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December 30, 1922

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Printed In U. S. A.

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Theatrical Digest
and
Review of the Show World

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For sunshine territory in Florida. Terms right. Have Prof. B. Criml's Seven-Place Band. Have a string of legitimate Concessions of my own. I positively carry no Shows. If interested wire or call. My partner, Barney, is still with me. Wishing every one a prosperous New Year. P. S.—Want to hear from Mr. and Mrs. Fred Clark, last time with me at Charlotte, N. C. Sam Waterman, where are you?
JOE TAFFET, Wayne Hotel, Jessup, Georgia.

FRANCIS MARION SHOWS, Week of December 25, JESUP, GA.

WANTED—Concessions of all kinds, no exclusives; Pitt Show or Magic Show. Furnish outfit for same. We positively carry no girl or girl shows. Out all winter. Three celebrations in Florida booked now.
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- We carry a full line of Imported Ammunition—Write for Special Prices and Quantities.

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VAN BUREN TRUNK SHOP, 163 W. Van Buren St. (Tel. Wabash 1016), Chicago.

WANTED MEDICINE PERFORMERS

Magician, change for six nights; good all around Men to double Piano. Other useful people write. Open January 1. All people must be first-class, as this is a real show. Address
KIWANA MEDICINE CO., Chilton, Wisconsin.

AT LIBERTY—Robert Chase

For Repertoire or Stock, Leading Man. Can direct. Age, 32; weight, 140; height, 5-9. All essentials. Join on wire and ticket. Salary your limit. Address care B. P. O. ELKS' CLUB, 43rd Street, New York City.

Wanted for Kyle and Palace Theaters, Beaumont, Tex.

Musical Comedy People in all lines for permanent stock. WANT fast Comedette and Character Woman strong enough to feature. Lax, pleasant engagement to regular people. Wire.

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Strong Cornet to double Stage. Other Musicians write. Any good Acts that double Band. Join now. Hotel show. C. J. PRINGLE, Box 307, Syracuse, New York.

Want Quick for Successful Tab. SEASON'S BOOKINGS

Musical Director and three experienced Chorus Girls. People in all lines, wire or write. Max Bagley and Hank Weber, please communicate.
HOWARD SHANK, Rochester Hotel, Washington, D. C.

WANTED MULE RIDERS

Must do kick away. Address week Dec. 25, Loric Theatre, Hamilton, Ont.; January 1, 125th St. Kelt's Theatre, Cleveland. Care WILLIAMS CIRCUS.

THE BILLBOARD

Published weekly at 25-27 Opera Place, Cincinnati, O.
SUBSCRIPTION PRICE, \$3.00 PER YEAR.

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This issue contains 71 per cent reading matter and 29 per cent advertising

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Established 1890. AMELIA GRAIN, Philadelphia.

WANTED, Good Med. People

Change for week. Opening Jan. 8th. Tell what you can, and will do, also lowest salary. Address
ARTHUR JEROME, 635 Roosevelt, Council Bluffs, Ia.

WANTED QUICK—All-Around Med. People

In all lines. Sketch Teams, Novelty Performers and Blackface Comedians. All must change strong for week or more. State all in first letter. Address
MATT N. HARLAN, care General Delivery, Pittsburg, Pa., week Dec. 25.

**WANTED—Med. People in all lines. Blackface Comedian. Team doing singles and doubles; one must play Piano. A-1 Lecturer. All must change strong for one week. State all first letter. Show opens January 8. Write or wire
BOB McLAIN, Hollenberg, Kansas.**

WANTED SKETCH TEAM

Comedian who will put the acts over. Fed. wardrobe and ability. Two-week stands. State all Hamilton and Lee, write, Dr. J. E. H. Long, La Harpe, Ill.

WANTED—Experienced Med. Performers. Novelty Man, Magician, Musical Act, etc. Must join January 8. Wire or write. Pay your wires; I'll pay mine. EARL H. RAMSAY, Ramsay Comedy Co., Howard Hotel, Sioux City, Iowa.

AT LIBERTY JAN. 1, 1923

A-1 Dance Orchestra Banjoist, now playing week's engagement with Yarbrough's "Royal House Band"; willing to anywhere, but prefer location where I can teach and do solo work on slide. Reliable parties wire or wire C. R. RAY, General Delivery, Durham, North Carolina.

NOTICE—Man and wife wish to join a first-class Novelty Act. All around people. Five years with last act. Or will train act with reliable people. (R. G., 1628 Nelson St., Chicago, Ill., care Morowicz.

PARTNER WANTED

To finance Vaudeville Act of 12 people, booking independent. Always working. Address
ROAD ATTRACTION, care Billboard, Chicago.

The Billboard

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BIG CARNIVAL COMPANY COMBINE

Entire Staff, Shows and Showmen of Wortham No. 1 Company Join Morris and Castle

ORGANIZATION WILL BE OF 35-CAR SIZE

Beckmann, Gerety and Robinson Pay Spot Cash for No. 2 Wortham Show

The entire staff, shows and showmen of Wortham's No. 1 show (Wortham's World's Greatest) have joined, or are joining, the Morris & Castle Shows, making that organization, as a prominent executive puts it, positively the largest carnival company on earth.

R. L. Lohmar will be general agent and traffic manager; William F. Floto, press representative, and Jack Hayden, treasurer. The showmen include Johnny Bejano, with four shows; Harry Calvert, with three shows; Tautlinger's Wild West; Cliff Wilson, two shows; Meyer Taxier's rides, McDaniel's two shows, Kempf's Model City and another show the Kempfs are now building, etc.

The other attaches and workmen of the show that was once the pride of C. A. Wortham, most of whom had been with him since his advent into the carnival field, go with the new organization; in fact, the mighty No. 1 Wortham Show is being added to the Morris & Castle Show complete. New

(Continued on page 105)

BERNHARDT WILL NEVER ACT AGAIN

Great Tragedienne Reported Fast Failing—Little Hope for Her Recovery

Paris, Dec. 24.—Sarah Bernhardt will never act again. The Divine Sarah, ill at her home on the Boulevard Periere, suffered a sudden relapse early today, and there is little hope expressed for her recovery.

Since last Tuesday, when she suffered a fainting attack at the last rehearsal of Sacha Guitry's latest play, "Un Sujet de Roman", Mme. Bernhardt has been under the care of physicians. It was at first hoped that she would soon recover, but now the famous actress' life is slowly running out. Her only nourishment is con-

(Continued on page 100)

PIANO WHICH BELONGED TO WAGNER HERE



One of the most famous musical instruments in the world, the piano given by King Ludwig, of Bavaria, to Richard Wagner during the period when the composer was at the low ebb of his fortunes and on which the great master subsequently worked out most of his operatic masterpieces, arrived in New York recently. The piano later passed into the studio of a Berlin music master, where for fifty years it was lost to the world and where it was found by an American soldier, Robert H. Prosser, just after the World War, and was, after many difficulties, purchased by him for shipment to this country. Customs officials inspected the rare instrument on its landing. Photo shows Robert H. Prosser, the owner; T. Fred Moore, who financed the bringing of the piano; Dr. Sigmund Spaith, of Knabe Co., who is arranging several ceremonies to bring the piano before the public view, and U. S. Customs Inspector Queen.

—Photo: Wide World Photos

SHOWFOLK PREDICT A HAPPY AND PROSPEROUS NEW YEAR

Better Times Indicated by Increased Investments in All Branches of Amusements

New York, Dec. 25.—Prosperity is coming in with the new year, according to the Broadway wiseacres, who are predicting a turn in the tide for all showfolk. "Better times are coming after the holidays in all branches of the show business" is the consensus of opinion, and 1923 is looked upon as a banner year in amusements.

Looking back over 1922, one is reminded that it was the clean-up year in the carnival field, with all the farsighted fair showmen resolving to take a hand in the spring cleaning promised at the Toronto convention. This should mean prosperity for clean carnivals and all outdoor attractions.

The effort of most important Broadway managers to present better shows and the promise to avoid the need of censorship is already reaping the reward of prosperity, for the holiday slump was as nothing compared to former seasons. Advance sales reported by producers of recognized hits in New York are evidence of public

support that promises a long season and a profitable one.

This condition in the Broadway zone will naturally have its effect upon out-of-town business, for it has been quite evident from reports from the so-called "sticks" that the chief reason for bad business has been bad shows. The playgoers in Pittsburg, Milwaukee, Omaha, San Francisco and way stations are just as careful of their money as the playgoers on Broadway and just as willing to patronize good things in entertainment.

That is the argument of many managers and agents who are back on Broadway for the moment swearing that never again will they take out on the road second-rate attractions to sell at first-rate prices. The cleanup in traveling organizations also is expected to result in a campaign for truth in show advertising, and when this is done, one traveling manager says, there will be prosperity for the man

(Continued on page 100)

SPIEGEL TANGLE IS TO BE PROBED

Producer's Assets, Property, Etc., Under Scrutiny—"Success" Unit Show Closes

New York, Dec. 25.—Application will be made this week to United States District Court for leave to examine relatives and business associates of Max Spiegel, Shubert franchise holder and theatrical manager, in an effort to uncover real facts that led to his mysterious departure from New York State and his commitment to a Stamford (Conn.) sanitarium ten days prior to his being thrown into bankruptcy on December 19 last, according to Edwin M. Otterbourg, attorney for petitioning creditors.

"It has been pretty definitely determined," said Mr. Otterbourg yesterday, "that about \$300,000 worth of stock certificates which Spiegel used as collateral to borrow money were not validly issued, and that the names signed to some of these were not actual signatures of the persons who ought to sign them."

"Spiegel's disappearance from New York and his commitment to an insane asylum in Connecticut took place immediately after the discovery of that fact."

"Some of the certificates of the Sheridan Theater Company, of which Spiegel was president, bore a signature purporting to be that of William F. Rafferty, treasurer of that company, who is also president of the Syracuse Bank. It has been ascer-

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TICKET AGENCY PLAN NOT FAVORED

Much Opposition Is Manifested and Compromise Plan May Be Adopted

New York, Dec. 25.—The Central Ticket Agency plan, as first proposed by the Producing Managers' Association, will probably be abandoned. The ticket committee of the S. P. M. A., which held daily meetings last week, is said to be in favor of a compromise plan by which the Central Ticket Agency will be established by the twenty-two agencies already in existence, and will be allowed to continue handling theater tickets.

No formal announcements of this compromise has been issued by the managers, but there is little doubt

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PLAN TO STOP SPECULATING ALL BUNK, SAYS ZIEGFELD

"Follies" Producer Suggests Managers Be "On the Level" and Get Together To End Ticket "Gyping"

New York, Dec. 25.—Flo Ziegfeld, of Follies fame, has thrown another bomb into the camp of the Producing Managers' Association where a majority of Broadway's theatrical commanders have mustered their forces for the advertised purpose of warring on ticket speculators. Not that Flo, Jr., is a speculator or a friend of the speculators. Far from it. He says he's very much "agin" the practice of "gyping" the public for "two on the aisle down front."

But he is opposed to the Central Agency plan born of the brain of Joe Leblang, Broadway's best balcony business booster, and he, Ziegfeld, says that when the managers persist in telling the public that this scheme will stop speculating in theater tickets they, the managers, know that they are not telling the truth.

"If the theatrical managers really want to be on the level," says Ziegfeld, intimating plainly that they do not, "why don't they announce that they will sell all seats at box-offices?"

"This central ticket agency plan is plain bunk. I for one won't have anything to do with it. And I'll tell you why."

"Joe Leblang, who has proposed the plan, is one of the principal owners of the 'Greenwich Village Follies'. He also owns two or three important ticket agencies where seats for certain shows are sold at a premium. In addition he owns what is looked upon as the largest cut-rate ticket agency in New York."

"Now do you suppose I want seats for my show sold in a central ticket agency controlled by a man who has an interest of any sort in an opposition show?"

"With ticket agencies where seats sell at a premium and another agency where tickets which are left over on off nights can be dumped for cut-rate patrons, Joe Leblang gets it both ways. He makes two or three dollars on some seats and saves himself a loss by

throwing the tickets that are left into the cut-rate store.

"I don't want that sort of opposition now, but I certainly don't want the opposition that might be humanly expected in a central ticket office operated by a man who knows the agency game thoroly and at the same time is interested in opposition productions."

"The cut-rate ticket is the big evil of the show business at present, but some theater operators are kept alive by it."

"The Leblang plan of selling cards at a dollar each for the privilege of buying seats

(Continued on page 7)

GIRLS OF THE STAGE HELP MOTHER ALLEN CELEBRATE AT 71ST BIRTHDAY PARTY



Mother Allen, the lovely old lady with the silver crown and the merry blue eyes, is holding court on the occasion of her 71st birthday, and the girls of the stage—dozens and dozens of them—come to "sit a while" with the only mother many of them know. The seat of Mother Allen's chaperonage is the Stage Door Inn in New York City, as befits one who has given much of her life to those who pass in and out the entrance of mystery which leads to the land of makebelieve. Along with her birthday Mother Allen is celebrating the first anniversary of the establishment of the Stage Door Inn and her position as official and active chaperon in the friendly little oasis where the theater's people may meet and mingle with those of their craft and with fellow workers from other fields of art.

—Copyright Keystone View Co.

WILMER & VINCENT RE-ENTERING LEGIT

"The Blackmailers" First of Their New Plays—Opens at Easton, Pa., January 8

The New Year brings into the fold of producing managers Messrs. Wilmer and Vincent, who for the past quarter of a century have been identified with stock, vaudeville and motion pictures, controlling a chain of theaters at Utica, N. Y.; Easton, Reading, Allentown, Harrisburg and Altoona, Pa.; Norfolk and Richmond, Va., and Savannah, Ga.

In producing plays for the first-class theaters Messrs. Wilmer and Vincent are returning to their first love. In their earlier days these men were both well known as legitimate actors and authors. Their first play, "A Stranger in a Strange Land", was produced successfully years ago and had quite an extended run at the old Manhattan Theater, New York.

The first of the new plays to be produced by Messrs. Wilmer and Vincent, "The Blackmailers", is in rehearsal. The tour begins at Easton, Pa., January 8, and, after the usual tryout on the road, the play will be immediately taken to New York City. After launching "The Blackmailers" rehearsals will begin immediately upon another new play, "Sunshine".

Big Drop in Spokane Theater Patronage

Spokane, Wash., Dec. 22.—With sub-zero weather and heavy snow on the ground all theaters have suffered a cut in patronage since December 5, with good bills going half attended. Pantages has reported slim second-show attendance in the evenings and the Hippodrome, also a vaudeville house, has a similar record.

Valentino, in "The Young Rajah", ended a week's booking at the Clemmer with a poor showing, and "To Have and To Hold" was yanked after but a week's run. Cold weather kept down crowds at Charles P. Gilpin's appearance in "The Emperor Jones" at the Auditorium for two nights.

"When Knighthood Was in Flower" is booked at the Auditorium for Christmas week.

MUSIC CHIEF OUSTED; SEEKS TO RECAPTURE POST

Chicago, Dec. 21.—An is not harmony in the singing organization in Glickman's Palace Theater, the established Jewish playhouse on the West Side. According to the report, Prof. Paul Lemkoff, the musical director, who recently came from Russia, has been ousted from his place as director. The report has it that Prof. Lemkoff's success was so great that the Jewish Cultural Society secured the professor to teach in the society's studios in Roosevelt Road and play at the theater also. Sam Auerback, manager of the theater, was irate when he heard that his director was being divided up with others. Many heated arguments followed, and finally it is said that Mr. Auerback summarily dismissed the gifted Russian.

The differences appear to have widened then because Professor Lemkoff is said to have countered by charging that somebody has his valuable manuscripts and he can't get them. So the professor and his supporting society have appealed to the Federation of Musicians. The case is pending.

CLEVER PUBLICITY FOR "IN THE NAME OF THE LAW"

St. Louis, Dec. 21.—Phillip Greenberg, associated with the Film Offices (formerly Robertson-Cole), recently executed one of the most effective publicity stunts ever attempted in St. Louis during peace times. In exploiting "In the Name of the Law" Greenberg placed fifty large-sized cutouts of traffic officers on the business corners in town. To accomplish this it was necessary to sell nearly all the city officials, from the mayor down. He did this by linking up the cutouts to the police traffic activities and to the propaganda of the St. Louis Safety Council. "In the Name of the Law" is being shown at the West End Lyric and Capital theaters for twelve days. Police officials were present at the first showing of the picture. President Brockman of the Police Board made an address.

GINNETT HANDLING CRYSTAL PALACE SHOW

London, Dec. 23 (Special Cable to The Billboard).—Fred Ginnett is handling the big circus at Crystal Palace, with a miniature congress of cowboys.

Admission—One Toy

Richmond, Va., Dec. 22.—With the assistance of many hundreds of the children of Richmond, Manager Charles W. Rex, of the Lyric, built a great mountain of toys in the lobby of the theater today. Every boy or girl bringing a toy of any description, old or new, was admitted free to the matinee performance. The "mountain" will be broken up after it has been photographed and the toys will be distributed on Christmas morning by representatives of the Associated Charities and the Salvation Army and other charitable agencies where they are most urgently needed.

LUMLEY'S CARNIVAL GETTING BIG BUSINESS

London, Dec. 23 (Special Cable to The Billboard).—Fred Lumley's carnival at Waverly Market, Edinburgh, is doing a big business with Holloway and Austin, Eddie Gray, Charles Ginnett's horse, zebras and donkeys; Duncan's Scotch Collies, the Japanese Kikutas, and Clown Decars and Clown Barker with their animals. "Over the Falls" makes its first showing there.

"HELLO CANADA" AT AUCTION

Montreal, Can., Dec. 24.—Acting upon instructions of Donald McDonald Hutchison, better known as Harry Tate, all the stage equipment, wardrobe trunks, scenery and other property of Albert deCourville, London stage producer, who brought his revue "Hello Canada" here, will be sold at a balliz's auction December 30 at Baillargeon's auction rooms. Mr. deCourville met with little success in his Canadian tour and it is understood that Tate, the leading comedian, was far behind in his salary. Tate sued, with the result that the Superior Court gave judgment against deCourville for the amount of the action, plus the costs.

ED ROWLAND HAS GONE TO LOS ANGELES TO STAY

Chicago, Dec. 22.—Edward W. Rowland, of the old producing firm of Rowland & Clifford, has moved to Los Angeles. It is said he and Charles Nelson will engage in the marketing of pictures for film purposes. It meant much to the Chicago actors when Rowland & Clifford were in the producing business. The name of the firm alone meant much in seven States. Always of high ideals, the two members of this firm gave the public a grade of plays that took well. Actors running into the hundreds were at times employed by this firm at the same time. That was in the days when there were a dozen or a score of other producers in Chicago, each with from one to a half dozen shows out, with Rowland & Clifford heading the list.

MILLIONAIRE MANAGES HOUSE

New York, Dec. 23.—The new Chalonier Theater, a \$500,000 motion picture house, built by John Armstrong Chalonier, the famous eccentric millionaire, was opened to the public on Thursday night. The theater is located at Ninth avenue and West Fifty-fifth street. Built along the lines of the big Broadway picture palaces, with a program of first-run films and a twelve-piece orchestra, the admission prices are only 10 cents in the afternoons and 25 cents in the evenings. The theater is operated by the Ninth Avenue Amusement Company, of which William Yoost is the head.

"Abraham Lincoln" Company Closing

The final curtain will be rung down on "Abraham Lincoln" at the Tremont Theater, Boston, Mass., Saturday night, January 6, for the reported reason that road conditions are here too prosperous. The company completed its Philadelphia engagement at the Broad Street Theater, Saturday night, December 16, and moved to the Academy of Music, same city, where a special performance was given the following Monday afternoon at 3 o'clock for the school children. There were about 2,000 children in the house, which has four balconies and a good size orchestra. This was one of a series of five performances called Academy Juniors, to be given under the auspices of the Women's Board of the Academy of Music Corporation, and no adult is admitted unless he has a youngster with him. The kiddies were a happy bunch and very orderly. One performance will be given

Movie War in N. O.

New Orleans, Dec. 21.—The movie "discrimination" war has broken out afresh and today the grand jury is investigating the charge that operators of many of the small moving picture theaters in the city are victims of discriminatory tactics by large distributing interests in New Orleans, which is taken to mean that the Saengers are again under fire. Fifteen owners of suburban houses were summoned as witnesses Wednesday, as a formal complaint had been entered by members of the Independent organization formed about a month ago. The system of distribution will be probed with the hope that indictments under the anti-trust law might be secured.

every month for them, the last one by the Ringling Bros. Baruum & Bailey Shows in April. The "Abraham Lincoln" Company laid off for the balance of last week, to reopen Christmas night at the Tremont Theater, Boston, for a run of two weeks, with "Lightnin'" (original) as opposition at the Hollis Street Theater.

LORD LONSDALE LAUDS MILLS' OLYMPIA CIRCUS

Lord Mayor of London and Other Dignitaries Present at Opening of Big Event, Which Is Scoring Success

London, Dec. 23 (Special Cable to The Billboard).—Lord Lonsdale, presiding at a luncheon inaugurating the opening of Bertram Mills' third Olympia Circus yesterday, told the assemblage that in his early life he had traveled for a year and a half with a circus. Lonsdale assured everybody present that there was no possible cruelty in any act appearing at Olympia and that all animals there were trained by a natural development of their own instinct. The fact that Lonsdale, Britain's premier sportsman, is vice-president of the Royal Society for the Prevention of Cruelty to Animals, which handled a part of the agitation against performing animals, speaks well for Mills' popularity.

The Lord Mayor of London, together with high sheriffs, attended in full state, making a better circus parade in themselves than many circuses put together. The show ran as previously cabled, with Merle Evans excelling himself as musical director and cornet lead. The show runs three and a half hours.

Nicholas Chefalo, who was to have done his "Antos Passing in Mildair" as a free attraction, did not appear, as Mills would not take any risks owing to the extreme daringness of the

act. Clyde Incalls, Merle Evans and "Over the Falls" Kilpatrick send greetings to "Billy-boy".

Mills has a blue-ribbon success. Charles B. Cochran was an interested spectator at the circus.

BAN ON FAGIN'S SCHOOL PICTURES

London, Dec. 23. (Special Cable to The Billboard).—The film censor's action in existing from Jackie Coogan's new Dickens film the scene in which Fagin instructs Oliver Twist in the "Nice Trade" of picking pockets has caused bewilderment among the Dickens fellowship.

The deleted scene, followed as it is by one depicting Oliver's horror at the robbery of Mr. Barnlow, is reckoned more as a moral than as an incentive to crime.

BRAZILIAN PIANIST ARRIVES

New York, Dec. 24.—Gulomar Novas, famous Brazilian pianist, arrived here yesterday on the steamship Southern Cross for a transcontinental tour of this country. She was recently married to Octavio Pinto, a wealthy Brazilian civil engineer, who will accompany her on the trip.

PEER DEFINES CENSORSHIP

London, Can., Dec. 23.—The Duke of Atholl, who has retired from the post of Lord Chamberlain in the change of government, recently gave The London Evening News his views on the censorship of plays, which is one of the duties of the Lord Chamberlain.

"I have no fixed rules for licensing plays," he said. "The word 'bloody' is not objectionable when it is put in the mouth of a workman. It is perfectly different, however, when spoken on the stage by a young 'knot'."

On the question of bedroom plays the duke said: "A bed is a piece of furniture. In itself there is nothing objectionable. It depends on what is done with the bed."

Referring to the production recently of "The Cent", the play by Shelley that was formerly banned, the duke said: "No one has suffered any harm from it. On the contrary, the public has for the first time had an opportunity of seeing this classic presented. It is a play for students."

"If it were presented in the ordinary way with the hopes of a long run and the possibility of children being brought and fathers being thrilled by it, I might have acted otherwise."

"More license can be given to a play than to a musical comedy."

"Every play is, in the strict sense of the word, immoral. It is the obscene which it is the duty of the Lord Chamberlain to prevent."

"PETER PAN" WELCOME

London, Dec. 24 (Special Cable to The Billboard).—"Peter Pan", as usual, was welcome at the St. James Theater Tuesday. Edna Best was charming as Peter. Lyn Harding appeared as the sinisterly, laughable Captain Hook.

QUADRUMANE DANCE



The latest dance by Raymond Duncan where all the limbs are brought to work on the dancing floor of his specially designed chapel for this new dancing cult. Our picture shows the dances in progress. —Photo: Wide World Photos.

CHARTER SOUGHT

By American National Theater

New York, Dec. 24.—Articles of Incorporation for the American National Theater project started by Augustus Thomas with the backing of the Producing Managers' Association were filed yesterday at Albany with the Secretary of State. The incorporation certificate was signed by Augustus Thomas, David Belasco, Otto H. Kahn, Lee Shubert, Nicholas Murray Butler and Whitney Warren. Besides these men directors of the organization are named as: Winthrop Ames, George Pierce Baker, William A. Brady, George Broadhurst, Richard Burton, George M. Cohan, Samuel Hadden Church, Owen Davis, John Drew, A. L. Erlanger, Daniel Frohman, Charles Mills Gayley, James W. Gerard, William Gillette, John Golden, Sam H. Harris, William Harris, Jr.; Arthur Hopkins, Frederick H. Koch, Brandt Matthews, Henry Miller, George H. Nichols, Brock Pemberton, William Lyon Phelps, Channing Pollock, Arthur Hobson Quinn, Franklin Haven Sargent, Henry W. Savage, Edgar Selwyn, Otis Skinner, Booth Tarkington, Henry Van Dyke, L. Lawrence Weber and A. L. Woods. Ten of these directors will retire each year and be replaced by ten new ones.

PRISONERS REALIZE \$1,000

Auburn, N. Y., Dec. 23.—Nearly \$1,000 was cleared from the "George Cohan Revue", staged by the inmates of Auburn Prison.

AMERICAN PLAYERS, SPOKANE, DISBAND

Appeal to Actors' Equity Association To Collect Back Salaries

Spokane, Wash., Dec. 23.—The new American Players disbanded today following a split between Albert McGovern, producing manager, and A. P. Bunt, principal backer of the company.

The Actors' Equity Association has been called upon by the company and McGovern to collect back salaries. McGovern has threatened suit to settle a forty-week directing contract at \$200 a week.

Other players expressed dissatisfaction with Bunt's inability to pay and McGovern's method of running the company.

Five players have left to join other companies on the Coast.

CAT IN ORGAN

Causes Amusing Scene at Wedding

Berlin, Germany, Dec. 23.—An amusing scene took place at the wedding of A. Walter Kramer, composer, of New York, and Rosalie Rehling here yesterday. As the music for the wedding was beginning cat squalls were heard coming from the organ. Miles Bouton, leader of the choir in the American Church, found a cat imprisoned in the organ. In trying to rescue it the cat hit him on the hands and assailed the air with mournful wails. Mr. Bouton was taken to the Pasteur Hospital for treatment.

Says Actor-Managers Needed in America

To save the theater as an institution from commercialism, Henry Herbert believes that the actor-manager is needed in America. Mr. Herbert was one of the original members of the Theater Guild Company in New York.

"The promoter of plays in America," said Mr. Herbert recently, "represents a large group of amusement buyers. He argues, and rightly so, if I like a play others will. So he gives his public what it wants. In this way he becomes a tradesman of the theater rather than a producer of plays who discriminates."

"The result is a large untouched public which is hungry for the better sort of drama. This accounts for the phenomenal growth of the little theater movement during the last few years. There is far more back of it than an effort to satisfy the vanity of those who want to act. Were that not so, there would hardly be so many patrons rallying to their support."

"Even the motion pictures, with the interesting things they are doing, cannot begin to appease the dramatic hunger of this large untouched public. The success of the Theater Guild in New York, with a series of plays of literary value that no commercial manager there would have attempted, proves my point."

"The successful actor-manager is a happy combination of artist and business man. He realizes that a play must have some appeal to the public in order to make it possible for him to pay his actors and other bills. But he does not limit his vision to the box-office so as to sacrifice all play-values for any old hodgepodge just because it amuses the people and they pour their money in for tickets."

"The value of the theater as an institution is far too great to permit it to be entirely submerged as a means for making money. I feel, therefore, I say—all honor to those artists, be they professionals or nonprofessionals, who are carrying on and still making it possible to see good plays, here and there, for the play's sake."

Mr. Herbert has recently completed his third summer and autumn season in Los Angeles and returned to New York, where he will support Mrs. Fiske in her Ibsen repertory this winter, playing in "Pillars of Society", "Hedda Gabler" and "Rosmersholm". As a Shakespearean actor Henry Herbert probably holds a record, having appeared in all of the actable plays.

