

The PRICE 15¢ Billboard



112 PAGES

February 11, 1922

SOME THINGS AN AUDIENCE WANTS

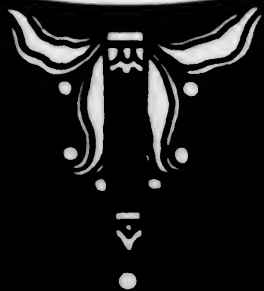
With a Special Discourse on Imagination

By Charles D. Isaacson

SARAH BERNHARDT'S LATEST PLAY

A Review by Sheldon Cheney

(Printed in U. S. A.)



A Weekly
Theatrical Digest
and
Review of the Show World

Per Gross.

Barking Dogs... \$8.50
 Dying Pigs.... 6.25
 A. B. C. Card-board Bungalows, colored. 12.25
 Whistling Birds—Plain 3.40
 Colored 3.65
 Clowns, with ears 3.90
 Columbian Snakes 15.00
 Barking Dachshund Dogs, all rubber... 24.00
 Mammoth Squawkers, Gas, Patriotic, etc. Lowest prices. Write for complete list. Advertising Balloons our specialty.

Dying Pigs, \$6.00 Per Gr.
Dying Ducks, \$12.75 Per Gr.

One-fourth cash with order, balance C. O. D.
 When sending in your orders write for new complete price list.

ACE SPECIALTIES CORP.
 114 Franklin Street, NEW YORK CITY

THE NEW SUCCESS ROU-BALLETTE



A POCKET ROULETTE GAME SELLS AT 25c.

Attractively packed, one dozen to a display box. A Great item for Jobbers, Novelty Stores, Concessionaires, Streetmen, etc.

\$21.60 Per Gross
 SEND \$2.00 FOR SAMPLE DOZEN POSTPAID

ROU-BALLETTE CO.
 175 5th Avenue, NEW YORK, N. Y.

SAVE TIME AND MONEY WITH E-Z BALL GUM MACHINES

SELLS THE MERCHANT'S OWN MERCHANDISE FOR CASH

THE BEST 5c BALL GUM VENDER ON THE MARKET

Attractive, safe, strong, fool proof, trouble proof. Simple to fill. Easy to collect. Perfect mechanism. 100% performance guaranteed.

Write for prices, circular, etc.

AD LEE NOVELTY CO. (not Inc.)
 185 No. Michigan Ave., CHICAGO.

WINDOW SIGNS

AGENTS 500% PROFIT

Gold and Silver Sign Letters

For store fronts, office windows and glass signs of all kinds. No experience necessary. Anyone can put them on and make money right from the start.

\$75.00 to \$200.00 a Week!

You can sell to nearby trade or travel all over the country. There is a big demand for window lettering in every town. Send for free samples and particulars.

Liberal Offer to General Agents.

METALLIC LETTER CO.
 439 North Clark St., CHICAGO, ILL.

OWNERS MAKING \$10 to \$20 PROFITS DAILY

FROM THIS NEW 1922 MODEL SILVER KING O. K. MINT VENDER

This new machine is making \$10.00 to \$20.00 profit daily. Have you one in your store doing this for you? Send us \$25.00 down payment with order and pay balance C. O. D. Weight, 75 lbs.

No blanks—a five-cent package of standard size mints or gum vended for each nickel played. This takes away all element of chance and will run in any town. You should have one of these machines getting this big profit.

Have some used, rebuilt, redished to look like new for \$75.00, in excellent running order.

Do not fail to order mints with machines. \$30.00 per case of 2,000 five-cent packages. Single boxes, \$2.50 per 100 five-cent packages.

Order now and get this big profit.

SILVER KING NOVELTY CO.,
 604 Williams Building, INDIANAPOLIS, INDIANA.

KAGO UNBREAKABLE DOLLS

Send \$1.00 For Sample Post Paid

14-in. Wdg. Harabou Trimmed Dress \$10.50 Doz.
 18-in. Wdg. Harabou Trimmed Dress \$15.00 Doz.

Genuine Chinese Baskets at Lowest Prices
 12 1/2-inch, Cupid Dolls, Glass Finish, Plain, \$25.00 per 100.
 Write for Illustrated Circulars for the life line of fair goods.

ALISTO MFG. CO.
 1444 WALNUT ST., CINCINNATI, OHIO.
 Phone: Canal 3838.

PAPER HATS—CONFETTI SERPENTINES

Paper Hats, asst. Per gross..... \$3.50
 Paper Hats, R. W. B. Per gross..... 3.75
 Novelty Squeaking Hat. Per gross..... 8.50
 Musical Biscuits. Per gross..... 4.00
 Blow Out Ticklers. Per gross..... .90
 Blow Out Ticklers, Printed Snakes, Per gross..... 2.40
 Blow Out Ticklers, Reg. \$5.00, Per gross..... 3.50
 Pipe Horns. Per gross..... 4.00
 Pop Horn, Reg. \$5.00, Per gross..... 3.50
 Canary Horns, Reg. \$1.00, Per gross..... 3.00
 Tissue Shakers, beautiful colors, Per gross..... 5.00
 Colored Popping Ticklers, Per 100..... 1.00
 Carnival Rattlers. Per gross..... 3.75
 Tube Confetti, 8-in. best grade, Per 100..... 2.00
 Tube Confetti, 5 1/2 in. best grade, Per 100..... 1.50
 5-1/2 in. Bag Confetti Per bag..... 4.50
 Serpentine, Per thousand..... 2.50

50% Deposit, Balance C. O. D.

NOVELTY FAVOR WORKS.
 9 W. 119th St., New York City.

How to Make \$5,000 a Year Selling Magazines

I don't care what your present earnings are. I can show you how to double and treble them instantly. Any man or woman can make big money with the aid of the greatest little money-making book ever printed—"How To Make Big Money."

Every line of this book is based on my own practical experience. Every idea in it has been tested a thousand times, and has made good. I owe my present tremendous magazine business to the principles laid down in this book.

It costs just One Dollar, and as I have on hand only a limited supply, I must ask you to act at once if you want a copy. Send me One Dollar and you will earn the cost of this book the first day you use it.

CROWLEY THE MAGAZINE MAN
 511 East 164th St., New York

ATTENTION! Salesboard Operators and Jobbers

If you are looking for something entirely new and different in the line of Salesboards, assortments with plenty of pep and speed write or wire for our new Premium Catalogue, which is just out of this press.

Income—Pay Out—Profit

Takes in..... \$47.50
 Pays out in trade..... 8.00
 Cost of board to dealer..... 14.00

Dealer's profit, \$21.50
 Profit on trade..... 2.50

Total profit... \$24.00

Our price to Jobbers and Operators, Sample Board, complete, \$11.50 Each. Send for catalogue and revised quantity price list. A deposit required on all orders.

Gellman Bros.,
 829 Hennepin Ave., Minneapolis, Minn.

AGENTS—FREE SAMPLE

New patented Curtain Rod. Necessity in every home. Big profit. Four to ten sales at every house. Write for free sample. **HOME CURTAIN ROD CO.**, Providence, Rhode Island.

The Curko
 A. W. DAY, Box 249, Atlanta, Georgia.

GUM 1c Per Pack

Regular Size, 5 sticks to package.

SPEARMINT AND ALL FLAVORS

WE SUPPLY ALL KINDS AND SIZES

HELMET GUM SHOP, CINCINNATI, OHIO

Carnival Novelties of all sorts

Toy Balloons, Whips, Canes, Blow Outs, Ticklers, Horns, Mics, Bird Warblers, Hop Birds, Confetti, Flags, Fireworks and Decorations.

Catalog Free

Brazel Nov. Mfg. Co.,
 1700 Ella St., Cincinnati, O.

DAY "I SAW IT IN THE BILLBOARD."

AGENTS AND CANVASSERS

wanted to sell our Self Gas Lighter. Just turn on the gas, hold over flow, and it will light. Immediate sale without matches or friction. \$3.00 per doz. Sample, 10c. Rapid Mfg. Co., 10 E. 14th St., New York.

Two New Slot Machines

STRIKING CLOCK STRENGTH TESTER AND THE NOVELTY GEM.

Machines bought, exchanged. Send for catalog and other information.

GATTER NOVELTY CO., 447 Poplar St., Phila., Pa.

WHAT YOU HAVE BEEN WANTING—Gazing Crystals, all the craze; very clear, smooth, highly polished; 2 1/2 inches dia. \$3. Circulars of Occult Books FREE. **STAR BOOK & NOVELTY CO. (Inc.)**, Camden, New Jersey.

Portrait Agents and Other Agents

If you are not selling our Clock Medallions you are losing money. \$2 and \$3 profit on each sale. Made from any photograph. Send for catalogue. Photo Medallions, Photo Medallion Clocks, Photo Buttons, Photo Jewels, Photo Mirrors. Satisfaction guaranteed. Four day service. **GIBSON PHOTO JEWELRY CO.,** 808 Broadway Ave., Brooklyn, N. Y.

DOWN GOES SPEARMINT CHEWING GUM THE PRICE OF 100 PACKAGES.

In lots of 1,200 Packages. \$1.00 per 100 Packages. **NEWPORT GUM CO.,** Newport, Kentucky.

If you see it in The Billboard, tell them so.

Stage Beauty Loses a Pound a Day Through Amazing New Method

Without exercise, starving, baths, massages, or any bitter self-denials or discomforts, Ziegfeld Follies beauty and Artist's model reduces to normal weight in record time.

Free proof that anyone can lose seven to ten pounds a week. Results in 48 hours.

"IN just three weeks I reduced 20 pounds—just what I wanted to—through your wonderful way to reduce. And without one bit of discomfort. I think it is perfectly remarkable."

Thus writes Miss Kathleen Mullane, Famous Artist's Model and Ziegfeld Follies Beauty, whom a well known artist referred to as "one of the most perfect types of American womanhood." Yet, as she tells us in a letter written out of sheer gratitude, it is only a short time since excessive weight threatened to blight both her artistic and stage career. For some reason, unaccountable to her, she began to take on flesh steadily. This continued until in a very short time she was 20 pounds overweight—and still increasing daily.

In alarm she tried dieting, eating only one meal a day. This brought about a weakness that was as bad as obesity. Exercise, appliances, massage and rubber clothing were all tried, but without success.

Learns of New, Easy Method

Then came the surprise. Through another young woman who had benefited by it, Miss Mullane learned of the new, simple, natural law that has been discovered, whereby she could quickly reduce to normal weight without any dangerous starving, without patent foods, exercise or special clothing—without any painful self-denials whatsoever. It seemed almost too good to be true. But after all the discomforting and disagreeable things she had already tried, it would certainly have been the height of foolishness, she felt, if she had neglected to try this newly discovered natural method which was so simple and easy to apply.

Her own letter, quoted at the beginning of this article, tells what wonderful and speedy results she secured. In three weeks she had reduced twenty pounds. And she has no fear of ever again becoming stout, for this simple, easily-followed natural law which she has learned practically places the control of her weight in her own hands.

You, Too, Can Quickly Reduce to Normal

You can begin right now to lose as many

pounds as you wish. With this method many people have noted definite reductions within 48 hours. Another important feature of this discovery is that it enables you to control the rate of reduction. Some people arrange to reduce a pound a day or more. Others regulate the rate of reduction more slowly to prevent the necessity of great alterations in their clothes. In either case you note that with a decrease in weight there comes a clearer skin, a brighter eye, a firmer step—a general improvement in your health.

And yet you make little change in your daily routine. You do pretty much as you please. You continue to eat food you like—in fact instead of giving up the pleasures of the table many people say they actually increase them. All you really have to do is to follow one of Nature's simple laws—in return, Nature gives all and exacts nothing.

The Secret Explained

Eugene Christian, the world famous food specialist, discovered, after years of experience, the one safe, certain and easily followed method of regaining normal healthful weight. He discovered that certain foods when eaten together take off weight instead of adding to it. Certain foods cause fat, others consume fat. For instance, if you eat certain foods at the same meal they are converted into excess fat. There is nothing complicated, nothing hard to understand. It is simply a matter of learning how to combine your food properly.

These CORRECT combinations which reduce weight are regarded by users as so much more appetizing than the WRONG combinations that it seems strange to them that their palates could have been so easily satisfied in the past. They approach their meals with more zest than ever, enjoy them more thoroughly. They are even able to eat many delicious dishes which they have been forced to deny themselves in the past. You, too, will be shown how to arrange your meals in such a manner that many delicacies will no longer be fattening.

Thousands of people are now eating off weight by this new method. Men who were so stout that even walking was a tax report a rapid return to normal weight and youthful strength and energy. Stout women, who always felt tired and listless, and who had to wear the plainest and dullest clothes because of their size, marveled to find how simple and easy was the method by which they attained ideal weight and secured figures which look well in the daintiest, fluffiest and most stylish garments.

Free Trial—Send No Money

Elated with his discovery and with the new hope, the renewed vigor, it would bring to stout men and women, Eugene Christian incorporated this method in the form of simple, easy-to-follow little lessons under the title of "Weight Control and Basis of Health." This is offered on free trial.



This is an actual photograph of Miss Kathleen Mullane, famous Ziegfeld Follies Beauty and Artist Model, who tells how she reduced 20 pounds in less than a month without self denial or discomfort.

Send no money; just mail the coupon, or a letter if you prefer.

When the course arrives, see your own unnecessary flesh vanish; see how your complexion improves, your eyes brighten, your step becomes more springy. See how it brings you charm, grace, attractiveness—all naturally and without the slightest harm. Weigh yourself. Decide how much weight you wish to lose the first week, and each week thereafter. Then try the first lesson. Weigh yourself the next day or so and note the remarkable result. Still you've taken no medicine, undergone no hardships or self-denials. You'll be as happily surprised as the thousands of others who have quickly regained a beautiful normal figure in this new, delightful, scientific way.

Although people would be willing to pay many dollars for such a safe, certain method of reducing weight, we have made our price as low as we safely can, because we want as many people as possible to benefit by the new discovery. Mail coupon or letter now. The course will be mailed in PLAIN CONTAINER, and only the \$1.97 (plus postage) deposited with the postman makes it yours. Then, if you are not satisfied in every particular, return it at any time and we'll gladly refund your money immediately, so you take no risk. Act today before you overlook it. Corrective Eating Society, Inc., Dept. W-2282, 43 West 16th St., New York City.

If you prefer to write a letter, copy wording of coupon in a letter or on a postcard.

CORRECTIVE EATING SOCIETY, INC., Dept. W-2282, 43 West 16th St., New York City:

You may send me, in PLAIN CONTAINER, Eugene Christian's Course, "Weight Control—the Basis of Health," in 12 lessons. I will pay the postman only \$1.97 (plus postage in full payment on arrival). If I am not satisfied with it, I have the privilege of returning it to you at any time. It is, of course, understood that you are to return my money if I return the course.

Name

(Please write plainly)

Address

City

(Price outside United States, \$2.15, cash with order)

Read What These Users Say!

LOST 28 POUNDS IN 30 DAYS.
"I found your instructions easy to follow and your method delightful. In 30 days I lost 28 pounds—8 pounds the very first week. My general health has been greatly benefited."
(Signed) EARL A. KETTEL,
225 W. 29th St., New York City.

LOSES 36 POUNDS
"Before I adopted your method of Weight Control I weighed 190 pounds. I reduced to 154 pounds in a few weeks and am still reducing. I feel better than I ever did before. Before reducing I was always tired. Now I can walk 6 miles and feel no ill effects. My complexion has wonderfully improved also."
(Signed) MISS ANNA QUEENAN,
5570 A Vernon Ave., St. Louis, Mo.

LOSES 40 POUNDS
"My weight was 168 pounds. My blood was all bad by blood test. My heart was weak, stomach sour, headache always—I didn't sleep and had to be always using pills of some kind or other. I am now in perfect health thanks to your method. I sleep perfectly and my blood test is now 100% pure. And I weigh only 128 pounds."
BEN NADDE,
102 Fulton St., New York City.

LOSES 22 POUNDS IN 14 DAYS
"I reduced from 173 pounds to 153 pounds (a reduction of 22 pounds) in two weeks. Before I started I was flabby, heavy and sick. Stomach trouble bothered me all the time. I feel wonderful now."
MRS. HAZEL VERMILYA,
Bloomington, Ind.

LOSES 44 POUNDS—REGAINS GIRLISH FIGURE
"I will always be thankful that I wrote for the course. I weighed 187 pounds. After getting the course I secured results right away and now am down to normal weight, having lost 44 pounds. It is grand to have a girlish figure again."
MRS. ERIC CAPOV, Manhasset, L. I.

LOSES 74 POUNDS
"I weighed 240 pounds and could not walk up a flight of stairs without feeling faint. I was very nervous, couldn't sleep and had indigestion so bad I had to see a doctor. I had no success with anti-fat medicines—in fact I even gained 3 or 4 pounds on some of them. Then I saw your advertisement and sent for your booklets. The first week I lost 10 pounds—and lost steadily until I reached 166 pounds (74 pounds reduction.) I never felt better in my life. There is no indigestion and I can now RISE upstairs. I have a fine complexion whereas before I was always bothered with pimples. I have reduced my bust 7½ inches—waist 9 inches—hips 22 inches. About ten times a day I hear some one say, 'My, how thin you are getting!'"
MRS. MARY DONNELLY,
82 West 8th Street, Baronne, N. J.

ATTENTION! SALESBOARD OPERATORS ATTENTION! CANDY JOBBERS

Why Buy From Jobbers—Save Money—Buy Direct

Our own hand-dipped, supreme quality Milk Chocolates. All flavors—nougat, caramel, rich cream, cherries, butter crisp. Lithographed boxes in colors—heavily embossed—neatly packed.

No. 101 ASSORTMENT 36 Boxes.

- 500-Hole Salesboard Free.
- 20—50c Boxes
- 10—75c Boxes
- 3—\$1.00 Boxes
- 2—\$1.50 Boxes
- 1—\$3.00 Box

PRICE
\$8.50

BRINGS IN \$40.00.

No. 102 ASSORTMENT 22 Boxes.

- 500-Hole Salesboard Free.
- 10—50c Boxes
- 8—75c Boxes
- 3—\$1.50 Boxes
- 1—\$3.00 Box

PRICE
\$5.75

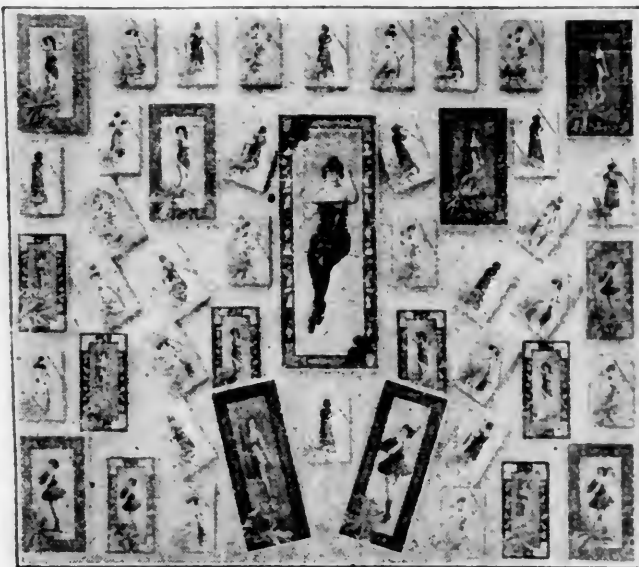
BRINGS IN \$25.00.

No. 103 ASSORTMENT 50 Boxes.

- 1,200-Hole Salesboard Free.
- 30—50c Boxes
- 10—75c Boxes
- 5—\$1.50 Boxes
- 5—\$3.00 Boxes

PRICE
\$13.75

BRINGS IN \$60.00.



ACTUAL PHOTOGRAPH OF NO. 105 ASSORTMENT.

No. 104 ASSORTMENT 47 Boxes.

- 500-Hole Salesboard Free.
- 24—50c Boxes
- 16—75c Boxes
- 6—\$1.50 Boxes
- 1—\$3.00 Box

PRICE
\$11.75

BRINGS IN \$60.00.

No. 105 ASSORTMENT 47 Boxes.

- 600-Hole Salesboard Free.
- 30—50c Boxes
- 8—75c Boxes
- 6—\$1.50 Boxes
- 2—\$3.00 Boxes
- 1—\$7.50 Box

PRICE
\$13.75

BRINGS IN \$60.00.

No. 107 ASSORTMENT 37 Boxes and Cherries.

- 1,000-Hole Salesboard Free.
- 12—50c Boxes
- 6—75c Boxes
- 10—\$1.00 Cherries
- 3—\$1.50 Boxes
- 5—\$2.00 Cherries
- 1—\$3.00 Box

PRICE
\$13.00

BRINGS IN \$50.00.

COMPARE OUR PRICES AND QUANTITY OF EACH ASSORTMENT LISTED—THEN ORDER A SAMPLE AND COMPARE OUR QUALITY. YOU WILL BE CONVINCED THAT YOU CAN PURCHASE MORE QUANTITY, BETTER QUALITY, AT LOWER PRICES. A TRIAL ORDER MEANS A STEADY CUSTOMER. LET US HEAR FROM YOU. WE ARE IN POSITION TO MEET YOUR EVERY REQUIREMENT. OUR FACTORY NEEDS YOU. YOU NEED US FOR MORE QUANTITY—BETTER QUALITY AT LOWER PRICES. Each of the above assortments packed in individual cartons, complete, with Salesboard.

DEALERS BUYING 10 DEALS OR MORE—EITHER ONE DEAL OR ASSORTED, 10% DISCOUNT.

25% cash with order, balance C. O. D. BUY DIRECT—ELIMINATE JOBBERS' PROFITS.

WEILLER CANDY COMPANY

Manufacturers for the Salesboard Operator and Concessionaire.

227 WEST VAN BUREN ST.,

CHICAGO, ILLINOIS.

Local and Long Distance Phone: Wabash 9564.

SCENERY

Diamond Dye, Oil or Water Colors.
SCHELL SCENIC STUDIO, COLUMBUS, OHIO.

SCENERY and PLUSH DROPS FOR HIRE
Catalog. AMELIA GRAIN, Philadelphia.

CHAIRS 2,000 STEEL FRAME FOR BASEBALL PARK.
Chair Exchange, Cor 6th & Vine Sts., Philadelphia, Pa.

FOURTEEN K. OF P. GUARD SUITS
Never worn. Sizes 36 and 40. Purchased last fall F. A. LUCE, M. of W., Bucyrus, O.

CIRCUS AND STOCK COMPANIES
Excellent opportunity to complete wardrobe. Recent importation. Arms, Colored Dress-cats, Gipsy Smocks, Lansquenet, Polish, Priest, Spanish, Rocco, Turkish Vestures. Notes with train. Uniforms to sell. A. W. P. ABER, 506 Paterson Ave. West Hoken, N. J.

SIDE SHOW BANNERS
Best in U. S. Price, Material, Workmanship. GEO. BELLIS, 1221½ Main St., Little Rock, Ark.

AT LIBERTY AFTER MARCH 18
Wm. J. Irwin—Headbalancing, Trapeze, Mlle. Irwin—Wire Juggling. Address Wm. J. IRWIN, care Gem Theatre, Steelville, Mo.

AT LIBERTY VIOLIN LEADER OR SIDE MAN
Experienced all lines. Violin. Only reliable managers answer. Wire or write. MISKI WISE, care Rex Theatre, Spartanburg, South Carolina.

FOR SALE

COTTON'S TWO (2) COMEDY DONKEYS
One-ton Truck, complete outfit, formerly operated by Frank Cotton. For particulars address MRS. FRANK COTTON, 33 Fleet Street, Jersey City, New Jersey.

WANTED--TO PURCHASE FOR CASH
Shetland Pony and Basket Pony Cart. CATARAUG THEATRE, Niagara Falls, N. Y.

A. A. BANCROFT

Am penniless. Assist me quick and give me your address, as I must tell you my troubles and distress. YOUR MOTHER

THE BABY IN THE BOTTLE
Swell, large size, wax Two-Headed Baby Girl, 16 in. high, exhibited in 7x18 in. museum jar, and lots of other Mummified Freaks. List for stamp. The Nelson Supply House, 514 E. 4th St., So. Boston, Mass.

RIVERVIEW PARK

ELYRIA, OHIO

A few Concessions open. Games of Skill, Drinks, Lunch. Good proposition for Shooting Gallery and Penny Arcade. Address PARK MANAGER, Box No. 187.

For Rent, Springbrook Park, South Bend, Indiana

Will lease to responsible parties AMUSEMENT PARK AND RACE TRACK. Drawing population: SOUTH BEND, 78,980; MISHAWAKA, 17,000; and, as these cities being divided by but a street and the park is situated on the dividing street, making a total city population of approximately 100,000 people. Three Interurban Lines, with drawing population (radius, 25 miles) of 75,000. Wonderful opportunity. For further information write W. E. BRYAN, 223 South St. Joseph St., South Bend, Indiana.

For Sale—Fun House

Eight years' lease, in one of the best Amusement Parks in the East. Reasonable percentage. Contents: Human Roulette Wheel, Social Whirl, two big Slides, Stage and a dozen other up-to-date Amusement Devices. Right price for cash. Inquire CHAS. A. WINSLOW, 250 West Fourteenth Street, New York City.

Wanted Immediately for Al G. Field Minstrels

Cello, orchestra, double alto, band. Must be experienced. Wire as per route.

WANTED---MUSICIANS ON ALL INSTRUMENTS

For the 12th Cavalry Band, Minimum of mounted duty. Duties strictly musical. Band occupies separate quarters. An excellent administration. Located at Brownsville, Tex., directly opposite city of Matamoros, Mexico. Vacancies in the highest grades for the right men. No quarters for married men. Special inducement to good Orchestra Pianist. If interested write G. A. HORTON, W. O., 12th Cavalry, Ft. Brown, Brownsville, Texas.

MED. LECTURER WANTED THAT DOES GOOD, CLEAN OFFICE WORK

and Straight in Acts when required. Must look the part and be able to get results. BLACKFACE COMEDIAN that can sing and dance, change specialties often, and do strong comedy in acts. State lowest salary (pay own travel) and all you do. If you have any dirty habits do not answer this ad. Money sure. CHAS. ALLEN, Manager Nature's Remedy Co., Roderheid, McDowell Co., West Virginia.

THE BILLBOARD

Published weekly at 25-27 Opera Place, Cincinnati, O.

SUBSCRIPTION PRICE, \$3.00 PER YEAR.

Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879.

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This issue contains 60 per cent reading matter and 40 per cent advertising.

FOR SALE

Good Canvas Tent

Size, 80x160. Only two years old. Cost \$1,500. Cash price, \$500. In splendid condition. Address H. B. BRANCH, Chamber of Commerce, Chester, S. C.

\$900 CASH Summer home furnished. Best fishing and hunting in the country. "Onora Park," Baldwin, Mich. H. L. DINWOODY, 2566 Lake Park Ave. Chicago, Ill. Tel. Oakland 1789.

TYPING and STENOGRAPHIC WORK

of all descriptions, specializing theatrical productions. Good references. M. F., care Billboard, New York.

WANTED Medicine Performers, Musical Man, Novelty Man. Must change strong for week. All must work in Acts. Sobriety essential. Those who wrote before write again. Mail list. TOM CHRISTY, Ste. Genevieve, Missouri.

STERLING STOCK COMPANY WANTS

Young Juvenile Leading Man with Specialties. Man for Heavies that can play Piano. Week-steady. Home town. Wire lowest. Address LARRY POWERS, Greenville, Ohio.

WANTED S. & D. Comedian, Team and Nov. city Act to strengthen my show. This is a medicine company two-week stands. Look your own. State what you want what you can do and age. J. E. H. LONG, Lockport, Illinois.

WANTED SKETCH TEAM

Piano, Medicine show. MORAN & STEVENS, Bardeen, Ohio.

AT LIBERTY—A-1 STAGE HAND

Double parts and bits. Stock or Hip preferred. L. R. CHAFF, Box 702, Tuscaloosa, Alabama.

THEATRE MANAGER AVAILABLE

Account closing road company. Handle any size theatre, other pictures, vaudeville, combination or stock. Deal exploitation and publicity promoter. Let me know where. Prefer South or East. Address LEO QUINN, Head House, Chattanooga, Tennessee.

AT LIBERTY—Join On Wire

No. 1 Trap Drummer, No. 1 Solo Trombone. Joint or separate engagements. Read, fake, jazz, pop. Part songs. Hageneck-Wallace Tickets. Yes. Refers. Yes. Satisfaction guaranteed. Wire LYON & LEITHISER, care Original La Jazzers, Alexandria, Louisiana.

IF ELWOOD HESSE

of Endicot, N. Y., who went out with 'Lambert from Birmingham, N. Y. last fall will write to R. M. DORIN, Bandmaster, Endicot, N. Y., he will get some very good news.

If you see it in The Billboard, tell them so.

The Billboard

DECORUM • DIGNITY • DECENCY

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NOT AGAINST FOREIGN INVASION

Actors' Equity Association Disavows Intention To Fight British Actors

"RENEGADE" PLAYERS THE ONLY OBJECTION

Subject Discussed at Labor Conference—Another Important Matter Kept Secret

New York, Feb. 4.—Paul Dullzell, assistant executive secretary of the Actors' Equity Association and who is holding the executive chair of the organization during the absence of Frank Gillmore, told a Billboard reporter that a great deal of unnecessary pother had been made by the newspapers about Equity's attitude towards actors coming to this country. Mr. Dullzell made it plain that Equity has no objection to any foreign artist coming here and playing if he will play the game according to the rules and not conduct himself to the prejudice of the organization.

Mr. Dullzell stated this attitude of Equity very strongly. He said:

"I can best tell you what Equity thinks of the so-called 'foreign invasion' by quoting you an extract from a letter that I sent a few days ago to Alfred Lugg, secretary of the British Actors' Assn. I wrote to him as follows: 'We would make it as emphatic

(Continued on page 103)

LEGISLATION

To Safeguard Theaters Will Be Sought for New York State

New York, Feb. 6.—Legislation designed to set up minimum standards of construction as safeguards for theaters and other places of public assembly will be introduced into the New York State Legislature this week by Henry D. Sayer, State Industrial Commissioner, at the request of Governor Miller, in an attempt to insure New York State against any disaster similar to that of the Knickerbocker Theater in Washington.

The proposed legislation will seek to provide for State supervision of municipal codes and to create codes for cities that now do not have them. Existing codes which do not come up to the State's proposed requirements would be made ineffectual. Complete authority is sought for the industrial commissioner to enforce the State's minimum standards in municipalities

(Continued on page 103)

FRED M. BARNES



If the Showmen's League will raise \$10,000, Mr. Barnes says he will donate another ten thousand.

\$10,000 GIFT

To Showmen's League Offered by Fred M. Barnes for Future Needs

Chicago, Feb. 4.—Fred M. Barnes electrified a more or less passive meeting of the Showmen's League of America last night with the abrupt announcement that if the league will raise \$10,000 he will give the organization a check for another ten thousand.

Up to Mr. Barnes' sensational announcement the meeting had followed its usual course. The committee in charge of the dance to be given the evening of February 21 made its announcement, indicating that plans were practically finished for the function, except that the committee desired the members to buy their tickets

(Continued on page 103)

MEETING

Of California Fair Secretaries To Be Behind Closed Doors This Year

San Francisco, Feb. 3.—Members of the California Fair Secretaries' Association will hold their annual meeting at the Palace Hotel in this city Saturday, February 11, at 10 a.m.

This year's meeting will be behind closed doors as matters of extreme importance relative to the amusement

(Continued on page 101)

ENTHUSIASM MANIFEST AT MEETING OF PENNA. FAIRS

One-Day Session in Pittsburg Productive of Many Practical and Helpful Ideas—Annual Election at Philadelphia Meeting

Pittsburg, Pa., Feb. 4.—The ninth annual meeting of the Pennsylvania State Association of County Fairs, for the Western Division of Pennsylvania,

was held at the Seventh Avenue Hotel Wednesday, and by unanimous approval was pronounced one of the most successful ever held by this association. The fair men and showmen present were quite enthusiastic and expressed optimistic views on the outlook for the 1922 season.

This association, according to the report of Secretary-Treasurer J. F. Seldomridge, has now listed fifty-six fairs as against thirteen when the association was organized by Secretary Seldomridge April 13, 1913, at Harrisburg, Pa. That the organization has

(Continued on page 103)

WALTER VINCENT

Honored by Green Room Club—Lauds Equity in Speech at Dinner-Entertainment

New York, Feb. 6.—The Green Room Club gave a dinner and entertainment at its club house last night with Walter Vincent, secretary of the Actors' Fund and president of the International Theatrical Association, as the guest of honor.

In a speech Mr. Vincent said to the audience which completely filled the club room that he, in common with other managers, believed the actors were right in forming the Actors' Equity Association; that they had as much right to organize to correct

(Continued on page 101)

AUTO TRUCKS

Will Be Used To Transport Polack Bros.' 20 Big Shows This Season

New York, Feb. 3.—Polack Bros.' 20 Big Shows will this year forsake the rails and take to the road as the largest and most up-to-date motorized carnival that has ever been presented to the public. The amount of equipment will compare favorably with what is ordinarily carried on a thirty-car show train.

Under the personal direction of that progressive showman, Irving J. Polack, the Polack Bros.' 20 Big Shows will motor into the town of the opening date early in April. This will be in New Jersey in the vicinity of New York. From that time on until the big fair dates are reached the show will be moved overland, following the general scheme of the original caravans of England and the plan now used in France for transporting and presenting carnivals. Plans of an

(Continued on page 103)

NEW CIRCUIT

Of Burlesque Houses Planned in St. Paul—Only Principals Will Change Shows

St. Paul, Minn., Feb. 4.—This city is soon to be the headquarters of a new burlesque circuit, according to Jack Crawford and J. W. Whitehead, managers of the Gayety, local stock burlesque house. Crawford left last night on a tour over a tentative route which will take him to Des Moines, Omaha, Chicago and Detroit, where negotiations have been carried on for some time relative to the project. Under present plans only the principals would be moved each week, the choruses being kept permanent in each theater on the circuit. The Gayety managers have not divulged the

(Continued on page 103)

FAIR AT TAMPA

Opens With an Unprecedented Attendance—Big Success Seems Assured

Tampa, Fla., Feb. 4.—The South Florida Fair, one of the greatest agricultural exhibitions in the South, opened its 1922 ten-day engagement Thursday to the largest attendance in the history of the organization. On Friday there was another bumper crowd, as it was Children's Day, and

(Continued on page 101)

Last Week's Issue of The Billboard Contained 1,513 Classified Ads, Totaling 7,524 Lines, and 675 Display Ads, Totaling 24,210 Lines; 2,188 Ads, Occupying 31,734 Lines in All The Edition of This Issue of The Billboard Is 66,925

BRADY BLAMES PRODUCERS FOR CENSORSHIP DANGER

If Managers Were Not Quitters Theater Could Be Cleaned Up in Twenty-Four Hours, He Avers

New York, Feb. 6.—Fear of State censorship of the stage has aroused New York authors, actors and managers to action with the Drama League leading the way with the voluntary censorship plan already explained in *The Billboard*. Concerted action for this voluntary cleaning up of conditions which have brought about a demand for stage control is being demanded by John Emerson, president of the Actors' Equity Association, who, being opposed to any censorship, has accepted this voluntary plan as the lesser evil.

"There is only one way to look at the whole matter," says Mr. Emerson. "The present-day evils of the theater are so palpable that public sentiment is highly aroused. If we whose living depends on the stability of the theater can't do something to correct the situation, then others not so sympathetic will do the correcting in harsh and disagreeable ways. Our whole object (of the Actors' Equity Association) in going into this matter is to prevent a political censorship, which would be an atrocious thing.

Will Work Together

"We of the Equity propose to enter into an agreement with the playwrights and the managers by which we pledge ourselves to accept the verdict of the jury which would be drawn from the proposed panel of good citizens. Under that agreement no actor, author or manager could go to law over the withdrawal of the play or could demand damages. I think it is a perfectly fair proposition, inasmuch as the panel will contain no person connected with the theater or with any reform movement. Presumably it would be made up of intelligent, broadminded citizens. I feel sure that such a plan would be successful.

"We are fairly near to drawing up the agreement. It will have to be approved by the Council of the Equity, of course, but I assume that may be expected. It will have to be approved by the playwrights, thru their societies, and then by the Producing Managers' Association. Then, too, the approval of the Commissioner of Licenses would be necessary. Once these formalities are observed I see no reason why the plan shouldn't work. Nearly everybody I know who has gone into it is enthusiastic.

"If it does succeed, then dirt for dirt's sake will no longer be the motto of any manager or author."

Can't Be, Says Brady

That this idea of voluntary censorship can't be is the opinion of William A. Brady, who, thru his connection with motion picture legislation, ought to be an authority. He says:

"The producing managers could clean up the theater in 24 hours if they weren't dodgers and quitters. This idea of voluntary censorship is all wrong. The only cure for the admittedly bad condition of the affairs of the speaking stage remains in the good faith and courage of the men who really control it—the producers.

"I don't believe in the voluntary censorship plan because I am sure that Governor Miller will not stand for it. When we went before him to plead for the motion picture we assured him that we were more than willing to establish a voluntary censorship for the screen. The governor put his foot down, and said that if there was to be any kind of censorship it would be public, not private.

"All this talk about a voluntary censorship, however well meaning and earnest, is beating around Robin Hood's barn. The trouble lies with the producing managers themselves. Some of them are doing wrong. They know it and everybody else knows it, and yet the association doesn't lift a finger to stop it. Things are going on in the theaters of New York that are culpably criminal. How can some of these very offenders enter into a voluntary censorship plan when their own hands are dirty?"

Calls Association Yellow

"The Producing Managers' Association is yellow. It should change its name to the Duck Issue Association. It never does anything except duck. It ducked the high prices issue. It ducked the dirt issue. There isn't a producing manager in New York who doesn't know the difference between dirt and decency. When they put on dirty plays they do so because they know that dirt may fill their pockets.

"The situation in the New York theaters is bad. Worse, it is dangerous. The sooner the association calls a meeting and cleans up the better for all concerned."

A. H. Woods, producer of the Avery Hopwood strip poker publicity scheme, against which production those who realize censorship

of some kind is on the horizon have declared war, has this to say:

"I am not at all sure that a voluntary censorship would work out as a practical proposition, but if the boys and girls want it, all right. I'm for it, too. But I believe a far more sensible and practicable method of insuring the decency of the stage, a method which would be fair to the man who puts a lot of money into the business, would be this: Have your panel of 250 or 500 representative citizens not connected either with the theatrical business or with reform movements. Let them select a jury of twelve. Then let the authors take their manuscripts to this jury even before they take them to the managers. Let the jury go over these manuscripts and weed out the objectionable. Then let the author go to the manager and sell his play if he can. That would prevent a producer putting \$25,000 or \$50,000 into a show which might be blown off the boards in 24 hours."

Woods for State Control

The day after this statement was made by Mr. Woods, that producer caught a lot more (Continued on page 9)

THEATERS ORDERED CLOSED

Following Investigation by Building Inspectors in Brooklyn

New York, Feb. 5.—As a result of the investigation growing out of the American Theater collapse, in which seven workmen lost their lives last November, Brooklyn authorities have ordered one theater closed and the work on another stopped. The theater ordered closed is on Myrtle avenue. It has been in operation for several years and is of small seating capacity. The inspectors found that the metal ceiling was in bad condition, and other violations of the building regulations, sufficient to make the building unsafe, were reported. Another theater located in the Bath Beach District, known as The Parkway, which has been under construction for several months and which is nearly completed, was found by the inspectors to contain many violations of the building laws. The inspectors report that an entire new roof will have to be put on this theater.

EQUITY LOSES CASE

New York, Feb. 5.—Equity lost the decision in a case which was brought into court this week against Seymour Felix. It involved a matter of \$1,700 and the court announced Felix as the winner. Equity will appeal the case, it is believed.

WHITE CLOSES AT DETROIT

Detroit, Feb. 6.—Pat White, noted Irish comic, closed his engagement at the Avenue Theater Saturday night and will open at the Empress Theater, Milwaukee, Wis., February 13. During his stay at the Avenue he made many friends with his excellent work.

"IT PAYS TO ADVERTISE"



That is the name of a play presented recently by the Hazel Burgess Players at the Orpheum Theater, Nashville, Tenn., and that it does pay is evident from the crowd waiting in front of the theater, as pictured above. Stanley Whiting, manager of the Hazel Burgess Players, states that business has increased steadily during the past twelve weeks until capacity is now the rule.

YOUTHFUL SUSPECT ARRESTED COMEDIAN ILL WITH FLU; PART TAKEN BY ANOTHER

Toledo, O., Feb. 3.—Following up their investigation of the disappearance of eight checks from the West Toledo Amusement Company, Detective Delehanty and Culver arrested Fred Eisenlord, 18, of 1916 Sylvia avenue, this city. Six checks, which had been made payable to Harold Wendt, formerly of the Rivolt Theater, here; Harry Thornton, 4216 Lewis avenue, were said to have been found in Eisenlord's possession.

BUSINESS IMPROVES

Poughkeepsie, N. Y., Feb. 4.—Al G. Fields' Minstrel troupe played at the Risio Theater January 31. Last season the show did a business of about \$3,000 per day and had a big advance sale for this season. The policy of this house has been pictures for the first three and burlesque for the last three days of the week. Business, compared with last season, has been bad, but has now improved and the last week was a record breaker.

CLAIRE NAGLE'S ESTATE

New York, Feb. 4.—An estate "not exceeding \$1,500," in personality, was left by Claire Nagle Hammerstein, musical comedy star, when she died intestate on November 11 last, according to her husband, Arthur Hammerstein, theatrical producer, in his letters for administration upon the property, which has been granted to him by Snrograte Cohalan. Mrs. Hammerstein died at Reno, Nev. She was about twenty-five years of age.

HEARING OF AMERICAN THEATER CASE CONTINUES

New York, Feb. 6.—That provisions for the strengthening of the roof of the American Theater, Brooklyn, which collapsed November 29, causing the death of seven workmen, were made in the plans approved by the Building Department, but were omitted in the plan supplied the steel contractor, was disclosed last week at the fifth session of the hearing before Chief Magistrate McAdoo in the Kings County Supreme Court.

Testimony of witnesses led to the further disclosure that the steel construction was completed two weeks before official approval was given and that contrary to department regulations construction was meanwhile allowed to proceed.

A \$1,944-a-year plan examiner employed by the Building Department, and who had complete and final authority as to the safety of the plans for the new theater, declared from the stand that he had made twenty-one objections to the plan submitted for the roof by the steel contractor. The examiner asserted that he returned the plan, telling the contractor to submit detailed plans of the points he refused to approve.

The examiner said he passed on the construction of the columns to support the roof and upon the trusses to constitute the skeleton of the roof. He found fault with the anchorage and the lack of supporting cross frames. He advised the contractor to have three-foot rods imbedded in the tops of the columns and to these the bases of the trusses were to be bolted. The corrected plan, as returned to the examiner, had both these provisions, he testified.

A building contractor who constructed the frame of the roof testified that in the plan by which he worked there were no cross frames, and the trusses, instead of being bolted to imbedded rods, were laid on top of the columns and then fastened, each to a plate and by bricks built around them. Sway rods which were to give the roof added strength were attached to the trusses in a smaller number than the plan approved by the Building Department examiner provided, it was brought out.

This witness, who supervised about a dozen men in the construction of the roof, said he started the job October 1 and finished it twenty days later. Two weeks after the job was completed, it was brought out by the examining attorney, the Building Department approved the construction.

The hearing will be resumed.

PRICE WAR ON

Watertown, N. Y., Feb. 4.—A price cutting theater war is on here, launched with the reopening of the Antique.

The battle between the Robbins and the Szosonsky interests for patronage is the cause for price reductions. Prices have been ranging from 20 to 33 cents.

The Palace, one of the Robbins houses, is giving pictures and five acts of vaudeville for 20 cents now, and the Antique, which opened today, is charging only ten cents.

MAY TAKE DRASTIC STEPS TO CHECK "FLU" EPIDEMIC

New York, Feb. 6.—If within the next few days the records of the health department do not show a decrease in the number of influenza cases reported, it may be necessary to resort to drastic means in an effort to check the spread of the epidemic. More than 6,000 cases of influenza have been reported in Greater New York since January 1. Of this number there have been more than 150 fatalities.

ACTOR UNDER OBSERVATION

New York, Feb. 4.—Otto Niemeyer, former member of the cast of "Three Faces East," was sent to Bellevue Hospital for observation this week after he had created a furor in the office of Charles M. Schwab, steel magnate. Niemeyer, who since his retirement from the stage has been a salesman, is a member of the Actors' Equity Association. He is married and lives in Washington.

STARVING LIONS RESCUED BY RELIEF ORGANIZATION

New York, Feb. 5.—Because of a railroad strike in Germany forty-five lions belonging to the Hagenbeck Circus were abandoned in railroad yards in Hamburg and were rescued from starvation by a relief organization there. The animals were used in the big spectacle, "Quo Vadis."

DIFFERENCES ADJUSTED

Elmira, N. Y., Feb. 4.—The Majestic Theater and the orchestra members have patched up their fight. The two weeks' notice given the union musicians by the management is rescinded under the terms of the agreement and the orchestra will continue. It was announced that the terms of the original contract will prevail.

STOCK ACTIVITIES ON BROADER SCALE

Jessie Bonstelle Organizing Summer Companies for Pittsburg, Buffalo and Detroit

Detroit, Feb. 6.—Jessie Bonstelle's stock activities for the coming summer will be broader in scope than any undertaken by her in previous seasons. In addition to her Providence company, which will continue as long as business warrants, she will have stock organizations in Pittsburg, Buffalo and Detroit. The Billboard learns thru Miss Bonstelle's local associates that business at Providence is now very satisfactory, altho the first weeks would have discouraged a less seasoned manager than Miss Bonstelle. She is already closing contracts with well-known players for her Detroit, Pittsburg and Buffalo companies, and, it is alleged, when the roster is full for these towns it will contain the names of men and women active in Broadway productions during the present season. There will be no change this summer in the Bonstelle policy of giving Detroit and other towns the very best stock releases, varied throughout the season by tryouts of new plays. In all likelihood the Garrick will continue to house Miss Bonstelle's Detroit organization, the same as in former years, altho it is intimated the Shuberts would like to transfer her company to the Shubert-Mehigan. Inadequate production facilities at the Shubert-Mehigan it is said will make such a course impractical.

LEMAN NOT TO RETURN TO THE STEEL PIER

Atlantic City, N. J., Feb. 3.—Music lovers, both among the residents of the city and visitors, have been greatly interested in reports to the effect that J. W. F. Leman and his Symphony Orchestra would not return to the Steel Pier this coming season. For four years Professor Leman and his musicians have been the leading forces in the musical program at the pier and the attractive and exceptional series of programs offered daily have won innumerable friends and patrons. The Chamber of Commerce and several civic organizations have been interested in Professor Leman's efforts to put Atlantic City on the musical map and there is much regret over the possibility that he will not again be at the pier.

When a query was put to Professor Leman his reply was: "I have not put in a bid." In view of the work he had accomplished and the popularity of his orchestra Professor Leman was further questioned as to why he would not return but to all questions he stated he preferred that the Steel Pier Co. make answer, as he had withdrawn from all further participation.

SAFETY COMMISSIONER CLOSES PARK THEATER

Syracuse, N. Y., Feb. 4.—Owners of the Park Theater have been ordered by James B. Spencer, commissioner of public safety, to close the house and keep it closed until they have complied with a number of requirements to make it safe. Spencer says he found the other West End theater, against which complaint had been made, to be safe, and allowed it to continue.

Wellington W. Taber, superintendent of buildings, and Patrick O'Hara, fire inspector, reported that as now constructed the Liberty Theater is not safe. The house has been closed since a recent fire.

EMMA CARUS

Plans Taking "The Salt of the Earth" on Tour Again Next Season

The Emma Carus production, "The Salt of the Earth," closed in Detroit January 21 and not January 20, as erroneously stated in last week's issue of The Billboard. Miss Carus states that the production was scheduled for a Chicago run, but that she was obliged to cancel her plans when it was found that the Olympic Theater, in that city, could afford but two weeks' booking. Miss Carus plans to take the play out again next season.

SLIGHT INCREASE IN PLAYERS IN NEW YORK

New York, Feb. 5.—According to the National Census Bureau figures made public this week, actors and showmen in New York State increased from 1910 to 1920 from 7,567 to 8,180 among the males, and from 4,432 to 5,625 among the females. Considering the increase in population and increase in the number of playhouses the increase in the number of theatrical folk is not large.

ACTORS ENGAGE HOSPITAL

Group of Celebrities Will Undergo Treatment at Same Time in Cincinnati Next June

A dozen or so male and female celebrities of the dramatic, musical comedy and vaudeville fields have arranged for a special joint engagement in Cincinnati early in June. The dates will vary from one to two weeks, according to the progress of the patients as adjudged by their professional adviser and doctor, Dr. Edward H. Thompson. His reputation as a specialist on ailments of the eye, ear, nose and throat is nation-wide and generally known to stage folk. During the current season he attended practically all professionals who, while appearing in Cincinnati, were in need of attention for their vocal chords, nostrils, optics or hearing mediums. Where only temporary relief could be administered the patients requested appointments for their off-season and as more names were added to such a list a plan was decided upon whereby a group of stars chartered Dr. Thompson's hospital so all could be under the same roof while being separated from such things as tonsils, adenoids and other parts of the human system and undergoing physical repair. That the tragic nature of the "party" may be relieved the stars instructed Dr. Thompson to install a piano and phonograph in his institution for the duration of their stay.

NEW JEFFERSON CITY HOUSE

Jefferson City, Mo., Feb. 4.—The new Miller picture theater, being constructed by Manager Billy Mueller, of the Jefferson Theater, is nearing completion and is expected to be opened during the next thirty days.

WEAK CONSTRUCTION CAUSE OF COLLAPSE

Believes Harry Crandall—Wants To Be Punished if at Fault in Disaster

Washington, D. C., Feb. 5.—Belief that there was something wrong with the structure of the Knickerbocker Theater, which caused the roof to collapse, resulting in the death of nearly a hundred persons and the injury of scores of others, was expressed by Harry Crandall, one of the owners, in a talk with newspaper men.

Mr. Crandall, while not saying so directly, intimated strongly and repeatedly his own fear that the concrete roof was too heavy. He emphatically stated that there is no desire on his part to shirk responsibility and that if shown he was in any way at fault he wants to be punished. He emphasized, however, that in getting his license to operate the theater all responsibility toward the strength and safety of the theater rested with the district authorities who inspected the building and issued his license. Mr. Crandall is having an independent investigation made by engineers to determine, if possible, the cause of the roof collapse. He denied that he knew or that it had ever been brought to his attention in any way about there being any weakness in the roof or construction of any part of the Knickerbocker Theater.

All of those who were injured are on the way to recovery, it is believed. Some who were in

COLUMBIA NOTEHOLDERS ASKED TO GRANT DELAY FOR PAYMENT

Graphophone Company Official Issues Business Statement—Wants To Avoid Long Court Action

New York, Feb. 4.—In a letter to the chairman representing the holders of the Columbia Graphophone Company's eight per cent gold notes Francis S. Whitten, chairman of the directorate of the company, outlines the need for prompt approval by noteholders of a voluntary adjustment of finances. "The only alternative," he declares, "is an expensive and protracted court reorganization, resulting in needless delay in the financial readjustment and loss of all concerned."

Mr. Whitten goes on to say that, "in common with many other companies, we have been thru a period of severe shrinkage in the volume of business, accompanied by large depreciation of inventory values and other unfavorable factors."

"At the beginning of the period the company had outstanding contracts for large amounts of cabinets and other materials necessary for an extensive manufacturing campaign, anticipating that 1921 business would be commensurate with 1920 business. However, 1921 sales were approximately \$19,000,000 against \$47,000,000 in 1920."

"On December 31, 1921, the company owed large amounts to banks and merchandise creditors; this debt, with the \$6,000,000 five-year eight per cent notes and approximately \$250,000 real estate mortgages, made a total direct indebtedness of about \$23,200,000."

It is pointed out that, as a result of the efforts of the committee, substantial concessions have been made by the merchandise creditors and marked progress has been effected in the reduction of the company's commitments. On December 31, 1921, current assets on a going basis were valued at \$21,600,000, after writing off more than \$7,000,000. In addition the company has plants and investments that are carried at a figure in excess of \$9,000,000.

Furthermore, it is said that "the company is faced with the necessity of being relieved for the time being of payments on account of its indebtedness. The representatives of the banks and merchandise creditors, speaking for more than \$15,000,000 of the company's debt, are agreed upon the necessity for this relief."

FLORIDA CIRCUIT

Of Theaters To Be Formed by the Erlanger Interests, It Is Understood

Havana, Cuba, Feb. 2.—John Golden, American manager and playwright, left Havana January 25 in answer to a cable from A. L. Erlanger. Mr. Golden has been in Cuba negotiating for the booking of big shows in this city. It is understood from Mr. Golden that the Erlanger interests will form a circuit including Jacksonville, St. Augustine, Orlando, St. Petersburg, Tampa, Miami and Palm Beach. These cities have all agreed to hook the attractions coming to and going from Havana. The proposition of leasing the National Theater is now in the hands of Secundino Banos, president of the Gallego Club.

Joseph L. Rhinock, president and treasurer of the Shubert Theatrical Company; John P. Harris, of Pittsburg, head of the Harris-Davis Enterprises, and Ben L. Holdingsfeld, director in the Shubert Theatrical Company, met in Miami, Fla., on January 28 for the purpose of discussing, tentatively, plans for a large theater in Miami, the first of a chain of Southern show houses.

Whether the meeting at Miami had any connection with the proposed Erlanger circuit mentioned above could not be learned.

WINKLER STABBED

President of Chicago Musicians Assaulted in Federation Offices by Unknown Person

Chicago, Feb. 4.—Joseph F. Winkler, president of the Chicago Federation of Musicians, was stabbed three times in the offices of the federation yesterday under mysterious circumstances, the name of his assailant not yet having been learned. Mr. Winkler, after being taken to the Iroquois Memorial Hospital for treatment, refused to tell the police who did the stabbing.

At almost the time of the stabbing Winkler was said to have been formally indicted before Acting Chief Justice George Kersten under the true bill which was voted against him Thursday, charging him with attempting to extort \$225 under the guise of a fire system from Bert Earle, a randeville saxophonist who had refused to join the federation.

TO INVESTIGATE THEATERS

Chicago, Feb. 4.—Alderman Timothy H. has asked the council to investigate all downtown theaters, saying it is reported major and the larger ones are ignoring fire and building rules.

RUTH LAW'S FLYING CIRCUS



The death-defying quintette pictured above is the full roster of Ruth Law's Flying Circus for the season of 1922. Reading from left to right they are: Lieut. Verne Treat, Ruth Law, Louis James, Cliff Woodbury and "Jack" Cope.

GREENWOOD CLAIMS RIGHT

To Protect His Patronage-Increasing Plan

New York, Feb. 3.—A communication from George B. Greenwood, who has recently put into operation a publicity plan of increasing patronage for burlesque and vaudeville theaters on the American Burlesque and the Shubert Vaudeville Circuit, indicates that Greenwood is acting on legal advice that he is the originator and has fully protected his plan against infringement and imitation and he is warning theater managers throuth the country against using the plan.

From accounts that have reached The Billboard from Milwaukee, Wis., the plan was a success at the Lyric burlesque theater last week, and reports have it that it is going over well for the Shubert's Duquesne Theater at Pittsburg, Pa., and that the Shubert interests have arranged with Mr. Greenwood to put it into operation for their Rialto Theater, Newark, N. J.

OSWEGO THEATER DAMAGED

Oswego, N. Y., Feb. 2.—Fire last night damaged the Capitol Theater to the extent of several thousand dollars. Five hundred people in the theater at the time of the blaze marched out without panic.

CARMEN OPERA COMPANY HAS BEEN INCORPORATED

Chicago, Feb. 4.—The Carmen Opera Company, 134 South La Salle street, has been incorporated with 100 shares, no value, by Leslie I. Falk, L. Kuebler and Richard Bentley.

a critical condition are mending rapidly. The only death following the first reports was that of Col. E. H. Shaughnessy, second assistant postmaster general, who died Thursday last and was buried with military honors in Arlington Cemetery on Saturday.

Messrs. Harry Crandall and Barry Bulkeley, associated together in the Crandall amusement enterprises, issued a statement a few days ago denying a published report to the effect that the manager of the Knickerbocker Theater had called Mr. Morgan, general manager of the Crandall interests, and asked him to have the snow removed, this Mr. Morgan declining to do on the ground that it was unnecessary. Mr. Crandall stated Mr. Morgan and Robert Etris, manager of the Knickerbocker, both deny any such statement was authorized.

The grand jury continues to investigate the Knickerbocker tragedy, and the investigations by the District of Columbia Committee of Congress are being withheld until the grand jury makes a report. The report of the Coroner, who ordered a jury investigation, still is being awaited. It probably will not come until after the grand jury report.

FIRE SWEEPS OPERA HOUSE

Troy, N. Y., Feb. 4.—Rand's Opera House was swept by fire Tuesday, causing very heavy damage. It was one of the oldest and best known playhouses in the State and had shown plays by Booth and Barrett and all of the famous actors and actresses of the past half century. It was assessed at \$110,000, has been occupied during the last few years as a moving picture theater, and negotiations were underway for its sale to Mr. Hunt, the picture magnate. The total loss, including damages to two adjoining buildings, amounted to \$200,000.

ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President. FRANK BACON, 2nd Vice-President
PAUL N. TURNER, Counsel. FRANK GILLMORE, Executive Sec-Treas. GRANT STEWART, Cor. & Rec. Sec.
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CHICAGO OFFICE ~ 1032-33 MASONIC TEMPLE BLDG.

Good Season for Dressing Room Pests

Office reports indicate that it is a prosperous season, at least, for those suave persons who make a profession of proying upon the sympathetic actor. There are more confidence men, confidence women and plain, everyday leaguers about the doors of the New York dressing rooms than ever before.

For example, there is that respectfully mannered, charmingly dressed lady whose same old hard, hard luck story has been a matter of concern to the glibble and soft-hearted actors for years. Sometimes her husband is dying, and she cannot go to him for lack of railroad fare; sometimes she herself has just come from the hospital and has no money for food and lodging; sometimes she has simply lost her purse. She has been about so many times that one sometimes wonders whether she is a woman or a syndicate.

Then again there is that chap whose name vary all the way from Jones to Spiegelwitz who wants to publish your picture. Not in one paper—nothing so plebeian—but in thousands of papers! You see, he represents the Associate Press, and that organization has just arranged to syndicate photographs along with news (to telegraph them by a new process in one variation of the story). If you will only pay a paltry hundred or so to cover the cost of the milline, or the electricity or something, you will be famous overnight.

In the Majestic Theater in Newark (N. J.) the "Welcome, Stranger," Company was not even favored with one of these verbal felicitations. Their money and valuables were taken from their dressing rooms while they were on the stage.

No one is so despicable as the man or woman who makes mock of real generosity. And actors are the most generous, understanding, sympathetic people on earth.

Hilda Spang Reinstated

Miss Hilda Spang, who resigned from Equity because she did not approve of the "Equity shop" policy, made application for re-election, met the requirements of the Council, and has been reinstated. She is now a member in good standing.

Stage Censorship

The article in the current issue of The Saturday Evening Post by Chief Justice McAdoo, telling of the need for a stage censorship, has caused much comment among our members. But we think that Judge McAdoo is wrong in his assumption that actors have a great degree of choice about the type of play in which they appear. Often these actors are under long-term contracts with the producing managements and must play what is put into their hands. And the great majority of them are in no position to reprimand a manager because a line here and there is off-color any

more than Mr. McAdoo. In his days as a young lawyer, could argue with the Court concerning a ruling.

We believe that a political censorship of the stage would be a great evil. No amount of quotations from Court decisions could affect this issue. If Mr. McAdoo believes that the playwright has greater freedom of speech than the novelist or newspaper editor let him read a few of the French classics or search the files of any publication given to yellow journalism. After all, drama is art, and we believe the co-operative plan proposed by the Authors' League, the Dramatists' Guild, the Producing Managers' Association and ourselves is the simplest and best means of meeting a certain public demand.

Finding the Truth

If you want to know the truth about any labor trouble ask a member of the group affected. A brakeman or conductor can tell you all about the present rate of railroad wages and what a reduction in same would mean to his class. So it is with miners and workers in other industries. One thing of which we can be certain is that large bodies of men don't strike for nothing; there is too much at stake. We know too little about conditions outside our own narrow sphere, but we have tongues and can ask. An intelligent workman in a few sentences will frequently enable us to see right into the heart of his problems.

Address, Please!

If you don't receive your Equity each month it is because you have changed your address or your folks at home have not affixed to it a one-cent stamp and readdressed it. Always drop us a post-card telling us of your change of address. Don't think because you have written the office on other subjects and not mentioned this particular one that we should know.

Obey That Impulse

Subscriptions to the Equity Thanksgiving Day Fund are still coming in. Many members have asked to be temporarily excused in view of present financial conditions, but have promised to make good before the end of the season.

Equity Ads

It seems to us that a good thing is passed up by those who do not have a card in Equity. So often a manager, agent or friend turns to its columns to find out where you are, and the price is only \$5 a year. If only one engagement in a lifetime were secured thru this medium you would be repaid at least twenty times.

Good Season in Kansas City

We received a very cordial welcome from Mr. and Mrs. Frank Delmaine in Kansas City. As everyone knows they are in charge of our office there and also responsible for a large tract of country, particularly to the South. In answer to inquiry we were told that there were few actors actually idle in Kansas City itself, that it was indeed doubtful if an order for two full companies could be filled at the moment.

We talked to managers, agents and actors and learned that many companies were behind in salaries, but were keeping going as best they could. Some other companies on the contrary were doing banner business. The manager who gives good production and who is careful in the selection of his cast, who sees that it is 100 per cent Equity and advertises it as such, is reaping a reward in this section of the country.

Tents and reps. going out of Kansas City will be more plentiful than ever this spring. If you are Equity and interested drop a line to Mrs. Ruth Delmaine and she will turn your letter over to the desirable agents.

No Autos for Actors, Say Managers

One complaint we heard was novel. It was against the actor who buys, generally on the installment plan, an automobile, which is generally a second-hand flivver, and who travels in it instead of going with the rest of the company. The result is that now and then performances are missed, and, even when they are not, the fear of such a catastrophe gives great anxiety to the manager. One manager told us he would refuse in future to engage actors who owned autos. He also said that on one occa-

sion the return fare in cash had been demanded at the end of the season by one of them, which meant a loss to him, i. e., the manager, since the railroad ticket helped to get his baggage thru.

The purchasing of automobiles, even on the installment plan, seems to indicate prosperity to the simple mind of the Executive Secretary, who has himself often been accused of owning a high-priced car. We wish that every actor will soon be able to afford one, but when that happy time comes we hope that they will be considerate of their manager's feelings and not insist on doing their jumps in them.

Denver News

We stopped over in Denver for a few hours and had a delightful visit with the members of the Wilkes Company at the Denham Theater. A first-class "stock" thia and a happy family, which goes to show that the manager and the director must be kindly and considerate people. Three days before we arrived a wedding had taken place between two members of the company, namely, William Walsh and Dora Clements, to whom we tender our heartiest congratulations.

Si Condit, our deputy there for years, has become so well-known that even managers of traveling attractions appeal to him for Equity rulings.

The current bill happened to be "Turn to the Right," and so it was last June when we were last in Denver. Upon that occasion we tried to buy a seat, but business was so big we had to be satisfied with a place in the gallery. However, there was no kick on our part since the performance was excellent. But since "Turn to the Right" still advertised we at (Continued on page 9)



Corns?

—just say

Blue-jay to your druggist

Stops Pain Instantly

The simplest way to end a corn is Blue-jay. A touch stops the pain instantly. Then the corn loosens and comes out. Made in two forms—a colorless, clear liquid (one drop does it!) and in extra thin plasters. Use whichever form you prefer, plasters or the liquid—the action is the same. Safe, gentle. Made in a world-famed laboratory. Sold by all druggists.

Free: Write Bauer & Black, Chicago, Dept. 26, for valuable book, "Correct Care of the Feet."

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

Sixteen new members joined the Chorus Equity in the past week.

"The Greenwich Village Follies" chorus left New York 100 per cent Equity in good standing.

"Just Because" is the fourth 100 per cent Equity chorus to be organized in New York since January 1.

The personnel of the chorus changes more rapidly than does that of any other branch of the profession. Every year there are new faces—girls who were not in the business prior to the strike and who know nothing about conditions before September, 1919. It is safe to say that at least fifty per cent of our membership is comprised of newcomers to the profession. It is inconceivable to them that such conditions as existed before the strike could have been. They are never asked to give twenty weeks' rehearsal free—they do not think it possible that the chorus people were ever asked to do so. They have never given their time for three or four weeks of rehearsal free, only to be let out at the end of that time with nothing to show for their work. The conditions imposed by the Equity contract are only fair and just—they think that theatrical people always worked under those conditions. Most important of all, they do not realize that, without their organization, those old conditions would return. It is not the number of cases that the Equity wins that really counts, it

is the number of cases the Equity prevents ever arising, the number of injustices that are never committed because your manager realizes that you have a powerful organization guarding your interests. Make that organization powerful. It is for you to see that every chorus with which you work is 100 per cent Equity.

Don't make any arrangement with your manager by which you accept a cut in salary which will be effective UNTIL BUSINESS JUSTIFIES YOUR RETURN TO YOUR ORIGINAL SALARY. If business is such that it seems wisest to accept a cut in salary for the time being, accept that cut after a two weeks' notice of it. But if you are not willing to continue on the road indefinitely on a salary which is lower than that for which you agreed to leave New York—make a definite agreement with the management that your salary is to be returned to the original amount at the end of four weeks, six weeks or whatever the case may be. And if the manager is not able to return you to that salary at the end of the stated period, have an agreement that he is to give you your two weeks' notice and pay your fare back to New York. Unless you make such an arrangement you will find it a practical impossibility ever to return to your original salary. Who is to decide when business justifies paying you the higher amount? Is your card paid to May 1, 1922?—DOROTHY BRYANT, Executive Secretary.

Takes 10 Years From the Age

Graying hair ages a young face and makes you seem middle aged, even when it is premature. Restore it to its original natural color and look 10 years younger. This



is simple, sure and easy, no risk of the streaked, discolored, frothy hair which is worse than gray. Nothing to wash or rub off.

Mail coupon for free trial bottle of Mary T. Goldman's Hair Color Restorer a clear, colorless liquid, clean as water. Be sure to state exactly the natural color of your hair. Better, enclose a lock in your letter. Test as directed on single lock and abide by results. Then get full sized bottle at druggist or direct.

By T. Goldman, 1432 Gotham Bldg., St. Paul, Minn.
Please send me your FREE trial bottle and Mary T. Goldman's Hair Color Restorer. The natural color of my hair is
A. jet black..... dark brown.....
wood tum brown..... light brown.....
which

GLASSBERG'S SHORT VAMP SHOES

For Stage and Street at Moderate Prices
J. GLASSBERG, Catalogue 225 W. 42d St. Stage Last Pumps, Flats, Ballets—Box or B. FREE 225 New York Roft Toe. Reliable Mail Order Dept.

DROP and SLIDE CURTAINS

All wanted fabrics. Up-to-date designs. High-grade workmanship. Reasonable prices. Write.

HALLER & HALLER
Columbus, Ohio

TIGHTS

AND ALL OTHER SUPPLIES.
Send for Free Illustrated Catalogue.
WAAS & SON, 226 N. 8th St., Philadelphia, Pa.

UNJUSTIFIABLE ACCUSATION

Say Burlesquers in Reply to Newspaper Article Connecting Them With Drug Smugglers

New York, Feb. 4.—A local newspaper on Wednesday carried a spread headed article from a Montreal correspondent to the effect that chorus girls were used to smuggle drugs from Canada into this city by having their trunks addressed to managers and proprietors of various local theaters, or landed by special carriers to certain districts. The article makes it appear that burlesque choristers were the chief offenders and, altho the writer of it only generalized and made no specific charges against burlesquers that could be affirmed or denied, it left the impression that all in burlesque were amenable to the accusation. This brought numerous complaints from burlesquers that they have been maligned in the eyes of their relatives, friends, acquaintances and the public in general and The Billboard was asked to make an investigation.

A careful study of conditions in burlesque, as it relates to Montreal, reveals that the accusation was without foundation. All shows on the Columbia Circuit are routed from Detroit to Toronto, Montreal and then into Buffalo. American Circuit shows were routed from Schenectady into Montreal, Toronto and then into Buffalo, and at no time did any organized burlesque show move direct from Montreal into New York City. Furthermore, it's a conceded fact that all trunks carried by burlesque companies are labeled with the name of the company, and those carrying hotel trunks furnish to the property man of their respective companies the name and address of the hotel at which they are going to stop in the next town and he turns the trunk list over to the transfer company holding the contract to move the show. The trunks are moved as a whole and not singly by special carriers, as the daily newspaper article would make it appear.

The only excuse, it appears, for "ringing in" burlesquers is the recent expose of a former feminine principal in burlesque who sacrificed a theatrical future, a loving sister who is now a highly esteemed burlesquer and a husband who treated her not wisely but too well for her own good in permitting her to establish a rooming house in Montreal that soon became infamous. This woman is now a fugitive from Canadian justice and her wrong doings give no reason why all burlesquers should be held to scorn.

In an effort to ascertain if drugs had made any inroads on burlesquers producing managers were asked if, in their years of experience in the employment of principals and chorus girls they had found any of them addicted to the use of drugs, and their replies were in the negative. Chief among those who were emphatic in denying that burlesque girls use drugs were Sam A. Scribner and Charles H. Waldron, executives of the Columbia Circuit Company; I. H. Herk and George W. Gallagher, executives of the American Burlesque Association; Tom Henry and Warren B. Irons, executives of the Burlesque Booking Company, and their statements were endorsed by such producing managers as James E. Cooper, Harry Hastings, George Peck, Dave Marlon, Henry P. Nixon, Rube Bernstein, Barney Gerard, Lonie Gerard, Eddie Shafer and numerous others. Benny Bernard, who puts on dance numbers and ensemble for all of Hurlitz and Seamon shows, likewise other shows employing hundreds of girls, said that he had never seen or heard of any of the girls being addicted to the use of drugs and the same was said by Louis Redelsheimer, likewise Ike Weber, who conducts agencies for the employment of burlesque principals and choristers.

It frequently happens that police make arrests and the newspapers come out with the report that the man or woman arrested gave their vocation as an actor or actress, and when the case is investigated by theatrical journalists the claims of the prisoner cannot be verified. Numerous cases of this kind have been investigated and it developed that the offenders had never taken part in a stage production of any kind, yet on the police blotter they are registered as being an actor or actress and the reporter covering police news plays

the story up strong with the result that real actors and their relatives and friends are distressed by the publicity.

In a conversation with Counselor-at-Law Timothy G. Sheehan yesterday he was asked by a Billboard representative if there was not some law to prevent this imposition on theatrical professionals and he stated that it was an evil that should be eliminated by the introduction of a bill before the present session of the State legislature making it a misdemeanor for anyone under arrest to give a fictitious name or false occupation, furthermore, that he would bring it to the attention of the assemblyman of his district.

FORMER ACTRESS A DUCHESS

New York, Feb. 5.—By the death of the Duke of Leinster, in Edinburgh, Scotland, Saturday, Lord Edward FitzGerald will succeed to the title, and his wife, formerly May Etheridge, a musical comedy actress, will become Duchess.

Lord FitzGerald married Miss Etheridge while she was playing in "Princess Caprice" at the Shaftesbury Theater, London, in 1913.

LITTLE THEATER REVEL

Remarkably Fine Bill Is Presented, Including New Galsworthy Play

New York, Feb. 6.—The Revel presented in the club of the Little Theater was a remarkably fine bill. It was distinguished by the first performance in America of "Defeat," a one-act play, by John Galsworthy. This was played by Charles E. Delaney and Hal Crane.

Other numbers on the program were the first showing of motion pictures made thru a microscope, by Philip O. Gravelle; a one-act play, "Bryant 0,000,000," by Ralph Stuart, with Henry Travers, Walter Downing, Henry Sedley, Percy Helton, Carly Fleming, Hugh Cameron and Herbert Corbell; a one-act play, "Three Faces Up," by Vincent Coleman, with Harmon McGregor, Leslie King, Charles Hayden, Anders Randolph, George Burton, Richard Rainier, Jack Kearney and William A. Regan in the cast; Karl Jörn, in a group of songs; a one-act play, "Purity," by Curtis Benton, with Richard Carlyle and Vincent Coleman in the cast; Herbert Brookes, with card tricks; Jim Doheerty, Irish tenor, and "I Like My Drama Brief," a one-act play, by Tom Barry, with a large cast, headed by Morgan Wallace.

The scenic effects were provided by Jack Pringle, who again showed remarkable skill in utilizing the small space of stage for big effects.

ACTORS' EQUITY ASSOCIATION

(Continued from page 8)

first wondered whether anything else had been played in the interim.

