Eugene were already there. The three sons were the only surviving children. Mrs. Byfield was held in high esteem by many of the professional people that for years have frequented the hotels under management of the family.

COLBY—Edward A., 79, until about two years ago a resident of New London, Conn., and prominent as a bandmaster, was instantly killed recently when struck by an automobile in Norwich, Conn. He had been a printer until his retirement from all activity about two years ago, when he moved to Norwich. For 30 years he had led New London (Conn.) bands. He is survived by a daughter in Detroit.

In Memory of My Beloved Husband,

JOHN A. CRESSVILLE

(Carrollist)

Who entered "Life Eternal" January 6, 1922.
(MRS.) NELLIE CRESSVILLE.

COURTENAY—Fredrick Henry, featured actor, who entered the theatrical profession in 1889, and later starred in many plays, died December 28 at Derby, Conn.

DINEEN—Daniel F., 59, for years flutist in the Princess Royal and Grand Opera House orchestras, Toronto, Canada, died suddenly of paralysis at his home in Toronto, December 28. He was

born in Preston, Eng., and besides a brother, leaves his widow and six children. Burial was on December 30, in Mount Hope Cemetery.

DOUGLAS—James, 80, veteran Cincinnati actor, died December 31 in the General Hospital. In the days of the old National Theater, Cincinnati, he was a familiar entertainer. Later he transferred his activities to the People's Theater, now being razed. In late years he gave periodical entertainments at Labor Temple. Early in his career he won a reputation as a comedian, and was the author of several vaudeville sketches. He also was a poet, having had a volume of poems published a few years ago. Recently he was committed to the Old Men's Home.

DOWNING—Michael, 68, vaudeville actor, died December 25 in the Percy Williams Home, Englewood, N. J., after being there for some time under the care of the N. V. A. Requiem mass was held December 28 in St. Malachy's Church. Interment was in Calvary Cemetery.

DREYFUS—Mrs. Helene, 85, mother of Mrs. B. S. Moss, wife of theater owner, died December 27 at her residence in New York. Funeral was held at the West End Funeral Chapel December 28. Burial in Washington Cemetery.

ECHANIZ y MAIZ—Jose, organist and teacher, and father of Jose Echaniz, Tito Schipa's accompanist, died recently at his home in Havana, Cuba. He was born in Spain, and after being educated there came to Havana, where he took the post of organist in the Church of the Fathers of St. Joseph Calasanz. He remained it until his death. He leaves his wife, who was Conchita Justiniani, and two sons.

ENNIS—William B., military band leader, died recently at Monroe, La. He was born in Ohio and was a member of McKinley's Own Band. For a time he was director of the Shrine Band at Meridian, Miss., and later directed the 168th Infantry Band, of Louisiana. He is survived by his widow.

FELIX—Peter, ex-boxer, who figured in various film prologs in Australia, died recently at Sydney.

FLAGEL—Arthur, 27, American musician who introduced jazz organ music to France, died December 28 in a nursing home in Paris. Mr. Flagel was the son of Mrs. Grant McLean, of Washington, D. C. He had been an organist at Gaultmorton Palace, an American motion picture theater in Paris. He appeared in various theaters in the United States before going abroad.

GROSSMAN—Harry B., 35, was found dead in his room at 336 N. Rampart street, New Orleans, December 27, from apoplexy. The coroner's inquest declared the death accidental. Mr. Grossman was well known in the circus world. At the time of his death he was selling hosiery for a New York firm.

HAMBURGER—Samuel B., lawyer and philanthropist, died at the Hotel Buckingham, New York, December 28. He had many members of the theatrical profession among his clients.

HART—Mona, or "Monahan", apparently 50 years of age, died recently at Fort Worth, Tex., according to a telegram sent by H. F. Spelman, undertaker, to the Cincinnati office of *The Billboard*. A letter, addressed to Hart Mona, care of Mona Bros. Circus, dated November 1, 1926, mailed at Brownsville, Tex., to Lufkin, Tex., was found on the body. The letter was signed, Robert Mona, manager. The deceased weighed 160 pounds, had a freckled face, sandy hair and gray eyes, and five tattoo "spots" or "designs" on his right arm.

HICKLING—Alfred, 38, professionally known as Eric Langley, member of the Dennis Trent Repertory Company of England, died recently at Widnes.

HIGHLEY—Flo, chorister on the Marshall Walker *Whiz Bang Revue*, died at the City Hospital, Springfield, O., December 25. Miss Highley had been in poor health for some time. Mrs. Hadley, wife of John Hadley, stage manager at the Band Box Theater, took Miss Highley under her care, but, despite her kindly ministrations, with the assistance of Mr. and Mrs. Walker, as well as others, in providing her with medical attention and care, she steadily declined. Friends of Flo Highley are requested to write Mrs. John Hadley, 135 W. Mulberry street, Springfield, O., expressing their appreciation for her kindness to Little Flo.

HINDE—David (Peter), three-year-old twin son of Madge and David Hinde, died recently in London.