VETERAN PUTS ON SHOW

James Douglas, who in the long ago established a reputation as a tragedian and poet, put on a little entertainment at the Labor Temple, Cincinnati, last week, and the audience industriously spanked its collective hands at the various acts presented. Moore and Hahn opened the program, followed by Mr. Douglas, of whom those on the dark side of the footlights just couldn't have enough. Frank Smith and Robert Douglas, in blackface, brought the entertainment to a close. Because of the inclement weather the attendance was small.

Five Are Injured in Film Fire on Coast

New York, Dec. 24.—Fire broke out late yesterday at Universal City, a suburb of Los Angeles, and destroyed one million, one hundred feet of motion picture film at Universal Studios. One building was gutted and five persons were injured. The damage is estimated at \$350,000, including the value of the film. Between thirty-five and forty productions were included in the destroyed prints, but the negatives were saved. Those injured were Edward Bush, film cutter; Herman Kerr, actor; Fred Archer, head of the Art Title Department; Frank Atkinson and Edward Curtis, film cutters. Only Bush was severely injured. Others were overcome by smoke.

PLAN TO STOP SPECULATING ALL BUNK, SAYS ZIEGFELD

(Continued from page 6)

at the central ticket office would be a awful graft. And the plan wouldn't stop speculators from sending diggers to the central office to buy seats for certain shows and reselling them at the speculators' own prices. Out-of-town people who want to see certain shows while in New York don't care what they pay for seats, providing they can get what they want at the time they want them.

"The big ticket agencies have big legitimate businesses. They sell seats to their patrons on credit."

"Under the Leblang plan all the seats would be distributed so that one would have to buy

seats for the big hits months ahead—and our theatergoers do not make plans that way.

"Don't you believe for one minute that the ticket speculators get all the money when they sell a ticket for ten or twelve dollars."

"All the managers have got to agree not to sell in advance or everyone has got to be for himself."

Ziegfeld is not the only one who is grumbling about the central agency plan. And he is not the only one who has said or intimated that the Broadway managers are not on the level in their attempt to foist this scheme upon the public as a means of ridding Broadway of ticket "gypps."

Those who know show "business" as it is conducted in New York know very well why out-rate ticket "evils" exist just as they know and understand the reasons for the "buy" system and the "interest" certain brokers have in certain shows.

"Ziegfeld is quite right when he says the managers can stop speculating if they want to," said one manager, "but then what would become of their good friends, the brokers? They must live and at even 10 cents a ticket a good many shows can be financed. The public is the producer and the public has to pay to see its own show in so many cases, so perhaps after all 10 cents a ticket is enough extra to ask of the man who has an interest in the piece. Ziegfeld knows what he is talking about when he intimates the managers are not on the level, but when he says this central ticket agency is all bunk he doesn't know Joe Leblang. It's not ALL bunk."

The P. M. A. sub-committee which has been "investigating conditions and making preparations for the installation of the central agency plan", is too busy with troubles of its own to pay much attention publicly to the growlings of Ziegfeld and others opposed to the scheme. It occurred to them suddenly last weekend that it did seem a shame to put out of business the ticket brokers who have built up after years of struggling to get the public educated to standing for a lawful "gypping", agencies where best seats can be had on credit and without the annoyance of going to the natural place to buy seats, namely the box-office. So the sub-committee, of which William A. Brady is chairman, conferred with brokers and hotel ticket-sellers.

Just what was done was not announced but it was intimated that some way out of the "difficulty" might result from the meeting. Perhaps the "recognized brokers" and hotel agencies might be permitted to purchase seats from the central agency, it was said, but whether they would still sell at the lawful premium of 50 cents a ticket was not included in the statement.

A lot of valuable space in newspapers is the result of the "campaign" to "stop ticket speculating" anyway.

RESERVATIONS FOR S. L. A. BANQUET-BALL COMING FAST

Committee Chairman Neumann Believes This Year's Social Function of Outdoor Showmen Will Be Pronounced Success—
Tickets \$10 Each

Chicago, Dec. 23.—At last night's meeting of the Showmen's League of America the outstanding subject was the forthcoming banquet and ball, which will be held in the Hotel Sherman on the night of February 21. Edward P. Neumann, chairman of the banquet and ball committee, announced that tickets would be \$10 each, and also said that reservations were coming in at a remarkable rate. Mr. Neumann emphasized the fact that even though the fair secretaries will not meet here this year in their annual session as heretofore, he believes that the banquet and ball, which is a Chicago institution, can be and will be made a pronounced success.

Mr. Neumann urged every member present to get out and sell tickets and get the cash and report to him. He said that he had assurances that led him to believe that the annual banquet and ball this year can be made just as good, and be conducted on just as broad a scale, as it has been in previous years, notwithstanding the fact that the fair secretaries will not meet here as usual. Mr. Neumann has made a most remarkable record in past years as chairman of the banquet and ball committee. It is a huge undertaking, but Mr. Neumann's spirit this time seems to be more alive than ever. He takes the position that the banquet and ball this year, to be held on February 21 in the Hotel Sherman, can be made as successful as it ever was before. Mr. Neumann said last night that his assurances were such that he had no hesitancy in going ahead with the undertaking. He also suggested that reservations be made as rapidly as possible.

Harry G. Neville presided at the meeting. A large number of Christmas cards from absent members were read. Sam J. Levy, provincial chairman of all the big functions the league has given, and who staged the stag party in the club rooms of the league, asked that thanks be extended to all members of the league who aided in the entertainment, and especially to all professionals who assisted in the evening's entertainment.

On motion it was voted that a New Year's Eve party be given in the club rooms. Mr.

WYNN SETS CINCY RECORD

For Week Before Christmas
Business at Grand Opera
House With His "The
Perfect Fool" Show

Ed Wynn proved his popularity with Cincinnati theatergoers last week by establishing a new business record for the week before Christmas at the Grand Opera House, the oldest theater in that city and one of the oldest in the Middle West. His "The Perfect Fool" production, with himself as the feature, gave eight performances at a \$3.30 top and registered takings that followed not far behind the mark of the previous week on Fred Stone's "Tip Top". The latter attraction has been surpassed at the Grand Opera House this season only by the "Greenwich Village Follies", the difference in receipts being slight.

The foregoing report was substantiated by Clifford Finger, resident manager of the Grand Opera House in the Queen City, who declined to disclose figures on the theory that Wynn's business was so surprisingly large that he feared the theatrical fraternity would be inclined to accept the true sum as a matter of conjecture.

LORD IS EX-CIRCUS TROUPER

London, Dec. 24 (Special Cable to The Billboard).—Presiding at the luncheon coincident with the opening of the Olympic Circus was Lord Londale, the great sportsman, said to have traveled with a circus for eighteen months in his youth and to have known tricks as well as any living performer. He opposed acrobatic performances of horses, but not feats that help toward the natural development of the animals' instincts.

Prospects for Montreal Season Are Brightening

Montreal, Can., Dec. 23.—The prospects for the theatrical season seem to be brightening. This week Gilbert and Sullivan with the "Pirates of Penzance" and "Iolanthe", Christmas week "Old Bill, M. P.", in which Bruce Hainsfather's intangible creation is featured in the House of Commons. New Year's week will see another of Milne's comedies, "The Dover Road", with Charles Cherry in the lead. Mr. Morrison's latest musical comedy, "Kangaroo", will follow. For the week of January 15 the Community Players, of Montreal, will occupy the theater with their first venture in a full-sized playhouse. George Arliss will follow the Community Players in "The Green Goddess". For the week of February 4 a return visit of "Blossom Time" is scheduled. Boris Karlo, in "The Zarina"; Olga Petrova in her own play, "The Hussar"; as well as the "Greenwich Village Follies", are among other entertainments promised.

NEW FARCE HAS VALUE

London, Dec. 24 (Special Cable to The Billboard).—The company promoting the Repertory Players produced J. O. Francis' farce comedy, "Anthony Settles Down", which proved to be of distinct commercial value. Francis is worth watching.

SICILIAN STAR SAILS ON S. S. CONTE ROSSO



Giovanni Grasso, noted Sicilian tragedian, who returns to Italy after appearing for a short time on the American stage. —Copyright Keystone View Co.

"GREAT WELL" DESERVES RUN LONDON ACCEPTS "LILAC TIME"

London, Dec. 24 (Special Cable to The Billboard).—"The Great Well", new play by Sulro, opened Tuesday and affords Matthew Lang sundry sentimental and amusing opportunities. The garrulous aunt was provided for Mary Jerrold, who gets every laugh therefrom. The play is true neither to business nor life, but contains clever artificial theatrics. Matthew Lang deserves better. He acts imaginatively unimaginative stuff. Michael Sherbrook gave a sympathetic portrait of the secretary. Laura Cowie registered higher comedy than the play required, suggesting overacting, but affecting the intellectual. The play should enjoy a run.

TO CONFER ON BRITISH EMPIRE EXHIBITION

London, Dec. 23. (Special Cable to The Billboard).—Sir William Johnson Hicks has invited all the high commissioners of the dominions to interview him about the British Empire Exhibition and has arranged meetings at the Board of Trade January 2 and 3, at which the exhibition authorities and those who have made charges against them can be heard.

London, Dec. 24 (Special Cable to The Billboard).—"Lilac Time", a probable success, was well received Friday. Constance Pounds, Hilda Schubert and Edmund Gwenn were superb. Settings and costumes were charming.

On Saturday Fagan's adaptation of "Treasure Island", Arthur Houschier's production, was offered at the Strand and was received with tremendous enthusiasm, Houschier scoring a triumph.

Last Sunday two special performances were given by the Interlude Players of "Business Is Pleasure", a smart comedy. Marchioness Townsend and Clive Currie were realistic.

AMELIA BINGHAM ROBBED

New York, Dec. 23.—When Amelia Bingham returned to town this week from the road she discovered that while she had been playing in the South in "The Circle" burglars had entered her Riverside Drive home and made off with many valuable art objects. "The Circle" will resume its tour in Little Rock Christmas night.

STOCK CIRCUIT FOR THE SOUTH

A Dozen or More Companies
Planned by Three Leading
Theater Enterprises

Atlanta, Ga., Dec. 23.—Arrangements are said to be progressing rapidly and satisfactorily for the formation of a circuit of about twelve to fifteen high-class stock companies for appearances in different parts of the South, as the result of a visit here this week by Jake Wells, of the Wells, Wilmer & Vincent Theaters. He has been negotiating with Walter S. Baldwin, managing director of the Forsyth Players, relative to a stock venture in his firm's theaters in Richmond and Norfolk, Va.

The success of the Forsyth Players, of this city, and the St. Charles Players, of New Orleans, also under direction of Mr. Baldwin, has caused much enthusiasm in theatricals below the Mason and Dixon line. As a result the Southern Enterprises, Inc., of Atlanta; the Saenger Amusement Co., of New Orleans; and the Wells, Wilmer & Vincent enterprises, of Virginia, which practically control the southern theatrical field, are projecting the stock circuit movement.

Walter S. Baldwin is stated as managing director of the project, with headquarters in Atlanta, and it is said a competent director will be engaged to head each company. It is expected that the circuit will be running smoothly by spring.

VOICE OF PROTEST

Following Reinstatement of
Roscoe Arbuckle by
Will Hays

Announcement last week by Will H. Hays, chairman of the motion pictures industry, of his reinstatement of Roscoe "Fatty" Arbuckle, has brought expressions from certain city officials, local and national organizations that they will oppose the showing of films in which the comedian takes part. Dispatches on the subject from some points follow:

Indianapolis, Ind., Dec. 20.—Mayor Lew Shank declared today that Arbuckle pictures will not be permitted to be shown in this city.

Washington D. C., Dec. 22.—Charles A. McMahon, director of the Motion Picture Bureau of the National Catholic Welfare Council, announced that he will call upon affiliates of the organization "to prevent the showing of Arbuckle films." Mr. McMahon, also a member of the Executive Committee on Public Relations, which was organized by Will H. Hays, said: "I feel that Mr. Hays has misjudged the temper of American people if he thinks they will agree with his action in the Arbuckle case."

St. Paul, Minn., Dec. 21.—No pictures of "Fatty" Arbuckle will be shown here if city officials can prevent such exhibitions, it was stated today by Mayor A. E. Nelson and Commissioner of Safety Frank Matson.

New Orleans, La., Dec. 21.—Mayor Andrew McShane asserted today that he is going to let the people of this city decide if they want the Arbuckle films shown here. Speaking for himself, he said that he believed the pictures should never be screened again, but as Mayor of many thousands of people he will be governed in the matter by their desire.

New York, Dec. 22.—Dr. John R. Mott, general secretary of the International Committee of the Young Men's Christian Association of North America, deplored the reinstatement of Roscoe Arbuckle by Will Hays in a telegram to the latter today.

Pittsburg, Pa., Dec. 22.—Protest against the return of Roscoe Arbuckle to the motion picture screen was made today by 15,000 clubwomen of Pennsylvania thru a public statement of Mrs. H. B. Barton, chairman of the State Federation of Women.

Washington, D. C., Dec. 21.—The headquarters staff of the National Educational Association telegraphed Will Hays today protesting against the granting of permission to Roscoe Arbuckle to resume work in motion pictures. The telegram asks Mr. Hays to reconsider his "decision of clemency".

Protests of a similar nature were filed by women's clubs and pastors of Los Angeles, Seattle, Boston, Buffalo, Milwaukee, Minneapolis and other cities. Mayors of many cities stated that Arbuckle films will be barred.

MANY CHANGES TAKING PLACE IN LOOP THEATERS

Selwyn Now Housing "Partners Again", LaSalle "The Demi-Virgin", Studebaker "For All of Us", Central "Why Certainly", Powers "Shore Leave"

Chicago, Dec. 25.—The changes in the Loop theaters in the past ten days have amounted to almost an upheaval. Among the new arrivals are "Partners Again", which arrived December 24, with the reunited Barney Bernard and Alexander Carr, who are playing in the Selwyn. On the same date "The Demi-Virgin" moved into the LaSalle and brought along such familiar personages as Hazel Dawn, Glenn Anders, Alice Hageman, Bobby Watson, Jack Brown, Helen Eagles, Peggy Conroy, Kenneth Douglas, Grace Fielding and others.

Also on the same date William Holge, joining in the rush for the prairie city, touched port in the Studebaker. However, Mr. Holge's trip was a brief one as he only moved over from the LaSalle, where he had been doing quite well. On the same busy day Allan Pollock brought "Why Certainly" to the Central, turning the lights on in the little upstairs house again. Pamela Gaythorne is the leading woman.

Frances Starr reaches Chicago today, bringing "Shore Leave" to the Powers. There is a numerous personnel to the company. Stuart Walker's production of "The Book of Job" will be brought to Arson Grotto December 29. "The Invisible Empire" is due to reach Arson Grotto December 30. The piece has to do with the subject of the Ku Klux Klan.

"Orange Blossoms" is scheduled for the Illinois Theater December 31. The score is by Victor Herbert. Nancy Welford and Robert Fischer will play the leading parts. "Sally", the famous musical production, is billeted for the Colonial for an indefinite period and should be here January 7. Marilyn Miller, Leon Errol and a distinguished cast will be in evidence.

Eddie Cantor, prime favorite in Chicago, as well as elsewhere, will bring "Make It Snappy" to the Apollo January 7. Mr. Cantor usually stays for quite a spell in Chicago. The last time he was here he played in three different theaters on the same engagement without damage or setback, an experiment we believe to be the first one of its kind in Chicago.

Elsie Ferguson, acting "The Wheel of Life", will find hospice at the Blackstone, January 8. She will stay until February 5 and move out in favor of "The Last Warning".

There are several holdovers among the shows that have exhibited sufficient vitality to weather the vagaries of a season that has puzzled every manager. "Thank-U" rocks along nicely at the Cort; "The Cat and the Canary" remains in the Princess; "The First Year" is still good at the Woods; "Shuffle Along", the big colored play, is intact at the Olympic; "So This Is London" continues to make good at Cohan's Grand; "The Greenwich Village Follies" will remain in the Shubert-Northern; "He Who Gets Slapped" sees no reason for leaving the Playhouse and Henry Miller and Ruth Chatterton, in "La Tendresse", are still at the Blackstone.

Vaudeville has brought many stars to Chicago for Christmas week. Among them are

Julian Eltinge, Barney Fagin, Tony Williams, Joe Sullivan and others at the Palace; Lew Dockstader, Harry Holman & Co., the Four Camerons, Happy Harrison's Circus, Miller and Bradford and a lot of other good ones at the State-Lake; the "Carnival of Venice", the biggest act yet shown in the Majestic since its continuous policy, Lew Center at the Rialto and other good ones at all of the houses named.

"Arlequin" Well Played at the Empire, London

London, Dec. 24 (Special Cable to The Billboard).—"Arlequin", Thursday, at the Empire, just missed excellence because of Louis Parker's insensitive, trite adaptation; also because of occasional lapse into vulgarity. The production of Gaillard's music was annoying. "Pastiche" was "stolen" from Wagner and the Russians, and the scenery and costumes were uninspiring, but it was a significant performance withal. Godfrey Tearle, somewhat paysan, was a slow-moved Arlequin. He got home the parts in the lower registers with rare beauty. Moyna Mac-Gill was subtle, tender and spiritual. Michaela Rosfi made old Duchess tremendously alive; acerbic zest brilliantly assumed. Dennis Neilson Terry, as Marquis, brought from the Commedia Del Arte, was an alive, fantastic, amusing silhouette. Dorothy Green used her lovely voice effectively. Her supports were often poor. Massines' imaginative choreography was spoiled by feeble executants. He or Hartley Granville-Barker would have made a magnificent production. Now "Arlequin" is merely second-rate, redeemed by the artists above mentioned.

SUNDAY NIGHT PERFORMANCES

Of One-Act Plays at Playhouse, New York, Opposed by Lord's Day Alliance

New York, Dec. 23.—Opposition to William A. Brady's plans to present a series of Sunday night performances of one-act plays at the Playhouse, beginning January 14, was voiced this week by John Ferguson, general secretary of the Lord's Day Alliance of New York State, in a letter to Mr. Brady, which is printed herewith:

My dear Mr. Brady: Information has reached me that you are planning to put on a series of one-act theatrical performances on Sunday evenings during this winter. I wonder not a little at your undertaking such a proposition.

You certainly realize that we are living in a day and under conditions which should call forth from every loyal citizen his fullest effort to increase rather than diminish respect for and obedience to our laws. It is also true that the disregard for the fundamental rights of others is increasing the spirit of resentment against those who are supposed to represent the moneyed class. One of the fundamental needs as well as rights of humanity is one day of rest in seven. The spirit of the laws of our State recognizes this fundamental.

It bodes no good to our land that men in position of leadership undertake to disregard a fundamental American institution, as well as a distinct law of the State. You, no doubt, are aware of the fact that the law of New York State, Section 2145, prohibits "all public sports, exercises or shows upon the first day of the week." There is a rising tide of resentment among the thinking people of our State at the disregard of this law that is being shown even now. That which you propose to do is contrary to the interests and welfare of those who are most immediately concerned—the artists who will be required to break into their day of rest to fulfill your desire.

If there is any one thing which the people of this city need less than anything else, it is more pleasure and opportunity to spend their money; and you can find no argument for such a proposition, that it is necessary "for the good order, health or comfort of the community," as is specified in Section 2143. You probably will find those who will want to come back with the outworn expression: "blue law"; but the only blue thing about the matter is that it makes a blue day for those who must give up their one day of rest in seven.

The people are not ignorant of the plan that has been followed so much of late, viz., thru encouraging the widespread violation of a law to secure its removal irrespective of the merits of the law.

For these reasons I desire, as the representative of the large majority of the Christian people of New York State, to protest against the proposed undertaking as being unnecessary, unlawful, unwholesome in its influence, un-American in its spirit and contrary to the higher interests of all concerned; and I do this not in any spirit of repression, but believing that the time has come in our world life which calls for rest and repose, that all the people may enjoy in their own lives that which the United States Supreme Court declared to be their right when it said:

"Periods of leisure (afforded by the Sabbath) . . . afford opportunity for introspection, and tend in a high degree to expand the . . . sympathies of the people . . . and elevate their morals. They learn how to be and come to realize that being is quite as important as doing. Without such leisure the process of forming character could only be begun; it could never advance or be completed—people would be mere machines of labor or business—nothing more."

Trusting that your own judgment will show you, as a loyal citizen, the inadvisability of trampling under foot the law of the State, which is also a law written in the physical and moral constitution of men as well as in the law of God, I am

Sincerely yours,
(Signed) JOHN FERGUSON.

INJUNCTION IN FILM CASE

New Orleans, Dec. 22.—The Pearce Film Company was granted a preliminary injunction yesterday against Harold F. Wilkes and the Southern Enterprises Company restraining them from showing in any theater in Louisiana and Mississippi the film known as "A Woman Above Reproach". The firm claims it signed a contract in 1921 with the Anywoman Film Company for the exclusive right in Louisiana and Mississippi, and alleges that the Southern Enterprises Company has been encroaching on its territory.



BUSINESS RECORDS

New York Charters

Leon Britton, New York, theatrical and motion pictures, \$10,000; S. Schwartzman, A. Corey, D. Schmeer. (Attorney, H. S. Hechheimer, 1540 Broadway.)

General Concessions Co., New York, \$10,000; A. Menacho, C. B. Kinberg, A. Lader. (Attorneys, Anderson, Phillips & Moss, 55 Fifth Ave.)

Redpath Chautauqua of New York and New England, White Plains, amusement enterprises, \$25,000; C. A. Peffer, K. Vawter, A. M. Lauers. (Attorney, C. Hubbard, White Plains.)

Big Pictures, New York, motion pictures, \$150,000; S. Stern, B. Abraham, I. Schmal. (Attorney, N. Vitarer 119 Nassau st.)

Berlin Opera Co., New York, \$20,000; G. Blumenthal, H. H. Vacheron, R. Schler. (Attorney, H. A. Hartstein, 217 Broadway.)

Animated Miniature Theater Corp., New York, \$300,000; S. Schwartzman, A. Corey, D. Schmeer. (Attorney, H. S. Hechheimer, 1540 Broadway.)

Dissolutions

Arthur Hammerstein Enterprises, New York.

Delaware Charters

Wanamaker, Wilmington, theatrical business, \$25,000. (Corporation Trust Co. of America.)

Stellar Productions, Wilmington, motion pictures, \$120,000. (Corporation Trust Co. of America.)

Instructive Film Society of America, Philadelphia, \$500,000. (Corporation Guarantee & Trust Co.)

BANKRUPTCY PROCEEDINGS

(New York County)

Wallace Munro, publicity agent, of 10 West Sixty-first street, has filed a petition in bankruptcy, listing liabilities of \$2,081 and no assets. Carol McComas obtained a judgment against him recently for \$1,556.

Schedules Filed

Concession Supply Company, Inc., jobbers in general merchandise at 2 West Fourth street, has filed schedules in bankruptcy, listing liabilities of \$41,594 and assets of \$30,612, main items of which are stock, \$20,000; accounts, \$10,262. Principal creditors listed are Phoenix Doll Company, \$3,935; Beacon Manufacturing Company, \$3,813; I. Eisenstein & Co., \$8,187; George Maus & Co., \$3,000.

FOUR NEW NEIGHBORHOOD THEATERS FOR ST. PAUL

St. Paul, Minn., Dec. 23.—Announcement of plans to construct four neighborhood theaters in St. Paul, at a cost of \$240,000, was made Thursday morning. Permits already have been granted by the city council for two of the buildings, and applications for the others will be made as soon as locations are definitely decided upon. This was stated by Oscar Tarkin, in charge of operations, who is said to be representing Eastern interests.

The houses all are to be located in residence districts not now supplied with movie houses, and are to be of a standard type, with a seating capacity of 750 each.

CHILD DANCERS BANNED

New Orleans, Dec. 22.—Juvenile dancers of tender age are prohibited from appearing on theater stages on amateur nights, according to a ruling of Judge Nix, of the Juvenile Court, in the case of the State vs. Edward Luddman, of the Escorial Theater, Banks street, who was ordered to comply with the law or have his license revoked. The State law covers these cases very plainly, and permits children to appear on the stage in singing and recitations, but prohibits dancing.

NEW PRODUCING-FINANCING CORPORATION IS LAUNCHED

Will Finance Theatrical Productions of Moderate Cost—Described as "Definite Financial Plan"

New York, Dec. 23.—The Theatrical Producing-Financing Corporation, chartered under the laws of the State of Delaware with a capitalization of 300,000 shares of common stock, par value \$5, has been launched for the purpose of financing theatrical productions of moderate cost, under what is described as a "definite financial plan". Forty thousand shares of stock are being offered thru John C. Hoehor & Co., brokers, as a preliminary offering prior to making application to list the shares of this company on the New York Curb Market.

It is set forth in the prospectus that "in place of the prevailing haphazard methods of financing theatrical ventures, this company will contract with producing managers of recognized and proven ability to produce plays. In all instances and under a standard form of contract this company will have absolute control of the financial management of ventures. The artistic side of productions from the selection of plays to their final presentation will be the task of the producing managers selected by this company for their ability to produce, direct and properly present plays. This company will not finance extravagant and exploited efforts and will be interested only in worthwhile plays of moderate cost."

Behind the venture are William B. Dwight, a publicity man formerly associated with the National Security League; Paul C. Turner, late impresario for the Queen of Roumania, in presenting her play, "The Lily of Life", at

the Paris Opera House, several seasons back; Daniel H. Moran, a former member of the New York Stock Exchange, and John C. Hoehor, president of the brokerage firm thru which stock in the enterprise will be sold.

In its prospectus the new company approximates the earning of the hits of the current and past season, but does not guarantee the figures to be correct.

HOTEL JOKE BAN PRAISED

In the Christmas number of Hospitality, the breezy house organ of the Eppley Hotels, with headquarters in Omaha, Neb., is a word of praise for those of the theater who oppose the use of alleged jokes about hotels. The article in question states that "the actor who came in demanding special favors from the hotel, seeking to borrow money and many times annoying other guests, more than often was the one who went on stage a few hours later with a first-class roast for the hotel and a few Jesse James stabs for the proprietor."

CELEBRATED JAPANESE SCREEN ACTOR RETURNS TO HIS NATIVE LAND



The official welcome to Sessue Hayakawa, in Tokio, after fifteen years in America. In the picture, left to right, are: Mrs. Hayakawa, Baron Goto, Mayor of Tokio and Chief Adviser for Japan in the League of Nations; Sessue Hayakawa, and the actor's secretary. —Photo, Wide World Photos.

HENRI VERBRUGGHEN

Signs Three-Year Term as Conductor of Minneapolis Symphony Orchestra

St. Paul, Minn., Dec. 19.—According to announcement made today by E. L. Carpenter, president of the Minneapolis Orchestral Association, Henri Verbrugghen, guest conductor of the Minneapolis Symphony Orchestra, has been engaged as conductor for a three-year term, beginning next fall, following receipt of the resignation of Emil Oberholfer, former conductor, now absent on leave.

In announcing the three-year contract, Mr. Carpenter paid tribute to the work of the symphony's new leader and declared him "a man capable not only of carrying forward the work so well begun, but of helping us realize our dream of a musical organization in the Northwest of the very highest order."

M. Verbrugghen will complete his engagements with the orchestra as guest conductor during the current season as already arranged, and will leave June 1 for Australia to dispose of his home and settle his business affairs. He has called his resignation as director of the State Conservatory and the State Symphony Orchestra of New South Wales.

GREAT CROWDS AT OPENING OF EXPOSITION BUILDING

Rio de Janeiro, Dec. 21.—The American Embassy Building at the exposition grounds and also the American Industrial Exhibits Building were officially opened here on Saturday to great crowds of visitors.

PAYMENT FOR REHEARSALS

Is Being Agitated Among English Theatrical Folk

The theatrical world of London—and, for that matter, of the whole of England—is being considerably agitated just now by the question of payment for rehearsals, says the London correspondent to The Christian Science Monitor, under recent date. Among other things The Monitor's correspondent has the following to say on the subject:

"The main argument on either side is very simple, and is purely one of economics. Thus, the actors and actresses contend that they cannot afford to work—i. e., to rehearse—without being paid; and the managers contend that they cannot afford to pay without receiving remunerative results in return. In other words, their point is that, since they themselves derive no financial benefit from rehearsals, nobody else should do so. While they derive no direct return from the labors of their companies until the piece is actually produced, they stand to derive everything from it indirectly, for on careful and sufficient rehearsing depends the subsequent success of the production.