Co-Operative Co. in Salt Lake City

In Salt Lake City our mind went back to the first time we visited that attractive city.

call themselves, will have the best wishes of all, and their experiment will be followed with unusual interest.

We were delighted to drop in at such a moment and at being allowed the privilege of listening to their plans.—FRANK GILLMORE, Executive Secretary.

New Members

Twenty-one new members were elected at the last Council meeting, held Tuesday, January 31, as follows:

New Candidates

Regular Members—T. Gordon Blyth, Oscar V. Howland, Galena Kopernak, Jane Richardson, Margaret Rogers, Eleanor Sandeman and Edward Watson.

Members Without Vote (Junior Members)—Mary Brooke, Eve Casanova and Gerald Alvarez Kandall.

Chicago Office

Regular Member—Marion Barton.

Motion Picture Section

Regular Member—Helen M. Strozleck.

Los Angeles Office

Regular Members—Ida Chester, Lorraine Crawford, E. I. Linesha, Katherine Mac Linesha, W. H. Seitz, E. A. MacDermid, Claire Morrow, Harry Webber and Zala Zorana.

BRADY BLAMES PRODUCERS FOR CENSORSHIP DANGER

(Continued from page 6)

publicity for his strip poker contribution to the uplift of the drama by coming out boldly for State censorship of the stage. This was the Woods' afterthought:

"With a government censor the manager will know just where he stands. The censor will read a manuscript and declare definitely whether or not it can be produced—and in this way the producer will be saved the expense of production if his play is immoral. The present plan, which calls for a public jury of twelve to pass upon the morality of a given play, is ridiculous. Suppose, for example, that such an unofficial jury declares that a play of mine is moral. How does that prevent someone else from swearing out a warrant for my arrest and bringing me into court just the same?"

"The best proof of this was obtained at the Eltinge Theater early in the run of 'The Demi-Virgin.' I circulated cards among the audience asking for an expression of opinion as to the morality of the play, and 97 per cent of those present declared that they could see nothing immoral in it. But that preponderance of public opinion was of no help when the matter came up in court—and it came up in court just the same.

"Why do the managers and the authors want an unofficial censorship? All because each of them thinks that it is the other fellow who is obscene; when he, himself, produces or writes a play it is all right. But a political censor would not understand this; he would be inclined to look straight into the matter. The managers and authors, however, want a pliable group of censors, who would be flattered to death in the first place by being chosen, or else talked to death by managers who wanted to put over a bedroom scene that would reform the world.

Challenge to P. M. A.

"If all the members of the Producing Managers' Association are so intent upon clean plays as they pretend to be, then why should they object to a regular censorship? What has Mr. Hopkins, or Mr. Harris, or Mr. Ames to lose by the censorship? I'm the one they're after, and if I don't object I don't see why anybody else should.

"The Dramatists' Guild declares that it would purify the stage by ousting those writers who insisted upon writing immoral material. That would mean that they would have to shut out Shaw, Batulle, Brieux and countless others. Instead of censoring plays, let them censor titles. There is nothing immoral in 'The Demi-Virgin,' but people come to see it because of the title.

"Owen Davis, speaking for the playwrights, says that it is difficult to censor plays in manuscript form because they are frequently altered so vastly by the time that they pass thru the rehearsal period and reach the stage. My answer to this is that if playwrights took six months or a year to write a play, instead of a week, they might produce manuscripts in a sufficiently finished state to exhibit to a censor.

"A producer who happened to have a suave manner probably could get together with a public jury, such as the managers want, and persuade them that his play was not immoral. But what chance would I have to persuade them? I'm going to fight for a political censorship—preferably a board of three men. I think Augustus Thoma would be an excellent candidate for the board."

Producers Take Action

While Broadway was chucking over Mr. Brady's attack upon the producers and Mr. Woods' demand for State censorship, members of the Producing Managers' Association to the number of fifteen, but not enough for a quorum, gathered at their rooms and arranged for a general meeting to give approval to the voluntary censorship plan.

PAT NEITZEL'S ORCHESTRA



This orchestra, organized in the spring of 1921, has won great popularity at Cedar Lake, Oshkosh and other places in Wisconsin. The personnel includes Pat Neitzel, manager and drummer; Jack Pingel, pianist; R. Spangenberg, sax; P. Hoppe, violin, and E. P. Alexander, banjo.

MAX EASTMAN GIVES BLOOD

In Attempt To Save Life of Actress

New York, Feb. 6.—The death of Florence Deshon, motion picture actress, caused a sensation in Greenwich Village when it was feared that Max Eastman, radical editor and writer, gave blood to save her life. Crystal Eastman, the writer's sister, had charge of the funeral. The coroner called death due to accidental gas poisoning, and Eastman denied that his intended departure for Europe would have caused the girl to take her life.

Miss Deshon, while on the coast, was reported engaged to Charlie Chaplin, and the estrangement between her and Eastman is said to have resulted. Chaplin, while in New York, met Eastman and a reconciliation of the radical editor and the actress is said to have followed.

Miss Deshon had worked for Goldwyn and Fox on the coast and returned to New York for a stage engagement. She was born in Tacoma, Wash., 29 years ago. Eastman is going to Europe for the Geneva conference.

WOULD DEBATE WITH BRADY

New York, Feb. 6.—Dr. John Roach Straton has announced his intention of speaking on "The Stage and Its Influence on Morality" at his church here next Sunday afternoon. He has called upon William A. Brady to meet him in debate there and accuses Brady of having evaded his challenges in the past. Straton says that if Brady will meet him in his church next Sunday he will meet Brady in debate at his theater, The Playhouse, on the following Sunday.

EMINENT JEWISH ACTOR

Ill With Double Pneumonia

New York, Feb. 6.—Rudolph Schillkrant, eminent Jewish actor and father of Joseph Schillkrant, is seriously ill here with double pneumonia. He was to appear at the Grand Opera House, Boston, last Friday night, but was too ill to go on. He was taken to a hospital here and his condition today is said to be somewhat better.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

BUSINESS GETTING BACK TO NORMALCY

Industry Gradually Getting Back on Even Keel— Break in Business Depression Strikes Note of Optimism

New York, Feb. 6.—The rumble caused by the vaudeville upheaval of the present season seems to be dying away and the business of the variety theaters appears to be getting back to normal gradually.

While this condition is not admitted generally by those chiefly responsible for the affairs of vaudeville there is enough optimism, even if forced, to warrant stating that the long looked for good times are not far distant. Little by little the business of vaudeville and combination houses is improving and the destructive tidal wave that was bound to follow the vaudeville eruption of last fall seems to be receding. The clearing away of the wreckage has been done at considerable expense, but, having been completed, there is nothing now to hamper constructive progress.

If any one outstanding thing has been accomplished by the evolution, or, as some are inclined to call it, the revolution of vaudeville, it is the inauguration of a new form of entertainment for theater patrons of the United States and Canada. The established circuits controlled or sponsored by the Keith interests, while rocked somewhat by the Shubert volcano, were on such solid foundation that no serious damage appears to have resulted. Individuals, it is true, became panicky and didn't know which way to jump, as is usually the case in times of danger, and profited or were hurt according to their standing with Dame Fortune, or, as she is known these days, Lady Luck.

Work Provided for All

Whatever may have been the intention of the Shuberts in causing the vaudeville upheaval doesn't matter now. These facts are outstanding:

1—Shubert vaudeville has had little effect upon Keith vaudeville.

2—If any have been hurt by the invasion of the legitimate producers in the variety field they are the "innocent bystanders" like Loew, Pantages, Fox and less important smaller time managers and the owners of feature picture houses who have been conducting their business at an overhead expense that no longer can be charged to exploitation.

3—Thousands who seldom attend vaudeville houses have become regular patrons and thousands of "movie fans" who frowned upon vaudeville are di-

viding their entertainment budget between variety houses and picture houses.

4—There has been a general improvement in "big-time" bills and many former small-time players have taken advantage of opportunity, brushed up their offerings and have found favor in the top-notch houses of one circuit or another.

5—The traveling vaudeville road show, each featuring a pretentious revue, gradually is coming into its own and finding as much support in the United States and Canada as it has abroad.

That all these things have been accomplished at great expense, and

often at a loss, is of little interest to Mr. and Mrs. John Public. They are seeing good vaudeville shows, and that's all they want. And, most important of all to the profession, perhaps, is the fact that:

Good acts now can get work in one office or another. Competition usually makes for employment.

With unusual presentation facilities in the way of a large chain of thea-

But they reckoned without their booking exchange facilities. It was as difficult to find the twenty weeks as it had been to find the stars. It was evident to those on the side lines that the Shubert vaudeville explosion was premature. It had been generally noised about that the Shuberts would adopt a vaudeville road show policy, but it wasn't materializing quite fast enough to suit the onlookers.

Meantime the Keith people were getting more than their usual share of the vaudeville money, despite the fact that this always has been considerable. If any casualties were resulting from the Shubert scare they were in the combination houses, such as those booked for vaudeville and pictures by Loew, Fox, Pantages and others.

That the Proctor theaters, many of which are also combination houses, did not suffer probably was due to the fact that they were getting the benefit of Keith booking and the bolstering of all Keith bills. Most of the box-office acts which were not controlled by Keith were with the Shuberts, with the natural result that other small-time circuits had to depend chiefly on the feature picture for the "pull."

Picture Houses Slump

And here again was a difficulty which the small-time houses had to face. The big feature picture houses on the order of the Strand, the Rivoli and the Capitol were feeling the general depression and were angling for first call on the big box-office attractions. The competition was so keen that it was only natural that combination houses playing the same features for not better than second run should suffer.

Keith could offer three or four or more headliners at the Palace and other important houses in competition with the Shubert, and, while their bills were expensive, they were holding their position and reporting sold-out houses. The Winter Garden business was weak and box-office reports all over the Shubert Vaudeville Circuit were not gratifying.

But the road shows were doing well, and that convinced the heads of the new circuit that unit vaudeville was the only way out. Headliners were headlining revues and getting away big in towns where this sort of entertainment was new, so whenever possible new revues were put into rehearsal and the Shuberts came out with an announcement that their original policy of unit vaudeville would be an established fact next season.

Whenever a revue was booked in with other vaudeville acts on the regular circuit business picked up and that policy finally became competition that was felt.

Now the situation is becoming clarified gradually. Good shows are beginning to draw good patronage and

(Continued on page 11)

CARL McCULLOUGH



Headlining in Shubert Vaudeville.

ters, the Shuberts were plainly in a position to hurt Keith vaudeville. They were able to open opposition houses in many important Keith key cities.

Shubert Booking Weak

But they didn't have the booking facilities, and there was the rub. They dangled twenty weeks' contracts, but comparatively few regular vaudeville players rose to the bait. Some did, of course. Musical comedy stars were quite ready to listen to Shubert bookers, for they had hopes of opportunities in productions, and twenty weeks between shows wasn't so bad. With plenty of players from the Winter Garden and Century revues, the Shuberts felt justified in going ahead on the twenty-week basis.

MIEKLEJOHN AND DUNN OPEN OFFICES IN SAN FRANCISCO

First Step in Establishing Coast-to-Coast Chain of Offices—Will Handle Every Line of Amusement Service

San Francisco, Feb. 1.—Marking an epoch in the theatrical history of San Francisco was the opening this week of the offices of Mieklejohn & Dunn, theatrical agents with headquarters in the Majestic Theater Bldg., Los Angeles, in a handsome suite on the fifth floor of Pantages Theater Bldg., this city.

The local branch of the agency, which claims to be the largest west of Chicago, is a step toward the ultimate ambition of the concern to extend its business so that it will embrace a chain of offices from Coast to Coast.

Melvin West, representing Mieklejohn & Dunn, has been in San Francisco since last week supervising the installation of the new offices so that they will offer every modern

convenience to the visiting performer in search of booking.

Every line of amusement service will be handled by the concern, including the complete advertising of acts and performances booked thru the office. Mr. West is in charge of this latter branch of Mieklejohn & Dunn's activities.

"POODLES" INJURES BACK

New York, Feb. 6.—"Poodles" Hannaford, playing the Shubert Time, was obliged to cancel his engagement at Buffalo this week as a result of injuries sustained in a fall on the stage of the Apollo Theater, Chicago, last week. Hannaford was able to continue out the week at the latter house, but was advised by doctors to cancel this week's booking. This is the second time within a few weeks that Hannaford has injured himself.

BARNEY FAGAN AND CORINNE IN NEW ACT

New York, Feb. 4.—Names that winked at New Yorkers from the electric signs of old Tony Pastor's as long as thirty years ago will be introduced to present-day audiences when next week a vaudeville act is launched featuring Barney Fagan, Corinne, Tony Williams, Joe Sullivan and Lizzie Wilson. The act is properly titled "Stars of Yesterday," and will give to vaudeville a breath of the old days when Harrigan & Hart and Billy Emerson were theatrical idols.

Barney Fagan, who last week celebrated his seventy-second birthday, is conceded to be one of the world's greatest dancers, and in this offering he will present the same dance routine that brought him his initial fame. Oldtimers will recall the famous old coon song, "My Gal Is a High Born Lady," which he wrote and which he will revive in "Stars of Yesterday."

No actress on the stage today is receiving wider publicity than was once given to Corinne, who, in her day, was the foremost star of musical comedy. She starred in "Monte Cristo, Jr.," "Arcadia," "Carmen Up To Date," "Hendrik Hudson, Jr.," and headed her own organization for many years, touring the country from coast to coast.

Tony Williams, who has passed his seventieth birthday, is one of the leading dramatic figures of the old school. A Dutch characterization with which Lizzie Wilson has been identified for more than a score of years will also be revived in this act, while Joe Sullivan, the famous Irish comedian who wrote the well-known comedy song, "Where Did You Get That Hat," will sing it again in "Stars of Yesterday."

Milton Hocky and Howard J. Green will present the act.

CABARET PERFORMER'S DANCE BARRED IN COURT

New York, Feb. 4.—Thelma Harvey, charged with performing an improper dance at the Club Dansant, was held in \$500 bail along with Arthur Sachs, manager of the cabaret, this week, for further hearing in Special Sessions. The court refused to permit Miss Harvey to perform her dance in the court.

"This is a court," said the magistrate, "not a cabaret."

The police officer who led the raid on the restaurant would not reply to a question regarding what he knew about dancing, but volunteered to show the court how Miss Harvey danced. The magistrate stopped him, however, after he had removed his coat and vest and loosened his belt.

PLAYING INDOOR SHOWS

John Robinson's Military Elephants will play indoor circuses for the next seven weeks. Last week they were at a well-known garden in Chicago, and stay over in Chicago this and next week, appearing at the indoor circus of the Knights of Pythias. Following that they go to Cincinnati for the Shrine Indoor Circus at Music Hall, Cincinnati; then to Springfield, Ill. (also for the Shrine), and back to Chicago for the Shrine show at Medina Temple.

DOLLY SISTERS ARRIVE

New York, Feb. 4.—The Dolly Sisters arrived here yesterday aboard the Aquitania. They have ten weeks' contract with the Keith Circuit at a reported salary of \$2,500 a week. Cecil B. de Mille, motion picture producer, and Mischa Levitzki, concert pianist, were also among the passengers.

PERPETUAL INJUNCTION

Secured by Goldin Bars Richards From Using "Sawing a Woman in Half" Act

In the United States District Court at Springfield, Ill., Horace Goldin, well-known magician, was on January 30 granted a perpetual injunction against Ralph Richards, known as Richards the Wizard, enjoining Richards from exhibiting or performing "upon the stage of any theater, or at any place in public," the act variously known as "Sawing a Woman in Half," "Dividing a Person in Two," "The Divided Woman," "Cutting a Girl in Half," "Sawing Thru Woman," "Sawing Thru a Girl," "Vivisection" and "The Woman Divided."

The controversy between Goldin and Richards had been in the courts since January 3 of this year. Action was started in the United States Court at Springfield, Goldin claiming copyrights and sale rights to exhibit the act. A temporary injunction was granted Goldin against Richards, Goldin putting up a \$15,000 bond. Richards was served with papers in South Bend, Ind., and forced to stop showing "Sawing a Woman in Half." He stepped into the federal court, procured a five-day extension of time and in the meanwhile got in touch with Goldin and settled out of court for cash and with a written agreement to use other tricks of Goldin's under special arrangement.

Richards also was enjoined from exhibiting the illusion known as "The Cannon and Trunk Trick," upon which Goldin holds a patent dated October 8, 1907, until the expiration of the patent.

ENGLISH THEATERS

HARD HIT BY SLUMP

Conditions Worst in History—Continental Cities Weather Depression

While the economic situation, insofar as it affects the vaudeville industry of this country, is fast getting back to normalcy, such is not the case in England, where conditions as regards the theater have reached a level of financial depression never before experienced in the history of the British stage. And, according to the English managers, there is little likelihood of any relief for some time to come. Great Britain is said to be a great deal worse off at the present moment than this country was when show business was at its lowest ebb.

Many theaters have gone dark and the number of theatrical unemployed is increasing daily. In the provinces 72 attractions recently closed within a fortnight, many of the houses remaining dark, while others installed motion pictures. The explanations advanced for this slump are many, but undoubtedly one of the best is the general attitude of the public. Heavy taxation has greatly curtailed the quantity of money available for amusements, and most Englishmen today are thinking ruefully about the income tax demands that they must somehow pay and they entertain but scant enthusiasm for the theater.

Entertainment Tax Burdensome

Commercial speculation in theaters is advanced as another main reason. Rents, as a result, are sometimes ten times as high as before the war. Still another reason and perhaps the most irksome of all the troubles that the English managers have to bear is the entertainment tax. No step in the direction of normalcy can be taken until this tax has been repealed or at least modified, they hold. One man prominent in British variety, in commenting on the entertainment tax, says:

"The entertainment tax robs our industry of from 20 to 25 per cent of its receipts, and therefore not only affects the managers, but also lessens the earning capacity of actors, musicians and stage employees. Compared with the taxation of other industries the percentage is all out of proportion. The entertainment tax has necessitated an increase in the charge for admission to places of amusement and, as a result, patronage has decreased.

"If the entertainment tax was abolished the charges of admission would come down, theater patronage would increase, more shows would be on the road and work would be more plentiful. A similar tax was imposed upon entertainments in Australia, but with disastrous results to business generally. Because of its unwholesome effect on the realm of entertainment Australia has abolished it. If England wants to save its theatrical industry from bankruptcy she must follow Australia's example."

Incidentally business in Australia is enjoying the greatest boom in history, according to reports from Sydney and other important theatrical centers.

Continental Conditions Better

The continent, altho affected in some measure by economic depression, is not nearly as bad off as England. Business in France is reported as fair and picking up all the time. Germany is taking a mad fling at all forms of amusement in a desperate effort to forget the harrowing days of the war and the revolution that followed it.

It is next to impossible to get into a Berlin vaudeville house, unless one has purchased tickets a week in advance, according to the tales brought back to this country by men who make the international show mart their stamping ground. Capacity and turnaway audiences are the general rule at the big variety houses they say.

Not alone are the German managers reaping a harvest, but the performers, too, are coming in for a good share. Acts in the second-class houses are said to be getting anywhere from five to fifteen thousand marks a month, while the big time attractions run all the way up to twenty-five and even thirty thousand marks.

This may not seem like much money to the American artist when figured at the present rate of exchange, but there has been but a slight decrease in the purchasing value of the mark in Germany.

BUSINESS GETTING

BACK TO NORMALCY

(Continued from page 10)

It seems to predict that business will improve generally from now on.

Vaudeville has been called the barometer of trade, and, while few are shouting that prosperity is here, it is evident that goods times are not far away.

IRENE GRAY



Miss Gray and her six-year-old daughter, Audrienne, scored a wonderful success on their recent tour of Alaska, where Miss Gray says there is a big opportunity for vaudeartists.

ACT OF MRS. ROY GARDNER

Stopped by Police in Spokane

Spokane, Wash., Feb. 2.—After city officials had reviewed the act of Mrs. Roy Gardner, wife of the notorious bandit, who has been touring the Pantages Circuit, they forbade Manager E. Clark Walker, of the local Pantages house, to show it and detailed six policemen to see that their orders were carried out. Mr. Walker wired Alexander Pantages, head of the circuit, as to what to do and Mr. Pantages wired back that he should show the act and accompanying picture by all means and obtain an injunction if necessary.

Monday the matter was taken up in court and Judge J. B. Lindsay denied the petition of Manager Walker to enjoin the commissioners from preventing the appearance this week of Mrs. Gardner. Following the court ruling Manager Walker canceled the act.

The act, which has played in California without protest, is signed up for \$1,000 a week, according to Mr. Walker.

BANDITS RIFLE SAFE

Rochester, N. Y., Feb. 4.—Bandits entered the Lyceum Theater early Wednesday morning, attacked two cleaners and rifled the cash drawers of a safe in the manager's office, but abandoned a plan to blow up the lunar strong box. The bandits were exposed to passersby during the time they were in the theater office, but got away unnoticed.

Two cleaners who were in the theater at the time were attacked by the bandits. After binding their hands and feet they were locked up by the robbers in the property clerk's repair room. One of the cleaners, a woman, was struck in the face by the bandits, who threatened to "blow her head off" if she made any outcry.

WINS \$20,000 IN LOTTERY

Mexico City, Feb. 4.—Ben Bellelaire, of the Bellelaire Brothers, acrobats, has just won \$20,000 in the national lottery. The Bellelaire Brothers, who are well known in vaudeville in the States, are appearing with the Publiones Circus.

WHEN THEY WERE YOUNG



Chick York and Rose King as they appeared on "the old family tinsyde" at the ages of five and three respectively. Now full grown and touring the Orpheum Circuit.

LYRIC THEATER, CINCINNATI, HALTS PANTAGES VAUDEVILLE

The Lyric Theater, Cincinnati, discontinued Pantages booked vaudeville February 4 and commenced a straight motion picture policy the following day. The playhouse, which sheltered Shubert attractions for fifteen years, was taken over by a company last summer that has McMahon and Jackson, pioneer movie exhibitors of Cincinnati, at its head. On September 19, 1921, a program of continuous vaudeville and motion pictures was established, giving the only opposition to the Keith interests in Cincinnati, especially the Palace Theater where a similar policy is in effect. The latter stand, regarded as one of the most profitable in the Keith chain, continued its big drawing powers while Queen City theatergoers refused to approve the Lyric shows to a money-making degree for its owners. The venture, it is reported, cost the Lyric management something like \$18,000.

PLAYLET FOR ITALIAN ACTOR

New York, Feb. 4.—"A Son of Naples," a vaudeville playlet featuring Carlo De Angelo, a young Italian character actor, is announced for early production by the Joseph Hart office. Others in the cast will be Edith Fitzgerald, Bert Robinson and Jack Connolly.

NO MORE "KID" ACTS MAY EXHIBIT IN ILLINOIS

Chief Inspector Kenna, of State Labor Commissioner's Office, So Rules and Sends Notice to Chicago Agents

Chicago, Feb. 4.—Theatrical agents who book minors in the future will have their licenses revoked, according to Chief Inspector John J. Kenna, of the State Labor Commissioner's office, and notice to that effect has been served on all of the Chicago booking agents within the past few days.

The question of children appearing in stage parts has bobbed up periodically in Chicago for years. Representatives of the Labor Commissioner's office have had minors and their parents or managers haled into court on numerous occasions. During the past three years a number of these cases have been bitterly contested and many of them were dismissed by the courts on the ground that the children appeared to have the proper care, and on the additional theory that the work the children were doing was good for them and a foundation for their future.

Eddie Foy was the last employer of minors

to land in court at the instance of the authorities. Mr. Foy had several of the junior Foyes in an act in which he also appeared. The judge figured everybody was getting along quite well and dismissed the case.

Mlle. Theo. Hewes

To Present Program of Ballets and Divertissements in Indianapolis

On Monday evening, February 20, Mlle. Theo. Hewes and her company will present an interesting program of ballets and divertissements at the Murat Theater, Indianapolis.

Among the features to be presented are "Shobu," a Japanese dance drama from the pen of Zack C. Sanderson. Music for this drama is by Friedman, and the scenery and costumes were designed by Norman Levinson.

"Court of Louis XIV.," a garden fete of the court, also will be presented; also "A Holland Festival," "The Baby Dancers," introducing children from Mlle. Hewes' School of Dancing, and many other numbers with special scenic effects and lighting.

Music is to be furnished by the Indianapolis Philharmonic Orchestra.

CANCEL SAILOR BILL REILLY

A report reached New York last week that Sailor Bill Reilly was ill in Chicago from the effects of some kind of a drink. In an effort to have the report verified The Billboard wrote its Chicago office, and received the following telegraphic reply Monday afternoon:

"Shubert's Chicago office has no information about Sailor Bill Reilly except that his appearance next week has been canceled. Other customary sources of information say they have not seen him in Chicago."

AMBITION STIRS DRAMA STUDENTS

New York, Feb. 4.—No sooner had the curtain rung down on the last act of the play presented by the students of the American Academy of Dramatic Art than the youthful cast began rehearsing for a new production.

"Rham," a one-act work by Frank G. Thompson, and "The Harvest," a three-act play by Lennox Robinson, were the new plays rehearsed and produced in true professional style at the Lyceum Theater last night.

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LEE SHUBERT Denies That He Will Sell Shubert Vaudeville Circuit

Atlantic City, N. J., Feb. 6.—Lee Shubert, in a statement, denies intention of selling the Shubert vaudeville circuit. Instead he says he will have thirty-five regularly booked vaudeville houses next season in addition to the traveling vaudeville units.

"THE BAT" GETS \$112,000 IN ONE WEEK'S ACTIVITIES

Chicago, Feb. 3.—"The Bat" still contributes to public interest, following its fifty-four week run in Chicago. Last week the seven companies playing grossed \$112,000. Washington paid \$24,000 to see the play; Cincinnati,

\$22,000; San Francisco, \$21,000; Indianapolis, \$17,000 and so on. The authors, Mary Roberts Rinehart and Avery Hopwood, took \$10,000 of this sum.

Curtis E. Darby

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Strong Singing and Dancing Sourette. Straight Man able to sing top tenor in quartette two General Business Men, one sing bass, other baritone; two good Chorus Girls, mediums. Also Musical Director. Wire, don't write. Joe Barrett, wire and come on, also Roland Culppepper wire. Bobby Fitzsimmons wants you on here. Address all communications to JACK KANE, Majestic Theatre, Ranger, Texas.

"KENNETH CHRISTY"—Communicate Immediately

WANTED—10 CHORUS GIRLS. Must be pretty, shapely, height not over 5 ft. 3 in.; weight not over 130, and must have SINGING voices. THE BEST BET IN TABLOID. Would consider buying Chorus Wardrobe, eight to the set. Must be first-class condition. Good STOCK DATES wanted. Write wire. State full particulars first letter. HAL HOYT, week Feb. 6, Ben Ali, Lexington, Ky.; week Feb. 13, Sun, Portsmouth, O. "The Talk of the Town" Company.

WANTED FOR FRENCH'S NEW SENSATION FLOATING THEATRE

Musical Comedy People in all lines, Chorus Girls, Vaudeville Acts that can double as even preference. California Players, Musicians for Orchestra only. State all you can do, also ages and descriptions. Photos returned. Address: J. W. MENKE, Coal Center, Pennsylvania.

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Singing Feature Tenor, spotlight solo. Wonderful Violinist. Big library. Violin, Piano, Cello, String Bass, for Feature Pictures. Violin, Piano, Saxophone, Drums, Xylophone, for Comedies or Vaudeville etc. Also Saxophone Trio and Piano. Many novelties. Two ladies and two gentlemen. Looking for a permanent town to settle in. One man excellent manager; is also slow painter and publicity man. Will manage your house if needed. This is an attraction out of the ordinary, and will draw business. Open Feb. 26 or 27. Wire: ATTRACTION, Billboard, Cincinnati, Ohio.

WANTED FOR YOUNG ADAMS COMPANY

Repertoire People with specialties, good Vaudeville Teams, to change three times at least. Photos, programs and lowest salary. If you want the work, Musicals New York, Vermont, New Hampshire, send open time. Address: H. WILMOT YOUNG, Sherbrooke, Que., Feb. 9 to 18; Newport, Vt., week Feb. 20.

THREE NEW REVUES SET FOR SHUBERTS

New Hussey Act; Cut Down "Midnight Rounders," and Another Bedini Revue Opens Next Week

New York, Feb. 6.—That the Shuberts intend to remain in vaudeville regardless of the charges that they purpose to unload is evidenced by the announcement from Arthur Klein's office this week that three new revues reinforced by feature vaudeville acts will be presented next Monday and booked over the entire Shubert Circuit.

Having made the entire Shubert Vaudeville Circuit in addition to having played week stands in Shubert houses not yet regularly booked for vaudeville, Jimmy Hussey a few weeks ago was called in to New York to prepare a new "New York Century Theater Revue." The success of his company had been so gratifying that the home office felt that Hussey could take out another outfit and repeat.

On the same day at the Shubert-Rialto in Newark Jean Bedini's latest vaudeville effort, "Spangles," is booked for criticism. Bedini promises as extensive a show as that with which he has surrounded Clark and McCullough.

Also on next Monday the other New York Century revue, "The Midnight Rounders," will have its first presentation with the Shubert-Crescent, Brooklyn, as the scene. This outfit is billed as a company of fifty and features, in addition to the Cleveland Bronner Ballet, Green and Ryler, Alice Ridnor, Helen Ely, Jean Carroll, Virginia Buchanan, Lillian Washburn, Ethel O'Brien, Collin Cameron, Rath Brothers, Sam Hearo, Harry Hines, Jimmy O'Hay, Buddy Doyle, Charles Wheeler, John Keller and Davey White.

Another Keith headliner has fled from the fold and now is to be found grazing in Shubert pastures. She is Marie Nordstrom and opened today at the Apollo Theater, Atlantic City. The same act in which she was seen on the Keith Time is her present vehicle. This is called "Tick-Track" and is by her sister, Frances Nordstrom.

ALL-COLORED SHOW AT FOLIES BERGERE

New York, Feb. 6.—An all-colored show will take its stand at the Folies Bergere February 14. The supper club, it is announced, will, after that date, be known as "The Dixie Plantation Room." Special decorations are being installed depicting a typical Mississippi steamboat landing, with a cotton field in the background.

CONVENTIONS AT KEITH'S

Cleveland, O., Feb. 3.—E. F. Albee, president of the B. P. Keith interests, and John P. Royal, manager of the Hippodrome Theater, came to the rescue of Cleveland in offering the theater for the use of conventions until the new public hall can be opened. In a letter to Mayor Fred Kohler and the Cleveland Chamber of Commerce Mr. Royal points out that no convention need be turned away from Cleveland, even tho booked for the public hall. It is likely the plan will be accepted.

LARDNER FRACTURES ARM

Forster Lardner, genial house manager of the E. F. Albee Theater at Providence, R. I., sustained a painful fracture of the right arm at the elbow last week. The accident was caused by the sudden closing of a heavy door in the theater.

CHICAGO NOTES

Chicago, Feb. 3.—W. P. Conley, former Chicago representative of the old White Rats, has opened a club booking office in Room 1526, Masonic Temple.

Tell Taylor, music publisher, and Isham Jones, who has the orchestra in College Inn, have formed a corporation to publish songs.

It is reported that the Lenwood Amusement Company, Indianapolis, which has been operating stock in the Broadway Theater, is in receivership. The assets are given as \$13,711.

Janet Carew, well-known Chicago actress, has gone to her home in Princeton, Ind., for a visit.

Hy Will Miller informs The Billboard that the Nannie Smith All-Star Revue closed in Erie, Pa., February 1. Mr. Miller was with the cast.

FAMILIAR FACES ON CHICAGO VAUDE. BILLS

Chicago, Feb. 4.—Vaudeville brought back to us some of the old favorites of production last week. Tom Wise, whose last long engagement was in "Cappy Ricks," at the Cort, nearly three years ago, was at the Majestic. Franklyn Ardell, in "The Crowded Hour" some time since, was also on the Majestic bill. Over at the Apollo was Taylor Holmes, whose "Smooth as Silk" company played the Cort not so long ago. Then on the same bill there was Cleolini, who once sang most successfully in the Chicago Opera Company.

GETTING BIG ORDERS FOR STAGE SETTINGS FOR ACTS

Chicago, Feb. 2.—The Universal Scene Artists' Studios, in the State-Lake Building, has an order for complete stage settings for all productions of Richards the Wizard. Another big order was received from Lind Brothers, a ladder act which will play Loew Time. The Anderson Sisters have ordered a special gold gauze drop from this company.

"INDIAN GUIDE" FILM SUIT

New York, Feb. 4.—Suit for \$1,800 alleging breach of contract has been filed by the Primex Pictures Corporation, producer of the film featuring Fred Beauvais, the Indian guide, against the Shuberts. The plaintiff sets forth that it was guaranteed twelve weeks over the Shubert Circuit if the film grossed a minimum of \$12,000 on the weekly draw.

SOPHIE TUCKER IS GOING TO LONDON

New York, Feb. 4.—Sophie Tucker will open at Reisenweber's on Thursday night, February 9, for an engagement of six weeks, at the conclusion of which she will leave for London, where she opens on April 10 for an engagement of eight weeks, with Al Seigel at the piano.

MILDRED HARRIS CHAPLIN'S ACT

New York, Feb. 6.—Mildred Harris Chaplin, former wife of the film comedian, began a tour of Keith vaudeville today at Proctor's Mt. Vernon Theater, in a comedy skit entitled "Money Talks," by Edwin Burke. Miss Harris is assisted by Beatrice Morgan and S. Miller Kent.

CELEST ENLARGES

Chicago, Feb. 2.—The Great Celest has written The Billboard from Columbus, O., saying he has added a clever man to his act, and will play the Sheridan Square Theater, Pittsburg, following the Columbus date. He writes that a string of other houses booked by the U. B. O. will also be played by the act, which is now called "The Great Celest and Company."

BRODT REORGANIZING ACT

Chicago, Feb. 3.—Charles Brodt, who toured Pantages Time last year in his act, "In the Trenches," is back from Europe and is reorganizing the act. Last season the offering consisted of female impersonators. It is being transformed into a standard act with ten people as formerly. Errett Bigelow, of Emile De Recat, Inc., is furnishing the people.

MISSING THEATRICAL MAN

Toronto, Can., Feb. 4.—Ambrose J. Small, theatrical magnate, is still missing and his two sisters have appeared before the Board of Police Commissioners to ascertain what progress has been made in the search and to plead that greater effort be made to unravel the mystery. Gideon Grant, K. C., accompanied the Misses Small and was closeted with the commissioners for over an hour.

THEATER OFFICE SAFE ROBBED

Pittsburg, Feb. 4.—Seven bandits drove up to the Sheridan Square Theater in a high-powered machine, left one man at the wheel, walked into the playhouse thru the Penn avenue entrance, held up the scrubwomen and took about \$1,500 from the office safe early this week.

COHEN'S NEW THEATER

Poughkeepsie, N. Y., Feb. 6.—The Strand. Cohen's new theater, will be opened about June 1. It is built inside the old church at Main and Washington streets. Primarily it will be a picture house, but will also be equipped for vaudeville, which can be run if necessary.

NEW COLLINGWOOD THEATER

Poughkeepsie, N. Y., Feb. 6.—George Davis, manager of the new Collingwood Theater, says that when the work on this playhouse has been completed it will be the best equipped house along the Hudson and will play one-nighters and vaudeville.

IN CHICAGO BOX-OFFICES

Chicago, Feb. 4.—Roy Farrier, formerly treasurer in the La Salle Theater, is now in the box-office in the Woods Theater.

W. P. Carnegie is now treasurer of the La Salle and Merrill O'Hearn assistant treasurer.

INVENTS UNIQUE DEVICE

H. L. Bird, inventor, of Chicago, has perfected a combined adding machine and cash drawer which is said to have some unique features that will make it of particular interest to inventory takers, shipping and receiving clerks, hotel men and others who need a machine especially adapted to checking.

Taylor advertisement: BACK TO PRE-WAR PRICES TRUNKS 50% Full Size Fibre Wardrobe Trunk. C.A. TAYLOR TRUNK WORKS 210 W 44th St. | 28 E. Randolph St. NEW YORK | CHICAGO

Frank C. Queen's advertisement: FRANK C. QUEEN'S ENCYCLOPEDIA OF COMEDY SURE FIRE A high-powered comedy book hitting on every cylinder. Contains an abundance of Monologues, Vaudeville Acts, Parodies, Toasts, Trio, Comedy Poems, Musical and Burlesque "Hits," Comedy Songs, Wit, Humor, Musical Comedy, Tabloid, etc. \$1.00—MONEY ORDER—\$1.00 FRANK C. QUEEN, 1601 Cone St., TOLEDO, OHIO.

Plays advertisement: Large list of new and standard plays, royalty and non-royalty; comedies, farces, dramas; vaudeville acts, stage monologues, specialties, minstrel first-parts, skits and afterpieces, musical comedies and revues, novelty entertainment books, short cast bills, new and old, for stock and repertoire; Boy Scout, Camp Fire Girl and other juvenile plays. Complete line of entertainment books for all occasions. T. S. DENISON & COMPANY, 623 SO. WABASH, Dept. 16, CHICAGO.

Attention!! Are You Talented? A limited number of talented pupils will be accepted at special rates for our stage training classes now forming. Vaudeville, Moving Picture, Legitimate Acting, Singing and all styles of Dancing quickly taught. THE HAGEDORN CONSERVATORY, 917 Lyon & Healy Building, Chicago.

The Shoear Shop advertisement: 1416 Broadway, New York WE SPECIALIZE IN TOE DANCING SLIPPERS Stage Shoes and Short Vamp Slippers made to order. Special attention to Dancing Schools and Productions. Mail orders promptly filled.

Trunks advertisement: 30 heavy, second-hand Sample Shoe Trunks for sale. Will close these out for \$6.00 a piece. Reply to FRED BELVEA, Works Manager, Lewis A. Crossett Company, North Abington, Mass.

Wigs Make-up advertisement: THE KETTLER CO., 32 W. Washington St., Chicago.

Wanted advertisement: WANTED Small Troupe Vaudeville, three days. Population, 1,500. New theatre, capacity, 300. WANT clean show, full of comedy. Terms, Percentage. Good opportunity. Write or wire, W. H. SEBASTIAN, West Liberty, Ky.

Acts Written advertisement: ACTS WRITTEN BIG TIME MATERIAL CARL NIESSE VAUDEVILLE AUTHOR 226 E. East 10th, INDIANAPOLIS

Scenery advertisement: Suite 308 36 W. Randolph CHICAGO SCENERY ACME SCENIC ARTIST STUDIOS SCENERY Suite 308 36 W. Randolph CHICAGO

"SHE'S JUST A PLAIN OLD-FASHIONED GIRL" MAKING A CLEAN SWEEP! HARMONY No Act Complete Without This Song. If You Are Looking for APPLAUSE, Use This Number and GET IT! YOU WILL. EVERYTHING "WE'LL DANCE TILL the NIGHT TURNS to DAY" WALTZ BALLAD BEAUTIFUL Leading Orchestras Over the Country Pronounce It "SECOND TO NONE" Get YOUR Copies and orchestrations NOW "UNDER ARABIAN SKIES" GOING BIG Oriental Fox-Trot STRAND MUSIC PUBLISHING CO., Lansing, Michigan.

MIDWEST BOOKING EXCHANGE

New Indianapolis Theatrical Agency— J. C. (Tex.) Mason, General Manager

The Midwest Booking Exchange 24 S. Illinois street, Indianapolis, Ind., was recently formed and has as its general manager, Jose C. (Tex.) Mason, widely experienced showman.

Mr. Mason has run the gamut from performer to manager, has been a stunt aviator and high diver. During his seventeen months in the service, while stationed at Jefferson Barracks, Mo., he had charge of all entertainments produced at the barracks under the auspices of the Knights of Columbus.

Mr. Mason and his wife gave up traveling, due to the ill-health of the latter, who, since living in Indianapolis, has shown marked improvement.

UNION REFUSED TO RECOGNIZE NEGRO MUSICIANS

Columbus, Feb. 4.—Professional jealousy was responsible for the trouble experienced by a colored orchestra from this city in Miami, Fla., last week, according to the story told here by the musicians upon their return this week.

ERNESTO A HIT

Chicago, Feb. 3.—Freddie Ernesto, a Chicago favorite, just back from his native health in the Cape country of South Africa, is one of the latest openers that the Illinois vaudeville bill has had in many a day.

W. H. PASSPART SAILS

W. H. Passpart, the international vaudeville agent, sailed Tuesday for Germany. Passpart will remain on the other side until March when he will return to press his \$300,000 suit against Martin Beck, head of the Orpheum Circuit, whose European agent he formerly was.

ROSE CRESS DENIES MARRIAGE

In the January 28 issue of The Billboard appeared a marriage notice of Danube Abearn, in vaudeville, and Rose Cress, also in vaudeville with the Rose Cress Duo, a skating team.

SELWYN WRITING FOR KEITH

New York, Feb. 4.—M. S. Bentham has entered into an agreement with Edgar Selwyn, dramatic producer and playwright, whereby the latter will write and produce several acts featuring well-known stage stars, now under the management of the latter.



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DISCHARGE BAIL FOR JULES LARVETTE, AGENT

New York, Feb. 4.—Ball of \$5,000, in which Jules Larvette, agent, has been held since his indictment November 14 last, on a charge of grand larceny, was discharged by the Court of General Sessions this week.

The indictment against Larvette and Mrs. Chew alleges that upwards of \$3,000 was stolen from a lieutenant who was a fellow prisoner of Captain Chew at Governors' Island. It is alleged that Mrs. Chew met the lieutenant while visiting her husband there, and that he gave her certificates of deposit to be forwarded to his brother in Iowa, but that instead of forwarding them she had Larvette cash them for her and that she kept the money.

WILL GIVE ALBEE DINNER

New York, Feb. 5.—In honor of his activities as a vaudeville pioneer, a dinner will be given E. F. Albee, head of the Keith Circuit, in the near future by a group of well-known persons in the world of finance, art and letters.

BERT ERROL SAILS

Bert Errol, female impersonator, has sailed for London, where he will open at the Coliseum the week of February 27. He will return to America in December to play a return engagement over the Keith Circuit.

SISTER TEAM SCORES

Vanity Fair DeLuxe Sisters in Great Demand as Prolog Act

Ironton, O., Feb. 3.—The Vanity Fair DeLuxe Sisters, Marie Russell Moore and Frances X. Moore, at the Marlowe Theater this week, with gorgeous costumes, featuring gold and silver gowns, are one of the best sister teams seen in any theater in Ironton for a long time.

OHIO MAN CANADIAN MANAGER

Ottawa, Can., Feb. 6.—Charles A. Smith, late of Cleveland and Columbus, O., has temporarily, in conjunction with Eugene Bourgeois, assumed the house management of the Russell Theater here.

Mr. Smith contemplates taking out a sensational vaudeville act, now under construction locally, in which event he will act as general agent and personal manager.

WILL PRODUCE BRITISH ACTS

New York, Feb. 5.—Jack Terry, of Terry and Lambert, has sailed for London to produce in association with Gus Harris several sketches for the Moss Empires.

SUN THEATER ROBBED

Springfield, O., Feb. 4.—Sneak thieves invaded the dressing rooms of the new Sun Theater here last night while the first performance was in progress, and stole \$75 from the clothing of members of the "Gambos of 1921" company, which is appearing here.

This is the second time the dressing rooms have been looted on amateur night recently.

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VAUDEVILLE NOTES

Sybil Vane will sail for London May 13 on the Lallie.

Mae West will appear shortly in a new act by Neville Flescon.

Frans and Sidney open at Atlanta, Ga., February 20 for a swing around the Loew Circuit.

Tommy Tucker has joined the Jessica Brown and Effie Weston act, "Dancing Debutante."

Jack Lewis, of Freeman and Lewis, is seriously ill at his home, 218 South Third street, Brooklyn.

Elmer F. Rogers, manager of the Palace Theater, New York, is recovering from a recent illness at Lake Placid, N. Y.

Carl Randall was out of the bill at the Palace Theater, New York City, last week, as a result of an attack of influenza.

Frank LaLonde, juggler, and Floyd Mack, ventriloquist, are rehearsing an act in which they will soon be seen in vaudeville.

John B. Hymer, co-author of "East is West," will play the Proctor theaters in February in a character skit called "Comp on Red."

Polly Moran, the "Sheriff Nell" of the movies, is meeting with success on the Keith Time. Miss Moran has a clever monolog.

Le Roy Kingdon will present Amelia Allen in a new act following the completion of her ten weeks' metropolitan booking on the Keith Circuit.

James J. Corbett, who headlined last week at the Orpheum Theater, Des Moines, Ia., edited the sports section of The Day Capital as a press stunt.

The Gralyn Theater, Governor, N. Y., will soon offer vaudeville, according to reports. Manager Carpenter says he is negotiating with a well-known circuit.

Lon Jonas, brother of Bert Jonas, vaudeville manager, has joined forces with Frank Otto, artists' representative, with offices in the Roxmar Building, New York.

Tommy Gordon has teamed with Baroness Boushaye in a new act, called "Yes—Well, That's Fine." Gordon, who is the author, recently split with Waite Hort.

The Jacobs Vaudeville Interchange, E. M. Jacobs, business manager, is a new Boston, Mass., booking office, which specializes in supplying people for prologs to motion pictures.

Robert W. Wayne, formerly of Louisville, Ky., has been appointed manager of the Loew Theater, Baltimore, Md. Mr. Wayne was at one time associated with the Keith interests.

Amelia Stone Kallz and her husband, Armand Kallz, producer of the act known as "Temptation," have agreed to disagree. Kallz was severed with separation papers in New York last week.

Verna Mosconi has fully recovered from her recent accident, in which she fractured her shoulder while appearing at the Palace, New York, and has rejoined the Mosconi Brothers' act.

Pat Moriarty will hereafter be known as Pat Downey. He is appearing with Charlotte Whitling in a new act called "Just Kids," the authors of which are George Whiting and Sadie Burr.

Reine Davies, vaudeville actress, and sister of Marion Davies, film star, won an award of \$12,500 damages in the New York Supreme

Court last week in her suit against Simeon L. Sherman and the Briarcliff Lodge Association. The actress asked \$360,000 of the defendants for injuries received in an automobile accident, for which both, it was charged, are responsible.

The Come Backs, a quintet of veteran minstrel men, were forced to work without costumes at Proctor's Fourth Street Playhouse, Troy, N. Y., January 30, their trunks having gone astray.

The Latona Troupe, based on the Toll Time and will make an extended tour of the Western U. B. O. Time. They have a novelty acrobatic act with an airplane finish that is a thriller.

Paul Edwards, of Reece and Edwards, is at Saranac Lake, N. Y., where he is recuperating from a recent nervous breakdown. He expects to be able to resume his vaudeville bookings in March.

The Royal Theater, in the Bronx, New York, is the first to be equipped with radiophone. It is planned to equip all of the houses of the Keith Circuit with this novel means of communication.

The New Century, Princess, Melba and Lincoln theaters, outlying Chicago houses, are now playing five acts of vaudeville together with pictures. The Ashton Mac Agency is booking the houses.

"The Baddie Girl," with Aryan Kelton and Hilda Landall, recently returned from England, is playing vaudeville houses in Greater New York. It is a comedy of the Oriental sort and is lavishly staged.

The opening program at S. Z. Poll's new Palace Theater, Waterbury, Conn., was as follows: Mary Lawler and Company, Frazier and Bunce, James Conlin and Naomi Glass, Conway and Yates and the Charles Ahern Troupe.

On Sunday night, January 29, William S. Gourley staged a vaudeville show for the benefit of the Christie St. Hospital, Toronto, Ont., Can. Besides several popular local performers, the following professionals appeared:

The Capitol Four, Rollins and Barcome and Tom Sawyer's Boxing Dogs.

Jack McKay, the Scotch comedian, has five more weeks of Shubert vaudeville, following which he sails for England to fill bookings there. McKay's offering has been well received on the Shubert bills for fifteen weeks past.

Some of Eddie (Hayden) O'Connor's contracts: A new act for Francis and Demar, to be called "My Error;" a single for Blackface Eddie Ross (reported), and a sketch, "The Irish Ambassador," for a well-known Irish actor.

The Germania Opera House, Freeport, Ill., closed for four or five years, is now open, playing pictures and vaudeville on Saturday and Sunday nights, while Manager C. L. Gilbert plans running road attractions the rest of the week.

Charles Szesonske, manager of the Avon Theater, Watertown, N. Y., made an offer to May Irwin for one week at that house for \$2,000. Miss Irwin turned down the offer and is reported to have accepted the terms of a Keith contract calling for \$20,000 for a ten weeks' tour.

Carl McCullough was relieved of \$34 by a street bandit last week while leaving the Crescent Theater, Brooklyn. In his hurry to make a safe get-away the robber overlooked a diamond ring and McCullough's salary, which was tucked away in an inside pocket of his coat.

The Southern Comedy Four, Jack Calesi, Mannel Fernandez, George McCloskey and Joe Menoni, are in New Orleans following a tour of Western vaudeville circuits. The members of the quartet are ex-news boys who obtained their start in motion picture houses in New Orleans.

Frank Mayo and wife, formerly Dagmar Godowsky, daughter of Leopold Godowsky, the eminent pianist, so it is reported, are going to take a four weeks' fling at vaudeville. They will appear in a double, Mr. Mayo, in a monolog and Mrs. Mayo in a selection of songs and piano numbers.

The following switch in house managers has been made on the Orpheum Circuit: J. A.

Bertram, to the Orpheum, Vancouver; Ed J. Levy, to the Orpheum, Salt Lake City; Harry Billings, to the Palace, Milwaukee; Sam Maurie, to the Orpheum, Lincoln, Neb.; Harry J. Bryan, to the American, Chicago.

James and Tiny Brennan, "Two Tiny Tots," have forsaken the tabloid field for vaudeville. They recently closed on the Pan. Time at the Empress Theater, Denver, Col. They will remain in Denver, with Mrs. Brennan's parents at 606 W. Colfax street, until spring, when they will return to vaudeville.

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OFF THE RECORD

By PATTERSON JAMES

(Copyright, 1922)

IF there is one thing I like above a lot of other things it is a message of friendliness on or about New Year's Day. It is, therefore, with no little pride that I print the following epistle of good wishes from Columbus, O.:

Patterson James:

Have just read your junk in the issue dated January 14. Will you read it over and then refuse to acknowledge that the first three columns are extremely childish—to say the least?

I hope that 1922 will bring me two pleasures in particular, the discontinuance of your staff in The Billboard, which is supposed to be the showmen's trade journal (and that let's you out if the policies of a trade journal were followed), and the complete collapse of Equity.

Would a furniture manufacturer expect to see himself or his goods rapped by some vituperative scribbler on The Furniture Trade Review just because he opened an open shop or because the design or upholstery of his line failed to please some disgruntled individual on the staff of the journal?

As for Equity, that's a bastard child that gained some strength and took on some weight during, and due to, abnormal war conditions, but its days are numbered—and I believe that my hope in regard to that organization will be realized.

B. H. NYE,
504 E. Rich St., Columbus, O.

ONE would infer that Mr. Nye, who, from his sunny humor, might well be the reincarnation of the lamented and loved "Bill" Nye, was displeased with me. Yet somehow I cannot make myself believe it. There is such a tone of subtle good humor evident thruout his epistle to James that I cannot harbor the thought that 'twixt him and me there should be the slightest ill-feeling. From the robin's egg blue envelope which enclosed Mr. Nye's gay little note I imagine (tho it was inked out) that he is connected with the stove business. I'll wager he manufactures those round-bellied coal burners which sit in the middle of the parlor on wintry nights and fill the whole room with cheerfulness and kindness and some warmth. It may be, too, that being in the stove business (if he is in the stove business) that he has had trouble with some iron molders' union, which might make him peevish. I know one manufacturer in Milwaukee who foams, froths and effervesces at the mouth every time he sees a union suit in a dry goods shop window because once upon a time the molders in his foundry licked the everlasting daylight out of him and he has never recovered, tho the molders have. But what have stoves to do with me, poor soul that I am? Or with the theater? Or with criticism? Or the actors' union? If I were in the stove business I'd be glad if all the theaters were shut up, so that people would have to stay home nights and sit around the coal and wood burners I sold. Perhaps it is because Mr. Nye is in the stove business (if he is in the stove business, which I hope he is; you see, Mr. Nye, I have my little hopes, too) that he takes such an interest in my "junk." I was prepared to admit that the first three columns of the issue of January 14 were "junk" just to oblige Mr. Nye. I had not the remotest idea what first three columns he meant or what was in them, but, "to say the least," I wanted to do something to be agreeable. Then, out of curiosity, I got up

and looked up said three columns, and I think THEY ARE CORKING, and that this here Patterson James fellow is a peach.

I can see, tho, why Mr. Nye did not like them (if he is in the stove business, which I once again hope he is). If he isn't, what I am going to say does not go, naturally. But I hope he is in the stove business. Good and in! I find that the first three columns of "Off the Record" have to do with "draughts," "heating holes under the seat," boiler tenders, "cold," "heat," "perspiration," "chills," "fever" and "hissing." All these things may be grouped under the heading, "Stoves! What they do and do not do!" and would therefore attract the attention of a man in the stove business (if he happens to be in the stove business). Especially would this be true if the man got very hot under the collar where the stovepipe goes into the chimney. Then, of course, everything would be choked up with gas and it would be either necessary to shake down the fire and rake out the clinkers or turn the damper and wait till the wife comes home to tell you what next to do and also that what you have done you shouldn't have done. However, I am glad to make Mr. Nye's acquaintance. I like to make friends, and, if I do say it, Mr. Nye, I make friends easily. You will admit that, "to say the least." In the meantime I hope the stove business stokes up and that you'll have money to burn by spring, that is, if you are in the stove business, which I hope you are, "to say the least." Thanking you, one and all, for your good wishes and the same to you and many of them. I hope for your sake that the stove business is as I hope it is because you are in it, if you are in it? Are you?

ABOUT a fortnight ago I was told by someone to whom the information was confided by the press agent of a big-time vaudeville circuit, that a group of eight managers had decided that Alexander Woolcott, critic of The New York Times, was to be removed from the field of show reporting because of his reviews of their plays. The information is of particular value, coming, as it does, from a booster for the theater who is reputed to be the possessor of the largest library of filthy books in New York, and whose boss is broadly known as a man whose favorite diversion is kicking human obstacles out of his path to glorification and greatness. I hope they do put Mr. Woolcott out of their theaters. And all the other reporters of the drama, myself included. I hope, then, the newspapers will throw out all the theater advertising and open up immediately on the law which permits managers to bar from their show-houses anyone whose reports of their shows are unsatisfactory. Let us have the whole mess cleaned up once and for all. It does not take a gigantic intellect to figure out who is going to lose in such a contest, the press or the showshop.

NOT long ago I was reproached by a correspondent, who demanded my head because he insisted that I was an enemy of "show business" and because The Billboard is a "trade" paper. "Praise instead of criticism should be the policy of such an organ." It is

that same idea which is responsible for the condition of the theatrical business today. "Do not under any circumstances tell facts about plays or players or managers—we all must live," seems to be the cry of the perfervid protestants who write the wide open letters. No one on the inside must say a word. Nonsense!

It was waiting until the stench reached to high heaven that brought censorship on the motion picture industry. So long as the threat of the law was withheld the rottenness continued. No one raised a voice or a hand, either to call attention to it or remove it. Profits were large and the only code of morality known to a majority of the motion picture kings is the ledger. They played a waiting game and lost. Even now, instead of honestly endeavoring to clean up the picture business, the whole activity of the producers is apparently centered on evading the law. It was more probably his reputation as a politician than as a moralist that attracted the attention of the worried film moguls to a former Postmaster-General of the United States.

Any business, whether it is pictures or pickles, which requires the services of a watchdog commission to keep it from criminal practices or becoming a public nuisance has no right to existence. The enemies of the picture industry are not the "fanatics" who get the censorship laws passed, nor the critics who tell the truth about the films, but the men who make the pictures. The same is true of the theater. There is for the future of the entertainment business more power for evil in one exhibition like that at the Ziegfeld "Midnight Frolic" than there is in volumes of criticism about it. "The criminal, not the hangman, brings disgrace upon the house!"

ONE of the first fruits of George M. Cohan's return to the bosom of the Producing Managers' Association is the announcement that he is going to fight the ticket-speculating bloc among his brethren of the box office. He is quoted as remarking:

"Say, if they (the managers) were on the square about it they could put these birds out of commission overnight."

After this startling and profound statement, which, by reason of its novelty, has created a sensation along Broadway, the Crown Prince of Our Theater makes the modest assertion that his return to the P. M. A. was the "biggest blow" the actors' union has thus far suffered. "They're perfectly right over there when they refer to me as 'that terrible man,'" the Great Little Guy is reported to have said. Which means, I presume, that there will be "A hundred thousand dollars, and another, and another" forthcoming to fight the actors whenever the Cohan money bag gets too fat. In the meantime some ribald wretch sends me a clipping from The Jacksonville (Fla.) Times-Union:

"George Cohan is preparing for the biggest war in the history of the theaters. He is taking the first shot since returning from Europe at the enemy by lining up his managers against the Equity. Better watch out, George belongs to the Nasal Reserves."

While you are having hysterics over that I will dash down to the ticket speculators and see if I can purchase admission for Mister Cohan's "The O'Brien Girl." Come to think of it, tho, I needn't bother. The ticket

brigands only plunge on the real shows.

THE papers have been carrying a story to the effect that the actors' organization wants something done about the invasion of this country by foreign performers. If there is any such movement on foot it ought to be guided with the greatest care lest disastrous results should ensue. Is Art international? If it is, English actors have as much business here as any other kind of actors. If it is not, American actors have no business playing in England and the Continent. I am in favor of home-grown talent always. I am unalterably opposed to any actor cutting wages—whether he is English or American—particularly those ladies and gentlemen who, because they can afford it, play in the "little" theaters for little or nothing as a concession to Art while keeping other actors either out of employment or working for starvation wages. When a bad actor is hired I want to see an American bad actor get the job. I do not approve of bringing over monstrosities, either dramatic or histrionic. If the English actors are cutting wages they ought to be driven out, not because they are English, but in spite of that fact. It is the competition of labor, not the nationality of the competitor, which is important. People who do that sort of thing are a menace to the profession whatever their nationality. They ought to be eliminated. But there are American actors who cut wages. They also should be retired to obscurity. But how is it to be determined whether an English actor is a professional menace? By his accent? Some of our American players are more British than the King in their speech. By their term of residence? Several of the most prominent members of the actors' union are not only English, but will never be anything else. Are they to be included in the ban? Or is it just the newcomers? Most of the English actors in this country that I have seen could be easily replaced by Americans and with advantage to the plays. They ought to be let go, not because they are English, but because they are rotten actors. But the actors' union should remember that the English organization is a stiff and bitter fighter. It is the only one which has kept off the stage German, Austrian and performers from non-allied countries. I do not say that keeping them off is right or wrong. All I wish to call attention to is the fact that they were kept out. What happened to the Roche can happen to the Yank. Verbum sap.

"BULLDOG DRUMMOND" is a great success across the water. Just how it is being taken I do not know. It may be that it really is being swallowed seriously or it may be that it is being taken for what it really is, a burlesque-melodrama. I hope, for the sake of what is left of the English reputation for having a sense of humor, that the latter is true. However, even if it is not, who are we to point the finger of scorn? A gentleman who conducts a column on the theater in one of the dailies makes this comment on the professional matinee given a short time ago:

"At the special performance of 'Bull-dog Drummond' for actors in the Knickerbocker Theater yesterday the best acting was all behind the footlights. . . . The audience of players acted rather badly at first, missing the key of the play and laughing hilariously at several excellent scenes. . . . The influence of mocking plays like 'The Tavern' was responsible for this ill-timed laughter. . . . Before long, however, the listeners found their cues without a prompter and were soon absorbed in the really engrossing scenes of this very excellent, oldtime melodrama. . . . Their silence proved that, (Continued on page 101)

NEW PLAYS

THE THEATER GUILD Presents
"HE WHO GETS SLAPPED"

A Play in Four Acts by Leonid Andreyev. Translated from the Russian by Gregory Zillboorg. Produced Under the Direction of Robert Milton.

(Courtesy of William Harris, Jr.)
Beginning January 9, 1922

Play Musical Clowns
Philip Leigh
Polly Edgar Stehli
Briquet, Manager of the Circus... Ernest Cossart
Mancini, Consuelo's Father... Frank Relcher
Zinida, a Lion Tamer... Helen Westley
Angelica Trapeso Martha Bryan Allen
Estelle Performers Helen Sheridan
Francola Edwin R. Wolfe
HE Richard Bennett
(Courtesy Sam H. Harris)

Jackson, a Clown... Henry Travers
Consuelo, the Equestrian Tango Queen...
Margalo Gillmore
(Courtesy George C. Tyler)
Alfred Bezano, a Bareback Rider...
John Rutherford
Baron Regnard... Louis Calvert
A Gentleman... John Blair
Wardrobe Lady... Kathryn Wilson
Usher... Charles Cheltenham
Conductor... Edwin R. Wolfe
Pierre... Phillip Loeb
A Sword Dancer... Renee Wilde
Ballet Master... Olive Grymes

Vera Tompkins
Anne Tonnetti
Marguerite Wernimont
Frances Ryan
Adele St Manr

Actresses in Circus Pantomime
Sara Enright
Thomas, a Strong Man... Dante Voltaire
A Snake Charmer... Joan Clement
A Contortionist... Richard Coolidge
A Riding Master... Kenneth Lawton
A Juggler... Francis G. Stadtler
Acrobats... Sears Taylor
Luigi Belastro

Salaam!
I approach the Sanctum of Bunkum with my shoes off, in my stockinged feet and with my head uncovered, reverentially.

I bow! I scrape! I knock my forehead in the dust on the lintels of the Temple of Twaddle!

My breath comes in short pants! (Here! Here! None of that, IF you please!)

I pour incense on the glowing charcoal in my censer bowl!

I swing my censer by its long chain! I beat my sounding brass! I tinkle my clanging cymbal! I am come to worship with all the other Little Light Bearers.

In its determined and indomitable purpose to bring forth the reluctant native genius of the American drama, the Theater Guild has produced Andreyev's stillborn study of Life Among the Kinkers. For the benefit of the Theater Guild, which could not possibly possess such low information, I may say that "a kinker" is an acrobat who knows enough to hold his "tuck" when he turns over. Into a circus in France comes a man with a wig and imperial as ruddygory as Mrs. Leslie Carter's fiercest. His best friend has stolen his wife and his ideas. The only place he can be happy is where he can get his feet in the sawdust and forget. He joins up as the clown who takes the slap, falls in love with a young bareback rider, who is going to be sold in marriage to a lecherous old baron, and poisons her and himself. The baron shoots himself. The worshippers of the Guild take the slap and are proud of it. One thing, and one thing only the production has and that is good, colorful grouping. Otherwise it is bosh, and not very clear bosh at that. Even the Critics of the Round Table, who rise like Yellowstone geysers every time anything happens on Thirty-fifth street, were forced to admit that they did not

know what it was all about.

From that, however, it does not necessarily follow that there is not sense in the play. There is. Plenty of it. But it is like Ireland's navy—hard to find. Personally, I thought the poisoning bit was very sensible. Also the suicide of the Baron. Likewise the speech of "He" about Consuelo rising from the depths of the sea like Venus Anadyomene. That was very, very clear. I saw the picture once in an old copy of Vergil. That's why I know.

Richard Bennett plays "He With the Pink Whiskers." Mr. Bennett is an excellent actor, but I did not like him at all in this. His laugh reminded me of Joe Morgan's while in the D. Ts. Margalo Gillmore brings the necessary quality of youth to Consuelo. I do not blame her lions for not loving Helen Westley's "Zinida." Miss Westley was, as usual, as hard

is self-supporting and has been from its inception."
Ha! Ha!—PATTERSON JAMES.

PLYMOUTH THEATER, NEW YORK
Beginning Friday Evening, January 27, 1922

ARTHUR HOPKINS

Presents

"THE DELUGE"

Translated and Adapted by Frank Allen

From Henning Berger's "Syndafoden"
Settings by Robert Edmond Jones
Staged by Arthur Hopkins

CHARACTERS

(In order of their appearance)
Stratton, a saloonkeeper... Robert E. O'Connor
Charlie, a waiter... James Spottswood
First customer... Arthur Hurley
Frazer, a promoter... Robert McWade
Another customer... John Ravold
Adams, a broker... Charles Ellis
O'Neill, a lawyer... Lester Loneragan
Nordling, an immigrant... Edward G. Robinson
Higgins, an actor... William Dick
Sadie... Kathlene MacDonell

SELWYN THEATER, NEW YORK

Arthur Hammerstein Presents

JOSEPH CAWTHORN and LILLIAN LORRAINE

In a Musical Comedy

"THE BLUE KITTEN"

Book and Lyrics by Otto Harbach and William Cary Duncan. Music by Rudolf Friml. Staged by Edgar Selwyn and Leon Errol and Julian Mitchell. Adapted from "Le Chasseur de Chez Maxim's" by Yves Mirande and Gustave Quinson. Produced Under the Direction of Arthur Hammerstein.

If "The Blue Kitten" is intended to prove that Miss Lillian Lorraine has completely recovered from the injury to her back, it is a great success. So far as external evidence goes, Miss Lorraine's spine—all of it—is quite well again, thank you. Miss Lorraine's back and her face are about the only things "The Blue Kitten" can brag about. Joseph Cawthorn wages manful battle with an incredibly stupid book. You may imagine—faintly—what Mr. Cawthorn has to face when you read this rib-cracker:

"Where were you vaccinated?"
"I was vaccinated on the Riviera!"

After that you may believe anything of "The Blue Kitten." I used to think burlesque shows went the limit in forcing encores, but I find I am all wrong. "The Blue Kitten" not only drags in the repetitions when they are not called for, but adds insult to injury by repeating the repetitions. Robert Wolsey, and horn-rimmed spectacles, makes merry in a hard fashion, and Douglas Stevenson displays the latest effects in shirts, waistcoats, collars, cravats, trousers (lovely word that) and hair pomade. Mr. Cawthorn manages to get the lifeboat out in the form of a topical song, but it is too late even for the women and children. Miss Lorraine looks pretty, she does what she has to do well. Her back, quite well again, thank you, is far more interesting than this entire musical comedy whacked out by the butcher, the baker and the candlestick maker, and which is magnificently bare of novelty, charm, melody, wit, humor and every other entertainment asset. The program contains the customary Hammerstein notice that "the book, music, numbers, etc., of 'The Blue Kitten' have been duly copyrighted," and woe betide anyone who uses same. A quite unnecessary precaution, Mr. Hammerstein.—PATTERSON JAMES.

as nails, but, as usual, obviously sincere in what she is trying to do. Frank Relcher at all times was excellent as the brutal and degenerate guardian of Consuelo, and a fine and finished bit was the lecherous Baron Regnard of Louis Calvert. He looked like some foul and filthy bird of carrion. Henry Travers was very good as the master clown, and a simply affecting moment was done by Edwin R. Wolfe, as the old orchestra conductor. As I said before, the groupings were uncommonly well done and the color quality unusual and attractive. I am told that the play is the Guild's greatest commercial success. Which shows that you can make people believe anything if you go about it the right way. I notice with pain that the Guild has been corrupted by the vulgar money-getting policy of the Commercial Theater. It has raised its prices for Saturday evenings and holidays.

"The first consideration of the Guild is not, will a play make money, but, is it a fine play? The Guild, however,

"When the devil was sick
The devil a saint would be.
When the devil got well
The devil a saint was he."

This is the cheerful thesis upon which "The Deluge" is written. The gentle satire of the doggerel proverb is replaced in the Henning Berger drama by a vicious bitterness which is as palatable as a mouthful of aloes. A group of men who hate each other, a pair of wanderers and a street walker are caught and imprisoned by a flooded river in a prosperous Midwestern saloon. The waters rise steadily and the chances of rescue fall in the same degree. When all are convinced that there is no escape and that a horrible death is imminent the shyters, blaspheming lawyer makes up with the ruined faultfinder to whom everything is a lie and a cheat; the gambler in wheat, who is about to marry a rich girl because of her father's money, is reconciled to the streetwalker, with whom he had lived and abandoned; the miserly saloonkeeper, who has never taken a

drink in his life, gets drunk and buys for the house; and the wandering vaudeville actor and the Swedish inventor, who are looked upon as bums when they first enter, are accepted on terms of equality. The scalawag lawyer preaches the universal brotherhood of man and hand holds hand in democratic atmosphere of approaching death. Then the water recedes. The electric lights come on. The long-silenced telephone rings. The ticker clicks. And the whole atmosphere is (Continued on page 29)

HUDSON THEATER, NEW YORK
Beginning Monday Evening January 30, 1922

MARIE LOHR

Presents

(By Arrangement With A. H. Woods)

"THE VOICE FROM THE MINARET"

(Direct From the Globe Theater, London)

An Original Play in a Prologue and Three Acts

By Robert Hichens

Staged by Miss Lohr

CHARACTERS

(In order of appearance)

Andrew Fabian... Herbert Marshall
Selim... E. Rayson-Cousens
Father Elsworthy... C. M. Hallard
Evelyn Caryll... Marie Lohr
A. Muezzin... Jacques Chapin
Mrs. Fabian... Vane Featherston
Miss Rodd... Content Paleologue
A Walter... Evan Baldwin
Sir Leslie Caryll... Edmund Gwens
Astley... E. Rayson-Cousens

Marie Lohr has made an unhappy choice of a play with which to introduce herself to the United States of America. "The Voice From the Minaret" is neither fish, flesh nor box-office attraction. It has to do with one of Robert Hichens' most persistent pastimes, which is the mixing of faintly off-color ladies with clergymen and the direful after-effects of such a liaison. Of course, in "The Voice From the Minaret" Andrew Fabian was only a clergyman in pose. I am quite sure that Evelyn (Lady Caryll) might object to being called faintly off-color, tho it must be admitted that both parties to the affair roamed so far from the dramatic conventions as to call their union "a sin," withal a pleasant one. There is very little drama in it, only one solitary bit of color (which is suggested rather than expressed in the prolog scene in Damascus), and, while it may be a confession of hopeless philistinism. American audiences prefer their clergymen, like their whisky, straight. Then, too, there is bound to be a great deal of confusion created by the clerical background against which the figures of the play move. Over here comparatively few people know anything about the "High" and "Low" differences of practice in teaching in the English Church. A "priest" to us is a clergyman of the Catholic Church. A clergyman of other denominations is called a "minister." The appellation "Father" with us is seldom used except as the title of a Catholic priest. Except in the very High Church Episcopalian parishes the practice of going to confession is confined to Catholics. So that when one clergyman in the Hichens play is called "Father Elsworthy," and Andrew Fabian is called a priest whose mother is anxious for him to get married, and when Evelyn tells her gorilla husband that she went to confession to Andrew to tell his sins and not her own, the average American theatergoer will be at a loss to know whether frogs' legs are permissible food on Friday or not. All of this may be unfortunate ignorance, but it is some- (Continued on page 27)

THE DRAMATIC STAGE

FARCE · COMEDY · TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS

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

BETTER BROADWAY BUSINESS BRINGS FORTH NEW SHOWS

Theaters Expected To Remain Dark After Discouraging Number of Closings Are Lighted as Conditions Improve

New York, Feb. 6.—The "Closed for the Summer" signs which were dusted off recently preparatory to slamming shut the blinds on many of the Broadway theaters, have been put back in the cellars for a while at least. The unexpected box-office boom lasted long enough to cause the producers to gamble on a few more plays and now it is being predicted that the long-promised good times are at hand and that the regular show season will not be much shorter than usual.

Just to prove that conditions are improving along the big show street, the producers kept the critics busy every night last week with seven openings in six nights.

Monday night the English star presented at the Hudson Theater here "The Voice From the Minaret" and won favorable comment for herself and her players, but little praise for the play which she has presented in repertoire in England and throught Canada.

Doris Keane, in "The Czarina," opened at the Empire Tuesday night and won much acclaim. "The Nest," too, found much praise when William A. Brady added this piece to his list of Broadway attractions Wednesday night. At the same time De Courville's English revue, "Pins and Needles," was nvrilled at the Shubert with opinions conflicting.

Bat Theater Presentation

Thursday night the lights blazed again in front of the Greenwich Village Theater when Galworthy's "The Pigeon" was presented, and on Saturday night "Chauve Souris," Ballet's Bat Theater from Moscow, was moved intact via London and Paris and presented by F. Ray Comstock and Morris Gest for Broadway approval at the Forty-ninth Street Theater. It had been shown privately the night before to the critics.

Truly a busy week for a "dull season." Business is looking up in the opinion of Broadway.

The big money-getters along The Street continue to be the music shows in about this order: "The Music Box Revue," "Good Morning, Dearie," "Sally," "Bombo," "The Blue Kitten," "Tangerine," "Blossom Time," "The O'Brien Girl," "The Perfect Fool," "Marjolaine," "Up in the Clouds," "Shuffle Along" and "The Chocolate Soldier." "Good Morning, Dearie" and "The Music Box Revue" are still close to complete sell-out around \$30,000 gross weekly, and "Sally" remains at \$28,000 every week. "Bombo" and "The Blue Kitten" report more than \$20,000 each on the week, with "Blossom Time," "Tangerine," "The O'Brien Girl" and "The Perfect Fool" doing around \$18,000.