HORTON—Allan J., 34, formerly European manager of *Vogue*, died suddenly in his room in a hotel in Paris, France, December 28. Mr. Horton formerly lived in New York.

HOWARD—John Raymond, 90, author, editor and publisher, died December 30 at Stratford Springs, Conn.

INNES—Frederick Neil, 69, for many years a well-known bandmaster, died at Hanroth Hospital, Chicago, December 31, after a short illness. At the time of his death he was president of the Conn National Music School of Chicago. He came to America in the early '80s, and, after winning fame as a trombone soloist, organized a band of his own, known as the Innes Orchestral Band, which soon became well known throughout America. He is survived by his widow. The remains were taken to Cincinnati, where the funeral was held January 1.

JIVIDEN—J. P., 67, president of the Meigs County Fair Association, died suddenly at Gallipolis, O., December 29.

JONES—Frank K., 21, assistant manager of the Strand Theater, Platteville, Wis., died recently after a short illness.

LAWRENCE—Augustus E., 82, founder of the first anti-Mormon newspaper in Salt Lake City, Utah, and later for 50 years theatrical costumer in Brooklyn, N. Y., died December 30 at Deerfield, Mass.

LESAINT—Louis, 61, president of the Cincinnati Music Printing Company, died December 28 at his home in Evanston, a suburb of Cincinnati, following an illness of six months. His death was due to a nervous breakdown. He is survived by one sister, Flora LeSaint, with whom he lived, and two brothers, William LeSaint, insurance agent of Cincinnati, and Edward LeSaint, of Los Angeles, pioneer motion picture actor and director.

LOOMS—George, 46, author and journalist, dramatic critic of *The Express*, Denver, Col., died in that city December 24 from complications following an operation. He is survived by his mother, widow, and daughter. Burial was at Louisville, Ky.

LYVEDEN—Lord, 69, English peer, who during his career was a waiter in New York, an actor and a soldier, died December 25 following an operation in a London hospital. Before succeeding to his uncle's title and estates he was Courtenay Percy Robert Vernon. Lord Lyveden never lost contact with the stage, even after he had gained many honors by service to his government. At the time of his death, his second wife, whose stage name is Lynda Martell, was playing a comic part in *Cinderella* at Cardiff. She had been married to Lord Lyveden in April, 1925.

McAULIFFE—John J., father of Pearl and Gilbert Mack, and grandfather of Dean Mack, died December 12. Mr. McAuliffe was well known in Wisconsin and Middle State fairs as owner of race horses. Funeral was held from St. Mary's Catholic Church, Greenfield, Wis.

McCARTHY—S. E., 56, one of the founders of the Theatrical Stage Employees Union in Milwaukee, Wis., died in that city December 19. He is survived by his widow. Funeral was held December 22 from the M. Goodwin & Son undertaking parlors, with cremation in Forest Home Cemetery.

McKONE—Thomas, lawyer, well known to the theatrical profession, died December 22 at Hartford, Conn.

McTIGHE—Mrs. Jessie Josephine, 37 (nee Probert), wife of John McTighe, superintendent of concessions at Kenneywood Park, Pittsburgh, Pa., died suddenly of heart trouble in the arms of a dancing partner while attending a New Year's Eve celebration in St. Louis, where she and her husband had gone to spend the holidays with her sister, Mrs. S. H. Wantuck. Mrs. McTighe was born in Buffalo, N. Y. She will be buried from the home of her sister in St. Louis, after requiem mass at the R. C. Cathedral. Interment will be in a St. Louis cemetery.

MAGAR—Ferdinand, 74, formerly an orchestra leader, and for the past 50 years an employee of the Winchester Repeating Arms Company, of New Haven, Conn., died suddenly in that city recently. He is survived by his widow, two sons, four daughters and three grandchildren.

MASTEN—Mrs. William C., 76, mother of Stuart Kollins, New England

manager of Wirth & Hamid, died about two weeks ago in Kansas City. Mr. Kollins made the trip from Boston to attend the funeral.

MURPHY—Thomas F. ("Timmy"), 21, was shot and killed by unknown assassins near his home in Pittsburgh, Pa., on the evening of December 24. He was widely known among show people, having traveled during the summer with his brother, William J. Murphy, of the Murphy Bros. Shows. He left his home shortly after nine o'clock on Christmas Eve after placing a present for his mother on the mantle of the living room. The tragedy occurred while returning to his home later. He leaves his father, Thomas Francis Murphy; his mother, Mrs. Mary E. Murphy; a brother, William J. Murphy, and two sisters, Ella and Margaret Murphy. He was a member of Holy Rosary Church, where funeral services were held December 29.

NELIDOW—Wladimir, theatrical director, and former member of the Russian Czarist court, died December 29 in the New York Hospital, of pneumonia. He was the son of the late Alexander Nelidow, a noted diplomat of the old Russia. For a long time he was connected with the Small Theater, Moscow, which was the center of the classical movement in Russia. After the revolution he came to America, and just before his death had been retained to direct four dramas for the Play Shop, Inc. Funeral services were held December 30 in St. Augustine's Chapel, 105 Houston street.