"The success or failure of a play is really settled before the curtain rises on the 'first night'. It is settled at rehearsal and nowhere else. This, then, being the case, the artistes argue—and not unnaturally—that their efforts during the process of incubation should be recompensed. Their point—and one which has been abundantly proved—is that the number of unpaid-for rehearsals may exceed the length of the paid-for 'run' that follows. It is a commonplace of the stage traffic that this is what frequently happens and that a month is often occupied in preparing a drama

125 STAGE KIDDIES IN MUSICAL COMEDY

First Anniversary of Stage Service Club Celebrated With Dance, Melody and Song at Earl Carroll Theater

New York, Dec. 22.—While "The Gingham Girl" was peacefully enjoying a quiet Sunday evening at home, 125 kiddies, a corps of ballet masters and stage directors (to say nothing of concerned mothers) took possession of the Earl Carroll Theater Sunday evening, December 17, and presented a musical production, entitled "Hello Broadway" to an overflowing house.

The production marked the first anniversary of the National Stage Service Club, and was staged under the direction of Harry A. Schulman, who founded the organization about a year and a half ago. That the club is successfully living up to its purpose of developing the talent of children was demonstrated convincingly by the splendid poise and ease of the children who appeared. There was an occasional "spill", of course, when some dimpled baby tried to bow too low in taking encores or in finishing a whirlwind dance, but these little mishaps lent merriment to the occasion.

Among the most-applauded youngsters on the program were Barbara and Ardele Hastings, twins, two wee girls not long since graduated from the learn-to-walk class. They executed intricate steps in perfect accord and rhythm, without stealing so much as a glance at each other.

Eva Mascagno, a pupil of Stefano Mascagno, ballet master, is a dancer in a class by herself. She presents a vivid and dramatic picture at all times, and her efforts at the Earl Carroll were warmly applauded. Gertrude LeMont, a pupil of Tarasoff, danced with the lightness and grace of a floating cloud, while Mand Vorbees, pupil of Mascagno, was well received.

Miriam Battista, child movie star, and Sylvia Froos, a wee vanderbilian appearing at a Keith theater, both members of the club, dropped in and delighted the audience with "specialties".

The long and elaborate program was opened by Helen Eisner and her "Ziegfeld Follies Beauties", all ranging around the ages of six and seven, and concluded with a clever entertainment entitled "Putting on the Follies", an original idea by Harry Schulman, put into words by Harry Moss. In this number the budding stars of tomorrow impersonated the stars of today with a faithfulness that must have warmed the hearts of the impersonated ones so fortunate as to be present. Little Johnny Logan gave an imitation of Pat Rooney that took the house by storm; diminutive Sam Krevoff, a pupil of Ivan Tarasoff, proved that youth is no handicap to talent by executing a difficult and complicated Russian dance with the skill of a real professional; Jackie Coogan's double, Audrey Keyes, appeared as Oliver Twist and certainly "looked the part", while Edwin Michaels, now appearing in the "Music Box Revue", appeared as "A Casting Director", but did more than keep a critical eye on the "applicants for contracts".

Every little actor and actress of the present and future who appeared in "Hello Broadway" deserves honorable mention for his or her contribution to the success of "Hello Broadway".

To quote Mr. Harry Moss: "We are establishing two or three classes for poor children; these classes are under the personal instruction of Stefano Mascagno and Ivan Tarasoff, who are the leading dancing teachers of America.

"The ultimate object of the club is to grow into an association with a school of instruction, headquarters, etc.

"There is no fee exacted from a child or parent of a child who is given instruction. As to whether or not children or their parents pay for this instruction, depends upon the financial condition of those people. We have certain dues, but the payment of these dues is not absolutely compulsory. Tuition from these dancing instructors, Mr. Mascagno or Mr. Tarasoff, that might ordinarily cost the pupil from \$2 to \$3 per lesson, may be had by members of this association at possibly 50 or 75 cents per lesson. Talented pupils without means are taught gratis.

"In some instances the parents of children assist in defraying the expense of such affairs as the one we are holding tonight by voluntary contributions. 'Hello Broadway' cost us over \$600.

"We plan to put on public performances like the one tonight for other organizations. We

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POPULAR OPERETTAS

Will Be Presented in Montreal by Newly Organized Company

Montreal, Can., Dec. 21.—Operettas that have not been heard in Montreal in many years will be included in the repertoire of the Society Canadienne d'Operette, which begins its public career in the St. Denis Theater on January 15. The prospectus announced "La Mascotte", "La Fille de Madame Angot", "Veronique", "La Belle Helene", "Le Grand Mogul", "Le Petit Duc" and "Les Cloches de Corneville", which will be sung by a chorus of Montreal singers, with twelve principals brought from the Opera Comique in Paris. Eight Canadian singers will be given secondary roles, and the conductors will be M. Jaquet, of Paris, and Albert Roberval, of Montreal. After two weeks in Montreal, the company will go to Quebec for a week, then will divide a week between Ottawa and Toronto, returning to Montreal for two more weeks and going on to Boston and New York for one week each.

"WILLIAM TELL"

To Be Revived at Metropolitan Opera House January 5

New York, Dec. 23.—Rossini's "William Tell" will be revived at the Metropolitan Opera House January 5, for the first time since 1895. The only time since then that this famous opera has been produced in New York was nine years ago at the Century with Orville Harrold in the title role.

The cast on January 5 at the Metropolitan will include Giuseppe Danise as Tell, Mmes. Ponselle, Sundelius and Perini, Messrs. Martiniell, Marlonnes, Didiur, D'Angelo, Bloch, Buda and Picco.

"William Tell" was one of the favorites of the old Italian opera days in New York. It was last presented at the Metropolitan in French in 1895, when Grau was manager.

DORIS RANKIN, ILL. DOES NOT KNOW SHE WON DIVORCE

New York, Dec. 25.—Doris Rankin, seriously ill at a hospital in this city, does not know that she has won a divorce from her husband, Lionel Barrymore. Her physicians decided not to inform her of the outcome of her suit, fearing that if she were told serious consequences might result.

The terms of the decree of divorce are closely guarded, but it was learned this week that Mrs. Barrymore will receive \$12,000 a year alimony and the custody of the only child.

CARTER LEAVES NEW HAVEN

New Haven, Conn., Dec. 22.—William Carter has been transferred as manager of the Bijou Theater, this city, to the Poll Theater in Meriden, Conn. Louis Garvey, general press agent for the Poll Circuit, will temporarily manage the Bijou.

that dies in a week or less. The result is that the company has given four weeks' services and received one week's salary.

"Where the big stars in the theatrical firmament, the individuals drawing their \$25, \$50 or even \$100 a week, are concerned, this is perhaps no great matter. But it is a very great matter indeed for those who are technically known as 'small-part people' or 'the crowd'. The ordinary stage hands—carpenters, electricians, machinists and scene-shifters, etc.—are not affected to a similar degree, as their wages run on all the year 'round. Nor are they required by custom to keep up such a standard of living as are the actors and actresses.

"But there is certainly a word to be said from the managerial standpoint. The period of actual rehearsing is entirely barren. It brings them in no money, while it entails upon the exchequer the usual large outlay in respect of rent, lighting, rates and taxes, upkeep and 'overhead' charges generally. Until

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GILBERT REPLACES ROWLAND

Francis J. Gilbert, former manager of the Jolson Theater, New York, and Parsons' Theater, Hartford, Conn., replaced Edward Rowland as manager of the Cox Theater, Shubert's legitimate house in Cincinnati, December 21. Rowland, formerly an advance and business manager for road shows, came to Cincinnati in the fall of 1921 to open the Sam S. Shubert Theater. For a while he managed that house and also the adjoining Cox Theater. For the past few months his sole duties were with the latter house. It is understood that Rowland is to accept a lucrative position in New York.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

SHUBERTS TO STICK OUT SEASON WITH UNIT SHOWS

Reported Intention To Switch to Straight Vaudeville First of Year Will Not Be Carried Out

NEW YORK, Dec. 25.—Shubert vaudeville will not undergo any radical changes during the balance of this season, but will continue playing revue-unit shows, it has just been learned. The reported intention to switch to straight vaudeville by January 1 will not be carried out.

Proof of the fact that the Shuberts will not shelve the present style of shows in favor of straight vaudeville is contained in the confirmed report that Lee and Jacob J. Shubert, personally, have decided to produce a new unit, using a condensed version of "The Blushing Bride", one of their last season's musical comedy productions, for the revue half of the show. With the vaudeville material they have at hand, a straight vaudeville show could easily have been built, but the Shuberts still have faith in the revue-unit idea.

The big reason for the struggle the Shubert vaudeville circuit has had this season lies in the poor judgment shown by producers in framing their shows. It is an open secret that the Shuberts consider their greatest mistake this season was in granting so many franchises to burlesque producers. While in their own field these burlesque men are unquestionably experts, when they broke into Shubert vaudeville they either produced modified burlesque shows, which were not up to the standard required, or splurged on production and people to a degree that was prohibitive.

Four shows produced by burlesque men have already closed, and one will close in two weeks. Of the eight other burlesque units, it is known that at least half of them may close or go back to burlesque. The burlesque producers' units that have already closed are: Barney Gerard's "Funmakers" and "Town Talk", George Gallagher's "Broadway Follies", and Jack Singer's "Hello, New York". Jack Reid's "Carnival of Fun" will close within two weeks.

The Shuberts' attitude towards the burlesque-produced units is plainly apparent in the side-tracking of the E. L. Butler Estate's show, "Bohos of Broadway", which was routed originally to play the Central Theater, New York, this week, one of the best show weeks in the year, and favoring Arthur Klein's unit, "Hello, Everybody", with that date. The Butler Estate naturally raised a howl about this, but must either abide by the rerouting decision or close its show. While it was rumored last week that the Butler interests would close their show and bring suit for damages this was later denied.

The Shuberts would undoubtedly be relieved to have some of the poor shows drop out of the running. As long as the producers of these units are satisfied to continue battling for business they cannot be replaced. With the season about half over now, there is little

LONDON THEATER BURNS

London, Dec. 23 (Special Cable to The Billboard).—The Hippodrome, Gateshead, burned down December 19, involving a complete loss of all vaudeville artistes' properties, including Handko, an escape act, and Chris Van Bern's magical act. Five acts that were members of the V. A. F. each receive \$125 fire compensation.

LIZZIE RAYLS SECORD—NOTICE

Lizzie Rayls Secord, who, when last heard from, was with a theatrical company in Seattle, Wash., is requested by her uncle, John Clevenger, of 2437 North Main street, Kokomo, Ind., in a letter to The Billboard, to either return to Kokomo or communicate with him. Mr. Clevenger stated that Miss Secord's mother is very ill and believes her daughter's presence would be a great help to her.

Keith Direct Bookings Farce, Artistes Say

Acts Find Open Door a Myth—Told They Must Have Agent

NEW YORK, Dec. 23.—The much-touted direct booking of vaudeville acts by the Keith offices is actually almost meaningless, according to many artistes and agents. They say that direct booking is being done no more than it ever was, and that the Keith interests allowed the reports of its greater development to circulate in order to use it as a whip over the agents.

The agent system is too important a part of vaudeville to weaken by booking any large number of acts direct, agents say. Either the agents must be let alone entirely or they must be done away with altogether—there is no half-way measure.

A number of vaudeville acts which have tried to obtain bookings directly have discovered that, as they phrase it, "it's a lot of bunk." The first question asked in the Keith offices was: "Who is your agent?" As every act has an agent, the office will not book an act over his head without some unusually good cause. That the agent has not shown any ability to get the act work is not a good enough reason, in the estimation of the booking office, to book it direct.

As long as the Keith collection agency gets a kickback of 2½% of the artiste's salary from the agent there will always be agents and very little direct booking, artistes assert.

One artiste, whose experience in vaudeville extends over a long period of years, put it this way: "The Keith office will never do any direct booking to amount to anything as long as it can make more money by booking thru agents. You can't play with the Keith or Orpheum unless you pay, and the more players the more payers. Direct booking is just a lovely dream. The actor has to pay commissions no matter how he gets booking."

"CINDERELLA" A SUCCESS

London, Dec. 23 (Special Cable to The Billboard).—Julian Wylie's third London Hippodrome pantomime, "Cinderella", produced December 21, registered an emphatic success. It should run twenty weeks easily, with Clarice Mayne, Daisy Wood, Bert Errol and Stanley Lupino all hitting the applause limit, with Nervo and Knox a riot with their "dance ridiculous".

The scenery and costumes of the pantomime exhaust the descriptive vocabulary. Everyone in the cast is an artiste, and there is an exceptionally good chorus.

LOEW'S AMATEUR FOLLIES

New York, Dec. 23.—Emulating the policy now in vogue in the Keith, Moss and Proctor neighborhood houses, whereby amateur productions are being made features of the bills, the Loew Circuit announces an "opportunity for at least 500 amateurs to demonstrate to the public what they can offer in entertainment." W. H. Smith, Joe Ward, Walter Wlador, Billy Baskette and Victor Hyde have been engaged to carry out the plan, which will be extended to embrace all of the Loew metropolitan houses. Chorus girls will be paid \$15 a week, it is understood.

FOREIGN ACTS COMING

New York, Dec. 23.—Among the foreign acts contracted to appear in America this summer under the management of Wirth, Blumenfeld & Co. is the Tom Davies Trio, a sensational bicycle and motorcycle act. A large structure is used, upon which a large circular track without a bottom is raised high above the ground after the artistes begin riding. Other acts coming over are: The Yami Japanese Troupe, Nelson and Nelson, the Hai Yung Family, Chinese acrobatic and conjuring act, and Bert Lughea Company, cyclists.

CONCLUDES WORLD'S TOUR



A San Francisco girl who entertained more than a million people while on a three-year vaudeville tour of the world. She is Miss Beth Tate, and recently arrived in New York from London on the last lap of her long journey. —International Newsreel Photo.

probability that shows which may close from now on will be replaced. If the number of shows now playing—twenty—is reduced to about fifteen, theaters will be closed accordingly.

SHUBERT SUIT SETTLED

New York, Dec. 23.—The suit for \$3,600 brought by the Bulletin Machine Company against the Shubert Advanced Vaudeville Agency, which, by means of an injunction, threatened to tie up the whole bookings of that organization, was dropped this week following a settlement out of court. The machines were "enunciators" used last season in connection with advertising the Shubert vaudeville venture.

SACCO TO VAUDEVILLE

Chicago, Dec. 29.—Thomas Sacco, with Sacco's Band, has closed his season in the picture houses and will enter vaudeville with his organization in the North.

SUES FIFTY-FIFTY CLUB

New York, Dec. 23.—The rattling of the skeleton of the Fifty-Fifty Club, the organization of theatrical press agents, advertising men, agents and others of a more nondescript category, was heard this week when Louis Reith, a butcher of 728 Eighth avenue, filed suit against the club for \$410, alleged to be due for meat delivered to it. This large quantity of beef and pork was used up by the members of the Fifty-Fifty Club between May 7 and June 27 of this year. It was shortly after this date that the club faded away into thin air. The summons in the suit was served on one Clyde Libler, erstwhile treasurer of the club.

William Lykens, the vaudeville agent, has been confined to his rooms at the Hotel Nassau, New York, for some time suffering from a bad cold and acute indigestion.

VAUDEVILLE ONE GIGANTIC AMALGAMATION IN FIVE YEARS

Theatrical Men Declare Natural Trend of Business Is Toward Consolidation of Circuits

NEW YORK, Dec. 25.—The vaudeville industry now ranks as one of the biggest businesses in the country, and big business always eliminates wasteful competition by amalgamation, which leads theatrical men to prophesy that within five years one or two groups will entirely control and direct the industry. The ever-increasing holdings of the Keith, Orpheum and Loew vaudeville circuits, spreading over the entire country, are gradually leading to the point of complete development. When that point is reached, as the history of other industries shows, the several corporations will naturally tend to seek amalgamation.

The Keith offices are presided over by men who are unquestionably as shrewd and capable business men as are to be met anywhere. They are constantly taking in more territory, using their efficient, smooth-running machinery to absorb the small circuits and the individually-booked theaters. They are even invading the outdoor amusement field, booking their acts into the bigger fairs and parks. It is only a question of a few years, fair men say, until the Keith offices will book a large percentage of the fairs in the East.

While the unification of the vast vaudeville industry would of course be beneficial in a business sense, it has another and very different side to it. That is the absolute mastery the theater owners and bookers would have over the unorganized artistes. At present the vaudeville actor has a number of places to look to for employment, altho the Keith theaters offer the only really high-grade work. The Shubert vaudeville venture was expected to offer important competition to the Keith theaters, but this has not materialized.

Would Leave Actors Helpless

With no organization to direct the destinies of the vaudeville actors en masse, the actors would be unable to hold their present position, besides being helpless to better it, under an amalgamation of the vaudeville interests.

The Supreme Court of the United States has held, as decided in the Max Hart suit against the Keith and Orpheum Circuits, that vaudeville does not come within the jurisdiction of the anti-trust laws, so the vaudeville circuits could amalgamate without fear of Federal prosecution.

As vaudeville is at present constituted there are three main factors: The artistes, the theaters and the agents. The agent, representative of the commission merchant or middleman in other businesses, originally was engaged by the artiste to better professional rating individually. Now, however, the agent is the left hand of the theater owner and booker, filling the position of an employment agent compensated by the manager, who allows him to take a percentage of the artiste's earnings.

Amalgamation of vaudeville would sound the deathknell of the agent. With all the employment possibilities under single control, the agents would not be needed, as their work would be done by salaried employees of the one immense booking office. The actor, each one working for himself, with no organization to bind him with his fellow professionals for protection, would have but one place to look to for employment, and the agent would be superfluous.

"BLUSHING BRIDE" UNIT

New York, Dec. 23.—Lee & J. J. Shubert are producing a new vaudeville unit show, using a condensed version of "The Blushing Bride" as the second part. Cecil Lean and Cleo Mayfield will be retained as the stars, and several of the people from the musical comedy company will be re-engaged. Harvey Corson Clarke will appear in the Alexandra Carlisle sketch that played in Shubert vaudeville last year.

TELLEGEN ROBBER VICTIM

New York, Dec. 23.—Lou Tellegen, vaudeville headliner, was a victim of a "matinee burglar" it was revealed this week, following the arrest of the latter. According to his confession more than 100 actors and artistes residing in the theatrical district suffered mysterious losses at his hands. Describing how he entered Tellegen's apartment, the "matinee burglar" said:

"I rang the doorbell, as is my custom, and got no response," he is alleged to have told a group of interested cops, as he puffed on a cigaret he had borrowed from one of them. "So I jimmied the door, as also is my habit. He has a very interesting apartment, filled with things he has collected abroad. I took away jewelry worth \$5,000 and a saxophone. You know I love the beautiful in music."

SECOND PORTION OF BOARDWALK OPENED

New York, Dec. 24.—The second portion of the Boardwalk at Coney Island was opened officially today by Borough President Riegeleman and other Brooklyn officials. The new section extends from Eighth street to West Seventeenth street and is 4,000 feet long.

SMITH AND DALE



Principals of the Avon Comedy Four, who as one of the features of the Shuberts' "Midnight Rounders" unit show now call themselves "The Imperial Vaudeville and Comedy Company".

WALTER KINGSLEY LOSES ART COLLECTION IN BLAZE

New York, Dec. 23.—Walter Kingsley, press agent for the Palace Theater, lost his valuable library and art collection in a blaze which roused a score of theaterfolk from their beds one night this week doing damage to a fifty-fourth street apartment house estimated at \$25,000. Kingsley valued his books and art objects at \$10,000.

Kingsley said he was aroused by smoke which filled his bedroom and found a brisk fire burning in his library. Flames barred his way to the hallway and he took refuge on an iron balcony, where, thinly clad, he shivered until firemen rescued him. Meanwhile occupants of the other apartments had been roused by the elevator boys.

Among those routed from their apartments were Conway Tearle, motion picture actor; his wife, Adele Rowland, musical comedy actress and vaudeville headliner; Ed Bloom, general manager of the Shubert interests; Edgar Allen, general representative for the William Fox Circuit. It was a half hour before firemen extinguished the blaze.

CY COMPTON IN VAUDEVILLE

New York, Dec. 25.—Cy Compton, who has been with the Ringling Brothers' Circus for eleven seasons, has been given bookings over the Keith Time, opening at Proctor's, Elizabeth, N. J., last week, with the Jefferson and Franklin, New York, to follow. There are seven horses and seven persons with the turn, also a special set.

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

VAUDEVILLE NOTES

Lady Alice's Pets are playing Youngstown, O., this week and are scheduled to play Pittsburg next.

"Husbands Three", a vaudeville act of twenty-one people originally constructed for the Loew Southern Time, opened last week on the Poli Time and is playing week stands in the split-week houses, under the direction of Harry Rogers.

La Favorites, an act of ten persons including three women, opened this week in New York. The cast is the same as formerly appeared in "The Spirit of Mardi Gras". The production is under the direction of William Lykens.

Flo Press, May Sheldon and Lillian Pearl opened at the Hotel Richmond, Richmond, Va., this week; Anna Massin at Black's Palais Royale in Pittsburg, also Pauline Vincent, Oriental dancer, engagements having all been made thru the Harry Walker office.

Elizabeth Brown, Yocum, The Lyric Four, Harry Pearl and Joseph C. Smith's Orchestra have been booked for Clover Gardens at the Grand Central Palace Building, New York, by Harry Walker. A special performance will be staged New Year's eve.

NOBLE IN CHICAGO

Chicago, Dec. 22.—Bruce Noble, theatrical traffic agent of the Canadian Pacific Railway, was a Chicago visitor this week.

RAZZBERRY NO EXCUSE TO QUIT

Albee Has No Sympathy for "Insulted"—Will Be Docked

What with cut-salaries, play-you-when-we-need-you bookings, agents' and sub-agents' commissions to pay, advertising gyps to contend with, and not forgetting the high cost of coffee and cakes, it would seem that the artiste would be used to getting the razzberry in all its varied forms. But he isn't. He still draws the line at penny-tossing. However, he will have to swallow what little professional pride he has left and put up with this latter form of "indignity" in the future—Mr. Albee says so.

Mr. Albee hasn't any sympathy whatsoever for the artiste who has put up with so much so bravely—improved conditions and all that—and who goes and welves just because somebody out front happens to show his appreciation of the artiste's efforts in a pecuniary fashion. If his chosen profession hasn't developed the artistes' stamina to a degree where he can pass up so flattering an insult as this, he's a long way out of luck. Mr. Albee has spoken, or rather written, to that effect. And here's how it all happened:

A well-known team, appearing at the Empire, North Adams, Mass., recently got the "bird". So they decided to do a "Dear Mr. Albee". Pen in hand, they told of having pennies tossed at them—college boys did it, and, what's more, smacked their lips in a most insulting fashion. After three coins had clinked over the footlights, the team didn't wait to count any more—"there was nothing else to do but walk off, as this was an insult to my wife and self."

Putting their action squarely up to the vaudeville's court of last appeals, they wrote: "Mr. Sullivan, the manager, is leaving it up to you as to the right course in the matter of salary. He is withholding the full salary, awaiting your reply. I am sure any fair-minded manager would have paid me and said that what I did was right."

What Albee Thought

"After describing your conduct in walking off the stage on account of being annoyed by some college boys in the audience, you state that Mr. Sullivan, the manager, has left it up to me as to the payment of your salary in full. I do not agree with you that any fair-minded manager would pay you for the performance which you did not complete. I certainly would not, and I am not in sympathy with what you have done. It is not possible for the managers at all times to control their audiences, at least momentarily, and particularly in the case of college boys. If you had been a good sport and had not weakened, they would have thought more of you, but when they could lick you as easy as you were licked, they took advantage of it. You should have gone ahead and finished your act, ignoring them altogether, and the entire audience, with the exception of these few boys, would have been with you.

"The next time you run into anything of this nature, continue to do your act, and say to them: 'Why be cheap and throw pennies? Throw up a few dollar bills.' If this had been done to me, I would have finished my act and then made a little talk to them, stating that the majority of the audience came there to be entertained, and it was too bad they had to have their pleasure marred by a few inconsiderate youths, who should find an outlet for their pent-up energy and mischievous fun other than in a theater, where they were enjoying themselves to the detriment of those who had to earn their living on the stage and the audience who paid to see the show. I trust that these same young men will never be obliged to make their living as we do and be subject to such annoyances and discourteous treatment.

"If you cannot remember the above, just write it down and have it with you so that you can read same, but don't ever weaken and walk away.

"I think the retaining of your salary for two performances will teach you a good lesson.

"Sincerely yours,
"E. F. ALBEE."

WRITER OF FAMOUS SONG TO REST ON A BANK OF WABASH

Chicago, Dec. 23.—In an announcement today to the Indiana Society of Chicago Governor Warren T. McCray, of Indiana, advises that he has received the consent of the five brothers and sisters of the late Paul Dresser to remove his body from the grave in Chicago to a spot along the Wabash River, the stream he helped to immortalize by his song, "On the Banks of the Wabash". Terre Haute and La Fayette, Ind., seek the speulcher to be erected in a memorial park within their boundaries.

From Coast to Coast by Special Wire

Palace, Chicago

(Reviewed Sunday Matinee, December 24)

Three novelty acts of high merit are on the current bill and give it spice. Business bad on the opening afternoon.

"An Artistic Treat", with Margaret and Beulah Stewart and William Downing, gave the proceedings a good start, with some most artistic posing presented without a hitch. Nine minutes, two curtains.

Fannie Simpson and Earl Dean, a rowdy girl and a dapper elongated boy, who open with a chop suey silhouette and then purvey steps, puns and ditties with deliberation. An encore depicting before and after marriage dancing, with a Bowersy finish, got the big hand. Sixteen minutes, in one; two bows and encore.

Wilson Aubrey Trio, three bar workers who keep the crowd on edge with a wealth of ability and comedy. Merit equally divided, and the burlesque wrestling finish is an effective closer. Nine minutes, in four and one; three bows.

Donald Kerr and Edie Weston, with Lou Handman at the piano. A song and dance act with more of the spectacular than artistic, showing most of the cataloged steps, and some new ones, and with Miss Weston changing gowns often. Handman, the program reminds us, wrote "Blue". Twenty minutes, in three-quarters stage, and in one; three bows and encore.

Holbrook Blinn, "Number 1408", a prison scene playlet, showing how the dungeon prisoner got his pardon and the warden lost his job, all at the hands of a prison board. It is a nice fat role for Blinn and he does it well—well enough to stop the show later in the week. The staging is not as convincing as it might be, but Blinn carries it thru regardless. Twenty minutes, in four; seven curtains.

Thos. F. Swift and Mary H. Kelley, "Gum Drops". The old familiar confection with a few new gumps, the girl dressing better than of yore, and essaying "Love Sends a Little Gift of Roses", which seems to be quite the rage with serious-minded vaudeville songsters these days. She sings pleasingly and Swift chatters volubly and they get across well always. Nineteen minutes, in one; four bows.

Arman Kaliz in "Trouble", by Jack Lait. A miniature music-comedy treating of a rone with a troublesome past mixed up with demimonde charmers who return to bother him on his wedding day. Outside of good dressing and good setting the act is replete with soul kisses and devoid of real humor and merit. One good song. Twenty minutes, in four; three curtains.

Bruce Morgan and Thos. Gates, "Legitimate Legits". Two cutups who shake wily hoofs and extract many laughs of the slap-stick variety, use the interrupted song and dyming torador stunts and while away sixteen minutes, holding the crowd well. In one; two bows and encore.

Max and Moritz, a chimpanzee act, nicely presented, with a wealth of human as well as monkey interest, and showing careful training. Thirteen minutes, full stage; three bows.

Next week Edith Tallafarro and Blossom Seelye.—LOUIS O. RUNNER.

Orpheum, St. Louis

(Reviewed Sunday Matinee, December 24)

The Browne Sisters, accordionists de luxe, who offer distorted airs from operas that resolve into popular tunes. The offering is not brilliant musically but is lively in manner, carefully presented and good looking. Ten minutes, in one; one bow.

James Cullin, suave and delightfully reticent, in parodies adapted from popular songs. Thirteen minutes, in one; one bow.

Tom Bryan and Lillian Broderick in "Billboard Steps". Lively dance movements and gaily costumed on a vast stage of neutral colors. They are assisted with pleasant themes from a worried looking pianist, Lucille Jarrott. Thirteen minutes, in full; four bows.

Julian Eltinge. Costumed lavishly and effectively, except for the last number, Julian Eltinge presented a program of new tunes. He seemed a little more virile this time than usual and his voice perhaps lower and less tuneful. Sixteen minutes, in one; four bows.

Milt Collins in "Topics of the Day", was a league ahead of the film "Topics". His monolog contains the dry type of humor and won four bows and finally necessitated a curtain speech. Fifteen minutes, in one.

Theodora Bekoff and ballet of four. A play of Russian folk dances, including a lively born-pipe and the famous swan dance—all to good effect and with careful showmanship. Thirteen minutes, in full; two bows.

Anthoem Sincers. Four artists in a variety of popular and operatic songs a little after the chautauqua manner, but nevertheless commendable. Twelve minutes, in full; four bows.