"Marjolaine" looks better than a \$15,000 gross show, with the other shows mentioned reporting around that figure. "The Chocolate Soldier" found strong support in cut-rate sales and should break along at least even until "The Rose of Stamboul," which is in rehearsal for the Century, is ready for opening.

New Productions Promised

Other productions rehearsing include the new Eddie Cantor revue, "Make It Snappy," "Little Miss Raffles" and "Mood of the Moon." George M. Cohan, having put out a number two company of "The O'Brien Girl," is said to be rehearsing a new comedy for early presentation, and William A. Brady promises "The Law Breaker" for the Booth Theater.

"Mme. Pierre" is the new title William Harris, Jr., has selected for "Les Haunetons," which goes into the Ritz February 15. Following a postponement, Frank Fay's "Fables" is set to show at the Park next week, when Wilson Collison expects to present his "Desert Sands" at the Princess, and "The Cat and the Canary" goes into the National. "The Blushing Bride" has ousted "The Squaw Man" from the Astor.

Of the dramatic shows "Kiki," getting \$16,500 (capacity) and reporting a record ad-

vance sale, leads, with "Captain Applejack" drawing only a few hundred less. "Balldog Drummond" jumped into the top-money class the first of the month, reporting well over \$16,000 on the spurt week. This English melo-

his well-known brothers. He started his stage career at the tender age of five years, appearing with his noted father, E. L. Davenport, as Damon's little son, in "Damon and Pythias," at the Arch Street Theater, which had its premiere fifty years ago.

For many years Mr. Davenport sang in musical comedies. He supported Edna May in "The Belle of New York" both in New York and London, and appeared in the Lew Fields' production, "It Happened in Nordland."

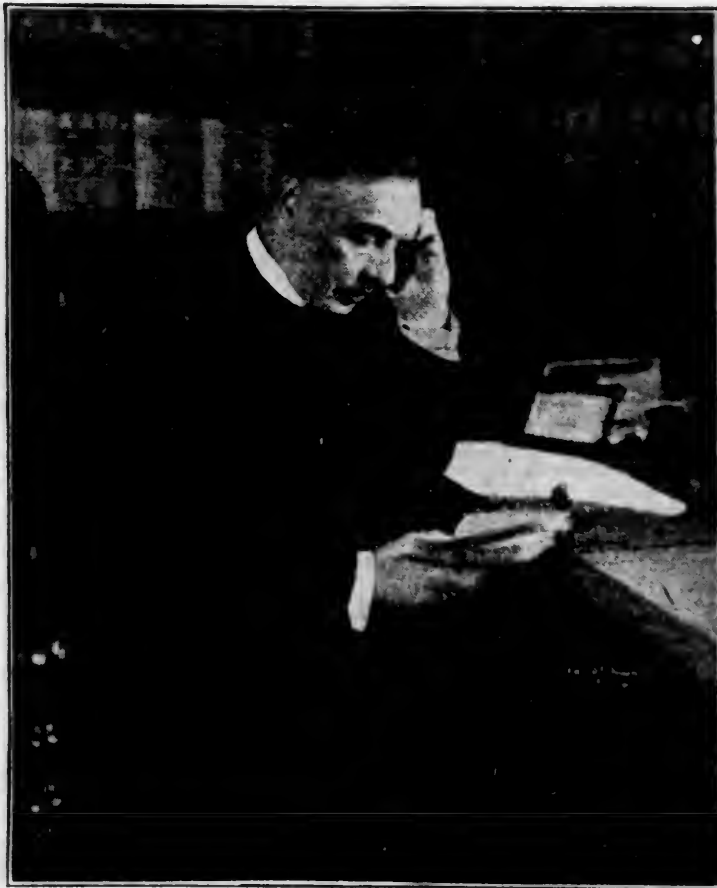
Five years ago Mr. Davenport appeared in a speaking comedy role in "Three Wise Fools," one of the first of John Golden's successes, and he has been talking comedy ever since.

LATEST O'NEILL PLAY

New York, Feb. 4.—The next Eugene O'Neill play to be produced will be "The Last Man," and Augustin Duncan will be the producer.

Like all O'Neill plots, that of "The Last Man" is unusual. The hero of the story, a role for which Mr. Duncan is already cast,

HARRY DAVENPORT



Playing the role of the Rev. David Lee in John Golden's sixth successful comedy, "Thank U," at the Longacre Theater, New York.

looks to be good for many more weeks of such business, as it is the talk of Broadway. "The Demi-Virgin," still getting much help from the censorship warriors, is reporting better than \$14,000, which is the gross "Six-Cylinder Love" is advertising.

The boom, whether temporary or permanent, is helping all Broadway shows, and has been very encouraging to those who have their money tied up in productions.

HARRY DAVENPORT

Living Up to Family Traditions in John Golden Comedy

Harry Davenport, despite his somewhat somber aspect in the photograph, has made people smile practically all his life, and perhaps most noticeably in "Thank U," the John Golden production, now enjoying a successful run at the Longacre Theater, New York, that transforms the penury of ministerial life into richest comedy.

Mr. Davenport is the youngest brother of the famous Fanny Davenport; not to mention

is an archaeologist. He has a hard problem to solve in the form of an unwanted child, supplied by his wife. No definite date has been set for the presentation of "The Last Man."

FRANK MCGLYNN ENTERTAINED

New York, Feb. 3.—The Business Men's Applied Psychology Club had as guests of honor at its luncheon meeting at the Hotel Martinique, Tuesday, Frank McGlynn, playing in "Abraham Lincoln," at the Riviera.

In response to requests for a "speech" Mr. McGlynn spoke on "Lincoln and Human Nature," and was warmly applauded by the business men.

PLAYERS AND PATRONS TO PRODUCE

New York, Feb. 1.—A. G. Delamater has in rehearsal a new comedy-drama by Philip Bartholomae and Emil Njytrej, which will be presented at a Broadway theater as soon as one is available. The name of the comedy-drama has not yet been decided.

SARAH BERNHARDT

Finds a New Vehicle—Premiere of "Regine Armand" at Brussels

Brussels, Jan. 13.—Sarah Bernhardt, in the premiere of "Regine Armand" at the Theatre Royal de la Gare St. Hubert last evening, provided Brussels with a dramatic event of memorable distinction and proved that after several years in unsuitable roles she has finally found a vehicle somewhat worthy of her present talents. This new play is by Louis Verneuil, author of "Daniel," her vehicle of the year past, and it surpasses that earlier piece both in dramatic values and in fitness to her powers as a star. The premiere had been extensively advertised locally—"creation a Bruxelles, avant les representations a Paris!"—and for once the dog town saw a finished performance that might stir many a theatrical capital, and doubtless will in due time.

The play is of the sort that might be called theatrical realism. It is obviously devised for stage effectiveness, and yet it cuts close to life, being free alike from romantic meanderings and rhetorical display. It has its moments, indeed, of patent unreality and questionable taste, and without Sarah Bernhardt it might be merely one of hundreds of such manufactured pieces that cross the boards each season. The point, however, is not the play's intrinsic merit, but the fact that it fits Bernhardt better than any other fashioned for her in several years past.

For one thing it gives her the rare opportunity of being herself, for she is cast as Regine Armand, "a pine grande tragedienne de l'epoque." For another it keeps her on the stage thru three solid acts—a welcome contrast to her recent somewhat skimpy appearances. Moreover it is a gracious, tender and pivotal part. She has indeed found a vehicle; one's only doubts are about her ability to carry so exacting a role continuously and not break under the strain—for her strength is not what it once was, and there is physical as well as emotional stress in the action.

The story concerns itself with the great tragedienne Regine, and with the overwhelming love she has for her son Michel. She has been seeing less of Michel than formerly, wherefore she suspects a love affair. But putting mother-jealousy aside the only questions: Is Michel happy? No. He is the lover of the young Madame Voraud, a "delicieuse enfant," who is most unhappily married to a business man thirty years her senior. Regine's beloved Michel is not happy; he suffers because he can not have the delicious Denise Voraud all to himself. So much the program tells of circumstances before the opening of the play.

In Act I, after the usual exposition, a blundering cad expatiates to Denise of the loneliness of young wives of old fogies unless they take advantage of their beauty and youth, etc. She lets him run on to the point of insulting her, and the lover Michel appears just in time to save her from an unwelcome embrace. A duel between Michel and the cad is the only way out. The rest of the act is concerned with the husband's piecing together of bits of evidence, when he begins to wonder just why Michel should be defending Denise's honor. At the curtain he is setting out to get the truth about their intimacy.

Bernhardt is discovered almost immediately after the rise of the second act curtain. She is at her dressing table in an alcove before an immense bouquet of pale pink, mauve and white blossoms, which set out her own color beautifully. Even a mere man of a reviewer had to note that her dress of soft blue, maroon and coral was calculated to complete a color scheme as clever as it was effective. Here, obviously, at first glance and throught, was the charming woman who had grown old gracefully.

Her first scene, too, is well calculated to show her at her most characteristic and best. It has precious little to do with the plot of the play, being turned around the visit of a stage-struck girl come to seek advice, but it is forgivable because in the circumstances it is so moving. For the great tragedienne—Regine or Bernhardt, as you will—gives expression to her estimate of the theater (in words, of course, that will be widely reported in due time). Fast on this interpolation there follows a second moving of sentimental scene, wherein Michel comes to his mother, admitting his love for Denise, and the mother shows tenderly the rare love she has for her son. Denise comes, in admiration for the great actress, followed by her husband seeking confirmation of his suspicions. He fails to lead Regine into incriminating her son, but stirs her terribly when he mentions Michel's coming duel. Regine's agitation and fear—sparks of the old fire here—foreshadow tragic events as the curtain falls.

Early in Act III Michel takes leave of his mother to go to his duel. There is growing

(Continued on page 25)

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

LEADS

Leaving Woodward Players

Hazel Whitmore and Emmett Vogan To Close With Seattle Stock, Feb. 11

Spokane, Wash., Feb. 2.—After three seasons as leading woman of the Woodward Players Hazel Whitmore will conclude her engagement in "A Woman's Way" Saturday night, February 11, she having tendered her resignation last week. When she finishes Miss Whitmore will have to her credit 91 weeks in Spokane. It is a record no leading woman has enjoyed in a stock company here outside of Jessie Shirley, who had her own company here years ago and played more than 900 continuous performances. Miss Whitmore's record is all the more unusual because of her youth. She is probably the youngest leading woman to play a season in the city.

She opened the theater for Mr. Woodward in Spokane in "Cheating Cheaters" in November, 1918, and played 27 weeks until the season ended. She returned in 1919 and played 40 continuous weeks. Her health broke down after the strenuous 1919-1920 season and she was unable to play at all during 1920-1921.

She returned in August, 1921, and opened her third season in that month in "Smilin' Thru" and will have played twenty-four weeks this season when she closes on February 11.

On the basis of 10 performances a week, the usual Woodward policy, she has played 910 times in Spokane. She has never missed a performance in any of her three seasons.

Miss Whitmore's plans are indefinite. She will probably return to her home in Denver for a rest after a trying season.

Emmett Vogan, leading man, will close the same night. Mr. Vogan has a large following in Spokane, where he has played parts of three seasons with the Woodward organization. Probably no leading man in recent years in Spokane has enjoyed the same popularity with playgoers. He came to Spokane first for the season of 1919-'20, playing 38 weeks. Last season he was back again, and played nine weeks. His engagement this season will run 15 weeks, making a total in Spokane of 52 weeks, or better than 520 performances.

The resignations of Miss Whitmore and Mr. Vogan will be followed by a thorough reorganization of the company so far as acting personnel is concerned.

BUSINESS IS GREAT FOR ALLEN PLAYERS

Edmonton, Alta., Feb. 2.—The personal element entered largely into last week's bill, "Daddy Longlegs," by the Allen Players. Mrs. P. B. Allen came on from Portland, Ore., to visit her husband and daughter after a long retirement from the stage and played the old nurse, bringing out all the quiet comedy of the part. The audience, knowing that Mrs. Allen was Verna Felton's mother, gave her a most cordial welcome. Another interesting fact is that two of the children used in the play are the sons of an Edmonton lady, Mrs. Graves, to whom Miss Felton acted as bridesmaid. The little fellows did credit to their "Auntie" Verna. Miss Felton has never given a better performance than she does as Judy Abbott, Allen Strickfaden is at his best in a part like Jimmy McBride. Fred Sullivan is a fine Daddy Longlegs, Ivy Bowman a convincing Mrs. Lipsett, and the support given by the balance of the company was of the best. Business is great.

INDIVIDUAL PRAISE FOR PRINCESS PLAYERS' MEMBERS

Des Moines, Ia., Feb. 2.—The Princess Players are beyond criticism in this week's play, "The Love of Su Shong," an elaborate production that abounds with artistic settings and embroideries.

Arthur Vinton, as the American lover, and Anita Bristow, as the daughter of a Chinese teahop keeper, get everything out of their respective roles. While the entire company deserve the greatest praise for their efforts, especially noteworthy portrayals of Chinese characters are given by Arthur Buchanan, Edward Van Sloan and Eda H. Finemann.

ALBANY (N. Y.) PLAYGOERS

To See Charlotte Walker in Several of Her New York Successes

Albany, N. Y., Feb. 2.—Charlotte Walker, who will become leading woman of the Proctor Players February 7, for a four weeks' engagement, to succeed Clara Joel, has just concluded a run in the revival of Du Maurier's "Tribby" at the National Theater, New York, which she will present as the opening play of her Albany engagement. Last season she co-starred with Janet Beecher in "Call the Doctor," under the Belasco management, and it is expected that it be the second week's offering of the Proctor Players, to be followed by some of Miss Walker's other successes.

HOPE DROWN, INGENUE, JOINS STRAND PLAYERS

San Diego, Cal., Feb. 2.—A recent addition to the Strand Players is Hope Drown, daughter of Clarence Drown, manager of the Los Angeles Orpheum Theater. She is handling her ingenue parts in a very creditable manner. This week's offering is "Two-Fisted Love," to be followed by "A Fool There Was." Frederick Raymond, during the vacation of Jas. Dillon, is directing as well as playing leads.

CHANGES HOUSES

Chicago, Feb. 2.—The stock company in the Grand Theater, San Antonio, Tex., has moved into the Strand Theater, in the same city.

LILLIAN DESMONDE



Leading lady of the Westchester Players, who is delighting audiences at the Westchester Theater, Mt. Vernon, N. Y.

LEWIS PLAYERS NOT CLOSED

Chester, Pa., Feb. 2.—The Jack X. Lewis Players, which were reported to last week's issue as having closed, are enjoying increasing patronage at the Princess Theater. "Another Man's Wife" is the offering this week, with "The Trail of the Lonesome Pine" underlined for presentation the week of February 6. The 100 per cent Equity company includes: Jack Carson, business manager; Blanche Wilcox, Rose Adelle, Dorothy Holmes, Emily Barrett, T. Jefferson Evans, Ramon Greenleaf, Arthur Morris, Gavin Dorothy, Nat Burns and Irving Young, scenic artist.

ORPHEUM PLAYERS IN "THE NAUGHTY WIFE"

Ottawa, Can., Feb. 4.—The Orpheum Players, selected "The Naughty Wife" for this week's vehicle. This farce-comedy, judging from applause received at the first night performance and repeated peals of laughter, was thoroughly enjoyed. The audiences during the week, particularly at the matinees, were not as large as could be expected, the appreciative, Mae Melvin, a new member, is an asset to the company and contributed a splendid piece of acting. His Worship, Mayor Frank Plant, and party, are weekly box holders at the Family.

"LOMBARDI, LTD."

Presented by Grand Players, Davenport, Ia.

Davenport, Ia., Feb. 2.—"Lombardi, Ltd.," the latest offering of the Grand Players, was a beautifully modulated production. This was made possible by the performance of Eddy Waller as Tito Lombardi. He brought everything to the role—humor, sympathy, understanding and a real Italian accent. Jean Oliver, playing Daisy, further drives home the certainty of a long-standing fact that she is one of the most versatile of leading women. Her Daisy was a captivating bit of femininity. Other parts are well played, notably Muriel, the gum-chewing mannequin, by Miss Arnold. She gets 100 per cent out of her pungent lines. Miss Mason has one of the best roles she has done and so has Miss DeLanc as Lida. Mr. Sullivan, undistinguishable at first behind a Jewish makeup; Mr. Kohl, the vermicelli king, and Mr. Wilson, the crabbed business manager, had parts rich in good lines.

"Lombardi, Ltd.," is, to judge externally, the costliest of the Berkell enterprises of the season. The settings were massive and well built, and there were many beautiful gowns displayed.

ORPHEUM PLAYERS

Present Mandell Comedy—Germantown (Pa.) Company To Give "Step Lively, Hazel" Premiere

Germantown, Pa., Feb. 2.—The Mandell comedy, "The High Cost of Loving," is being offered by the Orpheum company this week to large and appreciative audiences. Dwight A. Meade plays Ludwig Klink, the "Mustard King," with his usual force and uses his lines and makeup to their greatest advantage. Bernard MacOwen, Lester Howard, John Lott and Mr. Meade form the quartet whose mis-steps twenty-five years ago caused all the trouble. Langha plenty greet the efforts of these four. Arthur Ritchie plays Tucker, the lawyer, and scores heavily. We see too little of his work as an actor, but each week receive the benefit of his capable efforts as company director. Ruth Robinson as Rose and Molly Fisher as Cora are fine, altho the parts are small. Gertrude Ritchie and Harry Wilgus are splendid as mother and son. Beanie Maxwell as Lena, the maid, evokes applause and laughter almost continuously. May Gerald and William Davidge complete the cast.

Many birthday presents were handed across the footlights to Miss Maxwell, Mr. Meade and Mr. Lott, all of whom had birthday anniversaries this week.

Next week "Three Faces East," "Step Lively, Hazel," written by Bernard J. MacOwen, the popular character man of the company, is in preparation and will be given its premiere by the Orpheum Players.

GENE LEWIS

Returns to Company From New York With New Plays

Miami, Fla., Feb. 2.—Gene Lewis, manager of the Gene Lewis-Olga Worth Stock Company now playing its third season at the Park Theater, returned from New York City Monday with new plays for the balance of the season here.

Mr. Lewis, who spent two weeks in New York, opened Monday night in "Polly With a Past."

Last week Olga Worth made a big bit in "The Acquittal" and business was good all week. Mr. Lewis will close his company here the first week in April and open his own theater in Dallas, Tex., May 15. He has also announced that he will spend several thousand dollars on the Dallas theater before time to open.

Next week the company will be seen in "Experience."

DENIES REPORTED CHANGE FROM STOCK TO VAUDEVILLE

Providence, R. I., Feb. 3.—Charles F. Lovenberg, manager of the E. F. Albee Theater here, denies the rumor that his theater is to abandon stock and play vaudeville. The report reached here this week from New York that B. F. Keith vaudeville would continue thruout the summer months. Mr. Lovenberg issued the following statement in denial: "Some time in April—the exact date has not been fixed—we will open the twenty-second season of the Albee Stock Company and expect there will be companies for twenty-two more years. I am sure Mr. Albee has been misquoted in the New York reports.

"We have not yet completed plans for the season, but have contracts for the exclusive presentation this spring and summer of a number of Broadway successes. At present arrangements are being made for more plays, and in a week or two announcements will be made of a number of re-engagements and of the obtaining of new plays."

TROY (N. Y.) MASQUE IN "PEG O' MY HEART"

Troy, N. Y., Feb. 3.—The Masque of Troy opened its eleventh season with a presentation of "Peg o' My Heart" under the auspices of the Troy Press Club at St. Mary's Hall on Thursday evening. Early in the week a letter was received from J. Hartley Manners wishing the Masque success in its production of his famous play. An elaborate souvenir program was issued in connection with the performance. A delegation of Albany newspapermen attended the show.

"ADAM AND EVA" BY PERMANENT PLAYERS

Winnipeg, Can., Jan. 31.—"Adam and Eva" is the play offered this week at the Winnipeg Theater by the Permanent Players. As done by this popular company it is an interesting comedy with a sugar-coated pill of morality in it. In the cast are: James Dolan, Fred Kerby, Edna Andrews, Marie Steffen, Emily Smiley, Teresa Moller, Gordon Anderson, Gordon Mitchell, John Winthrop and Jack McClain.

"THE CHAMPION"

Amusingly Done by Westchester Players

Mt. Vernon, N. Y., Feb. 2.—"The Champion," a comedy with obvious situations and time-worn vaudeville jokes, is amusing as done by the Westchester Players. Leslie Adams, as the black sheep son, handles the role acceptably, altho he is hardly the type for it. Lillian Desmonda makes a charming Lady Elizabeth, with whom the champion falls in love at first sight. The part is not a big one, but Miss Desmonda handles it splendidly. Richard Cramer contributes a fine characterization as the stiff-backed old "governor" and Lawrence O'Brien is a hateful villain. Messrs. Le Duc, Kennedy and Doyle, additions to the cast for a week, play a lord, earl and marquis. Lee Tracy is the not-so-bad clergyman brother of the champion and Betty Baker is a typical French maid. Harry Jackson, the director, is cast as the adoring Mooney. Miss Brown plays the loving mother with distinction and charm and the remainder of the company do well in bits. The settings are excellent.

FUTURE SUPPORT ASSURED LEADING STOCK PLAYERS

Albany, N. Y., Feb. 3.—"Eyes of Youth" is the offering by the Proctor Players this, the farewell week for Clara Joel and William Boyd, both of whom have been immensely popular with local theatergoers, who regret to have them leave and both of whom Albanians will support any time they choose to return. Both are giving wonderfully fine portrayals of their parts in the closing week's offering. Dorothy and Alfred Little, two of the cleverest and most widely known stage children, were brought here from New York particularly for this play, and their work in the school-room scene is of the highest order.

ORPHEUM PLAYERS' RETURN IS WELCOMED


Montreal, Can., Feb. 1.—The realism of the last scene of "The Storm," as presented by the Orpheum Players after a most welcome return to Montreal, is one of the outstanding features of this week's offering. To say the least, it is altogether a fine piece of work. The following excerpt is from one of the local dailies:

"From the obvious strength of the new dramatic talent there is reason to hope for their continuance, and that no more will Orpheum players have to submit to such poor burlesque as has recently made turgid the air of that pleasant playhouse."

PERUCHI STOCK COMPANY SUCCESSFUL IN KNOXVILLE

Knoxville, Tenn., Feb. 2.—Success is crowning the efforts of the Peruchi Stock Company, which is now in its fourteenth stock season in Knoxville in the past twenty-six years. The company is presenting everything, from light opera to Shakespeare, and doing it creditably. The personnel includes: C. D. Peruchi, manager; Frederic Tonkin, director; Henry Cronaca, scenic artist; Mabel Gypsene, Verna Ward, Vivian Marlowe, Lucille Dupre, Irena Hubbard, Edward D'Oise, Warren Lyle, Jack J. Burke, James Glasgow, Bruce Laurence and Donald Peruchl.

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Band and Orchestra. Will consider two, three and four weeks' engagements with two or three changes on week. No jump too large if you can get real show money. Can open February 20. Write or wire El Dorado, Arkansas, Bialko Theatre.

JAMES BLAINE

Makes Favorable Impression With Spokane (Wash.) Audiences—Wilkes Co. Presents "Three Live Ghosts"

Spokane, Wash., Feb. 2.—"Three Live Ghosts" served to introduce to Seattle playgoers the new leading man, James Blaine, formerly with the Shubert Players in Milwaukee, with the newly organized co-operative stock company, which inaugurated its second week at the Wilkes Theater Sunday. Mr. Blaine had a part that did not furnish him with ample opportunity to display his full ability, altho his interpretation of Jimmie Gubbins, the English soldier, was convincing from a realistic point of view, and engaging from the standpoint of sympathetic acting, and he impressed his personality very favorably upon local theatergoers. As Mrs. Gubbins Maxine Miles was thoroly "at home" and her character work was one of the best pieces of acting she has done here. Arthur Allard made a good detective. Howard Russell garnered many laughs as Spooey. Mary Thorne, Julia Elmendorf, John Nickerson, Arthur Belasco and other favorites completed the cast.

WILLARD FOSTER

Writes New Composition of Church Music

Utica, N. Y., Feb. 2.—Those who imagine the actor or actress an ungodly and idle lot have another think coming, especially so in the case of Willard Foster, former character man with the Majestic Players and the only member of the cast to remain in Utica. In addition to memorizing every week a role which would run from 15,000 to 40,000 words, during the stock season, Mr. Foster devoted considerable time to the writing of music. Since the closing of the Majestic Players New Year's Eve, Mr. Foster has been working on music compositions as well as dramatic coaching. For many years he has been interested in composition of church music, and a mass which he has just composed will be sung by the choir of St. Patrick's Church at services next Sunday. Mr. Foster and his wife, who is professionally known as Helen DeLand, have been making their home at the Buckingham Apartments.

PROPOSAL TO HAVE ROAD SHOWS ENTERTAIN DISABLED

San Diego, Cal., Feb. 1.—Terry Duffy, leading man of the new Morocco play, "Wait Till We're Married," which played recently at the Spreckels Theater, will place before the Actors' Equity League a proposal that every road show playing San Diego make a trip to Camp Kearny Hospital, donating its best efforts for the entertainment of the disabled war veterans. Already a number of leading actors and actresses have been to the camp and furnished amusement for the boys. Last week the "Wait Till We're Married" company, assisted by Johnny Becker and his "Jass Buddies," from the Pantages Circuit, together with Irena Brooks from the "Broadway Revue" of the same circuit, furnished a never-to-be-forgotten entertainment at the hospital.

HOPE SUTHERLAND REFUSES MOVING PICTURE OFFER

Detroit, Feb. 4.—Hope Sutherland, ingenue with the Woodward Players at the Majestic Theater, has received an offer to take an important role in another James Oliver Kerwood picture soon to be produced by the Pina Tree Picture Company. Miss Sutherland, who has appeared in several pictures, will not accept, having decided to remain with the Woodward Players to gain stage experience under Director Cyril Raymond.

LILIAN STUART AGAIN WITH BROADWAY PLAYERS

Chicago, Feb. 4.—Lilian Stuart, who substituted for Isabelle Randolph as leading woman with the Broadway Players at the Warrington Theater, Oak Park, has been especially engaged to play the part of Mother in "Turn to the Right," to be played by the same company the week of February 6. It is the part created by Ruth Chester. Miss Stuart's work during Miss Randolph's illness was highly commended.

MAHER PLAYERS SUCCESSFUL

Pittsburg, Pa., Feb. 3.—The Phil Maher Players are doing very good business. "Arms of the Weak" and "The Ninth Noose," two new plays produced, have met with strong public approval.

THE CARTERS IN CHICAGO

Chicago, Feb. 2.—Solly Carter and wife, comedian and prima donna, are in Chicago from the Coast. Mrs. Carter is settling an estate. Solly is a brother of Monty Carter, production manager at Spreckels' Theater, San Diego, Cal.

STOCK NOTES

A No. 2 company of the Crescent Players, Brookline, will soon be organized, owing to the vast amount of charitable work the No. 1 company is doing this season.

"Wait Till We're Married," by Hutcheson Boyd and Randolph Bunker, has been released for stock production by the American Play Company, Inc.

On February 9, 10 and 11 the Community Players, Montreal, will present as their third production Sir J. M. Barrie's "The Old Lady Shows Her Medals," a little sketch of comedy and pathos.

The dramatic class of the Tucker School Association, Boston, presented two short plays at Milton Town Hall Tuesday evening, January 31. They were "Henry, Where Are You?" and "Lina Busy."

Harry R. Melone, Auburn (N. Y.) newspaperman, will take the leading male role in "Honor Bound," to be staged February 17 in Osborn Hall, Auburn, by the newly formed Amateur Dramatic Club. Mrs. Samuel Hopkins Adams, once a leading woman for David Belasco, is directing the rehearsals.

Brandon Bros., of Phoenix, Ariz., have made Frank Cosgrove an offer to produce cartoon plays in Phoenix at the Elks' Theater, opening the latter part of May and running thru the summer months. Mr. Cosgrove has already contracted to open a stock company in Calgary and Edmonton, playing each Canadian city three days, opening about the same time. Mr. Cosgrove has engaged Howard Robie, now located in Tucson, to manage his Phoenix company.

SARAH BERNHARDT

(Continued from page 20)

suspense as Regine watches the clock fearfully. Denise comes, also full of dread, and after telling of her feelings provides a stirring moment when she rushes into the older woman's arms. But Denise is hurried away to another room when the jealous husband, still suspecting Michel, is announced. He again fails to draw the truth from Regine. But suddenly as the telephone rings and Regine reaches wildly for it he pulls it away from her, listens, and makes believe that the message announces Michel's death.

Caught off her guard and in agony Regine betrays to him the truth by crying that Denise, the cause of the duel, was Michel's mistress—that she is there, pointing to the other room. Regine writes in her grief while the husband rushes out to kill Denise, the shot being heard off stage. Then Michel, unhurt after all, runs in joyfully. Regine clasps him to her, and her grief turns to wild happiness. But as the curtain comes down she looks suddenly over his shoulder to the tragic room beyond, and the expression that comes over her face as she realizes what explanations must yet be made—and that she has betrayed the secret—affords the most poignant moment of the whole play.

In Act IV Michel is still kneeling before Regine, smiling, not knowing the tragedy that has befallen Denise. He learns half the truth from his mother—but not that it is SHE who has betrayed the secret and brought about the shooting. The dying Denise is carried in. She actually dies in Michel's arms. But the beautiful thing—and the thing that gives Bernhardt further opportunity for superb silent acting—is that Denise in her last moments takes to herself the blame for apprising her husband of her guilt, so that Regine is left with her son's love and confidence unimpaired. She kisses the forehead of the dead Denise and throws her arm protectively about the weeping Michel as the curtain falls.

It is a plot full of opportunities for emotional acting, and particularly so for Bernhardt. The

first question that will be asked will be whether she shows her age. It can be answered in the negative. Certainly there is none of the sense of falling strength that was almost startlingly evident in the first few moments of "Daniel." She is cast as an older woman and she might well be in fact the mother of the 25-year-old Michel (altho the audience knows for the most part that she is really his grandmother). She is notably the great lady; gracious, noble, spirited. In short she is charming in the part. And as a study in the technique of acting her performance is still a matter to be wondered at.

The balance of the cast are good, but, unfortunately, in rather varied ways. M. Argulliere as the wronged husband gives a living sense of the slow torture of suspicion, jealousy and rage. The wife is played a bit heavily by Mme. Andree Pascal, but she lifts the performance by her moving death scene. The others are fair enough in smaller parts, except the son, who acted in a quieter, more naturalistic key, which was effective in itself, but out of keeping with the artificial tone of the whole. One felt, too, a sense of fatigue in his acting, which is hardly to be wondered at on a "Wart" night when one remembers that he is author of the play and probably its director. His appearance in these several capacities gave a family complexion to the whole affair, since he is Bernhardt's grandson.

The settings seemed to be old stuff rather cleverly made over in the usual mixed French fashion of naturalism grafted on to artificiality. The theater itself offered the right atmosphere for such an event, being dusty and regal, with five red plush and gilt balconies (like the Metropolitan Opera House back home). Not the least interesting feature of the evening, to an American, was the audience, which was at its most animated, due in part to the fact that the opening had been postponed, so that there was some question as to whether tickets of the evening's date or premiere tickets were to be honored. These Belgians are warmhearted, eager and talkative. But when the same ticket is sold to two of them their warmth extends to other regions than the heart, and the talkativeness increases threefold. First the usher tries to quiet them; then a gendarme is called in and pleads, then shrugs. Finally the authorities put the only possible end to the matter by ringing up the curtain, let the chips fall where they may. It takes five minutes and a prodigious amount of shushing on the part of the remainder of the audience before the excited voices are finally quieted. Even then there is the occasional angry banging down of seats, followed each time by quick hissing noises from all over the house. I had already had chance to reflect that these Belgians are the most voluble shushers in the world, particularly as I arrived during a time of cold and the grippe epidemic. It may be added parenthetically that some more of these ladies are going to have pneumonia or something if uncovering their chests has anything to do with the matter.

On the whole it may be said that "Regine Armand" is likely to survive far beyond its brief run here. With the changes that always come after a first night it should go on to Paris as the best thing Bernhardt has done since the war. Her performance last night was such that she deserves all the praise that a loyal French (and perhaps American) following can bestow upon her.—SHELDON CHENEY.

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WM. F. LEWIS

To Launch Two Shows

Both Open Early in Spring—
W. W. Hankins To Manage
No. 2 Company

A recent letter from Wm. F. Lewis, the Nebraska tent repertoire man, announces that everything at winter quarters is progressing nicely and will be ready for the opening in early spring. The tents and trucks are being overhauled and painted, poles, seats and stage paraphernalia repainted, and scenery and effects are being worked out. It is also announced that Mr. Lewis will launch a No. 2 organization, of which Walter W. Hankins, who has been under the Lewis banner for the past twelve years in the capacity of director, assistant manager and leading man, will have complete charge. Every play will be a royalty and will be costumed, staged and produced in the best possible manner. Both shows will be motorized. The personnel of the two companies will be published later.

FEAGIN COMPANY PRESENTS "THE EASTERNER INTRUDES"

Full of thrills but with enough comedy lines to relieve some of the dramatic intensity, "The Easterner Intrudes" was the play offered by the Feagin Stock Company in Cincinnati last week, and altho the play has seen service on the stage many years, it kept the auditors gripping the arms of their chairs. The play was well adapted to bring out the dramatic ability of the Feagin players and it afforded plenty of rural comedy, for Bob Feagin, whose performance as usual was pleasingly free from any attempt to overact, makes for a naturalness that has established his popularity with suburban audiences. Bernard Knapp made no end of enemies as the city-bred villain, and his handling of the role was wonderfully effective. The Charlie Marlowe's forte is "bad man" parts we enjoyed his work in an antithesis role. The audience seemed to enjoy the heroic efforts of Fred Lytell, especially at the climax of the third act when he held a band of lynchers at bay. With all due respect to his possession of dramatic power, we take slight exception to his tendency at times to force a smiling countenance, a flaw which we could not have detected, tho, from the mid-section or rear of the house. Grace Flanders and Mabel Dillingham handled the feminine parts in pleasing fashion. J. D. Kilgore played a small-town sheriff.

GRATEFUL TO EQUITY

The members of the Hardaway-Moran Comedians take this means of voicing their thanks to the Actors' Equity Association for the quick relief tendered them during their distress caused by the fire in Apperson, Ok., Friday, January 13, which destroyed the theater where the company was playing a week's engagement. All the baggage was totally destroyed. Thru the quick action of the A. E. A. the company was able to secure enough scenery and wardrobe to dress some of its plays and proceed with its bookings. The roster includes Robt. Hardaway and Melba Leeright, leads; Myrtle Malcolm, second business; Riley Meyers, general business; Edward Moran, comedy; Al Huffer, pianist.

"Get in line, fellows," writes Edward Moran, "and quit knocking things that will benefit you."

LEAVE NUTT STOCK COMPANY

E. V. Deunia and wife (Josephine DeCosta) closed a sixty-five weeks' engagement with the Ed C. Nutt Stock Company in Honston, Tex., and left February 1 for Kansas City to join Karl Simpson's Comedians for their fourth season. Mr. Dennis directed the performances and played leading roles with the Nutt show, while his wife was ingenue. Both express their appreciation of the kind treatment accorded them by Mr. Nutt and the members of his company, with which they enjoyed a successful engagement.

SHERMAN KELLY PLAYERS

Chicago, Feb. 2.—Bob Burton, of the Sherman Kelly Players, has written The Billboard as follows:

"The Sherman Kelly Players, headed by Marjorie Garrett and Sherman Kelly, are now in their twenty-eighth week, having opened July 18, 1921, in Woodstock, Ill. This popular company opened a five weeks' engagement in the Grand Theater, Green Bay, Wis., on Christmas Day, with the musical soldier show, 'Buddies,' and scored a decided hit.

"After closing in Green Bay the company was booked solid for the rest of the season, which will close early in June. Considering the bad season, business has been unusually satisfactory with this company. It has broken several house records and, on the other hand, has had some extremely bad weeks.

"With the exception of a few changes made at the beginning of the season the company remains intact, regardless of reports to the contrary. Our present cast includes Marjorie Garrett, Sherman Kelly, Bob Burton, Andrew Lightfoot, Russell Snoad, Fred R. Hermalman, William McEnroe, Charles Mason, Myrtle Adell, Helen F. Russell, Kathryn Sheldon, Laura Hart Cronin, Billy McEnroe, Jr., and Elizabeth Jones. The advance is headed by R. S. Kelly. The cast is 100 per cent Equity and carries a union carpenter."

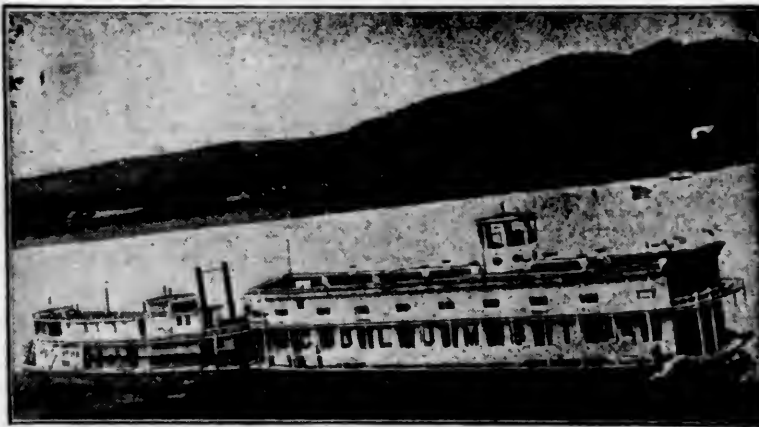
ST. PETERSBURG (FLA.) ITEMS

St. Petersburg, Fla., Feb. 1.—Among the theatrical folks wintering here are Will Cressy and wife, who are building a beautiful home; Charlie Taff and wife, who have just completed eight very pretty cottages; D. Otto Hittner, owner of the Cotton Blossom Showboat, and wife, who have finished four and working on eight more beautiful bungalows. Hittner and Taff say that they don't care how bad business is this year as they are getting \$35 a month for each of the houses and have no trouble keeping them rented. Thomas A. Danks has charge of the Grotto Band. Hope Wallace Dams and daughter, Bonnie Jean; Burlleigh Casn, and wife; Jack Saunders and the members of the Earl Hawk Stock Company visit their homes each week. Frank Morley and wife are in the real estate business. Jack Wolfong is building an elaborate moving picture studio, known as the Davista Moving Picture Company.

Burt Melville and his comedians played to two weeks of capacity business, commencing January 13. While here he also leased four new plays, "My Cinderella Girl," "The Woman He Could Not Buy," "The Simp" and "Jack o' Hearts." Burt, as usual, has an exceedingly good company, and says there isn't such a thing as depression.

D. Otto Hittner had the pleasure of renewing acquaintances with Charlie Winninger last week

CAPT. STEVE PRICE'S SHOWBOAT



Known up and down the Ohio and Mississippi rivers, the Columbus, Capt. Steve Price's showboat, is one of the finest floating theaters extant.

J. LAWRENCE WRIGHT TO LAUNCH TENT SHOW

The coming season will find J. Lawrence Wright, who has been in the carnival business for the past twenty-two years, at the head of his own vaudeville and dramatic show. He is making a trip at present thru the South in the interest of his new enterprise. Mr. Wright is said to have recently purchased a new 80-foot Pullman, and is having a 60x120 tent made by the Beverly Company, together with some fine scenery and a large stage. The show will make three-night and week stands in Virginia, West Virginia and the Carolinas. A band and orchestra will be carried.

ORPHEUM PLAYERS

Find Business Speckled in Indiana

The Orpheum Players, according to Frank M. Swan, advance agent, are striking some good, bad and indifferent spots in Indiana. Bloomfield, Bicknell and Switz City were very good dates.

The LaSears, who closed with the company January 27, returned to their home, and an act from Chicago jolped at Linton February 6.

The company is headed for Illinois, opening in that State in March.

MYRKLE-HARDER STOCK CO.

Glens Falls, N. Y., Feb. 2.—The Myrtle Harder Company will be the attraction at the Empire Theater next week, with matinees daily. "Adam and Eva," "The Cave Girl," "The Girl in the Limousine" and "The Love of Shu Shong" are among the plays announced for presentation.

when he appeared at the Plaza Theater with his wife, Blanche Ring, in the "Broadway Whirl." He says "Charlie" is the same good fellow that he was when with the Winninger Bros. show fifteen years ago.

Roy D. Smith and his Highlander Band, including Bobbie Broiler, are here for the season entertaining the snow birds with two concerts daily.

Five acts of Keith vaudeville are offered at the Plaza Theater each Friday and Saturday at 85 cents top price. The hills are very ordinary. The picture houses—Pheil, Grand, Star and Rex—are all doing a good business.

BOOST EDINGER-COOKE CO.

We have it from good authority that the Gertrude Edinger-Raymond Cooke Stock Company played to the largest business at the Murray Theater, DeFuniak Springs, Fla., the week of January 16, the house has ever known. "It is one of the best companies on the road and the specialties are away above the average." Manager Harry E. Murray is quoted as having said. "It broke all records in my house on Saturday night; we turned away around two hundred people. I have already booked the show for a return engagement."

FINE ACTING BY PAYCEN

Zanesville, O., Feb. 2.—The Paycen Stock Company opened an indefinite engagement at the Weller Opera House Monday night. The work of the capable cast was above reproach and the work of Rachel May Clark, leading lady, was especially noteworthy. "The Rosary" will be the offering next week.

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

TED NICHOLSON

Predicts Strong Appeal for "Rep." Serials

Not having the opportunity of answering the numerous inquiries received regarding the "Black Jack" serial, written by Ted and Virginia Maxwell, owing to other interests which demand his attention, Ted Nicholson, of Brunk's Comedians No. 1, has determined to use "Billyboy" as an answering medium, feeling sure that what he writes will be of interest to managers whose attention has been attracted by the serial. Mr. Nicholson writes: "The idea of a repertoire serial has been in my mind for over a year but until I again met Ted and Virginia Maxwell last year I had not come in contact with anyone who could successfully transfer my idea to paper. After reading their 'Heart in the Redwoods,' which I believe one of the cleverest plays I have ever read, I told them of the serial idea. They seemed delighted with it. Ted said: 'Great idea—we'll get to work on it right away.' They were then working on a new play, but stopped and wrote the serial. I wish to compliment them on the result of their efforts. They caught the idea exactly. The serial is a humdinger. Each curtain leaves the auditors guessing and half of the time with cold shivers running up their backs. It's a ten-to-one shot they'll come back to see what happens next.

"The credit for writing the original 'rep.' serial, of course, belongs to Ted and Virginia Maxwell—the credit of the idea to me. From the interest it is causing I'll wager that in a short time there will be as many 'rep.' serials as moving pictures. Ted and Virginia are working on 'The Glowing Hand,' a murder mystery, the synopsis of which I read and found to be as thrilling and mysterious as 'The Thirteenth Chair.'"

MOVEMENTS OF ACTORS

Chicago, Feb. 2.—W. B. Duncanson, manager of the Grand Opera House, Waterloo, Ia., is spending \$10,000 on improvements and will open a stock in the house about February 16. He is in Chicago this week engaging people and plays. The Grand formerly was a unit in the old Busby Circuit.

Herbert Denton, Chicago actor, has closed with a vaudeville act in St. Louis this week and is back in Chicago.

Mr. and Mrs. Jack Marvin left for New York yesterday. Mr. Marvin played leads with the "Miss Lulu Bett" Company this season.

J. B. Dickson, formerly of the old Dickson & Talbot Theatrical Circuit, is back in Chicago as company manager of Robert B. Mantell's organization in the Olympic.

The Eugene Page and Company band act is back from the Coast and has thirty weeks' time booked with a chautauqua circuit in Florida, opening February 15.

George Leal, manager of the Williams-Gaffery Company, is in Chicago after plays. The company travels thru the Carolinas and Virginia.

Frank O. Peers, formerly manager of the old Whitney Opera House, now the Shubert-Central, who has been on tour with "The Four Horsemen," is back in Chicago.

Victor Lambert is writing a new version of "Over the Hills."

Charles Gill's vaudeville act is trying off for a week. Raymond Northcott and Jessilyn Deitzel are members of the act.

Glenn Beveridge motored to Chicago from his home in Litchfield, Ill., today. He will open his dramatic tent show near Litchfield early in the season.

Jimmy Parelli, after working 42 weeks in stock in St. Paul, is back in Chicago.

Bobby Barker has closed with the Haymarket Theater burlesque stock, and is putting in a stock of his own in Lansing, Mich. Errett Bigelow is furnishing the people.

AISTON GETS DAMAGES

Thru his attorney, Arthur C. Aiston says he has made a settlement with the "High Jinks" Comedy Company for a second offense in the use of "Tennessee's Pardner."

Two years ago Aiston says he caught the "High Jinks" Company using portions of the play, and made a minimum settlement for the offense, as the company agreed not to use it again. Mr. Aiston further states that last April the same company put it on again, at Loew's Empress Theater, Kansas City, and suit was at once entered in the U. S. District Court previous to the company leaving for Los Angeles.

The settlement covered damages and all costs, amounting to about \$500.

In the death of Mrs. Imogene Hyams, 84, who died in Cincinnati January 26, the profession lost the first American actress to play the role of Little Eva in "Uncle Tom's Cabin." Mrs. Hyams was also credited with being the creator of the mother role in "Way Down East."

REPERTOIRE NOTES

Reports have it that many repertoire shows operating in the small towns of the Middle-west are playing to losing business.

R. L. Witham and wife, the former well known in repertoire circles, are conducting an up-to-date cafe in Perry, Ill., and doing well.

Russell's Mammoth Floating Theater is now in winter quarters in Lexington, Tenn. Mr. Russell will launch a motorized show, it is reported, about March 15.

Raymond Ketchum, manager of the Chase-Lisler Company, has leased "A Heart in Redwoods" and Kentucky Falls" from Ted and Virginia Maxwell for his territory in Iowa and Texas.

Mrs. Billy Terrell recently lost a pocket-book containing \$267.50 in cash and two diamond rings valued at \$255. Bill and Mrs. Terrell console themselves with the old adage, "A poor beginning means a good ending."

A. W. Townley, formerly of the Nash-Townley Stock Company and lot superintendent with "The Gumps" last season; C. L. Nighawonger, electrician, and "Irish" Philbin, prop man, also formerly with "The Gumps" company, are hibernating in Perry, Ill.

The Pelletts have left their fruit business in Daytona Beach to visit other points of Florida. At St. Augustine and Miami they found the theatrical as well as the commercial business on the boom. Chic and wife expect to troupe again under the white tops this season, opening in April.

Lindsay E. Perrin, manager of the Arlie Marks Company, wishes to thank the actresses and actors for offering their services in reply to a recent advertisement in The Billboard. The number of applications was so great, he says, it would be almost out of the question to answer them individually. A very nice company has been organized and the management is looking forward to a prosperous spring season.

Dan F. Rowe, manager and proprietor of the Rowe & Walsh Comedy Company, has just returned to Chicago after an extended tour of the South and West, and will soon inaugurate the company's next annual tour. The farce comedy, "A Mischievous Kid," will be presented for the first part of the season, and later "Barney Casey's Luck." A company is now being organized in Chicago.

BEACH-JONES' BUSINESS IN MASON CITY, IA., GOOD

Chicago, Feb. 2.—M. T. Jones, of the Beach-Jones Stock Company, one of the best organizations of its kind on the road, was in Chicago this week. Mr. Jones said the company is playing a four weeks' engagement in Mason City, Ia., and has not entered permanent stock there, as reported. He said the initial week was good. A number of the best Wisconsin dates will follow the Mason City engagement before the company closes its season.

"THE VOICE FROM THE MINARET"

(Continued from page 19)

thing which has to be considered and should have been thought of when a selection for Miss Lohr's initial offering was made. To add confusion to a bad play is sure to lead to disastrous results. Nor does the piece afford anything whereby Miss Lohr's talents as an actress may be judged. She is a good-looking, apparently healthy woman, with no affectations of manner, speech or carriage (for which thank God!), and she clearly indicates that she knows her business thoroly. The night I saw her she seemed a little too restrained in spots. That was probably due to the terrors of reading the first-night notices in the daily press. If that is all that is on Miss Lohr's mind she should recover quickly. There are not three writers on the drama in New York who know

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good acting from bad, and two of those can give no reason for the opinions they have. A most unjust attack has been made on her supporting company. With the exception of the physical appearance of one lady in the cast, the actors, men and women, were excellent. They read clearly, intelligently and pleasantly. The lady in question, while no beauty (can it be that Miss Lohr, like her American sister stars, will have no rival in her company?), did what she had to do very satisfactorily. An uncommonly good characterization of the gorilla husband was given by Edmund Gwenn, who carried himself thruout like an angry bull ape. Herbert Marshall was a manly, under-

standable and attractive Andrew Fabian, and C. M. Hallard made a properly virile "fighting parson." There was one execrable bit of stage management. The muezzin, who appears on his minaret tower, faces the points of the compass, which includes the audience, while someone off stage sounds the call to prayer. Just why the muezzin off stage could not do the same work on is a mystery which belongs to the pile, including actors playing silent fiddles on stage while real fiddlers off in the wings make the music. I hope Miss Lohr will find it possible to do something else before she goes away. "The Voice From the Minaret" will not ring in our ears for long.—PATTERSON JAMES.

LITTLE THEATERS

"Beyond the Horizon," by O'Neill, was staged by the Little Theater of New Orleans.

Oscar Wilde's "Duchess of Padua" was produced by the "Pipers," a youthful dramatic organization of Hunter College, New York.

"The Pigeon," by Galsworthy, was given by the Community Players of Winnipeg, Manitoba, three times during December.

The Little Theater of Louisville, Ky., which became extinct during the war, is to have a re-organization meeting this month for the purpose of renewing its activities.

The Belfry Club, of the Germantown Academy, Philadelphia, staged "Clarence" as its twenty-ninth annual production, January 31, in the ballroom of the Bellevue-Stratford Hotel.

"Cheating Cheaters" will receive its first presentation at the Community Theater, Poughkeepsie, N. Y., February 17. Mrs. Eugena Lyon Brooke, a former professional, will play the leading role of "Nan."

The San Francisco Little Theater organization held a "revival" meeting the latter part of January. A new president was appointed and plans for immediate work were made. This club reports "plenty of money in the treasury to pay back debts."

"In the Darkness," Dan Totherch's \$100 prize play, was presented at the Greenwich House, 27 Barrow street, New York, Wednesday evening, February 1, and it will be shown at many of the New York settlement houses during the winter.

The prize play contest of Detroit has been deferred, due to the fact that the manuscripts submitted for the contest were stolen from an automobile. It is the impression of the attorneys for the club and the police that the thieves believed the box contained furs.

At the Hart House, Toronto, Can., Saturday night, January 28, the Trinity College Dramatic Society presented creditably "The Man Who Married a Dumb Wife." Much improvement has

been made in the standard of amateur productions in Toronto in recent years.

The Birmingham (Ala.) Little Theater organization has had a very successful season. With a paid membership of over seven hundred they are holding weekly meetings, using the theater to accommodate capacity audiences. They enjoy the unique distinction of having held two meetings in one day, with readings by the Kennedys.

E. H. Sothern paid tribute to the Little Theater movement, in an address before the City Club, at Kansas City, Mo., on January 31. Mr. Sothern said: "The little theater is a distinct asset to a community and to the stage in general. Thru the little theaters talent is developed and trained for the professional stage."

Chicago's Little Theater enthusiasts have formed a Boys' Club, under the direction of the Junior Department. This juvenile club meets at the "Bucket of Blood," formerly a notorious saloon. It is stated in The Drama Magazine that the youngsters "are wild, rough fellows, but produced Shakespeare's 'Aa You Like It' in a charming manner."

Mr. Hartwig of the New York Drama League says: "One of the most interesting features in the theatrical situation is the enthusiastic activity of the Little Theaters thruout the country. Between two and three hundred little theater organizations are actively producing plays, giving the young playwright his long-sought chance."

A capacity audience greeted the members of the Cincinnati Children's Theater Company, under the direction of Helen Schuster-Martin at the Grand Opera House, Cincinnati, February 4, when "The Adventures of Tom, the Piper" was presented. From a theatrical standpoint the production was highly satisfactory, beautifully staged, splendidly costumed and admirably lighted, and a large cast of little thespians gave an excellent account of themselves. John Redhead Froome, Jr., had charge of the stage direction; Mons. Francois Wathe, the dancing, and Amy M. Blackwood

was musical director. The success of the play musically was due to the beautiful score provided by Theodore Hahn, Jr.

"He and She" was presented at the Little Theater, New Orleans, Thursday night, February 2, to a crowded house. Oliver Hinsdell, who is directing the players, took a leading part, as did also Jesse Sharp, Kathryn Holbrook, Violet Drott and Henry Gaffe. Before the opening of the performance Harold Newman, former director of public safety, made a short address in which he outlined the plan of the Little Theater to reach a membership of 2,000, so that a larger theater could be obtained.

The second recital of the dramatic class of the New Orleans Conservatory of Music and Dramatic Art, under the direction of Ben Hanley, occurred Wednesday night, February 1. Four four-act plays were presented. Peter Siren and Margaret Graham appeared in the "Drawback," Raymond Savich and Louise Ourl in "The Palace of the King," Peter Siren and Rosalie Travis in "Alexander's Horse," Harold Lehe, Stella Weber, Lucille Taple and Florence Walter in "The Slave With Two Faces." A large audience was in attendance and the performance went off with a professional touch.

THEATRICAL STARS

Will Assist at Russian Benefit

New York, Feb. 4.—Among the theatrical folk who will contribute to the program of the Russian Costume Ball to be given in the 71st Regiment Armory Saturday night, February 25, for the benefit of starving Russian children, are: Billie Burke, Alma Gluck, Lynn Fontanne, Willy Pogany, Eftem Zimballat and many others.

The costume ball will include a pageant, a Russian artists' cabaret, a beauty contest and a wrestling match and other entertainment of a unique nature.

The promoters of the ball are animated not only by a desire to save the lives of Russian children, but to insure the preservation of Russian art and culture by the rescue of the younger generation.

MORE PLAYS BY ANDREYEV

New York, Feb. 3.—The widow of Leonid Andreyev has sent two more plays from the pen of her late husband to Herman Bernstein, who will produce them shortly. The titles are announced as "The Wits of the Dogs" and "Samson in Chains." As Mr. Bernstein has the exclusive rights to all of Andreyev's plays, Europe will be obliged to let America see them first, despite the fact that Andreyev was a European.

Mr. Bernstein, in addition to representing the Andreyev estate, is responsible for the translation and introduction of Andreyev's works to America.

"MAN WHO WAS DEAD" PRODUCED

New York, Feb. 4.—Sholom Asch's latest work, "The Man Who Was Dead," was enacted for the first time at the Yiddish Art Theater, 27th street and Madison avenue, early last week.

Maurice Schwartz was leading man and director. Others of the cast were: Celia Adler, Julius Adler, Eli Tsneholz, Mark Scheld, Hyman Meisel, Bina Abramowitz, A. Houghman, Jechiel Goldsmith, Anna Appel, Bessie Mogulescu, Sonia Garscia and thirty others.

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Leslie Howard Writes

To the Editor:

There is a little weekly paper in existence entitled the "Greenwich Villager." I don't think it is in any way connected with Mr. Hearst, but of course one never knows! I had never heard of it till a copy was handed to me the other day containing a criticism by a Mr. Willard W. Wright of a theatrical presentation called "Danger!" in which I happened to be, for the moment, earning a precarious livelihood.

Mr. Wright says: "All the principal characters . . . are English aristocrats, and the actors proceed to interpret the roles by talking and dressing like actors . . . In their conversation their exalted English origin is indicated by their pronouncing library, 'lah-bry'; literary, 'litr-y'; really, 'rilly'; can't, 'cawn't,' and so on."

Mr. Wright mentions no names, but as he tars us all with the same brush I suppose I am included in his censure. Speaking for myself I can assure him that, though he may think I dress like an actor, in reality I dress much like quite a few millions of other Brits of moderately decent upbringing.

As to speech, I suppose this "English accent" is to Mr. Wright as a red rag is to a bull—as it is to many Americans who imagine we are putting it on. I can positively assert that no Brits of any breeding at all ever said "lah-bry," "litr-y," "rilly," or "cawn't." (The latter is a favorite joke of American humorists.) Actually we pronounce these words, "li-brary" (accent on the first syllable, the last two short and smooth), "li-trary" (similar accent), "real-ly," colloquially in two syllables, the two vowels being euphoniously blended into one, and "can't" with the ordinary broad A which many Americans use with only the slightest modification, never "cawn't."

Perhaps Mr. Wright pronounces these words "li-BRA-ry," "li-ter-RA-ry," "RE-al-ly," and says "can't" thru his nose! I leave it to you, Mr. Editor, to decide which are the most correct, or better still, which are the most euphonious and the most desirable to standardise.

I mention this instance as an illustration of this belief held by many Americans that the "English accent" is, to use my own slang, "swank." It is nothing of the kind. Neither does it indicate an "exalted origin." There are in Great Britain alone literally hundreds of different dialects of English, ranging from Cornish and Cockney to North Scottish, but there is a correct standard English which is accepted by all educated people in the English Empire as being the best and the most cultured. According to their lights, parents try to teach it to their children and schools to their pupils. It is a birthright just as the color of the eyes or hair and it is spoken entirely without affectation. Of course there are affected and unnatural people in all countries, but they are ruled out.

Standardization is very necessary with this language of ours and some definite settlement is needed as to what is right and what is wrong. And by this I don't infer that British English is always right, the with all languages one naturally turns for guidance towards the country of origin.

America no doubt can suggest many improvements in the speaking of the great language which is here as much as ours. Yours very truly,
LESLIE HOWARD.

New York, Jan. 27, 1922.

Mr. Howard's letter reminds me of a sunny afternoon in Killarney, Ireland, in 1914. As a lone traveler from the States I had fallen in with three Brits who, like myself, were taking their holiday at the Lakes. They were British university men of my own age (dressed very much as Mr. Howard dresses in "Danger") and all of us represented a "moderately decent up-bringing." We sat at the same breakfast table, rode in the same sidecar, and lunched from the same basket. An hour before my departure for Queenstown we exchanged felicitations on the friendship of such short acquaintance. Previously I had judged a Brits from the types I had grown up with in a New England manufacturing town or from the stage version of an "English dude." The Brits had judged a Yankee either from a stage hayseed or from the American traveler in checkered suit, a "loud" scarf and a "loud" mouth.

The speech of my comrades was as courteous and as normal as their manners, and, as I recall, I saw no eccentricity in them and they saw no eccentricity in me. In and about London I saw the Brits who are prickly with Britishness. I saw them on the trains and on

the streets. But on the same train and on the same street was the normal and less obtrusive example of British society.

In that parting chat we mutually agreed that our understanding as to what type of person represented the Englishman of "moderately decent up-bringing" and what type of person represented the American of "moderately decent up-bringing" had undergone some clarification. The most blustering John Bull of an actor that I might meet on Broadway today would not change my impressions of those "standard Englishmen" as I knew them on a sidecar in Ireland.

I was talking with an American actor recently about this very subject and my American friend expressed some distaste for the "high and mighty" English actor, with his cane and affectations, as he is found at the booking office and at the clubs. I said nothing but listened patiently, and before long I heard my American friend describing the "high and mighty" conceit and affectations of the young American actors of his own age and rank. To this American friend the English actor is a stranger—whether he be Australian or Cockney he is an "Englishman"—and he is viewed with critical eye.

To this American actor his fellow countryman is not a stranger. Instead of passing a "high and mighty" American colleague with

Mr. Howard has stated his case very fairly and with a magnanimous openness of mind.

Between the "provincial" Londoner and the "provincial" New Yorker there is not much choice. Standards of speech are not settled by provincialism. They are settled by the people whose experience in life touches many shores and types of culture that are standard.

In his "Essays on English" (1921) Brander Matthews makes a contribution to this discussion. He does not deny that there are the dialect and personal peculiarities audible both in Great Britain and the United States.

"Yet," writes Brander Matthews, "there are not a few speakers of our tongue, born on one side of the Atlantic or the other, who are almost altogether free from localisms of intonation and pronunciation. The tongue they speak is English at its best—not British and not American. I recall that I first noticed this a third of a century ago when I attended the dinner given in London to Henry Irving on the eve of his first visit to the United States in 1883. Lord Coleridge presided, and Lowell made one of the happiest of his addresses, and while either of them was speaking the ears of the listeners were delighted by an English exquisite in its choice of words and delicately harmonious in its intonations. What Lord Coleridge and Lowell spoke was English, pure and simple, not betraying itself as either British or American."

In my discussion of this subject with DeWolf Hopper a few weeks ago Mr. Hopper said to me: "To my mind a well-educated, fine Englishman, with no British cant to accentuate his type—just a straight, cosmopolitan, British gentleman—I say of that Englishman that he speaks our common language at its best."

If Leslie Howard as a Brits needs consolation for playing the part of an Englishman with some British intonation in his speech in

the vowel makes the following "r" or "syllable-r." There are three syllables nevertheless. This sort of thing is no invention of the Brits. It has occurred since language was invented, and it is known to the philologist as "haplogy." Haplogy is due to speed of utterance, and occurs oftentimes when two successive syllables have at least their initial consonants in common.

The same thing occurs in "literary" ("lit-(e)-r(e)-ri) or ("li-t,-r-ri). For these two words Webster gives ("li-br-ri) and ("li-t(e)-re-ri).

Mr. Howard's "really" ("ri-(e)-li) is as familiar to the New York stage as broad-a pronunciations are, and I have come to associate Webster's ("ri-(e)-li) with musical comedy more than with standard drama.

The British aristocrats in "Bull Dog Drummond" say "beer" (bi(e)) with blended smoothness. A "tough" in "The Deluge" orders o (bi(e)) simply because he says the word glibly. Webster gives (bi:(e)) which is a little more laborious and longer drawn out.

THE INTERNATIONAL ALPHABET (Approximated in newspaper type)

Vowels

- ((i)) as in "he," "bean."
- ((ii)) as in "it."
- ((e)) as in "met," and first vowel sound in "maid."
- ((e:)) first vowel sound in "there," "care," "hair."
- ((&)) as in "at," "bat."
- ((a)) first vowel sound in "thy," "aisle," "ice."
- ((a:)) as in "father," "art."
- ((u:)) as in "who," "boot," "truth."
- ((u)) as in "wood," "could."
- ((o)) first vowel sound in "go," "boat."
- ((o:)) as in "call," "law."
- ((e)) as in "on," "set."
- ((e:)) as in "word," "bird."
- ((v)) as in "novel."
- ((u)) as in "us," "up."

Consonants

- ((N)) sound of "ng" in "king."
 - ((W)) sound of "wh" in "when."
 - ((D)) sound of "th" in "this."
 - ((T)) sound of "th" in "thing."
 - ((Z)) sound of "s" in "pleasure."
 - ((S)) sound of "sh" in "ashes," "dash."
 - ((J)) sound of "y" in "yes."
- The other consonants are familiar.

Explanations

- The stress marks precede the syllable stressed
- ((')) Prima stress.
- (('')) Secondary stress.
- ((-)) A hyphen will be used to show syllable-division in cases where the transcription without special mark would lead to ambiguity. It will not indicate any cessation of sound.
- (()) These marks will always indicate phonetic transcription. They will not always be necessary.

Lesson 2

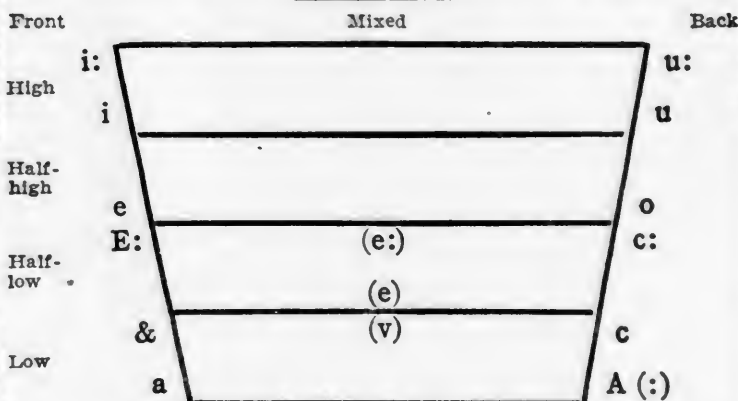
The new table, Chart 2, gives phonetic symbols for the English vowel sounds. Seven of these symbols are identical with the signs of the International Phonetic Alphabet, and the imitation symbols have sufficient resemblance to the international signs to enable the reader to shift from one to the other with a little readjustment of the mental picture.

The spacing of Chart 2 indicates that the vowels discussed last week ((i:)) and ((ii)) are both high. Remember that ((:)) indicates that the sound with two dots is twice as long as the sound without the two dots. The sound of ((i:)) is high because of a degree of tensility in the tongue ridge, and the ((ii)) is made lower because of a degree of laxity in the tongue ridge. While the sounds are different, the tongue positions are very nearly the same.

In the "half-high" space of the chart there is only one sound indicated ((e)), the sound of "e" in "met." If "met" were pronounced with the tongue ridge on "e" almost as high as "i," we would have a sound that is not English. This would be the French "e" with acute accent in "ete" (been). The English "e," therefore, is relatively lower than the French "e." To have the English "e" in "met" in French dialect or in French pronunciation would be to speak with marked French "accent," which means speaking French with English sounds as well as with English intonation. As we shall limit our discussion to the English vowels, we drop down the ladder to the "e" in "met" ((e)).

Improved observation will show the constant reader that there is much carelessness in the use of the high vowels ((i:)) and ((ii)). I heard some local school teachers give a play the other night, and one of them said "be-seech," pronouncing the first vowel with the "e" in "novel" instead of with the ((ii)). "Be-seech" should be ((bi:'si:tʃ)). As I hear the word "believe" on the stage, I classify ((bi:'li:v)) as a cultured pronunciation, ((b(e)'li:v)), as a character pronunciation, and ((b(v)'li:v)) as a grotesque or vulgar pronunciation. This latter pronunciation is overdone in comedy and much overdone in musical

CHART 2. ENGLISH TABLE OF VOWELS



CUT OUT CHARTS AND TABLES
Constant readers should cut out charts and tables and paste them in a scrap book for reference. They will be necessary for understanding the phonetic transcription.

a shrug he faces him squarely and says: "Come down. What's the matter with you, anyway? You needn't be struck on yourself just because you're working!"

The quiet English actor understands his "loud" brother and the American actor understands his. The difficulty comes in making the quiet, modest, meek and exemplary American actor understand the "loud" Englishman.

I have seen Leslie Howard play three important parts on Broadway. I never see him without being reminded of my American friend and I never see my American friend without being reminded of Leslie Howard. They are both quick, intuitive and genuine in self-expression. They are both spontaneous in speech. Mr. Howard has a British intonation. My American friend has an intonation all his own. It shows an American environment rather than British. Both are adaptable, and both are undergoing unconscious changes by their residence in New York. The longer Mr. Howard plays in America the more will he lose British intonation. He will keep his pronunciation very much as it is. The longer my American friend plays on Broadway the more will be approximate the pronunciations of Leslie Howard. In fact, he approximates them pretty consistently at the present time.

Generalizations are pretty dangerous. When Mrs. Lydig Hoyt is held up to me as a typical American woman of New York society I have chills and fever. If her cold-motivated, creeping refrigeration in speech and action is to represent New York Society on the stage, give me Helen Menken! Whatever strata of the scum she comes from, she has artistic vitality, a personal message, and beauty of speech. I have been to a few afternoon teas in New York, and I prefer the animated woman of society to the cool wearer of a long train.

"Danger," he can find his consolation in an American book written by an American scholar about American speech. The book is "Old and New" (1920), by Professor C. H. Grandgent of Harvard, who is the outstanding world authority on American dialects. Mr. Grandgent says:

"In one respect all American dialects are surprisingly alike, and no less surprisingly different from the speech of the mother country, I mean in intonation. Again and again, in the streets of a foreign city, I have caught from a passing pair a little fragment of an English phrase, often without distinguishing the words, and scarcely ever could I doubt whether the speaker was an American or an Englishman. Aside from differences in the quality of voice (the British being generally more sonorous) tone sequences clearly indicate the side of the Atlantic from which they come. Our utterance is slow and monotonous, our variations in pitch are of small compass, we are greatly addicted to very slight rising-falling-rising inflections. We seem to be holding ourselves in. The Englishman, on the other hand, seems to be singing full-throated. TO MY EAR THE BRITISH INTONATIONS ARE TODAY THE MOST BEAUTIFUL I KNOW IN ANY LANGUAGE. I say 'today' because they have changed notably within my recollection." (The capital letters are editorial.)

Mr. Howard's explanations of British pronunciations are entirely correct. "Library" in standard British English has three syllables, however deceptive the pronunciation may be to the untrained ear. The usage most common with educated speakers is ("li-br(e)-ri). Think of ((s)) as "i" in "ice." A pronunciation that is also heard is ("li-br,-ri). In this latter case there is a syllable syncope. The ((.)) indicates that the omission of

comedy. The standard (bi'li:v) is never tiresome.

To sense the position of (e) repeat the phrase "he is met" three times. If the (i:) and (i:) have been fully established as high sounds so that they do not sound slack and vulgar, it will be easy to say "la met" with a half-high sound of (e). Then the sentence "he is met" can be repeated to give a sensation of the vowel sounds and the relatively high tongue positions on these sounds. ((hi:iz met)).

The sound below (e) is more difficult to grasp for various reasons. This sound ((E:)), which may be called open-E, is longer in duration than (e). In the spelling it is often "er," so that for speakers who sound "r" in "there" it is difficult to make the (E:) a pure vowel with no consonant "r" tacked on.

Perhaps the easiest way to find this sound is to take the phrase "met at" and repeat it to get a sense of the positions of (e) and (E:). The (E:) is quite an open sound, which means that the front of the tongue drops almost as low as it will go. After identifying the tongue positions of (e) and (E:) an intermediate sound between these two can be discovered by letting the tongue drop slowly from the (e) position to a position just a little below, but not so low as (E:). Put out of mind all sense of "r." Say "met" by intoning the vowel for a time before saying the "t," as "me t." Then drop the tongue slightly and begin the pronunciation of "there," forgetting the "re," as "the " and stop without adding an "r" sound or a glide-off vowel sound. Just stop the vowel sound you started with. By repeating this and finally shortening the length of the "e" the sound of (E:) will be produced as a pure vowel. How this sound works out in pronunciation will be shown later. The first thing to do is to identify this sound as a pure vowel, intermediate between (e) and (E:).

Phonetic Reading

((fe'netik 'ri:di:n))

"He is ready to believe me."

hi: iz 'redi tu bi'li:v mi:

"He is met there."

hi: iz met DE:(e).

"Will he live in this city?"

wil hi: liv in Dis 'siti?'

"My tongue has a tip."

mai (v)N h&as (e) tIp.

(?) h&as it (e) ri:dZ.

(?) A: his i (e) s&:p i'n(v) f tu hi (e) mi: spik.

"THE DELUGE"

(Continued from page 19)

changed back to what it was before the flood came. Old enemies are renewed. The lawyer hurries off to his crooked court. The ruined grouch returns to his war against all existing things. The wheat gambler flies back to his ticker, leaving the streetwalker to her pavements. The actor and the inventor are chucked out as undesirable. And the saloonkeeper resumes his total abstinence, his supervision of the cash register and his miserliness.

The great defects in "The Deluge" are the long stretches of conversation which are used to sketch the characterizations. It is all right to take up two pages of a book with talk which is necessary to paint a portrait, but to do the same thing in a play is fatal. One bit of business will take the place of a long conversation. An action can say more than a volume. The trouble with writers like Mr. Berger is that they are so immersed in stating their own problem that they lose sight of the problem of the audience. Besides, they never know when to let go. As a piece of literature "The Deluge" has merit, but its value as a play is palpably injured by its discursiveness and its conversational expansiveness. The second act, which should rise as steadily as the waters lapping the doors of Stratton's saloon, halts and recedes so often that the watchers get headache waiting for the climax. For the ordinary theater-going audience "The Deluge" will be a horror. For the case-hardened and the experienced it will be an aggravation because of its long spells of suspended animation.

Arthur Hopkins, who is never happy unless he is making his audiences miserable, has given the piece a fine production mechanically. He has a rainstorm which rains and a thunderstorm which thunders. Both work all the time they are supposed to per-

CABLES FROM LONDON TOWN

Billboard Office, 18 Charing Cross Road, W. C. 2

FEBRUARY 4

By "WESTCENT"

MUSICIANS' UNION IN CONTROVERSY WITH THE ENTERTAINMENTS PROPRIETORS' ASSN.