NEWTON—Charles Lindner, 52, native of Rochester, N. Y., screen actor, died suddenly December 26, in Hollywood, Calif. He was with one of the first *Way Down East* companies when the play toured the country. Later he had a leading role in *Eva Tanguary's* Company. He leaves his widow, Dorrit Ashton; a daughter, Dodo Newton, and a son, John Gough Newton, all of Hollywood.

POPE—Winnie, 25, wife of R. J. (Slim) Pope, trombone player, died at her home in Birmingham, Ala., December 28. Mr. and Mrs. Pope were formerly with the J. J. Jones Exposition Shows, and last season with the Bob Morton Circus.

RANAHAN—Thomas, 87, veteran pony express rider and Indian fighter, died at Boise, Idaho, December 27. He was the last survivor except one of the Holiday Express line, and was one of the few men living who escaped being killed in the Beecher's Island Indian massacre in Eastern Colorado.

In Loving Memory of My Aunt,
MRS. JOHN HENRY RICE
January 8, 1927. BLANCHE LASS.

RICHARDSON—Geoffrey, 18, died recently at his home in Stockport, England.

ROSE—"Blackie", well-known showman, recently passed away at Los Angeles. During the last few years of his life he showed the true grit of the seasoned showman in his accomplishing daily an able-bodied man's work and successfully running a department with the handicap of being minus one arm and one leg. Blackie's many friends have been trying to locate his relatives without success. Anyone who has their address will do a great kindness by writing to Jack Nolan, 220 Black Rock avenue, Bridgeport, Conn.

SARDINO—Alphonso, 38, pioneer in the motion picture business in Syracuse, died December 26, at Old Forge, N. Y. Throat trouble of long duration caused his death. He at one time operated the Hippodrome, Savoy, Regent and Crescent theaters in Syracuse. Later he purchased the Gayety Theater at Inlet and the Strand Theater in Old Forge. He is survived by his widow, a daughter, Ellen Sardino; his mother, and three brothers, Frank, John and Robert Sardino, all of Syracuse.

SCHLAYER—Mrs. G., 61, mother of Paul Schlayer, manager of the Harlem Apollo, died December 21 at her home, Point Pleasant, N. Y.

SCHUBERT—Joseph, 65, retired musician, died at the General Hospital, Cincinnati, December 28, of pneumonia. He followed his profession of musician in Cincinnati for many years and played the violin, cornet and cello in the Weber and Esberger bands and orchestras during his career. He had retired several years ago. The supposed by relatives and friends to be in stringent financial circumstances, living in an unpretentious room, a safety deposit box in a local trust company was found to contain bonds approximately worth \$25,000.

SCHWEINERT—M. C., 67, former president of A. Schrader's Son, Inc., manufacturer of pneumatic valves, died sud-

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denly at the Savoy Hotel in London, December 30. He had gone to England about a month previous with his wife and daughter, Marjorie Schweiner, who is well known in theatrical circles.

SIFF—Louis B., 70, college professor, died suddenly in a hotel at Indianapolis December 26. He was connected with the University of Louisville. At one time he was a singer at the Metropolitan Opera House in New York, and friends said that his interest in music was deep. He is said to have two brothers and a sister at Worcester, Mass. Prof. Siff was born in Russia.

VILLEPIGUE—James, 76, restaurateur, died December 27 in New York. For 40 years Villepigue's Inn, at Sheephead Bay, has been the gathering place for prominent followers of the turf, people of the stage and those high in social life.

WHEATLEY—John, 40, former owner of Carnac Greater Shows of 1920-21, died recently at the home of his mother, 1248 E. Susquehanna avenue, Philadelphia. Funeral was held from the family residence.

YOST—Harry, 55, manager of the What Price Glory film, playing at the Garrick Theater, Chicago, died suddenly January 3 in his room at the Sherman hotel in that city.

MARRIAGES

ANDERSON-PACKARD—Andy Anderson and Martha Packard, members of Charles W. Benners's Hello, Everybody, Company, were married on the stage of the Strand Theater, East Liverpool, O., Christmas Eve, following the evening's performance. The bridesmaids were Sylvia Forman and Jacqueline Allen, and the maids of honor Jean Blacker, Peggy White, Mel Potvin, Faith Ryan and Ada Smith. The bride and groom were attended by Mr. and Mrs. Benners. After the ceremony the entire company adjourned to the apartments of Yager and Kent, where Christmas was celebrated by the exchange of presents and with a banquet. Others present were "Smilin'" Steve Berrhan, Carl Roberts Trio, Earl Romine, Forrest Fox and Claire Allan.

APPLEGATE-DEAN—Les Applegate, bass, and Velma Dean, chorine, with the Lole Bridge Players, were married recently at Kansas City while playing at the Globe Theater.

DIETRICH-McCABE—Dick Dietrich, electrician with Joe Wilton's Girl Club Show on the Columbia Wheel last season, and Micky McCabe, chorine with the same show, were married recently.

FRIEBERGER-MACK—George Frieburger, carpenter with Joe Wilton's Girl Club Show on the Columbia Wheel last season, and Dottie Mack, chorine, were married recently.