Two acts were missing this afternoon. Allen Rogers and Leonora Allen, singers, and Pedestrianism with George Brown.—ALLEN HYDE CENTER.

Keith's, Cincinnati

(Reviewed Monday Matinee, December 25)

With sufficient variety and an abundance of entertainment value this week's show does justice to the holiday season. Olson and Johnson, who offered what was probably the most popular act at this house last season, have been advanced to top-line position on this visit and justify the promotion by tying a knot in the going. Huston Ray has second place unto himself. Attendance this afternoon was near capacity.

Pathe News. Aesop's Fables.

Redford and Winchester. These men include banjo and table-spoon music, juggling, hoop rolling, trick properties and talk in their "versatile nonsense" routine. The attempt at verbal hokum by the comic member detracts from the big-time rating of the turn. Twelve minutes, special drop in three; two bows.

Frank Shields, after opening with gun whirling and indulging in patter that is weak as comedy material and got him nowhere, settled down to his real business of rope spinning and acrobatic dancing and aroused much admiration. He finishes nicely with ladder walking while twirling a large lariat. Nine minutes, in one; three bows.

"Likes and Dislikes", the a play of unlife-like order, affords amusing situations and was accepted with warm favor. Marion Murray, whose name is in big type, has the support of C. Carroll Cuevas and Del Sherrard. All do well in their parts, especially in the impossible moments. Twenty-one minutes, interior in three; four curtains.

Harry Lang and Olive Blakaley, the latter one of the prettiest stage-appearing members of her sex, hit big with their martial skill. The old business of foisted discussion over name confusion is employed in clever style by this pair and had the fans rocking with laughter. Lang is very good at whistling, with which he drowns out the weak voice of his partner. His line, "An automobile put many a girl on her feet again," and the talk about him not spending gasoline money on a girl who could only say "No," causing him to make her get out of his machine and walk, explain the intent. It is up to Lang, and possibly others, to say if such stuff is appropriate for "refined vaudeville". Eighteen minutes, in one; three bows, wisely leaving 'em hungry.

Huston Ray, young American concert pianist and composer, assisted by the Duo-Art reproducing piano, is among the very best in his line in the varieties today. The fact that his selections were mostly classical did not hinder recognition of unusual artistry, which merited two encores. Nineteen minutes, specials in one and two.

"Annabelle", a miniature musical comedy, with Dave Lloyd, Harry Sharpe, the Moore Sisters, Viola Ward and Leonora Pitts, drew three curtains. The Moore Sisters were pleasing in close harmony, as was the "prima donna". Seventeen minutes, special in two.

Ole Olson and Chic Johnson, well described as "likable lads loaded with laughs," supplied oodles of genuine laughs with their clean-coated nut singing, instrumentalism and caperings. They have discontinued the off-stage work, but continue the clowning bit as a finisher. For this they now carry three young colored singers and dancers. Redford and Winchester at a stage hand were the other recruits. After appearing in one for thirty minutes, Olson quieted applause with a short talk.

The Four Aces. The remarkable feats accomplished by these males stands them well to the front in the art of casting and, the winding up a long bill, succeeded in allowing few patrons to walk before the finish of their seven-minute program.—JOE KOLLING.

Palace, Cincinnati

(Reviewed Monday Matinee, December 25)

A capacity audience greatly relished the opening of the new bill, made up of acts of great variance, all of which possessed some particularly meritorious feature.

Pictorial program: "Youth to Youth", a Metro production; excellent.

The two Humberto Brothers both pleased and thrilled with their equal bristle stunts and snappily executed ground acrobatics. A back somersault from an elevated platform by one of the brothers to the shoulders of the other closed them to heavy applause. Six minutes, in two and three.

Burns and Lorraine are two neat appearing boys whose work gave evidence of much ability. Their imitations of dancing and singing celebrities were above par and were tactfully introduced. Their dancing especially was roundly applauded. Ten minutes, in one.

The Four Musketeers and Ruth Wells sang and danced thru what might be termed an abbreviated musical comedy. The male quartet numbers were fairly pleasing, as were the vocal offerings of Miss Wells. Their dances were well done. Comedy material not very effective. Twenty-two minutes, in one and three.

Tonie Gray and Company of one woman and a man. Gray, in blackface, produced sales of

Shubert, Cincinnati

(Reviewed Sunday Matinee, December 24)

"The Midnight Rounders" is astonishingly clever and funny in spots and quite the opposite in other spots. The stupid, inane prolog cast a pall of gloom over the audience, who probably thought, and rightly so, that a performance in keeping with the introduction was in store for them. But the prolog was a crass injustice to the show, for thanks to Smith and Dale and their clever partners-in-fun, Frank J. Corbett and Jack Strouse and other talented principals, the entertainment picked up nicely and continued in that strain, with only occasional lapses, thruout the afternoon.

As for Smith and Dale, they were very much in evidence, and had a right to be, for their comedy was not only clean and bright, but was put over as only clever artists with original ideas could do it. They still do the restaurant bit and "The Doctor's Shop", and have added "Moe's Blue Front", an hilarious farce, laid in a tailor shop. Frank Corbett's singing thruout was above criticism. His numbers were well suited to his powerful tenor voice. Tho the settings for several of his songs did not react to his advantage, he can hardly be blamed for that. Jack Strouse is a comedian of parts. He worked well with Smith and Dale and delivered a monolog in blackface that produced much hearty laughter.

Next in merit was Jean Carroll, soubret. That Miss Carroll has ability and personality cannot be gainsaid, for she put over various numbers that were woefully lacking in punch and with which many another soubret would have failed. A graceful dancer and good singer, who with the right sort of material and support could do wonders. Her partner, Davey White, danced his way into ready favor with agile, eccentric stepping.

Jane Green sang popular and special comic songs to fairly heavy applause, making her most favorable impression with the latter. Lola Chalfonte, prima donna, upheld her end of the work well.

Regal and Moore, "The World's Greatest", are essentially acrobats, and good ones, too. They essayed some comedy, which, as far as adding to their popularity and providing entertainment for the patrons was concerned, was of negligible value. On the other hand their feats of strength and daring, executed legitimately and as burlesque, were thrilling and occasioned universal applause.

The chorus was unattractive, especially so in the daring, tawdry and unsightly costumes. What little scenery there was served its purpose, of course, but did not require any special attention.—KARL D. SCHMITZ.

laughter as a prospective subject for a surgical operation. His registrations of fear were realistic and added to the fun. Closing with a dance that proved him to be a stepper of no mean ability, he earned hearty applause. His support was adequate. Eleven minutes, in one.

The Misses Shantuck and O'Neil sang and talked themselves into instant favor with songs delivered with spirit and bright dialog. Their song routine included special comic and popular numbers, with one artistically rendered solo, an old-time semi-classic. A Negro character number (solo) was a hit. Nineteen minutes, in one.

Larry Comer sang a unique program of original comedy numbers, interspersed with a few late popular selections. The topics of his songs, rather (almost) than his delivery, brought out much of the applause, especially the one touching on the bonus, which topic is always calculated to stir things up. That Comer is a clever artiste and knows just how to win over an audience was evidenced by the thunderous applause accorded him. Sixteen minutes, in one.

Jimmy Russell and Peggy and Polly appeared in a refreshing comedy sketch, "Johnny's New Car". The dialog between Johnny and the pretty miss who accompanies him on a ride in his car was decidedly funny and well put over. The car is one of those ingenious contraptions that loses its engine and various other vital parts unexpectedly. Fourteen minutes, full stage.—KARL D. SCHMITZ.

VAUDE. AT ATLANTIC CITY

Atlantic City, Dec. 23.—The Globe and Woods theaters, it is announced, will present 21st-class vaudeville January 1. and, if the offerings are approved with sufficient patronage, the policy will be continued thru the winter.

SARAH BERNHARDT IMPROVING

New York, Dec. 25.—A Paris Associated Press cable received here at 6 o'clock reports a decided improvement in the condition of Sarah Bernhardt. She is said to be out of danger for the present.

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

Lafayette, New York

(Reviewed Sunday Concert, December 24)

Wilson and Lelo, with a routine of strong-man stuff and some clever hand-balancing, done on their own mat, full stage, and before their own drupe, opened a fair bill. A Santa Claus act, the team of Easton and Stewart, of the "Monte Carlo Girls" (burlesque), was obliged to cancel after having been billed, much to the disappointment of many who came to see these boys. Hart and Rubinia, an efficient accordion player with as much personality as a girl may desire, assisted by a youthful male piano player, composed the team. They worked in one, opening with a duet number. She did a single, followed by a song from the boy. She did another solo number on the accordion, having made a change of costume. The act closed after eight minutes with what was evidently a nice finish, with the man using a banjo, except for the fact that it was cut to about forty seconds on this performance. The act took a hand.

Russell and Lillian, a pair of slender colored people, a man and wife, who are genuine grotesque dancers, put on three numbers, "I Got To Cool My Puppies Now", "Buzz Miranda" and "Way Down in Georgia". They were twelve minutes of miniature riot.

Harris and Sisters, working full stage before a special drop, in fantastic dance numbers, were a real classy offering. The net opened with all three and was followed by a single from each, the taller girl doing a neat dance in velvet costume to the music of "Humoresque". The other man and woman presented a waltz, followed by the male doing a Russian single. The act closed with a beautiful Oriental number entirely free from the slightest taint of suggestiveness despite the intense personality thrown into the number. Failure of the house orchestra to properly handle their music retarded the act a bit.

Bots Hope, billed as "The King of Liars", spent fifteen minutes proving his right to the title and, judging from the laughs accorded his nonsense by the audience, he is entitled to his crown. He opened with a parody on "Ten Little Fingers" and closed with a song of his own to the effect that "a brown-skinned girl is the best girl after all." For an encore he recited a tribute to the late Bert Williams that was composed of the titles of the songs and shows made famous by Bert.

Adler and Plunkett, a male team, proved to be exceptionally clever acrobatic dancers. The work of one of the team does not make him a 50-50 partner in the act. However, they drew laughs. The opening of the act, with one being rolled on in a baby carriage, was not well received, nor were the comedy efforts. The dancing, however, went big, and the song "Buddies" took a hand.

Daisy Martin and a seven-piece jazz band called "The Royal Tigers" closed the bill. The band, attired in gray trousers, white shirts, purple sashes and ties, opened full stage, playing "Crying for You Blues". Daisy entered singing "The Ghost of the Lovelick Blues", followed by "Sweet Daddy, Please Come Back", after which she retired for a change of costume, while the band played "Where the Volga Flows", featuring the saxophones. The band then did "Wahash Blues". Then Daisy returned to sing "Tired Blues" and "When You and I Were Young Maggie Blues". The act ran sixteen minutes to a good band.

Traps, a Universal picture, concluded the show.—J. A. JACKSON.

Rialto, St. Louis

(Reviewed Sunday Night, December 24)

Overture. "Toyland Follies". Marionets which perform on a miniature stage. Nine minutes, in four; one bow.

The Skateltes, Bert and Hazel. Comprising vigorous shuffling on roller skates. Ten minutes, in two and one; two bows.

Hayes and Lloyd. A series of bits which start in front of a dance hall and end in a family row. Rather lively and interesting in parts. Fourteen minutes, in one; one bow.

Sid Lewis, a weird nut who demolishes straw hats and punches the street drop with his cane. He has a novel exit via the audience. Fourteen minutes, in one.

Cyril Bogannils Comedians. An old-time school room travesty full of loaded slapsticks. Thirteen minutes, in four.

Dave Manly, in a monolog about this and that which won frequent bursts of applause and universal appreciation from the standpoint of an artiste. His work is crude and unfinished, his grammar and pronunciation of words horrible. Sixteen minutes, in one; one bow.

Catherine Sinclair and Company. An athletic pot-pourri notable for accurate balancing and aerial flips. Six minutes, in full.—ALLEN HYDE CENTER.

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

LAST HALF REVIEWS

Fox's City, New York

(Reviewed Thursday Afternoon, December 21)

By the bill presented at this theater the last half of nearly the last week in the year a number of good resolutions have evidently been made. Not only was the show much above the average BUT, and it is a big "but", the entire entertainment was clean. What a relief! And some more!!!!

The Oranto Brothers, in a neat exhibition of gymnastics, figuratively started the ball rolling, altho they did essentially a perch act. The boys are very well developed, excellent specimens of manhood and did a routine that won commensurate recognition.

Kimball and Goman, boy and girl, danced well and sang a few songs by way of breaking up the monotony of an all-stepping turn. The boy also played a sax, which was rather noisy jazz. The dancing embraced splits, acrobatic feats, slides and Russian figures. A number of changes of costume were made by the girl. The act has life, snap and went over nicely. The girl has a pleasing smile and considerable personality.

Tom McRae and Company are two men, one of whom talks as a hare-lip comedian, the two getting considerable humor out of a travesty baseball scene, both wearing suits, caps and gloves and other appurtenances of baseball regalia. A xylophone imitation at the conclusion of the act sends it over.

Arthur and Lydia Wilson give the impression of musical comedy style rather than vaudeville. They are neat and quiet in their style of work and more refined than punchy. This refinement suffered however at one point in the use of the word "suckers", which always grates, more especially so in this act. A bridal bit was done for the finish, which is not new and has been used rather extensively around here on the medium time. A dance brought the turn to a direct conclusion with the two stalling for the hand. The act is not bad but needs some pep interjected if vaudeville is to be the ultimate aim of their efforts.

Al Raymond drew many and several hands with his Aaron Hoffman style monolog. In fact Raymond got over better at the matinee reviewed than when we have seen him previously, taking two encores.

"Evolution of the Dance" is quite a pretentious offering which will be reviewed in another column in detail. The costuming, staging, scenery and routine are worthy of special comment and the girls—well, here is a bunch that Harry Carroll missed, and we always thought that he had the nicest bunch of dillies that ever tripped in a vaudeville revue.

Quinn and Caverly put their taking act over to laughs and considerable applause, especially on the parody of "Let the Rest of the World Go By" and the number "There's a Lot of Things Columbus Never Knew". Several encores were taken on the latter. It was noted that the word caterpillar on one of their signs was spelled "cat(ri)pillar".

Hullin's Seals, well-trained pinnipeds in a series of exceptional feats of skill, closed a better bill than has been seen at this house in many a long day.—MARK HENRY.

Proctor's 58th St., N. Y.

(Reviewed Thursday Night, December 21)

Nearly everybody applauded nearly everything, from the overture to the Pathe News, so the least that can be said for this last-half bill is that it suited.

The singing was started by Arthur and Peggy in Scotch regalia. Arthur walks, dances and turns somersaults and hark flips on a tight wire, while Peggy interpolates a couple of songs. There is no connection between the rope walking and the singing, but that didn't seem to matter with the audience.

Conroy and Howard, a couple of young comedians, one doing a half stew, joked and burlesqued and sang to good applause. The sober girl put a little too much trimmings on the song, "Lost—A Wonderful Man". Also it was bad form for her to kick her partner in the rear when the latter stooped over to pick up her hat. These girls could undoubtedly do justice to better material.

Eastman and Moore start out with a setting that represents a section of a department store. After a few snatches of song and some dry talk about cloth and customers, the woman gets up on a platform and the man pulls off her dress and proceeds to build a wedding gown upon her from materials which he takes from the counter, after which they do a song in the spotlight, while the setting is suddenly transformed into a church, one counter becoming an altar, the other a row of pews, and the drop lighted up to represent church windows. Rather a novelty, but lacks punch. More gratifying results might be obtained by exploiting the man's voice, which showed possibilities.

Lee and Mann, a poor professor and a rich dumbbell, argued their respective views on the value of education and got a lot of laughs.

Their singing also made a bit. Then their encore nearly stopped the show.

Al and Fannie Stedman continued the nonsense with the aid of a piano. These two are high-class comedy artistes and should have no difficulty adapting their routine to suit the better houses. In this case they apparently adapted it to suit the audience to which they were playing, and so they easily halted the proceedings, for which Al duly apologized in a two-line curtain speech.

Perhaps the offering of Edith May Capes and Company was a little too much for this house, or for the last place on the bill. Anyway it did not get its due measure of approval. Miss Capes is assisted by four men, who dance attendance upon her in their turns and also do some single and ensemble work during her changes. The outstanding thing is Miss Capes' dancing, and in a way it seems that the four men—or at least three of them—are nonessential. The setting is attractive, tho the front drops might be tidied up a bit, and the act would fit well into a different class of theater.—DON CARLE GILLETTE.

NEW TURNS and RETURNS

"STARS OF THE FUTURE"

With Jessie Fordyce, Pearl Hamilton, Violet Hamilton, Betty Moore, Joan Page and Helen Schroeder
Assembled From Broadway's Musical Shows by Milton Hockey and Howard J. Green.

Reviewed Monday afternoon, December 11, at B. F. Keith's Palace, New York. Style—*Revue*. Setting—*Specials, in one, two and two and a-half*. Time—*Twenty-nine minutes*.

A large book, covered in green velvet, upon which the names of the authors were inscribed in gold, opened and the reading matter told of the import of what was to follow, saying that new talent should have a chance and that Marie Dressler, Ina Claire, Elsie Ferguson and Lillian Russell had all been in the chorus.

Lights up disclosed the hook had disappeared and a drop, consisting of an ovoid arch, blue at the top, under which was red ornamentation and a number of divisions curtained with yellow-black tassels and rosettes of the same color—were seen. Second change, a scrim drop of the exterior of a theater, which, with the changes of lighting, disclosed the interiors of six dressing rooms curtained in semi-circular fashion. Several changes were made to former drop and back again, dependent upon the action and locale desired. Also a drop of cream satin, ornamented with black patent leather trees and other figures.

Girls in tights and costumes of blue and pink of the fluffy sort—gray headresses. The initial flash was good, the girls young, pretty, very shapely and full of life and snap, occasioning a buzz of comment upon their appearance. Helen Schroeder, from the "Follies", in rompers of pink and white, with barelegs, red socks of pink, black patent leather slippers and a large ribbon bow of pink satin in her hair. Pearl Hamilton in suit of purple satin, ornamented with red; black slippers and stockings, and wearing a red, satin-covered derby hat. Stage carpenter in conventional suit of his calling. Jessie Fordyce, from "The Gingham Girl", in costume of green and silver, the skirt being green, edged with silver and ornamented with flower buds at the waistline, and the waist solid of metallic silver cloth and tight-fitting—silver slippers and white silk stockings. Betty Moore, from the Marigold Gardens, Chicago, in black tights and short black velvet costume, with a large yellow flower at the waistline right. She also wore a burnt-orange hat and carried an ostrich fan. Joan Page, from musical stock, wore a short black velvet costume lined with ermine, a rose and a silver bandeau, black tights. All the girls wore costumes of silver cloth, ornamented with black patent leather in various designs and figures, with the exception of Joan Page, who shimmied in a costume composed largely of silver bullion fringe.

Large book opens and written appeal for chance to new talent displayed. Dark change, book removed and six girls protrude heads thru openings and subsequently emerge in person for opening ensemble number. Exterior of theater displayed on scrim drop, which afterward reveals interior of dressing rooms. Dialog between the girls results in laughs from the audience, altho thru lack of experience some of the girls did not wait for the laughs. This was especially noticeable in a line from Miss Moore. Either this or the laugh comes in the wrong place and the line should be rewritten or the end cut.

Helen Schroeder did a kid number, "How Would You Like To Be a Kid Again?", with good enunciation to a hand. She displayed a good pair of legs with dimpled knees and has a personality. Pearl Hamilton, a long-limbed, limber miss, danced and did some good kicks

Loew's State, New York

(Reviewed Thursday Afternoon, December 21)

With a novel exhibition of strong-arm acrobatics, offset by touches of slapstick comedy, the Randow Trio gave the bill a good start. Several difficult feats are performed by a woman understander, the two male artistes also giving a good account of themselves.

Clark and O'Neill, as nifty a twain of songsters and steppers as we have seen in many a day, tore things up in the spot following. Both have fine voices and a sure-fire delivery. Particularly good are they in jazzy melodies. Also they can dance.

"The Little Liar" is an insipid, gaggy, four-people musical act, held together by a slender thread of plot. The two men and two girls display no marked talent, but deserve a lot of credit for the way they tried to put NOTHING across.

Milo, held over from the first half, found the going easy and took his usual three calls.

"A Day at the Races", a monk and canine novelty, produced a lot of laughs and held interest in the closing spot.—ED HAFTEL.

be a bit on the big time in any spot. The doctor might add more professionalism in the way of dressing. A doctor looks much better with a little more in the way of a head covering than a cap. Act should not have the slightest trouble in securing all the time it wants.

CLAIRE CARROLL

Reviewed Tuesday afternoon, December 19, at Loew's American, New York. Style—*Singing*. Setting—*In one*. Time—*Fourteen minutes*.

In a peach-colored gown trimmed with net and edged with silver Miss Carroll opened with "Lost, a Wonderful Man", using the telephone for business. "But He Loves It" followed, displaying good enunciation and diction. "Cow-bells" followed. In the subsequent talk it was noted that Miss Carroll said "Between you and I"; this should be "Between you and ME!" The concluding numbers were "That Little Irish Home, Sweet Home" and "Lovin' Sam, the Sheik of Alabama". Miss Carroll has a pleasant voice and a good personality. She sells her numbers well. Dressing might be improved.

STANLEY, TRIPP AND MOWATT

Reviewed Tuesday afternoon, December 19, at Loew's American, New York. Style—*Hat and club juggling*. Setting—*In one and three*. Time—*Twelve minutes*.

Two of the team have a short pantomime for the opening in one which seemed unnecessary. Regular routine of hat juggling and throwing interspersed with the water lola trick. Clubs used for finish showing some fast work. Considerable comedy by having one of the trio in a box as a plant and throwing hats and coat back and forth, the plant finally going on stage to engage in rest of act. Nothing unusual, but a good turn of its kind.

WHEELER AND DIXON

Reviewed Tuesday afternoon, December 19, at Loew's American, New York. Style—*Singing and dancing*. Setting—*In one*. Time—*Twelve minutes*.

Wheeler and Dixon, man and girl dressed in suit of black and short peach-colored satin, respectively, sing "Carolina in the Morning", followed by dance. Song announcement, "As She Shows, So Shall We Peep"—flashed in Topics of the Day and used around here extensively. Man does "Cow-bella". Girl in long pants and coat of green satin trimmed with silver and buttons does eccentric dance to hand. A double number follows, each using a different lyric and an attempt at counter melody. This was confusing. A double dance with Russian steps at the conclusion used for a finish.

The act is for an early spot in the class of houses it is appearing. Needs more exclusive material in the way of songs and talk and improvement in the man's dressing.

TEELAK AND DEAN

Reviewed Tuesday afternoon, December 19, at Loew's American, New York. Style—*Singing, talking, acrobatic dancing, including violin playing*. Setting—*In one*. Time—*Fourteen minutes*.

Woman in gown of blue and silver meets man in checkered coat of black and white, brown-checkered pants, subsequent to which there is dialog with several hits of business, including falls. Man does a dance in spot, including "bells", the over-foot jump and splits. This drew a band. Woman in short Oriental brocade ornamented with brilliants and wearing tights plays a violin, subsequent to some remarks about her nether limbs as being very good reasons. The reasons might have been more to advantage had the tights been less mended and reasonably newer. The playing of the violin was not good. Woman dances and plays violin at same time, doing a number of acrobatic feats. Man holds woman aloft with one hand in the middle of her back and while she plays violin he plays the piano. This was the first feat and drew a good hand, which it deserved. Man plays a Jewish air on the violin, the woman accompanying him on the piano. Followed "Three o'Clock in the Morning", after which a dance, including Russian steps, sent them over strong. Dressing needs considerable improvement, and with the first part of the act fixed up with a little more class the turn might be in line for the better houses.

KIMBALL AND GOMAN

Reviewed Thursday afternoon, December 22, at Fox's City Theater, New York. Style—*Dancing and singing*. Setting—*In one*. Time—*Eight minutes*.

Boy in tuxedo and girl in short dress of silver and black, the skirt of black ornamented with silver and a large bow-knot of black velvet left, the skirt lined with orange, black

(Continued on page 18)

"POOR OLD JIM"

Reviewed Tuesday afternoon, December 19, at Loew's American, New York. Style—*Comedy sketch*. Setting—*Interior, in three*. Time—*Fifteen minutes*.

An excellent vehicle, well played with laughs in almost every line. Different from others, an original twist, capably acted and well presented by Walter Hill and Company.

The story has to deal with a husband who, altho well-meaning, is inclined to too frequent imitations of SPIRITUS FRUMENTI at his club, and the efforts of his wife and the doctor to cure him of the habit. At the opening we find him under the influence on a couch. The wife and doctor plan to make him believe he is dead, and that it is his spirit which has returned, after the manner of a play that all have seen. Various comedy situations arise from this, the business being notably good. All the parts are well played, Walter Hill being especially good and never over-acting. The piece has been well staged and carefully rehearsed. The running is quite smooth, the act very entertaining and would

Who's Who *In* Vaudeville

YVETTE RUGEL, the "Miniature Prima Donna", is undeniably vaudeville's best vocalist, not only from a standpoint of quality, but thru the mental and temperamental direction of her artistic genius. Miss Rugel is so superior to vaudeville it is a great wonder that some producer has not long ago annexed to his fold this truly great song-bird with the golden tones and remarkable flexibility of projection. A most decided sympathetic personality that manifests itself in whichever number this petite singer elects to render, a fine intelligence, a mellowness of appeal, a subtlety of phrasing, perfect breathing, clear, concise enunciation and an admirable diction play but a part in the perfection of the sensation Miss Rugel always creates wherever and whenever she appears. Her tonal placement is excellent, and her selection of suitable numbers carefully blended in some instances, and well contrasted in others, speaks well for sound judgment. Miss Rugel could certainly score in grand opera, or as a star of a production. She is small in stature but big, very big in voice, and undeniably a queen of artistic supremacy.



clever, unique, with the effervescence of youth and the strength of ambition, this brilliant comedienne presents her speciality of singing, dancing and impressions of others of the two-day fame as well as stars of the legitimate. Not only does the imitation carry with characteristic fidelity, but is effectively costumed, and whether it be the Creole Fashion Plate in a song, or Fay Bainter in a dramatic scene, no detail is lacking in staging, lighting, music, gowning or any other incident to make it perfect. Miss Foster has, for one so young, an unusual range of voice, singing baritone or soprano with facility. The novelty of breaking thru a paper-covered billboard, decorated with a poster of the artist she imitates provides a different method of introduction for her characters than is used by any of the other mimics. Long, Edna May Foster "The Poster Girl", to advantage!



LEFT \$294,333 ESTATE BY MAKING OTHERS LAUGH

Thru his ability to make other people see the brighter side of life, Marshall P. Wilder, one of vaudeville's greatest monologists, and known the world over as "the prince of entertainers", left an estate of \$294,333. It was revealed this week, when, seven years after his death, an application for the settlement of his estate was filed in the Surrogate's Court, in New York City.

Starting out crippled and inadequately educated, Wilder won for himself the highest position in the profession he chose. Much of his success was due to his business ability and shrewdness in commercial affairs. He never employed a manager in all his career as a public entertainer, altho his travels took him around the world.

He was born in Geneva, N. Y., September 15, 1859, and it was his hearing a public reading in Corinthian Hall in Rochester that first gave Wilder the ambition to become an entertainer. A droll, expressive face above his stunted body encouraged him further. He discovered he had a real talent for mimicry and a gift for elocution.

Despite physical and educational handicaps he made good his ambition. He died in St. Paul January 10, 1915. An early estimate of his estate placed the net value at \$77,325. It has just been revealed in the application filed that the humorist was worth much more. The estate consists chiefly of apartment houses in New York, which produce an annual income of approximately \$80,000.

KALISZ TO VAUDEVILLE

Chicago, Dec. 22.—Armand Kalisz, erstwhile principal owner of the "Spice of 1922", which flivvered in the Studebaker Theater last week, has emerged from the wreckage and will enter vaudeville at the Palace next week.

HIS XMAS STOCK-ING

By H. E. SHUMLIN

FOR some strange reason the stage artist falls easy prey to the seductive spell cast by stock salesmen. Whether it be stock in some oil company which is expecting momentarily to strike a 40,000-barrel-a-day gusher, or stock in a company which expects to revolutionize the grocery business by the simple means of operating on the cafeteria method, the actor always falls. Every salesman of stock, it is said, has a sucker list, and it is an open secret that a goodly percentage of the names on these lists, at least on the water-bounded, soft-shell Isle of Manhattan, are those of actors.

Perhaps the reason actors fall so easy for the stock grafters is that they are, for the most part, a highly imaginative, romantic folk, and allow their common sense to sink to the bottom whenever their minds are fired by prospects of sudden, huge, easily-gained wealth. At any rate, it was this way with Pete Millinger who, if any of his friends care to know, is at home with his parents in Scrappleville, Pa., for Christmas.