No sooner one down than another up. The Musicians' Union brought matters to a head on January 27 in giving notice to the Entertainments Proprietors' Association that their members would not play in any suburban London vaudeville house on and after February 6 unless their salaries were raised one dollar, thus grossing \$21. As already cabled, the Musicians' Union gave notice of termination of all agreements as from September 30 last and applied for an increase. The outcome was that four meetings were held between them and the E. P. A., but no agreement resulted. The latter was represented by Charles Gulliver, R. H. Gillespie and Mr. Payne. These latter pressed for a minimum of \$18.75, with the exception of five halls at \$19.50. The Musicians' Union refused, demanding that the rate should be \$21. The Entertainments Proprietors' Association also put forward arbitration as to what increase, if any, should be given over the managerially suggested minimum of \$17.50. The Musicians' Union flatly refused arbitration on the basis of the managers' preconceived minimum, as the terms of reference are too limited, and that the suggested minimum is nonexistent; also that there is an unsatisfied demand as far back as November, 1920, for an increase. Mr. Veriance immediately took steps suggesting conciliation, and, in conjunction with Terrence Cannon, of the National Association of Theatrical Employees, suggested a conciliation board comprising the labor side of the industry together with four managers and a neutral chairman. The Musicians' Union refused, considering the Actors' Association not involved, therefore unnecessary. The latest news is that they may accept representatives of the Musicians' Union, N. A. T. E. and the Variety Artistes' Federation, together with representatives of the E. P. A., the T. M. A. and P. E. M. P. A., but the terms of reference must be greatly enlarged, so as to stabilize London conditions, and must be previously agreed upon.

Mr. Gulliver's minimum is now \$20. The N. A. T. E. cannot strike sympathetically, as they are bound by an agreement until June next, and having the closed shop in London will not jeopardize its existence. The opinion is that the Musicians' Union is foolish in the extreme, as a strike would play directly into the hands of those managers who desire to close, and now that wages are falling all around a strike for an increase would not have public sympathy. The latest news in regard to the musicians is that the trouble is averted for Monday, February 6, with every hope of a conciliation board reaching an agreement.

GULLIVER'S FIGURES ON HIS MUSIC HALLS

Charles Gulliver has supplied the lay press with a whole mass of figures showing the actual dry money taken at those eight music halls offered the Variety Artistes' Federation, amounting for nine weeks in June and July, 1920, to \$195,000, while for the corresponding period in 1921 it amounted to only \$116,000. Today's cost of running these halls, including orchestra, staff, advertising, lighting and ventilation, comes to \$7,900, excluding rent rates, taxes, insurance and interest on loans or mortgages, which make an additional sum of \$7,500. Assuming, on the worst figures, the weekly takings average \$12,940, with deduction of staff, orchestra, etc., of \$7,900, which would leave \$5,040 weekly for vaudeartists' salaries, equaling \$630 a week for each hall. Even the Variety Artistes' Federation could not find eight attractive programs weekly of even seven acts for nine consecutive weeks at \$630 weekly per hall.

Roughly, Mr. Gulliver's orchestras for these eight halls cost \$4,240; crews, ushers, money-takers, etc., \$3,875; advertising, \$875; lighting and ventilation, \$850. So now you have it all, and the Variety Artistes' Federation thinks it is well out of trouble in its refusal.

WILLETT KERSHAW MAKES HIT

Willett Kershaw made a hit in the revival of "The Bird of Paradise" at the Garrick Theater January 30, with Cronin Wilson in his original character. Miss Kershaw received some undesirable police court publicity the same day thru the attentions of a newly arrived American refusing to quit her flat.

"MONEY DOESN'T MATTER" NOT WELL RECEIVED

Gertrude Jennings' comedy, "Money Doesn't Matter," produced at the Aldwych Theater January 30, is thinly drawn out sentiment which peters out in the third act. Donald Calthrop, Doris Lytton, Eric Lewis, Henrietta Watson and Kate Cutler are all good.

"OH, MY SON" IS PANNED

Herbert Thomas' "Oh, My Son," produced at the Ambassador's Theater on February 2, is described by one critic as "an ineffably and consistently foolish play," and by another as "world's worst play." Mr. Thomas got a rough reception at the curtain fall. Everybody was sorry for Townsend Whitting, Frances Iver and Arthur Pusey.

GOMPERS' SUGGESTION NOT TAKEN SERIOUSLY

Nobody here is worrying seriously about dear old Sam Gompers' stunt on behalf of Equity against the invasion of America by English actors. Today there are seven London theaters with American leading men and women, while American vaudeville artists are legion. Still, if Equity is out to make class war on a national basis it is up to the Actors' Association to do likewise. Anyway, the Variety Artistes' Federation is not perturbed, trusting to the common sense of Harry Mountford and E. F. Albee, who must realize, and probably do realize, the vitalizing influence of the interchange of vaudeville attractions. Of course, in the remote possibility of any American restriction of entrance, the Variety Artistes' Federation would do likewise, and that most effectively. But why contemplate so remote a contingency?

OPENINGS AND CLOSINGS

"The Nightcap" finishes at the Duke of York's February 11, while "The Bat," at the St. James, has had to open an additional advance booking office. Dennis Eadie will produce "Enter Madame" at the Royalty February 15, with Gilda Varese. Oh, you Equity!

Nelson Keys will produce an intimate revue at the Ambassador's Theater March 20, written by Arthur Wimperis, music by Herman Finck.

"The Rattlesnake" died at the Shaftesbury Theater January 28. Can any one trust first-night enthusiasm?

TROUBLE IN "JENNY" RANKS

"Jenny" is having trouble at the Empire, Robert Hale walking out during rehearsal, as did also Tom Reynolds. Edith Day is the star. Oh, you Sam Gompers!

PHYLLIS NEILSON TERRY A HIT

Phyllis Neilson Terry made a big personal success in James Bernard Fagan's Indian play, "The Wheel," produced at the Apollo Theater February 1. The play, altho not a great one, is interesting. Philip Merivale, as the juvenile lead, scored, as did C. T. Davis, Frank Denton, Edith Evans and Robert Horton.

(Continued on page 101)

form. The interior of the saloon, done by Robert Edmond Jones, demonstrates that he is a better hand at creating barrooms than he is in sawing out Macbethian castles. The stage effects work promptly and accurately. So far so good.

The acting honors of the play go to Robert McWade, as the acid-tongued misanthrope, and to Robert E. O'Connor, as the saloonkeeper, Stratton. Mr. McWade is as cutting as a circular saw and as raspy as a file. He reads comedy lines with certainty, and his change of manner from the snarling cynic to the almost gentle human being is clean-cut and complete. Mr. O'Connor, who is having his first real knock at the front door of Broadway, registers a success as surely as he punches the cash register in Stratton's place. The only round of applause in the entire performance greeted his maudlin blubbering over his wife and children when he gets drunk for the first time. There was no exaggeration in his characterization. He, like Mr. McWade, has a sure comedy sense. He also has complete stage possession, authority and initiative, and he makes his effects without straining. William Dick, as the vaudeville actor, whose chief business in life is training wives for millionaires, is excellent. So is James Spottswood. Kathleen MacDonell lacks the dynamic power to give the proper value to Sadie. She plays in a constant undertone which results in ineffectiveness. This may be due to faulty stage direction. Charles Ellis either has not penetrated the character of the mucker Adams, or, if he has, has not the technical equipment to properly present his conception. His work is flat. The second act scene between him and Miss MacDonell, which is one of the impressive moments of the play, misses by a mile. In the first place it is execrably directed. He sits on one side of the table and she on the other. The result is that one section of the audience hears only what is being said by the character facing it. The playing key is so low that the dialog is perfectly indistinct. The weakest spot in the cast is Lester Lonergan, as the crooked lawyer, O'Neill. If ever there was a part to whet the appetite of an actor of intelligence it is this role of O'Neill, who is in reality an angel sinning against the light, full of blasphemous sarcasm and biting derision, but with the finish of a scholar, the manners of good-breeding and the cynicism of a man who realizes that brains can, not be made to take the place of character. He has something of the soldier of fortune in his make-up, a little of the poet in his speech. Mr. Lonergan plays him with all the woolly-mouthed posturings of a third-rate stock actor. There is not a moment when his characterization throbs with sincerity. There is not a second when he displays the picturesque and tragic picture of an Irishman gone wrong. His entire performance lacks distinction, deep intelligence and dramatic conviction. "The Deluge" is too depressing, without any good reason for so being, to be a commercial success. Its abundance of overwriting damns it as a play.

One regrettable feature of the cloudburst back of the footlights was that it did not submerge the orchestra pit. Such growlings, squealings, groanings and screechings as issued between acts from that Hole of Torment are to be heard only in the stockyards district of Chicago at the happy hour of pig-sticking time. Now that the days of table d'hote with red ink accompaniment are past, why not relegate the other features to some other and better place than the pit of a theater? If we cannot have real music, let us have peace at any price. —PATTERSON JAMES.

AMERICAN CONCERT FIELD

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

CINCINNATI

To Have Eight Weeks' Summer
Opera—Ralph Lyford Again
Engaged as Director

Business Manager Chas. G. Miller of the Zoo, at Cincinnati, has announced that arrangements are definitely under way for an eight-week season of grand opera during the coming summer, commencing June 25. Mr. Ralph Lyford, of the Cincinnati Conservatory of Music, has again been engaged as director and will be in complete charge of the artistic end of the production. Mr. Miller stated that in order to put the venture on a business basis a detailed budget has been prepared, and while this budget is a liberal one and will allow for an expenditure of approximately \$500 more a week than last season, it sets definite limits of expenditures for the performances. The increased allowance for each week is expressly for the purpose of permitting Mr. Lyford to engage a larger and better company. Among the operas under consideration for presentation are: "Madam Butterfly," "Fedora," "La Boheme," "Manon" and "Thais."

Again this summer the orchestra will be made up of musicians from the ranks of the Cincinnati Symphony Orchestra. Unusual interest is being taken in the fact that plans are under way to engage guest artists for special performances and Mr. Lyford is now negotiating with some well-known operatic stars.

"MARTHA" AND "FAUST"

Presented by the New York Grand
Opera Society

New York, Feb. 2.—The New York Grand Opera Society is slowly but surely convincing the folks in the Bronx that good opera in English is possible without the aid of a famous conductor and an international star. The average person who likes opera has an idea that an opera without a million-dollar star must necessarily be crude and amateurish, and as a result he remains away, or if he attends the show he is filled with skepticism and doubt. A number of persons even made remarks to members of the cast concerning their doubt before they had seen the New York Grand Opera Society in action.

Some time ago the Bronx residents flocked to the Aborn Opera Company's performances, but since then they haven't been treated to any other opera. On Saturday evening, January 28, they received a pleasant surprise when they attended a performance of "Martha" by the New York Grand Opera Society, and another on February 1 of "Faust" by the same society. After each show scores of persons asked Mrs. Zilpha Barnes Wood, the director, to let them know when she was going to give other performances. They congratulated her upon her success and said they had never dreamed they would see such wonderful performances by unheralded artists.

In a way a good show was to be expected, for Egried Tellere, who played Martha; Belle Fromme, who impersonated Nancy, and Charles Floyd, who appeared as Lionel's adopted brother, are professionals and have already appeared in opera companies that have toured the country.

The others in the cast of "Martha" were Samuel Schneider, Leo De Hieropolis and Joseph Holman. Every one in the cast was generously applauded. On February 1 the society played to a much bigger house when it presented "Faust" at the Morris High School, 162nd street and Jackson avenue, which was the scene of its first performance. Alfonso Romero played Faust; Martin Horodas, Mephistopheles; J. S. Greene, Valentine; Manuel Tanenbaum, Wagner; Egried Tellere, Marguerite; Belle Fromme, Siebel, and Florence Swain, Martha. The ballet consisted of the Misses Lillian and Sophia Markowitz, Alice Rubin and Sophia Addison. Mrs. Zilpha Barnes Wood was the musical director.

As a result of the society's excellent showing other schools have asked for performances, and on February 16 the New York Grand Opera Society will present "Martha" at the public school at Forty-second street, near

Third avenue, New York. A second engagement will be played at the same school in March, and in the meantime other schools will be booked. The object of the society is to give good opera in English at nominal prices. Mr. J. S. Greene, who takes part in all the performances, is the manager.

Monday, February 14, the society will hold a costume dance at its club rooms, 27 West 76th street. Several novelty features, as well as solos by various members of the society, will be offered to entertain the members and their friends.

ALEXANDER SILOTI

To Be Soloist With New York Sym-
phony

The distinguished Russian pianist, Alexander Siloti, will be heard as soloist with the New York Symphony Orchestra at the pair of concerts in Carnegie Hall February 16 and 17. The artist will play the "Wanderer Fantasy in C for Piano," by Schubert-Liszt, with the orchestra directed by Albert Coates, guest conductor.

PRELIMINARY PHYSICAL AND VO- CAL EXAMINATION IS PARAMOUNT

By IRVING WILSON VOORHEES, M.D.,
of New York City

The comment captioned "An Honest Teacher," on page 28 of your January 21 issue, interested me greatly. For many years I have had to do with vocal problems from the standpoint of a physician, particularly from the standpoint of a physician interested in voice production, and during this time I have met fine, conscientious, hard-working and generousminded singing teachers, many of them of both sexes; but they share in common one peculiarity which seems insurmountable, namely, they seem to think that "work" according to some trick or artificial method of production will "bring the voice out" and make something out of nothing, or at least something out of not very much. Every year a very great number of candidates for vocal honors come to New York to make a quick conquest because their local pastor or postmaster or some other dignitary of Main street has told them that about all they have to do to succeed greatly in the city of Gotham is to hunt up the most convenient eastbound train listed in the time table. Therefore they come, fall into the hands of some teacher, who, by the way, may be perfectly honest in thinking that he can MAKE a voice out of what he finds and not be a charlatan at all. Well, he "tries out" the voice at the piano and arranges the time for the next lesson. He works for one or two years, always hoping against hope that thru some sort of magic his hopeful prediction of greatness will come true. Then everybody gets discouraged and the voice physician is consulted to see if there is anything the matter. Well, the things he can and does find when set down look as interminable as the names of the Route Department on page 50 of The Billboard. Moreover they are all there and are not imaginary, in fact have been there since childhood when baby had measles, scarlet fever or mumps. There are obstructive growths, such as tonsils or adenoids or polyps or chronic nasal discharge, the so-called "catarrh," sinus disease, turbinal enlargements, even cleft palate, which are just as insurmountable to the vocal student as a stone wall is to a baby—in either case the obstruction must be removed before the desired thing can happen. For several years I conferred with teachers personally, wrote articles, read papers before their societies, etc., on the necessity of co-operation between the vocal teacher and voice specialist, but only a few teachers got the idea that you cannot tie a boy's feet together and expect him to win a race—most of them were content with saying that DOCTORS RUIN VOICES, and, being born polite, like Polonius, the ready retort in kind did not come to my lips.

All of the above preamble leads to this: Every pupil should be examined physically and vocally before he takes his first singing lesson. If anything is wrong it ought to be put right before the long and strenuous period of training begins. After certain vocal adjustments have been made as a result of training it is unnecessarily late to advise that this or that operation must be done if the voice is ever going to amount to anything, and yet this is exactly what happens in routine practice. Frequent and prolonged colds, for instance, are often due to some nasal malformation directly or indirectly, and the teacher likely as not encourages his pupil to "sing over" the difficulty, with the ultimate result that the voice is ruined. In one case of chronic hoarseness the teacher thought that by VOCALISES he could clear up the difficulty and make the voice perfect. Examination with a laryngoscopic mirror showed that there was a small growth between the cords which prevented them from coming together. Simple removal cured the hoarseness within five minutes.

SERGEI PROKOFIEFF

To Give Two New York Recitals

Sergei Prokofieff, the noted composer-pianist, has announced two recitals for New York, in Aeolian Hall, the dates to be February 14 in the afternoon and the evening of February 17. Included on both of his programs will be a number of his own compositions.



In "The Wild Cat," the Spanish musical play which has just started on tour after an extended run in New York City, Marion Green and Dorothy South have been appearing with much success. Mr. Green, who sings the role of the "Wild Cat," will be remembered for his excellent work in the name part of "Monsieur Beaucaire," and is also well known in the concert world. Miss South, also an American singer, is known in musical circles in many of the principal cities due to her several concert tours.

MUSIC WEEK

For Birmingham, Ala.

From February 16 to 23, inclusive, Music Week will be observed in Birmingham, Ala. For the occasion Mrs. George Houston Davis, president of the Music Study Club, and Mrs. W. J. Adams, of the Community Music Committee, were appointed joint chairmen. All organizations have been asked to have musical programs and the various churches will also have special music, as will the other clubs in the city. The All-Star Concerts will present on the 18th Sousa and his band, with Mary Baker, soprano; Florence Hardeman, violinist, and Miss Winifred Bambrick, harpist, as the soloists.

SECOND CONCERT

Announced by New Quartet

The second of four chamber concerts is announced for the evening of February 14 by the Boston Symphony Quartet, the newly-formed organization. The concert will take place in Steinert Hall, Boston. Messrs. Burgin, violinist, and Bodetti, cellist, are the leaders in this effort to establish in Boston a resident string quartet.

ORATORIO SOCIETY

Of New York Announces Program for
February Concert

The Oratorio Society, of New York, Albert Stoessel conductor, has announced an unusually interesting program for the concert to be given in Carnegie Hall the evening of February 21. The first number includes a group of songs by Palestrina, Vittoria, and one by Bach. The next group of choral music includes music of the Russian Church by Rachmaninoff, Pantchenko and Tscherepnin, and in the final group are songs by both ancient and modern composers, including a first performance of a composition by Albert Stoessel. Between the choral numbers two groups of songs will be given by Miss. Eva Ganthier.

MARGUERITA SYLVA

To Sing at Next Warren Ballad
Concert

Frederic Warren has announced that Mme. Marguerita Sylva will appear at the next Warren Ballad Concert which will be given Sunday evening, February 19, at the Selwyn Theater, New York. This well-known artist will be heard in a group of songs which she has been especially requested to sing.

THIRD TOUR

Opened by Florence Macbeth—Engagements Will Keep Her Busy Till Middle of May

Florence Macbeth, American coloratura soprano of the Chicago Opera Association, has started on a concert tour which will keep her busy until about the middle of May.

LENGTHY TOUR

To Be Taken by Leopold Godowsky

A concert tour has been started by Leopold Godowsky, the noted pianist, which will take him across the continent and to the Far East.

MUSICAL EVENTS IN NEW YORK CITY

FEBRUARY 8 TO FEBRUARY 22

AEOLIAN HALL

- Feb. 8. (Aft.) Song recital, Vladimir Rosing. (Morn.) Opera recital, Amy Grant. (Eve.) Piano recital, Ashley Pettis.

CARNEGIE HALL

- Feb. 8. (Eve.) Schola Cantorum. (Eve.) Philharmonic Orchestra. (Aft.) Philharmonic Orchestra.

TOWN HALL

- Feb. 9. (Aft.) Chicago String Quartet. (Eve.) Song recital, Paul Reimera. (Aft.) Piano recital, William Bachaus.

METROPOLITAN OPERA HOUSE

Metropolitan Grand Opera Company in repertoire.

MANHATTAN OPERA HOUSE

Civic Opera Association of Chicago in repertoire.

VOCAL INSTRUCTIONS

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PEOPLE'S MUSIC LEAGUE

To Present Several Noted Composers at Next Concert

Ever since the People's Music League of New York City was organized its purpose has been to give the people of the city the best to be had in music, and now arrangements have been made whereby several noted composers are to be introduced to these concertgoers.

violin, which will be played by Helen Teschner Tas, and Deems Taylor will have a set of mediaeval songs which will be sung by Nina Tarasova.

OPERA GUARANTEE

Oversubscribed by Atlanta

That citizens of Atlanta are fully appreciative of the advantages they enjoy in the annual visit of the Metropolitan Grand Opera Company is amply evidenced in the fact that they, in a few days, oversubscribed the guarantee fund necessary to insure the grand opera season this year.

HAROLD BAUER SAYS

Americans Should Study Music in Their Own Country —Lauds O. Weil

By REDFERN MASON

It was Harold Bauer and he was saying his say about Oscar Weil and what he meant to San Francisco.

"I am glad you are going to establish a memorial scholarship to the fine old gentleman and scholar, Oscar Weil was a force, and a force for good. He stood for the sane, the constructive, the things which will stand the test of time.

"And here is what I want to say to San Franciscans in this regard: Send your talented young musicians to some first-class musical college here in your own country—some school like the Institute of Musical Art in New York City, where they can get a first-class musical education for much less than it actually costs, and without getting out of touch with our own people and our own civilization."

That is sound doctrine—American doctrine, too. The great pedagogues are here—men like Auer and Godowski. You can hear as much good music in New York City as you can possibly assimilate. So it is idle to pretend that America is lacking in musical atmosphere.

Up in Seattle the Cornish school is bringing some of the best people in America to the Pacific Coast. You can get as good tuition in Chicago as you can in Berlin—at least you can in piano and fiddle.—SAN FRANCISCO EXAMINER.

CONCERT AND OPERA NOTES

Paul Schusling, cellist, in the Chicago Symphony Orchestra, is reported ill in a Chicago hospital.

The eminent pianist, Leopold Godowsky, will give a recital in Chicago, at the Illinois Theater, February 19.

Frieda Hempel will present her Jenny Lind concert in Houston on March 6 under the local direction of Edna W. Saunders.

Anna Pawlows and her ballet will give a matinee and evening performance in Houston, Tex., on Saturday, February 11.

Carl Craven has been engaged to sing the tenor solos in "Elijah" for the May Festival to be given at Grand Rapids, Mich.

During the present month Nina Koshetz, of the Chicago Opera Company, will give concerts in Buffalo and Olean, N. Y., and Cleveland, O.

Under the auspices of the Girls' Musical Club of Houston, Tex., a concert is announced for March 3 by Mme. Elly Ney, the pianist.

On Sunday afternoon, February 12, Maria Ivogun, soprano of the Chicago Opera Company, will give a concert in Symphony Hall, Boston.

The Pittsburgh Choral Society will give the second concert in its series February 14 at Carnegie Music Hall, Pittsburgh. Harold Land, baritone, will be the soloist.

Under the management of Rachel Bussey Kinsolving, of Chicago, Emilio de Gogorza, baritone, will appear in recital at the Blackstone Theater the afternoon of March 5.

Marie Tiffany, soprano of the Metropolitan Opera Company, has been engaged for a recital at Springfield, Mass., on February 12, under the auspices of the Y. M. C. A.

Willelm Willeke, the well-known cellist of the Elshuco Trio, will give a joint recital with Irene Pavlova, mezzo-soprano of the Chicago

Opera Company, at London, Ont., on February 21.

A song recital will be given by Emil Eyer, tenor, on Sunday evening, February 12, in the Town Hall, New York. Mr. Eyer will have the assistance of Thomas Griselle as accompanist.

The well-known soprano of the Metropolitan Opera Company, Marie Sundellus, has been engaged to sing at two important Spring Music Festivals, those at Spartanburg, N. J., and Newark, N. J.

The American baritone, Reinsid Werrenrath, will be heard at the Century Theater, San Francisco, on the afternoons of February 12 and 19, under the local management of Selby C. Oppenheimer.

The second of the series of joint recitals is announced by Jacques Gordon, violinist, concertmaster of the Chicago Symphony Orchestra, with Rudolph Renter, pianist, for February 18, in Kimball Hall, Chicago.

On February 27, at Salem, N. J., Bronislaw Huberman will be heard in a recital with Paul Frenkel at the piano. Mr. Huberman will play the St. Saens B Minor Violin Concerto and several groups of short pieces.

Miss Melvena Passmore, soprano, who has been meeting with much success on her concert tour, has been engaged for return appearances in many of the cities in which she gave recitals during the fall and early winter.

The Winnipeg Male Voice Choir, which is considered Canada's greatest male chorus, will give a concert in Orchestra Hall, Chicago, the evening of March 13. The choir, which consists of sixty voices, is under the direction of Hugh Ross, and is making a short American tour.

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(Continued on page 98)

THREE COMPOSERS

To Be Sent to Peterboro, N. H., by New Opera Organization

Mrs. Archibald Freer, president of the "Opera in Our Language Foundation," one of the newer organizations in Chicago, has announced that as the result of concerts given in London and in this country by several of the American singers of the Chicago Grand Opera Company the Foundation will send three composers to Peterboro, N. H., for the summer in order that they may complete the score of American operas which they have very nearly finished.

MUSIC CLUBS

Present Oratorio Before Large Audience in Mankato, Minn.

Thru the combined efforts of the Women's Glee Club and the Orphans Club of Mankato, Minn., a most excellent presentation of Handel's "Messiah" was given the evening of January 30 before an audience numbering 1,700 people.

MOTION PICTURE MUSIC NOTES

A special musical setting accompanies the feature picture at the Capitol Theater, New York, this week, prepared by S. L. Rothfeld and his staff. An original overture written by William Art, associate conductor, arranged and orchestrated by the Capitol staff, opens the presentation, "The Four Horsemen of the Apocalypse."

George Richardson, baritone, is soloist on the musical program at the New York Rivoli Theater this week. Victoria Krigher is also presenting an interesting dance number.

Director Joseph Plunkett, of the Strand Theater, New York, used last week as a prolog to the Wesley Barry picture, "School Days," a miniature musical comedy and included in the numbers "School Days," "Rainy Day Sue," "All I Need is You" and "Little Tommy Went A-Fishin'." The soloists having the assistance of the Strand Male Quartet.

Herman Heller presented another distinguished artist at his California Theater, San Francisco, recently, when Marguerite Ringo, soprano, sang an aria from "Louise," by Charpentier.

Redferne Hollingshead, tenor, well known to the patrons of the various houses in New York, met with great success singing the tenor role in a recent production of "Aida," given in oratorio form by the Toronto Operatic Chorus, Toronto.

On the program at the Rialto Theater, New York, this week, a xylophone solo is played by Raymond Ellis with orchestral accompaniment.

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 96

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WHEEL
ATTRAC-
TIONS

BURLESQUE

STOCK
COM-
PANIES

Conducted by ALFRED NELSON

BURLESQUERS BATTLING

Along Lines of Least Resistance—No Action
Taken for Receivership for American Bur-
lesque Association—I. H. Herk Sitting
Pat—Sam Scribner Strengthening
Columbia Circuit Situation

New York, Feb. 3.—As published in the last issue of The Billboard there was a movement on foot whereby several stockholders of the American Burlesque Association, dissatisfied with existing conditions, contemplated seeking relief in the courts by making application for a receivership to take over its affairs and only awaited the return of I. H. Herk, president of the American Burlesque Association, from the bedside of his dying mother at Toledo, O., to take action. Mr. Herk arrived at his executive offices on Wednesday last and when we inquired of him if he had been served with legal papers in the case he said that he had not, nor was he averse to the service, as it would clarify the situation and place the blame where it properly belonged for the so-called burlesque battle.

Inquiries of a prominent stockholder who has been active in the movement elicited the response that when the committee reported for action they were advised by one of the most prominent stockholders to defer action in the matter and let Mr. Herk and his associate officials continue to conduct the circuit along their own lines, as it is believed that the situation will adjust itself in the near future by the elimination of the American Circuit and the absorption of shows by other circuits, as shown now on the American Circuit may close or be closed, which will leave the producer free to accept other bookings from other circuits now established or now being established for that purpose. That this is probably true is made manifest daily by the actions of former American Circuit attractions closing, some of them going into storage until other arrangements can be made for their presentation and others being taken care of by the Burlesque Booking Company. We have it on the highest authority, who declines to be quoted, that several of the Columbia Circuit franchise holders who have more than one show on tour stand ready and willing to close one of their shows to make room for desirable shows about to close as American Circuit attractions. Tom Sullivan closed his "Monte Carlo Girls" show as an American Circuit attraction at Fall River and will open on the Burlesque Booking Company's Circuit at Philadelphia Monday and the same is probably applicable to his "Mischief Makers" the week following. Lew Talbot is scheduled to close his "Lid Lifters" and "Baby Bears" shows as American Circuit attractions prior to the week of February 20, when he is expected to close both companies and reorganize a company for the Columbia Circuit to take up the route left open by the closing of Hynicka and Herk's "Harvest Time" company at Detroit. What title Mr. Talbot may take for his new show is problematic, but it is likely that arrangements will be made whereby he will absorb the title of "Harvest Time" for his Columbia Circuit attraction.

New York, Feb. 3.—When seen in his office at noon today Mr. Scribner said that the industrial readjustment throughout the country was being reflected in burlesque, inasmuch as existing conditions in all lines of business called for readjustment along radical lines, and it would be a survival of the fittest and it was up to the executives in all lines to keep on the job in the interest of their associates and employees, and that in the attitude of the executives of the Columbia Amusement Company and its allies; and while they deem it their duty to do everything possible to strengthen their own situation it was not their intention to do so at the expense of others if it could

be prevented without loss to themselves and those depending on them for support. Mr. Scribner stated that in order to close up the open week on the Columbia Circuit they had arranged to present Columbia Circuit attractions at the Park Theater, Indianapolis, opening with the Billy Watson show. Shows will be moved up a week and go from St. Louis to Indianapolis, thence to Chicago.

The Park Theater has heretofore played American Circuit attractions and when Mr. Herk was advised of the change in policy he was apparently surprised inasmuch as he is financially interested in the theater and the change in policy has been made without consulting him. Mr. Herk verifies the report that Hynicka and Herk's "Harvest Time" show will close as a Columbia Circuit attraction at Detroit. He also admits that he and his associates are contemplating retrenchment for several of the American Circuit shows now in the West by putting in permanent burlesque stock companies in Minneapolis, Milwaukee, Kansas City and St. Louis, thereby eliminating the overhead costs of railroading, transferring of baggage and stage mechanics of company.

Asked as to the numerous rumors relative to him promoting a musical comedy circuit Mr. Herk was noncommittal, but we have good reasons for the belief that he is now at work along those lines and that we will have the full details of his promotion and organization

for our next issue and if it turns out as we believe it will turn out, it will prove a sensation in theatrical circles.

DETROIT DELINEATIONS

At the weekly chorus girls' contest, held at the National Theater every Friday night, the following were even contestants: Betty Purcell, singing "Why, Dear!"; Dottie Campbell, "I'm Nobody's Baby"; Gertrude Bernia, "Cry Baby," and Peggy Glynn, "Sunny Tennesseee."

Jimmie McDougal has returned to her duties at the National box-office after spending a few days in Toronto and Montreal.

"Funny" Billy Gilbert, chief funster with "Step Lively, Girls," made himself very popular when he appeared at the Gayety recently. As a specialty his "Blowing in a Jug" goes over big, but why he persists in playing a harmonica (no one could take it away from him) till 6 a. m., while entertaining the burlesque members of the famous "Barracks," is a funny one that his friends can question him about.

Sid Johnson, one of the most widely-known men among the performers, and now president of the "Barracks Club," was promoted from the ranks of the No. 2 wheel to the No. 1, as stage carpenter at the Gayety.

Chas. L. Kemper, formerly with Jack Alford's "Joy Girls" Company at the Orpheum, Omaha, closed December 31, and opened at St. Louis with "Step Lively, Girls," as the second comic, and is doing nicely.

Gladys Jackson, who attracted much attention while in tabloids as a "toe dancer" of wonderful ability, and now doing a double dancing act with Jimmie Harvey, as "Peddle Pastimes," has been putting the act over a vaudeville circuit and working all the while around the city.

Robert (Bobbie) Lester, former assistant at the Avenue box-office till he went in the navy, and the past season with the Sells-Floto Circus, is back in Detroit.

Gene Morgan, as a blackface specialist with the "Step Lively Girls," made a big hit with the audience and knocked them off their seats. —THE MICHIGANDER.

SEEN AND HEARD

By NELSE

Marty Pudig replaces Leon DeVoe in Innes & Clamage's "Whirl of Gayety" Company, playing over the Burlesque Booking Company's Circuit.

Jimmy McInerney will replace Brad Sutton as straight man in Lew Talbot's "Lid Lifters" on the American Circuit, opening at Hoboken, N. J.

Carrie Fennell, of Sim Williams' "Girls From Joyland," exited without notice at Washington, D. C., to join a State street stock company in Chicago.

Barney Gerard's "Girls de Looks," a Columbia Circuit attraction, will open at the Lyric Theater, Bridgeport, Conn., and others on the circuit will follow en route.

The Ret Crosley Songs Company, of Terre Haute, Ind., communicates that it has put out "Remember the Girl in Your Old Home Town," a number especially suited to burlesque singers.

Louis Redelsheimer advises that the report relative to John O. Grant, Babe Healy and Alexander Saunders exiting from "Lena Daley's Kandy Kids" Company was erroneous and that they will continue with the show.

An inventory of the property left by the late August M. Bruggemann, former manager of the Empire Theater, Hoboken, N. J., filed in the Hudson County Surrogate's Court, shows it to be appraised at \$63,027.52.

Billy Vail communicates that he has been appointed manager of the People's Theater, Philadelphia. Considering the fact that Jovial Bill is well known to the sporting fraternity of Philly, it's a foregone conclusion that People's will get the patronage.

E. Thos. Beatty has given up his executive office on the tenth floor of the Columbia Theater Building and it has been taken over by George Dresselhouse, general representative of the Hynicka & Herk Attractions, while his former offices in James E. Cooper's suite on the third floor have been taken over by the Burlesque Booking Company.

The Kansas City newspapers gave Joe Wilton lots of unpaid-for space during his engagement there, for 'tis claimed that Joe forsook his show, but this couldn't be verified at the American Burlesque Association offices as all they heard of it was from the Kansas City papers, and they assume that Joe is back on the job as Mr. Gaby.

'Twas a highly pleased audience in Louis Redelsheimer's Agency that saw and heard a coming prima, or maybe 'tis a souhret; anyway Martha J. Black, aged three, insisted that Louis sign her up for the Trocadero Stock, because Martha says that Col. Bob Deady is a great man to work for, and he is good to the poor, but Martha didn't elucidate if she meant the actors or the poor of Philly.

The management of the Park Theater, Indianapolis, Ind., thought sufficiently well of Henry Dixon's Revue to book him back again within three weeks, thereby saving Henry and his company an expected layoff and giving the house a record opening, for the management says it was the first time during the current season that he had a sellout for the opening night. Verily Henry had good cause for his chestiness during the past week.

An indefinite report reached us last week relative to the illness and death of Gladys Owens, of Sim Williams' "Girls From Joyland" Company, but a more definite report came to hand Monday morning from Betty Taylor, a member of the company, who states that Miss Owens, who was known in burlesque as "Spiks Owens," was taken ill with pneumonia while playing the Lyric Theater, Allentown, Pa., and was removed from her hotel to the hospital, where she died January 23. Her home was in St. Louis, and when relatives were advised by phone, a sister left immediately for Allentown. Betty says that "Spiks" was a lovable girl and congenial associate, and will be missed by everyone in the company.

Tom Sullivan's "Monte Carlo Girls," likewise his "Mischief Makers" Company, will close as American Burlesque Circuit attractions at the end of their week's engagement at Fall River, Mass., and by their closing leave the Scrantons, Pa., week open for Lew Talbot to fill in his Star, Brooklyn, lay-off week for his "Baby Bears," and the same is applicable to Sim Williams and his "Girls From Joyland" Com-

(Continued on page 100)

BURLESQUE REVIEWS

"KEEP SMILING"

"KEEP SMILING"—A Columbia Circuit attraction, featuring Bert Lahr, presented by James E. Cooper at the Casino Theater, Brooklyn, N. Y., week of January 30.

THE CAST—Bert Lahr, Harry Kay, Miss Melton, Miss Ferguson, Miss LaFay, Miss Dyer, Charles Wesson, Dave Woods, Leo Peletier and Dick Pritchard.

PART ONE

Scene 1—Was a silken butterfly drop for several of the principals and eight girls in front to open the ensemble with eight girls back of the drop with eight shapely legs protruding thru slits in the drop. The uprising drop disclosed an interior with Miss Dyer, a pretty, slender, graceful, ringleted anuburn-haired singing and dancing ingenue, followed by Dick Pritchard, Dave Woods and L. Peletier as the Three Jolly Bachelors in song apropos to the introductory of the plot by Charles Wesson, one of the few short-statured straight men who

(Continued on page 38)

"BABY BEARS"

"BABY BEARS"—An American attraction featuring Harry Levan and Gene Schuler, presented by Lew Talbot at the Olympic Theater week of January 30.

THE CAST—George Reynolds, Gene Schuler, Lew Turner, Nan Shannon, Ruth Denice, Pauline Russell and Harry S. Levan.

THE CHORUS—Marjorie Bell, Kitty Alpert, Alice Currier, Anita Masters, Helen Harris, Anna Schuler, Pauline Derrell, Billy Veron, Marion Dalton, Billy Hahn, Anna Shaw, Frances Ward, Rubey Vauxhen, Peggy Dean, Marion Rogers and Peggy Moran.

PART ONE

Scene 1—Was an interior set for "Love Nest" with an exceptionally attractive ensemble of feminines of the slender, pretty, vivacious type singing a medley of operatic airs much better than the average. Nan Shannon, a stately brunet prima with a cultivated voice; Pauline Russell, a shapely brunet ingenue, and Ruth Denice, a well-developed

(Continued on page 46)

JAMES E. COOPER'S
BURLESQUE SHOWS

Paved the way for Broadway Stars—

LEON ERROL
LILLIAN FITZGERALD
SOLLY WARDWhat they have done other Burlesquers can do, and
James E. Cooper's will do.

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5 Minutes From All Theatres. Professional Rates.
JAS. J. HOLLINGS.

MELODY MART

THE POPULAR SONG BOURSE
Conducted by E. M. WICKES

THE PHONOGRAPH JOKER

In last week's mail came the following letter:

Dear Sir—I am writing this letter to you because I want it to reach the largest possible number of persons interested in the music business. You have the circulation, and you have everybody who is anybody reading your paper. So I couldn't find a better medium. At the present time few publishers are doing any business to speak of. The boom which they hoped would follow the holidays has not arrived. And what is worse, most of the publishers have fallen into an apathetic attitude. Conditions were never so bad, and no one seems to know when they will change for the better. Publishers are simply longing for the things they had, under the impression that unless they come back the music business will go to the dogs, little dreaming that something they never had, but which is not really beyond their reach, would be much better than the things they once possessed.

About a week ago I received a copy of a letter sent to all members of the Music Publishers' Protective Association by its chairman, which convinced me that it was about time for me to put my thoughts into print. Here's the letter:

"The National Retail Dry Goods Association, which reundertook an extensive investigation into the operation of phonograph departments in stores throughout the country, has issued a very complete report of the investigation, some of the information which is of interest to us.

"According to the best available information there have been 6,000,000 phonographs already sold in the United States, and it is estimated that during the next twelve months there will be 1,500,000 new machines sold. It is anticipated that the sales of records during the next twelve months will approximate 100,000,000.

"If the estimated sale of a million and a half phonographs during the year is realized, it will mean that there will be one machine in use for every seventy-two inhabitants in this country.

"The census of 1919 disclosed the fact that there had been produced in that year a total of 2,226,000 talking machines. As we know, a great many of those were tied up by the depression which occurred during the latter part of 1920 and throughout most of 1921, during both of which years there was a much lighter production of machines, but the indications now are that the surplus left over from the depressed period, together with current production, will be absorbed by the constantly strengthening market.

"The report, based upon questionnaires sent to a great many dealers, further states that the dealers find that as to both machines and records, standard makes and well-known brands are by far the best profit-making proposition. Of more than 150 manufacturers of machines, less than a dozen brands are well known to the layman."

That report, as the chairman states, should be of interest to all the members of the Publishers' association. I'm quite confident that it is. And it should be of interest to every lyric writer and composer in the country. I do not know what any publisher can get from it except to build a few air castles. It is just cold facts.

Think of it! One hundred million records will be made and marketed this year. These records will be made from song bits that publishers toll and sweat and spend money to produce. And who will get the cream of the revenue? Not the publishers. Did it ever strike you that the millions of records of the past, as well as the millions to come, should be manufactured by the publishers? They have not been doing it all because they fell asleep when the bill regulating their business, so far as the mechanical end of it was concerned, was framed and passed. How did it happen?

You quiz the manager of any music department and he will tell you that he is selling fifty records and rolls to one sheet of popular music. From every 75-cent record the publisher receives two cents. What makes that record sell is the publisher's product, but he has no say in the financial handling of it. When sheet music retailed for ten cents he was paid six and a half cents, and now with it going at twenty-five he gets from twelve and a half up. Quite a difference from the 75-cent article. Is there any logical reason why a publisher should receive so little from his own product? Do you know why he can remedy the condition?

Perhaps you think that the making and distributing of records are not in the publisher's line. But they are, just as much as the printing and distributing of dance orchestration. Publishers did not always print and distribute dance orchestration. Thirty years ago no publisher printed his own dance numbers. He did not see any possible revenue in it and did not bother with the work. Carl Fisher and The Standard Company used to make up dance medleys and paid publishers about \$10 for the dance privileges of some number coming to the front. And the publishers were glad to get this insignificant sum. It was velvet to them. Can you imagine any sane publisher turning over the dancing rights of a bit for \$10 now? How much do you think that one would have to pay for the dancing rights of "Dardanella," "Wahahh Blues" or "Say It With Music?" It is not

did, and as a result the publishers are out millions of dollars.

The joker clause appears to be unconstitutional, and if it, or one like it, had been horned in on any other industry there would have been an awful howl before now. The clause appears to be unconstitutional because it does not apply to any other line of business—not even its fundamental principle. But the music publishers have never made any real effort to have it repealed. No one has had the nerve to carry the fight to Washington, or to try to interest a Congressman or a Senator in the matter, because he feared he might be side-tracked by the large recording companies.

The hook publisher, for instance, is not handicapped by any such law. If he releases the aerial rights of a hook to one newspaper or magazine he does not have to give every

roll just as easily as he does his sheet music and orchestration. If he did not care to set up a plant he could find others ready and willing to do the work just as printers get out his music. And with the law repealed a publisher would not have any competition when he landed a hit. He would get all the profits, less the writer's royalty, to which he is justly entitled. The publishers would not have to distribute their own records unless they cared to. Jobbers could be found who would be ready to relieve them of this work.

The Music Publishers' Protective Association should be powerful enough to obtain its rights. It should secure the services of some one who is big enough to obtain a hearing in Washington instead of sending some person not influential enough to say "Hello" to the doorman at the White House. It will cost money to get what is due the publishers, but the money will be well spent. And the fight will simply be a repetition of what happened when the publishers first got it into their heads to compel the recording manufacturers to pay a royalty.

This is all I have to say, and I thank you for your valuable time and space.

HERE'S ONE WAY

Last week a fellow wrote a letter—maybe you saw it in the Open Letter department—saying he would not object if Melody Mart would pass out a little more inside information as to why some songs succeed and others fail.

Publishers, writers, professional managers, pluggers and performers have been trying to answer that query for years. As yet no one has solved the riddle. The song publishing business is a gamble, and when the element of chance has a bearing on the outcome of anything, no one can accurately and consistently predict just what will happen.

However, the element of chance may be reduced to a minimum, and the wise gambler makes it his business to see that it is, just as the sagacious publisher aims to eliminate the gambling phases of his business.

Some songs—thousands of them—fail because they are not songs. Neither the lyric nor the melody possesses any appeal. Often the publisher kids himself into believing that a trick line is a song idea. Many songs fail to get over because the publishers have not the capital to push them properly, and they are incapable of devising new ideas to exploit their numbers. They wait for things to happen instead of going out to force them to happen to suit themselves.

Had Max Winkler, president of Belwin, Inc., waited for something to happen to "I Want My Mammy," he would have been compelled to shelve a diver instead of selling a hit to Shapiro, Bernstein Company. Louis Breaux, author of "Humming," wrote "I Want My Mammy" and showed it to Winkler, who thought it had all the earmarks of a hit. So Winkler immediately got busy and brought the song out. After it was on the market a while and a raft of orchestration had been distributed, Winkler called on the jobbers and the phonograph people, but none of the managers were interested. Winkler finally came to the conclusion that it was an act song and needed a large professional staff to put it over, something Winkler did not have, as he had been specializing in orchestra numbers. Then Winkler tried to interest several of the big publishers into taking over the number, but all in vain.

"It's just another 'Mammy' song," he was told, "and not likely to get anywhere."

Until this stage Winkler had not done anything the average publisher would not have done. But instead of quitting on the number, as some others would have been inclined to do, he removed the string from his bank roll and started after the song. Each day for seven weeks he sent a new circular letter to the trade. He also went out and landed some big acts on the song. Then he sent Breaux to the Middle West, where Breaux spent about \$3,000 plugging the number among leaders, singers and moving picture houses. Breaux purchased several thousand small dolls which he gave to movie fans, each doll carrying an ad for "I Want My Mammy." Before long Breaux was holding "Mammy" nights in movie theaters thru the Middle West. In the meantime Winkler was working night and day and shelling out his dough to inject "pep" into "Mammy."

At the expiration of a month orders began to come in from Breaux's territory and from the East, where Winkler had covered. Lyon & Healy commenced to wire for copies. The jobbers fell in line. Early orders were for twenty-five copies, then they jumped to a hundred, and later they came in thousand lots. Finally the phonograph managers woke up and sent for copies. At the end of seven weeks Winkler had spent \$10,914.68 and had sold 127,000 copies. The publishers who had refused to consider the song at the start now got in touch with Winkler and made him offers. Winkler was willing to do business, but not until some publisher was ready to advance all the money he had spent getting the song under way. "I Want My Mammy" had already been recorded by the big companies, so Winkler could well afford to sit back and dictate terms. Finally Louis Bernstein met Winkler's terms. Bernstein took over the song

METROPOLITAN MIRTH—MELODY—MUSIC

COLUMBIA BURLESQUE CIRCUIT "KEEP SMILING"

MISS DYER—"Make Me," "Days of '61," "Ain't You Coming Out, Malinda."
MISS LaFAY—"Dapper Dan," "Melon Time in Dixie," "Get Hot."
MISS MELTON AND DICK PRITCHARD—"Grooning."
MISS FERGUSON—"Lise Time," "Who'll Be the Next One," "Dreamland."
CHORUS—"Anna From Indiana."
MISS MELTON—"Hindu Yogi Man," "Everything Outlet," Specialty.
DICK PRITCHARD, DAVE WOODS, L. PELETIER—Singing Trio.

AMERICAN BURLESQUE CIRCUIT "BABY BEARS"

THE BABY BEARS—Medley of Operatic Airs, The Tango Fiends.
HARRY LEVAN—"Indiana," Dancing Specialty.
PAULINE RUSSELL—"Melon Time," "Nobody's Baby," "Peggy O'Neil."
RUTH DENICE—"Kill 'Em With Kindness," "Strut, Miss Lizzie," Singing Specialty.
"Sleepy Moon," "Jazz It Blues."
ANN SHANNON—"Malinda," "Stolen Kisses," "Tuck Me To Sleep."
ANN SHANNON, HARRY LEVAN, GENE SCHULER—Singing Specialty.
LEVAN AND SCHULER—Dancing Specialty.
LEW TURNER—"Stand Up and Sing."
MESSRS. REYNOLDS, TURNER, SCHULER AND LEVAN AND MISS SHANNON—Burlesque Opera.

GAYETY THEATER—Philadelphia, Pa. BURLESQUE STOCK COMPANY

GERALDINE BOYER—"Stumberland," "Oriental Queen," "Mississippi Splash."
FLOY WARNER—"Miss Philly," "Pillow Talks," "Man of Mine."
VIVIAN LAWRENCE—"Welcome in Dixie," "Jazzing Rag," "I Want a Regular Man."
CHARLES A. HARRIS—Parodies.
SAM BEVO—The One-Man Jazz Band.
LOUIS WEBER—Musical Director.

TROCADERO THEATER—Philadelphia, Pa. BURLESQUE STOCK COMPANY

ADELE WADE—"Frankie," "Angel Child," "Aunt Jemima."
HATTIE BEAL—"Wabash Blues," "The Rocking Horse Blues," "Raa Ma Pas."
BILLY SCHULER—"When Shall We Meet Again," "When the Honeycomb Is Over."
NANCY MORAN—"Shimmie Shakers' Ball," "Ain't Heard Nothing Yet."
OCE (FAT) HAMILTON—Novelty Number.
MUSICAL TRIO—Specialty.
BILLIE WILSON—The Dance of All Nations.

likely that any but a small publisher would dispose of the dancing rights of a bit. Yet there was a time when the biggest publishers in the business considered the publishing of dance orchestration a bother and a joke. The aspect of some phase of life usually changes when one gets a new point of view.

It is a new point of view that publishers need in connection with phonograph records. What they are doing now with dance orchestration—that is the selling and distributing of them—they should be doing with records and rolls. But they are not. They are at the mercy of the manufacturers, and all because the publishers allowed a joker to be slipped into the bill that was passed relative to recording musical compositions. The little joker stated that if a publisher released a number to one recording company he was bound by law to give every company that applied, good, bad or indifferent, the same privilege. Once the publisher released a number for recording he no longer had any say as to what should or should not be done with his property. It seems that the publishers were so fearful of being defeated and losing all claim to phonograph royalties that they were willing to make almost any concession. They did not look into the future as the recording companies

newspaper and magazine in the country the same privilege. That particular hook is that publisher's own property and the law says he may do as he sees fit with it. An inventor may rent his patent to one company and stop any one else from using it. And the same thing applies to a man who owns a play and wants to let it out to one stock company. Then why should a music publisher be robbed of the right to use his product as he desires?

If the publishers had any real sand in them the law would not last another six months, and the club that the manufacturers hold over them would not be any more menacing than a feather pillow. Every publisher should be permitted to say who shall and who shall not be allowed recording privileges. As the matter stands he is compelled against his will to let any dishonest concern take his product and use it as a source of revenue. Just now the publishers are fighting one concern in New England. This particular concern takes any number that strikes its fancy, records and sells the records, and then laughs at the publishers when they ask for an accounting. What good is an organization if it cannot right the wrongs of its own industry?

Every publisher of standing could manufacture and distribute his own records and



Another Sensational Hit that will LIVE

(Last 8 measures of Chorus)



There's sil-ver in your snow-white hair, But there's gold with-in your heart.

There's Silver in Your Hair

(But there's Gold Within Your Heart)

Like "Silver Threads Among the Gold" It takes a few minutes to learn and A LIFE TIME to forget.

A Song with Human Interest

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103 MADISON AVENUE
NEW YORK

and now has one of the biggest hits on the market, which would have been a silver had Winkler sat back waiting for things to happen. Since Bernstein acquired the number it has been recorded for the second time by all the record and roll companies.

Perhaps the story of "I Want My Mammy" will make clear to the fellow who wrote the open letter just why the number became a hit.

COLUMBIA'S NEW PLAN

A committee has been formed to represent holders of the five-year eight per cent notes of the Columbia Graphophone Company which mature in 1925.

According to a statement committees representing practically all bank and merchandise creditors have been formulating a plan to re-adjust the company's indebtedness without interfering with the development of future business.

Noteholders are invited to deposit their notes on or before February 15 with the Guaranty Trust Company, of New York, under a deposit agreement now in preparation. Copies of the agreement will be available soon.

Members of the committee have agreed to serve without pay. The deposit agreement will provide that the maximum expense which may be charged against any depositor will not exceed one per cent of the principal amount of the notes.

The deposited notes in transferable form must be accompanied by the coupon payable



NEW 1922 FOX-TROT BALLAD
I'LL LOVE YOU DAY AFTER DAY
When My Shoes Wear Out From Walking I'll Be On My Feet Again

ONE-STEP SONG

TROPICAL BLUES CARING FOR YOU
FOX-TROT SONG WALTZ SONG

TO MAKE ME HAPPY MONDAY LAUGHING TROMBONE
JUST GIVE ME MY SUNDAY ONE-STEP SONG

Full Orch. and Piano, including Saxophones, 25c Each
Orch. Leaders, be sure to get these Vaudeville Singers, send for Prof. Copy.

CHAS. E. ROAT MUSIC CO., Battle Creek, Mich.

February 1, 1922, and by all subsequent coupons, as well as ownership certificates in accordance with the Federal income tax law. Against such deposits the depository will issue its transferable certificates of deposit.

This arrangement assures to noteholders who deposit their notes on or before February 15 the immediate receipt of the \$40 represented by the February 1 coupon.

From informal discussions already had with the committee representing bank creditors and merchandise creditors it seems highly probable that a plan fair to all the creditors and very much to their interest can be carried out promptly if the notes are deposited at once. Noteholders are therefore urged by the committee to deposit their notes immediately.

ARROW COMPANY GROWING

Starting last year without any circus parade to announce its birth, the Arrow Music Publishing Company, 2305 Seventh avenue, New York, has been quietly but steadily building up a good-selling catalog. "Dying With the Blues" and "My Cup" have been recorded and featured by the Q. K. S., the Okeh and the Black Swan Recording companies.

Madam Hurd Fairfax, one of the Arrow's traveling representatives, has just put over a number of big sales with the big dealers in Canada, including the J. M. Greene Company, of Peterborough, Ont.

"Love Is Like a Bubble," one of Arrow's big sellers, is being used by John Steel, popular American tenor. "Georgia Mine" is the title of the firm's coming release.

STRANGERS WRITE A SONG

Some folks can't understand how it is possible for two men to write a successful song. They are under the impression that unless the words and music comes from the same mind or heart the song cannot possess value and be a real song.

Others who look for facts, rather than blind themselves with personal theories, know that some of the biggest hits of the past have been pieced together by half a dozen writers. One hit was written a few years ago by two writers not on speaking terms. The professional manager discovering that one of his composers had a good melody compelled one of his lyric writers to go into a piano room with the melody writer and build up the song, using the fellow at the piano as a mouthpiece.

In keeping with unusual song writing methods Dave Ringle has just finished a lyric called

"Broken-Hearted Blues," which is published by the McKinley Music Company. F. Henri Klickmann, who is on the McKinley staff in Chicago, wrote the music. He never met Ringle. When he had completed his melody he sent it to Ringle in New York. Dave Ringle, who is becoming somewhat of a blues specialist since he wrote "Wahash Blues," took the melody into a piano room and built up the lyric. For the next two weeks author and composer passed the manuscript back and forth thru the mails until they had the song all set. Now Vincent M. Sherwood, New York manager, thinks he has a bit in "Broken-Hearted Blues."

SUCH IS FAME

George Edwards has charge of the music of "The Mountain Man," Clare Kummer's new Broadway show. R. Wagner, who produced the show, is also publishing the musical number. What's more, Mr. Wagner is manager of John McCormack, celebrated singer. Now enters one George Edwards among these celebrities.

Edwards went to one of the syndicate stores in New York City to see about getting an order from the girl in charge of the music counter. Said Edwards to the girl:

"You know Mr. Wagner, who publishes Miss Kummer's songs, is John McCormack's manager."

The girl registered surprise and joy. "Oh, isn't that just wonderful!" she exclaimed. "McCormack is a great singer. I know girls who are just crazy about him. And I have an idea."

Eager to slide into her good graces Edwards sported his big smile and said, "shoot."

"I was thinking," said the girl, "that if you could get Mr. Wagner to get Mr. McCormack to come here and give a demonstration we could sell a lot of Miss Kummer's music."

Edwards expelled a gale of wind. "It sounded like the exhaust valve on a steam radiator."

"It can't be done," returned Edwards.

"Why?" asked the innocent maid.

"Well, because," explained Edwards, "I've just booked him solid on the Loew Time."

"Oh ain't that too bad!" sighed the girl.

SALLOWAY IN EUROPE

Harry Salloway, formerly musical director for Reisenweber, Marie Antoinette, Cafe de Paris, Club Maurice and Hotel Pennsylvania Roof, is now playing at the Excelsior Hotel, Rome, Italy. He made such a big hit there

that he was offered a free course at the academy to study the violin.

Salloway played for the King and Queen of Italy and was presented to the late Pope before he was taken ill. Salloway intends to remain in Italy until he has completed his course at the academy.

CHANCE FOR PUBLISHERS

Recently the newspapers have been giving moving pictures a great deal of free publicity, and all because the movie magnates offered Mr. Hays a reported yearly salary of \$150,000 to take over the reins of the moving picture industry.

Before the movie people startled the public and press by their offer the baseball moguls gave the public a thrill when they signed up Judge Landis at \$12,000 a year. If Judge Landis holds his baseball job for the next twenty years the baseball fraternity will still

(Continued on page 38)

IT'S IN THE AIR!
A WONDERFUL TUNE

"MY HAWAIIAN MELODY"

By Dave Ringle and J. Fred Cools
Coming Out On All the Records

NOVELTY FOX-TROT BALLAD

"ITALY"

By Cal De Voll, E. Clinton Klothley and F. Henri Klickmann
A GREAT SONG. GET IT

Professional Material Free to
Recognized Performers

Orchestra Club, \$1.50 a Year
Single Arrangements, 25c Each

McKINLEY MUSIC CO.

1658 Broadway, NEW YORK
Grand Opera House Bldg, CHICAGO

SONG WRITERS Send a 2c stamp for "Secrets of Song Writing." Most informative treatise ever prepared on the subject. By winner in Hearst's \$10,000.00 Song Contest. CASPER NATHAN, 1258 Bryn Mawr Ave., Chicago.



THE NEW Ludwig SONG WHISTLE

A HIT OF THE SEASON!

Used exclusively on Victor and Brunswick dance records.

This new whistle can be used in any musical combination. Its wide use in the leading dance orchestras, bands, etc., is proof of its merit. Requires little practice.

Harold McDonald, with the famous Paul Whiteman Orchestra, says:

"Using the Ludwig Whistle has been a source of pleasure to me. It is extremely effective, possesses tonal qualities and has been a great aid in adding fame and prestige to our orchestra."

The Ludwig Whistle has a range of 2 1/2 octaves.

- it is durable.
- it has no soldering.
- has rich tone.
- mouth piece and flue in one piece.
- perfect workmanship.

Ludwig quality means satisfaction guaranteed.

Ask your dealer to demonstrate the Ludwig Song Whistle to you or write us direct.

LUDWIG & LUDWIG

111 N. Lincoln St., CHICAGO, ILL.

BOKAYS AND BOWS

ELMER TENLEY'S CRACKS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Augusta Wind blew into Broadway last week to join a musical show.

Women, entirely hidden except for their feet, will be auctioned off at the Grange meeting February 7, at Chester, N. Y., the lucky man to get the luncheon prepared by the woman and her company for the feast. Some gent is going to draw a blank when that affair comes off.

Now that we have found out that P. T. Barnum was never in the circus business will some gent please step forward and tell us what old Dan Rice ever did to establish himself as a showman.

Reader—Rice and Prevost originated the act you mention. Your other questions need no answers.

Being lucky is often the success of some people in show business. There are many very clever performers who never had a look-in.

People have headlined vaudeville bills who never saw the back of a stage until the day they opened.

Show business is supposed to change every ten years, and the actors keep the change.

When an actor tells his wife that she should dye her hair a blond color it is a safe bet that some blond has been making eyes at him.

George Wilson, the famous minstrel, when asked what kind of women had the best dispositions, blonds or brunets, said: "I don't know. My wife is both."

Vaudeville grew out of the museum business and was patterned after specialty performances.

The late John D. Hopkins ran the first specialty theater in Providence, R. I. It was called the Comique. Keith and Batchelor later opened the Westminster Musee.

A man who has health has hope, and a man who has hope has everything.

Ed M. Faver, formerly of Faver and St. Clair, is playing the butler part in "Bulldog Drummond." Faver and St. Clair did one of the greatest vaudeville acts the game ever had.

Marvia Wren looks to be about the best package of comedy that has been handed over the footlights in some time.

AUSTRALIA

(Continued from page 39)

politicians and all other bigots, who intimidate the industry, and give them the trouncing they deserve. I personally pledge myself to fight on behalf of the industry as a whole, and I would ask every exhibitor in the country to do likewise. The picture business is still good; it has never been bad. Let those pessimists who think that things will not be adjusted by application and energy keep out of the game. It is not for them."

Paramount has put out the finest publicity books ever printed in this country in the interest of pictures. The work was supervised by John W. Hicks, Jr., chief of the Paramount forces in this country. In addition to this Mr. Hicks took twelve two-color pages in the Christmas issue of "Everyones-Variety," the only trade paper here, and this has meant a big boost for both Paramount and the weekly.

Humphrey Bishop and his Costume Comedy Company are doing well in Adelaide with a very bright weekly change of program.

Fifi and Eddie De Tisme, who have been very successful on the Fuller Circuit, are now appearing in the Fuller pantomime at Melbourne, the former taking the part of Principal Boy.

Jimmy Norton, a little English comedian who has played in America for some years, is now included in a costume comedy company at the Semaphore, Adelaide.

Richardson Bros. and Cherie, an American act that has been playing New Zealand for some months, will open in Sydney the first week of the new year. Cherie is an Australian girl, now the wife of Larry Richardson.

Jabes V. Bryson, of Universal Films, was in Tokyo (Japan) last month, where he is putting

his films on the map. It is unlikely that he will return to this country for some time.

E. R. Gourdeau, Eastern representative for Australasian Films, has returned after spending over a year in that territory. His itinerary embraced Siam, the Straits Settlements and the Dutch East Indies. He speaks most eulogistically of film business in those countries, and has arranged for a more complete service from Australasian Films.

In view of the recent disastrous fire at the Overseas Film Service, a notice has been placed on every floor of the building in which Australasian Films, Ltd., has its headquarters. It is to the effect that, owing to the underwriters not caring to take any risks where film is stored, smoking on the premises is absolutely prohibited.

Alex Hellmrich has left for the States on the "Ventura."

Ken G. Hall has been appointed publicity manager for Union Theaters and Australian Films, Ltd., in succession to Phil Gell, who recently retired from the position.

Wally Ricardo, Australian acrobat, who was severely injured while rehearsing a few new feats, is around again, but it will be some considerable time ere he is able to work. It was at first thought his spine was permanently injured, but it was only badly bruised.

Queensland carnivals are nearly all being arranged by Eugene Duval, an American carnival man who, since his advent into the Northern field, has put this form of entertainment on a much higher plane. He is a comparatively young man, but is making the pace a cracker for the oldsters.

Tony Transford, formerly jockey with Wirth Bros.' Circus, is said to have taken a billiard salon and pool parlor in one of the Sydney suburbs.

Upside-Down Wright, circus act, is still in this country, and has been showing here and there with the smaller tented organizations. His wife is in poor health, so that Wright is doing his act as a single.

The Weatherly Troupe finished a highly successful season with Wirth's recently, and will probably return to the East, where they had been showing for several years.

George Wirth will probably be back in Australia shortly. At present he is in South Africa. Up to now he has only sent over two acts, but it is anticipated that several big attractions will be on the bill in time for the Sydney reopening next Easter.

The wire-walking Cookes, together with their six-year-old son, left for the East last week. They will probably sign up with the Harmston Circus.

The Flying Winkills, having finished a most successful engagement with the Wirths, are now playing the Fuller vaudeville circuit.

REFOUSSE SONG RECORDED

New York, Jan. 27.—"Mother and Dad," one of the numbers in the catalog of the Refousse Music Publishing Company, 143 West 45th street, this city, has been recorded by the Q. R. S. Roll Company for release as a special dance number. This song met with considerable success in vaudeville with local orchestras, and a steady sale is reported on it at the music counters.

"Sweet Norah Daly"

Peer of Irish love ballads. This harmonious number brings you the direct favor of your audience and gets you the encore.

"IF IT MAKES ANY DIFFERENCE TO YOU"

Sensational Waltz Ballad.

Sung by Big Headliners.

Played by Leading Orchestras.

"IN CANDYLAND WITH YOU"

Big Stage Song for Single, Double and Soft Shoe Dancing. SOME fox-trot. You will need this in your act.

"Dance Me On Your Knee"

A Fox-Trot that is not backward about coming forward. GREAT Soubrette Number.

"STOP LOOKING AT ME"

Great Novelty One-Step and Comedy Number. English chapple song. Gets you the glad hand.

Professional Copies Now Ready.

REGULAR COPIES, 25c.

Order direct or thru dealers.

Orchestra Club, \$1.00.

Single Numbers, 25c.

ELIZA DOYLE SMITH

59 E. Van Buren Street,
CHICAGO, ILLINOIS.

SAX and HELICON BASS MAN

wishes to join Dance or Hotel Orchestra with long contract. Read, transpose or fake. Experienced in all lines, Dance, Entertainers or Legitimate. Have worked with the best here. Am young and can deliver. Floater or others without permanent contracts do not write. DWIGHT C. JONES, 321 Board of Trade Bldg., Indianapolis, Indiana.

Look Out! They're Spreading!

"HAVANA TOWN"

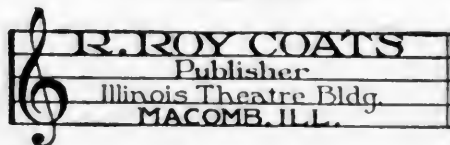
(One-Step)

Is extremely contagious, and if you don't want to get caught with a HIT, don't get exposed to

"Just Tell Me Why We Can't Agree"

(A Real Novelty Fox-Trot)

DANCE ORCH.
(with Sax.)
25c.



PROF. COPIES READY

HITS and more HITS

"SWEET DADDY, IT'S YOU I LOVE"

Wonderful Fox-Trot. Send stamps for Prof. Copies. Orchestras 25c.

JUST OFF THE PRESS.

"SOMEBODY'S PAL"

WORLD'S GREATEST BALLAD
By ROLAND C. IRVING

Send stamps for Professional Copies. Orchestras released soon.
WATKINS & FUREY MUSIC PUB. CO., 2169 Seventh Ave., New York City.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

Watch for Our Announcement
in The Billboard (Issue
of February 18.)

BELWIN, INC., 47th ST. AT
7th AVE., NEW YORK CITY

Goodman & Rose HITS

"I'VE GOT MY HABITS ON"

(FOX-TROT)
AND OTHER "DARKTOWN STRUTTERS"
BALL."
NOW BEING FEATURED BY VAUDEVILLE'S HEADLINERS

"YOU'VE HAD YOUR DAY"

A FOX TROT BLUES THAT IS SWEEPING THE COUNTRY.

"ATTA BABY"

THE GREATEST NOVELTY SONG IN A DECADE
A SONG AND DANCE SENSATION

"BAMMY"

(LAND THAT GAVE ME MAMMY)
BY THE WRITERS OF "MAMMY O' MINE" A BEAUTIFUL DIXIE RAG BALLAD

"IN YOUR EMBRACE"

A HIGH-CLASS BALLAD THAT WILL LIVE FOREVER

"WHO'LL BE THE NEXT ONE"

(TO CRY OVER YOU)
STILL A TERRIFIC HIT.

PROFESSIONAL COPIES AND VOCAL ORCHESTRATIONS OF ALL THE ABOVE HITS READY.

ORCHESTRA CLUB \$2.00 PER YEAR.

GOODMAN & ROSE, Inc.

212 W. 44TH ST. NEW YORK

"THAT THE PROFESSION MAY KNOW"
OPEN LETTERS
"FOR OF-TIMES VIEWS ARE LIVEST NEWS"

Dubuque, Ia., Jan. 26, 1922.
 Editor The Billboard—The article in last week's edition of your valuable paper by C. Fred Crosby on "The Early Days of Barnum's 'Greatest On Earth'" is the best I have read along this line in many years. Mr. Crosby should contribute frequently, as no doubt he has many more good stories stored away in his memory. For accuracy and detail this is the most authentic story of the big show yet published.

(Signed) JOHN C. CLIFFORD.

Omsaha, Neb., Jan. 28, 1922.
 Editor The Billboard—I am a non-professional and have attended the Orpheum Theater here regularly for the past five years. I am pleased to notice that lately we are getting more acts that can do a real song and dance. For the last three years vaudeville has been run to death with patent-leather-haired jazz dancers who, most of the time, were out of step. I think it a bright spot on any bill to have a good pair of soft or wooden shoe dancers, and I notice they always grab off a pretty fair share of applause. I wish we had more acts out here like Pat Rooney, Ford Sisters, Benny and Western, Kennedy and Kramer, Dunbar and Turner, and Williams and Taylor.

(Signed) C. D. BUCKINGHAM.

Philadelphia, Pa., Jan. 28, 1922.
 Editor The Billboard:

By all means keep my subscription going as I do not want to miss a single number after almost twenty-five years of continuous subscription. I take this occasion to compliment you on the intelligent and capable manner in which your publication has been successfully conducted—an exceptionally honest and square-dealing publication. The criticisms of Patterson James are to be commended. If the newspapers did fifteen per cent of such work as his we would have very few "fifth and stench" shows on the boards today.

(Signed) JOHANNES S. GERHARDT,
 President, J. S. Gebhardt Organ Co.

Stamford, Conn., Jan. 25, 1922.

Editor The Billboard:
 I wish to tell about the way tickets are sold for the Columbia Theater, New York City. I am slightly hard of hearing and like to sit no farther back than the fifth row in the orchestra. I have tried to buy seats two weeks in advance, as advertised, but have never been able to get what I want, being told by the man in the box-office that those seats are held for regular subscribers. But I can go to the speculators, right up to the time of the rise of the curtain, and get choice seats by paying the so-called service charge of fifty cents. It is a shame—\$1.65 for a matinee. I protested to a man in the box-office and he answered: "What do you think I am here for, my health?" I fully appreciate that he is not.
 (Signed) J. J. MORIARTY.

Pittsburg, Pa., Jan. 28, 1922.

Editor The Billboard—In this week's issue of The Billboard is an article relative to Black's Restaurant, this city, which is erroneous and we wish you would correct same at your earliest convenience.
 The revue in question was produced and staged solely by Joseph Casper of this city and still belongs to him. The author did not raid the place but merely stopped at entertainment after 12 o'clock Saturday night.
 In defense of the revue we wish to state that no vulgarity is permitted, that the wardrobe is such that no objection could possibly be made of it and the entire establishment is conducted in the best possible manner to cater to a high-class patronage.
 (Signed) FRED ROYCE,
 Manager Broadway Theatrical Exchange.

Brantford, Ont., Can., Jan. 30, 1922.

Editor The Billboard:
 I read the article, "Figure the Figures," in the Melody Mart section of the January 28 issue of The Billboard and agree with the salesman referred to that the music business will not be normal until the price of sheet music is lowered. Recently I was up in Ontario as far north as it is possible to go by train and found that the music business has taken an awful drop, principally on account of the price of sheet music. I am with a stock company, doing specialties between acts, and we naturally try to use the latest numbers. People enjoy bearing them, but balk at paying thirty-five cents or more for copies. I find it is hard work for the dealers to get the price they have to ask and they cannot understand why the price has not gone back to the pre-war rate, the same as in a good

many other lines. If publishers would lower the price more music would be sold in Canada, especially since there is a ten per cent duty on music. (Signed) WILL A. CUMMINGS.

Shiner, Tex., Jan. 25, 1922.

Editor The Billboard:
 I admire Patterson James' criticism in The Billboard very much. He knows what he is talking about and is not suffering from the sickly sentimentalism and idiotic head-patting which most of the so-called critics indulge in, making their work absolutely valueless to the reader.

I read his remarks in the January 14 issue about the treatment he received at the performance of "Danger," and also about the disgusting timorousness of the American theater audience which allows itself to be imposed upon with all manner of imbecile drivel and incompetent performances, without daring to express its disapproval. I was just on the point of writing you congratulations for having a man of such ability and courage on your staff when, in another part of The Billboard, I noticed the letter of Charles Richard Edrington in which he speculates as to why you permit Mr. James to "spoil your columns."

Every one is entitled to his opinion and I am not criticizing Mr. Edrington for his, but I point out that it is just such Pollyanna-like insistence on the policy of sweet words or none that encourages and, to a large extent, is responsible for the flood of imbecile drivel which we have to endure in so many theaters.
 Mr. James is right and the subject demands attention. I have bought tickets and attended shows in practically all of the large cities of the country and the Cort Theater, Chicago, is the only one I recall as having box-office men and other employees who do not nouse in one the desire, at times, to brain them.

It is my idea that Patterson James, excepting for one New York critic, is as able, interesting and valuable a critic as any in America.
 (Signed) H. H. HEPLER.

Danville, Que., Can., Jan. 14, 1922.

Editor The Billboard:
 In the seventeen years of my connection with the amusement field I have had a varied experience. First as a stock actor (a mighty poor one, I admit), then as agent, house manager, vaudeville agent, film executive, park press agent and finally carnival general agent.
 The Billboard has been a great help to me by broadening my learning and permitting me to make business changes without having to

start at the bottom when I stepped into an entirely different branch.

I might also mention that I founded the only show publication in Canada, "The Canadian Moving Picture Digest," which I issued weekly for over a year and sold to a company in Toronto. For the past three years I have been general agent for the Endy Exposition Shows.

I read The Billboard religiously and have for many years. On account of traveling I only subscribe to it in the winter. Many times I have driven my car quite a distance to a town where I could buy a copy of The Billboard and on numerous occasions have paid 25 cents a copy for it. The departments devoted to carnivals, fairs and parks naturally interest me most, but all the departments are interesting and keep one in constant touch with all branches of the show business.

Patterson James is a great asset to your publication. His reviews and articles are a mental tonic and the brilliant manner in which he writes is an education in itself.