HAAG-SANDS—Harry Haag, of the Mighty Haag Shows, and Marion Sands, nonprofessional, were married January 1 at Montgomery, Ala.

LIVINGSTON-DORR—Robert Armstrong Livingston, magazine writer, and Ruth Stevens Dorr were married in New York December 31 by Deputy City Clerk McCormick.

MANNING-HARWOOD—T. O. Manning, treasurer of Miller Bros., 101 Ranch Wild West Show, and Oma Harwood of Ardmore, Okla., were married during the holidays.

MILTON-ROYDE-SMITH—Ernest Milton, American actor, and Naomi Royde-Smith, playwright, were married in London recently.

MURPHY-JOHNSON—George Murphy and Juliette Johnson, who had been appearing as a dancing team in New York and environs, billed as "Romero and Juliet", were married December 28 at the Little Church Around the Corner, New York.

MURRAY-HALLOCK—Peter E. Murray, son of Mr. and Mrs. Nell Murray, Downsville, Canada, and Margaret A. Hallock, daughter of Rev. and Mrs. William A. Hallock, were married December 25 at the home of the bride's parents in Rochester, N. Y., the ceremony being performed by the bride's father, Rev. William A. Hallock, assisted by Rev. General B. F. Hallnek. Mr. and Mrs. Murray have concessions with various shows.

PERKINS-CUMMINS—Johnny Perkins, of the white tops, and Lotta Cummins, of carnival fame, were married December 24 in the Gold Room of the City Hotel, Chicago, in the presence of more than 100 circus trouper friends. Jay Smith, of the Robbins Show, was best man, while the bride was attended by Nellie Craver. The ushers were Ernie Natz, Jack Kramer, P. Harry and Ruck Regor. Harrison T. Riley,

of the Sells-Floto Show, sang several songs, while Sam Sergie and other members of the Royal Cossack Band furnished the music. Charles Stella Marks and "Hamburger" Fisher were in charge of the wedding supper. A dance concluded the festivities. Among others present were Al St. John, Al Leaman, Frank Curley, Fred Stone, Lou Hicks, "Silk Stockings" Smocks, H. W. Morris, Hermon Roth, "Chick" Daly, "Buttons" Murray, Jay Smith, Sopho Logston, Frank Hanson, Walter Scott, Harry Levy, Frenchie Snellens, Kid Louisville, Kid Tucker, Mose Becker, Buddie Broughton, Kelly Moore, J. Murphy, Eddie Graef, Swede Johnson and Frank L. Brown. Mr. and Mrs. Perkins will spend their honeymoon at Michigan City, Ind.

SHANE-FINKENSTEIN—Maxwell Shane, well-known publicity man of Los Angeles, and Evelyn Finkenstein were married in that city December 23. Following the ceremony the couple left on a honeymoon, but failed to inform their friends as to their destination.

SHAPIRO-BONDY—Cecile Bondy, until recently of the Famous Players-Lasky home office staff, and M. H. Shapiro, of The Billboard editorial staff, were married December 28 at the Embassy Mansion, New York. The ceremony was performed by the Rev. Dr. Isaac Kirschner. More than 200 relatives and friends attended the reception following the wedding. Bertha Innerfeld was matron of honor and Frank A. Mallen, picture editor of The Evening Graphic, New York, was best man. The couple left to spend their honeymoon at a South New Jersey resort. Altho not connected with the stage latterly, the former Miss Bondy appeared in one of the early New York productions of Maeterlinck's Bluebird when but nine years old. She was also seen in other similar productions during this period.

SODERO-SHARKEY—Richard Sodero, violinist in Casaro Sodero's orchestra, and Alys Sharkey, well known in showdom, were married at the city hall, New York, December 23. Ed Aversano, leader of the Olympic orchestra, and Marietta Sharkey, sister of the bride, acted as best man and bridesmaid.

STRAUSS-WOLF—Lou Strauss, of New York, and Leah Wolf, sister of Rubo Wolf, eccentric orchestra leader, were married in Los Angeles December 26, at the home of the bride's sister, Fanchon, of Fanchon and Marco. The wedding ceremony was performed by Rabbi Edgar F. Magnin.

New York's Mayor Warns Producers

(Continued from page 5)
P. Sinnott, the latter secretary of the Police Department, were present. Sam Harris, Florence Ziegfeld, George M. Cohan, George White and Earl Carroll were expected, but sent word of having been detained by pressure of immediate activities. After a two-hour conference behind

closed doors, Mayor Walker made the following statement:

"We generally and informally discussed the theater and the many complaints against certain shows that have been received by me. The managers were admonished that if they did not get together in some form of organization to control their own properties and improve the character of theatrical performances I would have to find a way of doing it for them. At present there is no form of jurisdiction vested in the city administration of a kind that gives it control of legitimate theater licenses. In the case of Woods vs. Gilechrist, the Appellate Division held that the License Commissioner had no right to revoke the license of a legitimate theater, altho he had the right to revoke the license of a motion picture theater. Pressure is now being strongly brought to bear, however, for legislation that will provide political censorship."