"Pete was a vaudeville actor, 'A darn good one, too,'" he used to say, "even if I say it as shouldn't." Pete was no highbrow and was proud of it. Unlike a great many showfolk and like a great many others, Pete was not born into show business. He became a fellow member of the great guild that amuses the public at the more or less gentle age of thirteen, when he abandoned his ambition to become a fireman and ran away with a circus.

When he was twenty-two years old Pete Millinger went back to Scrappleville for the first time since he ran away and found the woodshed just where it used to be. He was a vaudeville actor now, one of the craziest nuts who ever walked onto a stage and smashed the footlights. But he hadn't any money. This surprised everybody, because it was a well-known fact that actors made thousands of dollars a week, or a month, or a year, or something. Anyway, when Pete left Scrappleville after a few weeks, he resolved sternly that "from now on" he was going to squeeze every nickel until he could recognize it from its fellow coins by the sense of touch alone, as the fellow says.

That was fifteen years ago—December 20, 1907, to be exact. Religiously, every Christmas thereafter, Pete swore that he would visit the old folks for sure the next Christmas with plenty of money in his pockets. Now Pete had a good act, he was paid pretty nice money, and he worked almost straight thru the year, from January 1 to the back of the calendar, where the months of the following year are printed sideways in small type. But Pete was a visionary. Whenever a stock salesman got a new job, selling pretty stock certificates with real artistic scrollwork on them, he immediately looked up Pete, because Pete was a sure sale.

Stock certificates got so plentiful with Pete that he exchanged them for Russian rubles before he went away and thought he was getting the best of the bargain. In November, 1922, only one month ago, Pete came back to Longacre Square with as sweet a bankroll as had ever snuggled into his pants pocket. "This Christmas," he said to himself with inward satisfaction, "Pete, old boy, you're going

VAUDEVILLE *in* Review

VAUDEVILLE VOGUES

THE vaudeville theater, too, has its vogues and fads and fancies.

Years ago it was the Weber and Fields combination. Then came the ratskeller act. Next the ballroom dancing exhibitions. And now the jazz-band craze.

No vaudeville bill is complete nowadays without its jazz band, either by itself or in conjunction with a revue or as setting for a popular act.

With eight or ten musicians to each aggregation of this kind one is made to wonder where they have all come from of a sudden. And what will become of them when their vogue runs out?

For it surely will run out. Not tomorrow nor the next day nor a month from now, perhaps—but eventually. That is the fate of fads.

Vaudeville audiences are essentially conservative. They welcome innovations, they humor fads and they countenance digressions on their entertainment bill-of-fare, but down in their hearts they favor the old standbys.

The acrobats, jugglers and strong men, the monologists, comedians and sketch teams, the singers, tricksters and dancers—these and some others form the permanent stock of vaudeville entertainment. These are the standards and staples that will remain when the vogues and innovations are gone and forgotten.

Still the vogues are not without a worthwhile purpose. They bring new color and fresh atmosphere into the theater. They inject added variety. They give perspective to the other offerings. They are the flowers that freshen and brighten up the room—and that must be replaced when withered.

There is no telling how long the jazz-band vogue will last. At present it seems to have a toe hold on vaudeville, and on numerous other forms of amusement as well. But perhaps its mere profusion will only serve to soon diminish its novelty and hasten its doom. The public is so peculiar about vogues.

Meantime the jazz hands at large are gently invited to anticipate this event.—D. C. G.

FRISCO represents the eccentricity of genius in a style of jazz dancing created by himself, and which has been imitated from Frisco to Maine. Originally a product of the cabaret, this exponent of so-called jazz was discovered by Harry Weber, who built up the act and placed the stylist in vaudeville as a headliner.

With nothing more than a derby hat and a cigar of some magnitude, plus his own peculiar style and ability in the way of eccentric dancing, Frisco created a sensation, and today has as many imitators as Eva Tanguay. Of late Frisco has gone in for comedy, for which, despite his belting speech, he seems adapted. His dry style and inimitable method of delivery win laughs galore whenever he lets loose a few new ones. In addition, several bits of business, original with himself, never fail to evoke hearty laughter. His main asset as an entertainer lies in his bump of originality, which is highly developed, and in his ability to "get over" the ideas which he has created to the very best possible advantage in either a production or the two-a-day.



HARRIET REMPEL, who is appearing in vaudeville in "The Heart of a Clown", is a delightful character actress and producer of vaudeville playlets of the higher order. In her former vehicles, "Farrington" and "The Story of a Picture", Harriet showed much promise for greater things. In her present playlet these promises have become actualities, and Miss Rempel as a pierrot shows that underneath the smile of a mummer there is emotion as great, as strong and as human as can ever be known. This strange blending of comedy and pathos is handled admirably by the clever, youthful comedienne with deftness and a depth of understanding remarkable in one of her tender years. Largely responsible for Miss Rempel's success is the fact that no detail, no matter how apparently trivial, is too small to escape her attention. She is a careful, painstaking, consummate artiste in her line and could be as equally successful upon the legitimate stage as she has been in the more kaleidoscopic style of entertainment.



EDNA MAY FOSTER, "The Poster Girl", pretty, young, talented, smiles thru her eyes. With a most radiant personality this Queen of Versatility has upon her initial appearance a compelling interest that strongly dominates. Temperamental, artistic,

APPLESAUCE -- BY C.F. CAGNEY

YOUR DRESSING ROOM IS ON TH' FIRST FLOOR

NO SMOKING

ACROBAT

to be home with the folks in Scrappleville, and don't forget it."

But alas! The highway—or is it the low-way?—to hell is paved with good intentions. For Pete met up with a stock salesman he had never known before, and sank most of his hard-earned money in stock of some new-fangled grocery store company with a queer name like Dickery-Dickery, or Humpty-Dumpty, or something. And, as was usual with Pete, the money he sank came up for air three times and then went down to the bottom and out the other end. Humpty-Dumpty, Inc., went into bankruptcy. And Pete found himself broke the week before Christmas—which was last week.

The loss was a heavy blow to Pete, for he had made up his mind he was going to Scrappleville for Christmas. True, he had made the same resolution for fourteen other Christmases, but this time it was different. He just had to go. Three days before Christmas Pete solemnly visited a very good friend of his—an agent. To the calloused vaudeville actor this may seem an impossibility, but nevertheless this agent was Pete's friend.

"Abe," said Pete to the agent. Abe, odd tho it may seem, was really the agent's name. "Abe, I want to borrow some money. Even if I have to pay you back, I got to borrow enough to spend this Christmas at home with the folks. Humpty-Dumpty, Inc., fell off the wall, but I'm the guy who went broke. No more stocks for mine. I wouldn't buy stock in a big oil company now, not even if they gave a gallon of gasoline with each share. Thanks."

There is a well-known saying—not Shakespeare's—that you should never try to best the other fellow's game. Take it from Pete, there's more truth than poetry in those words, as the fellow says. Get your names scratched off the sucker lists while it will still do you some good.

Pete, happy tho broke, is spending this Christmas with his folks back in Scrappleville, Pa., as we mentioned before.

CANNED HEADLINERS FOR SMALL TIME

New Talking Movie Device Will Bring Bigtimers to Small Towns

New York, Dec. 23.—Synchronized motion pictures and phonograph records of star vaudeville acts for use in Small Time theaters, where these acts would ordinarily never be seen, is the project upon which a newly-formed corporation is now working. Experts are now putting the finishing touches on a mechanical arrangement which will permit the showing of an entire vaudeville act running from ten minutes to a half hour without changing phonograph records.

The inventors of this "speaking movie" apparatus have succeeded in developing it to the point where the phonograph record and the pictures flashed on the screen are almost perfectly synchronized. The trouble up to now has been that the phonograph records ran no longer than five minutes, but improvements now being undertaken will produce records which will run as long as a half hour without repeating or stopping.

The new corporation is planning to contract with variety stars of the singing and talking type. Especially keen are they to get big names for their talking movies. These will then be rented to vaudeville theaters at prices much lower than the actual weekly salaries of these stars. While such an innovation in the amusement field would at first be mainly a novelty, the promoters believe that even when its newness wears off it will still be able to exploit hundreds of Small Time vaudeville theaters to a measurable degree.

Both the phonograph and the film in the new machine work on one motor; if the film stops the record stops at the same time. The phonograph transmitter is placed on the stage, behind the screen.

Already films and records of musical artists have been made and exhibited. These have met with almost unanimous approval. Only selections running no more than five minutes have been played up to this time. The latest development with the running time lengthened to as much as thirty minutes permits the use of almost any vaudeville act.

MONTREAL BENEFIT SHOW

Montreal, Can., Dec. 24.—The benefit performance of "L'Aiglon", to be held at the St. Denis Theater Sunday evening, January 7, to swell the relief fund for the Terrebonne sufferers, will be given widespread support from many quarters. All the leading French players in the city have promised their aid, and many prominent citizens have signified their intention of supporting the performance. L. M. Bourdon, of the Theater des Nouveautés, and Mr. Silvio, of the Theater Canadian, have consented to the services of their companies being utilized. Mlle. Antoinette Giroux will appear in the title role.

THEATER IN BARN

The Community Players Announce Extensive Plans for Future Productions

Chicago, Dec. 21.—The Community Players have utilized an old barn in the alley back of 409 Ashland boulevard for a community theater. The Players are presenting on Friday, Saturday and Sunday, Shaw's "Dark Lady of the Sonnets", O'Neill's "The Rope" and a dramatization of "Nantippe and Socrates". William Owen is general director, and among the actors are Ralph Bellamy, Ivan Skoloff, Fanny Gershman and others. The stage is built over a manger and there is a dirt floor to the "theater". The main curtain is of

calico and one electric button controls all of the lighting effects. The Players expect to show Mr. O'Neill one of his plays when he comes to town.

EARNINGS OF "THE BAT"

Chicago, Dec. 19.—As an echo of the fifty-two weeks' run of "The Bat" in Chicago, comes the report that the production has earned more than \$4,000,000 in two and a half seasons. It is in performance in the United States, England, Australia and India and two companies are preparing to act it in Scandinavia. There are three companies in England and seven in this country. The authors, Avery Hopwood and Mary Roberts Rinehart, are each drawing weekly royalties of from \$2,300 to \$3,500, it is said.

"SNOW QUEEN"

At New York Children's Theater

New York, Dec. 22.—The second production at the Children's Theater of the Heckscher Foundation for Children, Fifth avenue, from 104th to 105th streets, will be presented December 29 and 30 with matinee and evening performances each day. The play is "The Snow Queen", described as a fairy, music drama for children in five acts. It was adapted from Hans Andersen's fairy tales by Gerda Wismer Hofmann, by whom it is also

NEW TURNS AND RETURNS

(Continued from page 16)

trunks, slippers and stockings, the slippers with silver heels. She carried a black ostrich fan and wore a Della Fox curl. There were a few lines of an introductory song, followed by a dance in which there were splits. The boy then did a saxophone solo with a dance following. He wore a dilapidated high hat.

The girl in a gown of blue spangles, black tights, an ostrich plume hat and wearing a lace collar, did an eccentric dance, followed by the boy who did an acrobatic dance, including side splits. This was a clever piece of work and drew a hand. Girl reappeared in a gown of silver, red and black, wearing a high hat of silver with black brim, and the two did a dance for the finish.

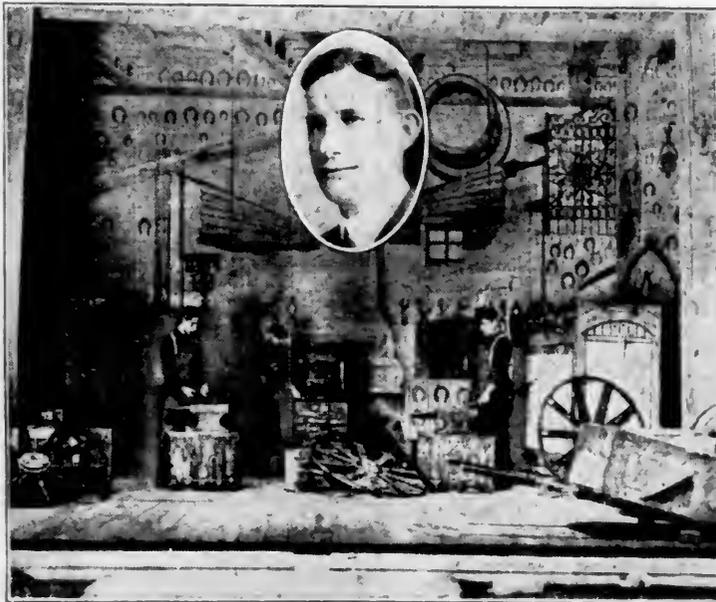
The act has considerable snap, is a nice turn for an early spot in the medium houses. The girl has life, pep, personality, a pleasing smile and pretty eyes. The boy possesses youthful vigor and can dance. The opening is rather weak.

ORANTO BROTHERS

Reviewed Thursday afternoon, December 21, at Fox's City Theater, New York. Style—Acrobatic. Setting—In three. Time—Six minutes.

Before a blue eye in gray silk tights and white shirts the Oranto Brothers opened with a hand-to-hand, the understander walking up

STALEY AND HIS MUSICAL BLACKSMITHS ACT



Richard (Dick) Staley, of Rochester, N. Y., who recently took over the Grand Theater in Auburn, N. Y., is inventor of the musical blacksmiths act, which forty years ago was one of the biggest acts ever seen in Europe. Mr. Staley and his company toured Europe for several years. The act has been seen by only a few people in this country. When the act was first staged it was under the name of "Drummond and Staley". Later it was "Staley and Verbeck", the name now used. Mr. Staley intends to put a manager in charge of the Grand Theater at Auburn and go out with his act soon. Since taking over the Grand a number of his old friends, in the days when he owned a million-dollar mine in Colorado, have paid him a visit, and on several occasions have put on an act for Auburnians in the theater. Among them have been Fred Stone, noted musical comedy star; Joseph Maddern, of "Making Movies" fame, and dozens of others who are still playing vaudeville, musical tabloids, stocks, road shows, etc.

being staged. This play was successfully produced by Mrs. Hofmann in San Francisco at the Children's Theater there, which she founded and directed.

In the production at the Children's Theater more than fifty children will appear. These are from The Professional Children's Dramatic School and also from various settlement houses in New York, each child having been selected by Mrs. Hofmann because of his or her especial fitness for the part to be played.

The money from the sale of tickets will make possible future presentations of this play, free of cost for the children of the New York settlement houses, orphan asylums and similar institutions.

BROKEN CAR COUPLING STRANDS IRENE CASTLE

Auburn, N. Y., Dec. 21.—Irene Castle-Tomain, dancer and moving picture star, was dropped, not by the stage or society, but by a heartless railroad company, when some time last night the coupling on the sleeper occupied by Miss Castle broke somewhere beyond Utica, stranding the sleeper until this morning, when it was picked up and carried to its destination. After a short visit with her sister, Mrs. H. E. Bradford, at Saranac, Miss Castle will start on a tour thru the Middle West to the Pacific Coast.

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

and down a double ladder. One of the brothers then sat in a perch which was balanced on the other's forehead and the former ladder business repeated. A long perch was next used balanced on one shoulder and a routine of the usual perch stunts performed. For a finish the large fellow attempts to lift the little fellow with one hand and the direct conclusion shows the little fellow raising the other with a one-arm pushup. This sent them over nicely on the opening spot. The turn, altho short and unsensational, nevertheless makes a nice opener for the medium houses.

EVOLUTION OF DANCE

Reviewed Thursday afternoon, December 21, at Fox's City Theater, New York. Style—Dancing. Setting—Specials, in one and three. Time—Thirty-three minutes.

Before a satin drop curtain a trim bunch of girls, several of whom are quite pretty, did "You're a Grand Old Flag" and the style of George Cohan dancing made popular by him at the time the number was published. In three, a frame opened and two girls in colonial costume sang "Listen to the Music of Those Chimes" and did a dance. With a juvenile on the stage three girls did too dancing, including cartwheels and other feats. The center blond is long on shape and beauty, her dimples pretty and her dancing graceful. The others also danced well and were there with figures. Juvenile does a dance that registers.

The opening of the frame discloses several attacks of straw backed by a rural scene and a young, pretty, shapely miss in a rustic costume of the short variety, showing well-proportioned limbs, symmetrical and bare with the exception of socks, slippers and a short pair of trunks. She also wore a bonnet. "Five O'Clock in the Morning" was sung and succeeded by a dance, backed up by the other girls in rural costumes of the overall variety. This number was especially well staged, the girls doing a somersault into the frame over the stacks of straw at the finish.

Two girls in kid dresses, looking very pretty, did "Down by the Old Apple Tree", followed by a dance. It was noted that these girls failed to point their toes when kicking.

The juvenile did a number descriptive of various styles of dancing which were to follow. Frame opens and background is seen to be dated 1860. Colonial style minuet, followed by Essence well done to music of "Swanee River Moon". A pretty blond did a very neat buck and wing; a South Sea Island dance followed. High kicks, acrobatic turns, and the shimmy followed, the entire company doing "Dance Mad" and forming a picture in the frame at the conclusion. This seemed the logical finish of the act, but "Lovin' Sam, the Shik of Alabama" followed by a cute miss with lots of personality, pretty eyes which she knows how to use and a shape that she knows how to display. A dance, including a French shimmy, sent her over strong, altho the orchestra insisted on playing so forte at the catch lines of the Song it would have been impossible for even Sophie Tucker to put them over.

Two girls in short costumes or cloth of gold and black, wearing hats and carrying swagger sticks, did a number and a dance, and one, a dance assisted by the juvenile, including a strut to an exit. All did the French shimmy for a direct conclusion.

The act is a pretentious one, suitable for the big time where the costuming, staging, dancing, talent, looks, shapes, youth, vivacity, pep, snap, life and ginger would be desirable assets. It looks very much as if this act had been staged by some well-known director, it being rather Wayburnian than otherwise.

ARTHUR AND LYDIA WILSON

Reviewed Thursday afternoon, December 21, at Fox's City Theater, New York. Style—Singing and dancing. Setting—In one. Time—Fifteen minutes.

Before a drop of blue ornamented with birds, Arthur and Lydia Wilson seat themselves at a small table and render double "If I Could Find a Man Like Romeo" in a quiet style. Arthur wears tuxedo with a white flower in the left lapel of his coat, the girl in a gown of ruffled silk of wisteria shade with white slippers and stockings and wearing a string of pearls.

Some talk followed about making love, after which the man sang "Why Don't You Smile?", which did a flop. The number could be replaced to decided advantage by something more vaudeville and less musical production style.

Girl returns in bridal costume, man with Lily in his hand, and the two did a number double with attendant bridal business of the lament order. More dialog and more singing. A waltz.

Followed the man doing a few lines of a song to give the girl time to change to a gown of cerise edged with gold and a bandeau of metallic cloth. A number double, "Furnishing a Home for Two", relative to presents given to a newly married couple, with a short dance brought the offering to a conclusion. The girl is pretty and charming with a refined personality. The man is of the juvenile type. The two need someone to rearrange their routine and write some material more of the vaudeville and less of the musical comedy style. They could put it over.

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

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CINCINNATI, U. S. A.

VAUDEVILLE NOTES

Cleo and Thomas, who have been doing an act in vaudeville for some time, have split.

Syko and Company open at Proctor's 125th Street, New York, January 11; first New York appearance.

Marcus Helman, of the Orpheum forces, arrived in New York from Chicago last week for a conference.

Rose and Curtis are shortly to produce "Hayseed", a vaudeville act from the pen of Harry C. Green.

Reed and Tucker are reported to have dissolved partnership as a vaudeville team at Fort Worth, Tex.

William H. O'Day, formerly with the Ringling Bros.' Circus, is now manager of Proctor's Theater, Elizabeth, N. J.

O. K. Ray, of the Dancing Rays, met with a taxicab accident in Chicago December 11 and suffered numerous painful injuries.

Frank Sabini, of Frank and Teddie Sabini, fractured a bone in his right foot recently while dancing and is confined to his home.

Ferry Corwey reopened his tour of the Pantages Time in Detroit last week. He was forced to lay off for four weeks thru illness.

Katherine Murray has received a route over the Keith Time, opening at the Royal, New York, January 8, under the direction of Lewis & Gordon.

Jack Potsdam, the vaudeville agent, who has been blind for some time, is reported to have recovered his sight thru an operation for cataracts.

Clyde Griffith, in the National Vaudeville Exchange, reports that conditions in and around Buffalo, N. Y. for vaudeville artistes are very good.

Poll's, Springfield, Mass., celebrated its ninth anniversary last week with an elaborate program. Dillon and Parker headed the bill the first half.

Bard and Pearl replaced Roy Cummings in the Shubert unit, "The Wirl of New York". Cummings having been compelled to leave the cast thru illness.

Robison and Excelsa recently secured a route that will carry them to the West Coast and back to Chicago, in which city they will probably open January 25.

Guy Wendick and Floren La Due continue their successful tour of the Poll Time. Mr. Wendick, for the past week, has been suffering from a severe cold.

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Mollie Fuller is reappearing in vaudeville in an act specially written for her by Blanche Merrill, so that Miss Fuller's blindness is not apparent to the audience.

Jamea Travers, assistant manager of Proctor's Fifth Avenue Theater, had his leg broken in a fight with a robber at the corner of Twenty-eighth and Seventh avenue.

The Duttons opened their tour of the Keith Time in Washington, making a very favorable impression during the inaugural week. They are in Philadelphia this week.

The Choy Ling Hee Troupe recently closed its Poll Circuit tour at the Capitol, Hartford, Conn., and jumped to Fall River, Mass., opening there on the Keith Circuit.

Joe Bradley, recently booking manager of the International Vaudeville Exchange of De-

troit, has joined Frank Parrish in the State Lake Theatrical Exchange in that city.

George R. Shawker (Sober George, the man you can't make smile) has changed hotels in Atlantic City, and is now at the Whittle, South New York avenue. He is seen almost daily on the boardwalk.

Bert Kirley has assumed management of the Grand Theater, Kewanee, Ill., which this week opened a vaudeville season. The house had been dark since the first of the season and there were rumors that it would not be opened, but later decision was reached to book vaudeville entertainment.

B. F. Keith's annual Christmas roundup in Indianapolis, of the newsboys and carriers of the city, was held December 22. Biltmore Eggleston, manager, and Phil Brown, stage (Continued on page 23)

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SONG NOTES

Harold C. Borg, in charge of Jack Mills' Detroit office, is in New York for the holidays.

Harriet Moran is featuring "To Have and To Hold" in vaudeville. The number is published by Joe Mittenenthal, Inc.

Another saxophone solo has been added to the string published by Jack Mills. This time it is "Valse Ma Jolie", by Nathan Glantz.

Earnest Golden and His Orchestra are now playing on the Strand Roof, New York. They are under the management of Paul Specht.

Rose Fischer, who was with the Broadway Music Corporation for some years, is now with the New York office of Sherman, Clay & Company.

The orchestra at the Capitol Theater, New York, is featuring "Kitten on the Keys" this week, while the number is being used by the ballet.

Evans and Wilson, well-known vaudeville team, are featuring "Sonja" in their act. This song is published by the Edw. B. Marks Music Company.

Frank Davis has joined the staff of the Triangle Music Publishing Company. He was formerly connected with the A. J. Stasny Music Company.

"Jane Dear", "Rose Time" and "Little Lad", new song numbers published by the Midwest Music Company, were broadcasted by Station KYW December 18.

The Victor Company is releasing as a "mid-month special" "Kiss Mama, Kiss Papa", played by Ross Gorman's Virginians. This number is published by Jack Mills, Inc.

Edward B. Marks has landed more of his numbers in a production. This time it is "The Masked Woman", where they are playing "The Pelican", "Joy, Joy, Joy" and "Love's Lament" in a dance scene.

Jack Robbins, of Richmond-Robbins, Inc., has again taken personal charge of the band and orchestra department of the firm. This was Jack's specialty several years ago and he built up a wonderful list in a short time.

A new music publishing firm has been started in New York by Al Bellin and Willie Horowitz. They are occupying the old quarters of

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the B. D. Nice Music Company at 225 West Forty-sixth street. These boys were formerly with the Broadway Music Corporation.

NEW WESTERN SONGS POPULAR

Quite a commotion is being caused in Chicago and the Middle West by two songs, only a few weeks old, that seemingly have sprung into the winning class. They are "Hilo Bay", a dreamy Hawaiian fox-trot ballad, with a haunting melody, and "I've Got the Ain't Got Nothin', Never Had Nothin' Blues", which many syncopated singers and orchestra leaders predict will sweep the country. Both songs, while of different styles, are by the same writers, Sizemore and Shrigley, who are also the publishers, with offices at 177 N. State street, Chicago.

MILLS RECEIVER FOR BANKRUPTS

New York, Dec. 22.—E. C. Mills, executive secretary of the Music Publishers' Protective Association, has been appointed receiver of the Harry Von Tilzer Music Publishing Company by Judge Mack, under \$1,000 bond. Mr. Mills has also been appointed co-receiver of the Broadway Music Corporation. Both firms recently filed involuntary petitions in bankruptcy.

STARS FOR MONTE CARLO

New York, Dec. 22.—A big bill is to be installed at the Monte Carlo. Among the performers are: Conchita Piquer, Savoy and Brennan and Ruth Bari. Paul Specht and his orchestra are to furnish the music for dancing.

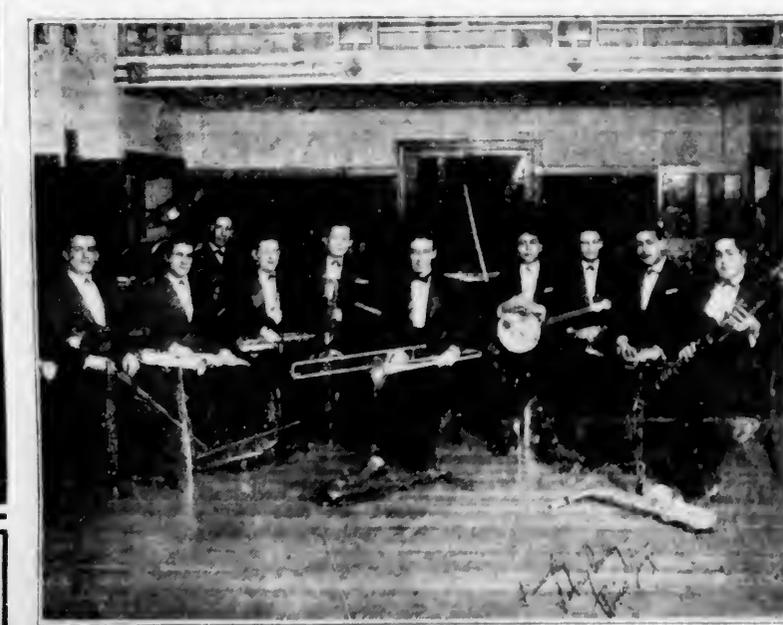
COME TO NEW YORK

New York, Dec. 22.—Harry and Mabel La Pearl, formerly in the Pittsburgh office of Irving Berlin, Inc., have been transferred to the New York headquarters of the same firm. They entered on their new duties last week.

NEW BLUES NUMBER

Chicago, Dec. 19.—The January release of Okeh records will have Hal Ehrig's new blues number, "I Ain't Got No Sweet, Sweet Daddy Now". It is played by Martel's Orchestra.

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KYRA'S HEALTH LECTURES

New York, Dec. 25.—An effective publicity scheme is being worked here this week by G. Horace Mortimer, press agent for the Lee and J. J. Shubert vaudeville units, for "The Whirl of New York" show, playing at the Crescent Theater. The Brooklyn Daily Citizen is running a series of stories announcing a "health and beauty" lecture for women only by Kyra, the Oriental dancer with the show, under its own auspices. A coupon published in each of several issues during the week entitles the bearer to free admission to the lecture at the Crescent at 12 noon on Thursday.

Mortimer has used the same stunt in other cities with Kyra with gratifying results, the great crowds at the special shows in several cases requiring police reserves to keep order.

ILLNESS FORCES CUMMINGS OUT

New York, Dec. 23.—Roy Cummings, featured with "The Whirl of New York" unit at the Shuberts' Harlem Opera House this week, was out of the show until Thursday because of illness. Bard and Pearl, who are rehearsing for the new Winter Garden show, substituted for Cummings.