I appreciate the independence of The Billboard, as is demonstrated in more ways than one, chiefly the support of Equity. I think that The Billboard's weakest department is the editorial page. The editorials are too general and rather lukewarm. They need to be Patterson-Jamaced. Outside of that The Billboard is a regular old warrior, fighting for the interests of the showmen at all times. I wish The Billboard a long life and the strength necessary to carry on the battle, whether against monopoly of the field or blue law interference from the sour faces.
 (Signed) MERRICK R. NUTTING.

New York, Jan. 28, 1922.

Editor The Billboard—We thank you for your notice in this week's issue of The Billboard. However, we are at a loss to understand why you should give it the heading "To Uplift the Drama," as we were not aware the copy we sent out contained anything suggesting that it was our intention or idea. But if we should succeed in uplifting any portion of it we feel that our efforts have not been in vain.

The purpose of Players and Patrons Associated, Inc., is to create and stimulate a greater interest in the theater, to produce the best American clean plays possible to secure, with the best casts available, and in as artistic a way as possible. We believe that the day of mutual co-operation in all undertakings is at hand and apparently the U. S. Steel Company and Standard Oil Company and other non-philanthropic institutions are of the same opinion, as they are making attractive propositions to their employees to become stockholders and share in their profits.

Every member of our organization, whether professional or non-professional, will share in the profits of the undertaking in proportion to the value of services rendered, material furnished or capital subscribed. Our business is

conducted on the same conservative, legitimate lines as practiced by successful financial and commercial enterprises. Our productions will be adequately financed before they are made. Our membership consists of recognized experts in their particular line of endeavor, who are in sympathy and accord with the aims of the association and includes some of the best known playwrights, composers, librettists, authors, actors, actresses and stage directors in America.

We believe that by encouraging closer social relationship between the creative workers of the stage and the patrons of the theater we will be able to stimulate patronage. Therefore the theatergoing public is invited to become members of the association. We invite a thorough investigation of our plans and methods by anyone interested, and trust that you and all others who are interested in furthering the cause of the American Theater, will give us your hearty co-operation in a movement that should prove of benefit to all concerned.
 (Signed) ARTHUR G. DELAMATER,
 General Manager Players and Patrons Association, Inc.

Fairmont, W. Va., Jan. 30, 1922.

Editor The Billboard—Kindly permit me space to answer some of the questions by Murray Powers in his article "Digging Into the Tabloid," appearing in The Billboard of January 28.

As the representative of the Gus Sun Booking Exchange and censor for the Miniature Musical Comedy Owners' Association, I have had the privilege of reviewing most of the tabloids on the Sun Time, also some of Mr. Spiegelberg's Time whisls on a tour of some Southern States.

What Murray Powers personally has against the tab. I do not know, but in justice to tabloid I wish to inform him that, in my opinion, the tabloid of today is well worthy of the title, "miniature musical comedy," because it is such.

The tabloids carry ten active people, three complete changes of bills with wardrobe, scenery, musical numbers and specialties. In some small towns these shows are compelled to change bills six times a week in order to get the business, as the houses cater to the same crowd every night. It is natural that for the money they are getting they can hardly afford to make six changes of scenery and wardrobe. Therefore, when it comes to the fourth or fifth bill they will use any horse set available and in that case use an interior when the bill requires a boat set and vice versa. As for breaking even, Murray Powers may be informed that there are many larger attractions which would be satisfied with breaking even this season, likewise house managers. The tabloid is patronized by the class of people that are out of work now and cannot afford to go to any shows.

When people had the money they patronized the tabloid and the house manager-producer made money. Now that conditions in every line of business are bad and the house manager is not doing as much business as he did during the war the tabloid is blamed.

As far as having new material is concerned each show has something different from the other and as new as can be gotten. We understand that from the money the tabs are getting they cannot afford to buy new material each season. How many of our big shows are using new material this season? I have seen quite a few of them and did not find anything new. The latest songs are used in tabloids, except when a bill requires an old number.

Mr. Powers is enraged over the girls coming into town and letting the town know they are in. Well, Mr. Murray, have you ever been with a big show? It is the same thing, only that the big shows play in the cities and in the city no one pays any attention to them. The kind of girls Mr. Murray speaks about are very unpopular and not in demand. Most of the girls I met are ladies at all times.

For next season I can see the tabloids better than ever, as business in general is showing a steady increase and the tabloid producers of today will not be behind in doing their part. I found many of them stocking up with new wardrobe and scenery also signing up good, reliable people for next season.

I am really sorry that Mr. Powers had the experience with tabloids that he told of, but I can assure him that a tab. of the poor class is still waiting for a wire and wondering about the next week. Wherever I went and saw tabloids and made suggestions for betterment they were made immediately. It is surprising to know how willing each tabloid owner is to co-operate in making his show best.
 (Signed) JACK DICKSTEIN.

R. A. McLean has been appointed manager of the Garrick Theater, Virginia, Minn. Wm. J. Rezac has been made manager of the Range Amusement Company, which controls the Garrick.

SONG WRITERS
 I will arrange the Music for your songs. Write for my attractive proposition, RAY HIBBELEB, 8-1040 Dickens Ave., Chicago.

THERE'LL COME A TIME
 SENSATIONAL FOX-TROT BALLAD
 In Key of "C"—from "D" to "D." In Key of "Bb"—from "F" to "F."
LOVE IS LIKE A BUBBLE
 BALLAD
 In Key of "C"—from "C" to "E." Low. In Key of "D"—from "D" to "F." Med.
 In Key of "F"—from "F" to "A." High.
 \$1.00 Year Orchestra Club Fee
ARROW MUSIC PUB. CO., INC.
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MUSIC PRINTERS AND ENGRAVERS
 of anything in Music by any process.
 Estimates gladly furnished. 43 years experience
 in music printing. Largest plant west of New York.
 Established 1876 **the OTTO ZIMMERMAN & SON Co.** Cincinnati, Ohio

MONEY WRITING SONGS
 A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting Your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing Your Songs Before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book. Only one of its kind on the market. Only \$1.00, postpaid. Money back if you say so. Send for circular. **UBIEN MUSIC CO.**, Cincinnati, Ohio.

"UNCLE DUD"

Drops a Few Words of Wisdom and Confirms Negro Fair Offer

Washington, D. C., Jan. 31, 1922.

Mr. J. A. Jackson,
New York City.

Friend Jack—I am sure it will be a surprise for you to know that I am confined to my bed under the care of a doctor; in fact, have been since last week, and I am not sure that I will be out next week. The weather and business are both bad in Washington. I am not only speaking of my business, but theater business in general. I have added more expensive pictures daily at my Midcity Theater and also increased the orchestra. I have given the patrons more vaudeville than I ever did before. Some people here say I am giving them too much for the times. Well, the answer is, I am playing to S. H. O. nightly and you can find seats in several other theaters. My one aim is to keep them coming. Even if the profit is smaller it is steady. The sooner the managers wake up and begin to hustle and put a little more pep in the show business, the sooner they can bring it back.

The majority of managers are seeing how much they can cut expenses and are not figuring to see what they can do to boost business.

I still enjoy reading your page in The Billboard. I have received several applications for my executive staff for the big colored carnival you advertised. I stand ready to launch it as soon as the managers of the colored fairs get down to business, and when they are ready to do business they will find "Uncle Dud" on the job.

Yours,
S. H. DUDLEY.

CHARLES WINTER WOOD

In Dramatic Recital at Tuskegee Institute

Tuskegee Institute, Ala., Jan. 31.—On last Saturday evening in the Institute Chapel the Student Faculty of the Tuskegee Normal and Industrial Institute was entertained with a dramatic recital under the supervision of Mrs. R. R. Moton, in which Charles Winter Wood, of the Institute Faculty, was featured. Mr. Wood read passages from Eugene O'Neill's play, "The Emperor Jones," made famous by Charles S. Gilpin. His interpretation of the passages read served to reveal to the audience the reason this play has attracted so much attention and also to display Mr. Wood's talent as a dramatic reader.

As a prelude to the readings G. Lake Innes gave a brief sketch of the life and achievements of Mr. Gilpin and told briefly the story of "The Emperor Jones."

Mr. Wood was supported in his readings by members of the Faculty and the Institute Quartet.

C. T. & P. CLUB OF CHICAGO

Has Old-Fashioned Saturday Night

Ethel Waters and her Jazz Hounds, and the members of the Suhr & Mahara "Africanna" Company in rehearsal at the time in Chicago, assembled with the regular "gang" on Saturday evening, January 21, and, according to several letters that reached New York afterwards, the "gang" sure turned on the joy. When a hundred or more artists get together under one roof with no discipline to bother about, and with such fellows as Dave Peyton to furnish the music, extemporaneous or otherwise, there can be little doubt as to the pleasure of the occasion. Provided of course if the neighbors are not peevish and the policeman on the beat is a regular fellow.

What it takes to keep folks regular seems to be kept in large quantities about the club. No, it's not what you think at all. It's that charitable instinct to help every worthy cause that comes to the notice of the club. Thus when they want to play everybody is willing that they should.

OUR WEEK

At the Palace Theater, New York

The Palace Theater, the king pin of the Keith houses, offered a bill during the week of January 23 that made even hardened newspaper men dig in their jeans and take friends to see the show. There were ten real acts of unusual merit. The bill was so well diversified as to seem to be an offering of champions.

Among those present were our friends Glenn and Jenkins, with the old act smoothed up a bit, and if ever an audience went wild for about fifteen minutes that was the time. The Page quit counting bows and encores. Leroy Smith's Band with the Purcell act went big in seventh place.

Prince Oskazuma sends Spanish programs from Utuado, Porto Rico, which serve to show that a good showman can keep busy anywhere.

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

SID PERRIN AND IRIS HALL COMPANY DOING NICELY

A letter from Iris Hall sustained by newspaper comment indicates that they have a good company and everybody is working as happily as present day conditions will permit.

The company played Nashville the past two weeks of January with engagements at Memphis and Shreveport to follow. They seem to have a blanket contract on the T. O. B. A. The act has not been idle a single week since its organization more than a year ago. They have six weeks more before their present contracts expire.

HOSEPHINE LAZZO RUSSELL AND HER DANCING GIRLS

Hosephine Lazzo Russell and her twelve dancing girls presenting a neat little tab, produced by Bob Russell, who is probably the favorite producer with managers catering to colored audiences, are reported as doing unusually well in the Southern territory. The company is headed for New York and in the very near future will be seen in the big town.

In common with the rest of the showfolks they were greatly shocked at the death of Frank Wheaton. They wired sympathy to the widow.

SAM E. REEVIN



Treasurer and manager of the Western looking office of the Theater Owners' Booking Association. He owns the Liberty Theater and two picture houses in Chattanooga, Tenn.

HERE AND THERE AMONG THE FOLKS

See the Dramatic Section for the story of Mrs. Eloise Thompson, "Africanna," presented by the Momolu Players at the Eagan Theater, Los Angeles.

Robert Billoups, the movie actor, is working at the Whitman & Brent Studio in Youkers, N. Y., with a good part in the feature picture, "The Dark Secret." The remainder of the cast is white.

The Harrington Orchestra, of Jersey City, N. J., has had the distinction of being the first colored band to play for broadcast distribution of music by the wireless telephone, on Thursday evening, February 2. It played into the instrument at the home of C. A. Ambrose, at 113 West 33rd street, New York.

The Dewey Trio, after an absence of more than a year, will remain in and about New York for some weeks to come. These two singing and dancing boys, with Mrs. Dewey at the piano, present a fast moving act suitable to either type of audience.

George Booker, tenor with the Exposition Four, a Pittsburg native, was entertained at the Leader Hotel in that city by a group of old friends, who gave an affair in honor of the quartet during their engagement at the Aldine Theater.

Andrew T. Wade, for several years chief operator at the Bijou Theater, Nashville, Tenn., has accepted a similar position with the Star Theater of that city.

Depressing news is coming out of the West regarding the minstrel situation. California, Texas, Missouri and Oklahoma are all reported as showing light business. One big show is reported as about to close after two continuous years, and another has scaled a 25 per cent reduction in salaries as an alternative to closing.

Lillian Rose, Mabel Turner, Corrie Biglow and Leslie Waldron are the entertainers in the Alhambra Cabaret in Seattle. The orchestra includes Olive Bell, Charles Adams, Adm Mitchell and Gerald Wells.

Cress Simmons has been selected as manager of the new Douglas Theater, about ready for opening on Pennsylvania avenue, Baltimore. Road shows is the announced policy.

The staff of the Avenue Theater, Chicago, includes Mr. Norman, manager; Charles Weide, operator; Albertine Smith, assistant cashier; Mary Bruce, announcer, and Madeline Robinson, Vern Wheatley, Mary Wells, Corrine Engleman and Irma McCoy, ushers. A professional observer writes to compliment the staff on its efficiency.

Lulu Coates and her Cracker Jacks took their usual collection of favorable press clippings in Chicago during the past three weeks.

Mme. Robinson, Wesley Jenkins and Leon Williams each have an interesting character part in the "Prodigal Judge," a Vitagraph fea-

(Continued on page 45)

THE EDDIE HUNTER CO.

(Reviewed at the Lafayette, New York)

The Page confesses that Eddie Hunter has brought to New York one of the finest tab companies that has come to our notice this season. Fifteen people comprise the act that runs about forty minutes in two scenes. The wardrobe is neat, attractive and is not built for the offensive exposure of person so prevalent.

The story, in brief, is the arrest and escape of a forger, a part played by Eddie himself. The arrest occurs during a social affair at the home of an aristocratic hostess, played by the inimitable Evon Robinson, who, by the way, is better looking than ever and continues to sing with a voice full of real melody.

The escape is from a prison, where Wm. Fontaine is afforded an opportunity to do a strong character bit as Warden.

James (Jim) Burrell surprises the home guard by his demonstration of the ability to do a neat straight that is fully as well done as the comedy roles for which he is famed.

Alex Lovejoy, with practically nothing to do, according to the book, proved that all a real comedian needs is stage room. With quiet manipulations of hat and cane, he gets over a lot of genuine pantomime comedy. All clean as a hound's tooth.

Besides the opening and closing chorus there is a humming number by the whole company, three songs by individual artists and one dancing effort. All are pleasing and clean.

Others in this unusual company are: Madeline Belt, who is a most promising youngster; Nina Hunter, Estelle Alken, May LaVere, Sonia Somers, Al Curtis, Lawrence Dewson and Dick Conway.

The company is up on six different productions, and Messrs. Hunter and Fontaine have the book and music scores for eighteen more. In all probability they will remain at the Lafayette for some time to come.

AT THE LAFAYETTE

New Owners Make Auspicious Start

If the Coleman Brothers, who have acquired the Lafayette Theater, continue the practices that have marked the beginning of their methods in the big house on Seventh avenue, New York, they will no doubt break the succession of disasters that have befallen the many owners of that property.

A favorable impression has been created with their patronage by publicity growing out of their having installed a colored motion picture operator and accepting the possibility of a battle with the union because of it. Injunction proceedings were instituted by the local union, but it is understood that this action has been withdrawn on presentation of the full facts.

(Continued on page 45)

SEE PAGE 45 FOR ADDITIONAL J. A. JACKSON'S PAGE NEWS

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Vol. XXXIV. FEB. 11. No. 6

Editorial Comment

SHOWMEN and theatrical managers, thru the efforts of Walter S. Donaldson, president of the Car Owning Managers' Association, are to have a hearing on railroad rates before a special commission, with power to act, at Washington, D. C., one day during the week of February 27, the exact day to be decided shortly.

At this hearing a plea will be made for the restoration of original Federal Tariff applying to shows moving in freight service, the elimination of surcharge on sleepers, two and one-half cents per mile on party rates of twenty-five and over, with free baggage car, and reduction of parking charges.

In presenting their arguments it will be the endeavor of the committees representing the theatrical and show in-

terests to show that by reducing rates it will mean increased business for the railroads, and, in consequence, all lines of business specially germane to the theatrical and show field, as Mr. Donaldson puts it.

There will be present at the hearing committees of three each from COMA passenger and freight service, International Theatrical Association and the Lyceum and Chautauqua field, men experienced in their respective lines of railroad, and their expenses should be shared not by a few as heretofore, but by everybody interested in the reduction of rates, charges, etc.

Don't sit back and say to yourself: "I'll wait and see what they can do first." Do your duty now by contributing your share, and when the date of hearing arrives give your moral support by being present in person or having a representative there.

Recently, when in Washington, Mr. Donaldson said he was amazed to learn at the Examiner's office that not a single theatrical organization or individual showman had asked for a hearing on rates. Every other sort of association was listed for some time on the docket, but the showfolk were not represented. Now what do you think of that?

Oil, and Richard M. Hooley were both identified with the origin of what is now Cohan's Grand. Mr. Hooley had a music hall there first. The fire of 1871 burned the property. Mr. Hamlin made the property into a billiard hall, then it became a beer garden, and in 1880 Mr. Hamlin opened it as the Grand Opera House. The opening literature mentioned the "fashionable gas fixtures."

Mr. Hooley built Hooley's Theater in 1872, and, with some remodeling, it is the Powers of today.

Along about this time Charles E. Kohl and George Middleton, fresh from Barnum's museum, came along and started the Olympic on its present regime. It was the first home of continuous vaudeville in Chicago. Mr. Kohl's widow is still the principal owner of the property and is heavily interested in the State-Lake Theater and the Orpheum Vaudeville Circuit.

It is said that the Hotel Sherman will use the ground now covered by the Powers for an annex, and that the theater will be a thing of the past. Another report, current some time ago, said the hotel management might include a theater in its plans for enlargement.

QUESTIONS AND ANSWERS

Ted V.—Den Johnson, dramatic poet and intimate friend of Shakespeare, was born in 1574, at Westminster. He died August 6, 1637.

R. E.—Lewis Sargent has achieved fame in "Huckleberry Finn." He is now appearing in "Just Around the Corner," a Fannie Hurst story, as a messenger boy.

F. S.—Franz Schubert, known as the world's greatest art song writer, was born January 31, 1797. He died in 1828. It is said he received 20 cents apiece for some of his best compositions.

Luke—Lillian Russell, celebrated American actress, and her husband, Alexander (not Frank) Moore, arrived in London, England, January 23. They intend to spend a week in London, some time in Paris and Monte Carlo and then make a tour of the principal ports of embarkation for immigrants destined for the United States in order to obtain material for her report to President Harding on conditions.

F. R. S.—(1) Ralph Johnstone started his career as a trick bicycle rider. He left the stage to become an aviator and was killed on an exhibition flight. (2) Giuseppe Verdi, the Italian composer, is said to have been well paid for his works. His opera, "Aida," alone netted him \$800,000 during his lifetime, and the royalties were continued for thirty years after his death at Milan January 27, 1901. Some of his other well-known operas are: "Il Trovatore" (1853); "Rigoletto" (1851), and "La Traviata" (1853).

J. B. G.—The NC-4, a Curtiss seaplane, was the first aircraft to cross the Atlantic ocean under its own power all the way and the credit for this historic event belongs to the U. S. Navy. The flight was made in May, 1919, under Lieut. Com. Albert C. Read. Harry G. Hawker, Australian pilot, and Mackenzie Grieve, navigator, had attempted to fly across the Atlantic earlier in the same month, but were forced down 750 miles from the Irish Coast and were picked up by a Danish freight steamer.

NEW THEATERS

A new picture house was opened recently at Weeping Water, Neb. Harold Andrus is manager.

J. H. Alford has purchased the site for a picture house in Winsted, Conn., and expects to build there shortly.

The new Princess Theater, West Helena, Ark., has opened with special feature films. W. T. Lyford and M. Bumpass are the owners.

Work has started on remodeling two buildings in Scottsbluff, Neb., which will house the Star Theater. W. E. Calhoun is promoting the project.

Work will start immediately on the new \$50,000 picture theater, Canton, Ohio, by A. H. Abrams, proprietor of the Odeon Theater. The house will seat approximately 1,000, and be constructed so that vaudeville can be offered if desired.

Chotiner Brothers are erecting a two-story brick store and theater building at Eighth street and Vermont avenue, Los Angeles. The building, which will be 100x150 feet, will contain ten stores, a theater to seat approximately 1,000 people and seven offices.

An attractive picture house, the contract price of which is \$100,000 (exclusive of furnishings, decorations and a four-manual Moller organ), is in course of construction on the Boardwalk at Moorlyn Terrace, Ocean City, N. J. The theater will have a seating capacity of 2,000. There will be a large stage, which later may be utilized for vaudeville.

Construction work on the proposed new \$5,000,000 Commodore Perry Hotel and Theater, at Akron, O., is expected to be resumed within a month. It is announced by the Akron Prospect Company. The foundation has been completed almost a year. The theater alone will cost approximately \$500,000. B. A. Shriver is president of the Akron Prospect Company.

“WELCOME TO OUR CITY”

Is Message of Greensburg (Pa.) Chamber of Commerce to Members of the Profession

There is a Chamber of Commerce in Pennsylvania that has a warm spot in its heart for theatrical folk—a Chamber that comes out openly and says a welcome awaits each and every actor and actress coming its way. It is the Greensburg Chamber of Commerce, of Greensburg, Pa., and here is the letter of welcome sent to The Billboard thru Mr. Wm. J. Walker, the secretary:

GREENSBURG CHAMBER OF COMMERCE
Greensburg, Pa., January 24, 1922.

Editor of The Billboard:

Dear Sir—It will interest you to know that henceforth every actor and actress who visits Greensburg, Pa., will receive a personal letter from the Secretary of the Chamber of Commerce welcoming them to Greensburg, expressing the hope that they will have large and appreciative audiences, asking them to think kindly of Greensburg and have a kind word to say of the town wherever they are and to return as often and as soon as possible. We want the actor folk to know that they will always be welcome at the office of the Chamber of Commerce, and if we can help them we want to do it.

We would appreciate any publicity you might give this, so that other Chambers may fall in line and do likewise.
Sincerely yours,
WM. J. WALKER, Secretary.

There is a wonderful spirit shown in this letter of welcome, and The Billboard hopes professionals will avail themselves of the invitation to call at the Chamber's office when in Greensburg. If you do not expect to be there for some time drop the Chamber a note of thanks.

Showmen, if you don't try to defend yourselves and your rights nobody else will, and the sooner you realize this the better.

This is not going to be a fight, but an opportunity to have your respective committees voice your good, sound, sensible arguments in a diplomatic way, and, we hope, result in making conditions more agreeable for everybody concerned.
Show your colors!

FOUR theatrical landmarks are slated for early destruction in Chicago—McVicker's, Powers', Cohan's Grand and the Olympic, according to present plans of the owners. A new McVicker's will supplant the old structure. It is said to be likely that a new and modern house will be built in place of the present Olympic. George Cohan, according to the terms of his lease, must build a new playhouse on the site of the present Cohan's Grand within a year.

The four theaters above named are hoary with the accumulated years of Chicago's life. The story of McVicker's has already been told in The Billboard. John A. Hamlin, medicine show magnate and purveyor supreme of Wizard

THERE have been credit customers for almost every kind of business to date, but so far theater managers have thought, and maybe rightly so, that cash for tickets to their shows was the safe and sane method. Be that as it may. S. M. Manhelm, member of the firm that owns the Priscilla Theater, Cleveland, O., announces a new method of getting new customers. In a word he proposes to open charge accounts.

People out of employment need amusement and recreation as much if not more than persons whose time is occupied with business or work, is the way Mr. Manhelm figures it out. So credit customers will be listed by the Priscilla, following the usual form wherein charge accounts are opened, and those who have no employment and therefore can not pay for tickets now can continue to patronize the Priscilla and pay when they get back to work.

With keen interest other theater managers are watching the development of the innovation.

A new \$30,000 picture theater, with a seating capacity of 500, was opened in Bridgman, Mich., a few days ago, by F. W. Gast and O. A. D. Baldwin.

Gabrilowitsch, Ossip: (Playhouse) Chicago 9; Denver, Col., 13; ...

Grand Duke, The: (Lyceum) New York, Nov. 1, indef. ...

Thank You: (Longacre) New York Oct. 3, indef. ...

Wilkes Players: (Wilkes) Sacramento, Cal., Sept. 4, indef. ...

BANDS & ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Abbott's, Ruth, Orchestra, T. R. Vaughn, mgr.: New Orleans, La., 6-11. ...

STOCK & REPERTOIRE

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Academy Players: Haverhill, Mass., indef. ...

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

A Bill of Divorcement, with Allan Pollock: (Times Square) New York Oct. 10, indef. ...

Mademoiselle de Armentieres: Deseronto, Ont., Can., 13; Kingston 14; Carleton Place 15; ...

Empress Players: Vancouver, B. C., Can., indef. ...

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

All Jazz Revue, Fred Hurley, mgr.: (Chicago) Urbana, O., indef. ...

ADDITIONAL ROUTES ON PAGE 107

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(Continued from page 63) KANSAS CITY, MO.

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Chicago Daily Tribune, Sheppard Butler, 7 S.
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Chicago Herald and Examiner, Ashton Stevens,

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Boston Post, Edward H. Crosby, Boston, Mass.
Boston Herald, Philip Hale, Boston, Mass.

BOSTON EVENING PAPERS
Boston Traveler, Katharine Lyons, Boston, Mass.
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PITTSBURG MORNING PAPERS
Dispatch, Paul M. Young.
Gazette-Times, William (Bill) Lewis.

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Arthur P. Feldman, 3231 Harrison, Chicago.

RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

WINTER QUARTERS Of Ringling-Barnum Shows

Humming With Activity—Animal Acts Will Again Be Big Feature of This Wonderful Production

If the preparations that have been in progress since November 1 at the Bridgeport (Conn.) winter quarters of the Ringling Bros. and Barnum & Bailey Combined Shows are an indication of what is to be expected for the season of 1922...

the summer payroll of any other circus in the world. There are more people employed in teaching animals and assembling acts than are employed as trainers by all the other shows combined.

One of the busiest, as well as the most interesting, departments at this time is the wild animal training quarters. In the several steel arenas animals are given individual instruction, acts are assembled and the big groups put thru their work with care.

Besides the main groups that are being schooled at the Bridgeport winter quarters, Ringling Bros. have already acquired a collection of wild animal acts new to this country, but of great reputation...

ELEPHANTS

Break Out Roads at Havre de Grace—When Fire Truck Fails Andrew Downie Presses His Bulls Into Service

Havre de Grace, Md., Feb. 8.—The citizens of this city witnessed the strangest sight in their memories Sunday morning when the elephants of the Walter L. Main Circus hitched to a big snow plow opened up the snow-blockaded roads...

The city officials called on the Fire Department early Sunday morning to break out the fire truck, but there was not sufficient power and soon truck and plow were stalled only a short distance from the City Hall.

Andrew Downie was appealed to to loan the city some of his horses, but as they were all out at the farm the showman thought of a better scheme. "Wait a little while and I will bring up my elephants," he told the Mayor...

Three lions, purchased from H. W. Campbell, are on their way to the winter quarters and will be added to one of the acts now being broken.

Chief Electrician Java Koen commenced work this week fitting up the electric light plants and wiring the cars and ticket wagon.

PIONEER BICYCLISTS MEET AT THE OLDTIMERS' CLUB

Chicago, Feb. 2.—Charles C. Kilpatrick, former famous one-legged bicyclist, and Capt. Eddie Rickenbacker, American aviation ace, were guests at a banquet of the Oldtimers' Club...

OUT OF RING THREE YEARS

Rosa Rosalind Assists at Canton (O.) Indoor Circus

Canton, O., Feb. 2.—A press agent story that could not be used broke during the engagement of the Nazir Grotto Indoor Circus...

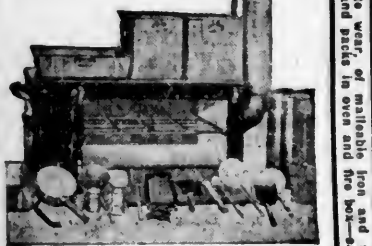
In appreciation for her part the Nazir Grotto Circus committee, at a banquet last Saturday night, presented her with a wrist watch.

SELLS-FLOTO CIRCUS BUYS TWENTY-ONE STEEL CARS

Chicago, Feb. 3.—The Sells-Floto Circus this week purchased twenty-one all-steel cars from the Keith Railway Equipment Co.

THE DONAVIN CAMP RANGE

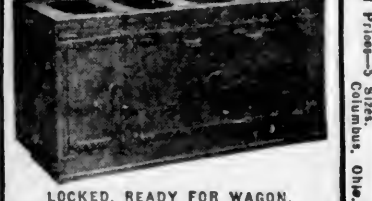
20 Years' Service in Army, Marine Corps and National Guard.



RANGE IN USE BY Ringling-Barnum Shows, 8. John Robinson Shows, 2. Howe's London Shows, 2. Hoag Shows, 2. Gentry Bros. Shows, 2. Johnny Jones Shows, 1. Sheeley Shows, 2. Rheda Royal Shows, 1. World at Home Shows, 2. Sparks Bros. Shows, 2. And more than 50 other Shows.



PACKED, READY TO CLOSE.



LOCKED, READY FOR WAGON.

Write for Circular and Prices—5 Sizes, Columbus, Ohio. THE QUAD STOVE MFG. CO.

RON JAW PERFORMER WANTED Girl, about 5 ft., 3 inches. Not over 120 lbs. Must do Sawing Ladder Act. Booked solid.

Advertisement for THE BEVERLY CO. featuring 'SIDE SHOW BANNERS' and 'MR. SHOWMAN'. Includes text: 'IF YOU WANT REAL, FLASHY MONEY—GETTING Banners, get our DE LUXE SIDE SHOW BANNERS' and 'THE BEST SHOW TENT HOUSE IN THE WORLD'.

FOR SALE—BEAUTIFUL OFFICE-BAND SHOW WAGON 18 ft. long, 7 ft. high, 7 ft. wide; iron frame bed; complete equipment for office, with desk built in; frosted glass partition, two apartments, electric lighted, oak finish.

Advertisement for THE DEAGAN UNA-FON. Includes image of the instrument and text: 'The DEAGAN UNA-FON Musical Instrument Played same as piano, but with one-fifth the weight, one-tenth the size, yet fifty times the volume.'

NOTICE IS HEREBY GIVEN that Gollmar Brothers, of Baraboo, Wisconsin have leased the right to the use of their show and circus name for a period of years to Howe's Great London Show Company...

Advertisement for SHOW CARNIVAL TENTS. Text: 'Send for Catalog and Second-Hand List J. C. GOSS CO. DETROIT, MICH.'

FOR SALE—One 78-ft. State Room Sleeper. Steel wheels, steel platform, with 6-wheel trucks. Will pass M. C. B. or any other inspection.

Advertisement for TENTS CONCESSION AND CARNIVAL TENTS. Text: 'Made to suit you. Khaki, Red Trimmed, Striped, or Plain White. SOUTH BEND AWNING CO., South Bend, Ind.'

Advertisement for J. J. HAYDEN & CO. INC. featuring 'CIRCUS CARNIVAL SIDE SHOW BANNERS' and 'STUDIOS'. Text: '106-110 Broadway, BROOKLYN, New York.'

Advertisement for HARNESS. Text: 'I manufacture all kinds of Show Harness, Riding Saddles and Bridles and Trappings for horses and ponies, or any other animal up to an elephant. MAX KURZYNSKI 1608 Central Ave., Cincinnati, Ohio'

Advertisement for TENTS ALL KINDS. Text: 'Ask Us for Estimates. FRED EHRCO. 192 24th St., BROOKLYN, N. Y.'

WANTED TO BUY—Trained Dogs, Goats, Bears, Ponies and Mules. Must be well trained and young stock. WM. B. LEONARD, Manager The Leonard Players, Ridgeway, Missouri.

Advertisement for SHOW AND CONCESSION TENTS. Text: 'ST. LOUIS AWNING AND TENT CO. 800 N. Second Street, St. Louis, Mo.'

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES
WITH ITEMS OF INTEREST TO MUSICIANS

CHUTES AT THE BEACH A GREAT PLAY CENTER

Friedle & Loof Making Success of Their Big
Amusement Enterprise on the Ocean
Front at San Francisco

For many years—ever since the big fire, in fact—San Francisco has been without an amusement park, and people on Sundays and holidays have been compelled to go to suburban localities for the thrills and amusements usually associated with summer parks.

But San Francisco today has a real Coney Island in the making, and known as Chutes at the Beach. Some time ago The Billboard carried a story in regard to this amusement center. Since that time many improvements have been completed, many more are under way and the park has become a reality—a welcome addition to San Francisco's entertainment features.

The San Francisco Chronicle, in its issue of January 18, carried a very interesting story of Chutes at the Beach, part of which we quote:

If the same improvements continue to be made as have taken place in the last year our new Ocean Beach Resort, built up by John Friedle and Arthur Loof on the Ocean Boulevard, will in time rival the dean of amusement playgrounds on the Atlantic side of the continent.

As it is, even the New York resort cannot boast of a greater number of more excellent gravity "rides" than are now placed at the service of the people of San Francisco by Friedle & Loof.

Why has not San Francisco long before this capitalized the many amusement advantages of this incomparable beach?

The real answer may easily be understood. In the first place San Francisco was destroyed by fire just at a time when the development of amusement resorts had reached a point where they could be organized on a business basis. Secondly, such a venture required a large capital to be rightly promoted, and this was not available while the people were rebuilding their homes and industries, and once more placing San Francisco on the map.

There was one man, however, who saw the actualities of the case, and that was John Friedle, who has been in the amusement business almost all his life. In 1914 he came to San Francisco and established a small nigger luby ball throwing attraction at the beach below the Geary street terminus. For some years he endured all the precarious fortunes that had been encountered by other individuals who had made similar attempts and failed. Being a natural born showman and amusement provider, Friedle saw the wonderful possibilities of the beach. He believed that with the world famous Golden Gate Park facing the beach an amusement resort was a natural evolution, and that it could in time be made into something surpassing the popular recreation centers of any similar resort on earth.

Friedle met another man at the beach who had been conducting the merry-go-round at the Geary street terminus on this very principle, and who was making a success of it. The yearly average of returns showing profits. This was Arthur Loof, who is the son of a man who has been engaged for forty years in the manufacture of amusement devices for various resorts in America. Arthur Loof has also studied engineering, is a practical builder, and has erected all the amusement devices now at the beach.

This fortunate combination of views led to the formation of a partnership between Friedle and Loof. Capital was gradually secured and

in the last few years, against adverse circumstances, the two men have succeeded in building up a real popular amusement resort for San Francisco, destined to rank in time with any in the country. The result of their progressive work is readily seen at the beach.

Friedle & Loof by their enterprise have changed the whole character of the beach. The city authorities have recognized this development, and are assisting in many ways. Money has been appropriated to widen and lay with asphaltum the boulevard around the cliff to Point Lobos avenue, and also to extend the concrete esplanade from its present terminus to the Chautau, making it almost an entire mile in length.

Paramount among the amusements at the San Francisco Coney Island are the "rides," of which there are ten—the shoot-the-chutes, the bob-sled dipper, figure eight coaster, aeroplane swing, the whipl, the ship of joy, Ferris wheel, merry-go-round and Noah's Ark.

Friedle & Loof own all the main attractions of San Francisco's Coney Island, except three, in which others participate. The ship of joy, is largely owned by Charles Getter, Dodge Em by Ed McKenna, who also owns some of the concessions, and Noah's Ark, the new attraction, is controlled by Elmer Kehra.

The San Francisco Coney Island or Chutes at the Beach, as it is called, covers practically the whole 600 feet square blocks, with attractions almost equally divided. Both blocks have restaurants, ice cream parlors galore, hot dog stands, and various amusement booths with kewpie dolls and libitum, and the like, all fronting the ocean.

Within the resort is a long midway with entrances on Geary street, the Ocean boulevard, and Fulton street. This midway is filled on both sides with a long succession of booths in each of which is some odd and interesting attraction. The very multitude of them is bewildering.

At the present time there are almost a hundred concessionaires at the beach, and they consist of experienced showmen from all the great amusement resorts of the continent from New York to New Orleans and from Chicago to Tia Juana. These concessionaires have faith in the future of the beach, they are well organized, and are pulling together in a spirit of mutual helpfulness. They hold regular meetings at which are discussed the various problems of the amusement resort from the concessionaires' end.

Their whole aim at present seems to be to give the public not only a fair chance in the various games of skill, but to make the articles offered as prizes consist of useful household goods rather than cheap and tawdry gew-gaws as in the past. "Give the public real value" is the new slogan.

A walk down this midway on a Sunday or a holiday, when it is packed with thousands of people, is like a trip down a street of Cairo or Tangiers. It gives the same enchanted bazaar effects, with the same color and the excited jargon of the barkers only adds to the feeling of being in a half-barbaric realm of the Arabian Nights.

And so it goes. San Francisco is to be congratulated that its great popular amusement center, where tens of thousands enjoy themselves on Sundays and holidays, and open to visitors all the year round, is in the hands of two such

far-seeing, experienced and constructive men as John Friedle and Arthur Loof. These men have been putting all their profits in a real Coney Island for San Francisco. If they are reasonably supported there is no doubt that they will build up in the course of the next few years a Coney Island of which we all shall be proud, and which will give the finishing touch to the many world attractions of the Queen City of the Pacific.

RAZING COASTER

New Castle, Pa., Feb. 2.—Workmen are now engaged in razing the old roller coaster which has stood near the north entrance to Cascade Park practically since the park was first improved by the traction company.



Amusement Builders Corp.

Sidney Reynolds, Pres.

ATTRACTIONS

Will always get the money. If it is a Ride, a Game, a Show or Illusion, we have it. Write today for what you want.

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NEW YORK
Phone, Bryant 6894

HANOVER PARK THE BEAUTY SPOT OF CONNECTICUT

Has a few Concessions to let.
Address HENRY ROSENTHAL,
Mgr. Hanover Park, Meriden, Conn.

NOTICE TO PARK AND BEACH OWNERS: I have the most up-to-date Arcade, consisting of 150 machines. Would like to hear from good Parks and Beaches which need Arcades. On percentage or flat rental. I. P. ORLICK, 1312 So. Fifth St., Philadelphia, Pa.

Don't Be Bluffed

by statements as to our controversies with some of our competitors within the United States Patent Office.

PATENT RIGHTS ARE SETTLED BY THE FEDERAL COURTS AND NOWHERE ELSE

Our basic patent rights on our Kentucky Derby cover our Movie Contests, Yacht Race and other devices. Some of the largest and most prominent concerns in the amusement device business are now paying us royalties under advice by their able patent lawyers rather than fight us.

Suit is now pending between the Chester-Pollard Amusement Company and ourselves and the case has not yet been tried.

We do not count our chickens before they are hatched, and advise you to examine our basic United States Patent No. 1203852, granted November 7, 1916, before risking your money on infringing devices.

DO NOT BE MISLED BY STATEMENTS REGARDING PATENTS ISSUED LATER THAN OURS AND SUBORDINATE THERETO

We positively back up our patent rights, which cover not alone the "Kentucky Derby" but all other devices, such as "The International Yacht Race" and "Movie Contest", all of which are covered and protected by our exclusive "make and break" mechanism.

THE KENTUCKY DERBY CO., Inc. ARNOLD NEBLE,
President
108 JOHN STREET, NEW YORK CITY

CARNIVAL MEN

PORTABLE

DODGEM

NOW READY

Perfected cars and NEW absolute practical platform.
Write now for full particulars regarding this amazing money getter.

DODGEM CORPORATION

706 BAY STATE BLDG.,

LAWRENCE, MASS.

THE PATRONS OF

OVER THE FALLS

(That Great Laughing Riding Device)

always say it's the best thing in the park—that's the secret of the Amazing Repeating Qualities of "Over the Falls."

Give them something they like and you will get the money.

\$2,224.80 Gross Receipts in One Day!

\$6,339.53 Gross Receipts in One Week!!

Now selling outright and free from royalty.

OVER THE FALLS CO. (Inc.)

LYTTON BUILDING,

CHICAGO, ILL.

IMPORTANT FOR PARK MANAGERS

You rely on your RIDES and CONCESSIONS to bring you money.
They undoubtedly will if they are good.

BUT THEY MUST HAVE THE CROWDS IN THE PARK TO GET THE MONEY FROM—GOOD CONCESSIONAIRES WILL CONSIDER ONLY SUCH PARKS WHERE THEY WILL BE SURE OF STEADY CROWDS.

GOOD, NOVEL, FREE ATTRACTIONS

THAT PERMIT OF STRONG ADVERTISING WILL BRING THE CROWDS TO YOUR PARK

WE HAVE THE BEST AND BIGGEST OF THEM ANYTHING YOU WANT IN OUTDOOR AMUSEMENT

Ask for Catalogues and Estimates of

FREE ATTRACTIONS	OPERA COMPANIES
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From the Most Expert and Reliable Outdoor Amusement Organization

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SUPPLYING

CARLIN'S PARK, Baltimore, Md. LUNA PARK, Coney Island, N.Y. DOMINION PARK, Montreal, Can.
And Parks in NEW ENGLAND, NEW YORK, PENNSYLVANIA, VIRGINIA AND NEW JERSEY

CASCADE PLUNGE

And Pavilion Is New Amusement Project for Nashville

Nashville, Tenn., Jan. 31.—The latest thing in the line of amusements that is being "cooked up" for Nashville in the near future is the Cascade Plunge and pavilion, to be built by the Cascade Corporation and thrown open to the public early next spring.

In connection with the swimming pool, which is to be the largest and most up-to-date in the entire South, there will be a cafe and dancing pavilion. The latter will be 100 feet wide and 120 feet long, being designed to accommodate 500 couples. The structure will be the last word in dancing, dining and aquatic resorts. Architecturally the building is an adaptation of the Spanish Renaissance type and in general appearance resembles the ancient feudal castle without the battlement.

O. F. Whittle and W. L. Bainbridge are the originators and promoters of the project. Mr. Whittle is widely experienced in this work. It is the intention to bring a number of high-class attractions to the resort, with new bookings every week, a cabaret being one of the main drawing cards to be offered. Exhibitions in diving and swimming will be put on. The pavilion will be thrown open to the public on May 1.

Even tho it is several months until the parks will swing into the 1922 season, there are signs of activity at many of the larger parks that indicate that the season will be an aggressive one—that the wise managers are planning to go after business in a businesslike way instead of waiting for it to come to them.

A NEW INVENTION—Patented November 15, 1921.

"Game of the Aces"

BOMB DROPPING AEROPLANES **SINKING SUBMARINES**

The classiest, flashiest and positively the fastest and biggest money-making device ever known. A thrilling, far-reaching and all-absorbing game of SKILL. Write for illustrated circular today.

THE J. G. MALOUF MFG. CO., - Niagara Falls, N. Y. Phone 2959-J.
WANTED—Canadian associate and manufacturer.

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CAPITAL PARK
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New England's Leading Amusement Parks. Have locations for Rides and Concessions. Also want Outdoor Acts and Bands.

C. FRANK STILLMAN, Mgr., 1658 Broadway, N. Y. Circle 8980.
MAIN OFFICE: 185 Church Street, New Haven, Connecticut.

BLOW BALL RACE

A PROVEN SUCCESS. SOLD ON TRIAL. YOU TAKE NO CHANCES

A new, exciting, absolute game of skill, for Parks and Carnivals. Portable. Quick action and then come. Attractive. Big drawing and earning power. Great sport. Fun for all. Low price. Write before buying. E. E. BEHR, Mfr., 4015 Pabst Ave., Milwaukee, Wisconsin.

ZOO GUARANTY RENEWED

Cincinnati Park Has Made Excellent Record—Opera To Be a 1922 Feature

At a meeting of the trustees of the Zoological Garden, Cincinnati, O., it was announced that Mrs. Mary M. Emery and Mrs. Anna Sinton Taft have extended their agreement under which any deficit from operation of the Zoo

(Continued on page 77)

FOR SALE

One 3-Abreast Carousel, one Laugh Land Show, 17 Mirrors; one Monkey Race Track; all located at Bay Side Park, Clear Lake, Ia. Good contracts and real money-getters. Reason for selling, time is all taken up with Co. affairs. A real money-maker for a live wire. Write CHAS. RITZ, Clear Lake, Iowa.

CONCESSIONAIRES NOTICE

FOR RENT—Concessions at Bayside Park, Clear Lake, Ia.; also space for good Skating Rink. This park is growing and getting better each year. Wheels? Yes. No Buy-backs. Reference, any bank in Clear Lake, Iowa. If you are a live wire write CHAS. RITZ, Park Mgr., Clear Lake, Iowa.

WANTED—WHIP

Will buy or let in on Concession, Sans Souci Park. Address GEO. K. BROWN, Mgr. Hasover Amusement Co. 41 E. Market St., Wilkes-Barre, Pa.

NOTICE TO CONCESSION MEN

I am willing to sublet a few of my choice locations in Riverview Park, Chicago, to high class Concession Men. These locations are for Grind Stores only and in some instances cover exclusive privileges for one or more locations on Fish Pond, Devil's Bowling Alley, etc.

Remember, all locations in Riverview Park are CHOICE LOCATIONS.

Riverview is the greatest Amusement Park in the world and offers unlimited opportunity to all live Concession Men.

Write or phone me care Riverview Park, Roscoe and Western Avenues, Chicago, and let me know when you desire an interview.

ED. HILL, Riverview Park, Chicago, Ill.

LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

RADIO DEVELOPS NEW FIELD

The Part Lyceum and Chautauqua Artists Are Taking in Making Practical the Greatest Electrical Marvel of the Age—Will We Talk With Mars?
—Edison Thinks We Will Talk With the Dead

Miss Rita Smith has made a name for herself as one of the accomplished and finished readers and entertainers of Chicago. By her big-hearted desire to help the world see more of the same beauties that she has been trained to see in literature, art, music and the joy of life, she went up and down the devastated sections of Europe singing and telling stories, reading and entertaining the soldier boys, and by so doing made a big place for herself in the hearts of the doughboys.

Miss Smith has just put over a great dramatic reading that was heard by her mammoth audience that was scattered over more than a thousand miles in every direction from Chicago. Yes, they were invisible to her, and she was but a voice from the etherial beyond to her hearers. But she was as effective as a reader and entertainer drawing upon the mysteries of nature as she has proven herself to be when she utilized all the arts gained thru her years of culture and study.

The idea was that of Morgan L. Eastman, director of the radio concerts sent out every evening from Westinghouse Station KYW, on the Commonwealth Edison Building. Other broadcasting stations have been sending out music, speeches and story readings. Director Eastman decided to try an art, the enjoyment of which depends so much on the personality and gestures of the artist.

Without notice he called in Miss Smith, who is a favorite among the women's clubs of the North Shore and Chicago suburbs, and asked her to give some readings. She had read to soldiers in the war camps overseas, to the disabled men in the field and base hospitals and to the elect of society in magnificent parlors—but into a radio microphone—that was new.

She read or recited several numbers, including some dialect and children's stories, and they went out into the wide world.

"The surprise you sprung last night was a treat," came messages to Director Eastman next day. "Give us more of those readings. We enjoyed them, altho we didn't see the artist."

Score another scoop for Chicago enterprise. The process of performing reading, singing, playing a musical instrument or delivering a speech exclusively for radio is interesting. There is no audience. The studio is a sound-proof room on the eighteenth floor of the Commonwealth Edison Building, distinct from the sending instruments on the roof.

On a standard, held by a crossarm, is a cylinder probably five inches in diameter and a foot long. This is a microphone. It is attached by wires such as are used in telephones, with the sending instrument on the roof. Connected with this transmission instrument are other wires attached to a headset such as is used in telephoning.

The artist stands before the microphone and speaks or sings. Director Morgan, with the headset on, listens in and actually directs the artist by radio. Thru this headset he can tell how the voice is passing into the broadcasting machine on the roof.

By the use of his hand, as the directing an orchestra, he motions the artist nearer to or farther from the microphone, or to one side, or to raise or lower the voice. The broadcasting machine sends out what it gets over the wires connecting it with the microphone and it is necessary that the voice be perfect as it passes from the microphone to the broadcaster. This is the task of the director on a radio concert.

After hearing this wonderful feat Judge K. M. Landis, who believes in keeping everybody at work, except "Babe Ruth," said that Miss Smith should be kept busy right here in Chicago, and the Rio director seems to take about the same view of it that the Judge has taken, for he has already arranged for Miss Smith to repeat her wonderful triumph.

Why was Rita Smith chosen for this place? There are two reasons. The first is found in the testimonial that Frank A. Morgan, of the Mutual Lyceum Bureau, paid to her worth when he said: "Miss Rita Smith has a style that is different, and her selections are not the luckless sort. Versatility, originality and genuine professionalism have won for her a commanding place among our most popular entertainers."

The second reason was found in the fact that Florence Jennie Hoover, the ever alert, bustling, eagle-eyed specialist who manages only worth while and the somewhat different class of attractions, was on the job and made possible this trial exhibition. When Jennie Hoover says that anything is a. k. committees know that they can depend upon her word.

But, after all, we are not so much interested in either Miss Rita Smith or her capable manager, Miss Jennie Hoover, as we are in the great new form of communication that is sweeping over the world as a practical, every-

day part of life. That is what interests us and what will interest you.

In the February issue of The Illustrated World you will find a very comprehensive article describing the full workings of this wonderful new fact of life. It is headed "Hitch our very eyes."

MISS RITA SMITH



The first lyceum and chautauqua reader to read for the Radio Broadcasting Station of Chicago, whose excellent performance was so appreciated that she has been asked to repeat it. —Photo by Donald Cameron Beldler, Chicago.

Your Home to a Radio Wave," and was written by George H. Jaspert. We are going to take the liberty to quote a few vital points touched upon by this article, and hope that each one of our readers will go at once to the nearest newsstand and buy a copy of The Illustrated World and read the entire article. You can't afford to miss it.

The phonograph started as a toy, it was then made to serve in the entertainment of the home and from that has grown to its present great usefulness. The radio receiver and amplifier are starting in with far greater possibilities than the phonograph had to offer. At a hundred different angles its possibilities are not even suggested.

It can be made the greatest, quickest and sweetest news bearing means that the world has ever seen. It can be made to make the newspaper look like a last week's issue of The Binghamton Bugle.

How the little microphone performs and projects the voice into realms of undreamed distances is a very fascinating story. The tick of a watch can be heard only a few feet away, the roar of a cannon can be heard only a few miles away and then as belated sounds, long overdue. But the microphone changes the sound waves into electrical energy, much in the same manner as the transmitter does on the telephone, and the transmitting station changes this electric energy into electro-magnetic energy, which is the radio of wireless waves. The

sound wave can be deadened and stopped, but nothing in the world can stop the electro-magnetic wave. The sound wave is tuned to a single pitch which all of us can hear. If ten or a hundred people are in a room each one can hear the sound wave, but it is different with the electro-magnetic wave, there may be a hundred different waves going thru the room, and you only hear the wave that is caught by the instrument attuned to catch that particular wave.

Thousands of different messages can be sent thru a room simultaneously, and still there is no conflict of sounds.

Sound waves travel one thousand feet a second while these new electro-magnetic waves travel one hundred and eighty-six thousand miles per second. This means that it is almost one million times as swift as sound waves.

Now comes the wonderful amplifier which increases the spoken word a thousand fold, and it is by the use of this new invention that this new activity has been made of commercial value, and is destined to work such marvelous changes as we see going on right under our very eyes.

Geo. W. Allison, who for several seasons was a lecturer with various chautauqua circuits, has gone to Pittsburg to take up the work of general manager of the Brown-Dorrance Electric Company, which company has control of three of the ten Eastern organizations that handle the Broadcasting Stations for the Westinghouse Electric Company.

If you want to listen in on any of these artists just get to a wireless station or get hold of a little radio apparatus and tap the great universal wave of unfathomable possibilities and get KDKA and the rest will be easy.

The world will soon be covered with powerful radio stations and messages, songs, music, information, news and a thousand other advancements will be made common world property. To have a hand in the early development of this is a thing that in years to come will be a source of satisfaction to even our children's children.

The platform electrical demonstrators such as Loula O. Williams and men of that type have done much to prepare the world for a better understanding of the wonders of this new factor in life by their years of constant preparation and demonstrations in this line of practical applied electricity.

We are just on the threshold of a new age. We should encourage inventors and quit joining the senseless cry of the money lenders who covet the chance to reduce all new ideas to the realm of multiplication, addition, subtraction and addition. Instead of enacting the so-called Blue Sky laws, primarily intended to keep the fatted fleece going into the money changer's coffers, we should be doing everything possible to encourage American genius such as has made possible the development of this onward sweep into the great beyond.

CHAUTAUQUA IN JUNE WILL PRESENT "TURN TO RIGHT"

Swarthmore, Pa., Jan. 5, 1922.

Mr. J. H. Williams, North Wilkesboro, N. C.
Dear Mr. Williams—With details completed to present to your community the most remarkable program we have ever assembled, we have directed our attention to arrangement of the schedule.

I cannot keep longer to myself the big piece of news about the program—we have been able to secure for the 1922 play the famous comedy-drama, "Turn to the Right," one of the three most successful comedies ever shown on Broadway. We are elated at securing the rights to this play. It will be the most finished production we have yet presented. Your newspaper will certainly welcome this item of general interest.

No use telling you of lecturers and music, except that once again we have asserted our confidence in towns and committees by spending in excess of our last year's income to bring you better numbers than ever. What your fellow member-towns thought of last year's program is shown by the fact that there were more towns on our circuit at the end of the season than at the beginning! A fine tribute to the quality of our service to the towns, and an encouraging index to the fine discernment and appreciation of the American public which we serve—and serve solely for the sake of service.

The following dates are assigned for chautauqua in your community: June 6, 7, 8, 9, 10, 11. These may, of course, vary a little in either direction.

Economy of time and money requires us, of course, to take the towns somewhat as they come on the map and as railroad schedules compel. Aside from that we have no desire except to please you, and I trust we have succeeded.

Looking with keen delight for the unqualified success of your 1922 chautauqua, I am sincerely,
ALAN F. ENGLISH,
Director Colonial Flies.

TRUTH IN ADVERTISING

"The last number of the College Lyceum course for this year and by far the greatest thing of the sort ever brought here will occur Monday evening when the Hinshaw Company presents 'The Impresario,' an opera by Mozart. Heading the company is the celebrated American baritone, Perry Hemma. The rest of the company, which is an all-American one, includes singers of national recognition. The company is one which makes the larger cities, but the college authorities decided to bring one number here such as is usually heard only in the cities, hoping that the support of local music lovers would justify the act.

"Those in charge of the lyceum this year announce that thus far the course has not been a financial success due to the lack of support, and state that unless the attendance is large at this number they will suffer a large financial loss on the course, and are, therefore, planning in that event to discontinue bringing a course here."

The above was taken from The Clarendon (Ky.) News.
We would like to know who these nationally recognized singers were? What cities has this company visited and where has it even given one performance other than the regular lyceum and chautauqua engagements? Will Heading College build up its lyceum spirit on such dope or are the patrons getting tired of patronizing lyceum attractions?

Have you looked thru the Letter List in this issue. There may be a letter advertised for you.

RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION **CARNIVALS** EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

GEORGE L. DOBYNS LANDS
"PLUM" IN PENNSYLVANIA

Six-County Firemen's Convention and Home-Coming at Mahanoy City, Gives Promise of Being Important Engagement for This New Organization

The George L. Dobyns Shows have been awarded the contract to furnish the outdoor amusement attractions during the Six-County Firemen's Convention and Home-Coming to be held at Mahanoy City, Pa., during the week of June 18, and significance of this award can but be heralded as a glowing feather in the cap of the progressive showman, George L. Dobyns, and his now personally-managed organization, which is the successor to last season's Dobyns & Bergen Attractions.

Without the most outstanding public service bodies to attract the necessary local interest to assure success in the holding of the conventions, celebrations, etc., are the fire fighters, whose very occupation and the importance of their duties is naturally suggestive of the citizenry and members of official circles doing their utmost to make these gatherings of not only major importance to the communities interested, but to encourage and provide wholesome entertainment, in nearly all instances, for the homefolks and visitors. Therefore they are looked forward to with enthusiasm, especially in this the time when several counties of a State are represented as in the event above mentioned, and when together home-coming festivities are held in conjunction with the occasions. They seldom fail to prove gratifyingly successful, particularly so if of former special prominence. Twelve years ago, at Mahanoy City, one of the greatest celebrations staged in central Pennsylvania proved a nucleus for unstinted praise and remembrance to the present day, and, according to announcements, the coming festivities are to be as near as possible a replica, with latter-day ideas, as pertains to importance and entertainment value, as that one. It is estimated that over 300,000 visitors will be present during the week, railroad excursions being provided for from as far east as Philadelphia and as far west as Pittsburgh. The city has "given over" twelve blocks of its streets in the heart of the business section, where the firemen, the citizens and their guests may democratically discard "stiff-necked" formalities and enjoy themselves among their fellow men in the spirit of carnival, in the true sense of the term. And this location will be the mecca for all festivities, speech making, shows, riding devices, concessions and everything, including parades of various kinds each day and music by fifty bands to be in attendance.

The George L. Dobyns Shows, as before mentioned in these columns, are being doubled in size for the forthcoming season and will be a twenty-car organization (with their own equipment), consisting of fifteen family-serving shows, ten popular riding devices, hand, free attractions and a proportionate number of neatly-arranged concessions. This list is to be enlarged upon for the convention and

home-coming at Mahanoy City. The shows are scheduled to inaugurate their activities for 1922 on April 1, at some point in Pennsylvania, and in the meantime Mr. Dobyns, who last week returned to his headquarters at Port Richmond, N. Y., is leaving no stone unturned or meritable proposition unnoticed to place his organization into the foremost rank of popularity and significance.

COOPER BUYS NEW TENTS

J. L. Cooper, general manager and owner of the Cooper Bialto Shows, writes that he is placing an order for four new large tents, ranging from 30x60 to 30x100, with the United States Tent and Awning Company for spring delivery, also several new sets of banners. Mr. Cooper highly praises the workmanship and material turned out by the U. S. T. & A. Co.

THE "WHY" OF THE SHEARS

Chicago, Feb. 4.—Beverly White stands for this story: Clarence A. Wortham distributed sundry silvery shears to his friends some time ago. It is now understood that Mr. Wortham gave them to newspaper men so they would cut other things besides his copy, and gave one to each department head of his shows as they could cut their expense accounts. That's all.

L. J. HETH SHOWS **GLOTH'S GREATER SHOWS**
Much Work Accomplished at Winter Quarters **Enlarging for Season 1922—Progress Being Made in Winter Quarters**

E. St. Louis, Ill., Feb. 1.—Much has been accomplished in the line of building and remodeling at the winter quarters of the L. J. Heth Shows since the first of the year. Master Mechanic Strickler has completed remodeling the three mechanical attractions, each having a new wagon front, resplendent with gold leaf and silver, and work has commenced on the big double-wagon front for the Wild Animal Circus. Manager Heth has completed negotiations for the purchase of several dens of performing lions and tigers, also two elephants, for the Wild Animal Circus, to be shipped February 15. Special paper will be used to feature the Wild Animal Circus.

Suffolk, Va., Feb. 1.—The coming season will find the Gloth Greater Shows among the stellar organizations of outside attractions. A large crew of working men is at work in winter quarters and four new wagon fronts are under construction, also a new mechanical show, to be called the "House That Jack Built." All wagons are being rebuilt and ten new ones constructed. They will all be painted orange and red, trimmed with green. The construction is in charge of F. O. Gregg, who is also manager of the Fearless Greggs. Mr. Gloth announces that the Fearless Greggs have been contracted to furnish their famous free act for the entire carnival and fair season.

David Christ, the well-known ride owner, will again be with the Heth Shows, having purchased two new riding devices, bringing the total number of rides on the show up to six. Walter Clark is engaged getting his merry-go-round in shape. He is adding 300 lights. Jolly Dixie and her Congress of Fat People will be back on the show.

The show will feature this year a parade daily, headed by two beautiful hand-carved band wagons. Jack Lawson is a busy man these days seeing that everything is done right. Cy Holliday has all his rides ready. Cecil Vogel, secretary, is busy answering the abundance of correspondence which has come in since the last Billboard ad. Robert Kline paid winter quarters a visit last week, and disappeared on one of his mysterious trips. Harry Moyd, contracting agent, has arranged for a new line of paper to be used in billing the show and the Fearless Greggs.

James F. Sutherland has been engaged as general agent and will be assisted by Jack Oliver as second man. Walter Lankford's All-American Band of twenty pieces will furnish the concert and midway music.—W. H. DEVOYNE (Secretary).

HARTNETT & EDWINS SHOWS

The Hartnett & Edwins Exposition Shows opened to very good attendance and business, with five paid attractions and about twenty concessions, at Palatka, Fla.

The executive staff consists of C. T. Hartnett, general manager; T. K. Edwins, business manager; Bera (Babe) Hartnett, secretary and treasurer; Chas. Dndiey, general agent; R. E. Monroe, lot superintendent; Paul Brown, trainmaster, and Curtis Britt, electrician. Following are the attractions: Fallon's 10-in-3, with J. Hinkle (of bird fame) on the front, and Mrs. Wallace handling the inside; Edwins' Show of Mystery, Hartnett's Old Plantation, with Texas Jack as manager and featuring Osgood's Orchestra; Hartnett's merry-go-round, with "Boss" Duckworth as manager and Lee Handley selling tickets; Edwins' Big Bill wheel, with Mrs. Edwins on the ticket box. Concessions: Dad Fnier, cookhouse (J. Grimes, manager); Hy. Schrip, country store and buckets; Johnny Bryant, dolls and candy; F. Allen, doll lamps; Edwins' hoopla and score-ball; Van Patel, Hindoo palmistry; Bill Murray, corn game; Mark Watkins, candy boss; Texas Jack, long-range gallery and ball games.

The show is traveling in five cars.—W. E. SMYTHE (Show Representative).

HARRY SNYDER ENGAGED

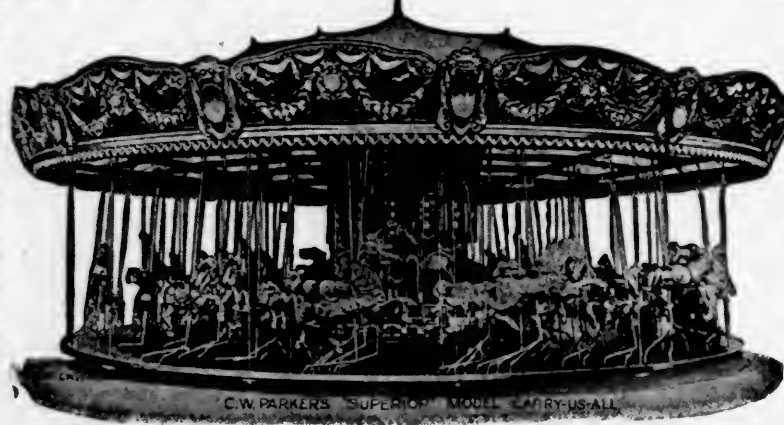
Waukoma, Ok., Feb. 2.—Harry (Bud) Snyder has been engaged by Harold Barlow, manager of Barlow's Big City Shows, as general agent. John Howard will be press representative.

Work is progressing in the winter quarters of the shows here. The five new fronts being constructed will be a credit to the midway.

SHEESLEY BUYS OIL LAND

Los Angeles, Feb. 1.—John M. Sheesley, owner of the Greater Sheesley Shows, recently bought \$60,000 worth of oil land near Signal Hill in Long Beach, Cal. He is going to sell it in oil lots and has formed quite an organization for this purpose.

Write for Specifications. Write for Prices



Built only by C. W. PARKER, LEAVENWORTH, KANSAS.

H. T. FREED EXPOSITION

To Present Novel Feature Attraction

Indianapolis, Ind., Feb. 2.—During the past month many improvements have been made, each and every one of which will go far toward advancing the H. T. Freed Exposition so that when it opens its 1922 season it will surpass its past record for neatness and cleanliness. A new and novel attraction, being designed and built by Mr. Freed, promises to rival anything recently brought out in new shows. Before being introduced this attraction will be fully covered by patents. Mr. Freed firmly states that he will continue his past policy of barring all objectionable "girl shows" and "grift" in any way, which has done much toward helping to bring the Freed Show to the front in the short time of two years.

Mr. Watmuff, the general agent, seems to be trying to gain the reputation of a long distance agent this winter. In a very short time he was seen in Pittsburgh, Baltimore, Atlanta, Memphis, Des Moines, Minneapolis, Milwaukee and New York. However, the management has not yet given out the route for the coming season.

Misa Bobby Harris, who can be said to be "at home" with this show, is now touring the Butterfield Circuit in company with Vi Gilbert and is going over big. Lexie Smith, manager of the Lexie Smith Shows, paid Mr. Freed a visit recently. Major, of Meiror's pit show, has returned to the winter quarters after a visit with his people in Arkansas, and will remain until the show opens.—J. C. BARTLETT (Show Representative).

"WE LEAD—OTHERS FOLLOW"
KINDEL and GRAHAM
OUR BIG FALL SPECIALS

Fancy Dressed Dolls.....	\$100.00 per 100
Fancy Doll Lamps.....	\$200.00 per 100
Try Our New Hair Giveaway Dolls. Special, \$25.00 per 100	
FAMOUS NAVAJO PURE WOOL	ANY QUANTITY
INDIAN BLANKETS	\$6.00 Each
CHINESE BASKETS AT LOW PRICES:	
Special while they last. Three to the Nest,	fully trimmed, \$1.00 per Nest.
Ukuleles, Quantity Price.....	\$1.75 Each
Banjo Ukuleles, Quantity Price.....	\$2.00 Each
Our New Catalog is now ready for distribution. Send for it today!	
We positively guarantee prompt delivery.	
785-787 Mission St., San Francisco, Cal.	

WATCH!
 We will have a special announcement to the next issue of The Billboard regarding our new craze-creator, the
BABY AEROPLANE SWING
 FOR CARNIVALS OR PARKS.
 In the meantime we are as busy as ever manufacturing and delivering our requisition
AEROPLANE SWINGS
 and
FROLICS
 For advance information write
R. S. UZZELL CORPORATION
 1483 BROADWAY, NEW YORK.

Puritan
CINCINNATI
Chocolates

Largest Assortment
Beautiful Attractive Boxes
Highest Quality
Prompt Service
Prices Right

Our sales to Concessionaires have largely increased each year.
Express charges allowed up to \$1.50 per cwt.
Write for Catalogue.

The Puritan Chocolate Co. Cincinnati, O.

BALLOONS

No. 45—A 1 r. \$2.00 Gross.
No. 60—A 1 r. \$2.50 Gross.
No. 60—Heavy Gas, \$3.50 Gross.
No. 90—Heavy Gas, \$4.00 Gross.
No. 65—Large Airships, \$3.00 Gross; in two colors, \$4.50 Gross.
No. 45—With Long Squawker, \$4.50 Gr.
No. 60—With Long Squawker, \$5.50 Gr.
Balloon Sticks, selected quality, 50c Gross.
Half cash with order.

EMPRESS RUBBER CO., 18 E. 16th St., N. Y. C.

FRENCH ART RUGS
27 x 54

You can stampede the Rug trade with my just out **FRENCH ART RUG**
Colors green, blue and brown. A peach to look at. Weaves like iron. Sells on sight. Has the flush for Patron and Concession Men. Three samples and case, \$4. prepaid. 90c each in 25 lots. Money back if not satisfied.

Write for New Prices on Felt Rugs
E. CONDON
DEPT. A.
12 Pearl Street, BOSTON, MASS.

45c Each
Black Auto Leather Combination Shopping Bags
12 x 17 INCHES, EVERY ONE GUARANTEED

First quality. NO SECONDS.
Weight, 9 oz.
No. 52 NOW \$6.00 Doz.; \$45.00 per 100.
No. 50, Better Grade, Wt., 13 oz., \$7.00 Doz.; \$52.00 per 100.
Samples, 75c each, or both sent on receipt of \$1.25.
Immediate delivery. Orders over \$2.00, one-half cash with order, balance C. O. D.

CRYSTAL NOVELTY CO.
404 North Clark St., CHICAGO.

HAIR DOLLS
3-in. MIDGET HAIR DOLLS, \$6.50 per 100.
Sample, 25c each.

Main Street Statuary and Doll Factory
608 Main Street, KANSAS CITY, MO.

SLOT MACHINES Highest prices paid for Used Machines.
Best, Dime, Jack Pots, Pin Machines always in stock.
PREMIUM BOARDS Blank Boards, Cigar Boards, etc.
Write for Catalogue.

BANNER SPECIALTY CO.,
709 North 7th Street, PHILADELPHIA, PA.

WANTED—Exclusive Territory Distributors
for the sensational new Talco Kettle Corn Popper. Name territory wanted. High-class proposition. Big money for right men. TALBOT MFG. CO., 1317-19 Pine St., St. Louis, Missouri.

ORDER NOW!!
Get a French Dependable Aluminum Wheel. The most perfect balanced and truest wheel that your money can buy. Send for 1922 catalog of our new stores. **FRENCH GAME & NOVELTY MFG. CO.**, 2311-2313 Chestnut St., Milwaukee, Wis.

CARNIVAL CARAVANS

Conducted by ALI BABA

"Caravans," because of the number on hand, is nearly all news items this week.

Space will not permit all contributions to be published this issue, but none will be "passed up."

Will the Canadian meeting, which is but recently over, unfold a new tale for both free attractions and carnival contracts?

The secretaries' meeting in Chicago, in February, will see a lot of signing "on the dotted line." The "plums" are not all harvested yet.

If an error appears in "Caravans" please accept Ali's humble apologies. There are many contributors. Personal "slams" are unintentional.

Kenneth Malcomb is to again trompe with the K. G. Barkoot Shows, doing announcing and handling The Billboard, so he stated recently.

Prof. Tony Gloria informs that he has contracted his band of fifteen pieces with Manager Nat Narder, of the Majestic Exposition Shows, for 1922.

F. H. Kressman has an interesting story to tell that might interest some people. There

what will it be in 1923? You know Melville bulds flat cars, so watch him.

Prince Ma-Ho, "half-man, half-horse," is doing nice business on the Pike at Long Beach, Cal., under the management of Capt. W. D. Ament. Captain says "Spidora is taking a long-needed rest" after a year's steady work.

Joe Callis advises that he has placed his Minstrel Show and Hawaiian Theater with the Mighty Doria Exposition Shows for the new season. Joe is making his headquarters at the Heart of America Showman's Club, Kansas City.

Nellie Reed, after spending a five weeks' visit with homefolks in and around Little Rock, Ark., has joined her husband, Prof. C. S. Reed, at Caruthersville, Mo., where C. S. has a dance orchestra and also is director of the City Band.

Bert Murphy advises from Elmira, N. Y., that he and Elmer E. Olsen have signed with the Frank J. Murphy Shows and will arrive in winter quarters about March 1. (Bert has no family connection with Frank J.) will make openings on the 10-in-1.

Mrs. Nat Reiss, president of the shows bearing that name, can be seen most any day riding on the boulevards of Chicago in her new "six."

DOROTHY CONNELL and HARVEY WRIGHT



Trick and fancy riders with Will G. Jones' motordrome on the C. A. Wortham World's Greatest Shows, season of 1921.

are two sides to every story, figures F. H., also his friend, McCaffery.

Dave (Butch) Cohen says he is located in Dallas, Tex., until March 1, with "Frozen Sweets" and "Smiles and Kisses" in the local theaters. "Not a bad winter racket," says Butch.

Frank Fuller, who has been holding out at Wharton, Tex., left there recently to join the Johnny J. Jones Exposition in Florida. (Thanks for the clipping, Andy—will comment on it later.)

Doc Bonham will again present "Kiko, from Mexico," with the Snapp Bros. Shows. At present Doc is exhibiting Prince Uno, the "Largest Man Alive," in storerooms thru Arkansas.

Mat E. Crown and wife, professionally known as "Little Butterfly," and their infant son, Donald, were to leave Newark, N. J., January 29 to join the Greater Sheesley Shows at San Diego, Cal.

Ralph J. Pearson reports "all a well" with himself and the celebrated (original) Aimee, holding out this winter at Luna Park, Miami, Fla. By now Aimee is probably some real "sea nymph."

A postcard to Ali stated that George DeMarco, Chicago concessioner, will have the refreshment stand and some other concessions at the Inter-Ocean Greater Shows, wintering in Brookville, Ind.

An "all-steel train" is the slogan of Harry Melville, manager of the Nat Reiss Shows. With five new steel flats added this season,

She spends considerable of her time boosting the Ladies' Auxiliary of the Showmen's League.

A monster benefit is being arranged to take place at the Savannah (Ga.) Theater for the benefit of the unemployed of that city. The local Keith artists will appear and five acts will be furnished by the Rubin & Cherry show people now wintering there.

On one of those pretty colored post cards L. J. Stall (Verno-Kelley-Slim Jim), the veteran skeleton man, drops the info. that he and Chas. Bixt are—well, they're having a dandy time in Havana, Cuba. (Quite different from the winter of 1904, eh, Verno?)

Many show people assume that all a press agent has to do is fancy stories, be nice to the local editors and plant his productions. Zet so—that's but a part of their (necessary) duties. Ask some of the old heads before attempting to "make good" at it.

J. C. (Jimmie) Donahue—Will you quit talking business for a moment and look up Con T. Kennedy, who is down in Miami, and tell him where you want that wagon placed for the contest? "It's only Monday and you won't need the wagon until Saturday night."