"The managers assured me that they would go to work and create a real, thro-going organization within the theater for the protection of the theater and of the good name of the city of New York. The men who came here were very earnest. Those who did not come will find that they will have to join with those who did in whatever is done."

Few of the managers would comment on what had taken place at the meeting and those who would had nothing very definite to say. The mayor made it plain that while the idea of censorship was repugnant to him, it would have to be adopted if the theater did not clean house itself. The producers are to think it over and another meeting will be held shortly, it is said.

The mayor reminded the managers that the saloon keepers had failed to eliminate certain practices and had brought prohibition, that the motion picture producers and exhibitors had brought local censorship upon themselves in certain States and had avoided national censorship only thru the acceptance of the National Board of Review and a modified censorship exercised in Will H. Hays. "Unless you gentlemen correct conditions in your own business," Walker declared, "history will repeat itself. You get enough morbidly curious to pay \$10 a seat to see an immodest play, but do not think that that is the New York public. If you don't take warning some agitator will start a crusade that will close your playhouse."

In some quarters it is felt that the meetings was just a publicity gesture of the mayor's and in other quarters it is looked upon as a serious sign of drastic action against the laxity of the stage. The part which The Captive has played in the mayor's move is not mentioned in any of the publicly given statements but it is privately expressed in practically every interview with The Billboard by parties concerned as individuals, as organizations and as officials, that The Captive has brought the subject to its present head.

Ohio Fair Men Plan An Extensive Program

Myers Y. Cooper, of Cincinnati, president of the Ohio Fair Managers' Association, will be in the chair when the organization holds its convention in Columbus, January 12 and 13. Sessions will be held in the Nelt House. An extensive program has been laid out. The reports and discussions include:

- Annual Report of President.
- Report of Committee on Legislation.
- Better Business in Fair Management.
- How To Sell Your Fair in Advance to the Public.
- Report and Discussion of New Racing Rules.
- The Progress of Fairs During Last Quarter of Century.
- The School and the Fair.
- Special Attractions—the Kind That Pays Best.
- The Benefit Derived From Club Work.
- What Can Be Done To Advance Club Work.
- Some Un solved Farm Problems in Which Organized Farm Agencies Can Help.
- Report 1926—State Fair Outlook 1927.
- The Grange Fair and the Fair.
- How To Increase Interest in Agricultural Exhibits at the Fair.
- Selling the Pure-Bred Stock Idea to the Farmer.
- Two-Minute Suggestions for Fair Betterment.

New York Office Callers

- NEW YORK, Dec. 31.—Among the recent callers at the New York offices of The Billboard were the following:
- TRKAS BOB WICKS, tattooed expert.
- SAM J. BANKS, "the poet of the circus," and author of circus stories.
- GUY WEADICK, manager of the Calgary Stampede and Exhibition, now in vaudeville.
- WILLIAM GLICK, general manager of the Bernard Greater Shows.
- DR. HENRY C. LAIRD, of Oklahoma City, Okla., formerly of the Wallace-Anderson Shows.
- W. HAMILTON, of the Rogers Amusement Exposition, New Glasgow, N. S.
- F. S. WOOLEY, formerly with Ringling-Barnum Circus side show.
- JOE F. SHORT, circus clown, and his wife, Princess Louise.
- CHARLES (DOC) MILLER, Coney Island lecturer.
- PRINCE RAJAH.
- THEODORE FORSTALL, treasurer of the John Robinson Circus, West Baden, Ind.
- GENE ENOS and wife, Mary Enos, formerly of the Hagenbeck-Wallace Circus, now in vaudeville.
- ANITA GOLDIE, representing Wirth & Hamid in the Southland.
- JOSEPH BASILE, conductor of the Madison Square Garden Band, New York.
- J. W. CONKLIN and brother, Frank R. Conklin, of the Conklin & Garrett Canadian Shows.
- BABY DOLL, the jolly fat girl, last season at Revere Beach, and later with Bruce's Greater Shows.
- FRED BEEBY, of Fred Beeby's World Series Rodeo.
- F. G. HOLLAND, 24-hour man of the 101 Ranch Wild West Show.
- GEORGE H. BOOTHBY, publicity director of Luna Park, Coney Island.
- KING KARLO, lecturer in the "Streets of All Nations," with the Johnny J. Jones Exposition.
- JACK WEBB, formerly trick roper and crack shot with the 101 Ranch Wild West.
- CAPT. FRED A. MARSHALL, promotion manager, Luna Park, Coney Island.
- VICTOR I. NEISS, owner and manager of Canadian Viceroy Shows.
- AUGIE GOMEZ, with Hornbrook's Rodeo Revue, on Keith-Albee Circuit.
- J. J. MCCARTHY, general manager, Grand View Park, Singac, N. J.
- MORRIS MILLER, of Miller Bros.' Shows.
- GEORGE LA TOUR, formerly of the Boyd & Linderman Shows.
- GEORGE B. JACKSON, factory representative, International Fireworks Co.