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 entitled "The Wake." It's a scream from start to finish.
9 CHARACTER TABLOID COMEDY
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POPULAR MUSIC IN 1923

By EDWARD B. MARKS

Music is not a staple line; neither is it a legitimate merchandising proposition. Of course, when I say this I refer to popular music only. The better class of music is fortunately in the hands of conservative, sane business men who derive a maximum of profit from a minimum of effort. The popular end of the business is unfortunately, in several cases, in the hands of hybrid speculators who would be an ornament to any bookmaking or gambling fraternity. As Mr. Mills, executive head of the Protective Association, often remarks, "It is simply a question of how recklessly they can operate, how low they can cut their prices and what trade evil they can introduce next to replace the one just corrected."

Then, with a few of the publishers there is still the question always before them of "What can we do to uplift the business and maintain it in wholesome fashion and along decent ethical lines?" With the rest it is simply a blind scramble. It leads to nowhere, the prevailing ideas being "How close can I get to the other fellow's title?" "How much of his melody can I pilfer without being detected?" "How can I delude the mechanical companies with misrepresentations and false statements?" "How low can I offer my output to cut the other fellow's throat?" "How little can I give the writers for the children of their brain?" "How much 'booth' can I give to the singer and what other subterfuge can I employ with him?" "How can I evade the protective rules that I have sworn to uphold?" "How much music can I print, sell, accept in return and finally destroy at pound rates?" "What buyer can I fawn on to curry favor?" "What 'grafter' can I enlist to work off counter music the public doesn't want?"

I am not a 'calamity howler', but perhaps it is just as well to look facts right in the face. We may be on the eve of a cut-rate war in popular music. It need not necessarily worry the few whose overhead is at all times within control, but it may spell disaster to those with organizations, expense and waste beyond reason or even conception. It is conceded that on account of the prevailing price the market for popular music has narrowed. With several syndicates threatening to throw it out, and without any real united effort to create new markets, what chance have the publishers with inflated organizations and salary lists? With the prick of one or two bad seasons the gas balloons are sure to shrivel up and fall.

No, I am not a pessimist. At present personally I feel rather optimistic. After all, the music business is a matter of individual catalog. I am blessed just now with the widest selling all-round catalog that it has ever been my good fortune to possess at the beginning of the new year, headed by the "Parade of the Wooden Soldiers". I hate to indulge in high-sounding claims, but if ever a publisher may be pardoned for doing so I should. A "Barnum" would dignify this music leader with the title of "The Monumental, Megatherian, Million-Dollar Music Hit of the Universe". When one bears in mind that the "Chauve-Souris", in which "Parade" is the outstanding feature, has only played one city (New York) and is probably good for the next five years for the rest of the United States, one can readily realize that it is no exaggeration to call it "The Million-Dollar Hit". That sum will easily be earned several times over by manager, publisher, music trade and mechanical companies long before "Parade", which is destined to be a standard among standards, has run its course. It is spreading hourly, and, unsolicited, is being used as an advertising value. The Victor Company has made and listed it in nine or ten different ways. The Ampico has used it for its greatest display on Fifth avenue, New York. The large department stores—Wanamakers, Macy's, etc.—employ it for its advertising possibilities even in departments foreign to music.

CHANGE IN FIRM

Chicago, Dec. 22.—Oliver and Charles Hillman, composers, musicians and arrangers, announce that they are the successors to the O. D. H. Music Company and have resumed the music publishing business. Charles W. Hillman is at present pianist with John H. Wickliffe's Famous Ginger Band. He composed "Preparedness Blues" and "No Name Waltz". Oliver D. Hillman, who originally established the O. D. H. Music Company, is the composer of "Spanola Dance" and "I Don't Care Blues". Quarters will be maintained at 2434 South Wabash avenue.

"I'D GIVE IT ALL FOR YOU"

Chicago, Dec. 19.—"I'd Give It All for You", new song number published by the Eliza Doyle Smith Music Company, was sung and played over radio in Denver last week. A Hawaiian orchestra from the Gerarden School of Music played the music. The song was written by John Loftus and appears to have good possibilities.

3 PRIZE SONGS 3
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BRASS TACKS

By VAUD. E. VILLE

Every one who comes under the heading of Vaudeville Artist will do well to read "The Injustices of Vaudeville", by Lester LeGrange, in the Christmas issue of The Billboard.

E. F. Albee and his associates in the V. M. P. A. will find food for thought in the article.

If their thoughts are based on really doing justice to the army of artists in their employ, the above-mentioned article will doubtless help them in such endeavors.

With the coming of the New Year hundreds of artists are awaiting with hopeful expectations for the message from Fred Stone that will definitely state what benefit the N. V. A. is to the artists in general, and what can be expected of Mr. Stone in his capacity as president of the N. V. A. to honestly eradicate the unjust and unfair methods still in practice toward the artists by the various booking offices.

Artists are becoming somewhat weary of listening to and reading the comments of self-praise and high-sounding speeches uttered by the heads of vaudeville, as well as the "testimonials" letters sent in by those artists who are constantly working.

They fool no one.

Ten dollars a year "protects" the artist in the form of a \$1,000 insurance policy.

It also somewhat obligates him to the purchasing "chances" (you cannot lose—something with every number) on salesboards, seats at "clown-night" performances, in "his" club, tickets from many sources, bookers, agents, managers and from his "secretary" for "his" annual "benefit" usually held in May.

Artists in general, including those who are working steady, would like a clear statement from President Fred Stone as to whether or not he has any remedy for the abuses still to be found in vaudeville, from the artist's viewpoint. If so, can he as president eliminate them?

Or is he only a figurehead picked by the powers that be to still further their plans to control in an autocratic manner the destiny of the vaudeville artist?

Is the long respected name and character of Fred Stone to be used simply as a pawn in the game?

Artists in the majority hope not and, accordingly, are waiting for some personal announcement from Mr. Stone—not a "press-agent" letter written or dictated by others, but a straight-from-the-shoulder talk by Fred Stone that he personally guarantees.

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

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THEATRICAL BRIEFS

J. George Sexton and F. B. Bartley have leased the Auditorium Theater, Excelsior Ok. operating the Star, a picture theater, in Ynkon, Springs, Mo.

The Liberty Theater, Coeur d'Alene, Id., has been reopened under the management of Mrs. W. E. Symons, after a year's darkness.

The Strand Theater, Drumright, Ok., after having been thoroughly remodeled, was reopened this month under the management of R. W. Elrod.

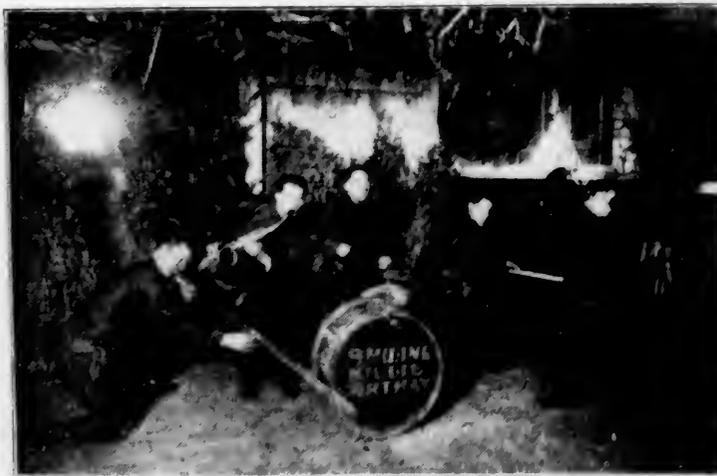
Mr. and Mrs. Al Derry, of the Derry Theater, El Reno, Ok., have purchased and are

The Empire Theater, located in the Masonic Hall Building, Holly Springs, Miss., was recently gutted by flames and the hall badly damaged.

Mr. and Mrs. Frank Hart sold the Crystal Theater, Anamosa, Ia., to F. W. Hrabak, of Chelsea, Ia. Mr. Hrabak took possession December 15.

A. E. Stevens has leased the Palm and Electric theaters, Mason City, Ia., from C. Car-

"CALIFORNIA'S MOVIELAND SYNCOPATORS"



This popular California dance orchestra will shortly open a winter's engagement in New York. It is announced. It has been entertaining and pleasing patrons of Fournier's \$75,000 dancing academy in Eau Claire, Wis. Shown in the picture are, left to right: Volney Strifert, trombone; Jess E. Randall, saxophone; "Buddling" Billie Corthay, drums and manager; "King" Will Brady, piano; and Glenn Geneva, violin. The sixth man, Jim Harris, who plays piano-acordion, does not appear in the photo. It is stated that this aggregation will shortly make records.

ragher, and will operate them from January until May 1.

The Liberty Theater, New Castle, Pa., operated by Sheppard Brothra and managed by C. H. Long, was reopened December 18 with a policy of Keith vaudeville.

Eddie Carr, formerly assistant manager of the Venetian Gardens, Montreal (Can.) cabaret, has been appointed assistant to George Rotaky, manager of the Allen Theater, that city.

Ralph Breeden has purchased the interest of his former partner, George E. Burrows, in the Geneva Opera House, Geneva, Ill., which was formerly known as Welmer's Opera House.

Mrs. A. F. Wojcik, of Fall River, Mass., has bought Joseph P. Coriarty's interest in the Majestic Theater, Brockton. J. T. Schnitz, of Brockton, will manage the theater for the new owner.

The Garden and Republic theaters, on Main street, Annapolis, Md., were destroyed by fire early last week. About 350 people were in each of the theaters when fire was discovered, but all escaped injury.

The Empire Theater, Detroit, owned by Edward Glasco, has been closed, and Mr. Glasco has taken over Loew's Theater, West London street, which was recently leased by a syndicate composed of Mr. Glasco, Dr. J. O. Reaume and Simon Mersky.

Work of decorating the Gralyn Theater, Gouverneur, N. Y., is progressing rapidly, and it is hoped to have the house ready for the opening January 1. The theater has undergone extensive repairs during the past few weeks, since it was purchased by Harry Papayankos.

The Fischer Theaters Company, F. W. Fischer, manager, took possession of the Grand Theater, Madison, Wis., December 23, having purchased it some time ago. The Fischer Company will spend about \$50,000 in remodeling the theater, which work is not expected to be completed until February.

T. O. Haugen, manager and owner of the State Theater, Brookings, S. D., recently sold the good will of that theater to P. G. Estee, owner of the Fad Theater, and F. E. Thompson, manager of the Pleasant Hour Theater, both in Brookings. The building will be remodeled into a storeroom, as neither it nor any of the fixtures were involved in the deal.

BAYES IN MOTOR SMASHUP

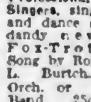
St. Louis, Dec. 23.—Nora Bayes was thrown thru the windshield of an automobile near here this week when it collided with a milk wagon. The actress was seriously cut about the head. In the car with Miss Bayes was Dudley Wilkinson, her pianist, who was also hurt, but slightly.

CHARLOTTE (N. C.) KEITH THEATER DESTROYED BY FIRE

Charlotte, N. C., Dec. 22.—The six-story building here containing the Keith Vaudeville Theater and a large number of offices was destroyed and two adjoining structures were damaged by fire last Monday, with a loss estimated at \$440,000.

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**BUYING FAVOR WITH
PRESENTS USELESS—ALBEE**

New York, Dec. 25.—If those performers who dug deep into their sock for hard-earned coin to buy Christmas presents for executives of the Keith Circuit thought that by so doing they were securing a sort of first mortgage on a full season's route they were mistaken. You can take Mr. Albee's word for it. On the matter of giving Christmas presents to Keith Circuit executives he has expressed himself thusly:

"A word in reference to Christmas gifts from vaudeville artistes to the executives and others who have to do with the booking. I am fully aware that the considerations are mostly friendly ones and no doubt afford the giver much pleasure. Then, again, I feel that there are a great many gifts sent which the artistes cannot afford, but feel that some compensation for consideration given them should be made. It is a rule in this office that no gratuities be accepted for any favor extended or any service rendered. Vaudeville artistes are entitled to every consideration, every courtesy and every attention. I fully realize the joy of giving, but this should be confined to those who are not embarrassed by the receipt of same. Many tokens of esteem were returned last Christmas.

"I have never publicly announced this condition before, but feel it is only just to those who send expensive presents, which takes time and money, only to have them returned.

"I trust that the artistes will receive this in the spirit in which it is written. It is a business proposition on our part and no offense is intended—merely a little advice as to the position we take.—E. F. ALBEE."

**GILLESPIE PRESIDES
AT BRINSWORTH DINNER**

London, Dec. 23 (Special Cable to The Billboard).—R. H. Gillespie, president of the V. A. B. F., will preside at the annual reunion dinner of inmates and V. A. B. F. pensioners at Brinsworth Home, Twickenham, December 31.

"THAT CELLO MAN" FOR LONDON

London, Dec. 23 (Special Cable to The Billboard).—"That Cello Man", well-known vaudeville act, arrives here on the Orduna December 30.

VAUDEVILLE NOTES

(Continued from page 19)

manager, prevailed on all the players on the Keith bill last week to show for the newbies. The orchestra and all the stage hands donated their services.

Lou Howland and the Densmore Sisters have arrived in New York from the West. They will present "Our Future Home", a musical playlet, for the first time in New York, about the middle of January.

Mrs. Herman Fuchs, wife of the manager of the Shubert-Central Theater, New York, is a patient this week at Lloyd's Sanitarium, on St. Nicholas avenue, that city. She is undergoing a serious operation on her eyes.

Rossa and Costello are presenting their Italian character specialty, "After the Banquet", in Weber & Fields' "Reunited" Revue, on the Shubert Circuit. They joined that company recently, presumably in Cincinnati.

"Stars in Stripes", a comedy singing and dancing act, is meeting with success on the Sun Circuit. The personnel includes Little Kitty Bennett, Jack McClusky, Harry Summerkamp, Paul C. Baker and Charles H. Werry.

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TWO BOYS CHINESE NEGRO
TWO GIRLS HEBREW RUBE
BOY AND GIRL ITALIAN KID
or anything else you might suggest.

This is material for which you'd gladly pay heavy money.
WHICH DO YOU WANT? DON'T WAIT A MINUTE

SEND FOR IT NOW

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THE DRAMATIC STAGE

FARCE · COMEDY · TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS

(COMMUNICATIONS TO THE BILLBOARD, 1423 BROADWAY, NEW YORK, N. Y.)

SANTA CLAUS BRINGS MANY RARE GIFTS TO BROADWAY

Happy New Year for Playgoers Presaged by Unusual Number of Important Openings During Holidays

New York, Christmas Day, 1922.—This merry Christmas on Broadway with its unusual number of amusements offerings presages a happy and prosperous New Year for players and playgoers and, it is to be hoped, for the managers who have resolved to do something worth while for the theater and the ticket brokers. Santa Claus has brought many rare gifts to Broadway this Christmas and Broadway, having worried the managers as usual with the annual pre-Christmas slump, is ready to be merry again and flock to the theaters. Just to get a little head start and to be fully prepared for the crowds after the home merrymaking, David Belasco presented David Warfield as Shylock in "The Merchant of Venice" last Thursday night at the Lyceum, recently vacated by Frances Starr and the Belasco "Shore Leave" Company. Warfield's Shylock, as was to be expected, drew a wonderful lot of tribute from the critics and first-nighters, and a happy New Year is in sight for the two Davids.

An attraction almost as important, to say the least, as "The Merchant of Venice", was the Selwyn offering last Saturday night of Ben-Ami in "Johannes Kreisler" at the Apollo Theater. This widely-heralded production got away to such a strong advance sale that matinees have been arranged for Wednesday, Thursday, Friday and Saturday of this week.

Tonight will be a glorious one for theater patrons also, for these attractions will be presented:

The Theater Guild production of "The Tidings Brought to Mary", from the French of Paul Claudel, at the Garrick Theater. (There was a special invitation performance Christmas Eve.)

Billie Burke, in Booth Tarkington's "Rose Briar", presented by Florence Ziegfeld, Jr., at the Empire Theater. (A special invitation performance of this piece also was staged Christmas Eve.)

The Equity Players' offering of Jesse Lynch Williams' comedy, "Why Not?", at the Equity Forty-eighth Street Theater. (This attraction was presented privately last Saturday night.)

Margaret Lawrence in "Secrets", by May Edington and E. Besler, presented by Sam H. Harris at the Fulton Theater.

Ben Hecht's "The Egolist", starring Leo Ditrichstein, presented by the Shuberts at the Thirty-ninth Street Theater.

Fay Bainter in Monckton Hoffe's comedy, "The Lady Cristillinda", presented by William Harris, Jr., at the Broadhurst Theater.

Henry W. Savage's production of "The Clinging Vine", by Zaida Sears and starring Peggy Wood at the Knickerbocker Theater. (There was a special invitation performance yesterday afternoon.)

James Montgomery's "Glory", a musical comedy, at the Vanderbilt Theater.

And on Wednesday night, at the Longacre Theater, Arthur Hopkins is to present Ethel Barrymore in "Romeo and Juliet".

All in all it is a joyous holiday season for playgoers, for it must be mentioned that in addition to the many new ones that are being offered there is an unusually large number of strong attractions on the boards. One by one the weak ones will be weeded out, for many

"WILL SHAKESPEARE" JAN. 1

New York, Dec. 23.—Winthrop Ames will present "Will Shakespeare", by Clemence Dane, at the National Theater on January 1. Otto Kruger will have the title role. Molnar's comedy, "Fashions for Men", with O. P. Heggie, current at the National, will move to the Belmont, beginning its engagement with a matinee.

productions are in rehearsal and others are on the tryout circuit ready and anxiously waiting for the call of the hooker to Broadway. A glance at the lists in other columns of the dramatic section of The Billboard will give an idea of what is coming with the New Year in addition to the attractions opening this week.

NAZIMOVA PUBLICITY

New York, Dec. 23.—Adroitly timing her return to the stage to be concurrent with the run of her motion picture, "Salome", Mme. Nazimova will open in "Dagmar" in Wilmington, Del., January 12. Her fifth version of "Salome" will be unrecled at the Criterion on New Year's Eve, and the advertising campaign for the two ventures will be consolidated.

"Dagmar" will play a week in Baltimore and another in Washington, from whence it will come to New York if a suitable theater can be found by then. Rehearsals got under way this week with Charles Bryant in charge, and among the principals are Gilbert Emery, Rita Kemble Cooper and Frances Neilson.

SHUBERT HAS TWO NEW PLAYS

New York, Dec. 25.—Lee Shubert has two new productions under way. In association with Mary Kirkpatrick he has arranged to produce immediately Rachel Crothers' latest play,

PERCY POLLOCK



Successor to Frank Bacon, in the role of Lightnin' Bill Jones, in the famous play, "Lightnin'", which is now running in Boston. Mr. Pollock's role in "Spite Corner", at the Little Theater, New York, has been assumed by Sam Coyt, the original sheriff of "Lightnin'".

JOHN DREW TO APPEAR IN "A SCHOOL FOR SCANDAL"

New York, Dec. 23.—John Drew is to appear in a second all-star production of Sheridan's "School for Scandal" next May, according to a promise of the Players' Club, of which the distinguished comedian is a member. The appearance of Drew will mark the anniversary of his fiftieth anniversary on the stage.

A committee, composed of Francis Wilson, Daniel Frohman, Evan Shipman and George Burke, is in charge of the arrangements.

"THE FIRST YEAR" HAS BEEN ACTED 900 TIMES

Chicago, Dec. 21.—Last night at the Woods Theater "The First Year" was acted for the 900th time. Frank Craven, author and principal player, has been absent from the cast less than a fortnight in two years. Mercedes Esmonde and Lyster Chambers have not missed a performance since the opening night, October 1, 1920.

"Mary, the Third", described as a satirical comedy on love and marriage. Louis Huff has been engaged for the leading role. Rehearsals have started under the direction of the author.

Shubert has also placed in rehearsal a new play by Charles Richman, entitled "Suspended Sentence", in which he will feature the author. The supporting cast will include Emily Ann Wellman, Phyllis Alden, Harold Salter, John Adair, Jr.; Clyde Vaux, Harry Neville and Frank Harvey. F. Gatenby Bell is staging the piece.

"GREEN SCARAB" SOON

New York, Dec. 23.—James Shagreen, who recently resigned as general manager for Wagonwala & Kemper, to go into the producing game on his own, announces as his first independent venture "The Green Scarab", a comedy drama, by John Hapleton. The piece will have its initial showing out of town on January 15. In the cast will be H. Cooper Cliffe, Alexandra Carlisle, Victor Morley, Henry Mowbray, Lucille Sears, Edward Colebrooke and Lillian Walker.

Percy Pollock Steps Into Frank Bacon's Role in "Lightnin'"

John Golden has announced his decision to place the mantle of the lamented Frank Bacon around the shoulders of Percy Pollock, who is playing the whimsical Mr. Gooch in "Spite Corner" at John Golden's Little Theater, New York. He was to make his first appearance in the role of Lightnin' Bill Jones with the opening of the run of the former Bacon company at the Hollis Street Theater, Boston, Christmas night.

The New York critics who unanimously praised the fine acting of Pollock in "Spite Corner" had much to do with the decision, but Mr. Golden revealed that Pollock was also the man selected for his successor by Frank Bacon himself. It was two weeks after "Lightnin'" made the sensational hit at the Gaiety Theater, New York, and began the phenomenal run which ended with three calendar years and a day that the usual discussion of the future of the play came up. There were several people present, among them Mr. Bacon. He remained silent. Finally turning to Mr. Golden he said: "I've been talking to an actor named Percy Pollock, and if you ever need a successor to me as Lightnin' he's the man."

While the whole theatrical world and general public have been trying to get some hint about the man to be awarded the honor of stepping into Frank Bacon's shoes, Golden has been stealthily searching the American stage for the man. Meanwhile, as if predestined for the part, Pollock has been secretly rehearsing with Winchell Smith, co-author of the play and director of it. At a final conference Golden, the producer, and Smith, co-author and director, with the spirit of Bacon between them, gave the honor to Pollock, whose career is significantly similar to that of Bacon, involving forty years of struggle for success, inspired only by the romance of the stage itself. Bacon was 28 when he died and began his stage career at 18. Pollock is nearing 44, but he started at the age of 4 at one of Tony Pastor's children's nights in Fourteenth street, New York.

Pollock did not know until after the final decision that Frank Bacon had selected him. He was visibly affected. "I had only two talks with Mr. Bacon," he said, "and saw him in 'Lightnin'' only once, but that was enough, for Bacon told his story and bowed to the core. With never a dream I would one day play the part, I left the theater convinced this Lightnin' Bill Jones was the symbol of the imaginative faculty, that precious lightning which stimulates the spiritual in all of us. I hope I will never offend the memory of Frank Bacon by acting 'Lightnin'. I will try to live him on the stage."

And so Pollock has made the grade. He was born in Brooklyn December 31, 1878, of Irish parents. His father, John Crawford Pollock, was for years a reporter on The Brooklyn Citizen. He had two brothers and five sisters. "At first," said Pollock, "father had charge of the physical and mental departments, and mother the spiritual."

The father became an invalid and Mrs. Pollock, urged to find a means to support her large family, sought the advice of Mrs. E. L. Fernandez, renowned then as middleman between talent and the stage. The result was that the five girls and Percy, then only 4 years old, appeared at a children's night at Tony Pastor's in Fourteenth street.

In striking a balance on this debut of the Pollocks it is found that the littlest one, Percy, becomes the successor of Frank Bacon as Lightnin' Bill Jones; Emma became the soubrette with Harrigan & Hart and was the original Maggie Murphy of the song, "Maggie Murphy's Home"; Evelyn became the ingenue of many of Charles Hoyt's comedies, making her best impression in "The Milk White Flag", and Edith went with Hardy & Von Leer in the first Indian play ever presented in England, "On the Frontier", which founded the fortune of Hardy. The other two girls abandoned the stage after brief careers, Ethyl marrying Frank Holland, now counsel of the Hotel Men's Association.

Here's the grind Pollock has been thru in nearly forty years fighting to the top: He says he started with the Irish spiritual quality; at four he played Mimi, the little girl, with his sister, Emma, as the boy, Helnie, in support of Joseph Jefferson in "Hip Van Winkle"; at five he was thrown out of the window every performance by Charles McCarthy in "One of the Bravest"; next he was one of the children at the knees of Charles Ellis in "Gaspar the Yodeler"; next his mother put her foot down and sent him to the public schools for four years. They moved to New York "in barrels", as Pollock puts it, to be near Emma, who was with Harrigan & Hart. Then the boy was sent into Wall street, where he clerked with E. B. Cuthbert & Company for two years. Their sensational failure catapulted him into the job of assistant treasurer of the Fourteenth Street Theater. Then the wanderlust set in and he toured the folks with a bunch of glassblowers, managing the troupe and blowing glass. After

(Continued on page 107)

'ROUND THE RIALTO

WELL, here we are in the midst of the Christmas revelling. . . . Tom hopes you liked your Christmas matinee. . . . Yes, he knows it's tough. . . . But it was tougher when you didn't get paid for it. . . . Special extra!!! . . . Luis Albarni has returned from Havana. . . . He says there was much "vino" but no "antipasto". . . . He also informs us that Havana is a snare and a delusion, and that the U. S. is the place for him, henceforth and forever. . . . Met Bernard Sobel, who promised to send us a copy of a book containing one of his plays. . . . And then did so. . . . Herbert Heywood, the sheriff of Voluntown, Conn., has arrived in our midst. . . . He is to play a "rube" part in a new show and has grown the makeup to fit it. . . . Such a luxurious growth of foliage has seldom been seen upon the human countenance. . . . Tom hears that William S. Hart, after riding several millions of miles on the screen, is to return to his first love, the drama. . . . Remember Bill in "The Squaw Man"? . . . And "Ben-Hur"? . . . Yes, and a lot of others. . . . Tom also hears that Tom Howard, who is playing in burlesque at the Park Theater, is to appear in George White's "Scandals" next season. . . . We met Louis Wolheim. . . . He has just closed with "The Hairy Ape". . . . He tells us that the show was a big hit in Chicago, but that the other towns did not take kindly to it. . . . Louis says that he may play the part in London, and that ere long. . . . Tom met Frank Wunderlee, who revealed him with a couple of good yarns. . . . He said that he was playing in "Home Folks" some years ago, when, notwithstanding terrific business, the two weeks' notice was posted. . . . There were two pigs used in the show and the day the notice went up they accidentally ate some rat poison and died. . . . Edwin Arden, who was in the company, read the notice and said: "I wonder who tipped the pigs off!" . . . Frank also told us of a certain stage director who had a dispute during rehearsal with Walker Whiteside about the pronunciation of a word. . . . While the battle was raging, the manager of the show walked in, and, seeing the rehearsal held up, wanted to know the cause. . . . The director told him, and the manager said: "What nonsense! Look up the word in the 'script' and get on with the rehearsal." . . . And the manager is one of the biggest in the country. . . . Martha Haworth and Wallace Ford came into the office to see Tom. . . . They have just been married. . . . Both were in "Able's Irish Rose", and, being married continually during the run of the piece, decided to do it in reality. . . . They declare that it is a success, and Tom congratulated them. . . . We met Dore Davidson, who is rehearsing in the dramatic version of "Humoresque". . . . Laurette Taylor is to play the leading role and Dore says she is going to be a revelation. . . . Tom ran into "Tubby" Garron on his favorite bent on the Rialto. . . . Tubby is with "The Midnight Revel", a Shubert unit. . . . He informed Tom that business was good, then did his famous imitation of an ape and retired from our midst. . . . We foregathered with George Renavent, who has just closed with "A Texas Nightingale". . . . George said the closing was a mystery, for the notices and business were both good. . . . But Tom reminded him that all of "show business" is a mystery, and he quite agreed. . . . Tom met John Wesley, who tells him that he is rehearsing with "Ice-Bound". . . . John says that the management is negotiating with Phyllis Povah for one of the roles. . . . Tom predicts that

If she has a chance in the show she will rise to the occasion triumphantly. . . . Miss Povah gave one of the finest exhibitions of real "trouping" Tom has ever seen. In "Hospitality", and she will go far, unless he is sadly mistaken. . . . Tom heard a good story about Joe Marba which should bear repeating. . . . Joe went for a part to one of the newer managers, whose knowledge of actors and their capacities is, to put it mildly, somewhat limited. . . . The manager said to Joe: "Now let me see, Mr. Marba. Just what stage experience have you had?" . . . To which Joe replied: "Fourteen years in all. Three years on the road and eleven years in Bryant Hall." . . . He did not get the part. . . . Tom saw Percy Pollock just before he left for Boston to play "Lightnin' Bill Jones". . . . Unless we are much mistaken, Percy is going to give a great performance of the role. . . . He has our very best wishes for good luck. . . . Tom hears that Wallace Eddinger has a minor interest in "Rain". . . . Even a minor interest in that show should make a major bank account. . . . Maybe it will