Says Ali's old friend, Duncan Campbell, steen years on the S. W. Brundage Shows: "All for the love o' Mike can't you tell an old scout where he can get something for a reptile sting?" Refer you to "Jonny" Jones, Duncan. He's another old scout and a darn good un.

Much has been said from one time to another about "gold-headed" fronts, and many have been the sarcastic remarks. Perhaps the fault has NOT been with the carnival manager, but



Reputation

is what people think about you. Compare our reputation with that of any other concern selling Ferris Wheels.

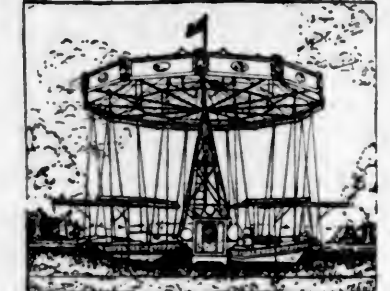
ELI BRIDGE COMPANY JACKSONVILLE, ILLAHO

ELI BRIDGE CO.,
(Builders of BIG ELI Wheels for 22 Consecutive Years.)
CAGE AVENUE, JACKSONVILLE, ILL.



SPILLMAN ENG. CORP.
Manufacturers of
HERSCHELL-SPILLMAN CO.
Carousels and High Strikers
NORTH TONAWANDA, N. Y.

THE AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.

CAROUSELS

Write for Catalogue and Prices.
ALLAN HERSCHELL CO., Inc.
NORTH TONAWANDA, N. Y., U. S. A.



Write for illustrated circular and prices
M. C. ILLIONS & SONS,
2700 Ocean Parkway, Coney Island, New York.

FUTURE PHOTOS—New HOROSCOPES
Magic Wand and Buddha Papers
Send four cents for sample.
JOS. LEDOUX,
100 Wilton Ave., Brooklyn, N. Y.

10c Tinsel Silk Dresses, 10c
23 1/2c—Feather Vamps—23 1/2c

Ostrich or Marabou Dresses, \$20.00 per 100
Feather Star (Shade and Dress) - - 50c
Hair Dolls, 30c - - Lamp Dolls, 75c

70-In. Hoops Lamp Dolls, 35c
Completes the Lamp Dolls, 35c
CORENSEN, - - 825 Sunset, Los Angeles, Calif.



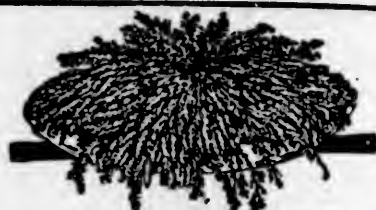
MUIR'S PILLOWS
ROUND AND SQUARE FOR Bazaars and Carnivals

Special Proposition to FRATERNAL LODGE Bazaars.
If our pillows don't get you more money than any other merchandise on the grounds, return them to us and we will refund your money.

Chinese Baskets
The color, finish and decorations on these baskets must be right to get the play. Just try our baskets.

MUIR ART COMPANY, 19 E. Cedar St., Chicago, Ill.

Advertisement for silk pillows featuring a grid of 16 circular pillow designs and a central 4-color board. Text includes 'GET HER ONE OF THESE BEAUTIFUL HAND COLORED SILK PILLOWS 10c' and 'A REAL PILLOW SALEBOARD—A brilliant 4-color Board, showing 16 Pillows in their natural colors.' and 'AGENTS—Our Silk Pillow Saleboard Deal is the greatest selling scheme ever devised. Send \$1.75 for Sample Pillow and Card.'



MEXICO'S WONDER PLANT
Greatest Agents' Money-making Novelty and Premium Article Ever Sold—the Genuine

MEXICAN RESURRECTION PLANT or Roe of Jericho. Looks dead, but after half an hour in water bursts into beautiful green fern-like plant. Can be dried up and revived innumerable times and lasts for years. Light weight, low cost, easy to ship. Retail at 10c to 25c each. We are world's largest importers.

NET WHOLESALE PRICES
12 mailed, prepaid, for.....\$.50
100 "..... 3.00
1,000 F. O. B. here..... 12.50
5,000 " per M..... 11.25
Terms, cash: 1,000 or more, 1/2 cash, balance C. O. D.
MEXICAN DIAMOND IMPTG. CO.
Dept. KK, Las Cruces, N. M.

CONCESSIONS WANTED
NESHAMINY FALLS PARK
(NATURE'S BEAUTY SPOT)

Situated on the Lincoln Highway between Philadelphia, Pa., and Trenton, N. J.
OVER 2,000,000 PEOPLE TO DRAW FROM
NOW HAVE: Coaster, Carrousel, Shooting Gallery, Boating, Dancing and Restaurant.
DESIRABLE LOCATIONS FOR LEGITIMATE CONCESSIONS
ATTRACTIVE TERMS
Apply to I. R. CLAYTON, Gen. Mgr., 3218 Ridge Ave., Philadelphia, Pa.

CARNIVAL CARAVANS
(Continued from page 85)

Slim has not yet been able to figure out just what the cowmen's helper's duties could consist of. Easy, Slim; easy—they just sit around and "collect" when their "bosses" get "hooked."

James Barber, head hostler with the Great Patterson Shows, who had his heel bitten off by a lion last October while unloading at Charleston, Ill., was recently reported as getting along fine at the Oakwood Hospital, Charleston, and expected to soon leave that institution to visit relatives at Springfield before going to Paola, Kan. James expects to be ready for duty by the time the Patterson Circus opens. He wishes to thank his friends for their many kindnesses during his long stay in the hospital.

Mr. and Mrs. Tom Fryar celebrated the tenth anniversary of their wedding in their cozy little bungalow at the Rubin & Cherry winter quarters at Savannah, Ga., on January 28. Some fifty members of the R. & C. caravan enjoyed themselves to the utmost. Mrs. Fryar is acknowledged to be one of the best calliope players in the business, while Fryar's mechanical knowledge and oratorical abilities place him in the front rank of outdoor showmen. They have hosts of friends.

A Bedonia standing on one street corner in Memphis, Tenn., the other day observed the following showfolks: "Army" Atkins, concessioner with Moss Bros.' Shows; Geo. Fout and wife, of the H. T. Freed Exposition; L. E. Duke and wife, formerly with Freed Exposition; Jack Ryan and wife (Maxine), formerly with various caravans, Maxine now with "Pete Par's Steppers" musical comedy show, and Cecil Houston, the "stretch-horn (trombone) player—playing at local dances, but to be with some carnival again this year.

George H. Coleman, the new general agent of the Nat Reias Shows, served the late Col. Francis Ferreri in that capacity, and after the Colonel's death continued with Mrs. Emma Ferreri under the management of W. L. (Bill) Wyatt. Nine years with a show of the caliber of the Col. Francis Ferreri Shows fits him for any of the big caravans. A big help to Manager Harry Melville, we say. It is expected that Art Goodwin, the promoter, will again be with Coleman when the bell rings. They have been business associates several years.

By a correspondent to All unintentionally leaving out the names of the hosts recent mention of a New Year's spread conveyed the wrong meaning. Corrected data make it read thus: Mr. and Mrs. Al Hubbard and Mr. and Mrs. P. W. Cobb were entertained by Mr. and Mrs. Lew Dufour at a New Year's supper at their apartments in Richmond, Va. All enjoyed themselves immensely, and, as the whistles blew and bells rang in the New Year, each wished the other a pleasant and prosperous season.

Late war veterans, who served between April 6, 1917, and November 1, 1918, and who gave their home addresses care of The Billboard, Cincinnati, O., are entitled to share in the bonus or adjusted compensation recently voted in the State of Ohio (see page 7, issue of February 4), as those so registering became official registrants of Local Board No. 3, Cincinnati. Showfolks, who acted as above stipulated and not now living in Ohio, may write "Bonus Editor, care of The Billboard, Cincinnati, O." for further information.

Mr. and Mrs. Billy Edwards recently passed thru Cincinnati from the South on their way to Detroit, Mich., to spend several weeks with homefolks. Billy, who is a well-known eating stand man, operated independently last season at fairs and celebrations, including seven State fairs, ending in the Southland, and will follow the same policy for 1922. Mighty nice folks are the Edwards. Their congeniality was manifest on their visit to The Billboard, and, besides, the "boss" looked really stunning with his "Alabama mustache" of eight days' growth encouragingly decorating his upper lip.

A press dispatch states that dolls for grown-ups is the latest craze in fashionable Paris (France). Dolls from three to five feet in length, which hang limp, with trailing limbs, and of various types and makeup. Doubtless the fad will hit the U. S. A. this year and, while the dispatch does not state whether these dummy companions are made up in both

WE ALLOW NO ONE TO UNDERSELL US

Samples, 30c Each



Geneva Hollow Ground RAZORS
\$3.00 Per Dozen
\$33.00 Per Gross
These Razors have Polished, Hollow Ground Blade. Black or White Handles. Sample, Postpaid, 35c.

\$30.00 PER GROSS
7-in-1 Opera Glasses

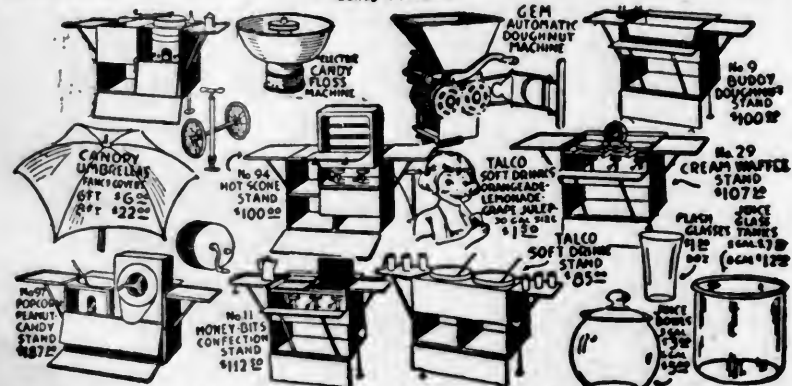
Largest stock of Streetmen's Supplies, Specialties, Salesboards, Novelties, etc., in America. Something new every day. Tell us what you are using and we will quote prices. 25% DEPOSIT REQUIRED ON ALL C. O. D. SHIPMENTS. Remember this: We play no favorites.

LEVIN BROS., Wholesale Only, Terre Haute, Ind. Est. 1886.

HAMBURGER TRUNKS

COOK-HOUSE GOODS

Jumbo Burners, Tanks, Pumps, Doughnut Outfits, Kettle Corn Poppers, Candy Floss Machines, Juice Outfits, Candy Furnaces.



Our line of Cook-House and Concession Equipment and Supplies is well known and the most complete and reasonably priced in the country. We have just the sort of goods the Roadman needs. You are cordially invited to write us, stating your requirements, and we will mail catalogues.

TALBOT MFG. CO., No. 1317-19 Pilsa St., St. Louis, Missouri.

FOR SALE—PENNY ARCADE

Complete, mounted on Ford Truck. Selling on account of death. Write or wire MRS. JOHNNY HAINES, 1955 Trumbull Ave., Detroit, Mich.

MENTION US, PLEASE—THE BILLBOARD.

Extra Quality. "POWHATAN" Indian Chief (as illustrated) 27 in. High, with Sockt CN Head, 7-ft. Cord and Plug with scalloped silk fringed shade.

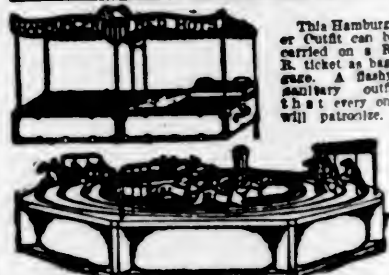
\$20.00 Per Dozen. With Parchment Shade. \$24.00 Per Dozen. Without Shade. \$18.00 Per Dozen. With Fancy Scalloped Silk Fringed Shade. \$23.00 Per Dozen. With Extra Fancy Silk Chenille Fringed Shade. \$24.00 Per Dozen. CUTIE LAMP. Ready for use, complete, with Jap Shade. \$18.00 Per Dozen. With Scalloped Silk Fringed Shade. \$24.00 Per Dozen. 3-PIECE DENNISON'S SILK CREPE PAPER DRESSES—skirt, Blomere and Cap, \$2.50 per 100.

JAPANESE PARASOL SHADES, Per Dozen, \$3.50; per Gross, \$40.00. Send for New Catalog. Prompt shipments. Export packing. First-class work. One-third Deposit with Order, Balance C. O. D. PACINI & BERNI 1106 W. Randolph Street, CHICAGO Telephone, Monroe 1204

Big Money Outdoors

Make from \$4,000 to \$10,000 the first season running a boat livery. Previous experience not essential. We show you how and help finance at start. A \$2,000 investment required. Write for details and state location, whether salt or fresh water.

DISAPPEARING PROPELLER BOAT CORPORATION, Dept. 203, 725 Main Street, Buffalo, N. Y.



This Hamburger Outfit can be carried on a B. B. ticket or baggage. A bushy sanitary outfit that every one will patronize.

Write for particulars in regard to these and other money making skill games. WILLIAMS AMUSEMENT DEVICE CO. 3047-53 Larimer Street, Denver, Colo.

SOL'S UNITED SHOWS

Present for Season of 1922

SOL'S BROS. CIRCUS AND WILD WEST

OPENING DATE, METROPOLIS, ILL., MARCH 25

MAXWELL KANE, Ass't Mgr.

R. A. DANO, Gen'l Agt.

R. D. RUSSELL, Sec'y

25 CARS



SAM SOLOMON, Owner and Manager

"The Show That's Different"

"masculine" and "feminine," what a scramble there should be among the young folks for such oddities—let's hope the "joy killers" don't include this feature in their list of attempted persecutions.

Nathan Miller, auditor of the Nat Reiss Shows, does not have his name in print very often, but for the benefit of those who do not know it might be well to mention that this gentleman should be among the oldtime stickers' names, as he has been with the Nat Reiss Shows for many years, and was with Mr. Reiss several years before the death of the latter, and has been faithful to the interests of Mrs. Nat Reiss ever since. He will be the auditor of the Reiss Shows again this season. Fred Bard, secretary and treasurer, is another oldtimer on these shows. Fred says he has been about everything on the show since he first started with Nat Reiss.

There's a chance for an argument between the groundhogs of the Cincinnati vicinity and the migratory bluebirds—their respective prognosticating abilities will be awaited with anxiety. On February 2 if any Mr. Groundhog failed to see his shadow he surely must have been sleeping off a jax of the night previous, for the sun was shining brightly all day long. On the other hand the local dailies carried mention, evening of February 1, that several Mr. and Mrs. Bluebirds had the same day made their appearance at a specially erected "home" for their convenience in one of the city's suburbs. Cincinnati showfolks are pulling strong for the bluebirds, which have this year arrived several weeks earlier than usual.

While at The Billboard offices one day last week George Cole, of the Cole & Jessop Concession Co., furnished a partial list of people to be with them this year with the K. G. Barkoot Show. It comprised George J. Mendelsohn, who will again act as secretary; Morris Rossman, with "Righto;" Joe Green (who "made Dolly Varden famous"), with a new idea; Arthur Ritter, Billy Moore, Jake Miller, F. Kingman, with a new concession; Dude and Edna Punch and Frank Coyle, who has operated a concession at Coney Island Park, Cincinnati, the past three years. Messrs. Cole and (Edward) Jessop will have from twenty to thirty concessions with the Barkoot caravan. The former left City on February 2 for Metropolis, Ill., to ship the paraphernalia to Dayton, O., and Mr. Jessop was scheduled to leave for Dayton February 9, to arrange a storeroom as their own winter quarters, to prepare for the show's opening.

A letter from Essie Fay states that the report she had contracted her Society Horse Show with the A. B. Miller Greater Shows was erroneous. Two of her horse acts, she says, will be booked as free attractions at fairs, while her mindreading equine will be with one of the carnivals, but which one she has not yet decided. Miss Fay also informs us that her celebrated horse, Arabia, died on December 19. Arabia's last parade was leading the Fall Rodeo at Fort Worth, Tex. Mounted on his back was the famous Trip Speaker, manager of the Cleveland Baseball Club. Arabia's last performance was in January, 1921, at the Fat Stock Show, Wichita, Kan., after which Miss Fay retired him at the beautiful country home and stables of F. A. Russell, president of the First National Bank of Wichita, Kan., where

MR. FAIR SECRETARY

If you want something different for the coming season, get in touch with us.

WANT

Circus people in all branches, Chandelier Man who understands Milburn Carbide Lights, Boss Canvas and Seat Man, Canvasmen and Riding Device help, Trainmen, Polers and Chalkers. Freaks for side show and pit show. Animal Acts for big show and organized Wild West for concert.

A few concessions open such as Palmistry, Novelties, Knife Rack, Hoopla, etc.

WANTED FOR ADVANCE—Lithographers and Billposters.

THIS SHOW WILL PLAY TWO STANDS A WEEK

Address all communications to SAM SOLOMON, Manager, Box 272, Metropolis, Ill.

he remained until his death. On the headstone above his grave is inscribed "Arabia's Last Good Night."

Mr. and Mrs. J. A. (Artie) Shields and "Dad" (Jack) Shields entertained a number of friends at a chop suey supper during the engagement of the Johnny J. Jones Exposition at Tarpon Springs, Fla. Among those present were "Johnny Jones' Hired Boy" (Ed Salter), Bonnie Beckwith, William L. Sullivan, Mr. and Mrs. A. E. Wells, Mr. and Mrs. A. O. Armer, Geo. W. Rollins, Mr. and Mrs. W. J. Wyatt, C. E. McLean, O. N. Meredith, A. Aldrich, Mr. and Mrs. Mort B. Westcott, Mr. and Mrs. B. H. Goeke, Abe Jones (brother of Johnny J.), L. A. Hax, Mannie Brown and Mr. and Mrs. C. W. Feeley, of Tarpon Springs. The party ended in the wee sma' hours, and all present voted "Dad" and Artie and the Missus real entertainers, despite the fact that they have retired from the show business. Of course, the festivities were held in the Hotel Meres, which is under the management of the Shields. (Will say more about this party later.)

BUY FLORIDA LAND

Kennedy Shows May Winter in Peninsular State Is Report From Miami

According to an article appearing in The Miami (Fla.) Daily Metropolis, of January 23, Mr. and Mrs. Con T. Kennedy, of the Con T. Kennedy Shows, have purchased quite an amount of land on the Florida east coast. A portion of the article follows: "Mr. Kennedy proposes to make his winter headquarters for his shows here. To do so he bought this week of the Atlantic Realty Company of Miami 60 acres on the Florida East Coast Railway between Buena Vista and Lemon City for \$45,000. On these acres he will house his big shows for winter months. Tracks will be laid into the property from the railway and buildings erected. "Having found the winter quarters for the shows, Mrs. Kennedy sought a place for a winter home. She bought from the Atlantic Realty Co., Wednesday, two lots on Euclid avenue, between Third and Fourth streets. The property faces east on the avenue. Mrs. Kennedy paid \$7,000 for the two lots. She will have plans drawn by August Gelger for a fine villa. The building will be begun within a month, it is said. "The Kennedys came over to the beach to visit Mr. and Mrs. William A. Scott, who were formerly with the Kennedy Shows, and became interested in the city."

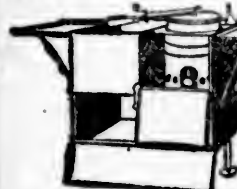
GRUBERG BUYS NEW EQUIPMENT

Chicago, Feb. 4.—Rubin Gruberg, of the Rubin & Cherry Shows, was in Chicago this week purchasing new equipment for his show. Among Mr. Gruberg's purchases were eight 62-foot, low-type flat cars, of 60,000 pounds capacity each, from the Haflner-Thurl Car Co. These cars will be delivered this month, and will be a valuable addition to a show always known for the excellent and modern trim in which its owner keeps it.

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

BEST FOR THE ROADMAN

Talco Kettle Corn Popper



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for Road work and good at permanent locations. Popping Corn in a closed kettle is a comparatively new method, but almost every Popcorn

Man and the Public knows that it produces a surpassingly flavored corn—rich and tender. It triples sales and profits. Write for full information. If you want a sure, good living get a TALCO KETTLE CORN POPPER and hunt a stand indoors or outdoors.

TALBOT MFG. COMPANY, 1317-19 Pine St., St. Louis, Mo.

"POLO-LOLO"

(Trade-Mark)

IS HERE TO STAY

Get ready now, boys, send for a sample and see for yourself. Be prepared when the season opens with the greatest novelty ever placed on the market for wheels and games of all kinds.

Made of high-grade felt in assorted colors, 18 inches high, weighs about one pound. Movable arms and legs. Each "Polo-Lolo" is a BIG FLASH in itself, because each one is made of four or five different brilliant colors of felt. And, best of all—it's UNBREAKABLE.



If you are looking for something new that has bigness, flash, color and class, this is it. It has been tried out at several Indoor Bazaars with phenomenal success and got the biggest play of any article displayed. "POLO-LOLO" sold five to one against Kewpie Dolls at Elkhart, Indiana.

We are manufacturers and sell to concessionaires direct at manufacturer's price—NO MIDDLE MAN'S PROFIT.

SAMPLE SENT POSTPAID FOR \$1.50. Satisfaction guaranteed or money refunded.

Write for quantity prices.

AL MELTZER & CO. (Always First) 219 SOUTH DEARBORN STREET, CHICAGO, ILL. (With the Newest)

MENTION US, PLEASE—THE BILLBOARD.

Armadillo Baskets
are Rapid Sellers wherever shown!

We are the originators of **ARMADILLO BASKETS** made from the shells of these little animals. Nicely polished and lined with silk, making ideal work baskets.

Let us tell you more about them.

APELT ARMADILLO CO., Comfort, Tex.

WORLD OF MIRTH SHOWS

SHOW OPENS RICHMOND, VA., SATURDAY, APRIL 8, DOWNTOWN

LARRY BOYD and MAX LINDERMAN
Owners and Managers

WINTER QUARTERS: STATE FAIR GROUNDS, RICHMOND, VA.

CAN PLACE—One High-class Show. Will furnish a wagon front for same with new top, etc. Can also place one good Platform Attraction and have complete outfit for same. Can place Penny Arcade to Real Showman with a regular outfit, to which we will furnish a gold front for same that has just been built by Fred Lewis Construction Company. **CONCESSIONS**—We can place high-class Concessions of all kinds. **RISE HELP AND WORKINGMEN**—Can place experienced Ride Men for a Mangel's big Merry-Go-Round, Whip, Ferris Wheel and Sea-Plane. Also Talkers, Grinders, Ticket Sellers, Teamsters, an Operator for a Cleveland Tractor, Train Help and all general work. **Good Treatment to All.** **OUR ROUTE** will consist of the very best of Carnival dates and Celebrations, including the **Circus Dates at Baltimore and Twelve Real FAIRS**, including **SIX EASTERN CANADIAN FAIRS**. Concessions, write **MAX LINDERMAN**, 54 East 103rd St., New York City, N. Y. Everybody Else, write **LARRY BOYD**, Jefferson Hotel, Richmond, Va.

**BUDDHA WORKERS
CRYSTAL READERS
MIND READERS
MIT READERS**

I have quit the road, due to large office practice. The following extra strong busy-hours, which can be worked outdoors or indoors, on street corner, under canopy, in fact, anywhere. Reading Sealed Messages, Letters, etc. (using their own paper and envelope if need be). Mind Reading (can be worked outdoors). Spirit Pictures. Spirit Slate Writing. Second Sight and Bank Note Test. Fire-proof Flash. All of these cost me "honest to God money." Pin a dollar to your letter and send me your address.

PROF. ZOLAR, (Scientific Astrologer)
444 South 5th Street, LOUISVILLE, KY.

Agents and Demonstrators

HERE IS A GOLD MINE



Combination Shopping Bag and Coin Purse. When open measures 17 1/2 x 12 1/2. Greatest money maker out.

**PRICE: \$7.00 Dozen
\$78.00 per Gross**

Sample mailed for 75c. Retail for \$1.50. All orders shipped the day received. 1/4 deposit, balance C. O. D.

LAWDALE LEATHER GOODS CO.,
1241 South Lawdale Avenue, Chicago, Illinois

Photo Agents BIG MONEY

We have a new patent Frame for Medallions that looks great, costs but a little more and will increase your sales over 100%. Our Motto: Good Work and Prompt Service. Write for 1922 catalog which will be out soon.
L. K. GUARANTEED PHOTO JEWELRY CO.,
338 Bowery, New York City.

SPECIAL FOR THIS WEEK

Ermond Indian Blanket, size 4ftx7ft. Price, \$2.55
Case Lots. All-Wool Double Plaid Blanket, size 6ftx9ft, bound edges. Price, \$5.50 Each. Case Lots, \$5.00. Beason Indian, 6ftx9ft, bound. Price, \$3.00 Each.
H. HYMAN & CO., 358 W. Madison St., Chicago, Illinois.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.
Address **SICKING MFG. CO.,** 1921 Freeman Ave., Cincinnati, Ohio.

CLEVERLY ARRANGED

Are Assembled Announcements and Talks From Z. & P. Shows

In announcing their eleventh annual tour, the Zeidman & Polite Exposition Shows, with winter quarters in the large buildings erected and used during the late war at Nitro, W. Va., have been sending out a great deal of advertising matter, one feature of which is neatly assembled and altogether well-rotten-up 9x10 booklet in two colors, and with an excellent quality front and back cover.

No cuts are used in the 1922 Zeidman & Polite edition of this nature, but, instead, plain-and-to-the-point talks from the management to prospective and contracted engagement heads, as well as numerous recommendations from city and county officials, influential citizens, fair secretaries and committeemen, occupy the space formerly utilized for photo reproductions. On the first inner page are presented the names of the chiefs of the executive staff, while on the last type page are given the titles of the paid attractions which form the foundation of the midway lineup of amusement features. The title page features the following: "Henry J. Polite Presents, for Season 1922, the Newer and Greater Zeidman & Polite Exposition Shows."

J. ORDWAY McCART SHOWS

Oklahoma City, Ok., Feb. 1.—J. O. McCart, having purchased the entire show formerly known as the Leeman & McCart Shows, now has things around winter quarters, located on South Santa Fe street, fairly humming with activity from sunrise to sunset. Painters, decorators, car carpenters, wagon builders and sail-makers are busily engaged in shaping the "biggest little show" for an early spring opening, which is announced for about March 1. Bill Wilson is in charge of the painters and decorators. The car builders and blacksmiths are in charge of T. W. Dalley.

When the show takes to the road it will be transported on its own train of ten cars and will consist of twelve shows, three rides and thirty-five concessions. General Agent E. C. Bentley, who has been out since January 1, reports several good contracts for the early spring. Mr. Kinsel has his beautiful carousel groomed and rarin' to go. Secretary "Spike" Waggoner is ably assisting Manager McCart in the many intricacies encountered in shaping the details to the focus of completion. The cookhouse, under the courteous management of Doc Peetes and Chas. Flannagan, is working overtime.—"JACKIE" MONTGOMERY (Show Representative).

CENTANNI'S GREATER SHOWS

Newark, N. J., Feb. 3.—Work is now moving along nicely at the winter quarters of Centanni's Greater Shows here, and everybody is getting ready for the season of 1922.

Among those to make up the personnel of the organization are the following: Yrnonn Murphy, with his pitch-dill-you-win concession and hoop-la; H. Stango, cigaret shooting gallery and pop-em-in; Simon (better known as "Simone"), ham and bacon; H. Trippins, teddy bear and doll wheels; S. Stevens, fruit wheel; J. Franks, two ball games; Miller Ude, palmistry. The paid attractions: Johnny Ray, Illusion Show;

"Italian Jack" Herman, Athletic Show; D. Cajera, "Parisian Show"; Mrs. M. J. Centanni, merry-go-round (F. S. Kimball, manager), ferris wheel and "seaplanes." The executive staff: Michael Centanni, general manager; John Moz-zochi, treasurer; Salvatore Belduca, secretary; Harry Bussing, general agent; James Linard-man, advertising agent; James Brienza, contest agent; Harry Beck, legal adjuster; Yonng Murphy, lot superintendent; "Judhe" Lyons, trainmaster; George Hughes, electrician, and Prof. E. Crimes, musical director. The band will consist of sixteen pieces. The shows will have their own railroad equipment.—**JAMES LINARDUCCI** (for the Show).

NIFTY BOOKLET

Issued by the J. F. Murphy Shows

A copy of the advance announcement booklet of the J. F. Murphy Shows, recently of the press, has been received by The Billboard, and not only is it a masterpiece of twelve pages makeup, but a credit to James F. Murphy and his organization. The book contains the reproduction of many personal letters to Mr. Murphy from prominent citizens, civic and fair officials in whose vicinity the shows have exhibited, complimenting him on the cleanliness as to appearance and offerings presented of his carnival, as well as the quality of the exhibitions and his commendable manner of doing business. On Mr. Murphy's recent visit to Cincinnati he informed us of the early publication of this booklet and stated that the cuts contained therein would, in every instance, be confined to features actually with his shows, and that his policy has been fulfilled is quite evident in the product. There are several reproductions, including that of "The Parade" (open days, containing large wild animals; beautiful tableau wagons, band, lead and riding horses, ponies, etc.), which go far toward backing up the announcements made in the printed matter.

20TH CENTURY ATTRACTIONS

Relative to the preparations being made by the 20th Century Attractions for the new season, an executive of that organization advises as follows:

After the 20th Century Attractions closed their bazaar season at Sedalia, Mo., and C. B. Williams, who had charge of this tour, had arrived in St. Louis to take charge of winter quarters there, Manager K. F. Ketchum decided to take an extensive trip and look over conditions in various parts of the country and make arrangements for opening the outdoor organization accordingly. Mr. Ketchum's trip took him thru territory in Texas, Oklahoma, Missouri, Illinois, Indiana, Ohio and Pennsylvania, and he decided to have the paraphernalia shipped to a town in Western Pennsylvania, where the opening will take place on April 15 and in a spot where the steel mills are working and there has not been a carnival during the past three years. After arranging his opening spot Mr. Ketchum spent a short time in New York City, where he placed some orders for new paraphernalia, after which he went to his home in Gloversville, N. Y., to which place he has moved his headquarters offices for the present.

Hotels with the professional atmosphere are what you want. The Hotel Directory in this issue may serve you.

\$375⁷⁵ ONE DAY

Ira Shook, of Flint, Did That Amount of Business in 1 Day

—making and selling Popcorn Crispettes with this machine. He says in letter dated March 1, 1921: "I started out with nothing, now have \$12,000.00 all made from Crispettes." Others have amazing records; Gibbs says: "Sold \$50.00 first night!" Erwin's little boy makes \$35.00 to \$50.00 every Saturday afternoon. Meixner reports \$600.00 business in one day. Kellog writes: "\$700.00 ahead first two weeks." Master's letter says: "—sold \$40.00 in four hours." During March, 1921, Turner was offered \$700.00 clear profit above cost of his investment to sell. There is money—lots of money—in Crispettes. Times make no difference for most of these records were made in 1921—were made while people are crying hard times and are looking for jobs! Location makes no difference. It's common for Crispette machines to make \$10.00 to \$25.00 profit daily in small towns!



I Start You in Business

Write me—get my help. Begin now. Others are making money selling Crispettes. You can, too! You don't need much capital. Experience not necessary. I furnish everything—secret formulas, equipment for shop or store, full directions, raw materials, wrappers, etc. Splendid chances galore everywhere! Crowded streets, amusement parks, concessions, wholesaling and store!

\$1000⁰⁰ Month Easily Possible

Crispettes are a delicious, delightful confection. People never get enough. Always come for more. Raw materials are plentiful and cheap. You make enormous profits. Trade grows by leaps and bounds. It's an easy, pleasant and fascinating business. Send post card for illustrated book of facts. Contains enthusiastic letters from men and women who have quickly succeeded. Tells how to start. Explains most successful methods. Gives all information needed. It's Free! Write Now! Address

LONG EAKINS COMPANY
214 High Street Springfield, Ohio

FOR SALE - New Wurlitzer Band Organ No. 125
\$800.00. Will stand shipping charge if bought at once. **WM. B. LEONARD**, Ridgeway, Missouri.

MARABOU for the Doll Trade is Our Specialty. We are ready with a large stock of assorted colors at most reasonable price. **ROYAL FEATHER TRIMMING CO.,** Vauxhall, New Jersey.

MERITORIOUS SHOWS



NOVEL RIDES

GERARD'S GREATER SHOWS

SHOW OPENS EARLY IN APRIL. WE HAVE 20 OF THE BEST SPOTS BOOKED, INCLUDING A STRING OF BIG FAIRS. The opening town will sure give you a season's work, as there has not been a Carnival there in five years. Book now; don't wait till the last minute and then be disappointed.

Will book Dog and Pony Show, Minstrel Show, Athletic Show, Musical Comedy, Platform Shows, Ten-in-One, or any other new attraction. I will furnish complete outfit to real showmen. Will book Silodrome, Seaplanes, Mechanical Show.
Can place the following Stock Wheels: Silver, Silk Shirts, Baskets, Groceries, Candy, Fruit, Bears, or any other new and novel Concession. Grind Concessions open: Hoop-la, Ball Games, Fans, Cigarette Long Range, High Striker, Knife Rack, Stranding Game Talley, Aerial, Skill, Ball or any other Legitimate Grind Store. Can place good Free Act, Lady High Diver. **WANTED**—Help on Allan Herschell Carousel, Ell Wheel. Can place Freaks and Midgets. Send all mail to

CHARLES GERARD, Mgr., 1431 Broadway, Room 507, New York City. Office Hours: 10 to 6.

WADE & MAY SHOWS

Evans' One-Ring Circus Engaged as Feature Attraction

Detroit, Mich., Feb. 1.—Work at the winter quarters of the Wade & May Shows is progressing very rapidly. Mr. Poth says in two more weeks he will have the merry-go-round ready. Frank Wrightman, who has been with the show from its infancy, was a caller. Joe Bennett's "Hawaiian Village" has arrived, and work started on getting it in shape. Harry Benjamin, who operated three concessions last year, was a caller and made contracts for the same number. H. E. Ellis, of Battle Creek, called and made contracts for his "What Is It?" show and one concession, which H. E. says is something new in the way of grind stores. Mike Blanchfield, of Tampa, Fla., wired that he had contracted for several new acts for his 10-in-1 and would be on hand in a few days. Word was received from several of the folks of the Wade & May Shows, who are wintering in Tampa, that they are having a wonderful time—fishing, etc. These include Mr. and Mrs. Eddy LeMay, Mr. and Mrs. Art Ratcliff, Mr. and Mrs. Mike Blanchfield, Mr. and Mrs. Fred Elmore, and Casey, the tattoo artist. Mr. and Mrs. George Welch, who have the cookhouse, are expected to arrive here any day. George says he is going to enlarge his 'eating emporium'.

One of the most important transactions in the way of attractions for the coming season was recently consummated by the management with J. J. Evans, of Massillon, O., who has contracted to furnish his one-ring circus, consisting of four educated horses, seven ponies, bucking mule, monkeys, etc., besides twelve people and a band. This show uses a 45x110-foot top and will be considered the feature attraction.—JAMES MACKIE (Show Representative).

CALIFORNIA EXPOSITION SHOWS

H. F. Hall and Sam Anderson, managers of the California Shows, will be heard from this season. These two men have spent money for new paraphernalia, and, in fact, this show will be a wonderful outfit. Three shows, new to the carnival world, and new rides will flash on the midway this year—twelve shows in all. All canvas is being made by the managers themselves. Four new organs will be on the walk-thru shows.

The last coat of paint is now being put on, and at the end of the week everything will be finished and ready to be set up. The new Silodrome is a dandy. "Kid" Lane has sent in his contract and says he is ready. Jimmie Schafer will handle the new side-show, and Jimmie says that he is going to put over a show "that they will all talk about." Sara Price will be seen at his old post. Price is now on the Keith Time. Eddie Hall, of the "Beanty Revue" Company, will be there on the opening day, and he is sure a cure for "blues." Harry Eddie, Decker Brothers, John Ryan, Popcorn Mike have all signed up. All of which is according to a "Show Representative" of the above shows.

Look thru the Letter List in this issue.

CHINESE LUCKY RINGS

SPECIAL PRICE

Solid Sterling Silver

65c EACH

\$5.75 Per Doz.

SPECIAL PRICE

Solid Sterling Silver

75c EACH

\$7.85 Per Doz.

Extra Heavy Weight

KRAUTH AND REED

1118-19-20-21 Masonic Temple

CHICAGO, ILL.

Advertisement for various firearms and accessories. Includes items like '2689—Very Attractive Designed Bar Pin', '2691—Beautiful Platinaid Bar Pin', '3343—Beautiful Draw String Beaded Bag', and '375—Attractive Beaded Bag'. Also lists 'BLANKETS', 'CHINESE BASKETS', and 'OTHER EXCELLENT ITEMS'.

Advertisement for 'Our Goods Are Sales Boosters (THERE IS A REASON)'. Features images of a razor, a sewing machine, and a candy box. Text includes 'Piccolo Imported Safety Razor', 'Electric Electric Iron', and 'M. L. KAHN & CO. 1014 Arch Street, PHILADELPHIA, PA.'

Advertisement for 'MOVIE SHOW' featuring a 'GENUINE LEATHER TRAVELING BAG'. Includes a grid for 'SPECIAL YOUR FAVORITE STAR' and 'GENUINE LEATHER TRAVELING BAG'.

Advertisement for 'LIPAUT COMPANY' with the headline '\$40.00 PROFIT DAILY SHOULD BE VERY INTERESTING TO YOU'. Text describes a 'MOVIE SHOW' and offers a 'SPECIAL JOB OF MEN'S PIGNAS'.

Advertisement for 'CANADIAN VICTORY SHOWS' in Toronto, Can. Text describes preparations for the forthcoming season and mentions 'Poley's One-Ring Donkey Circus'.

Advertisement for 'METROPOLITAN SHOWS' featuring 'GREER, S. C., THIS WEEK'. Text describes booking shows, rides, and concessions for the coming season.

Advertisement for 'CHOP-STICKS THE NEW GAME'. Includes a board diagram with 'PUT' and 'KQJ' and 'ONE 532'.

Advertisement for 'RUBBER BELTS \$18.00 PER GROSS' by 'OSEROFF BROTHERS'. Text describes the belts as 'Black or brown, Quickest money maker on the market'.

Advertisement for 'AGENTS WANTED' for 'CEMENT CO.' and 'FOR SALE—MERRY-GO-ROUND'.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

NAT REISS SHOWS

Will Open Season April 29 at Streator, Illinois

Contracts have been signed whereby the Nat Reiss Shows will open the season on April 29 at Streator, Ill., where their winter quarters are located.

Everything will be loaded on wagons this season and all, excepting three attractions, will be wagon fronts. There will be nothing but two mechanical shows and four new sets of fronts. An order has been placed for the larger "seaplanes" to be delivered one in time for the opening. The show will own all its rides, except the "whip," and this has been contracted for.

The general offices, located in the Ashland Block, Chicago, are a busy spot, with Manager Melville and General Agent George Coleman sitting in and out, Fred O. Burd, secretary, attending to the office, and the show's auditor, Nat Miller, on the job.

COLEMAN BROTHERS' SHOWS

Hartford, Conn., Feb. 1.—Coleman Brothers' Amusement Shows are staying at their winter quarters at Farmhill, Conn., suburb of Middletown, after a successful season thru Connecticut, Rhode Island and Massachusetts.

Myrtle Jones will again have his big Illusion Show, featuring "sawing a woman in two." Princess Zaza will have the Oriental show, with a big new fancy front.

MERCER GREATER SHOWS

Yardville, N. J., Feb. 2.—Activity is the watchword with the newly organized Mercer Greater Shows, which will take the road the latter part of April as a ten-car caravan.

MCQUIGG IN CHICAGO

Outlines Siegrist & Silbon Plans

Chicago, Feb. 1.—M. W. McQuigg, a Billboard visitor last week, outlined his plans as general agent for the Siegrist & Silbon Shows, with which he will be identified this season.

The organization will have twelve shows, four of which, Mr. McQuigg said, will be attractions entirely new to the carnival world.

ter quarters in Kansas City, Kan., in buildings leased from the Packers' Association. All care will be under roof and the quarters are equipped with the Universal sprinkling system.

Siegrist & Silbon have had a big act with Ringling's Circus for many years. Toto Siegrist has been spending the winter in Hot Springs, Ark., on account of rheumatism.

BROWN & DYER SHOWS

Detroit, Mich., Feb. 2.—Work at the winter quarters of the Brown & Dyer Shows continues progressing nicely. Capt. Curley Wilson is very busy nowadays breaking in a new leopard act for Princess Pauline.

A big dinner was recently given by the "million-dollar concession man" of the Brown & Dyer Shows, Frank Allen. The feast provided could not be surpassed by any of the leading chefs of Detroit.

J. F. MURPHY SHOWS

Speedily Preparing for Opening on March 4

Greenville, S. C., Feb. 1.—All departments of the J. F. Murphy Shows are having increased activity so as to be ready for the opening Saturday, March 4, in Greenville, under the auspices of the Greenville Fair Association and on the Augusta street lot, which has been, for many years, closed to show purposes.

Tom Atkinson's Dog, Pony and Monkey Circus has been booked and with a complete new outfit. This attraction will add considerable to the parade, as it carries many horses, ponies and several cages.

Ed Fine's right-hand bower, Henry Marshall, has arrived to get the Ferris wheel in A-1 shape, with new plate-glass mirrors replacing the old decorations.

LISTEN!

If you will stop and read this notice—no matter how busy you are—you may be deeply grateful that you did.

Test upon test has revealed the triumphant merits of The Billboard as the most successful source of attainment in reaching the vast army of people who earn their living in the show business and profession.

You are interested in a campaign that will start the wheels of business moving, and you have only to put a firm foot down on all hesitancy or lack of confidence in the long ago established efficiency of The Billboard to reach most effectively the Dollar-Laden masses of buying prospects.

We urge upon your attention the Annual Spring Special Number of The Billboard, to be issued March 13th, dated the 18th, the edition of which will be 100,000 copies, which for efficiency and quality knows no other name than the Best—the swiftest line to satisfaction for the advertiser who thinks enough of his product to Tell It To The World.

The first forms close February 28th, after which no special or preferred position will be guaranteed. The last Display Forms close Sunday Midnight, March 12th.

Early copy will be given the preference in the matter of position. Better send it along now.

THE BILLBOARD PUBLISHING COMPANY CINCINNATI, OHIO

New York Chicago St. Louis San Francisco Los Angeles Philadelphia Pittsburgh Kansas City

Announcement of our new location. We moved February 1st from our former address at 620 East 5th St. to larger quarters. Now 1621 Locust St., Kansas City, Mo. MIDWEST HAIR DOLL FACTORY, A. N. RICE, Owner.

BALLOONS & NOVELTIES

GAS BALLOONS

Table listing gas balloons with prices: No. 70 Extra Heavy Transparent, No. 70 Extra Heavy Semi-Transparent, No. 120 Extra Heavy Transparent, etc.

NOVELTIES

Table listing novelties with prices: Tambourines, assorted colors, Wooden Rackets, double, Crickets or Locust Snappers, etc.

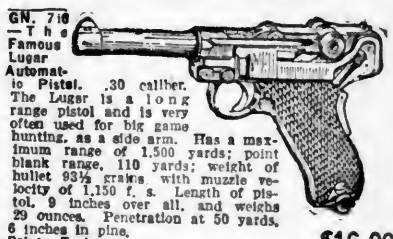
FOR TWO DOLLARS we will mail above complete line, including ten extra big selling items, postage paid.

Terms: 50% with order, balance C. O. D.



We supply Gas and Gas Apparatus for Filling Balloons.

HIGH-GRADE FIRE ARMS AT REDUCED PRICES



- GN. 716 - Famous Luger Automatic Pistol, .30 caliber. Price, Each, \$16.00
GN. 727 - The Original .32 Cal. German Automatic Pistol, 9 shots. Price, Each, \$8.00
GN. 728 - The Original. Same as above, in .25 caliber. Price, Each, \$7.50
GN. 717 - The Brownie Automatic Revolver, American make. Price, Each, \$4.00
GN. 718 - Blue Steel, High-Grade Automatic Revolver, .25 caliber. Price, Each, \$6.00
GN. 721 - Greek-Open Revolver, Blue, with safety. Price, Each, \$6.00
GN. 731 - "Geco", .22 Caliber, Bolt Action Rifle. Price, Each, \$4.25
RA. 40/15 - Geneva American-Made Razors. Price, Dozen, \$17.75
21-Piece Manicure Sets. Price, Dozen, \$18.00

M. GERBER, Wholesale Jewelry, Cutlery and Sporting Goods, 505 Market Street, PHILADELPHIA, PA.

AGENTS! BIG MONEY FOR YOU In NOVELTY FELT RUGS. 1 dozen 28 x 58, assorted colors, for only \$18.00—you get \$4.00 each—make a clear profit of \$2.50 on each rug. FORDHAM MILLS, 266 West Houston St., NEW YORK CITY

125 PENNY ARCADE MACHINES FOR SALE In good condition. Terms reasonable. Apply to RALPH DONADIO, 1122 Passyunk Ave., Philadelphia, Pennsylvania. \$5-FT. FERRIS WHEEL FOR SALE All steel, 10 coaches; first-class condition. Located at Clementon Park New Jersey. Apply to RALPH DONADIO, 1122 Passyunk Ave., Philadelphia, Pa.

\$10.00 PER 100 TINSEL DRESSES WATCH FOR OUR NEW \$1.00 LAMP DOLL

TINSEL DRESSES PER 100 \$10.00

A REFERENCE
GUIDE FOR
CLEAN FILMS

MOTION PICTURE FIELD

AUTHENTIC
DIGEST OF
FILM EVENTS

ALL THE NEWS BOILED FOR THE BUSY MAN
Edited by MARION RUSSELL

INEFFICIENCY OF CENSORSHIP

In the issue of January 21 of The Billboard we dwelt at length upon the neglect of the State Censor Commission to properly censor the film, "Foolish Wives," BEFORE its premiere at the Central Theater, New York. At that time we wrote to Governor Miller calling his attention to the objectionable scenes which had been permitted to remain in the picture after the State Censor Commission had placed the official seal of approval upon the work. Thanks to the alertness of Governor Miller immediate action was taken, and many of the offensive scenes were cut from the film, but NOT BEFORE the picture had been shown to the public.

At that time Governor Miller, in his letter to the editor of this department, promised to write further regarding the result of his investigation. Therefore we print his second letter dated January 30.

STATE OF NEW YORK
EXECUTIVE CHAMBER, ALBANY
Miss Marion Russell, Editor
Motion Picture Field, The Billboard,
1493 Broadway, New York City.

My Dear Miss Russell—Further replying to your letter of January 12, with reference to the showing of the photoplay, "Foolish Wives," I am enclosing herewith, for your information, copy of a letter received by the Governor from Mrs. Hosmer of the Motion Picture Commission.

Sincerely yours,
(Signed) W. WARD SMITH,
Secretary to the Governor.

Also we beg to acknowledge receipt of a copy of a letter sent by Helen May Hosmer, the woman commissioner of the State Censorship, to Governor Miller. This we also print for the benefit of our readers.

The following is a copy of the letter of Mrs. Hosmer.

STATE OF NEW YORK
MOTION PICTURE COMMISSION
Albany, N. Y., Jan. 26, 1922.

Hon. Nathan L. Miller,
Governor of the State of New York,
Albany, N. Y.

My Dear Governor—Regarding the letter of Mr. Smith of January 17 to Chairman George H. Cobb, which Mr. Cobb requested me to answer, concerning the censoring of the motion picture film, "Foolish Wives":

As a favor to the producers the picture was first seen by Chairman Cobb and myself on the Sunday evening preceding its presentation to the public on the following Wednesday. The opening on Wednesday had been widely advertised and at much expense. When the picture was seen Sunday evening there were eliminations pointed out that would have to be made, and we were asked to see it again on Wednesday evening at its first public presentation, the understanding being that further eliminations would be made at that time. It probably was at this time that Miss Russell saw the film. Further cuts were directed to be made by the commission at that time.

On January 17 and 18 the picture was shown in the projection rooms of the commission and the final eliminations decided upon. The letter of eliminations was forwarded to the company on January 18, and the picture as at present shown has been reduced from 14 reels to 11 reels. All eliminations have been made as ordered by the commission and still others that the owners themselves decided upon. Among these is the scene spoken of by Miss Russell, which has been entirely eliminated, not being shown after the Wednesday evening production.

The commission has already been reviewing the advertising matter of this film.

Very respectfully yours,
(Signed) HELEN MAY HOSMER,
Commissioner.

Could anything be more naive?

Could anything furnish more conclusive evidence than this that the State Censor Commission did not properly perform its duty in this case?

We quote a line from the above:

"As a FAVOR TO THE PRODUCERS."

Why should the commission grant favors which interfere with the proper performance of duty?

Another line:

"The opening on Wednesday had been widely advertised and at much expense."

By what right does the censor consider the expense of any producer? Is not his duty to

his office plainly understood? Must improper scenes be exhibited because the producer "had been put to much expense?" If we are to consider the feelings and financial expenditures of producers then why should this partiality be shown ONLY to the Universal Film Company? The public, as well as our readers, recalls the fact that D. W. Griffith spent vast sums of money (alho he never boasts that he spent \$1,000,000) on his production, "Orphans of the Storm." Yet he permitted the Lyric Theater to remain dark in order that he might rearrange the incidental music to fit to perfection the tremendous action of the picture. He lost the biggest day of the year (Sunday, New

prohibited by law. In this manner the producer would be able to put out a more suitable vehicle with less trouble and expense than is the case at the present time.

MYERS' BILL REVIVED

Some months ago the Myers bill, which called for an investigation by congress of the intentions of the motion picture industry permitting politics to control their business, was at that time the talk of the day. The measure had been relegated to oblivion and was almost forgotten by those interested, until January 24, when the judicial committee at Washington appointed a sub-committee of three to look into the measure and to decide whether or not it should be reported favorably to the main committee. Senator Henry L. Myers (Democrat) of Montana is the sponsor

WEEKLY CHAT

The calamity which suddenly fell upon a motion picture theater is quite certain to have a most disastrous effect upon the theater patronage. Years ago, when a Chicago theater was burned, entailing a tremendous loss of human lives and property, the city did not recover itself for a very long time. The theater was shied at by all goers who loved amusements, but the memory of the horror that followed the demolished Iroquois was so indelibly stamped on the minds of the people that no one had the heart or the courage to enter a theater again.

Now this latest catastrophe, which was brought about solely by the elements, will cast a pall over the entire country. The news sheets such as Kinograms, International, Pathe and Fox will be adding to the injury if they show scenes of the disaster upon the screen. It will shock nervous women and children; it will fill the minds of the audience with the horrible death which befell those hundred or more persons at Washington. It will depress and frighten them so that they will not only advise their friends to remain away, but will themselves refrain from entering a motion picture theater, no matter how safe it is supposed to be. It would be wisest not to show these news reels despite the fact that they are supposed to be news of the day, and many will contend that the newspapers carry photographic reproductions of the scenes, but the effect will be more harmful when it is visualized upon the screen in all its gruesome details.

The motion picture industry is at present in a precarious condition and any further slap will bring great havoc in its midst. Do not scare the public away by asking them to look at a reproduction of the horrifying spectacle.

Satirizing the movies is poor policy!

The human mind is receptive to what it sees and the showing of pictures the chief aim of which is to ridicule and burlesque the methods of film making will eventually deprive the screen of the illustrious quality which is its chief appeal as a medium of entertainment. To reveal how a picture is made—to caricature its sentimental qualities, to belittle its heroics—will cause the public to drift away from what they can no longer believe in. When once a child discovers that there is no Santa Claus, then its interest in the Yuletide and fairy tale is forever at an end, and so it is with motion pictures. To deprive the screen of its mystery, and show the method by which various scenes and situations have been pieced together; or how impossible looking feats of daring, of heroism and of courage have been accomplished, revealing the artificiality of the work, dampens the charm of the completed picture. Of late we have had a few attempts at satire, and this is the most difficult form of amusement to put over on the screen. It invariably fails to register, but it does create a false impression in the minds of the spectators, so that when a really meritorious production, embodying fine and noble traits of life is offered, it will not be accepted in the serious manner that the producers intended. Ultimately the public will drift away from the motion picture theater much in the same manner as they did when the exaggerated form of popular priced melodrama of the stage became too absurd to be accepted with any degree of truth.

In our mail one morning last week was the announcement of a new film, "Her Husband's Trade Mark." How delightfully frank! Nothing like asking the public to come in on expectations! Titles, we are told, are the money pullers, not the picture. The people must be a fool lot if only the salacious can open their pocketbooks—but we know this is libel on decent minded men and women. The pictures which have drawn the greatest returns were poorly titled—for instance like "Over the Hill," "Three Musketeers," "Soul of Youth," etc.—which prove that all people are not debased.

Out at Goldendale, Wash., the theater managers won their plea for Sunday openings at the municipal election by a majority of twenty-six votes.

At Trenton, Senator Alexander Simpson has introduced a bill legalizing Sunday picture shows and sports in the State of New Jersey.

Why They Read The Billboard

302-B South Main Street, Fort Worth, Tex., January 25, 1922.

MARION RUSSELL,
care The Billboard,
25-27 Opera Place,
Cincinnati, Ohio:

Dear Miss Russell—Kindly pardon me for taking a few moments of your valuable time concerning a recent picture, "Foolish Wives."

I have been reading "The Billboard Reviewing Service" for some time, and it seems as if I am personally acquainted with you by reading your reviews.

After reading your review of "Foolish Wives" I pray God to give you strength to fight to the very last that this disgraceful picture may never be shown on the silver screen of filmdom.

Oh, why is it, in this wonderful country of ours of a hundred million people, that there are not more women on the Censor Boards like you? Is sexual madness always to be upon the minds of the producers for a drawing card?

To my estimation, if the producers had their way they would transform this country into one like Central Africa, where the natives who infest the banks of the Congo live in the most vile and sexual living by continually devoting their energies to sexual relations.

My heart is with you, Miss Russell, and I know that God must be with you for the brave fight you are making for decency.

Allow me to be,

Very sincerely yours,

(Signed) J. LESLIE COOPERT.

Gloucester, Mass., Jan. 30, 1922.

Editor of The Billboard,
Dear Sir:

I buy The Billboard to get the latest news on Motion Pictures, and I get more than my money's worth.

The article, "Governor Miller Challenged To Prove That Censorship Is Adequate," proves that your Editor, Marion Russell, has the courage of her convictions. If we had more trade papers as fearless and quick to hammer the truth home then the producers would not dare offer disgusting pictures, such, for instance, as "Foolish Wives." I also read the review on that film, and as a descriptive word picture, it can't be beat.

All the criticisms by Marion Russell possess the ring of truth, sincerity and a broad knowledge of the requirements of the screen.

I have never met your Motion Picture Editor, but I read her pages unflinchingly.

Respectfully yours,

(Signed) W. H. KELLNER,
6 Porter Street, Gloucester, Mass.

Year's, as well as Monday, when the holiday was celebrated, opening the theater on Tuesday, January 3, at a tremendous personal loss to himself, but his instructions were: "The picture MUST BE RIGHT BEFORE it is shown to the public." That's the way this producer does business.

The letter written by Mrs. Hosmer contends that the final eliminations in "Foolish Wives" were decided upon in a projection room of the commission on January 17 and 18. This was six days AFTER the premiere of the picture! That the revolting scene spoken of in The Billboard article at the time of the first presentation of the picture has since been eliminated, does not remedy the evil effects resulting from the initial showing.

The old adage, "Why lock the barn door after the horse has been stolen," aptly applies to this situation. The commission is paid to prevent such exhibitions being made on the screen. The above letter practically admits that these eliminations only occurred AFTER the opening at the Central Theater.

As a mere suggestion from the writer, would it not be feasible to censor the scenarios before a story has been made into picture form? The complaint from various producers is that large sums of money are expended on the constructing of cinema dramas and such cutting as censorship demands could be omitted, if the manuscript of the story were passed upon by three reliable persons whose duty would be to blue pencil harmful situations and scenes

of the bill. The sub-committee is composed of Senators Shortridge of California (Republican), Barnst of Kentucky (Republican and Ashurst of Kentucky (Democrat). Since the introduction of this measure Will H. Hays, former chairman of the National Republican Committee, has been made head of the motion picture industry. This may or may not have any bearing on the matter. But it is alleged in the resolution "that motion picture interests have entered politics to become a factor in election of every candidate, from alderman to president, from assemblyman to U. S. senator." Further on the bill continues: "It is reported that the motion picture interests have already engaged a representative to direct a political campaign in New York before the primary election next fall, to secure the repeal of the New York State motion picture law by promising the use of publicity power of the screens and of the State, to elect all who agree to vote for its repeal and to defeat all candidates who refuse to promise so to do."

The hearing of the Myers resolution will be held during the week before a sub-committee of the senate judiciary committee headed by Senator Shortridge. The Rev. William S. Chase of New York will be heard in support of the resolution and there will also be other witnesses present.

BIG STREET NEWS

May McAvoy has arrived in New York and is spending her vacation at the Ansonia.

Nell Shipman is making "The Grub Stake," with scenes supposedly taken in Alaska.

Marguerite De La Motte is in Sonora with the Thomas H. Ince Co., working on another picture.

Alice Calhoun is listening to the call of the megaphone held by David Smith at the Vitagraph studio on the Coast.

Anthony Paul Kelley is writing the script for "The Tailor-Made Man," which Jack Pickford is preparing for the screen.

Reginald Barker is directing "The Storm," in which that brilliant actor, Josef Swickard, and Matt Moore have prominent parts.

Katherine MacDonald will appear in "Conquer the Woman," an original story which was purchased for her use by B. P. Sheldberg.

Betty Compson has gone over to Truckee, Cal., to obtain snow locations which are necessary for her latest picture, "Over the Border."

Much to our surprise, we learn that "Salome" is to be filmed by Nazimova. We admit a bit of curiosity to see this temperamental Russian star in the role of the sinuous Salome.

Dustin Farnum has commenced work at the Fox studio in a new production entitled "When Iron Turns to Gold." He is supported by Marguerite Marsh and Mae Busch.

The Lasky ranch in California supplies the scenes and locations for Gloria Swanson's latest picture, "Beyond the Rocks," where scenes depicting an English fete at a country home, are being filmed.

Bert Lytell is traveling thru the country these days making personal appearances at various picture houses. He is now smiling his way thru at Shea's Hippodrome, Buffalo, N. Y. His picture, "Lady Fingers," is being shown there during the week.

BUSINESS IMPROVEMENTS

We are pleased to report that quite a jump was noted in the attendance at the New York motion picture theaters. On Monday and Tuesday there was a marked improvement in the attendance at the Rivoli, Strand and Rialto. Perhaps the open winter has something to do with this fact, or it may be that the public has come back to a state of normalcy and is ready for healthy and wholesome amusement.

Word from many exhibitors scattered throughout the country indicates a rise in business, and the hope is expressed that this is but the beginning of the spring improvement so eagerly looked for among the motion picture exhibitors.

VICTOR Portable STEREOPTICON The PERFECT PROJECTOR for every need. SHIPPED ON TRIAL SPECIAL EASY TERMS. Hundreds of illustrated lectures for rent.



GO INTO MOVING PICTURE BUSINESS Small Capital Starts You. Our Catalog now and get your share. We sell FREE. Show everything. Write today. Atlas Moving Picture Co. 2733 S. Dearborn St., Chicago

MOVING PICTURE MACHINES RENTED. GUARANTEED. Power's 6A, Motor Drive..... \$190.00. Power's 6A, Hand Drive..... 170.00. Power's 6, Hand Drive..... 135.00. **MONARCH THEATRE SUPPLY CO.** 228 Union Ave., Memphis, Tenn.

MOVIE CAMERAS \$20 to \$40. Stereopticon, \$10; Stereopticon for Cartoon Drawing, \$15. Supplies. Catalogue. **L. HETZ** 302 E. 23, N. Y.



PICTURE THEATRE FOR SALE In a town of 15,000, doing fair business, 6-year lease. Price for quick sale, \$2,500.00. 1155 following equipment: 250 Opera Chairs, room for 50 more; 1 Upright Piano, best grade; 2 Power's Picture Machines, 1155 new; 1 Gold Screen; Electric Sign, with flasher for outside; several Billboards and other little things needed in Theatre. Inquire **LIBERTY THEATRE**, Lima, Ohio.

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT TWENTY-SIX YEARS EXPERIENCE AT YOUR SERVICE

ARCUS TICKET CO. ROLL (RESERVED COUPON) FOLDED

350 N. ASHLAND AVENUE CHICAGO, ILLINOIS FOOTBALL TICKETS CARNIVAL

BEST FOR THE LEAST MONEY QUIKNEST DELIVERY CORRECTNESS GUARANTEED

HARRY M. CRANDALL

Closes All His M. P. Houses, Pending Investigation—Probe of Great Disaster Begun—M. P. Theaters Under Inspection in New York

The district authorities at Washington are investigating the cause of the horrible tragedy which occurred in the Knickerbocker Theater Saturday, January 28, killing approximately 100 and injuring over 145 men, women and children. The tremendous force of public sentiment has urged five investigations to determine the cause of the collapse of what was considered a perfectly safe theater building. These were started by Congress, by the Department of Justice, by the District Commissioners, by the Federal Grand Jury for the District of Columbia and by the District Coroner, D. J. Ramsey Nevitt.

The Department of Justice has requested the Army and Navy Departments to assign three engineering experts, each to constitute a special board of six, for a technical investigation of the theater's construction work. The report of these experts would be used as a basis for a probe the department is about to conduct.

There are rumors that the collapse of the building was caused by a defect in the steel girders or in some of the material which served as supports for the heavy roof.

And again it is claimed that the capacity for weight is greatly in excess of any requirements in a climate such as Washington boasts of.

Col. Charles Keller doubted whether there was any large pile of snow above the breaking point which had been caused by a drift.

He examined pieces of the concrete roofing and was satisfied that it had been manufactured to meet specifications. He added that to the best of his belief, after his inspection of the building, the structure was constructed "according to rules laid down in the building code." The roof, he said, had been sufficiently anchored to meet all demands upon it.

"There may," Col. Keller said, "have been some defect in the steel, for instance, which ordinary inspection would not reveal. That would account for the collapse. So far as I could determine there was no evidence of deterioration in the concrete or other material. The roof was constructed to stand a strain of twenty-five pounds to the foot, and the snow which had collected placed no such burden upon it. It would appear more probable that some defect in material which ordinary inspection did not detect gave way, causing the entire structure to collapse."

"Everybody concerned in the operation and management of the theater," said Major Repton Gordon, U. S. Attorney, "will be subpoenaed before the Federal Grand Jury, including the officers and directors of the Crandall Theater Company (Harry M. Crandall, president; A. E. Beltzel, vice-president, and Harry Buckley, secretary), as well as the architects, builders, building inspectors and house managers, not forgetting the ticket seller, who is primarily responsible."

A searching investigation of the catastrophe by the entire committee on District of Columbia of the United States Senate is under way with the idea of determining the responsibility as well as enacting new laws to prevent such a recurrence. This was proposed by Senator Arthur Capper of Kansas, a member of the District Committee. "We should know the facts," said he, "and, if anyone is to blame, it is the duty of Congress to find out and fix the responsibility."

Hundreds of damage suits against Harry M. Crandall, owner of the movie edifice, and millionaire president of the Crandall syndicate which operates numerous motion picture theaters in Washington, are expected.

With the exception of five motion picture houses, controlled by the corporation which owned the Knickerbocker, all theaters in the city were open last week, advertisements in newspapers assuring the public that they had been carefully inspected and declared safe by officials.

Harry Crandall, manager of the Knickerbocker, in announcing that other theaters in the Crandall chain would remain closed until further notice, said that this was done not because any of the theaters were considered unsafe, but because he and his associates did not desire to accept money for amusement while the city was mourning for those who lost their lives at the Knickerbocker.

The result of the terrible holocaust in the nation's capital has been felt in New York. Building inspectors thruout the five boroughs

are now busy in an effort to uncover structural defects in many old-fashioned and remodeled picture houses.

The president of the Theater Owners' Chamber of Commerce in a statement declared that all precautions were taken in regard to the moving picture houses and other places of assembly in Manhattan. A survey of the entire situation is being made by Charles Brady, superintendent of buildings, acting under instructions of Borough President Julius Miller. William Brandt, president of Theater Owners' Chamber of Commerce, having hundreds of members of theater managers in New York, Brooklyn and its environs, said January 31: "There is no chance for a theater in New York City to collapse under the weight of snow for this reason: Following the collapse of two marquee awnings in front of two theaters during a snow storm over a year ago we called upon the members of our organization to clear away the snow the minute it began to fall. Every possible precaution that can be thought of is being taken to insure New York citizens of theaters that are safe in every respect."

Harry M. Crandall, owner of the ill-fated Knickerbocker Theater in Washington, is prostrate with grief. He is a man of generous instincts and his life has been devoted to supplying healthy, wholesome amusement for the public. He was especially careful of the welfare and comfort of women and children. His houses were constructed strictly on the lines laid down by the building laws. He conformed in every respect to their regulations. The shock of the great disaster has caused him to close the doors of his string of theaters in the capital city for a time at least.

NEW "MOVIE VILLAGE" PLANNED

Long Island Prospective Colony

There have been rumors flying about the Big Street during the past week concerning the negotiations for a large tract of land to be converted into a motion picture colony somewhat on the style of such locations prevailing at Hollywood, Cal.

A committee of motion picture men is now searching for a site of several hundred acres with a prospective spot in view, located on the North Shore of Long Island.

One of the principal reasons for the transfer of producing companies from the land of oranges and sunshine is primarily to eradicate from the public mind some of last year's revelations of "unpleasant" incidents now associated with the industry at Hollywood. Should this plan succeed—and from present indications it seems quite likely that it will—a community church will be one of the first structures erected, where all the movie folks of different religions may be able to attend services.

There is also a very plausible reason given for the withdrawal of big companies from Los Angeles and its confines in the fact that actors, directors and cameramen are so plentiful in New York and their services can be obtained at a more reasonable cost. It is said by a number of men who possess an intimate knowledge of the conditions on the Coast that the California studios may be retained for "outside work" on account of the salubrious climate in that territory. But most of the pictures of a conventional society nature, demanding palatial interiors, etc., can be made more satisfactorily in the new buildings contemplated on Long Island.

On account of the numberless theaters in Times Square, New York, the movie companies would be able to recruit people for lesser parts who could combine their time at the studio during the day and likewise appear in the New York productions at night. From an economical standpoint, considering weather conditions, New York and its environs are far more suitable for the production of screen plays than any other section. Artificial light supplies the necessary sunlight for the indoor studio, as has been demonstrated by the FAMONA Players-Lasky Corp. in its Long Island City studio as well as at the Fox Film Co., 55th street and 10th avenue, New York City, which structure was recently erected at a cost of \$2,500,000. Artificial light is now used almost exclusively at this plant. The Seiznick Picture Corp. is erecting a studio near Jackson avenue, Long Island City, and now that the price of materials has come down Mr. Seiznick has decided to increase his original plans and build a much larger studio than he at first intended.

It is also said that D. W. Griffith has forsaken California for the East, and this fact is emphasized by his purchase outright of the old Flagler mansion at Oriental Point, near Mamaroneck, and has added to his holdings by erecting a very large studio on the grounds.

The Vitagraph and International Film companies also have studios in the East.

Under the plans for the "model village" contemplated on Long Island houses will be provided for the technical staffs, and many bungalows for the stars and other members of the companies to live in while working on the grounds.

The Billboard is inclined to believe that there is little truth in these rumors, for the large amount of property involved at Hollywood would mean a greater loss to producers than their treasury could endure. Thus far no section has so thoroughly proven its adaptability for the making of motion pictures as has the Pacific Coast. We are inclined to accept the foregoing as a bit of fabrication without any actual foundation. So many tales concerning the actions of film companies crop up daily that we must reserve opinions until these are properly verified.

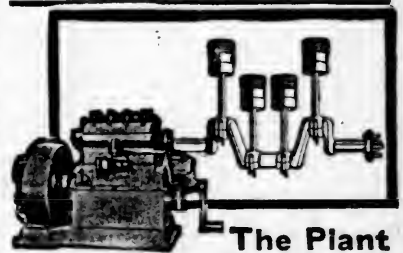
MOTION PICTURE SERMON

It has become more and more apparent that the motion pictures as a drawing power are becoming the rage. Not only in theaters, schools or other public institutions has their fitness to supply entertainment been demonstrated, but they now are filling a most important position in the churches. Word reaches The Billboard from Aurora, Ill., concerning a unique departure made at the First Congregational Church of that city when the Rev. F. G. Beardsley, pastor, substituted motion pictures for the ordinary Sunday night service. A fire-proof booth had been installed in the building and other precautions had been taken to insure the safety of the congregation. In addition the pastor gave object lessons and talks. This was somewhat different from his accepted style of preaching the regular text.

The experiment was made with a view to induce the public to attend the evening services, especially those who are not in the habit of attending any church regularly. Reverend Dr. Beardsley states that many of the pictures which will be shown hereafter will not be distinctively religious. He said he found that such a change in church service is necessary to attract people on Sunday nights. Combining wholesome entertainment with a religious talk, it is hoped, will have a beneficial effect upon the attendance.

The regular motion picture houses in the city, which are open on Sunday evenings, have not been heard from so far regarding the new departure in this church.

Look thru the Letter List in this issue.



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The Billboard Reviewing Service

"ONE GLORIOUS DAY"

Jesse L. Lasky presents "One Glorious Day" with Will Rogers and Lila Lee, by Walter Wooda and A. B. Baringer, directed by James Cruze, scenario by Walter Wooda, a Paramount picture, shown at Rivoli Theater, New York, week of January 29.

Reviewed by MARION RUSSELL

A peculiar sense of humor is what holds attention in the new Will Rogers picture. It is a sort of a spiritistic gin fizz—(with all due respect to old man Frohbn).

THE CRITICAL X-RAY

Many of those attending the performance at the Rivoli seemed in doubt as to how to accept this picture, while others laughed heartily with a complete understanding of the hooty-skip gymnastic departure of Will Rogers. He has discarded his sombrero, chaps and lariat to don a pair of broad spectacles and the subdued spirit of Professor Ezra Botta, who is a psychical researcher and habitual book-worm. Then strange things happen in the coming of a little spirit named "Ek," who is as full of pep as a Mexican jumping bean. The professor experiments on spiritualism by placing himself in a trance and sends his own spirit out of his body, trying to give a demonstration to the old ladies and gossiping men at the seance meeting. But they fail to recognize him in spirit form, and the little imp, "Ek," seizes the opportunity to enter the body of the sleeping Professor Botta. From then on things happen to the mild and gentle scholar, and he goes on a regular joy riot. He conquers a number of grafters who had put up his timorous self as a mayoralty candidate and also rescues Molly, the girl who loves him, from a savage attack by a drunken villain. The spirit of the professor continues its migrations looking helplessly for his lost body. Awakening from a faint he discovers that the spirit "Ek" has departed, and the professor in spiritual state had made himself famous with the population, who admired his new fighting qualities and had elected him mayor.

Such a peculiar type of entertainment required the most ingenious manipulations to put the picture over without offending anybody. It is a mixture of spiritualism, science and occultism. We might say it is a travesty on the drama of "Peter Grimm." Again, the fantastic situations cause one to feel as tho they were in dreamland to be aroused suddenly by the humorous antics practiced by Will Rogers. The way he leaps over hedges, gates and other obstacles is most amusing. In these scenes he follows the eery movements of the little spirit "Ek," and the audience hugely enjoyed these acrobatic stunts.

The opposite character gave Mr. Rogers an opportunity to draw a broad line of comedy between the placid professor and his newly acquired elfish spirit. Double exposure has been utilized almost continuously to put over these scenes, and John Fox as "Ek" was as agile as an eery sprite flying thru space, evaporating as quickly as a passing cloud.

Great credit is due James Cruze for the handling of this droll piece of work, which required unlimited imagination.

Lila Lee and Allan Hale were the more solid bodies in the story; they remained very much on earth and did not take the flights indulged in by the "spirit understudy" of the professor.

In the opening reel allegorical scenes show the vale of unborn souls, with the boydenish spirit Ek flying from one star to another, down thru grottoes, caves and deep riverbeds, landing upon the planet moon and flying thru space until he reaches the earth. He certainly had one glorious day by playing hooky from the celestial heavens.

As a bit of novelty the audience at the Rivoli accepted the showing with enthusiastic approval, but we can not say that it is entertainment of a sort that the average fan would really appreciate.

SUITABILITY

Wherever Rogers has a following, ENTERTAINMENT VALUE Strong in spots.

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CATALOG FREE

"NANCY FROM NOWHERE"

Realart Pictures present Bebe Daniels in "Nancy from Nowhere," by Grace Drew and Kathrene Pinkerton, screen version by Douglas Doty, directed by Chester M. Franklyn, distributed by Famous Players-Lasky Corp., shown at Rialto Theater, New York, week of January 29.

Reviewed by MARION RUSSELL

This is about as poor a picture as any which ever fell to the lot of vivacious Bebe Daniels.