Picked Up in Chicago

Louie Chaso, of Leo Bros.' Circus, after spending some time in Chicago, left to visit relatives in New Jersey. The Kenneth Waite Troupe is filling in this week at the Academy and Central Park theaters. There are five men, special set and attractive paraphernalia. The act is going over fine.

Additional Christmas Greetings Received

CINCINNATI OFFICE

- Four Artons
- George E. Arnoldt
- Harry Allan
- Marohna Areiga
- Mary Brewster
- Mr. and Mrs. H. P. Bulmer
- Henry Beluzat
- William H. Bollen
- Harry D. Baugh
- Thos. Andrew Bonner
- Prof. S. W. Blankenbaker
- Cincinnati News Co.
- E. H. Eaton
- Harry Fashier
- Con B. Garch
- Flo LeRoy and Mr. Gordon
- A. Grier & Sons
- Tom Gordon
- Frank Gerard
- Parker Gre
- James K. Homer
- R. M. Harvey
- Wells Hawks
- Lucille Hocum
- Al Hill
- Helen Flick Lewis
- Cedric Lindsay
- Will H. Locke
- Chas. Leibich
- Leidman and Leidman
- Hazel Mason
- Joseph Barrett
- Harold Bandt

- Paul Barbour
- Lillian Brooke
- Maude Booth
- Jane Buckley
- Catherine Barrett
- Jessie Barrett
- Macjorie Currier
- E. B. Coleman
- Babe Clarke
- Flo Donston
- Gladys Davis
- Anice DuBerry
- Hubeet Emmons
- Cora Mae Floyd
- Zella Hall
- Mary Harselton
- Gladys Harvey
- Jimmie Hollis
- Roy Jones
- Bob Kinslow
- Robbie Kramer
- Whitney Lewis
- Jesse Marlowe
- John M. Miller
- Billie Malvey
- Gladys Malvey
- Siana Mason
- Laura Pollett
- Lewis Russell
- Babe Smith
- Leon Shapiro

(Continued on page 86)

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 Henderson Moe Players: Fairfax, Minn. 3-8.
 Human Ideal Stock Co.: Lehi, Utah 3-8.
 Hagan's Comedians: Harve: Chilton, Tex. 3-8.
 Hopkins, Moore, Players: Meira, Tex. 3-8.
 Kingsley Comedy Co.: Lees Summit, Mo. 3-8.
 La Grande Sisters' Co.: Worthington, Minn. 3-8.
 Leonard Players: Bekosha, Okla. 3-8.
 Nashville Players: Eagle Lake, Tex. 3-8.
 Marshall Show: Midway, W. Va. 3-8.
 Nashville Show: Stuart, Fla. 3-8.
 New York Players: Jacksonville, Tex. 3-8.
 Robbins, Clint & Bessie, Co.: Waterdown, S. D. 3-8.
 D. 3-8.
 Harley, Co.: Merkel, Tex. 3-8.
 Smith-Willie Stock Co.: Benton, Ill. 3-8.
 Thomas Stock Co.: Billie: Carabelle, Fla. 3-8.
 Thomas Dramatic Co.: Rock Springs, Tex. 3-8.
 Tom's Comedians: Saffner, Fla. 3-8.
 Tom's Comedians: Manatee, Fla. 3-8.
 Wiedemann Show Co.: Altmore, Ala. 3-8.
 Whipliger Co.: John D.: Rochester, Minn. 3-8.
 Wells Show: Hietese, Ga. 3-8.

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 Rock City: Wrenburg, Ark. 3-8.
 Soudgrass, T. L.: Wagon, Tex. 3-8.
 Southern Expo.: Little River, Fla. 3-8.
 Texas Expo.: Mabank, Tex. 3-8; Athens, 10-15.
 Wade, R. L.: Plain Dealing, La. 3-8.
 Wine, David A.: Okcechobee, Fla. 3-8.

Additional Routes
 (Received too late for classification)

Blackburn's Million-Dollar Baby Co.: (Alvin) Mansfield, O. 3-8.
 By-Tosh Minstrels: (Palaco) Quakertown, Pa. 3-12.
 Elliott's, Alvin C., Band: Dade City, Fla. 3-8.
 Evans, Frank & Co.: (Central Sq.) Cambridge, Mass. 4-8.
 Finch, Leon & Fred: San Saba, Tex. 3-8.
 Great Comedy Co.: Christiansburg, O. 3-8.
 Ivey Entertainment: Lobman, Mo. 3-8.
 Johnson Show: Hillport, Wis. 3-8.
 LeBlond's Tent Show: Hillsville, Ga. 3-8.
 Midnight Posters: Shawnee, Okla. 3-8.
 Old Humsted Co.: (Music Hall) Loomister, Mass. 3-8.
 Teck's Bab Boy: (Rand Box) Springfield, O. 3-8.
 Traveling Around: (Murray) Richmond, Ind. 3-12.
 Reno's Funmakers: Nashville, Ga. 3-8.
 Ripley's, Geo. W., Vaudeville & Pictures: Leno, N. Y. 3-8.
 Shannon Stock Co.: Steppena City, Va. 3-8.
 Slater's Squirrel Dodgers: San Saba, Tex. 3-8.
 Thurston, Mackintosh: (Grand) Canton, O. 3-8; (Dixie) Pittsburg, Pa., 10-15.