DRAMATIC NOTES

Hilda Spong has resigned as president of the National Stage Woman's Exchange. . . . The Chicago company of "The Last Warning" will be directed by Charles Derwent. . . . Sidney Howard, author of "Swords", is about to produce a new play with a Chinese setting. . . . "R. U. R." will be brought out in book form next month by Doubleday, Page & Company. . . . Percival Knight, author of "Thin Ice", is working on another comedy to be produced by the Shuberts. . . . A new play by Porter Emerson Browne, author of "The Bad Man", will soon be placed in rehearsal. . . . "The Square Peg", a play by Susan Glasspell, has been secured by Guthrie McClintic for production. . . . Jane Ellison and Fay Courtenay will be seen in "The Tiger Lily", the production in which Sessue Hayakawa makes his debut on the

ing the revolving lights necessary for the production, to reach New York December 19. . . . Henry Hull has been engaged to play the leading role in Gilbert Emery's new play, "Tarnish", to be produced by John Cromwell. . . . Peggy O'Neill, versatile British star, will be seen in a new play in London in January. Miss O'Neill paid this country a flying visit last autumn. . . . Dixie Hines advises that "A Clean Town", the sparkling comedy of J. C. and Elliott Nugent, will be presented in New York in January. . . . "Hospitality" closed December 22 to enable the Equity people to give a special press performance of "Why Not?", their new production, on the following day. . . . Margaret Anglin will soon be seen in Willard Robertson's play, "The Sea Woman", to be produced by Lee Shubert. George Foster Platt will supervise rehearsals. . . . Mary Carroll, seen with the Barrymores last season in "Claire de Lune", has been engaged to play opposite Sessue Hayakawa in the forthcoming production of "Tiger Lily". . . . Maclyn Arbuckle has been engaged by H. H. Frazee to play the leading role in a new comedy, the work of Caesar Dunn. As yet no name has been adopted for the piece. It will be produced early in the year. . . . Chester T. Barry, assistant manager of "Abraham Lincoln", spent last week (when the company laid off) at his home in Jersey City (Heights), N. J. It was the first visit with his folks for some time. . . . Morris Gest was advised by cable that the Moscow Art Theater would give Friday matinees white here for the sake of American professionals, "in recognition of sympathy of America for the Russian people." . . . William McGuire is working on a new drama which he tentatively calls "Beside the Shalimar". He hopes to have it finished in time for the late spring tryouts. It will probably be produced by Sam H. Harris. . . . Victor Tandy, of the "Loyalties" Company, read Charles Dickens's "A Christmas Carol" before several British Societies on Christmas Eve in order to maintain his annual custom, which even the World War could not break up. . . . A performance of "The Cat and the Canary" in London was attended by King George and Queen Mary of England, Queen Maud of Norway and the Duke of York. The royal party was said to have been "most graciously thrilled". . . . The bill of one-act plays announced by William A. Brady for New Year's Eve and Sundays thereafter at the Playhouse will be postponed until January 14, as Alice Brady leaves for the Adirondacks to finish a picture she is making. . . . Lee Shubert has secured the rights to "Suspended Sentence", a new play by Charles Richman. The cast includes Emily Ann Wellman, Phyllis Alden, Harold Sulter, John Adair, Jr., Clyde Veaux, Harry Neville and Frank Harvey. F. Catenby Bell is staging the production. . . . Lucille Watson, Dudley Digges, John Daly Murphy, Mary Blair, Gladys Hurbutt, Maire Roden Quinn, Sara Enright, William Williams, Albert Carroll and F. S. Pelly are in the Lady Gregory comedy, "The Dragon". It opened at the Earl Carroll Theater, New York, December 19, for six special matinees. . . . Pamela Gaythorne, who played in "The Fool", rejoined Allan Pollock in "Why Certainly?", formerly produced under the title "The Pinch Hitter". Miss Gaythorne originally played the leading feminine role. The show opened last week at the Central Theater in Chicago. . . . The Boston company of "Lightnin'" has drafted two of the leading characters from John Golden's "Spite Corner", namely Percy Pollock, who will play Lightnin' Bill, and James Robards, who will play the same role he created at the Gaiety during the original run of the show. . . . Monckton Hoffe's new comedy, "The Lady Cristillinda", starring Fay Bainter, requires fifty persons for the acting force, none of whom is an "extra". Due to the fact that so long a list of names on a program will con-

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, December 23.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, author, and performance dates. Includes plays like 'Able's Irish Rose', 'Awful Truth', 'Egotist', etc.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, author, and performance dates. Includes plays like 'Cat and Canary', 'First Year', 'For All of Us', etc.

make up for some of the losses on "The Woman Who Laughed". . . . Maxfield Noyes drops us a note and a clipping from The New York Tribune. . . . It relates to Bertha Broad, who played Juliet with Walter Hampden a season or so ago. . . . The clipping speaks in the highest terms of Miss Broad's attainments, and Maxfield says it is all true. . . . He says the young lady should get greater recognition. . . . If she is as fine as everyone says she is, we will do our part, for one. . . . There is nothing that gives us quite so much pleasure as telling the world and his wife about promising young players. . . . That sentence should just about fill the column. . . . So, sirs and ladies, farewell until next week.—TOM PEPPER.

Florence Reed, star of "East of Suez", in which A. H. Woods recently presented her by arrangement with Charles Dillingham, will shortly be seen in a new play under the management of Mr. Dillingham. Miss Reed has been under contract with Mr. Dillingham for the past few months.

American stage. Lawrence Marston will direct the production. . . . "Dagmar", the vehicle in which Nazimova will return to the stage this season, started rehearsals last week. . . . Arthur Hurley will be the Collie in charge of the Annual Gambol of the Lambs' Club in New York, January 7. . . . Prisoners of Sing Sing will witness Channing Pollock's stirring play, "The Fool", at the Prison Theater January 14. . . . "Veronica's Veil", the American Passion Play, will soon be produced for the ninth consecutive season at West Hoboken, N. J. . . . Wm. A. Brady spoke at the Young Women's Hebrew Association, New York, December 19, on "The Theater Today in Central Europe". . . . Bertha Broad, who has played opposite Walter Hampden in "Romeo and Juliet", plans to make a New York appearance in the part. . . . The reason given by the Selwyns for the postponement of "Johannes Kreisler" from Wednesday to Saturday, December 23, was the failure of the Wuertemberg, the ship carry-

(Continued on page 105)

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

LACK OF PATRONAGE CAUSE OF CLOSING

Garrick Players End Run of Sixteen Months at Family Theater, Ottawa, Can.

Ottawa, Can., Dec. 23.—The Family Theater closed last Saturday when the Garrick Players quit their presentations after practically a continuous run of sixteen months, the past two seasons being under the personal management and direction of Jack Soanes, a popular producer. Lack of patronage is the reason. Much regret has been expressed among quite a large circle of patrons as under the able management of Jack Soanes an excellent repertoire of plays has been put on by a good cast. Mr. Soanes has been connected with stock productions since the organization of the Players some sixteen months ago, opening at the Dominion Theater, which was burned, the company transferring to the Russell Theater, where it put in a season, and then opening at the Family Theater. While the patrons were more than pleased with the productions put on under Manager Soanes' direction, the revenue fell short and so the curtain was rung down.

OLD FAVORITES RETURN TO PITTSFIELD STOCK

Pittsfield, Mass., Dec. 20.—The Colonial Players are this week presenting "Welcome Stranger". It is rather a coincidence that just at this time George Sidney, who scored a tremendous success in "Welcome Stranger", is opening in "Give and Take". Aaron Hoffman's latest opus. Two old favorites, Phyllis Gilmore and Ninita Bristow, are back with the Colonial Players. Miss Gilmore closed an engagement with the Proctor Players in Albany last Saturday. She appeared with the local company last spring and summer, joining the Proctor Players in Troy at the close of the Pittsfield stock season. When the Proctor Players returned to their old base of operations in Albany on Labor Day, Miss Gilmore went with them. She is a second woman long popular in this city. Miss Bristow was leading woman of the Colonial Players the season before last. Later she held a similar position, we believe, with a stock company in Kansas.

CHANGE IN STOCK PRICES

Mt. Vernon, N. Y., Dec. 20.—The Westchester Theater is dark this week while the players are resting and the stage crew is busy building the sets and preparing the production for "In Old Kentucky", the Christmas week offering. Manager Feinblatt states that the Kentucky melo will surpass anything in a scenic and stage effect line that has ever been presented here in stock. The stage force started to work on the production last Wednesday and is expected to be engaged in such labor until Saturday of this week. Horses and a treadmill for the famous race scene have been hired from the concern in New York which supplies the Hippodrome.

The majority of the Westchester Players went to their respective homes Sunday for a brief rest.

A new scale of prices will go into effect at the Westchester Monday. The entire orchestra will be 75 cents at night, with a few rows in the balcony at the same figure and the remainder at 50 cents. Matinees, all seats will be scaled at 25 cents.

COAST TO WITNESS PREMIERE OF LEE HUTTY'S "CLIMBING"

Hollywood, Calif., Dec. 19.—Following the two weeks' special engagement of "East Is West", the Wilkes Players, the company playing the Majestic, will give the premiere of "Climbing", a play by Lee Hutty. Plans will be made to take the play to New York soon after the local presentation. Miss Hutty arrived here the other day to confer with Manager Michael Corper regarding the Majestic presentation. Mary Newcomb, former leading woman at the Majestic, will return to the cast in the new play.

PRATT IN LEADING ROLE

Toledo, O., Dec. 22.—The stock starring system is being worked out along new lines at the Toledo Theater this week where Nell Pratt, a regular member of the company and not the leading man, is being starred in the initial Toledo production of William Le Barons' breezy little comedy, "The Very Idea". Mr. Pratt has for several seasons been one of the most popular comedians Toledo has had and certainly makes the most of his golden opportunities this week. Beulah Bondy, the only other member of the company who has been with it any great length of time, plays the wife with much finesse. Lois Landon is capital as the Irish maid and later on as an adoring mother. N. B. Lendon plays the bachelor brother excellently, and Little Polly Dennison is an adorable youngster. Howard Miller, Penelope Hubbard, Duncan Penwarden and Louise Gerard Huntington play the other roles ably.—W. H. C.

REORGANIZE STOCK COMPANY

St. Paul, Minn., Dec. 21.—The New Garrick Theater, which was reopened two weeks ago for the production of legitimate drama by a stock company under the direction of Gray and Gallinagh, former Twin Cities newspaper men and writers of plays, is dark again this week and will remain closed until after the first of the year. In the meantime the company will be reorganized.

NEW COMEDIAN WITH HYPERION PLAYERS

New Haven, Conn., Dec. 19.—Malcolm Arthur, new comedian with the Hyperion Players, went over with a bang Monday night. He is taking the place of Harlan Briggs, who left last week. He and Francis Williams carry off the comedy honors in "Slippy McGee" this week.

LESLIE ADAMS



Leading man in the Hippodrome Stock Company, Dallas, Tex.

RUN IN WASHINGTON FOR "ABIE'S IRISH ROSE"

Washington, D. C., Dec. 29.—The record for local stock company productions was broken last night when Arthur Leslie Smith and Henry Duffy started "Abie's Irish Rose" on its fourth Washington week at the President Theater. The drawing power of Anna Nicol's comedy has been remarkable. The part of Abie is now being played by Graham Velsey, who will next week head a Baltimore company of the play which Messrs. Smith and Duffy are organizing. Mr. Duffy returns to the role on Sunday. The leading woman, Eileen Wilson, is delightful in the title role, while Anne Sutherland, specially engaged for the part of the mother, has made a huge success in this difficult character role. The popular heavy man of the company, Guy D'Enery, is playing the rabbi, Dr. Jacob Samuels, and winning laurels in this new line of business. The production is excellent and the rest of the company adequate. When "Abie's Irish Rose" exhausts its popularity, "Buddies" will be put on for a run.—W. H. C.

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

CLARA MACKIN FILES SUIT AGAINST DENTIST

Syracuse, N. Y., Dec. 22.—Clara Mackin, member of the Knickerbocker Players, a stock company here for several seasons, has brought suit in Chicago against Dr. Eugene Vigneron, of that city, for \$20,000, charging him with being responsible for a lisp that has ruined her stage career. The actress claims the dentist was careless in performing work for her and that she has been hand capped with a lisp since he worked upon her teeth. She charges the lisp cost her the leading role in "A Matinee Hero", with Leo Dittrichstein. The dentist has filed a denial and will fight the suit.

ADA MEADE WITH "ELSIE"

Ada Meade, who recently closed a short engagement as leading lady with the Proctor Players, Albany, N. Y., opened in a new musical comedy, "Elsie", at the Hartman Theater, Columbus, O., Thursday night, December 21. Miss Meade has the principal feminine role. Others in the cast are: John Arthur, Turner Gordon, Luella Geer, Carol Mayo, Stewart Wilson, Frederic Burt, Stewart Wilson and William Cameron. Miss Meade and Mr.

LYCEUM PLAYERS

Help To Make Christmas Merry for Orphans

Paterson, N. J., Dec. 20.—The management of the Lyceum Theater and the Lyceum Players will join with The Press-Guardian in helping to make a merry Christmas for the orphans in all the institutions of this city, and on next Saturday afternoon there will be given a Christmas party on the stage of the Lyceum, at which all the orphans of the city will be the guests of the management. The idea originated with Charlotte Wynters, leading lady, at the Lyceum, who greatly desires to have a share in the happiness of providing for the orphans. In this she is joined by the management and every member of the company, all of whom have contributed liberally to make the party a success. Harrison Hoy will play the role of Santa Claus and will distribute gifts to the orphans from the Lyceum stage. The fund that is being raised by The Press-Guardian is growing daily.

JEFFERSON THEATER LEASED

M. J. Garrity To Present Legit. Successes at Former Stock House

Portland, Me., Dec. 20.—M. J. Garrity, for thirteen years manager of the Jefferson Theater, which was recently acquired by the Catholic Church of Portland, has leased that house until March 1, 1923, and during the intervening months a number of big legitimate successes will be booked, the first possibly to open on Christmas Day. Motion pictures of first release will also be shown at the Jefferson, it is announced. "It is my desire," said Mr. Garrity, "to have the career of the Jefferson terminate as a playhouse with a series of productions in keeping with its best traditions." The Jefferson was formerly a stock house.

PLAYS TITLE ROLE ON SHORT NOTICE

Symona Boniface stepped into the title role of "Bluebeard's Eighth Wife" at the Warburton Theater, Yonkers, N. Y., Wednesday night, December 13, on fifteen minutes' notice, when Marguerite McNulty, who had filled the part, was taken ill. The audience was made acquainted with the fact and the performance continued, with Miss Boniface consulting the script at intervals. According to The Yonkers Statesman and News, Miss Boniface gave a performance that was praiseworthy. In fact her performance was even better than that of the woman for whom she was substituting, the local critic said. Early in the week Miss Boniface portrayed another role.

Miss Boniface appeared in stock in Yonkers several years ago and has also played in Union Hill, Pittsburg, Providence and other cities. She is described as a strikingly beautiful brunet and has appeared in New York productions, including the original companies of "Ladies' Night", "The Very Idea", "Everywoman" and "A Young Man's Fancy". Her father, George C. Boniface, played on the American stage for sixty years, in support of such noted stars as Edwin Booth and Lawrence Barrett. Miss Boniface is a Vassar graduate and has recently been a student of playwriting in Columbia University.

PLAYERS LAY OFF WEEK TO PREPARE PANTOMIME

Toronto, Can., Dec. 20.—This week the Uptown Theater is dark to allow the Vaughn Glaser Players to make ready for the mammoth Christmas pantomime, "Cinderella", which opens the holiday season here on Christmas Day with a matinee commencing at 2 p.m. The pantomime will be in two acts and Harlequinade. The famous fairy story will be unfolded in twelve scenes and there will be one hundred people in the company with a special score rendered by an augmented orchestra. George Vivian, an Englishman, born in London, is writing and staging "Cinderella". Mr. Vivian played his first pantomime with George Coquest at the Surrey Theater, and in 1896 he appeared at the Drury Lane, under the joint management of Arthur Collins and Oscar Barrett in "Aladdin". Mr. Vivian's first appearance in America was under the management of the late Charles Frohman, in 1902, when he produced and played in "Everyman".

STOCK FOR ROCKFORD, ILL.

Rockford, Ill., Dec. 21.—The amusement-loving public of Rockford will get a Christmas gift in the shape of the Rockford Stock Company, which opens Christmas Day matinee in "Adam and Eva" at the Rockford Theater.

Arthur were with the show when it was tried out on the road last spring under another name. John T. Scholl is the producer, Sissie and Blake are among the score writers, and Charles W. Bell is responsible for the book.

STOCK CHATTER

Margaret Pitt has joined the Leon E. Brown Players, opening in "Common Clay" December 11.

"The Truth About Blayds" is being released for stock production in all territory by the American Play Company, Inc., of New York.

William Worswick, stage director with the Leon E. Brown Players, Woonsocket, R. I., is passing around the cigars. His wife presented him with a baby girl December 10.

Doan Borup, of the Union Square Players, Pittsfield, Mass., who underwent an operation for appendicitis at a local hospital several weeks ago and who has been in a critical condition, was able to sit up last week.

There is no lack of musical comedy presentations by Pittsfield, Mass., stock companies. Two weeks ago "The Fascinating Widow" was offered with Tommy Martelle as the bright shining light, and last week the Union Square Players offered "Sonny Boy".

The Grand Opera House at Ottnowa, Ia., will open a stock company January 1 for seven weeks, reserving the dates for all previous bookings of attractions during that period, which include "The Bat", "Take It From Me", "Lightnin'", "Greenwich Village Follies", etc.

Buffalo Players, Inc., has a new home in Buffalo which will be ready for occupancy after a few minor interior alterations. The organization has leased the three-story brick house at 334 Delaware avenue from Mrs. Charles Cary and will use it as its headquarters. Mrs. George H. Field and Ganson G. Depew will serve on the first house committee.

Arthur Chatterdon opened with the Poll Players, New Majestic Theatre, Bridgeport, Conn., as leading man November 6 in "The Man Who Came Back". It is his third year in Bridgeport and the popularity he is said to be enjoying is most gratifying. The Majestic is considered one of the finest stock theaters in the country.

Rose Hubner, known in private life as Mrs. Benjamin Hadfield, wife of the most popular male member of the Wilmington Players, is not wasting any time thru her layoff in Wilmington, Del. Miss Hubner is planning to play Santa Claus to a family of six little kiddies whose mother died a fortnight ago. She has arranged not only toys but wearing apparel for the little tots, whose ages range from 9 years down to 15 months, and judging by her shopping activities she will make this otherwise dreary home a very happy one.

An event which is likely to bring many New Orleans theatergoers to the Tulane Theater is the appearance of Walker Whiteside, who has in his company two former residents of that city, Santos Shields and his sister, who years ago were strongly identified with the amusement colony in that city. The Shields family, father and son, at one time played juvenile roles in the famous Baldwin-Melville Stock Company, while the sister essayed child parts. The father, Bernard Shields, is now employed by the city, and on their arrival here an enjoyable family reunion will be held.

Clara Joel, former star of the Proctor Players in Albany and Troy, N. Y., opens with a stock company in Toronto, Canada, Christmas Day. Miss Joel first joined the Proctor Players at Albany in November, 1921, playing a long engagement there with her husband, William Boyd. Early in the spring they left Albany for Atlanta, Ga., where they appeared with the Forsyth Players for several months. In May they rejoined the Proctor Players at Albany and went with the company to Troy the following month. When the Proctor Players returned to their old stand in Albany early in September Miss Joel and Mr. Boyd went with them. Mr. Boyd left the Proctor Players in October to rehearse in "Find Cynthia", which was tried out on the road and shelved. Miss Joel remained with the Proctor Players until November 11, when she left for a vacation. She is credited with making the biggest hit in Troy and Albany of any stock player since the time Bert Lytell, now a film star, was the reigning favorite in both of those cities.

MORE TROUBLE FOR EGGENA?

Syracuse, N. Y., Dec. 22.—It is not a merry Christmas for Ferdinand Eggena, World War

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er and second husband of Minna Gombel, erstwhile star in the Knickerbocker Players, stock company which played at the Empire for several seasons. Eggena, also a well-known press agent, has been having all kinds of trouble since his arrest in Albany a few weeks ago in connection with a check deal.

Legal advice is being sought by some local stockholders in a theatrical producing company sponsored by Eggena when he came to this city a year ago. Investigation is being made by a local attorney to determine whether statements made by Eggena in advancing the sale of stock in the enterprises were tainted by fraud. If it is found such was the case actions in Supreme Court will result.

The producing company in which he was interested was to elevate the tone of the drama in Syracuse. Pretentious productions were to be staged with Miss Gombel as the star, and it was reported an option was held by the company on one of the local theaters. A prospectus was issued and distributed to a number of people in the city. Eggena is said to have personally interviewed a large number of prospective stockholders, centering his arguments on the personal popularity of Miss Gombel. Little has been heard about the company since he left this section and as far as can be learned the plan has been abandoned.

Miss Gombel was married to him in Atlanta last summer after she had divorced Howard Rumsey. The latter married Florence Eldridge, who has since starred in two Broadway productions.

Eggena, in jail at Albany, unable to raise \$500 bail, blames his mother-in-law for his wife's suit for annulment. He says he will fight the suit.

"THE WHITE SISTER"

Presents Broadway Players in Creditable Production—Nan Crawford Succeeds Miriam Stoddard

Schenectady, N. Y., Dec. 21.—In keeping with the religious spirit that permeates the Christmas atmosphere, the Broadway Players this week are presenting "The White Sister", Marion Crawford's famous drama of a nun's sacrifice. The tale of a holy woman who goes to a lepers' colony rather than renounce her vows when her lover returns from supposed disappearance in the wilds of Africa is at once grave, graphic and gripping. Manager Wright invited all the pastors of local Catholic churches to the performance Monday evening. The Broadway Players present "The White Sister" in creditable fashion, due in no small degree to the splendid acting of Ruth Robinson and Harry Hollingsworth. In the role of the nun, identified so closely with the name of Viola Allen, Miss Robinson has perhaps the best opportunity for the display of dramatic ability which has been presented to her during the local stock season. The leading lady rises to impressive heights during the third act when she and Harry Hollingsworth, playing Captain Giovanni Severi, have a terrific argument, he determined to have her for himself and she equally determined to remain steadfast to her vows. It is, in the language of the stage and of dramatic criticism, a "big scene"—as strong and as powerful as any that has been seen here during the engagement of the Broadway Players. Not only Miss Robinson, but Mr. Hollingsworth as well deserve commendation for their handling of this scene. Mr. Hollingsworth has no small bridge to gap in changing from the crabbled old German of "Friendly Enemies" to the dashing soldier of "The White Sister". Another new member of the company, Nan Crawford, makes her debut this week. Miss Crawford succeeds Miriam Stoddard, she of the gorgeous gowns and striking appearance. The latest addition to the players has not much of a role for her opening week, but she shows promise. Ramon Greenleaf, who made his first appearance with the company in "Friendly Enemies" last week, shows to better advantage in "The White Sister". Charlotte Wade Daniels is delightful as the charming old governess, and William Laveau is convincing as the dignified, powerful monsignor, Marie Hodgkina is rather young for the role of portress. Al Williams plays Clellia, who is most accommodating to his patrons. Jerome Webber appears in the character of Lieutenant Severi, and Jerome Kennedy in a role of relatively small importance. The production, in three acts, is well done. The first scene, showing the convent home of a hospital, is impressive in its severity—

effective setting for the beautiful figure of Angela and the others. Miss Crawford's clothea of splendor and Miss Daniels' beautifully quaint costumes contrast strikingly with the white habit of the sister. At the Wednesday matinee a portrait of Miss Robinson was given to every patron.

"Shore Acres" will be presented next week, beginning with a special matinee Christmas Day. For New Year's week "When Knighthood Was in Flower" has been selected by popular vote as the play to be given.

SAENGER PLAYERS

Make "Dawn of the Mountains" Interesting—Business Picking Up

New Orleans, Dec. 22.—The Saenger Players, in "Dawn of the Mountains" at the St. Charles Theater this week, are drawing excellent crowds despite the fact that the Christmas shoppers are supposed to be busy with the preparations for the annual gift festival and fireworks which are so common in this section during the last week of December. "Dawn of the Mountains" is a good play, and as interpreted by the Saenger Players the story and situations are doubly interesting. The piece was staged under the direction of Lee Sterrett, ably assisted by Robert Jones, who carries the title of assistant director, and as in all other lines of endeavor the assistant generally does the work, while the boss himself takes all the credit. But you have to give the credit to "Bob" Jones, for he has worked like a Trojan in staging the production and the "whole bunch" hands it to him as a real director. As usual, Leona Powers, the young leading woman, scored another hit and was first-class. Foster Williams, as her support, gave the audience all there was in him, which effort was appreciated by rounds of applause after each act. William Melville came in for his share of praise from the lone local critic who reviewed the show and did one-third of the people of New Orleans that they are putting on a first-class entertainment at the St. Charles. Pretty Alice Buchanan again showed that she had the makings of a successful actress by the way she handled her lines. Guy E. Hiner was fair; Oris Holland, Joseph R. Heizer, Lee Sterrett, James Donlon and Bob Jones were good in their parts, and you might say without exaggeration perfect, and showed that rehearsal had not been neglected. Business this week is better than usual and the company is establishing itself in the hearts of those who know it is at work in this city. Christmas week "Daddies" will be the bill, followed by "The Tiger Rose".

BROWN PLAYERS OFFER

"UNCLE TOM'S CABIN"

A 1922 version of Harriet Beecher Stowe's famous play, "Uncle Tom's Cabin", was presented at the Bijou Theater, Woonsocket, R. I., last week. Mrs. E. Arnold, in The Call, said in part of the Leon E. Brown Players' production:

"As its title implies, Uncle Tom is the central figure in the play, and the part assumed by Hooper L. Atchley, leading man of the players, gives a revelation of his versatility in making transition from younger characterizations to the aged Negro slave. His portrayal of the lovable old character leaves nothing to be desired and it is safe to predict that in it he will add to his already large list of admirers. Amy Dennis is most convincing as Eliza, making the most of the limited opportunities afforded in the part. Robert Fay gives a good account of himself as George Harris, as does William Worswick in the role of Phineas Fletcher. The Aunt Ophelia of Margaret Pitts and the Topsy of Elizabeth Wells projects just enough comedy into the serious play to relieve the tenseness of the situations. Ruth Brown gave a fine interpretation of the lovable Eva, proving herself a capable little actress. Earle Mayne, as Simon Legree, is all the mean things the character calls for and then some, and succeeded in getting himself thoroughly hated for his treatment of the slaves under his charge. Special mention should be made also of the work of Edith Brown, as Marie St. Claire, and later as the slave Cassie; of Frederick Allen, as Mr. St. Claire, and Edwin O'Connor, as Marks, the lawyer. At the beginning of the fourth act there is a suggestion of old plantation days in the songs and other features presented by the Old Kentucky Plantation Company, specially engaged for the production."

HARLEQUIN PLAYERS

Preparing "Blood and Sand" for Production in January

Columbia, Mo., Dec. 21.—Edward Freivogel, of this city, has been secured to prepare the music for the drama, "Blood and Sand", which is to be presented here by the Harlequin Players late in January. Freivogel has had considerable success in writing scores for local productions, being the author of the music for "The Breeze Bug", "Ninth Deacon" and "The Green Jug", which have been presented here on different occasions by University students. The music is to be of Spanish nature in keeping with the play, which is a drama of the life of a Spanish bull fighter. Freivogel is preparing dance music for the prolog, a feature to be given by a large cast of Spanish dancers. The orchestra will be of ten pieces, featuring violins, banjos, a cello and bass viol. Some of the better Spanish classics will be woven into the play. A feature of the play will be gorgeous Spanish costumes, many of which were worn by Rodolph Valentino and his cast when they were preparing "Blood and Sand" for the screen recently. Arrangements have been made with an Eastern concern, which has purchased these costumes, for the rental of more than twenty of them.

HINTS ON DIRECTING

Or 'Dos and Don'ts for Stage Directors

By AN ACTOR

Stage directors may be divided into three groups; those who have achieved directing; those who insist on doing it, and those who have it thrust upon them; sometimes the trustee is the best of the lot. We will confine ourselves to the first two groups. If you are an actor who has added directing to the list of your sins, either for personal or pecuniary reasons, it will profit you nothing unless you have someone to practice on; therefore it is necessary that you induce some manager to give you an engagement.

DON'T hide your light under a bushel, or whatever it is they hide lights under. Tell the manager that you are the greatest director that ever directed, but none. Classed with you, the other directors he has interviewed are like a last year's flivver compared to a Rolls-Royce. The chances are that the manager will take your line of guff with a grain of salt, if not several grains; but he may be in desperate need of a director and willing to try anything once.