THE CRITICAL X-RAY

The type of picture associated with the work of Miss Daniels is entirely foreign to what is offered in "Nancy from Nowhere." In the very early period of her career such a simple story might have been accepted in houses of the cheaper grade, but for a New York offering we must admit to our surprise that the very flimsy affair held down the undoubted abilities of Miss Daniels.

A single track affair scarcely sufficient to hold attention in which dramatic values were painfully absent. The audience is asked to follow her various duties as a drudge in the home of the Kellys. The husband and wife apply all the torture and unhappiness which are heaped upon the frail shoulders of the girl, who is beautiful to look at and intellectually superior to the people with whom she is forced to live. Beaten by the shiftless Mrs. Kelly, and coveted by the sensual and vicious husband, her life is well-nigh unbearable. A chance acquaintance with Jack Halliday, a scion of a wealthy family from the city, brings a ray of light to Nancy's lonely heart. When Kelly's advances become intolerable Nancy runs away. Along the dusty roadside she trudges until opportunity, in the shape of a rear seat of an automobile, gives her a lift. It transpires that the occupant of the machine is none other than young Halliday, and he invites her to his magnificent country home of his father. A mutual love has sprung up between the young people and he orders the housekeeper to supply Nancy with clothes from his sister's wardrobe; so for one glorious evening she finds succor from the brutal attacks of the Kellys and basks in the warm sunshine of a cultured home. But a young lady next door with her eyes on Jack interrupted their dinner and spitefully telegraphs to Jack's sister and father to return immediately to the mansion to prevent the boy from becoming the victim of further entanglements. They do return during Jack's absence and craftily persuade the innocent girl that she is only wrecking her lover's happiness, so she departs, willing to make the great sacrifice of returning to the inhospitable roof of the Kellys in order that Jack might not be disgraced by her humble lineage. She reaches the old place in time to find Kelly under the influence of a jug of moonshine and is fiercely attacked by the man while alone in the house. Jack, refusing to heed the admonitions of his father to remain away from the little girl, follows Nancy and arrives in time to save her from the brutal clutches of Kelly and to drive off to a nearby minister.

Nothing very objectionable in this, nor is there anything startlingly new or really entertaining. The entire story is obvious and the action constantly circulating about the heroine applied no variety or contrast. We are accustomed to see Bebe Daniels in dressy frocks, surrounded by show girls with abbreviated costumes and all the frapperies that go with a high-class girly-girly show. That she did full justice to the role of Nancy can not be disputed. But it was a very unhappy role, and the public do not enjoy seeing a fragile creature constantly subjected to brutal treatment. The balance of the cast included Myrtle Stead-

man in a small part, Helen Holly, Edward Sutherland, Vera Lewis and James Gordon, who gave a very life-like interpretation of the character of Kelly.

SUITABILITY

This picture is only suitable for second-rate theaters.

ENTERTAINMENT VALUE

Poor.

"THE PRODIGAL JUDGE"

Albert E. Smith presents "The Prodigal Judge," an Edward Jose production, featuring Jean Paige and Maclyn Arbuckle, adapted from the world-famous novel by Vaughan Kester, a Vitagraph Super Feature, shown at Cameo Theater, New York, week of January 29.

Reviewed by MARION RUSSELL

There is a mellow essence of olden days placed in a Southern environment, with stanch characters to bear out the tradition of pride and honor among the haughty families of the Southland. Maclyn Arbuckle gives more than a portrait of the prodigal judge—he vivifies the role with his own rugged personality.

THE CRITICAL X-RAY

A picture which will not arouse any extraordinary degree of enthusiasm until the action surprises us with a thrilling scene on the Mississippi River. This is a clever bit of melodrama, introduced to relieve the sameness of the story, which never rises to unusual heights, but nevertheless keeps the spectators interested in watching to learn the outcome.

Judge Slocum Price has been regarded as a generous-hearted, open-handed Southern gentleman until the discovery of his wife's perfidy forces him into becoming a habitual drunkard. His young son had also been taken by his runaway wife, and the judge sinks from his high estate to become a derelict among the lower classes. While gambling on a Mississippi River boat he wins a considerable sum of money, with which he tries to defray the expenses of a lot of boon companions. The money is counterfeited, and he becomes the first occupant of the new jail that he had previously dedicated in a rousing speech. He encounters a little boy, who is the target of a couple of villainas seeking to get near him and claim an inheritance. The judge averts this, and he and his faithful pal, Solomon Mahaffey (Ernest Torrence), become foster parents to little Hannibal. They are given lodgings in a little cottage thru the kindness of Betty Melroy, the youthful owner of a large mansion nearby. When Betty and the boy are kidnaped by Colonel Festress, the guardian of the young lady, a timid lover follows, and by acting as pilot of a houseboat succeeds in rescuing the girl and the boy from a tragic death. The old judge, using his knowledge of the law, has the culprit brought to justice and discovers that little Hannibal is his own son, sent back to him by his wife, who had deserted him.

The picture moves very slowly in the beginning, endeavoring to establish the motive for the action. It gives Mr. Arbuckle a chance to display his technique, and he makes the bibulous judge a likable sort of character. That he was constantly imbibing and in many instances whisky was the liquor consumed in large quantities, did not detract attention, as the auditors smacked their lips in sympathy, appreciating the old times when the name of prohibition had not been whispered. Comedy pervades many of the scenes, and a few of the titles are humorous. Mr. Arbuckle is the actual star of the picture and the strength of his portrayal keeps the action moving interestingly. Jean Paige, who is the featured player, has very scant acting chances, but she is demure and pretty, looking very dainty in the old-fashioned hats and gowns which were the fashion of the day.

The river scenes were about the most dramatic and suspense were well sustained during these exciting incidents.

The atmosphere and settings, which included a colonial mansion and many beautiful drive-ways thru the woodland, made a fine background for the story. Such a picture will please a clientele who prefer the sweetly and old-fashioned ideas to the rush and roar of a more modern subject.

SUITABILITY

Residential sections.

ENTERTAINMENT VALUE

Pleasing.

"THE SILENT CALL"

A Laurence Trimble-Jane Murfin production from "The Saturday Evening Post" story, "The Cross Pull," by Hal G. Everts, distributed by Associated First National Pictures, Inc., shown at Capitol Theater, New York, week of January 29.

Reviewed by MARION RUSSELL

A classic of the forests in which a magnificent wolf-dog named Strongheart plays the star part.

THE CRITICAL X-RAY

We do not wish to see anything more beautiful, more entrancing or more picturesque than the locations which have been filmed for "The Silent Call." We can fairly scent the odor of pine trees and the warm vapor from the ground when spring releases the mountains of snow that have covered the wild country.

The story really is a story of a dog in whose blood runs the instinct of the wolf, always in conflict with the more domesticated traits of a household pet. All the unconquerable violence of the wilder animal bursts forth when he sees those whom he loves in peril, and kills the villain who tried to harm his beloved mistress. The snow-capped Sierra Mountains form a picturesque background to the slender thread of story which revolves about the heroism, the love and the fighting ability of this extraordinary animal. We have never seen anything so cleverly done as are the scenes in which Strongheart figures. He appears more than human, his face and head reflect the highest type of intelligence and he can run like a deer and fight like a wildcat. When the call of the wild draws him away from his master's cabin to mate with a grey she-wolf, thus raising a family of chubby little puppies, he depicts almost lifelike devotion in scurrying for food to protect his own. When a brutal villain dynamites the rock in which the little home nest has been made, killing the only creatures dear to the heart of the dog, his expression of anguish is heart-reaching. Many may say that this is only trained acting, but the dog seems imbued with a wonderful spirit, and gives something more to the camera than merely posing thru direction.

During the action of this cattle-country melodrama in which rustlers are ruining the business of a big ranch the actions of the men and women performers are subordinated to that of Strongheart, for his role is indeed a star part. Some thrilling sequences follow after the return of his beloved master from the city and the reuniting with the girl of his heart. Then the dog starts out to accomplish a long-deferred revenge on the villain who had wantonly blasted his little home nest. He finds him at last, and then there ensues the most sensationally thrilling battle between man and beast that has ever been screened. The fight which is carried on over numberless scenes and different parts of the wooded country, finally terminates in the river, where the wretch has leaped to escape the dog's fangs. But nothing daunted, Strongheart leaps from a high rock into the water. The struggle is resumed, and the dog comes out victor. As he sits in the moonlight giving the wolf call of death we know that the huge bully who had beaten and tortured the noble animal had paid in full for his brutality.

There are too many amazing scenes to enumerate, but we can heartily recommend the picture as an epic of its kind.

John Bowers played Clark Moran, the hero, and Kathryn McGuire, as Betty Houston, was appealing as the heroine.

William Dyer deserves mention for his courage in permitting the dog to maul him in a most frightful manner, for the struggle of man and beast became at times almost too realistic for comfort.

Another pleasing episode occurs when the dog is placed on a table to face court-martial by the ranch hands, who accuse him of destroying the cattle. Here was a scene of tremendous pathos, and the dog seemed to realize the feelings of the men and would approach each with a pleading look in his big eyes while lying his head on the shoulder of each man in a supplicating way. When the verdict is returned

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against him he leaps thru a window and escapes to the spot where the timber wolf roams.

SUITABILITY

ENTERTAINMENT VALUE
Consistently good.

BILLY JIM

E. C. Pictures present Fred Stone in Billy Jim, an Andrew J. Callaghan production.

Reviewed by MARION RUSSELL

A very disconnected story in which Fred Stone manages to infuse some of his vigorous personality.

THE CRITICAL X-RAY

As a picture of the Wyoming cattle country we are treated to the usual number of outdoor views, of reckless riding and an overflow of range bandits.

There are a few situations which are humorous, sitho far from original, which concern the cowboy-hero and his entrance into a smart hotel, making his conduct convey the impression that he is a millionaire.

A picturesque part of the country has been filmed, and a swell hotel, situated supposedly on Silver Lake, makes a very beautiful background.

SUITABILITY

Residential sections may admire this. ENTERTAINMENT VALUE Fair.

WHITE HANDS

Scenario by C. Gardner Sullivan, directed by Lambert Hillier, starring Hobart Bosworth, released by Wid Gunning.

Reviewed by MARION RUSSELL

This is another one of those vigorous, stirring and at times, brutal stories in which Hobart Bosworth always shines.

THE CRITICAL X-RAY

The star is again a sea captain who portrays brutality which shocks and repels those of a sensitive mind.

bands of innocence, exemplified in the person of a little child. This is the significance of the title.

There is a romantic atmosphere conveyed thru the settings and the scenes on the desert are especially well done.

The story is somewhat trite showing how Helen Martland is trapped on the desert and is left to the mercy of an unprincipled half-breed who is running the only roadhouse in that section.

There are some thrilling fistic encounters that cause one to gasp in astonishment. While there are a few sex-appealing situations, they are not sufficiently offensive to militate against the production as a piece of dramatic entertainment.

SUITABILITY

All Theaters. ENTERTAINMENT VALUE Consistently good.

SHUT OUT BEAUVAIS FILM

The Lone Trail, the picture featuring the Indian guide of Stillman divorce fame, was scheduled to open in Detroit but the Michigan Motion Picture Exhibitors' Association immediately got busy and prevented the public premiere of the picture.

At a recent meeting of the association members declared themselves opposed to showing the film in their theaters.

CECIL B. DE MILLE RETURNS FROM ABROAD ILL

After spending a two months' vacation abroad, Cecil B. De Mille was carried on a stretcher to a waiting ambulance when the Cunard liner, Acquitania, docked in New York on February 3.

The many friends of the popular director must console themselves with the information that Mr. De Mille is suffering from an illness exceedingly painful, but not necessarily serious.

FOOLISH WIVES BARRED FROM OHIO BY CENSORS

Columbus, O., Feb. 4.—The Ohio Division of Film Censorship, State Department of Public Education, has rejected the picture, "Foolish Wives," labelling it as a "Jeering phantasmagoric revel of licentiousness and sex, and an insult to all things American."

ATTENTION, TED BURNES

Mr. and Mrs. P. Goulet, of 430 Montclair street, Montreal, Quebec, Can., have requested The Billboard to locate their son, Ted Burnes.

OFFICES FOR HAYS

It is currently reported that the new M. P. organization which is being formed with W. H. Hays as the head, will be located in the Guaranty Trust Building, 522 Fifth avenue, New York.

NEW DISTRICTS

Are Started in Nebraska

In order to facilitate all matters which pertain to the good of the exhibitors' end of the moving picture business the M. P. T. O. A. has established nearby branches in the State of Nebraska.

In Northeastern Nebraska the district controls about 100 theaters, and R. S. Ballantine of the Auditorium, Norfolk, was elected chairman.

At Grand Island, Neb., the exhibitors of Central Nebraska met on January 11 to discuss the methods of building up the M. P. T. O. A. organization. There are about 100 theaters in this section, with more than 50 per cent stated as members of the organization of exhibitors.

In Superior, Neb., a number of exhibitors spent the day discussing the exhibitors' problems.

MANAGER FOILS BANDITS

New York, Feb. 5.—For weeks Leopold D. Weinberg, proprietor of a motion picture theater in Brooklyn, has been expecting some one might make an attempt to hold him up on the street as he walked home with the day's admission money.

One of the youths stuck a gun against Weinberg's abdomen and said: "Throw up your hands." Instead Weinberg began to fire from his coat pocket. The three became panic-stricken and ran. Weinberg fired five shots. A patrolman was attracted by the shooting and after a chase captured one of the men, who was identified by the motion picture man and who is said to have confessed.

ORDERS MT. VERNON HOUSE CLOSED AS UNSAFE

New York, Feb. 4.—The Lyric Theater, Mt. Vernon, a motion picture house, has been ordered closed by the local authorities because it was considered unsafe.

ARBUCKLE JURY DISAGREES

According to dispatches from San Francisco, the second trial of Roscoe Arbuckle, accused of manslaughter causing the death of Virginia Rappe, has terminated in a disagreement. The jurors have been considering the testimony since Wednesday afternoon.

HARRY CAREY IN VAUDEVILLE

Harry Carey, the Western film star, who recently severed his contract with the Universal Film Company, expressed a desire to enter vaudeville for a change.

BERNHARDT FOR AMERICAN MOVIES

According to The London Times, Sarah Bernhardt has accepted an offer from American film interests to perform before the camera in the United States.

FILM IMPORTS INCREASE WHILE EXPORTS SHRINK

Final reports on the 1921 exports and imports of film have been made public by the U. S. Department of Commerce. Imports of positive film show an increase of 4,847,559 feet over 1919.

The total value of film, both negative and positive, imported last year was \$1,419,213, as compared to \$499,673 in 1919 and \$933,016 in 1920.

For purposes of comparison it is interesting to note that the value of the total film exports in 1919 was \$8,066,723 and in 1920 was \$7,900,199.

IMPORTS FOR THE LAST THREE MONTHS OF 1921

Table with columns: Month (October, November, December), Type (Neg., Pos.), Li. Ft., Value.

EXPORTS FOR LAST THREE MONTHS OF 1921

Table with columns: Year (1919, 1920, 1921), Type (Neg., Pos.), Li. Ft., Value.

ASCHER BROS. GET WALTER BLAUFUSS FOR ROOSEVELT

Chicago, Feb. 4.—Of interest in Chicago musical circles is the announcement that Ascher Bros. have signed up Walter Blaufuss, composer and musician, as director of music in the Roosevelt Theater.

ASCHER BROS. GET WALTER BLAUFUSS FOR ROOSEVELT

Table with columns: Year (1919, 1920, 1921), Li. Ft., Value.

MEMORIAL TO THOSE KILLED IN KNICKERBOCKER DISASTER

Washington, Feb. 4.—It has been proposed that the site of the Knickerbocker Theater shall be transformed into a park in which would be erected a memorial to those who lost their lives when the edifice collapsed.

NEW THEATER FOR SYRACUSE

Syracuse, N. Y., Feb. 4.—Building operations on the new theater to be constructed on the Taggart site here are to be started April 1.

ASCHER BROS. GET WALTER BLAUFUSS FOR ROOSEVELT

Chicago, Feb. 4.—Of interest in Chicago musical circles is the announcement that Ascher Bros. have signed up Walter Blaufuss, composer and musician, as director of music in the Roosevelt Theater.

ASCHER BROS. GET WALTER BLAUFUSS FOR ROOSEVELT

Mr. Blaufuss' compositions are known throughout the world. Over three and one-half million copies of "Your Eyes Have Told Me So," one of his numbers, have been sold and his "My Isle of Golden Dreams" is another big winner.

ASCHER BROS. GET WALTER BLAUFUSS FOR ROOSEVELT

It was Mr. Blaufuss who wrote the musical score for the photoplay "Tumoresque," which is believed to have greatly added to the film's success, in 1920.

ASCHER BROS. GET WALTER BLAUFUSS FOR ROOSEVELT

WOULD REPEAL SUNDAY LAW

Albany, N. Y., Feb. 4.—Assemblymen Hensner of Schuylers has introduced a bill in the Assembly to repeal the Sunday motion picture law, at the request of the Lord's Day Alliance.

WOULD REPEAL SUNDAY LAW

The proposed bill would make the owners of the property in which Sunday pictures were shown guilty of a misdemeanor as well as the manager of the theater.

ADDITIONAL CONCERT AND OPERA NEWS

CONCERT AND OPERA NOTES

(Continued from page 31)

They will be heard in Milwaukee, Minneapolis, St. Paul and Duluth, and Percy Grainger will appear as soloist on the tour.

A third New York recital of the season will be given by Bronislaw Huberman, violinist, in Carnegie Hall on February 15. Mr. Huberman will include in his program Respighi's Sonata for piano and violin, which will mark its first performance in America.

A young pianist, Marvin Minsz, who has been meeting with much success on the coast, gave his first recital in San Francisco at the Gamut Club on January 31. He has been engaged as soloist for several orchestral appearances in California.

Tom Howard's DeLuxe Orchestra is offering excellent musical programs in the Crystal Room of the Hotel Descher at Columbus, O. The programs include compositions by Cadman, Zimbalist and many of the old world composers, as well as selections of so-called popular music.

Detroit is to be represented during the National Music Week in Washington, D. C., in May, and a musical unit, including the Cass Technical High School Symphony Orchestra and singers chosen from members of the Detroit Opera Club, will make the trip.

The Musical Club of Norwood, O., recently gave a program in which the composers of the Ohio Valley were featured. Works of Ralph Lyford, Grace G. Gardner, Lino Mattioli, Corinne Moore Lawson, Louise Harrison Snodgrass, Edgar Sillman Kelley, Joseph Clokey and Paul Bliss were given.

CINCINNATI ORCHESTRA

Draws Huge Audiences on Southern Tour

The Cincinnati Symphony Orchestra, under Eugene Ysaie, was greeted with audiences of tremendous numbers in the various cities included in the tour of the South which it has just completed. The tour opened in Nashville, Tenn., January 21, where the orchestra played before an audience of 1,200 and was given an enthusiastic reception. In Atlanta, where it gave two concerts, the orchestra drew an audience of 3,000 at the performance given especially for young people in the afternoon. For the evening performance Ysaie and his men played to over 5,000 people, and, according to The Atlanta Journal, this concert was the best given by the Cincinnati orchestra in its visits during the last five years. Michel Piastro, who was the soloist, was given warm praise also. At Meridian, Miss., where the orchestra played under the auspices of the Matinee Musical Club, it was greeted with two packed houses, and visitors from cities within a radius of 200 miles came to hear the concert. The orchestra from the Queen City has established an enviable reputation in the cities of the South and from year to year has been attracting larger audiences, and the trip this season has resulted in veritable ovations in practically every city in which the orchestra has appeared.

STUART ROSS

Engaged as Musical Director for Chamber Opera Company

Word has been received of the engagement of Stuart Ross, of New York, and formerly of Providence, R. I., as pianist and musical director of the Chamber Opera Company, which is to make an extensive tour of this country next season. The company was organized by William Wade Hinshaw, president of the Society of American Singers, and is to present on tour Mozart's "Così Fan Tutti" in costume, with appropriate stage settings and a cast consisting of six singers and a pianist. Mr. Ross has made a name for himself as an accompanist and coach and for the past three years has toured with Rosa Ponselle, Stracciari, May Peterson and Cantor Rosenblatt.

HUBERMAN

To Give Third Recital in New York City

Bronislaw Huberman will give his third recital in New York City on the evening of Wednesday, February 15, at Carnegie Hall. His program includes the first American performance of the Sonata for Piano and Violin by Respighi, composer of the "Fountain of Rome," which was played here by the LaScala Orchestra and other organizations. He will also present a seldom heard Suite by Tschalkowsky.

A CORRECTION

Through error statement was made recently that Sudworth Frazier, tenor, had been appearing with the "Erminie" company in the part taken by Francis Wilson. Mr. Frazier had the character of "Eugene" with the company.

EDWARD JOHNSON

Creates Excellent Impression as "Avito" in "L'Amore dei Tre Re"

Due to the change of opera made necessary by the illness of Mnastore, New Yorkers had their first opportunity this season of hearing Edward Johnson, the American tenor, of the Chicago Opera Company. In place of "Monna Vanna" there was substituted "L'Amore dei Tre Re" on Monday evening, January 30, at the Manhattan Opera House. Edward Johnson appeared as "Avito" and further added to the excellent impression he made when he appeared in that role with the same organization two years ago. The New York press was unanimous in its praise of his interpretation of the role. One critic credited him with having sung the role better than any of the three famous singers who had been heard in this part before.

PITTSFIELD MUSIC CONTEST

Will Close on April 15

Mrs. F. S. Coolidge has announced the Pittsfield Music Prize Competition of 1922 will close on April 15. This change was made in order to enable the judges to meet in New York before the summer and to give more time to the organization that will play the prize work in September. The judges on this year's jury will be Charles Martin Loeffler, Pablo Casals, Hans Letz, Henry Kiehl and Lawrence Gilman. Mrs. Coolidge has also decided to make the prize competitions biennial hereafter rather than annual. A further change has been made by Mrs. Coolidge in that, in the alternate year, she will offer the amount hitherto given as a prize to be paid instead to some composer as a commission fee, and she has already commissioned Miss Rebecca Clark to write a piece of chamber music for the Pittsfield Music Festival of 1923.

JOSEPH BONNET

Plays To Large Audience at First Recital

Joseph Bonnet, eminent organist of France, after an absence from this country for three years, gave his first recital in New York the afternoon of January 31 in Aeolian Hall. He opened his program with a Sonata by Gailmair, which was very well given. The number, however, which was best suited to the talents of the artist was Bach's G Minor Prelude and Fugue, which was played with much power yet with exquisite shading and brought tremendous applause.

MILWAUKEE

Organizes Civic Orchestra

Milwaukee, It is reported, is to have a symphony orchestra of its own modeled after the Civic Orchestra Association of Chicago. Carl Opperts of Chicago is to be the conductor and over sixty musicians, both men and women, have already been enrolled. The purpose of the new organization is to present programs of good music at popular prices.

PHILADELPHIA

By FRED ULLRICH, 308 W. Starnor St. Phone, Niga 3625. Office Hours Until 1 P.M.

Philadelphia, Feb. 4.—"Welcome Stranger," at the Garrick Theater, was finely received and proved a good box office attraction.

"The Bat," after twenty weeks of jammed houses at the Adelphia, will fly away this week. It has proven a mysterious bird to Philly Town.

Signor Giuseppe Creatore, with an orchestra of thirty-five pieces, is making a big hit here this week at the Aldine Theater.

Victor Herbert, playing a return date at the Stanley Theater as guest conductor, repeated his former triumphs with his own compositions that fitted the photoplays so admirably. Big business.

"The Greenwich Village Follies" is now in its third week at the Shubert. Ted Lewis was given a night in "Bohemia" Thursday at the Ben and Pencil Club. Ted brought all the girls from his "Jazz Land." It was some night.

Dolly Dimples, charming five-year-old vaudeville performer, was a decided hit at the Keystone Theater last week.

Rhoda Royal's Elephants, playing the Keystone this week, are wonderfully trained and the talk of the town. They are a delight to kiddies as well as grownups.

Dan Coleman and Company, in an excellent comedy playlet, was a riot at the Keystone last week. The impersonations of "Dan" were a scream and the fine singing of P. O'Neil, playing the bellhop, scored.

The carnival show boys are coming out and looking around. Met Harry Shaynes and Billy Wunder of the Tip Top Shows on Market street and they were bubbling over with plans. Then we had a chat with Andy Ruppel, of the Rip-

pel Greater Shows, at the Kaufman Hotel. Sam Mechanic of the Keystone Shows looked hale and hearty as we saw him in the office of the Karr & Auerbach supply house.

Harry Worrell, stage manager of the Keystone Theater is always looking after the comfort of the artists playing there. He makes everything cozy and home-like around the dressing rooms and his stage is a model of cleanliness and good order. We hear lots of nice things about Harry being one of the few real stage managers. His brother, Francis, assistant treasurer at the Bijou Theater, also is popular and well liked.

Last week was one of the worst this winter. The intense cold spell was followed by a two-day blizzard. This week milder weather has dog the town out of its wall of slush and things are again beginning to look reasonable. Business in all theaters was affected by the terrible weather.

Don't forget the big Spring Number of The Billboard, dated March 18. Remember, 100,000 copies!

BOSTON

EDWARD A. COADY, Box 1253

Chester I. Campbell, so well known here for his ability in staging big indoor events, comes to the front again April 15 to 29 when he will put on the second annual exhibition at Boston of the Home Beautiful Exposition at Mechanics' Building. Mr. Campbell has conducted many large and successful exhibitions here in the past, including the Automobile Show, Textile Exposition, Shoe and Leather Exposition and others of importance.

The monthly meeting of the Franca Jewett Repertory Theater Club was held last Wednesday afternoon at the Copley Theater. The speaker was Mrs. George M. Baker, president of the Massachusetts State Federation of Women's Clubs. The dramatic portion of the exercises was a performance of Bernard Shaw's one-act comedy, "Press Cuttings," by members of the Henry Jewett Players.

Contrary to previous announcements "The Man Who Came Back" will not be seen at the Boston Opera House next week. The Shuberts have changed their plans so the house will remain dark for a while longer.

McIntyre and Heath in "Red Pepper," and drawing very well, had to move last week from the Wilbur Theater to the Shubert to make way for "Lilom."

William Gillette has taken two weeks at the Hollis Street Theater to try out here the first play he has written for himself in many years and which he calls "The Dream Maker."

Boston Lodge No. 2, Theatrical Mutual Association, will meet next Sunday at its hall, 3 Boylston Place. New officers have been elected and installed and the entire membership is now out to make the new year a happier one.

Albert Poole, props at the Somerville Theater, had the time of his life when he hunted all over Somerville for a couple of heds to be used at that house last week. He found plenty, but not small enough to fit into the setting.

Fred Stone, Brown Brothers, Duncan Sisters and the London Palace Girls have put the "Tip Top" Show over here in fine style despite the poor theatrical business being experienced by the local managers. The attraction got its share of what business there was during its ten weeks at Boston.

The full strength of the Boston Stock Company at the St. James was used last week when "Adam and Eva" was put on. This stock company has been going very well since opening at the St. James several months ago and has built up an excellent patronage.

All the I. A. men here are looking forward to the ending of the bookings of "Orphans of the Storm," which has four more weeks to go at the Tremont. The house is then to go back to its regular policy of legitimate attractions. Judging from the attendance just now at the Tremont the current film could run for several months to come.

Low's new State Theater, located on Massachusetts avenue, at Norway street, is about ready for its opening. The house is located in what is regarded as the principal cross-town thoroughfare in the new business section of Boston. This magnificent theater has a seating capacity of 3,000 and was built from plans by T. W. Lamb.

A friend of ours who has been up in Manchester, N. H., for the past few weeks reports that they have there a new stock company called the New Park Players, which, although located in an out-of-the-way place, is making an excellent name for itself. He says he was surprised at the wonderful support the city is openingly giving these players, the house, seating around 1,500, being actually packed every night. The New Park Players are at the Park Theater under the direction of Stanley James, with the following cast: Edwin Bailey, Walter S. Weeks, John B. Little, Bella Cairns, Marion White, Vanessa Farrell, Jessie Brink, Willard Robertson, Margaret Allen and Eugene Shakespeare.

Helen Mac Kellar is making a big hit here in "Back Pay" at the Selwyn.

At the announcement here that J. J. Rosenthal resigned as manager of the "O'Brien Girl" company, all the dramatic editors of the local newspapers spoke very highly of Mr. Rosenthal. They said it was true his efficiency as a publicity expert was "The O'Brien Girl" show received the wonderful reception that it was given when the attraction ran for several months at the Tremont Theater here. They all

wished him success in any future undertaking and stated he is one man that can put any show over as far as the press stuff goes. Jake certainly has a friend in every dramatic editor here at Boston.

The excellent business being drawn to the big feature film, "Ten Nights in a Barroom," at the Globe Theater, has caused some of the local exhibitors to dig up and "revive" the earlier two-reel version of the same name and run it on the strength of the advertising being put out by the feature 12-reel version.

The Oliver Ditson Company has just published a new song which will be ready for distribution in about two weeks.

SAN FRANCISCO

By STUART B. DUNBAR, 605 Pantares Theater Building.

With no less than four big carnival organizations in winter quarters in and about San Francisco, local showfolk are expecting to witness such a rush for dates and audiances as has never before been seen in this part of the country when they are ready to go on the road.

Two of the shows, Levitt, Brown & Higgins and Foley & Burk, are of course California shows and their start from here is only in the natural course of events, their dates for the coming season, it is understood, being pretty well arranged in advance. But added to these are the Kaplan Shows, now wintering in Vallejo and the Frisco Shows, in winter quarters at Stockton.

So the scramble, it is thought, will soon be on and those who are given to prognostication are unanimously of the opinion that all the scrambling will be in an easterly direction.

Emily Pinter, well known during several seasons as a member of the Alcazar Stock Company and who for some time has been away from that capable dramatic organization, will once more be seen upon the Alcazar boards, according to announcement made by Belasco & Mayer, with whom she has just signed a new contract.

Miss Pinter's reappearance is scheduled to take place Sunday afternoon, February 5, in the comedy, "Scrambled Wives." Miss Pinter has been engaged as second woman and to play character parts. She is a talented actress and is possessed of beauty, personality and vivaciousness.

Thomas J. Hughes, well-known basket and carnival novelty dealer, who for a long while made his headquarters in San Francisco, is a visitor here, having arrived January 28 by way of Los Angeles. Mr. Hughes called at The Billboard office following his arrival. He is enthusiastic over the California weather after nearly a year in the Middle West, and declared that it is with regret that he contemplates the speedy termination of his visit. In speaking of the prospects for the coming season Mr. Hughes said that business looks particularly good to him and it is his expectation that there will be plenty of money made during 1922. He is here arranging important business details in connection with his coming season's campaign and will depart immediately upon its completion.

Frank Cassidy, general agent of Howe's Great London Circus, was a Billboard caller during the week just past, following a trip thru the East with M. E. Golden, one of the proprietors of the show, to arrange details in connection with the opening of the newly-formed circus organization. Mr. Cassidy stated that things are progressing very nicely at the winter quarters in Palo Alto. He left here last Friday evening on a short business trip to Los Angeles, and it is his expectation to return here during the latter part of the week of January 30.

Will A. Jacks, who served last year as general agent with Robinson's Trained Animal Circus, writes from Los Angeles that the show is now wintering in Bellflower, Cal., and is being considerably enlarged by its proprietor, Bert Robinson. The past season Mr. Jacks states, was very successful for the motorized show, and its owner is expecting a still better season in 1922. Mr. Jacks says that he is doubtful as to whether or not he will continue with the show, as he has had several offers to go back into dramatic work.

Harry Freeman, "Loa Friminal," is doing nicely in and about San Francisco with his mind-reading act, which has had plenty of booking over the Bert Levy and other local time since he closed the carnival season with Levitt, Brown & Higgins. Mr. Freeman is a frequent Billboard visitor.

W. A. Smith, "Albert and Rozella," well known and popular vaudeville performer, has just recovered from a serious attack of influenza, which, for a time, threatened to develop into pneumonia, and is once more on deck, expecting before long to be back in the harness.

L. A. C. Parrish, member of the Honolulu Elks' Carnival committee, who has been in this city for some weeks attending to business in connection with some of his lodge's doings during the coming season, has been seriously ill during the past week, having suffered from ptomaine poisoning. Mr. Parrish is recovering slowly, but according to his doctors it will be several days before he is up and about again.

O. A. Gilson has been engaged as bandmaster with the newly organized Howe's Great London Circus. He has been a frequent Billboard visitor and declares that he is going to have one of the finest circus bands on the road.

M. H. Golden, who with Milton Runkle recently purchased the Palmer Brothers' Circus and subsequently acquired the Howe's Great London Circus title, is in San Francisco again after an extended trip thru the East and is busily engaged in getting together the various ends of business connected with preparing his new property for the road.

Vera McGinnis, clever Wild West rider, who won many of the frontier day events at various shows during the past season, was booked to leave here for Honolulu February 1. Miss McGinnis is under contract to ride with I. O. Burroughs' Wild West Show, which was taken.

(Continued on page 101)

CARNIVAL AND CIRCUS NEWS

MIGHTY DORIS-FERARI SHOWS
Fast Preparation Being Made for Opening in April

The Mighty Doris-Ferari Shows Combined are making great strides for their opening in April. The midway will be greatly enlarged for season 1922 and the feature attractions will be practically all new.

Manager Brunen has decided he will from year to year present a new array of European and American novelty attractions, and with this object in view has a lineup quite different from any he has carried in previous years.

Mr. Webb and Mr. Rawlins, who have contracted for "cafe" and all lunches, were visitors at winter quarters and have shipped all their paraphernalia to Williamstown.

LANDS BLUE GRASS FAIR

Moonlight Shows Get One of Kentucky's Important Fall Events

Among showfolk visitors to Cincinnati last week was D. W. Stansell, owner and manager of the Moonlight Shows.

While at The Billboard offices Mr. Stansell made several announcements regarding his organization for the coming season.

The Moonlight Shows are to open their season in Louisville about April 1, and Mr. Stansell advises that it will be a ten-car organization with fifteen paid attractions.

JAKE POSEY

Joins Al G. Barnes Circus

Jake Posey, well-known boss hostler, whose last engagement in the circus business was with the Hagenbeck-Wallace Circus four years ago, dropped in at the home office of The Billboard last Saturday.

LEVITT-BROWN-HUGGINS SHOWS
All Is Hustle at San Francisco Winter Quarters

San Francisco, Feb. 2.—These are busy days at the winter quarters of the Levitt, Brown & Huggins Shows, preparatory to the opening of the 1922 season.

Since his return here from the East Victor D. Levitt has not been idle a moment, nor have his partners—Sam Brown and W. C. (Spike) Huggins.

When the show goes on the road it will have three mechanical shows, including an elaborate submarine show which has been specially constructed at the winter quarters here.

HEAVY SENTENCE

For Holdups of Sells-Floto Circus

Vancouver, Wash., Feb. 3.—Hert Orcutt and Roy Moore, convicted in Superior Court here of robbing the Sells-Floto Circus here on September 16, last year, received sentences January 31 to serve from seven to fifteen years in the penitentiary.

COL. OWENS RECEIVES GIFT

Chicago, Feb. 2.—John W. Gates, considered America's oldest billposter, has sent Col. F. J. Owens an unique stelekin in the form of a mounted panther's claw.

T. A. WOLFE'S SUPERIOR SHOWS
Management Enthused Over Amount of Work Accomplished

Rochester, N. Y., Feb. 2.—T. A. Wolfe, general manager of T. A. Wolfe's Superior Shows, has been spending a great deal of time at winter quarters, at Batavia.

General Manager Wolfe is preparing to leave for an extended trip during which he will visit many of the larger cities of the country.

CIRCUS LICENSE

Reduced in Washington, Ga.—Other Show Licenses Affected

Washington, Ga., Feb. 5.—At a recent meeting of the Mayor and Council it was decided to reduce the circus license for this city.

The amusement tax for this year follows: Big circuses, two or more rings, one day, two performances, including side shows and street parade, \$100.

NO RANDOM RAMBLES

In the last issue appeared an announcement stating that Random Rambles would appear this week.

Veal Bros.' Shows

"AMERICA'S BEST"

LAST CALL LAST CALL LAST CALL

SHOW OPENS FEBRUARY 18, TWO SATURDAYS, ON STREETS, AUSPICES BUSINESS WOMEN'S CLUB, VALDOSTA, GA. GREENVILLE, S. C., WEEK FEBRUARY 27. RALEIGH, N. C., WEEK MARCH 5.

Wanted Wanted Wanted

SENIORITY—One that is capable of handling a 25-car show. Must be sober and reliable and furnish bond. Also PUBLICITY MAN and one more good PROMOTER.

Knife Sales Boards
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III. E. Morris, III.

U. S. Government Warning
Penalties for Using the Mail To Defraud See Sec. 1707, Revised by Congress in 1913
ADVANCE SPECIALTY CO., 35 So. Dearborn St., Suite 200, Chicago, Ill.

\$47.25 PROFIT in Four Hours
Doughnut Making Business
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ATTENTION Sheet Writers and White Stone Workers
BUY FROM THE ORIGINATORS OF THE 7-IN-1 BILLBOOK
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HERE IS WHAT YOU WANT!!!
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SPECIAL!
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BARGAIN SKEE BALL ALLEYS

18 perfect working alleys at a big sacrifice. Act quick. Inquire
 FAIR & CARNIVAL SUPPLY CO., 126 5th Avenue, NEW YORK CITY. Phones: Chelsea 3365-1594.

LINE O' TWO OF NEWS

Wheeling, W. Va., Feb. 2.—Frank Wirth, representing the Wirth-Blumenfeld Fair Booking Association, Inc., New York, left here Thursday of last week for his home city, with contracts to furnish free acts for the West Virginia State Fair.

New York, Feb. 2.—John G. Kent, managing director, and D. C. Ross, director of attractions, Canadian National Exhibition, Toronto, have been in the city at the Claridge Hotel. This is their first visit of the season, as is their annual custom, to look over the amusement features with the view of future bookings at that international amusement institution. Messrs. Ross and Kent called at The Billboard office and stated the annual meeting of the officials and associates will take place in Toronto February 22.

Toronto, Ont., Can., Feb. 2.—C. A. Wortham is planning to erect a permanent "Dodgem" ride and possibly other permanent amusement devices on the grounds of the Canadian National Exhibition, this city.

New York, Feb. 4.—Edward O. White, prominent in amusements and former secretary of the New York Club of the Showmen's League, will be first lieutenant, assisting Harry Raver in the promotion of the Masonic Exposition, which will be held in Madison Square Garden week of May 8.

New York, Feb. 4.—If negotiations now pending culminate successfully one of the most novel of English riding devices will be brought to this country for fairs and parks in time for the opening of the season.

Coney Island, N. Y., Feb. 1.—I. J. Polack, J. M. Kinsel and Walter K. Sibley visited here one day last week in Mr. Polack's car. They gave the "Island" the "once over," but refused to discuss their mission with anyone. The supposition is among the knowing ones here that they plan to place some attractions on Surf avenue. After a visit to the W. F. Mangels factory they returned to New York.

Newark, N. J., Feb. 3.—Charles R. Stratton, owner and manager Lohrman-Robinson Shows, has returned from a tour of Eastern Canada. He stopped at North Tonawanda, N. Y., and placed his order for a 1922 model Allan Herschell carousel. He informed a Billboard representative that he has only to add one more riding device to make his organization complete for the coming tour.

Garfield, N. J., Feb. 3.—The World's Standard Shows, Inc., with offices in New York, will open winter quarters here soon, and will start assembling the organization immediately thereafter. All the rides will be new. Orders were recently placed with the Spillman Engineering Company, North Tonawanda, N. Y., for a carousel. The Eli Bridge Company, Jacksonville, Ill., was given the contract for a Big Eli wheel and a contract was given for a "seaplane" ride, and a W. F. Mangels "whip" will be added if present negotiations culminate favorably.

New York, Feb. 3.—Lee Schafer, owner and manager Lee Brothers' Shows, was a business visitor in the city last week.

Monson, Mass., Feb. 3.—The property of the C. B. Allen Shows, recently purchased by Joseph H. Hughes, Samuel Kitz and William Hamilton for the World's Standard Shows, will be shipped to their winter quarters in



The accompanying picture is that of little Cloise A. Crane, age 6 years, as he appeared with C. H. Jepperson's Concert Band on the World at Home Show the past season. Under the able tutelage of genial "Con." Cloise showed ability to direct the band and gained much applause at the concert that always attracted a large crowd. Cloise is the son of Mr. and Mrs. Earle Crane, who owned concessions on that show the past two seasons. Just now "Buster" with his parents are enjoying the fruit and climate of Florida.

FAIR SECRETARIES: ORGANIZATIONS:

If you have not booked your Midway Attractions for the season of 1922,

If you have not booked your Carnival for the coming season,
 WE HAVE TO OFFER OUR BIG TWELVE PAID ATTRACTIONS of four riding devices, eight shows and 75 concessions, consisting of:

1. MONSTER SOCIETY CIRCUS SHOW.
2. Big Twenty-in-One Show, Freaks from all parts of the Globe.
3. Virginia Plantation Show.
4. Diving Girl Show. (Girls direct from New York Hippodrome.)
5. BERT GRANT'S FAMOUS MUSICAL COMEDY SHOW.
6. Underground Chinatown Show.
7. Wild West Show.
8. Wrestling and Boxing Show.
9. THREE-ABREAST MERRY-GO-ROUND.
10. ELI No. 5 FERRIS WHEEL.
11. Aeroplane Swing.
12. Tickler Ride, latest creation.
13. OUR OWN FIFTEEN-PIECE BAND, AND SEVENTY-FIVE CONCESSIONS.

Write for terms and particulars, or wire and we will have one of our representatives call on you.

WE BELIEVE IN "THE GOLDEN RULE."
 WE CARRY OUR OWN SHOW TRAINS.

EASTERN STATES AMUSEMENT CO., Inc. CIRCUS AND CARNIVAL

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Garfield, N. J. The sale was effected at an auction by the sheriff, January 21, and consists of tents, banners and other show property in abundance.

New York, Feb. 3.—Benjamin Williams came back early last week from Pittsburg, at which place he bought a carousel and "seaplane" for his shows. While in the Smoky City he and I. J. Polack had several conferences, the nature of which Mr. Williams refused to divulge.

PITTSBURG

810 Lyceum Bldg. Phana, Smithfield 1907.
 LUCILE DAWSON-REX

The two new photoplay houses now in the course of construction by Rowland & Clark will be opened within the next five weeks. The State, on Fifth Avenue, opened February 1, with "Molly O." The Manor, in the elite Squirrel Hill district, opens early in March, but just what will be the attraction has not yet been decided upon.

Newcomers to the Pittsburg district are Murray, Pastor and Lee, trio of singers and comedians. They will be connected with a revue booked to play the family time tabloid houses in the Pittsburg territory.

Sam E. Spencer, manager of Spencer's Exposition of Rides, is now getting his outfit together at winter quarters in Brookville, Pa. This caravan owns all its own rides.

E. G. Wilson will be ahead of the Homer E. Moore Shows this season and Jay Mengel will have the side show.

Several of the Western Pennsylvania towns are endeavoring to stage early race meetings at the Grand Circuit tracks. Dawson is anxious to have a harness race meet in June; Johnstown will have a meeting on the Fourth of July and possibly several other dates during that month; Apollo will have a meeting the first week in August, and every week sees some excellent harness racing at Schenley Oval, Pittsburg. These races are all run on the half-mile tracks of the fair grounds, with the exception of Schenley Oval, and it is claimed by the racing stewards do much to stimulate interest in the district and country fairs, which all hold half-mile harness racing during fair weeks. After the regular fair season New Kensington, Pa., will have continuous racing for several days, same as last season.

Cervone's Band has moved into larger quarters. Formerly its offices were in 302 Savoy Building. Now it has a much larger suite at 310 in the same building. Henry Thomas, the circus and free act booking agent, will again share office space with the Cervone boys.

WANTED

COWBOYS, COWGIRLS, LADY TRICK RIDERS,
 LADIES TO RIDE BUCKING HORSES

John and Jesse Roberts, Lulu Parr and Florence Hughes: Write

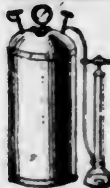
Address all mail to Colorado Cotton, care Sells-Floto Circus, 237 Symes Bldg., Denver, Colorado

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ATTENTION:

Gasoline Stoves, Urn Burners, Jumbo Burners, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Mantles, Torches, etc.

GRIDDLES, ALL SIZES AND PRICES. Our Griddles are made of heavy boiler iron. Corners welded. Leak-proof. If you need any of these goods at once don't stop to write, but WIRE your order together with deposit of 1/2 cash. We have these goods in stock and can make immediate shipments. Write for complete price list.



3 Gal... \$5.75
 Pump... \$2.50



Urn Burners, like cut, 4-inch... \$4.25
 5-inch... 5.50
 Also Jumbo Burner (for gravity)... \$4.75
 3-Way Tank... .30
 Hollow Wire... Per foot... .05

WAXHAM LIGHT COMPANY, Dept. 15, 330 W. 42d St., New York City.

North Indiana Fair Circuit Opens at Decatur, Ind.

THE FIRST WEEK IN AUGUST, NORTH MANCHESTER, THE SECOND WEEK IN AUGUST, GOSHEN THE THIRD WEEK, SOUTH BEND THE FOURTH, AND LAPORTE THE FIFTH.

WANT first-class Independent Shows, Swings, Merry-Go-Round, Ferris Wheel and Whip, Animal Show and Old Plantation Show. All kinds of first-class Concessions, Day and night fair. WANT high-class independent Free Acts. North Manchester, August 7 to 11, 1922.

JOHN ISENBERGER, Secretary, North Manchester, Indiana.

MENTION US, PLEASE—THE BILLBOARD.

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

Coming Soon

THE SPRING NUMBER

OF The Billboard

A LITERARY SURPRISE

Articles by writers of repute and popularity. Cover printed in four striking colors. Profuse illustrations. Lists of all line matters of vast interest. And a fund of other matter of vast interest.

THE EDITION

100,000 COPIES

You know what past Spring Special Numbers of The Billboard have been—

Don't Miss This One!

Some of the Writers of Special Articles Are:

C. A. WORTHAM

One of the greatest and shrewdest showmen the carnival world has ever known. His rise to fame and fortune has been nothing short of marvelous. Today he owns more show equipment than any other carnival owner in the country and, in addition, he owns six big riding devices at Fair Park, Dallas, Tex.

JOHN G. KENT

General manager of the Canadian National Exhibition at Toronto for a number of years, and who last December was elected president of the International Association of Fairs and Expositions. To manage the largest fair in the country is a task that requires real executive ability, and Mr. Kent possesses that plus.

A. S. McSWIGAN

President and general manager of Kennywood Park, Pittsburgh, and president of the National Association of Amusement Parks. His many years' connection with Kennywood, and his re-election last December as head of the park men's association for the third consecutive year, attest to his executive ability and popularity.

PROF. A. M. DRUMMOND

Director of the Little Country Theater at the New York State Fair, Syracuse, N. Y., and general director of extension work of this kind for the New York State College of Agriculture.

ED. F. CARRUTHERS

General manager and treasurer of the United Fairs and Amusement Association of Chicago, one of the foremost booking agencies handling free acts in the country. Mr. Carruthers is also president of the Showmen's League of America, and a man of executive ability, integrity and popularity.

FRED HIGH

Editor of the Locomot and Chautauqua Department of The Billboard, Special Investigator on Community and Industrial Problems and an authority on amusements as they affect business.

HARRY E. TUDOR

World-experienced entrepreneur of outdoor entertainment in general and feature attractions in particular, both in the air and on the earth. Mr. Tudor has in more recent years achieved remarkable success in exploiting and disposing of European and other foreign rights of American park and resort amusement devices, and will tell an interesting story of his experience in virtually all parts of the world in outdoor amusement organization and management. His practical knowledge of the diversified tastes of other lands promises interesting reading for American investors and builders of amusement devices, and who, like modern New York, seek other fields to conquer.

STUART B. DUNBAR

Manager of the San Francisco office of The Billboard, and one of the most widely known and experienced newspaper men on the Coast.

HARRY E. BONNELL

A promoter of "contests" and other "special events" who takes front rank with the best in that line. Originally a newspaper reporter and press agent, Mr. Bonnell has devoted the last half score of years to a deep and practical study of the outdoor show business from the promotion angle. In his particular department this writer is considered an authority whose expert opinion is to be reckoned with.

J. DOUG. MORGAN

One of the most popular and progressive showmen in the tent repertoire field. When Mr. Morgan ventured in this line of work it was on a very small scale. Today he is the owner and manager of three big shows of the better class all bearing his name. In the Middle West and Southern States, in particular, his name is a household word.

KENNETH CLARK

Secretary Community Service at headquarters in New York City. Mr. Clark is an authority on community singing, and we take great pleasure in announcing that he has already written and submitted an interesting and instructive article for our Spring Special Edition. For forty years this famous showman, one of the renowned Ringling Brothers, has been devoting his efforts to the circus. In the management and conduct of which he has no superior. Everybody knows him, so why say more?

CHARLES RINGLING

It is seldom, very seldom, that Mr. Ringling contributes articles to daily newspapers or weekly trade publications, and we take great pleasure in announcing that he has already written and submitted an interesting and instructive article for our Spring Special Edition. For forty years this famous showman, one of the renowned Ringling Brothers, has been devoting his efforts to the circus. In the management and conduct of which he has no superior. Everybody knows him, so why say more?

START IN THE MONOGRAM GAME

FULL TIME, SIDE LINE OR SPARE TIME, AND MAKE

FROM 800 to 1,000% PROFIT

You Pay Nothing to Learn and Start to Earn Big Money as Soon as You Receive Your Outfit.

YOU CAN DO BETTER WORK THAN THE SKILLED ARTIST with our Dealership Transfer Initial Letters. Write today for free samples and particulars, or save time and order one of our Gold Transfer Lettering Outfits.

DESIGNS

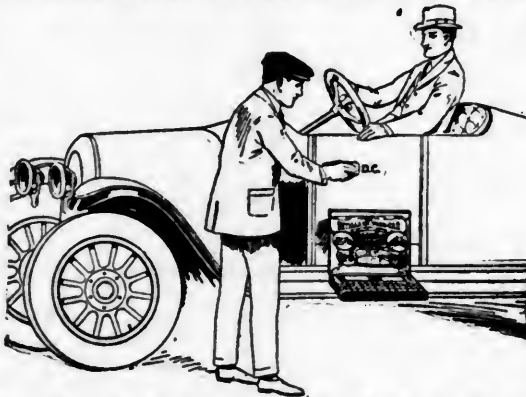


Old English. Gold Script. Gold Roman. 20 other sizes and colors.

Additional letters can be bought at any time, \$2.00 per 100; \$10.00 per thousand.

A trial outfit, consisting of 350 letters, 2 large bottles of cement, fancy gold borders that can be used with the letters, a good supply of circulars, illustrated display board showing letters after they are transferred, necessary tools for transferring the letters. All come packed in a neat, handy box that you can carry in your pocket. When ordering this outfit state:

"SMALL \$5.00 OUTFIT" YOUR PROFIT, \$77.00



OUR IRONCLAD GUARANTEE



Don't forget that if our complete outfit as received by you is not exactly as represented your money will be refunded IN FULL. We will also exchange any of our products at any time for others of equal value. Thus you are sure to have no dead stock on hand. If you find you have an oversupply of certain letters, we will exchange them for others more in demand. You also receive extra letters with each order for samples or demonstrating. If you can handle any fair-sized territory, state preference in your first letter. Be fair to us and do not ask for a large territory unless financially able to handle other agents.

NOTE—No goods sent C. O. D. unless accompanied by a deposit of \$2.00 or more. Includes 10 cents to cover C. O. D. We pay all other charges. Remit by Post Office or Express Money Order. Certified Check, Special Delivery, or Registered Letter. Goods sent prepaid when payment accompanies order.

Anyone can transfer our letters. You can travel wherever you like, we will ship you goods. LARGER PROFIT This outfit contains 1,000 assorted letters in a handsome leatherette carrying case, 8 sets of gold borders to match letters, 1 large bottle cement, 10 small bottles cement, 10 small camel's hair brushes, display board and extra circulars, large bottle special varnish cement, camel's hair brush, etc. Price, \$10.00 each. These outfits are made up special, with nine sizes, styles and colors. Your profit, charging 25 cents per letter and making a specialty of lettering cars, would be \$250.00 with this outfit. Guaranteed to be as represented or money refunded. Will change your letters free at any time for styles you find in greater demand. Send for an outfit today—we send your order by parcel post, all charges prepaid.

READ THE GUARANTEE

Remember, no license or experience is required for this work, and to prove your profits you can figure for yourself that our letters cost you in quantity less than 10 each and you receive 25c to 50c a letter for every one that you supply. When you receive your order, if it is not made up with just the styles you desire, mail back any letters you have and we will send you any other in their place. Our most successful agents are those who start with the large outfit, as they receive all styles, sizes and colors, and this enables them to letter cars and sell over a good amount of their supplies to others who want to get into the monogramming game.

TRANSFER MONOGRAM CO., Inc., Dept. 6, 191 Market St., NEWARK, N. J.

ST. LOUIS

ALLEN H. CENTER 2024 Railway Ex. Phone Olive 1733.

Ray Phillips, of the Ray Show Property Exchange, is outfitting a new carnival in St. Louis which will be entirely motorized, carry two small rides, several shows and a number of concessions. The show will carry 600 feet of side wall and have a 10c general admission, which will be in accord with a new guarantee plan upon which they intend to operate. Hughes and Ray are the promoters.

Dixie Doff, the St. Louis favorite, who is making personal appearances in this city and vicinity, was a caller last Tuesday. Fred Walker, who is looking after the interests of this child marvel, has a "star" of whom he can well be proud, and from the smile on his face, he surely is. Dixie will remain here until spring, when she will tour under Walker's management.

"Peg o' My Heart" was produced by members of the Shell and Anchor Society, a dramatic organization of ex-service men, at the Pershing Theater last week. Newspaper reports were particularly glowing and gave much credit to Mignon Rosenthal, a member of the Municipal Theater cast.

A. A. Thompson has organized a five-act vaudeville show, which starts on a tour of Illinois, Kentucky, Tennessee, Arkansas and Missouri next week. The show will make two-night stands. Fred Mitchell is handling the advance and is well known to all the theater managers in the above mentioned territory. The acts are: Cliff Johnston, ventriloquist; Happy Houlam, comedy; Young Sisters, singing and dancing; Bennie Woolsey, blackface comedian, and "Sawing Thru a Woman," Hinson.

Walter Clark, who has the rides with the Ethel Shows, was a caller last week.

Jack Oullen, of the Beverly Tent & Awning Company, was in St. Louis for a few days last week on his way to Kansas City. He entertained a number of Billboard callers one noon with his stories of the road and had nothing but words of praise for the T. A. Wolfe Superior Shows.

Our good friend Frank Layman, "St. Louis' own carnival king," succeeded in stopping his high-powered car at St. Louis after a break-neck run of 20 hours and 30 minutes from Pittsburg. He came so fast the wind blew the numbers off his front license and scattered them thru Ohio. He intended to go right on to Leavenworth, Kan., and get the rest of his "four abreast," but decided to stop long enough to let his shadow catch up. His show opens here in April.

Reports have been received that there is much activity at the Ed A. Evans camp across the river. The show is being rebuilt and renewed, and Mr. Evans is adding three new shows, a Whip and a Parker Ferris wheel. The show will open in April near St. Louis.

R. F. Kata has been appointed special agent for Sol's Brothers Circus for the season of 1922. Mr. Kata has been spending the winter in St. Louis and making his headquarters at the St. Francis Hotel. He reports that big things are doing at Metropoli, where the show is wintering, and says that he expects to leave St. Louis the latter part of the month.

1922 Wanted Season - 1922

Shows and Concessions

All Shows and Concessions that wrote me, please write again. Have still quite a lot of Show Property for sale. Make your wants known.

ED A. EVANS SHOWS, Gen'l Delivery, East St. Louis, Ill.

WESTERN OFFICE: 177 North Clark Street, CHICAGO, ILL. EASTERN OFFICE: 523 Bostwin Building, PHILADELPHIA, PA.

DODSON & CHERRY SHOWS

C. G. DODSON, Manager. W. S. CHERRY, Agent. TO MR. SHOWMAN AND CONCESSIONAIRE—We can offer you a choice line of Fairs, for which we hold contracts. Our Carnival time will be the best. All Concessions open. CAN USE one more meritorious Show. This is a 25-car show, with stateroom accommodations for all. Concessions and Showmen address W. S. CHERRY, 354 Spring St., Mocoa, Georgia.

COOPER RIALTO SHOWS

Want Shows, Rides and Concessions—Open Cleveland, Ohio, April 15, 1922. Will furnish outfit complete for good Shows. Want Ten-in-One people. Will sell X on all Wheels. Cook House sold. Address JOHN L. COOPER, Gen. Mgr., 108 South Walnut Street, Youngstown, Ohio.

WANTED—Minstrel Troupe or Performers

Per cent or salary. All concessions open. Good opening for Pit Show. Mammie, write. Also Harvey Show. Open at Eudora, Ark., week thirteenth. WASHBURN WEAVER SHOW

CLIFF WILSON AND CARY JONES

OFFER ONE OF THEIR HUMAN ROULETTE WHEELS FOR SALE Also have one in Norfolk, Va., for sale. Reasons for selling, all our time taken up with our other shows, including two Roulette books with C. A. Wortham enterprises. This low open big money getting ride can be seen in operation now at the following Big Time dates: Tampa Fair, Feb. 2-11; Orlando Fair, Feb. 12-18; Pensacola Mardi Gras, Feb. 20 to 28.

WANTED TO BUY

Scenic Mechanical Shooting Gallery, 30 to 50 feet wide; Monkey Race Track (Game); 1,000 Upholstered Opera Chairs. Each item must be in first-class condition. Write full particulars to MAURICE M. WOLFSON, Chester Park, Cincinnati, Ohio.

WANTED!—WANTED! MATHIS & THOMPSON SHOWS

Merry-Go-Round, Athletic Show, Ten-in-One, good Grind Show. Will furnish outfits for the above. Cook House, Juice, Palmistry. All Concessions open. Concessioners, go with men that can't walk off the lot and leave you. We own the Ferris Wheel and four Shows. Address all mail to MATHIS & THOMPSON, 3782 Ludow Ave., Cincinnati, Ohio.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

WANT

Wheels, Grind Stores, Hoopla, Ball Games, Snake Show, Athletic Show. Will furnish outfits to reliable showmen.

The 20th Century Attractions

Opening April 15. Playing New York, Pennsylvania and Ohio, with a good line of Southern Fairs for fall. BOOKING SHOWS, RIDES and CONCESSIONS. Address K. F. KETCHUM, Manager, Gloversville, N. Y.

WANTED

Man to Work Lions, Special Agent, Billposter, Attractions for Ten-in-One, Electrician, Talkers.

LOS ANGELES WILL I. FARLEY, Venice Long Beach Pier Redondo Beach Seal Beach

Judge Karnes was the first of the winter pacts to depart. He left January 29 for San Antonio, where he gets ready for his season with the Wortham Shows. The judge will be back next year and all slated to see him go.

Charles F. Haley, formerly of the F. W. Babcock Shows, is again daily mixing with the contingent at the Sherman Hotel. Charley says that he can't see why next season won't be better.

John McCormick, Western representative of Associated First National Pictures, Inc., upon his return from San Francisco stated that the independent studios and stars releasing their photoplays thru the First National were never busier than they are at the present time. Not one studio is idle and at some, such as the United, Thomas H. Ince, Mack Sennett's and Louis B. Mayers, three and four companies are working at the same time.

F. J. Matthews, general agent of the Queen City Shows, is making every moment count and has contracted four Coast towns for his troupe which will make an early start. He will tour California before looking outside the State.

Mr. and Mrs. Jack Kenyon arrived in Los Angeles last week for a month's stay before going back to Texas to join the Brundage Shows. Jack drove the entire distance in his new car, from Denison. He is thinking of purchasing some property here.

Frank M. Willard, publicity manager of "Cosmosart," the studio beautiful of America, as it is called, paid The Billboard office a visit last week. Frank is well known to the pencil pushers' league and a mighty fine fellow.

Sam Brown, of the Leavitt-Higgins-Brown Shows, was a visitor last week, and had a talk with all the showmen around Los Angeles. He says that the Southern Pacific is getting much money from the Frisco contingent when they have to drop down here to see them.

Ed S. Gilpin, well known in the Middle-West territory as agent, also got to the Coast this winter. He is working ahead of a dramatic troupe and says that he likes the country.

Wm. J. Reiter, a member of the Goldwyn staff, and also prominent in B. P. O. Elks 506, left last week for a trip in the mountains.

Spike Hennessey says that California has made him dry, and that he has resolved not to take another drink—only if the "top" breaks out again then it doesn't count. Spike has had a wonderful winter and is ten years younger.

Harry Burke, Richard Bambrick of the Sheesley Shows, Sly Morgan of John Moore Bazaar Co., and Tommy Cannon are a few of the promoters who are lost to the carnivals and shows since coming out here. They are all selling oil stocks and will remain here, as it is said the oil flows better during the summer.

A huge aquarium to contain hundreds of varieties of fish from the Pacific is to be built at Venice. Michael Klemmter, regarded as one of the best authorities on fish and their habits, is the sponsor.

George Hines has disposed of all his interests on the Venice Pier and will devote his time to commercial business in Los Angeles.

NOW READY OUR NEW CHOCOLATE CHERRY PACKAGE. Chocolate covered figs, luscious cherries with juicy centers. The kind that melt in your mouth like are good. Each piece wrapped. 6 OZ. CHERRIES, in 1/2-lb Box, \$5.00 Doz. 12 OZ. CHERRIES, in 1-lb. Box, \$3.00 Doz. One-fourth cash with order, balance C. O. D. OTTO H. BRUNS, Candy Mgr. 18 N. 2nd Street, St. Louis, Mo.

"BANKRUPT SALE" "Showmen Take Notice!" Having purchased the Bankrupt Stock of The Primo Light & Mfg. Co., of 3849 Olive St., St. Louis, Mo. OFFER FOR SALE 28 No. 29 TWO-MANTLE ARC LAMPS 27 No. 11 ONE-MANTLE ARC LAMPS And Many Other Lamps and Machines. Write for Quotations. Address all communications to the WINDHORST SUPPLY COMPANY, 106 N. 15th St., ST. LOUIS, MO.

100 Dozen Pocket Knives Daily The Demand Is Still Growing A BEAUTIFUL POCKET KNIFE and your Sample Outfit Given FREE LIVE WIRE SALESMEN GET IN TOUCH WITH OUR NEW SALES PLAN You Don't Need To Buy 50 Sets To Get your SAMPLES THEY ARE FREE. Use South Bend World Famed KNIVES and RAZORS THE (and) MOST BEST (also) ATTRACTIVE ON THE MARKET TODAY Assortments from \$4.00 to \$10.50 Our Special Set No. 17, complete (14 Knives) \$5.00 800-Hole Board for Assortment, \$1.00 extra Every Knife and Razor guaranteed. All Art Photos made by our own special process. Write today for our Special New Sales Plan. Just out. All shipments made promptly. SOUTH BEND CUTLERY CO. SOUTH BEND, IND., Dept. No. 21

The pier is the greatest loser, as George had not only been a prominent factor in the amusements thereon, but all his enterprises were of the best and always added beauty to the general appearance of the Cement Walk.

Col. Wm. Ramsden, untiring in his efforts in the assistance of the needy, has succeeded, thru soliciting contributions, in purchasing a cork leg of the best design for his friend John Ruhl. This will enable Ruhl to assist himself in a short while.

Charles Andress again headed the program of the Santa Monica Elks with his feats in magic. If Charley stays awhile longer in Los Angeles he will be put on one of the vaudeville circuits.

Los Angeles is to have two new theaters, costing about \$1,300,000, according to announcements. One will be constructed at a cost \$1,000,000 by Oliver Morosco, near Seventh and Hope streets, as soon as negotiations between Mr. Morosco and the J. W. Hellman estate of San Francisco have been completed. Another new theater, to be known as the "Music Box," will be erected on Hill street between Seventh and Eighth. It will cost \$250,000 and will be financed by Mose Cohn, Joe Howard and another Los Angeles man whose name has not been made public.

F. W. Babcock, of the Babcock Shows, and manager of the Sherman Hotel in Los Angeles, is a constant associate with the outdoor showmen of the city. He is ready at all times to assist them and to listen to anything that is new in the show business.

H. W. McGeary sprung a new attraction on his visitors last Sunday when he showed Jolly Lilly, a wonderful little fat girl and a gossamer entertainer. McGeary was also getting good crowds to see his big snake.

Work is progressing very fast on the New Dome Theater at Ocean Park Pier. It is expected it will be completed by February 29. It will have a seating capacity of 2,400, and will play the Junior (trapeze) Time in conjunction with Los Angeles, our old friend Paul Horwe is the man installing all the electrical work and is placing a marquee 22x12 feet on the front entrance, which will support a huge electric sign that can be distinctly read for a mile away.

MIGHTY DORIS EXPO. SHOWS Preparatory Work Progressing at Kansas City (Kan.) Winter Quarters More than a score of skilled workmen are now busily engaged at the spacious winter quarters of the Mighty Doris Exposition Shows, at Kansas City, Kan., getting the big caravan ready for the spring opening, which will take place about the middle of April. Also at the quarters at Peoria, Ill., where the Velare Bros' show property is housed, there is great activity getting their quota of the show ready. These are busy days for Manager John P. Lazia, under whose watchful eyes the renovating, re-

riding stock. Both will be with the Patterson Wild Animal Circus.

J. C. McCaffery, of the Con T. Kennedy Shows, has gone to Chicago on a "little trip."

E. W. Elwick, general manager for the Isler Greater Shows, is residing in K. C. and is at present engaged in the mercantile business. On a little visit to the K. C. office the other day he said he is undecided about "going out" in the spring.

Harry F. (Ah-Ha) Gilliam is at present in St. Joseph's Hospital as the result of being stabbed for some unknown reason at one of the local hotels January 30. His injuries are not thought serious.

A card from Bert Chipman, from Hollywood, Cal., says that he is enjoying life there and soon will take the road as an advertising car manager of Howe's Great London Shows.

C. H. Cline, stage manager of the "Mecra" company, was a caller at the office the day before the close of the engagement at the Shubert Theater here.

Ruth Buris, musical director with Stuart's "Minstrels Review," came in to see us and says she is more than pleased with her engagement.

Mr. and Mrs. Ira Herring arrived last week from Fort Worth, Tex., and are at the Gladstone Hotel.

Walter Barnett, of Barnett and Adams, are in the city. Mr. and Mrs. Barnett suffered total loss of their wardrobe in the fire on the Earle Young Show.

Lake Reynolds and his "Cute Little Devils" opened in Topeka, Kan., January 30, for a two weeks' stand with an option of ten weeks.

John R. (Doc) Haldeman writes us from Barstow, Cal., that the weather is fine out there and he is enjoying life.

Walker Stevens finished with "The Four Horsemen" at Great Bend, Kan., January 21, and is now making a visit home, Smith Center, Kan. He spent a day in this city en route.

ROYAL EXPOSITION SHOWS Anderson, S. C., Feb. 1.—Everything was up and ready with the Royal Exposition Shows here on Monday last week and business was very good. Four big cotton mills are running both day and night shifts, and the shows are remaining the second week, thus getting two Saturday paydays. Credit must be given Agent Wm. R. Harris, who has "opened" several so-called closed spots, and he is now working on two counties, Abbeville and Greenville, toward the same end. While it is not the intention of the management to enlarge this caravan until the first week in March, every indication points to it being one of the best ten-car shows when it makes its spring opening on the streets in Durham, N. C. For the winter season the lineup consists of four shows, one ride and eight-piece band and twenty-eight concessions. Mr. Newman and Duke Pittman, late of the Metropolitan Shows, recently joined with seven concessions and Mr. Bell joined with his twenty-foot doll wheel stand.—"HAPPY" HAWKINS (Show Representative).

SEEN AND HEARD (Continued from page 32) pany. There is no explanation forthcoming for the closing of Tom Sullivan's show, but it is predicted that they will probably go over to the Burlesque Booking Company's Circuit, provided that company can secure more houses. Due to the foregoing changes, the shows will go from the Olympic Theater, New York, to Saranton, Pa., thence to Hoboken, N. J., until other arrangements can be made.

KANSAS CITY IRENE SHELLEY, 417 Dwight Bldg., s.w. cor. 10th and Baltimore Aves. Phones: Bell, 3403 Main; Home, 3403 Harrison.

One of the most important events of the long line of festivities always enjoyed by the members of the Ladies' Auxiliary of the Heart of America Showman's Club is the Annual Box Social, which takes place Tuesday evening, February 14, St. Valentine's Day. This will be held as usual in the ballroom of the Coates House, and the ladies are always busy the day of the affair preparing tempting and surprising lunches for the boxes which are auctioned off to the men folk, all bringing good prices and a nice revenue to the treasury of the auxiliary. Also, the hall will be tastefully decorated in hearts and other symbols of the eventful day and a good orchestra engaged for dancing will be the other feature of the evening. All showmen and their ladies are especially urged to attend. Eddie Williams, that popular Kansas City member of the Heart of America Showman's Club, was elected or appointed assistant secretary of the club, or to be known officially as the "club manager," and every one is much pleased with the selection.

J. J. (Jim) Russell, after spending a week as the guest of the Heart of America Showman's Club, departed for the Windy City January 31. He is a jolly good fellow and K. C. regrets his leaving.

J. H. Johnson, of Topeka, Kan., and his charming wife were here for a day on their way to Chicago to attend the Automobile Show. Mr. Johnson is now engaged in the automobile business in Topeka.

Mr. and Mrs. Albert McGee, after spending the winter in this city, left January 29 for Paola, Kan., to help Bert Mayo with his

—THE—"Baby Vamp" DOLL LAMP. Positively the most attractive and fastest moving Novelty Lamp for Luncheon, Concessions, Sales Booths, etc., etc. DIRECT FROM FACTORY TO YOU. Write for description and prices. Manufactured exclusively by NOVELTY DOLL LAMP COMPANY, 3043 Nicolet Ave., MINNEAPOLIS, MINN.

SALES BOARD OPERATORS We quote special best-price on Sales Boards and all kinds of goods suitable for Sales Board deals. Let us quote you on your next order. Catalog free. RÖHDE-SPENCER CO. Wholesale Only, Entire Building, 215 W. MADISON STREET, CHICAGO, ILL.

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Dying Chicken Assorted Flashy Colors. All Perfect Workers. \$11.00 Per Gross 25c Per Sample. 25% deposit on all orders, balance C. O. D. PITT NOVELTY CO., 407 Fourth Ave., Pittsburg, Pa.

"HOWDY, PAP" BIG INDOOR CARNIVAL AND BAZAAR "HOWDY, PAP"
 Given by LEXINGTON, KENTUCKY, BLUE GRASS LODGE, LOYAL ORDER OF MOOSE
 IN THE MAMMOTH MARKET HOUSE, Located in the Heart of the City **MARCH 6-12 Big Nights-MARCH 18** A Real Town—Plenty of Money—Tobacco Belt—Maiden Town for Bazaars
FREE ATTRACTIONS DAILY. MERCHANTS ARE BOOSTING THE EVENT AND IT WILL BE ADVERTISED LIKE A CIRCUS. LEXINGTON HAS A DRAWING POWER OF OVER 75,000 PEOPLE, AND THE TOBACCO MONEY IS NOW BEING CIRCULATED

WANTED Stock Wheels of all kinds, \$50 per week; \$25 deposit. Grand Stores, Lunch and Soft Drinks, Poultry, Huckle-Back, in fact, all legitimate Concessions. Write or wire what you want. Good Contest Man write. This will undoubtedly be a RED ONE.

W. B. CHASTEEN, Chairman of Committee
 Address all communications to G. W. CRACRAFT, Promoter and General Manager, P. O. Box 266, Lexington, Ky. If in town call at 311 West Main Street. Telephone, 4125. Telegraph Code, "MOOSE."
S. H. WILLIAMSON, Secretary Moose Lodge

BILLBOARD CALLERS

(NEW YORK OFFICE)
 Mr. and Mrs. Homer W. Sibley. In from Buffalo to attend the automobile shows. Mr. Sibley was formerly a well-known showman and lecturer. Is now representing a motor company of Buffalo and had an exhibit at the Grand Central Palace Auto Show.
 C. P. Farrington, circus agent.
 J. J. Polack. Left for a conference with his general agent.
 Jules Larvett. Says he is taking a show to Porto Rico in March.
 Mr. and Mrs. Harry Brown, of the Con T. Kennedy Shows. Back from a visit to Washington, D. C. Stopping at home in Newark, N. J. Mrs. Brown is to have her eyes treated while here.
 Harry Greenberg, concessioner. Left for Europe.
 Ted Steinsberg. Back from Havana, Cuba, where he exhibited his war show. Is now negotiating to open it in a store on Broadway.
 James M. Hathaway, of the executive staff of the Rubin & Cherry Shows. Will leave within a few weeks for the show's headquarters in Savannah, Ga.
 Joseph Ricardo, animal trainer.
 Al Bush. "guess-your-weight" scales concessioner in from Huntington, W. Va. Will spend the balance of the winter in New York.
 C. Barthel, Peter Brody, Harry E. Skelton, Charles O'Neil, talker, lecturer and show manager. May return to the outdoor show game this season.
 Charles D. Hall. In the mining business in California. Just visiting East.
 Cr. Compton and Hank Durnell. Closed with "The Wild Cat" at the Park Theater, New York. Are now playing vaudeville.
 George P. Eelman, manager "Night in Mystery Land" company.
 James B. Orr. Past season with Salls-Floto. Will manage the scenic railway at Star Light Park, New York. He and Frank Schaefer are also promoting a new riding device.
 Fred P. Russell, the famous minstrel comedian. Just closed a long tour on the Loew Circuit with the Five Pioneers, novelty minstrel act.