MISCELLANEOUS

Amos, Magician: Louisville, Ky. 3-8.
 Becker, Wm. F., Jr., Magician: Blue Earth, Minn. 3-8; Mankato 10-15.
 Carter, Magician: (Capitol) San Francisco 3-9.
 Dillon Comedy Co.: C. W. Schneider, mgr.: Okaville, Ill. 3-8.
 Daniel, R. A., Magician: Henderson, N. C. 3-8.
 Hamilton, The, Paul Hamilton, mgr.: Akron, O. 3-8.
 Hester's Smith Co., Albert P. Smith, mgr.: Pankasutawney, Pa. 3-8; New Kensington 10-15.
 Keumann the Great, J. R. Keller, mgr.: Golden Valley, N. D. 5-6; Beulah 7-8; Hazen 9-11.
 McNeil, Clark, Co. & Hawaiian, H. A. Wilson, mgr.: Seminole, Okla. 5-6; Shawnee 7-8.
 Ross, Great, & Co.: New Orleans, La. 3-8.
 Teganada, Swami: Washington, D. C. 9.

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 Fox Bros.: Dade City, Fla. 3-8.
 Gresh & Goldforb: Brantley, Ala. 3-8.
 Punningham Am. Co.: Epsa, Ala. 3-8.
 Peaper's Park Amusement: Bradenton, Fla. 3-8.
 Famous Rialto: Eustis, Fla. 3-8; Winter Garden 10-15.
 Fells Expo.: Patterson, La. 3-8.
 Geller's Expo.: Chieftand, Fla. 3-8.
 Gear, Billy: Iron City, Ga. 3-8.
 Wolf Coast: Orange, Tex. 3-8; Jasper, 10-15.
 Jones-Kelley: Tarpon Springs, Fla. 3-8.
 Jones, Johnny J.: Wauchula, Fla. 3-8; Lake Land 10-15.
 Metropolitan: Lake Wales, Fla. 3-8.
 Miller, Ralph B.: La Fayette, La. 3-8.

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Additional Christmas Greetings Received

- (Continued from page 89)
- Sys Whaley
 - Walker Wanner
 - Lewis Mack
 - Frank C. Minster
 - E. V. McGrey
 - Oak Rubber Co.
 - John L. Pirhetto
 - Earl Redden
 - Dan F. Rowe
 - Helen Robinson
 - H. A. Rodman
 - Billie and Lucille Rolles
 - Earl J. Redden
 - Hazy B. Silvers
 - Ida Mae Sterling
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 - Gertrude Walsh
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 - Jean Kathryn Waener
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 - Charley Wilson

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- Richard Barthelmess
- Leo Bailor
- Ted Braun
- Bibo, Blordom and Long
- Beck Brothers
- F. William Busch
- Larry Boyd
- Joseph L. Bosco
- Victor and Madame Brdini
- Charles G. Browning
- R. W. Bergman Studios
- Sedal Bennett
- Nancy Baker
- Cranfield and Clarke
- Jean Casswell
- Henry Chastetfield
- Jolly Coleman
- Cameo Doll Company
- Geo. Cole Studios of Stage Dancing
- Circus Fans' Association
- Caine Brothers
- Paul M. Conway
- Cervone's Band and Orchestra
- R. C. Carlisle
- F. James Carroll
- Dorothy Du Mont
- Wheeler Dryden
- Joe Davis
- Helen Doty
- Kenneth Dailey
- Alfred Dornbeiger
- Lou C. Delmore
- Baclar Davenport
- Educational Film Exchange
- Frank Evans
- Tom Fearow
- Mrs. Eva Fay
- Gotham Productions
- Gordon-Howard Company
- Lew Gould
- George C. Gorman
- Fred Gerner
- Bobby Gossans
- Anita Goldie
- Abe Gore
- Robert Paton Gibbs
- Mr. and Mrs. Alexander P. Gray, Jr.
- Yandy Bros. Music Co., Inc.
- Mr. and Mrs. Silvio Hein
- Charles C. Hale
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- Vincent Lopez
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- Thomas P. Macion
- Mike Marina
- Kitty Madison
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- Capt. G. H. Maines
- Mendelsohn's
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- Annette Margules
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- Charles ("Teamp") McNally
- Mary ("Wee") McPherson
- Lucretia McAnney
- Junior McGeehan
- Robert F. McLendon
- Bob and Olive Nelson
- Lewis Newbergte
- Messick R. Nutting
- Kendall Northrop
- Wm. Jennings O'Brien
- Lawrence Prangly
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- Adrian S. Petrin
- Dr. T. Jay and Miss Quincy
- Karleen Mary Quinlan
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- Helen Ruggles
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 People who have been with me before, write again. Walter Woolley, write. Delmar, magician, get in touch.