TRY AND BEAT US!



Gold filled Fountain Pen and Pencil Combination Set, 14-k Gold Pen and Improved pencil. Made up in handsome leatherette box silk lined.

\$2.00 EACH

We carry a complete line of items for Salesboards, Premium Users, Fair and Carnival Workers.
 25 per cent deposit must accompany all orders.
HOUSE OF HEIMAN J. HERSKOVITZ
 85 BOWERY, Phone, Orchard 391 NEW YORK CITY.

remain under the Johnny J. Jones Exposition regime. The old reliable rides, Carousel, the Whip, the Dodgem, the Frolic, the giant Eli wheel, are the same, but there are three new ones—Lovers' Lane, English Gondolas and Gee Whizz. Captain Sigbee's trained animal exhibit, featuring "The World-Famous Humanized Horse, Captain," was the undisputed hit of the Joy Plaza, while the Modern Sensation was a close second, followed by the new Crazy House. The miracle man is all that the name implies. Wm. Bozzelle is "Sawing a Lady in Two" at every performance of his Giant Circus Side Show. One of the most novel features ever attracted to an outdoor amusement is the Deep Sea Curio Shop, and the collection is presided over and lectured upon by the owner and discoverer, Captain Jappa. Nudjim is another exhibit that shows an upward trend in the line of new style entertainments. Mahdi Mack's Wild West has a novel cowboy clown band led by Jimmie Foster. Morris Wells is again leading the Johnny J. Jones All-American Band. There are more than two dozen attractions on the Johnny J. Jones Exposition Joy Plaza.

MEETING

(Continued from page 5)

attractions to be used at the various California fairs are to be under discussion and it is likely that a definite plan, revolutionary in nature, will be reached.

Representatives of all the California fair associations will be in attendance and, according to Secretary Payne, of the association, the meeting will be one of the most important that yet has been held.

SAN FRANCISCO

(Continued from page 96)

Intact to Honolulu by E. K. Fernandez, island show promoter. She was to leave here in company with Mr. and Mrs. McRide, who are associated with Fernandez in his island ventures, and will have the distinction of being the first cowgirl who has ever visited and performed in the Hawaiian Islands.

Fred Goodell, former Ringling Bros. press agent and well known in the world of the big top, has been awarded the publicity directorship of the coming Mardi Gras in San Francisco, and is surrounding himself with a capable corps of assistants. Mr. Goodell is planning to feature a number of concessions and shows in connection with the event, which will be held in the Civic Auditorium.

Harry Revere, producer of "The Heart of the North," and the more recent "Life's Greatest Question," both of which were filmed almost in their entirety in and about San Francisco, has arrived here from the South with a company of photoplayers to film a new picture that is to be entitled "Mothers of Men."

Mr. Revere has leased the Montague Studio in Page street, where the scenes will be shot and where the work of development and so forth will be carried on.

Included in the cast that has come here from the South are Harry Van Meter, Jean Burr, Lydia Knott and Jack Connelly. Dorothy Waerka, who was a featured player in "The Heart of the North" and "Life's Greatest Question," will be co-starred in the new picture with Marjorie Daw.

OFF THE RECORD

(Continued from page 18)

after all, too much sophistication interferes with pleasure. . . It is better to be thrilled by the hero's bravery, comforted by the heroine's beauty and rejoice over the downfall of the wicked villain than it is to sit and mock at everything with idle laughter that sounds like the crackling of thorns."

That gem is only surpassed in brilliancy by the words of a former great woman star. She was asked to give a job to an especially talented girl who had played, not wisely, but too well, in her company the season previous: "I would like to engage you," cooed the star, "but this part calls for a girl with blue eyes!"

CABLES FROM LONDON TOWN

(Continued from page 29)

while Randal Ayrton gave a fine performance as the Lama of a monastery.

Actors' Association in Excellent Shape

The balance sheet of the Actors' Association shows an income for the past year of \$24,415, with expenses of \$25,500. The association started the year with a general fund balance of \$9,020, and finishes with \$8,280. Its membership was 4,685. The \$3.25 levy only realized \$5,810, but with the balance brought forward this protection fund now stands at \$13,515, but this is earmarked and cannot be used as a general fund account. Still, taking it all in all, the Actors' Association is not in such a bad way as some folks would wish it to be.

SOMETHING DIFFERENT—BIG NEW IDEA IN KNIVES

\$5.00 FOR 14 REAL PHOTO HANDLED ART KNIVES OF A NEW STYLE, \$5.00.



800-Hole Board for this Assortment, \$1.00 extra.
 5% discount if 25 or more Sets are ordered at once.
 20% deposit must accompany all orders.
 12 other different Assortments to select from.
 Write for new price list and beautiful descriptive circular just off press.

The GOLDEN RULE CUTLERY COMPANY
 212 N. Sheldon Street, Chicago, Ill., Dept. No. 1
 Estab. 1900.

Wanted for Ft. Myers, Florida, Mid-Winter Fair
5 DAYS AND NIGHTS, FEB. 14-18
 Concessions of all kinds; all Wheels open; no hard times in Ft. Myers. Ask anyone who played it last season. Can place Strong Team for Plant. Show. Other Celebrations follow. St. Augustine, Moose, first show, heart of town, 5 years, week February 27th.
 All address **ROBERTS UNITED SHOWS, Arcadia, Florida, this week.**

WANTED—THREE NATIVE MALE HAWAIIANS WITH INSTRUMENTS
 Also two Hawaiian, Oriental and Spanish Dancers. Only reliable people considered. No hold back. Salary every week. Open early South, with Low Downour Shows. Address S. ZANTOUR, 25 Galloway, Dayton, Ohio.

allists. Other acts include wire walking, Roman chariot races, miniature automobile races, auto polo, horse racing and aviation stunts by Habloman and Jo Wilson. The showing of live stock gives the interesting knowledge that Florida live stock farms are in a position nowadays to make showings of live stock of all kinds that are prize winners at the greatest live stock exhibitions in the country.
 From the extent of the poultry show it would appear as tho not only every resident of the State was raising prize poultry, but that all the tourists were doing likewise. The Natural History Museum is a new feature and a really amazing one. Many famed naturalists, now residents of Florida, have for the past two years been busily engaged getting this exhibit ready and it now comprises over 600 specimens of birds, animals, reptiles and fish natives of Florida. Of the 800 species of birds in the United States, Florida is the home of more than two-thirds of the lot, so that this showing of Florida birds is rich in both variety and color. Probably never in the history of a fair has everything been in such completeness the first day as the display at the South Florida Fair, President W. G. Brechin and General Manager P. T. Streider bent their every energy to have everything in complete readiness and it is due to their work that the commission from the various counties flies vied with each other in their anxiety to have their exhibits complete for the opening day.
 Next week, starting Monday, will see the great Gasparilla Mardi Gras Celebration. King Gasparilla XIV will be coronated Monday, after which his Ye Mystic Krewes will take church of the city. The city is lavishly decorated.
 Johnny J. Jones' Exposition, for the tenth consecutive time, is furnishing all the amusement for the South Florida Fair, and like the fair, his attraction grows bigger, larger and greater year by year. The Jones Steel Flyer arrived from winter quarters at Orlando on Monday morning and, altho scheduled not to open until Thursday, practically every attraction was in readiness Tuesday. The small show that has been touring the interior of the State under the management of A. B. Jones arrived here Sunday and was already on the grounds and assembled when the Steel Flyer arrived. Very few of the 1921 attractions

Felix Biel and Al Dernerger, of the Brown & Dyer Shows.
 Thomas S. Moore, general agent Ruppel Greater Shows. In from Philadelphia on business. He stated work at the winter quarters in Morrisstown, N. J., will begin February 15.
 George F. Keiting, evolution cartoonist. Appeared as a special feature at the Knickerbocker Theater Sunday night, January 22. Was chosen among many at the eleventh hour.
 P. L. Fenwick, of the Roll-o-Pool Company, Stamford, Conn. Is now dealer in concession supplies and promoting bazaars.
 Leon Levy, of the Overseas Novelty Company, New York. Is putting out a novelty for concessioners and has great prospects for it.
 James Madison, vaudeville writer. Back from San Francisco.
 Louis Tazler, riding device operator.
 Harry Knowles, side-show talker and lecturer.
 Jess Bloch, advertising department New York Evening Mail.
 Lolita Austin, prima donna "Hathing Beauties," while playing Hoboken, N. J.
 Ed G. Holland, circus agent.
 Fred Phillips, amusement promoter.
 George L. Bohyns, owner and manager George L. Bohyns Shows. In from his winter quarters at Port Richmond, N. Y., for a day on business.
 Mrs. Otto Randall, of the Randalls, sharp shooter, of vaudeville fame. Mrs. Randall leaves soon for Lake Worth, Fla., where Mr. Randall is putting in an orange grove. They plan a number of vaudeville dates in Florida and the South for the remainder of the winter months.

WALTER VINCENT
 (Continued from page 5)
 whose as the managers did, and that both sides coming together for the purpose of collective bargaining was a good thing. He said that the only objection some managers had to Equity was its affiliation with the American Federation of Labor.
 Dr. Royal S. Copeland, Commissioner of Health for the city of New York, also was at the guests' table. In a speech he said that he had not closed the theaters in the last "flu" epidemic because the sanitary condition of the theaters was much superior to that of the homes of three-fourths of the people in the city. He stated that no matter what might happen in the current influenza epidemic he would not close the theaters.

FAIR AT TAMPA

(Continued from page 5)
 the South Florida Fair is fully deserving of the huge success it will apparently have this year. It is a wonderful enterprise, managed on strictly commercial lines by a board of directors, the personnel of which contains the names of all the leading merchants, and the entire institution is supervised by that very popular and fully-informed fair impresario, P. T. Streider.
 The 1921 South Florida Fair housed exhibits from thirteen counties. The 1922 fair houses exhibits from twenty-eight counties. It is very evident the fair association has spent a huge sum of money on new buildings, adding over 200,000 square feet to the exhibit space. The Canadian Exhibit alone occupies a space of 100,000 feet. The free acts include Mr. and Mrs. Bert Davis, an Hiram, and Lucindy Birdseed, and the Famous Wards, aerial sensation-

DEATHS

In the Profession

BAGLEY—Edwin C. well known tenor New England as a musician and composer, died at a hospital at Keene, N. H., January 29, following an operation. He was 64 years old, had lived in Keene for 35 years and had led the Keene City Band for many years. At one time he was a member of the Boston Symphony Orchestra.

BARNES—Mrs. Anna Ware, a former well-known actress, died January 28 at the Edwin Forrest Home, Holmesburg, Pa., of a complication of ailments. Mrs. Barnes, who was 61 years old, made her professional debut late in life as the servant in Rose and Henry Watkins' stock production of "His Worst Enemy," or "The Angel Child." For a number of years she appeared in the role of Betsy Robbets in "Vim," supported by Nell Burgess. She also played in "Mother Frochard," "The Two Orphans," "Miss Corney" and in "East Lynne." She was on the stage about 40 years. She entered the Edwin Forrest Home in 1902. Her remains were cremated and the ashes scattered to the four winds in accordance with her final request.

BAUERKELLER—Rudolf, formerly concert master of the New York Symphony Orchestra and a first violinist of the National Symphony, died at the Flower Hospital, New York, February 3, following an operation. He was born in 1878 in Manchester, England, and received his musical education in Germany. Fifteen years ago he came to this country and taught violin at Saratoga, N. Y., becoming an American citizen while living there. He founded the Ensemble Society for the promotion of chamber music in New York.

BEJANO—Mrs. Nellie, 60, well-known in the outdoor show world and husband of J. J. Bejano, associated with C. A. Wortham for the past five seasons, died at her home, 1728 Corsicana street, Dallas, Tex., last week, following a several months' illness. Mrs. Bejano had been a resident of Dallas for the past 30 years. Her husband, before going into the show business, conducted a popular restaurant in Dallas for many years. Funeral services were held at St. Matthew's Cathedral last Friday and burial was in Greenwood Cemetery. Besides her husband she leaves a brother and sister.

BERGER—John, 68, employed as doorman at a large theater in the Indianapolis (Ind.) business district, dropped dead in the lobby of the theater January 23.

BOSHELL—Amelia, a retired actress, sister of Ada Bosshell, who is now playing in Berlin's "Maile Box Revue" in New York City, and sister of Arthur C. Bosshell, advertising agent of the Olympic Theater, Chicago, and of Louise Bosshell, former circus artiste, died in St. Augustine, Fla., February 1, following a week's illness, of internal hemorrhage. Forty years ago she appeared in Chicago in Tony Denier's "Humpty-Dumpty" and subsequently in vaudeville.

IN MEMORY OF MY BELOVED WIFE,

ELVA BROWN

who passed from this life

FEBRUARY 10, 1919

Her loving husband, **SAM BROWN.**

CALLENDER—E. Romaine, veteran English actor, died January 7 at Southampton, Eng., of apoplexy, at the age of 77. About 35 years ago he was lessee and manager of the Theater Royal, Sheffield, and the Theater Royal, Leicester, England. He wrote and starred thru the provinces of England in "True as Steel," "D. T.," "Always Ready," "Trotter Betts in Life," "Over the Hills to the Burroughs," a one-act play, and many other plays. His widow, Florence Chapman, appeared opposite him in the foregoing plays and afterwards costarred with him as Mr. and Mrs. Romaine Callender. She died in 1891. A son, A. Romaine Callender, who survives, is playing with Olla Skinner in "Blood and Sand." He has been with Charles Frohman productions for eleven seasons.

CLARKE—Frank W., 24, son of Frank Clarke, the minstrel banjoist, died at his home in Rochester, N. Y., recently.

DENNISTON—G. N., 71, banker and musician, died at his home in Brooklyn, N. Y., January 27. Mr. Denniston was well known as a musician and composer and was a talented pianist. His widow, one son and one daughter survive.

DESHON—Florence, picture actress, died at St. Vincent's Hospital, New York, February 3. She was 28 years old.

DUPREE—Frank, newspaperman, author and playwright, died February 3 of pneumonia in a New York hospital at the age of 57. He produced several plays, one of which was "King Galileo." He was also an authority on aviation. Surviving is a sister, Minnie R. Dupree, well-known actress.

FAITHFULL—Mrs. Margaret formerly well known in Baltimore and later in New York City as a contralto singer and pianist, died at her home, 99 Sutherland road, Brookline, Mass., January 28. She is survived by her husband, mother and one sister.

FEININGER—Karl, violinist, composer and teacher, died at his home in New York City February 1. He had, until a few years ago, made many concert tours of this country and Canada, and for 32 years was head of the music department of the Low & Heywood School for Girls at Stamford, Conn. Mr. Feininger was born in Germany but came to this country as a child, and early evidenced a talent for music. He was sent to Germany for his musical education and returned to this country in 1864 when the Civil War was in progress and promptly enlisted in the Union Army, in which he served until the end of the war. He made concert tours of South America and many European countries and many of his compositions have been played by his widow and one son.

FERGUSON—Mrs. Lynn, wife of L. B. Ferguson of Newberg, Ore., druggist and sister of Elton Halston, for many years in musical comedy, died at her home in Newberg January 18 of pneumonia.

GILBERTSON—C. H., 50, for many years concession manager with the Sells-Floto Circus, died on his ranch near Ft. Morgan, Col., last week. Mr. Gilbertson was born in Cayuga County, N. Y., but went to Colorado when a young man, making his home at Ft. Morgan. He served one successful term as mayor of Ft. Morgan. He owned a ranch about 25 miles from his home town, where he specialized in raising pure-bred Hereford cattle. A few years ago he gave up his position with the Sells-Floto Circus and took personal charge of his ranch. He is survived by his widow, a daughter, three sisters and two brothers.

HAMPTON—Mrs. Maria, wife of Benjamin J. Hampton, widely known in the motion picture industry, died in Los Angeles, recently, following an operation. Besides her husband five children survive.

HANDY—Mrs. Charles E., mother-in-law of Fred W. Vogel, manager of Vogel & Miller's "Odds and Ends of 1922," died at her home in Norfolk, Va., December 26. Interment was in Baltimore, Md.

HERK—Mrs. Anna, mother of I. H. Herk, president of the American Burlesque Association, died at her home in Toledo, O., February 8, of heart failure. Mrs. Herk was in her 68th year and resided in Toledo with her son, Harry, at 1506 Franklin avenue. Mr. I. H. Herk had attended at the bedside of his mother for over a week, but on February 1 responded to an urgent call from New York City, where he was needed in the interest of the American Burlesque Association. He received the sad

news over long-distance phone. The funeral of Mrs. Herk was held February 6 from her son's residence, and the body was interred in Woodlawn Cemetery, Toledo. Besides the two sons mentioned she is survived by another son and two daughters.

HICKEY—John, with "Fink's Males," died of tuberculosis in San Francisco January 24. His body was buried by members of the bill at the Orpheum Theater, San Francisco, where he was playing when he died. No living relatives are known.

HIGHTOWER—Mrs. Daisy, colored, mother of Lottie and Willie Hightower, known in the profession, died January 27 at the Cook County Hospital, Chicago. Funeral services were held from the C. Herbert Matthews undertaking establishment and interment was in Lincoln Cemetery, Chicago.

HOLMEE—Mrs. Charles D., daughter of a former prominent organ manufacturer, of Boston, died at her home in that city January 24. She was an accomplished musician and was widely known in musical circles in the Hub. Her husband survives.

KAH—Ray, English actor, died in a sanatorium at Woking, England, January 31.

LEWIS—Henry, musical comedy and vaudeville actor, died at his home, 370 Ocean Parkway, Brooklyn, N. Y., January 31, at the age of 31. His death was caused by a nervous breakdown suffered last fall. He began his stage career at Miner's Bowery Theater, New York, on amateur nights and soon his fine tenor voice attracted attention. After two years at the Miner theater he joined Joseph Wood and appeared for him in a skit in vaudeville called "Stake-Struck Kids." Later he teamed with Joseph Young and toured the Orpheum Circuit. Following his marriage he decided to forsake the stage and engage in commercial life, but soon returned to professional life and obtained an engagement in "The Girl From Brighton." Seven years ago he returned to Broadway and while appearing at the Palace Theater, New York, attracted the attention of J. J. Shubert, who engaged him for "Follow Me." Later he was featured with Frank Tinney in the Winter Garden production, "Doing Our Bit." He played a prominent

role in the "Frivolties of 1920." He is survived by his widow, mother and one son.

LINDSAY—A. S., for the past seven months a concessioner with the W. E. Groff Shows, died in a hospital in San Francisco about two weeks ago of a tubercular affection of the stomach. He was a native of Dundee, Scotland, and, as far as can be ascertained, had no living relatives. Details of the funeral were arranged by Mr. Wilkins, of the Mira San Francisco Doll Company, who took charge of the remains and paid the burial charges.

LORDIER—Georges, 38, prominent picture exhibitor and producer of France, died January 7 in Paris.

MARTIN—Alfred H., who financed several road tours of theatrical attractions, including that of the "Jack of Diamonds," died February 8.

In Loving Memory of My Dear Husband,

ALVIN H. MURDOCK

Who Died Feb. 7, 1920.

The month of Feb. again is here.

The saddest one of all the year,

Because it took from me away

My loving husband, Alvin, dear.

Two years have passed, but still I miss him;

Friends may think the wound is healed,

But they little know the sorrow

That I try to keep concealed.

His lovely wife, **BERTHA M. MURDOCK.**

MIRSKY—Mrs. F. Genevieve Wilson, wife of N. Mirsky, conductor of the Metropolitan Symphony Orchestra and pianist at the Knickerbocker Theater, Washington, D. C., since last August, was instantly killed when the roof of that house collapsed the night of January 28. Her body was not found until the following morning. She was 26 years old and was a graduate of the Villa Maria Conservatory of Music, Erie, Pa. She was married to Mr. Mirsky five years ago. Besides her husband she is survived by her mother. Her body was shipped to Rimerstern, Pa., February 1, where it was interred.

MORRILL—Mrs. Viola E., widely-known

JOSEPH EDWARD CHEVERS

Joseph Edward Chevers, associated with the theater for half a century, passed away in Chicago January 28 at the age of 66. Death was due to a paralytic stroke. He was a member of the dance team of Chevers and Kennedy, long known as the "Buffalo Boys."

Mr. Chevers was born in Buffalo, N. Y., May 25, 1855, and made his first public appearance in that city at Carr's Melodeon in 1865. At that time he was known as "Master Joseph, the infant prodigy." He was said to have been the first boy clog dancer in America. In 1866 he formed a partnership with Edward Kennedy, and worked with him successfully until 1882. Together they traveled over almost the entire world. They played in Boston with Buckley's Screeners, New York with Bryant's Minstrels, Philadelphia with Carncross & Dixey's Minstrels, until 1872. From Philadelphia they went to San Francisco and played there a year with Bobby Newcomb and Charlie Gibbons, forming the first "Big Four" dancing quartet. In 1874 they went to England and for eighteen months played various music halls. From England they went to Paris, where they were very successful. Returning to Philadelphia, they worked for several months with Carncross' Minstrels, then to San Francisco, at the Opera House, playing with Billy Emerson. They left Frisco and went to Australia, where they played successfully for four years. Chevers returned to England, while Kennedy remained in Australia.

Back in England Chevers appeared in his single act, and continued on to Scotland and Ireland. For a number of years he headlined on the Moss & Stoll Circuit. Kennedy returned to England in 1894, rejoined Chevers, and they played their old act for some time until Kennedy married and settled in Manchester.

Following Kennedy's marriage Mr. Chevers purchased the Phoenix Music Hall in Dover, England, which his wife (Anna Brightstein) managed for six years. He sold the Phoenix and purchased the Savoy Palace and Strand theaters in London, but this venture proving unsuccessful, he sold out, and in 1903 returned to America, where he played a number of engagements, including one with Tony Pastor. He went to England for a couple of years and returned in 1907, and, with his wife and daughter, appeared on various circuits in a sketch called "The Shoplifter."

He retired from the stage a few years ago on account of ill health. He was one of the original "Jolly Clogs," the forerunner of the present Elks, and later joined the Philadelphia Lodge No. 2, B. P. O. E. He was buried with Elk ceremonies at Montrose Cemetery, Chicago.

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MORRILL—Mrs. Viola E., widely-known

SCOFFIELD—Charles W., well known in the musical circles a generation ago, died at the Media Hotel, Mt. Clemens, Mich., January 29. At the time of his death he was engaged in the auto sales business.

SLAUGH—Joseph, 81, years ago a distinguished actor, died at his home in Philadelphia February 5. He was a member of the old stock company at the Walnut Street Theater in Philadelphia, where he appeared with the elder Booth, Lucille Western, Ada Roman, Maggie Mitchell and Tony Denier.

SPORER—Frank, founder of the New Orleans Local No. 174, Musicians' Protective Union, and a veteran of the French Opera House orchestra, died January 28 at the age of 63. Twenty years ago he inherited the baton of his father, who organized the Sporer band more than seventy-five years ago, and conducted it for fifty-four years. Ten years later he surrendered the leadership of his band to his brother, Joseph Sporer, who is still directing the career of the seventy-five-year-old organization.

SUTTON—J. Clark, a former carnival concessioner, died January 17 at Muir, Mich., from injuries received while operating a bus saw. His widow survives.

TATE—James William, 47, composer and actor, died of pneumonia in London, England, February 5. He made one tour of America. Mr. Tate was one-time musical director for the Carl Rosa Opera Company. He was head of the producing firm of Wylie & Tate. He was born in 1875. His widow, formerly Clarice Mayne, survives. Burial will be at Hempstead, London.

TOMPKINS—Leon C., youngest son of Charles W. Tompkins, veteran trouper of the white tops and brother of George H. and Ralph D. Tompkins, song writer and vaudeville actor, died at the Providence Hospital, Detroit, Mich., January 24.

WADE—Mrs. John H., colored, wife of J. H. Wade, theatrical and motion picture agent and a pioneer in the Negro field, died at the Attucks Hotel, Philadelphia, February 1. The deceased was a native of Baltimore, where her husband was manager of the Negro department of the Comet Film Exchange. Interment was in Baltimore February 3.

WALKER—Oscar M., 43, a member of the Majestic Theater orchestra, Dallas, Tex., died at his home, 2522 Jefferson street, Dallas, January 28. He was a member of the Dallas Local No. 149, A. F. of M. He is survived by his widow. Funeral services were held January 30, with interment in Grove Hill Cemetery, Dallas.

WILLIS—Mrs. Grace M. Green, 33, of 135 Lafayette avenue, Brooklyn, N. Y., died at her home January 26. She was a sister of Burton Green, widely known in musical comedy and vaudeville and husband of Irene Franklyn. She leaves her husband and one daughter.

WOHLRAB—Robert, musician and trap drummer, died at Niles, Mich., January 31. The deceased was a bosom friend of Bert Brown, with whom he trouped with Stow's "Uncle Tom's Cabin" Company during the 1920 season. Besides his mother and widow (Pearl Dickey) he is survived by two sisters and two brothers. He was 27 years old.

WOODIN—Mrs. E. M., mother of Mrs. Alice Hines, of Washington, Pa., who was with the M. B. Blanchfield Circus Side-Show during the season of 1919 and '20, died recently. She is survived, besides the daughter mentioned, by one son, Henry Wallstead, of Flint, Mich.

MARRIAGES

In the Profession

BAKER-GUNSAUL—Lorin Lynn Baker, of Long Beach, Cal., well-known novelist and scenario writer, and Dr. Irmene Zenobia Gunsaul, of New York and Washington, D. C., were married at Riverside, near Long Beach, January 21. The bride is a member of several professional clubs in the East and the screen clubs of Los Angeles.

BURRIS-HAMPTON—Jim Burris, colored comedian, and Dorothy Hampton, of Brooklyn, were married July 8, 1921. The marriage has been kept secret.

CARDINELL-PIERRE—John Douglass Cardinell, non-professional, and Edna Pierre, former member of the cast of George M. Cohan's "Mary," were married in Montclair, N. J., last week.

DENMAN-LARRAINE—Arthur Denman, book-er for the Interstate Vaudeville Circuit, with headquarters in the Palace Theater Building, New York, and Florence Lorraine, erstwhile vaudeville actress, were married in New York January 18.

GILL-HALL—Fred Gill, in charge of the "props" at the Harold Lloyd Studios, Los Angeles, and Ethel May Hall, formerly of San Diego, were married January 28 in Los Angeles.

HASTINGS-PARKER—Paul Hastings, musical comedy comedian and dancer, and Rae Frances Parker, musical comedy actress, were recently married at Summit, N. J., it became known last week.

HURLEY-HASLUP—Edward Hurley, theatrical journalist, and Marion Haslup, of William B. Friedlander's "Who's My Wife" Company, were married at the City Hall, New York, January 21.

JENNINGS-KELLY—Arthur Jennings, comedian, formerly with the Melnotte Medicine Show No. 1, and Mrs. Rose Kelly, of Baldwin, Mich., were married at Reed City, Mich., January 2.

KARLASH-MAKISHANSKY—Nicholas Karlash and Marie Makshansky, both with the Russian Opera Company, were married in San Francisco about two weeks ago.

KITCHEN-FOLLIS—Karl K. Kitchen, musical writer for The New York World, and Dorothy Follis, singer, were married at Greenwich, Conn., recently. The bride made her last stage appearance in "Bonnie."

LARSON-THOMPSON—Ottie Larson and "Babe" Thompson, the latter with the Windy City Girls company, were married in Jacksonville, Ill., recently.

MEJANO-WILD—Frank Mejano, with the Yip Yip Yaphankers, well-known vaudeville act, and Rosebud Wild, of the Rose Sisters, skating act, were married in Chicago January 23.

OLMAN-PARKER—Abraham C. Olman, song writer, of Cincinnati, and Peggy Parker, vaudeville artist, were married January 31 in the chapel of the Municipal Building, New York.

FRIGANNO-LINDSAY—Johnny Friganno, of Manhattan, N. Y., and star Lindsay, formerly

in burlesque and more recently of Polly's Pearly, vaudeville act, were married at the City Hall, New York, two weeks ago by Alderman Cruise.

At the afternoon session J. S. Herron, ex-president of Pittsburg City Council, gave a stirring address on the great possibilities of the county fair as an educator and a form of interesting amusement, at the same time regretting that the progressive county of Allegheny, in which the city of Pittsburg is located, has no fair or annual community celebration.

Carroll, Dr. J. A. Knox, director, Waynesburg Fair and Agril. Assn.; W. A. Boyd (vice-president), George H. McIntire (secretary), Stoneboro; W. F. McCoy, Mercer Agril. Assn.; Mercer, and Henry W. Turner, Department of Agriculture of Pennsylvania.

actor has felt that they should do nothing to hinder the organization which has improved conditions here and obtained a form of contract which is immeasurably better than the form in use before Equity came into existence. The British players who are members of Equity are particularly bitter in their denunciation of their countrymen who adopted these practices.

COMING MARRIAGES

In the Profession

The announcement of the engagement of Milton F. Samis, press agent for the California and Portland theaters in San Francisco, and Edna Newark, of Berkeley, a student at the University of California, was made in Frisco January 27.

Loney Haskell, character monologist, at present touring the Keith Circuit, and Marie Carson, of New York City, will be married this week.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Thomas E. Bracken, professionally known as the Musical Brackens, at St. Elizabeth's Hospital, Hutchinson, Kan., an eight-pound son, December 28, 1921.

To Mr. and Mrs. Ed Copeland, the latter known professionally as Address Walsh, at the Walsh home, Kulpmont, Pa., a daughter, January 25. Mr. Copeland is part owner and manager of the Copeland Brothers' Stock Company, of which Address Walsh-Copeland is leading lady.

To Mr. and Mrs. Douglas Fleming, at their home, Fairmont, W. Va., January 25, an eight-pound son, who has been christened Douglas Jr. Mr. and Mrs. Fleming were recently with the Marty Brooks vaudeville act, "The Owl." Mr. Fleming now has the Douglas Fleming Producing Company at Fairmont, producing home talent shows.

To Mr. and Mrs. Frank Groundwell, the former connected with the Tivoli Theater, Sydney, Australia, a daughter, December 8, 1921, in Sydney.

To Mr. and Mrs. W. E. Jack, at their home, 705 Sage street, Springfield, Mo., January 24, a daughter, christened Betty Ann. Mrs. Jack is a musical director and Mr. Jack a well-known agent.

To Mr. and Mrs. Arthur Kavanaugh, of the team, Kavanaugh and Raymond, a daughter, January 20.

To Mr. and Mrs. H. J. Lorow, a seven-pound son, January 25, in Chicago. He has been christened Con T. Lorow, in honor of Tom T. Kennedy, with whose show Mr. and Mrs. Lorow have been engaged for the past three seasons. Three of the other Lorow children, two boys and a girl, are expert baggage players and dancers of Scotch stock.

To Mr. and Mrs. Lelloy (Tex) Wallace, at their home, 124 West New Jersey street, Indianapolis, Ind., an eight and one-half pound son, February 1, who has been christened George C.

To Mr. and Mrs. O. Homer Williams, January 30, a nine-pound son, who has been christened Edward Albee Williams. Mr. Williams was in a mindreading act.

DIVORCES

In the Profession

William Brunton, associated with the motion picture industry in Los Angeles, was granted a decree of divorce in that city from Lulu Brunton, known to filmdom as Lulu Maxime.

Mrs. Burr McIntosh, wife of the actor-author, now playing in "The Squaw Man" at the Astor Theater, New York, announced last week that she had obtained a divorce in Paris and was about to marry Rupert Higgins, of London. The case was uncontested.

ENTHUSIASM MANIFEST AT MEETING OF PENNA. FAIRS

(Continued from page 5)

taken rapid strides toward the betterment and success of county fairs is evident by the large and enthusiastic attendance at the meeting of 1922, when secretaries from fifty-five county fairs attended and were interested participants. Some of these fair representatives are not at present members of the association, but the fact that they were present, and were applicants for membership, is proof positive of the success of the Pennsylvania State Association of County Fairs.

One of the greatest fights this association has had to contend with was the suppression of several legislative measures, and the passing of others, in aid of the county fairs, and while these several battles as yet have not been legislatively won there is most sanguine faith in the hearts of the members of the association that before another year a sufficient appropriation from the State to support State and county fairs will have been made.

The morning session was opened by President Harry White of Indiana, Pa., who chose for his theme liberal advertising and local newspaper publicity for fair dates. A nominating committee was appointed, to report at the Philadelphia meeting February 8. It gave in the names of Harry White, Indiana, for president; H. O. Holcomb, Conneaut Lake, and C. G. Breneman, Altoona, vice-presidents; J. F. Seldomridge, Lancaster, Pa., secretary and treasurer; Hon. N. L. Strong, Brookville; C. C. Fiske, Warren; W. A. Boyd, Stonyboro; D. J. Fiske, Meyersdale; John J. Kobert, Waynesburg, and J. L. McGough, Burgetstown, executive committee. These men have done much toward the success of the association, and it is conceded they will be re-elected.

A resolution of sympathy was passed upon the death of Sidney S. Toman, member of the association and recently deceased.

Prof. J. Steirs, of Washington, Pa., and State of Kansas, in his address said that from an educational point of view no county fair was complete without a midway, with all the hokum that P. T. Barnum taught Americans to look for and enjoy.

Marvin M. Smith, sport editor, and an authority on the equine interest of fairs, paid a tribute to the county fair as an educator, and to the man who helps make it a success, the showman who gives a good line of attractions to the fair's midway to counterbalance the interest in the equine sport. He also snid an up-to-date and live fair association would see that the fair's guests were furnished with good meals and clean ones, a factor too often overlooked when laying out the program for a successful fair.

A. H. Couden, of Stronghold, L. I., gave a talk filled with practical suggestions. There followed the round table discussion in which members discussed sundry problems with which they have to deal. Among other things it was agreed, almost unanimously, that a fair cannot be made a financial success without midway attractions. The subject, "How Can Greater Cooperation be Established Among Secretaries?" brought out many excellent ideas. Dave McDonald, of Pittsburg, gave a terse answer when he said: "Don't don't knock." Henry W. Turner, of the State Department of Agriculture, gave a short lesson in sanitation. After an exhibitor had told how his fair built a skeleton frame and hung it with canvas to house the animals in the overflow exhibit Mr. Turner gave his O. K. to the plan, saying it was sanitary.

So the outdoor showman's idea of a canvas top, with a hastily built wooden frame, bids fair to become a popular housing quarters—endorsed by sanitary agents—for live stock of

\$10,000 GIFT

(Continued from page 5)

early and shorten the committee's burden. The dance will be held in the Tiger Room of the Hotel Sherman.

Several embryo Patrick Henrys then had their verbal innings on this and that subject when Mr. Barnes arose.

"I would like to know," he said, "what plans the league has for raising money for future needs. I mean money for living members; we already have a cemetery paid for. I wish to say that if this body will raise \$10,000 I will personally cover the amount." The audience heard Mr. Barnes' proposition and sat in silent speculation for a few seconds.

WILLIAM DESMOND TAYLOR

William Desmond Taylor, one of the most eminent motion picture directors in the country, was shot and killed in his apartment in Hollywood, Cal., the night of February 1 or early the next morning. The cause of his tragic end is unknown to the police at this writing, but their theory is that revenge formed the chief motive for the crime.

That Mr. Taylor was all that an American gentleman should be was attested by several of the country's premier screen stars, among them Mabel Normand and Mary Milea Minter, who related their dealings with him at the inquest held shortly after his body was discovered. The corpse was found by his only servant last Thursday morning. He had been shot thru the neck, the bullet ranging downward, piercing the heart.

William Desmond Taylor was born in Ireland in 1877. He received his education at Clifton College, England. In his youth he specialized in engineering and at one time was connected with the gold mining industry in Alaska. He farmed for several years in Canada. During the late World War he was a captain in the English army. He began his picture career with Thomas H. Ince. Previous to becoming affiliated with the Famous Players-Lasky Corporation he was with the American Film Manufacturing Company at Santa Barbara, Cal. He directed such films as "The Farnace," "Morris," "The Witching Hour," "Huckleberry Finn," "Tale of Two Cities," "The Soul of Youth," "Sacred and Profane Love," "Wealth" and several in which Mary Pickford starred.

Mr. Taylor was alone in his bungalow when the fatal shot was fired from the rear, causing internal hemorrhages. Evidently robbery was not the motive for the crime, as no valuables had been taken and a purse containing almost \$100 was lying on his desk. It is reported that the last person to see Mr. Taylor alive was Mabel Normand, who had called early in the evening to consult with the director upon some future producing plans. She was escorted to her limousine by the director, who waved a cheery good-by as her chauffeur drove off.

The police are following up various clues, but up to the hour of going to press nothing definitely had been discovered on which to fix the blame for the crime.

Then nearly everybody sought the floor. The importance of the matter was a little stunning and it is probable that the subject of ways and means was in everybody's mind. President Edward E. Carruthers paid a tribute to the magnanimity of Mr. Barnes' proposal and said that it could be done if simply must be done; that the league could and would meet its part of the proposition. Beverly White moved that the chair appoint a committee to assume the league's burden in the matter. The president said that in view of the importance of the committee's work he wished to personally talk with prospective committee members before announcing their appointment.

Mr. Barnes further enlivened the enthusiasm which rapidly crystallized by saying he would cover the amount the committee raised each thirty days. A questioner who wanted to know what the league would do with the money when it got it was informed from nine different parts of the house that ways would be found to use it in plenty of time. On the request of Thomas J. Johnson, chairman of the committee on by-laws, a special meeting was called for Monday night to pass on the committee's work.

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NOT AGAINST FOREIGN INVASION

(Continued from page 5)

as it can be done, so that there can be no misunderstanding, that the Actors' Equity Association is not in any way attempting to close the door on foreign actors of any nation, but we are determined to fight to the death the renegade type of actor who insults and derides the reputable members of actors' unions in the country he comes from. We stand as we have always stood, with a friendly greeting and a welcoming hand to the actor who is willing to become a part of an organization that thousands of his fellow players fought and sacrificed to make possible."

It is more or less of an open secret that players in several English companies that have come to this country recently have spoken in terms of contempt of the British Actors' Association and have been antagonistic to Equity. This has been strongly resented by American actors, who have felt that if they came to this country the foreign actors should at least conform to the customs of the players of this country and support their organization. If they were not willing to do this the American

English revue, which opened at the Shubert Theater Wednesday night, was looked at askance by many members of Equity. Their attitude was said by some actors to be strongly antagonistic to Equity. Another English company playing here is due to close next Saturday night, if it consummated be perhaps the momentous happening in the theatrical world since the Equity strike of 1919. Each of the conferees was pledged to secrecy on this point and all so far have kept the news from the papers.

AUTO TRUCKS

(Continued from page 5)

elaborate nature are now being worked out and a more detailed announcement will be made some time later on. It is sufficient to say for the present that there will be fifteen trucks and trailers and fifteen wagon trailers for the heavy rides. The trucks will be of the two and five-ton class. Both trucks and trailers will have artistically carved and decorated sides, so that the caravan, as it tours its way thru the country, will present the spectacle of a gorgeous parade. It has been figured out by the transportation expert, who has been going over the plans, that two trips of the trucks between towns will be sufficient to move the show from its closing stand on Saturday night in time to open in the new town on Monday evening.

It is known that showmen of recognized ability will be connected with this organization. Walter White, of Quincy, Ill., is the general agent. Mr. White is now making his entire advance trip by automobile. Among those contracted for the 1922 season of the Polack Bros.' 20 Big Shows are Omar Sami, with his famous illusion show; J. M. Kinsell's carousal; an Eli wheel; a toboggan slide, a trick house, acro swings and many others. Milton Holl and Sam Peterson will be connected with the company.

Mr. Polack, when seen at his headquarters at the Continental Hotel, declared that his time was fully occupied in preparing the Polack Bros.' 20 Big Shows and the World at Home Show for the coming season. While Mr. Polack will direct the latter organization, as formerly, he will have Robert Gloth associated with him as manager of the show, with F. Percy Morency, as assistant manager.

NEW CIRCUIT

(Continued from page 5)

theaters they have lined up, but a definite announcement is expected within a week or two. "We are going to go the limit to put this proposition over," declared Crawford, "and we shall not feel satisfied until we have ten or fifteen towns lined up. Our success in stock burlesque here has convinced us that it is what the public wants. But we need a change in principals, and a circuit of this kind would solve the problem at a minimum of cost. We have found that moving an entire chorus is unwise. Patrons like to see familiar faces in the chorus. It is surprising the number of fans that come to a stock burlesque show to see certain choristers. This was brought out forcibly last week when we lost an especially popular member of the chorus. Almost immediately business slumped and dozens of patrons who had left refused to purchase tickets when we answered their queries.

"Pretty, hard-working chorus girls are the backbone of burlesque success. The principals are secondary."

In making this comment Crawford forgot to mention that nearly every girl in the Gayety company is a winner in individual numbers. The girls have been carefully selected until there is little comparison with the chorusette brought here before by wheel shows. Another vital factor in the progress made by Whitehead & Crawford is due to the Tuesday and Thursday night boxing contests, which have proved a tremendous drawing card. They have become so popular that Whitehead is laying plans to open a large gymnasium in the vicinity of the theater, where amateur fighters may practice.

LEGISLATION

(Continued from page 5)

which have no building codes, and it also proposes that he be given supervisory power of enforcement of existing codes. The legislation is intended to provide that all places of amusement now in operation must be inspected, and if they are found to conform to the new State requirements they are to be licensed.

SECOND SEASON IN QUEBEC

(Continued from page 45)

season over the Drapen Canadian Circuit. There seems to be little doubt that the orchestra is attracting favorable newspaper comment. However, the Page must admit that the clippings which our correspondent has sent are entirely to French for his limited education. English, Spanish and profane are the total of our linguistic abilities, with just a bit of Pennsylvania Dutch.

From reports volunteered by white showmen returning from the Far North it is gleaned that these people have done much to make Canadians think well of our artists.

- Wilson, Bessie; Wilson, Florence; Wilson, Eva; Wimberly, Mrs. R. C.; Windfield, Evelyn; Winston, Ruth; Waters, Allene; Waters, Dolly; Waters, Sam; Wise, Elizabeth; Wilson, Delia; Wilson, Mrs. Nat; Wood, Babe; Woodson, Mrs. Anna; Wolfe, Lillian; Wolf, Mrs. Nellie; Woodruff, Iona; Woods, Pearl; Worth, Marylyn; Worth, May; Wright, Beatrice; Yamaoka, Mrs. Geo.; Yano, Lottie; Zaro, Chubby; Zell, Lila; Zento, Myrtle; Zeno, Geo.; Ziegler, Dolly; Zindra, Rose;

GENTLEMEN'S LIST

- Abbott, E. J.; Adams, Geo. W.; Adams, Will; Adams, Gull; Adams, Guilt; Adams, Bruitt; Adams, Geo. Irish; Adams, Thos.; Adams, Shorly; Addison, A. R.; Adolph, Jack; Adolph & Raymond; Aiken, Bill; Albright, Leo; Albright, Burnett; Aldrich, Sara; Aldrich, Chas. T.; Alfred, Jack; Alford, Prince; Allen, Stephen; Allen, Frank; Allen, Chas. L.; Allen, Lester; Allen, C. M.; Allen, Harry; Allen, J. D.; Allen, C. B.; Allen, Tom; Allen, Geo. F.; Allen, Emory; Alley, Jack; Alley, James; Alley, Matt; Albrook, Richard; Alford, Frank; Anderson, A. L.; Anderson, Geo.; Anderson, Andrew; Anderson, Bud; Anderson, Richard; Anderson, Charles; Anderson, Earl; Anderson, Dave; Anderson-Gunn, Co.; Anderson, Gus; Andrews, Joseph; Andrews, Prof.; Andrews, Fred; Anderson, E. C.; Anderson, J. S.; Anderson, J. J.; Anderson, J. L.; Anderson, J. H.; Anderson, J. G.; Anderson, J. W.; Anderson, J. R.; Anderson, J. M.; Anderson, J. E.; Anderson, J. F.; Anderson, J. D.; Anderson, J. C.; Anderson, J. B.; Anderson, J. A.; Anderson, J. I.; Anderson, J. O.; Anderson, J. N.; Anderson, J. P.; Anderson, J. Q.; Anderson, J. R.; Anderson, J. S.; Anderson, J. T.; Anderson, J. U.; Anderson, J. V.; Anderson, J. W.; Anderson, J. X.; Anderson, J. Y.; Anderson, J. Z.

(Continued on page 106)

VICTORY SHOWS

SHOWMEN, NOTICE: Write me what you have. This Show opens April 20th All Grind Concessions, \$25.00 weekly. We do not control any privileges of our own. No exclusives. I have my own Three Riding Devices. Everybody got top money on this Show last year. Better spots for this season.

VICTOR I. NEISS, Promoter and Legal Adjuster, MAURY NEISS, Gen. Mgr., Room 55 Yonge St. Arcade, Toronto, Canada. NOTICE—We are the pathfinders throughout Canada. 35 of the best spots already booked.

LETTER LIST

- (Continued from page 105) Mack, Swinging Ball Miller, W. T. Mack, Hillie Mack, Fred Mack, John Mack, ... Pelke, Chester Pelman, Meyer Pelton, Dick Pembler, Earl T. Pembrose, Tom Pence, Elmer Penlidon, Julian Doe Penlidon, V. F. Percy, Harry M. Percy, J. L. Perry, Joe Perry, Ned Perry, G. F. Peterson, Edwin Peterson, John Peterson, Guy Peterson, Charlie Peterson, Sam Pett, Nick J. Petrey, H. E. Pfeiffer, John Pfeiffer, J. L. Phelps, Chas. Phipps, E. X. W. Phillips, Jack C. Phillips, Joe S. Phillips, W. W. Phillips, and many others.

ROBT. A. CLAY AMUSEMENT CO. Busy in Winter Quarters at Ottawa, Kan. Ottawa, Kan., Feb. 2.—The coming outdoor season will find the Robert A. Clay Amusement Co. among the leading live-act shows. Winter quarters have been established here in the fair grounds, where a force of workmen is busy building fronts and other paraphernalia. Mr. Clay is around the quarters early and late, and always has a smile and a good word for all. At this writing he is getting his car in readiness for a trip to Kansas City on business.

WANT COE BROTHERS' GREATER SHOWS WANT For Season 1922, Opening at Buffalo, N. Y., May 1st, and Playing New York and New England States SHOWS—Can place one or two real Shows. Will make liberal proposition to first-class Ten-In-One, ... CONCESSIONS—Can place legitimate Concessions of all kinds. Some choice Stock Wheels still open. All Wholesale exclusive. Grind Stores, \$25.00. We carry only one of a kind. Good opening for first-class Cook House.

SHAPIRO GETS BIG ORDER Chicago, Feb. 2.—Hyman R. Shapiro, manager of the Consolidated Candy Company, 20 East Lake street, announces that he has closed a contract for 50,000 boxes of his popular confection, known as "Mrs. Russell's Candy," with one of the largest theater concession operators in the Central West.

BILLIE CLARK'S BLUE RIBBON SHOWS

NO RIDES — WANT FOR COMING SEASON — PALMISTRY OPEN Have four Rides already booked—Whip, Aerobane Sales, Ferris Wheel and Merry-Go-Round. WANT TEN-IN-ONE SHOW. Must have real attractions inside. Houston Show, Hawaiian Show up-to-date Stuck Show on platform; Animal Show, Wild West, any good Italy or Grind Show. Will furnish wagons for same. COOK HOUSE OPEN. Concessions of all kinds. Wheels all open. One good Driver for 100 up team. Have contracted with Unger Construction Co. of Pittsburgh, Pa., for new Aero Swing and Fun Show, to be shipped March 15. Curvin Bush, write me. Billie Winters, General Manager, Box 1182, Norfolk, Virginia.

George L. Dobyyns Shows

First Gun of the Season!

With a report that will be heard throughout the State of Pennsylvania, week commencing Monday, June 19th. Here's the plum that has been in the making two years, and, while we are passing along the information, it is with enviable pride

WE ANNOUNCE

George L. Dobyyns Shows hold the exclusive contract on everything, including all Shows, Rides, Concessions, Contests, Etc.

Twelve years ago the greatest celebration ever staged in Central Pennsylvania was in the heart of the coal region, at Mahanoy City. It remains to this day the talk throughout the State.

For twelve years, the greatest of all coal region towns, a city of 20,000 people, full of red-blooded corpuscles, a city of as fine people as ever trod God's given land, a city where the glad hand of welcome ever shines forth, a city where boosters are born and knockers never lived nor never will, a city where friendship counts and all its people are friends; such is Mahanoy City! And here it is, where after twelve long years, with nothing to detract nor take away from its previous glory, the biggest celebration in all Pennsylvania this year will be staged, commencing Monday, June 19th.

Old Home Week and Six County Firemen's Convention

Mahanoy City is making arrangements to take care of 300,000 visitors during the week and spending a veritable barrel of money in advertising the celebration. Excursions have been provided for as far east as Philadelphia, as far west as Pittsburgh, and throughout the length and breadth of the State.

The city has very courteously given over to our attractions twelve city blocks of the streets, in the very heart of the business district, and this will be the mecca for all festivities, speech making, shows, rides, concessions and everything else, including parades every day and fifty bands of music.

This is a twenty-car organization, composed of flats, box, baggage, stateroom and regular standard sleepers, carrying fifteen shows, ten rides, band, free act, concessions, and thirty-six Maple Shade and Maple Shade style wagons. We open April 15th, and have a long season, with plenty of fairs.

Shows If you have a new and novel show, we will be pleased to book it and furnish wagons. The bigger the show the better, but we are not opposed to a small show, provided it is clean, meritorious, properly run and conducted.

Rides If you have a ride, such as Golden Super - Dragons, Steam Yachts or Dodgem, or any new ride, we will be pleased to book it.

Concessions Silverware, Dolls, Beaded Bags and Candy Wheels sold; all others open.

Cook House, Palmistry, Juice, Hoop-La, Candy Floss, Cigarette Shooting Gallery, Pin Game and Cat Rack sold; all others open.

If you have good looking canvas, flash and frame-up and are prepared to deposit first week's privilege, will be pleased to book you; must be legitimate. We operate nothing ourselves. Everything sold flat. First come, first served.

Help Wanted

For Carouselle and Seaplanes. Operator for Big Eli; must have had at least four years' experience as manager and fully understand engines. One with knowledge of Le Roi or Big Eli Power Unit engine preferred. Manager and Help wanted for Venetian Swings, Juvenile Carouselle, Juvenile Ferris Wheel, Juvenile Swings, and our new ride, delivery June 1st.

Master of Transportation wanted and Help in all other departments, including talkers for Indian Village, Minstrel, Posing, Illusion and other shows. State what you can do, all you will do and lowest salary in first letter. No time for idle nor useless correspondence. If you drink, don't answer.

Everybody address: **GEORGE L. DOBYNS SHOWS, Port Richmond, N. Y.**

TABLOIDS

(Continued from page 33)

Saucy Baby, E. B. Coleman, mgr.; (Grand) Minneapolis, Minn., Dec. 5, indef. Seymour's Saucy Babies, Tommy Seymour, mgr.; (Capitol) Denver, Col., indef. Starland Girls, with Minnie Burke, Bill Baily, mgr.; (Dixie) Morgantown, W. Va., 6-11; (Hipp.) Fairmont 13-18. Thayer & Sack's Review; (Broadway) Chelsea, Mass., 6-11; (Columbia) Boston 13-25. Thomas & Bundy's California Blossoms; (Airdome) Miami, Fla., indef. Willard's, Tom, Beauty Bantams Co.; (Majestic) Enid, Ok., 6-11; (Palace) Eldorado, Kan., 13-18.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.) Busby's, J. M., Colored; (Philharmonic Auditorium) Los Angeles 6-11. Field, Al G.; Easton, Pa., 8-9; Reading 10-11; Plainfield, N. J., 13; Perth Amboy 14; Trenton 15; Wilmington, Del., 16-18. Herbert's, Jos., G.; Paxton, Ill., 8; Ottawa 9; Genesee 10; Clinton, Ia., 11. Selver, Jamie, Minstrel Revue; Huntingdon, Pa., 5-10.

O'Brien's, Nell, O. F. Hodge, mgr.; Greenville, Ala., 8; Mobile 9; Meridian, Miss., 10; Jackson 11; Greenwood 13; Clarksdale 14; Greenville 15; Vicksburg 16; Natchez 17; Baton Rouge, La., 18. Welch, Emmett; (Dumont) Philadelphia, Pa., Sept. 17, indef. White's, Lessee, Spaeth & Co., mgrs.; Dallas, Tex., 8; Longview 9; Marshall 10; Alexandria, La., 11; Monroe 12; Eldorado, Ark., 13; Little Rock 14.

BURLESQUE COLUMBIA CIRCUIT

Big Jamboree; (Gayety) Detroit 6-11; (Empire) Toronto 13-18. Bowery Burlesquers; (Hyperion) New Haven, Conn., 6-11; (Miner's Bronx) New York 13-18. Bits of Broadway; (Empire) Toronto 6-11; (Gayety) Montreal 13-18. Bon Ton Girls; (Gayety) Pittsburgh 6-11; (Lyceum) Columbus, O., 13-18. Big Wonder Show; (Lyric) Dayton, O., 6-11; (Olympic) Cincinnati 13-18. Cuddie Up; (Columbia) New York 6-11; (Casino) Brooklyn 13-18. Finney, Frank, Revue; (Gayety) St. Louis 6-11; (Star & Garter) Chicago 13-18. Flashlights of 1922; (Gayety) Rochester, N. Y., 6-11; (Bastable) Syracuse 13-15; (Colonial) Utica 16-18.

Follies of the Day; (Bastable) Syracuse, N. Y., 6-8; (Colonial) Utica 9-11; (Empire) Albany 13-18. Folly Town; (Majestic) Jersey City, N. J., 6-11; (Empire) Providence 13-18. Golden Crooks; (Gayety) Kansas City 6-11; open week 13-18; (Gayety) St. Louis 20-25. Greenwich Village Revue; Open week 6-11; (Gayety) Omaha 13-18. Garden of Frolies; (Casino) Boston 6-11; open week 13-18; (Hyperion) New Haven, Conn., 20-25. Girls de Looks; Open week 6-11; (Hyperion) New Haven, Conn., 13-18. Harvest Time; (Star & Garter) Chicago 6-11; (Gayety) Detroit 13-18. Hello, 1922; (Palace) Baltimore 6-11; (Gayety) Washington 13-18. Howe's, Sam, Show; (Empire) Albany, N. Y., 6-11; (Gayety) Boston 13-18. Jingle Jingle; (Olympic) Cincinnati 6-11; (Columbia) Chicago 13-18. Knick Knacks; (Casino) Philadelphia 6-11; (Hurtig & Seamon) New York 13-18. Keep Smiling; open week 6-11; (Palace) Baltimore 13-18. Kelly, Lew, Show; (Gayety) Buffalo, N. Y., 6-11; (Gayety) Rochester 13-18. Marion, Dave, Show; (Empire) Newark, N. J., 6-11; (Casino) Philadelphia 13-18. Maids of America; (Orpheum) Paterson, N. J., 6-11; (Majestic) Jersey City 13-18. Peek-a-Boo; (Empire) Toledo, O., 6-11; (Lyric) Dayton 13-18.

Reera, Al, Beauty Show; (Star) Cleveland 6-11; (Empire) Toledo 13-18. Reynolds, Abe, Revue; (Miner's Bronx) New York 6-11; (Empire) Brooklyn 13-18. Singer's, Jack, Big Show; (Gayety) Boston 6-11; (Columbia) New York 13-18. Sydell's, Rose, London Belles; (Gayety) Omaha 6-11; (Gayety) Kansas City 13-18. Step Lively Girls; (Gayety) Montreal 6-11; (Gayety) Buffalo 13-18. Sporting Widows; (Empire) Providence, R. I., 6-11; (Casino) Boston 13-18. Sugar Plums; (Gayety) Washington 6-11; (Gayety) Pittsburgh 13-18. Twinkle Toes; (Columbia) Chicago 6-11; open week 13-18; (Gayety) Omaha 20-25. Town Scandals; (Empire) Brooklyn 6-11; open week 13-18; (Palace) Baltimore 20-25. Tit-for-Tat; (Lyceum) Columbus, O., 6-11; (Star) Cleveland 13-18. World of Frolies; (Casino) Brooklyn 6-11; (Empire) Newark, N. J., 13-18. Williams, Mollie, Show; (Hurtig & Seamon) New York 6-11; (Orpheum) Paterson, N. J., 13-18. Watson, Billy, Show; Open week 6-11; (Gayety) St. Louis 13-18.

AMERICAN CIRCUIT

Baby Bears; Open week 6-11; (Empire) Hoboken, N. J., 13-18. Bathing Beauties; (Plaza) Springfield, Mass., 6-11; (Howard) Boston 13-18.

(Continued on page 108)

IF YOU ARE A LIVE WIRE CONCESSIONAIRE, GET ACQUAINTED WITH US AT ONCE

Getting there. That is our idea of doing business. Well, that is just what we are doing. Just sit up and take notice. You must handle our famous EATMOR SWEETS which we know is the best prize candy package on the market today.



250 for \$12.50 500 for \$25.00 1,000 for \$50.00

All packages are put up in cartons of 250 each, and the price is no higher in smaller or larger quantities. We are enclosing in every package prizes that cannot be beat. Our ballys, of which you get 25 with every 250 packages, are wonderful.

UNITED CONCESSION SUPPLY CO., 115 Nassau St., New York

BURLESQUE

(Continued from page 107)

Beauty Revue: (Park) Indianapolis 6-11; (Gayety) Louisville 13-18; Broadway Scandals: (Lyric) Newark, N. J., 6-11; (Olympic) New York 13-18; Chick: (Gayety) Minneapolis 6-11; (Gayety) Milwaukee 13-18; Dixon's Revue: Sandusky, O., 9; Elyria 10; Lorain 11; (Empire) Cleveland 13-18; Daley, Lena, & Her Kandy Kids: (Garrick) St. Louis 6-11; (Century) Kansas City 13-18; Follies of New York: (Century) Kansas City 6-11; open week 13-18; (Gayety) Minneapolis 20-25; French Follies: (Cohen) Newburg, N. Y., 6-8; (Cohen) Poughkeepsie 9-11; (Plaza) Springfield, Mass., 13-18; Girls From Joyland: (Olympic) New York 6-11; open week 13-18; (Empire) Hoboken, N. J., 20-25; Hurly Burly: Open week 6-11; (Gayety) Minneapolis 13-18; Jazz Babies: (open week 6-11; Sandusky, O., 16; Elyria 17; Lorain 18; Lid Lifters: (Empire) Hoboken, N. J., 6-11; (Cohen) Newburg, N. Y., 13-15; (Cohen) Poughkeepsie 16-18; Little Bo Peep: (Nesbit) Wilkes-Barre, Pa., 6-8; (Park) Yonka, N. Y., 9-11; one-nighters 13-18; (Englewood) Chicago 20-25; Mischief Makus: (Academy) Fall River, Mass., 9-11; (Majestic) Scranton, Pa., 13-18; Miss New York City: (one-nighters 6-11; (Englewood) Chicago 13-18; Parisian Follies: (Empire) Cleveland 6-11; Uniontown, Pa., 13; Cumberland, Md., 14; Williamsport, Pa., 16; Lancaster 17; York 18; Passing Review: Williamsport, Pa., 9; Lancaster 10; York 11; (Playhouse) Baltimore 13-18; Pace Makers: (Playhouse) Baltimore 6-11; (Howard) Washington 13-18; Ted Mell: (Howard) Washington 6-11; Allentown, Pa., 13; Easton 14; Reading 15; Trenton, N. J., 18; Record Breakers: (Howard) Boston 6-11; (Academy) Fall River, Mass., 16-18; Some Show: Reading, Pa., 8; Trenton, N. J., 11; (Lyric) Newark 13-18; Social Follies: (Gayety) Milwaukee 6-11; (Park) Indianapolis 13-18; Wheel of Mirth: (Englewood) Chicago 6-11; (Garrick) St. Louis 13-18.

BURLESQUE BOOKING COMPANY CIRCUIT

Wheel of Girls: (Star) Brooklyn 6-11; Victory Belles: (Gayety) Brooklyn 6-11; Monte Carlo Girls: (People's) Philadelphia 6-11; Wheel of Gayety: (Bilion) Philadelphia 6-11; Fuss Fuss: (Gayety) Baltimore 6-11; Crown Up Babes: (Capitol) Washington 6-11. (Subject to change without notice)

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Becker, Wm. F. Jr., Magician; Russell, Minn., 8; Holloway 8; Buchanan 10; Louisville 11; Eden, S. D., 14; Hildburgh 15; Vebien 15; Claire City 17; New Brighton 18; Braden's, Findley, Days of '61; Mt. Wolf, Pa., 8-9; Harshburg 10-11; Stragg's, George M., Vaudville Circus; Athens, Me., 6-11; Wellington 13-18; Brush, Edwin; Neola, Ia., 9; Mondamin 10; Wilber, Neb., 13; Shenandoah, Ia., 14; Salina, Kan., 16; Beggs, Ok., 17; Muskokee 18; Chandra & Co., J. J. Wilson, mgr.; (Lathis) Brantford, Va., 6-11; Daniel, H. A., Magician; Charlottesville, Ind., 10-11; Straughn 13-14; Bentonville 15-16; Mays 17-18; Four Horsemen, L. E. Pond, mgr.; L. E. Manoly, mus. dir.; Lexington, Va., 6-8; Staunton 9-11; Harrisonburg 13-15; Gilbert's, E. A., Hypnotic Show; (Appleton) Appleton, Wis., 6-11; Kelly's, Leslie E., Comedians; (Rialto) Eldora, Ark., 6-11; Master Mind Stewart; (New Gayety) Picher, Ok., Jan 20, indef.; Modern Shows, G. C. Loomis, mgr.; Appleton, Mo., 6-11; Myhre's Entertainers, Ed Myhre, mgr.; Clayton, Wis., 6-11; Barronett, 13-18; Perrin, Sid, & Iris Hall's Co.; (Star) Shreveport, La., 9-11; Ratold, H. H., Co.; George W. Johnston, mgr.; (Sobel) Richards & Shear Theaters; New Orleans, La., 23-Feb. 15; Ripley's, George W., Vaudville Pictures; Opaheim, N. Y., 6-11; Smith, Hugh, Magician; Winston-Salem, N. C., indef.

Thurston, Magician, R. E. Fisher, mgr.; (Hartman) Columbus, O., 6-11; (Shubert) Louisville 12-18; Victoria's Hallowans, Jas. H. Pickard, mgr.; Valdosta, Ga.; Madison, Fla., 9; Lake City 10; Starke 11; Vogel, G., Hypnotic Co.; Arcola, Ill., 6-8; Williams, O. Homer, Mental Mystic; Chicago, Ind.-f; Zangar, the Mystic; New York City, indef.

BAZAARS—Indoor Shows

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Agca's All-Star Indoor Circus; Omaha, Neb., 6-11; Milwaukee, Wis., 13-18; Almas Temple Shrine Fair, Convention Hall, Washington, D. C., March 6-18. John J. P. Mullane, mgr., 629 Continental Trust Bldg.; American Legion Indoor Fair, R. E. Connors & Leo Zimmerman, mgrs.; Fremont, O., 5-11; American Legion & Veterans of Foreign Wars First Reunion & Mardi Gras, O'Brien Bros., dir.; (Armory) Alexandria, Va., 6-11; American Legion Indoor Circus & Carnival, P. Perry, mgr.; Olean, N. Y., 7-11; Ansar Temple Shrine Circus, Arthur Davis, dir. & gen. mgr.; State Armory, Springfield, Ill., March 2-11; Automobile & Industrial Show, susp. Police Beneficial Assn., Armory, Camden, N. J., Feb. 20-25. Wm. Gliek, mgr., Continental Hotel, New York City; Central Trades & Labor Council Indoor Circus & Bazaar, Amory, Richmond, Va., Feb. 6-11; Captain W. H. Honey, mgr.; Room 299 Central National Bank Bldg.; Elks' Dunlop Dumpty Circus, F. M. Helms, gen. mgr.; Hartford City, Ind., 11-18; Farmers' Mardi Gras & County Fair, Washington Gardens, Washington, Pa., Feb. 6-11; A. V. Kemp, mgr., 21 E. Spruce Ave.; Farmers' & Merchants' Industrial Expo., Greer, S. C., Feb. 15-25. R. C. McCarter, mgr., care Chamber of Commerce; Firemen's Indoor Expo., Jack V. Lyles, gen. mgr.; Toledo, N. C., 6-11; Globe Attractions, Wm. Rott, mgr.; 979 Sixth ave., New York City; Globe Museum, F. P. Horne, mgr.; Akron, O., indef.; Indoor Bazaar, Amsterdam, N. Y., Feb. 4-11. P. L. Verner, mgr.; Indoor Carnival for Disabled Negro Veterans of World War; (12th Regt. Armory) 62nd St. & Columbus ave., New York, March 6-11. J. W. Wexler, supey., Room 814, 1482 Broadway, New York; Kodel's Harlem Museum, 150 to 156 E. 124th St., New York City, indef.; Mardi Gras & Bazaar (Casino) 135th st. & Madison ave., New York, 13-18. Slomoch & Zundell, mgrs., Normandie Hotel, 35th & Broadway; Mardi Gras & Indoor Circus, Margella, dir. & gen. mgr.; Elizabeth, N. J., Feb. 3-11. Address Committee, Columbian Club, 338 Union ave.; Medina Temple Shrine Circus, Arthur Davis, dir. & gen. mgr.; Medina Shrine Temple, Chicago, Ill., March 18-25; Merchants' & Manufacturers' Expo., Martin W. Walker, mgr.; P. O. Box 354 (Armory) Lancaster, O., 13-18; Midwinter Circus, 74th Regt. Armory, Buffalo, N. Y., Feb. 20-25. Bradley D. Haskell, mgr., 31 Northampton st.; Pythian Circus & Mardi Gras & Industrial Trades Expo., Arthur Davis, gen. mgr.; Second Regiment Armory, Chicago, Ill., Feb. 18-25; Shrine Circus; (Music Hall) Cincinnati 27-March 4; John G. Robinson, mgr., 3010 Reading Road; Shrine Circus; Wichita, Kan., Feb. 6-11. Chas. E. Scott, mgr., Midlan Temple Circus; Trades & Labor Union's Indoor Frolle & Expo.; Muncie, Ind., 13-25. Address Committee, 283 1/2 S. Walnut st.; World's Museum, Norman Jeffries, mgr.; Market and Eleventh sts., Philadelphia, Pa., indef.

Thurston, Magician, R. E. Fisher, mgr.; (Hartman) Columbus, O., 6-11; (Shubert) Louisville 12-18; Victoria's Hallowans, Jas. H. Pickard, mgr.; Valdosta, Ga.; Madison, Fla., 9; Lake City 10; Starke 11; Vogel, G., Hypnotic Co.; Arcola, Ill., 6-8; Williams, O. Homer, Mental Mystic; Chicago, Ind.-f; Zangar, the Mystic; New York City, indef.

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Florida Expo. Shows; Daytona, Fla., 6-11; Gray, Roy, Shows; New Orleans, La., 6-11; Jones, Johnny J., Expo. Shows; Tampa, Fla., 2-11; Orlando 13-18; Kehoe & Davis Shows; Bearden, Ark., 6-11; O'Brien's Expo. Shows, Dick O'Brien, mgr.; Jeanette, La., 6-11.

CARNIVAL COMPANIES

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ADDITIONAL ROUTES
(Received Too Late for Classification)

Gilbert's, Art, Review: (Isis) Greensboro, N. C., 13-18; Girl from Broadway, Thos. Alton, mgr.; (New Kanawha) S. Charleston, W. Va., 6-11; Kober Jack II., Players: (Grand) Amsterdam, O., 8-11; (Grand) Minerva 13-18; Lyceum Comedy Co.; Schenewas, N. Y., 9-10; Esperancell; Martell & West: (Majestic) Johnstown, Pa., 9-11; Nutt & Jeff, Joe Pottingill, mgr.; Marion, Ind., 9; Kokomo 10; Clinton 14; Terre Haute 15; Robinson 16; Sullivan 17; Washington 18; Oberfelder, Frankie, & Co.; (Coliseum) New York 6-11; Parish Revue of 1922, W. L. Parish, mgr.; (Lyric) Cedar Rapids, Ia., indef.; Smiles & Kisses: (Gayety) Picher, Ok., 6-11; (Track) Coffeyville, Kan., 13-18; Stone's Sweet Sweets, Ron Stone, mgr.; (Capitol) Bowling Green, Ky., 13-18; Sutherland Saxo, Six: (Penn) New Castle, Pa., 6-11; Tryman & Vincent: (Keith) Dayton, O., 9-12; (Orpheum) Richmond, Ind., 13-15.

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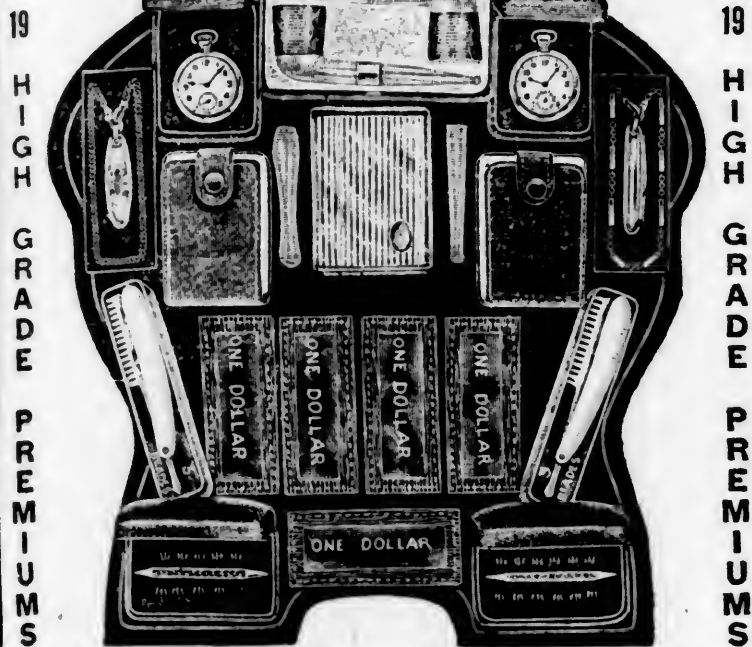
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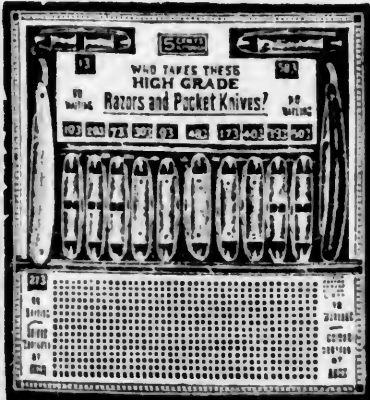
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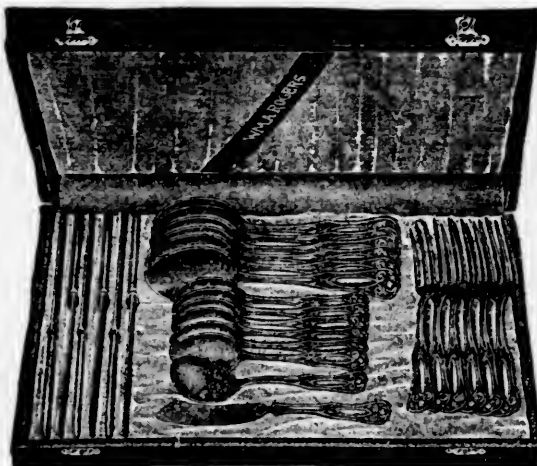
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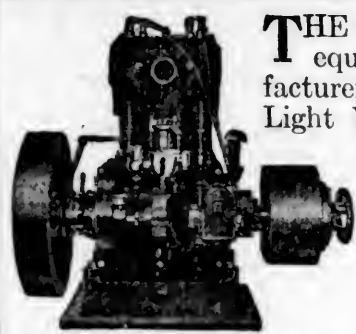
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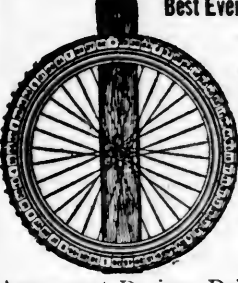
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