HARRY LOTTRIDGE SHOWS

CANADA—CANADA—CANADA

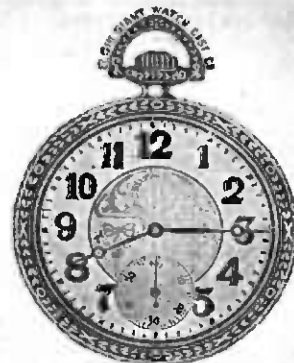
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Have good opening for Fire or Ten-in-One. Also Bally Show. Have complete outfit for good Hawaiian Troops. Can give Concessions at all times. Lantana, Fla., this week; New Smyrna, next.

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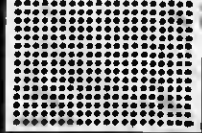
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FREE 17-PIECE CHINA SET WITH THIS CANDY ASS'T.

9—Boxes Cherries
8—35c Boxes Chocolates
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28 Boxes Chocolates and 17-Piece China Tea Set. Offer expires February 1st.
No. 141—Per Ass't....\$6.40
50% with order, balance C. O. D.
Send for Catalogo No. 30 and save money.

6.40

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WORLD'S LARGEST HEADQUARTERS FOR COIN-OPERATED MACHINES
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A Full Line of PARTS—SUPPLIES—REPAIRS
Everything fully GUARANTEED. Our fully equipped REPAIR SHOP and best MECHANICS are at your SERVICE.
OPERATORS. MAKE THIS YOUR HEADQUARTERS WHEN YOU ARE IN PHILLY.

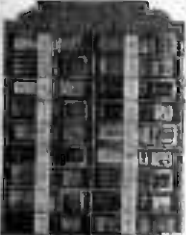
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P2218—Bamboo Self-Filiter Fountain Pen. Full size, 4 1/2 in. long, screw cap, detachable clip, stylographic glass point, black composition mountings. One in box.
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12 Necklaces, consisting of 12 exclusive designs. Each packed in an entirely new individual box. 25% deposit with order, balance C. O. D.

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Make that Big Handroll NOW with this Live Item.

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Nothing like it for getting big money everywhere. Big profits to you at small cost.

A clever little Monkey that is making big sales everywhere. A husband of fun for young and old. Anyone can operate. Fits the hand like a glove. Send \$5c today for sample outfit, together with full particulars. Wire us your orders today. All orders shipped same day as received.

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We are manufacturers, not jobbers.

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Quarters and Halves
Made into Rings, Scarf Pins, Lavalieres, etc.
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75 New Designs—Free Circular Silk-Like Centers—Big Flash
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SEND FOR SALESBOARD CIRCULAR.
LEATHER PILLOWS, 25 Designs. A \$18.00 Flash for \$2.25 Each.
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The Wonder Prize Package **Mellows Delight**

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A wonderful Assortment of Presents and 10 BIG DOLLARS to every Carton of 100. Send \$1.50 for Sample Carton of 100.

Per 100 Packages \$ 4.50
Per 500 Packages 22.50
Per 1000 Packages 43.00
25% deposit with order, balance C. O. D.
WRITE FOR OUR FREE CATALOGUE.
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84 University Place, N. Y. City.

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O. K. BIDE VENDERS 90.00		
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JENNINGS ALL-QUALITY MINTS. Assorted Flavors, in Lots of 1,000, \$12.50; F. O. B. Richmond, Va.; Lots of 5,000, at \$9.00 per 1,000; F. O. B. Cleveland, O. **BRASS CHECKS.** 3c size, \$11.00 per 1,000; Lot of 5,000, \$10.00 per 1,000. **25c BRASS CHECKS.** \$15.00 per 1,000; Lot of 5,000, at \$4.00 per 1,000. **USED MACHINES:** Front Venders, \$75.00 Each, Bide Venders, from \$50.00 to \$65.00. Latest Model PISTOL MACHINE, shoots steel balls. Also the **DICE MACHINE.** I will buy your old Machines. Deposit of one-third with order, balance C. O. D. Personal checks must be certified. Ask for descriptive circular.

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9.60 PER GROSS

Celluloid Handle Razors Assorted Colors

810C918—Squire Point Per Doz. 3.50
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All Fountain Pens listed here are American made, are Ball-Fillers, fitted with Non-Tarnishable Ball-Pointed Pens, stamped 14-KL, Gold Plated.

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We carry the Nationally Advertised Parker Fountain Pens. See Our Catalog for Prices.

N. SHURE CO. MADISON AND FRANKLIN STS. CHICAGO

The World's Largest Novelty House

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YOU WANT TO GET YOUR SHARE OF IT

Remember, your locality even though it be but a small town can accommodate a large number of machines. Do not overlook this very important fact, for the coming year should see a more favorable attitude towards coin-operated machines. Make the most of it by getting to work early.

Pick the machines that best fit your requirements and in view of the large coming demand, it will be advisable to send in your order in plenty of time so that we can ship your machines without any unnecessary delay—**WRITE FOR PARTICULARS TODAY.**

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in 5c, 10c, 25c and 50c Play

MINT VENDERS
in 5c Play Only

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Prices to Salesboard Agents and Jobbers: Sample \$1.50. Trial doz. \$12.00. \$30.00 per 100

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