DON'T let the actors get your goat. You should always keep in mind the gulf which separates the director from the directees. Right off the reel let them know that you are the director; impress this fact on them. Naturally, after the first rehearsal the more intelligent actors in the company may dispute that fact, but don't let anything like that distress you. It is down in your contract in black and white that you are the director; if they don't believe you show them your contract. It makes no difference how good or bad a director you may be, you are the director of that particular company and will continue to be until the manager gets hep and "cans" you. But until such an emergency arises assert your authority. Lay down the law to the actors and actorines. Go strong on the "right or wrong I am the director" stuff. This impresses the weak-minded members of the company, but the real trouper gets your number

(Continued on page 29)

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TO MOTORIZED SHOW FOR NEXT SEASON

Frank Devere Will Also Enlarge the Tribley Devere Comedy Company

The Tribley Devere Comedy Company has closed at Gibson, N. C., a little earlier than usual. Arthur P. Almond, musical director, called from New York December 12 on the Vanburen for Manchester, England, to spend the holidays with his people. He will return next March and rejoin the show, which will be enlarged and motorized for next season. Frank Devere says he will also have a complete automobile home, including ample facilities for cooking, etc. After a trip of several weeks to Florida, Mr. and Mrs. Devere and children will return to Gibson to prepare for the opening of their show early in the spring.

TROUPERS GIVE RADIO CONCERT

An exchange tells us that several members of the Ed Nutt Shows, now playing in Mobile, Ala., furnished the entertainment from WEAP Friday night, December 13. A most unusual feature of the entertainment was the fact that their fellow actors and 600 spectators, gathered in the "big top" at the show grounds, heard the concert clearly. G. S. Rowe, radio engineer, placed a big receiving set on an automobile together with a power amplifier and a large horn, and carried the outfit to the "lot", where the night performance of the show was soon to begin. The big amplifying horn was set up inside the tent and the numbers played and sung by Slater and Finch could be heard all over the big canvas auditorium. It is believed to be the first time in the history of radio in Mobile that 600 persons, gathered in one place, have listened to a concert from one receiving instrument. This demonstration marks a striking forward step in radio entertainment. At the show "lot", where there is no electric current to interfere and no trees to absorb the signals, radio was at its best. The music from WEAP, located in another part of town, not only came in loud but came in so clearly that each word could be understood. The numbers broadcasted by the showfolks were "Alabama Rolling Stone", "Scandal of Lizzie Ford", "Dear Old Pal", "Don't Take Away Those Blues", "Say It With Liqueur", "Adam and the Kaiser", "The Ozark Trail". It is expected very soon that The Register and Mobile Radio Company will be able to present the entire orchestra from the Nutt Shows at the broadcasting station.

LEWIS FAMILY SHOW COVERS FOURTEEN STATES

The Lewis Family Show, well known for many years as the Harry and Berdie Lewis Company, has completed the season of 1922, which opened last January 8. Leaving Los Angeles, Calif., the company played a route thru fourteen States, covering 11,000 miles. One and two-night stands were played. The company was composed of Harry Lewis, Berdie Lewis, Master Thayer, Baby Della Lewis and Billy Jukes. The season was a profitable one, especially in the Western States, according to Mr. Lewis. This made the fourteenth yearly appearance in many places. Mr. and Mrs. Lewis are entertaining with magic and ventriloquial work around the metropolis of Los Angeles, while the kiddies are in school.

CROSS IN OKLAHOMA

The Kansas City office of The Billboard has just been advised that the Nat and Verba Cross Stock Company is playing the Yale Theater at Sapulpa, Ok., and having a decidedly nice business. Mr. Barbour is booking the show and giving some good Oklahoma towns for this meritorious stock company, as it plays Henryetta, Morgan Theater, Christmas week, and Shawnee the following week.

The cast includes Pearl Wilson, Mr. and Mrs. Larry King, Harry Goldie and Nat and Verba Cross. The show is proving highly pleasing to the audiences, as the plays are full of comedy and action and the specialties between the acts are features.

CORBETT NEARLY DONE WITH "EDDIE'S TRIPLETS"

Shannon M. Corbett, the well-known writer for the Canadian Consolidated Booking Office, of 178 Church avenue, Winnipeg, Can., has been very busy during the fall of this year in writing several large vaudeville acts. Mr. Corbett has almost completed his latest farce comedy creation, entitled "Eddie's Triplets". It took Mr. Corbett over eighteen months to write "The Bootlegger's Repentance", his greatest success to date, and he states that he refused many contracts so that it might be finished in time for production this year. The latest addition to Mr. Corbett's department is Allin T. Stevens, of St. John's College, Winnipeg, as editor of the department. Mr. Stevens is said to be a very capable man and the C. B. O. in confirming the appointment expects great changes during his regime.

GLENN BEVERIDGE CLOSSES

Chicago, Dec. 19.—Glenn Beveridge has closed his show owing to the serious illness of his leading woman, Jesselyn Delizell, who is at present in the Raleigh Hotel, here, where her condition is reported to be unchanged.

MAE EDWARDS PLAYERS HAVE LARGEST SEASON

Mae Edwards and her Associate Players closed a six weeks' engagement at the Casino Theater, St. John's, Newfoundland, December 16. Miss Edwards has signed contracts with Manager Chas. Howlett for a return engagement of eight weeks for next fall. "The Bronze Goddess" was perhaps the biggest hit of their engagement, with "The Crimson Nemesis" running a close second for popularity, it is said. Both plays are by Robt. J. Sherman. The Mae Edwards Players opened last Easter week in Massachusetts, playing the New England States until fall, then Canada until six weeks ago, when they jumped to Newfoundland. The company is booked solid until next Easter. Miss Edwards carries fourteen people, including seven vaudeville acts and a six-piece novelty orchestra. It has been Miss Edwards' largest season, according to Chas. T. Smith, who says that the best of feeling prevailed with all their opposition shows and that they owe their success to the novel way of putting on their plays, trying to keep them clean and not forgetting the true amusement value, fun.



Mrs. Billy Bryant and nine-month-old daughter, Betty, photographed on the front porch of the Bryant Showboat, which is wintering in Elizabeth, Pa.

TEXAS EDITOR BOOSTS SADLER AND COMPANY

Referring to Harley Sadler's show, a Texas editor says, in part:

"The shows are on the east side of the square in the tent, where hundreds, yes thousands, of people have been going nightly all week to hear the really good music, to see the good plays and listen to the vaudeville, which is good. You see vaudeville over there that is just as good as a lot of that they show in Dallas at the Majestic, or any other show, and the reason is obvious. Human beings put on that vaudeville, and flesh and blood can work and play out in the west part of Texas just as well as it can play and work in the east part of the State. There is not much to the locality. If you will stop to think of it, all, or nearly all, of the headliners in the big city shows came from the country. They had to try it out on small towns before they would risk it in the big towns. They knew that it would go in the big towns if the country folks liked it, for the big towns are made up of country folks, which we all know. There may be a few alley rats and city-bred chaps in the big towns that never saw outside of their own city, but that just shows how much their education has been neglected along those lines. The hand is good; you hear new music, well played. The plays are of the best that any tent show puts on, while they are acted far better than the average tent show company acts them. We say this because we believe it is due this young man who is making a clean life-work of his chosen profession, which we are glad to note. Such chaps as Harley Sadler, were they all like him, will ultimately lift the drama so high that some of us will have to start in at some other point to catch up things that are not up to our individual standard of excellence, morals and general deportment and worth."

A HAPPY REUNION

Three shows now touring California, the Hart Players, the Macdonough Show and Glen Brunk's Comedians No. 1 Show, met in Fullerton, Calif., recently. The Hart Players, who are playing stock at Long Beach, include Mr. and Mrs. Lloyd Hart and Barbara Hart, their daughter; Mr. and Mrs. Harvey Hart, Mr. and Mrs. John Brady and Master Bob Brady, their son, and Mr. and Mrs. Jack Bronson. The four members from the Macdonough show were Mr. and Mrs. Bert Walker and Mr. and Mrs. A. M. Jackson, who are spending four weeks' vacation in Los Angeles prior to their opening after the holidays. Brunk's Comedians include Thornton and Berkeley and Alice Jacqueline Thornton, their daughter; Raymond C. Howell, Mary Hoover Howell and Raymond Howell, Jr., their son; Wm. R. Chagnon, Lottie Glenmore, Mr. and Mrs. Al Thurburn, Col. M. A. Mosley, Wm. F. Mitchell, Frank L. Brown, Irene Renfro, R. H. Dale, Mr. and Mrs. Sam O. Bright and Glen Oliver Bright, their son; Johnny Moorhead, Houston Spangler, Ernest G. Nelson, Arthur M. Perron, Mr. and Mrs. Henry L. Brunk and Joyce Lee Brunk, their daughter, and Mr. and Mrs. Glen D. Brunk, the charming host and hostess.

The companies met at Brunk's Tent Theater Beautiful, were entertained by Brunk's fourteen-piece band and after witnessing a wonderful performance the showfolks retired to "The Copper Kettle Cafe Extraordinary", where Mr. and Mrs. Brunk had arranged the banquet, a six-course dinner. Mr. and Mrs. Brunk were tendered a vote of thanks from their guests. Reminiscences, stories and short speeches lasted until the wee hours of the morning. The companies are enjoying beautiful weather and good business in the Golden State.

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

FEAGIN STOCK COMPANY

Offers Good Performance of "Johnny on the Spot"

"Johnny on the Spot" was well played by the Feagin Stock Company, Cincinnati, last week and the audience at the Boulevard Theater applauded with us in appreciation of the diverting entertainment. The story centers in Louise Benjamin, a young housekeeper of romantic nature in the employ of Colonel Dean, played capably by Leo Mosler. James Roberts is an enormous, conceited fellow who is determined to be Louise's favored suitor, despite the fact that she thinks he is an intolerable pest. The jealous James gets Col. Dean upset by relating that he has sighted his son, Wilbur, escorting his servant in the garden during the evening in the moonlight. The Colonel sets out to alienate the affections of the pair, only to find they have been secretly married. The situation gets pretty strongly dramatic as a result. The role of Louise Benjamin fell to Grace Feagin, who showed that she understood it. Joe Williams was entrusted with the heavy role and he posed James Roberts effectively. Pearl Mosler again plays the villainess and handled the role of Miss Illington nicely. Bob Feagin, as Johnny on the Spot, and Elizabeth Lewis, as Stella White, provided the comedy of the play. To add to the general good acting was J. Lawrence Nolan, the new leading man. This blondine gentleman gave a good performance of the wealthy and socially high-placed Wilbur. We don't know whether the audience was a particularly good audience for the actors to work to, but we do know that it was interested from the very first line until the final scene.

DEMOREST STOCK COMPANY

Has Satisfactory Season—R. F. Demorest Buys Tract of Land in Florida

The past summer season was not the best for the Demorest Stock Company, but far more satisfactory than anticipated at the opening. Only two changes are said to have been made in the personnel during the season. The roster follows: R. F. Demorest, owner and manager; Bob, Jr.; Newton Ross, Gus Mortimer, Dave Riggan, C. B. Hayworth, Ed. Frazier, T. A. McGinnis, Bill Harris, Harry Blackiston, M. A. Trendell and wife, R. H. Heard, Harry Bowers, Verna Johnson, Marlon Raymond and Norma Yeager. The company traversed five States and closed in North Carolina. Mr. Mortimer expects to open his twenty-second annual season in April. Before the opening the outfit will be repainted and overhauled. A number of new plays will be presented, staged with special scenery and effects. A new light plant will be added, also a wave and cloud machine. Several members of the past season's cast will be re-engaged. Mr. Demorest, who has been resting at his home in Sharke, Fla., near Jacksonville, says he has bought a big tract of land in Clay County, Fla., which will be turned over to cattle and hog raising.

MYRKLE-HARDER POPULAR IN GLENS FALLS, N. Y.

The Myrkle-Harder Company played its annual engagement at the Empire Theater, Glens Falls, N. Y., last week (December 18-22). Of the company and the show of Monday night, The Post-Star said: "The Myrkle-Harder Company opened before a large and appreciative audience and if the character of the show and the acting is any criterion of what is to follow the remainder of the week the company should play to capacity houses. The company is one of the most popular organizations of its kind which has ever played Glens Falls and with each appearance here its popularity increases. The offering last night was 'The Broken Wing', a thrilling romance with plenty of good humor abounding thruout the four acts. The audience gets its first thrill at the end of the first act when an airplane crashes thru the side of the house. The leading roles are capably handled by Marie Ziccardi and Richard La Salle, who have appeared here with the same company on previous engagements. The former has the part of Inez Villera, and La Salle the role of Philip Martin, an American aviator, who meets with an accident in Mexico. Others who helped to make the production the success that it was were: Virginia Henning, Elizabeth Graham, Earl McClellan, William Green, Frank Fanning, Roger Fryer, Fred Woodbury. . . ."

"The Nightcap" was presented Tuesday and "Jim's Girl" Wednesday. Friday night was advertised as "opportunity night".

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

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

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

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

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

7) THE STICK-UP. by Pierre Lotrin. A fantastic comedy in one act from the Provincetown Players. (3 m.)

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

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

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

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

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

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

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

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

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

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

18) SIR DAVID WEARS A CROWN. by Stuart Walker. A fantasy in one act from the Portmanteau Theatre. A sequel to "Six Who Pass While the Lentils Boil". (13 m. 4 w.)

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

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REP. TATTLES

Frank C. Queen has organized an eight-people company for rotary stock in Toledo, O., presenting dramatic and farce comedies.

Myers' Egyptian Stock Company is rehearsing daily in Zeigler, Ill., preparatory to its opening in Cleburn, Ill., in January.

Mary Avery, character woman, has quit the road and is operating a rooming house at 1741 N. street, Lincoln, Neb.

Mrs. Violet Bryant is enjoying the holidays in Cleveland and expects to spend a few weeks in Pittsburgh before the Bryant Showboat opens its season in March.

David Riggan, who recently closed with the Gifford Players in Waterloo, Ia., has arrived in Cincinnati and last week visited The Billboard office.

Ted and Virginia Maxwell have just completed "Bertie's Cave Woman", a musical comedy drama, and are now working on "Back of the Beyond", a play of the Appalachian Mountains.

Harry E. Lloyd opened with Gay E. Long's Comedians at Gurdon, Ark., Friday night, December 15. The company has since gone into stock in Little Rock. Lloyd says Long has a fine company and the band is a special feature.

Dorothy Dawn, of the Chase-Lister Company, was called home suddenly the other day on account of the serious illness of her mother. Miss Dawn had been with that company three years and is greatly missed by all. Verne Callicotte and wife, Peggy Williams, have joined the company.

With the Christmas spirit in the air to influence their thoughts, Bob White and wife (Nelly Henley, y'know) write that they are steering their interests in Wilkingsburg, Pa., with honest hands, Nelly in charge of the theater and Bob at the garage. Little Nelly, their daughter, is just recovering from a case of chicken-pox. The Whites have not trooped since they closed in 1921 with the Bryant Showboat.

Tears dampened the cheeks of Mrs. Grace Feagin as she related the death on December 9 of her father, T. W. Flanders, 70, at his home in Brunswick, Ga., where he had served on the staff of the Board of Health for thirty-five years. In his death Brunswick has lost one of its most estimable citizens. His genial disposition and optimistic spirit, even until the eve of a long and eventful life, easily endeared himself to those with whom he came in contact, and his passing comes as a source of keen regret. Mr. Flanders was one of the old school, a citizen valuable to the community, and Brunswick has experienced a distinct loss in his death.

DAD ZELNO WRITES

From Grove Creek, Tex., Dad Zelno writes as follows:
 "I have been with the J. Dong Morgan No. 1 Show for five weeks rebuilding a new stage, 14 by 30 feet, and painting an entire new lot of scenery. Mr. Morgan has a wonderful show

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of thirty people and Frank Moore, the man ahead, is absolutely packing them in every Monday night, and after that they just naturally can't stay away. We are here this week and doing a wonderful business. J. Dong, Jr., is making a big bit working alone. The Goodwins, Eddie and May, are stopping the show with their specialties. J. Dong packed them in last night (December 16) when he presented a Western play written by himself. We have two new trucks, making a fleet of five. We lay off next week and reopen December 24."

HINTS ON DIRECTING

(Continued from page 27)

at the first rehearsal, if not before, and they conduct themselves accordingly. In describing a piece of business to an actor you should not be too plain in your description and he, not understanding, will naturally do the business wrong. Of course, you may not have a clear idea of what you wish to convey to the actor, and it is quite natural to suppose that he does not know what the blazes you are getting at. In such a case don't blame yourself, lay it to the stupidity of the actor. This will give you a good chance to bowl him out; but be very careful of your language; he may be a sort of a peppery guy and is liable to bust you in the snoot. So a word to the wise—you know.

DON'T let the actor use his own ideas. Good gracious! Not such a proceeding is unprofessional, unethical, unconstitutional, to say nothing of being unsanitary. You are the only man in the troupe supposed to have ideas, so squelch any ideas on the part of the actor. You must make them respect your position. We will suppose that you have directed on a few two-by-four stock companies, and at present you are with a repertoire show to fill in time until the season opens for the regular shows. Here is an excellent opportunity to show the low-down rep. actors how a first-class director does things. Of course there may be one or two actors on the show who have been with some pretty good attractions themselves and are on this show for the same reason as your own. But you are not supposed to know that, so treat them according to where you find them. They are not supposed to be regular actors or they wouldn't be with a rep. company; that is, according to your way of thinking. Others may hold different views on

the matter, but pooh, pooh and a couple of tut, tuts for them.

DON'T ever hurry when rehearsing. Take your time. The play may be going on the next day, but as you have picked a small part for yourself you should get het up about it! You should leisurely explain every bit of business, then rise slowly and go thru it yourself, then stop and explain it again, then go thru it once more. Do this as many times as you see fit. Even in the simplest bits of stage business you should always do this. This sort of thing is bound to get the actors' goats, and some of them will feel like clouting you with a stage brace, but the ones who can see a joke will prevail on the impulsive ones to forbear, as they can readily see it will only be a matter of time when you will get the gate. You will naturally think you are getting along swimmingly; that is, as swimmingly as a fellow can with a bunch of boneheads. Tell them plainly that you are going to make a regular show out of the bum material you have to work with or die trying. At the next rehearsal you may find some crepe on your chair, but pay no attention to it; your enlightened brain will tell you it is only some small town comedy on the part of the actors.

DON'T let any of the actors talk back to you. Talking back or arguing with a director is nothing less than lese majeste! It should not be tolerated! When you sit in the chair down by the footlights you are monarch of all you survey. Any direction you give the actor should do; no matter whether it is right or wrong, insist on his doing it. In the natural course of events the actor may be criticized harshly for doing some of the things you demanded. Of all those who criticize actors very, very few give the director credit for some of the bad things an actor is compelled to do or lose his job. You should never be satisfied with the stage business of any play you have to work with. The play may have had a metropolitan production and an honest-to-goodness director may have arranged the business and situations, but don't let that deter you; if you want to change any of the business or situations, do so. No doubt you can devise better business and situations than the author and the original producer.

DON'T hesitate to cut any scene that you think is too long. Just cut the dialog anywhere, be impartial, slash seven or eight pages

any place at all. Possibly the audience will wonder why the conversation jumps from one theme to another without the slightest reason, and no doubt some of the dialog you cut will have a bearing on the plot later in the play, but you should worry, the audience will never give you a thought; they will think the actors forgot their lines and jumped to whatever they could think of. You can readily see that, no matter how putrid a director you are, the actor is always the goat. You are seldom blamed for your incompetence and bullheadedness. In cutting a scene or any lines that you think should be out it is a good plan to use a heavy blue pencil and criss-cross every side of manuscript you discard. Another good plan is to draw the pencil thru the lines you are discarding, obliterate them entirely if it is possible. By using a fountain pen you will get a much better effect. Have the actors do the same with their parts; some actors do this without being told while others strongly object to mutilating the parts, as they have had just such parts handed to them and they have said hard things about the simp who cuts speeches by running his fountain pen thru them. They are not going to do that which they condemn in the other fellow. Of course the next director who gets the script may not agree with your way of cutting scenes and will want to use all the lines, therefore it will behoove him to spend much time and patience in obliterating your handwriting. Naturally he will curse fluently and go into detail as to the life, habits and ancestry of the sapshead who is responsible for the mutilation, but so long as you don't know it you should give a continental cuss!

DON'T let an actor use his own conception of a part. This is important, especially if you are putting on a play you have used before. Perhaps there is a part in it that Tommy Whoops on the other show was a riot in. Maybe Tommy was a short, fat fellow and the actor you have to cast for the part now is tall and slim. You should instruct him to play the part as Tommy did; make him use the same voice, walk, mannerisms, etc. Of course, there is a difference both mentally and physically between the two men, but, nevertheless, insist on him doing as you tell him; he will kick like a steer and say he cannot do it. He is right, of course, but you can't see it that way. Tommy was funny in the part and you can see no reason why another man cannot play it the same way Tommy did. The result is that the actor consents to play it like Tommy did and rehearsals continue, but at the performance he plays it his own way and is a bigger riot than Tommy, or he may play the part according to your wishes and be a frost. If the latter here is a good chance to rake him over the coals; use all the old phrases, such as "Who ever told you you could act?" etc., and ad lib. Be very careful in your choice of words and tone of voice, as the actor, after such a performance, would naturally be in a very low mental state, so depressed that he might forget that he is a gentleman and commit unprovoked assault and battery. We could go on indefinitely giving you valuable hints, but time and space forbid. If you have a few grains of intelligence and are not suffering from an enlarged cerebellum you can think up hints of your own which may be even more valuable than those given here.

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By IZETTA MAY McHENRY

ANNUAL MEETING

Of Georgia Federated Clubs

Will Be Held in Savannah,
Ga., March 13, 14
and 15

Mrs. Frederick E. Vaislere, president of the Georgia Federation of Music Clubs, has announced the dates of the annual convention, also the tentative plans. The annual meeting will be held in Savannah, Ga., March 13, 14 and 15, with the opening session scheduled for the evening of March 13.

On Wednesday afternoon, March 14, the Junior State contest will occur, with prizes for the winners, of \$5 in gold for the best juvenile composition and a similar prize for best untrained voice (age limit 14 years) and a gold medal for the winner in each of the contests for violin, voice and piano. The State contest for young professional musicians will be held Thursday, March 15. Winners in this contest will compete in the South Atlantic district contest which will follow very shortly and the winners will compete in the contest conducted by the National Federation at the Biennial in June.

KURT SCHINDLER

Presents Schola Cantorum in Interesting Program of Christmas Songs

New York, Dec. 21.—Last evening, in Carnegie Hall, Kurt Schindler presented his chorus, the Schola Cantorum, in a group of Christmas songs, many of which had never before been given in this country. Mr. Schindler each summer spends much time in Europe searching for interesting and worthwhile compositions and thus at each of the concerts given under his direction the programs are never of the hackneyed variety.

The compositions presented at this concert included Dutch, English, Belgian and French Christmas songs, also several Catalan carols as well as Russian Christmas songs by Gretchaninoff and Rachmaninoff. On the whole the work of the chorus was good, but at times altho the chorus was large in number the volume was weak, particularly in the soprano voices. One would prefer to have a second hearing of a Christmas Legend, "Alms for the Christ Child", by Nicolai, sung a Capella and with the assistance of a Boys' Choir. The composition altho lengthy has much beauty and we shall hope to hear it again.

JOINT RECITAL

By Clytie Hine and John Mundy Most Interesting

New York, Dec. 19.—In Aeolian Hall last evening Clytie Hine (Mrs. John Mundy), soprano, and John Mundy, cellist, were heard in a most interesting recital. With but one exception each number was given with a piano and cello accompaniment played by Mr. and Mrs. Mundy, and thus the group of songs collected from old editions was presented as originally written. Mrs. Mundy has a good voice and sang in a most charming manner and was compelled to repeat Hollman's "Chanson d'Amour". Mr. Mundy was heard in a Sonata by Wilhelm Defesch in which he displayed good tone and much expression. We will hope that these two musicians will give another such concert during the season.

COPPICUS NOW MEMBER

Of Producing Managers' Association

F. C. Coppicus, who has long been interested in activities in the musical world and identified with the Metropolitan Music Bureau of New York, has been elected for membership of the Producing Managers' Association. Mr. Coppicus is preparing a play with music in which several well-known members of the theatrical field will be presented.

FREE CONCERTS AGAIN

Assured for Metropolitan Museum

Again this year New Yorkers are to be given free concerts in the Metropolitan Museum of Arts, as announcement has been made that all the money to cover the cost has been fully subscribed. John D. Rockefeller, Jr., for the fourth time contributed a sufficient sum to cover the expense for four concerts and \$1,000 toward defraying the cost of other concerts has been contributed by the Juillard Musical Foundation, this being one of its appropriations. In an official announcement the cost of the concerts for the series of eight is \$14,000, and the average attendance in the last two seasons has been 7,000 persons at each concert. This season the concerts will be given on the four Sundays in January and the first four of the five Saturdays in March.

MANY CONCERTS

Booked for Myra Hess During January

Thru her manager, Annie Friedberg, of New York City, many engagements have been booked for Myra Hess, English pianist, who made such a favorable impression in this country last season. The first concert in New York City is announced for January 5; then on the 10th she will give a recital at Troy, N. Y., returning in time to appear as soloist with the Philharmonic Orchestra, Josef Stransky, conductor, at the pair of concerts to be given in Carnegie Hall January 11 and 12. Miss Hess then starts on a series of concerts thru Pennsylvania and Maryland, after which she will tour as far west as Minneapolis. One concert will be given in Ohio, at Toledo, on January 26, and again she returns to New York City for another appearance on January 28.

NEW YEAR BRINGS

Many Concerts to New York City by Celebrated Artists

Concertgoers in New York City will be kept busy early in the New Year, as many celebrated artists have announced recitals to be given in January. On January 5, in Carnegie Hall, Maria Ivogun will be heard in a song recital. Toseba Seidel, Russian violinist, will make his reappearance in New York, after a year's absence, in a concert in Carnegie Hall, the afternoon of New Year's Day. The afternoon of January 16 Elley Ney will give her only New York piano recital this season at Carnegie Hall, when she will present a program which will not include any compositions she has played in any preceding recital. Jascha Helfetz will give another recital in New York City, Sunday afternoon, January 7, and on January 9 William Bachaus, pianist, is scheduled for a recital in the Town Hall, which will be the first after his return from a tour of Great Britain. Another concert announced is the second to be given under the auspices of the International Composers' Guild on January 21 at the Klaw Theater, the program of which will be devoted to Schoenberg's "Pierrot Lunaire".

BACH SONATAS

Played by Siloti, Kochanski and Barrere

New York, Dec. 18.—It augurs well for the cause of music when so discerning, cultured and appreciative an audience will gather as it did yesterday at Aeolian Hall for an afternoon of Bach Sonatas. The cozy hall was filled with enthusiasts, drawn by three consummate artists, Alexander Siloti, pianist; Paul Kochanski, violinist, and George Barrere, flutist, all so equally proficient that no favorite was apparent in the appreciation shown. Siloti and Kochanski played the sonatas in E Major and F Minor for piano and violin; for flute and piano Mr. Barrere and Mr. Siloti played the one in E Major, while for the splendid finale all three played the Largo, Vivace, Adagio and Presto from the G Minor Sonata. In perfect pitch, precision, expression and interpretation each of the above gave keen delight. One wonders why these instructive and entertaining recitals are not given frequently.

HOLIDAY OPERAS

At Metropolitan in New York and Auditorium in Chicago

Operas to be presented during the latter part of Holiday Week at the Metropolitan in New York are: Wednesday, December 27, "Die Walkure"; Thursday afternoon, "Madam Butterfly"; Thursday evening, "Die Tote Stadt"; Friday evening, "Manon"; Saturday matinee, "Aida"; and "Mefistofele" will be the popular Saturday evening opera.

In Chicago at the Auditorium on Wednesday evening, December 27, the last performance of the season will be given to "Parsifal". Thursday evening "Mefistofele", with Chaliapin, will be presented. Friday evening "Manon" will be heard for the first time this season with Galli-Curci in the stellar role. Saturday evening's opera will be "Lucia di Lammermoor" and on Sunday night, New Year's Eve, the opera "La Juive" will be sung in Italian for the first time in many years in Chicago.

FIRST SUBSCRIPTION CONCERT

By London String Quartet To Be Given January 4

The first of the three subscription concerts to be given this season by the London String Quartet is announced for January 4 in Aeolian Hall, New York City. The program includes Beethoven's Quartet in C, Op. 59, No. 3; Quartet in A No. 8 by J. B. McEwen, which composition is dedicated to the London String Quartet, and Mozart's Quartet in B Flat, No. 15.

On the 16th of January a recital will be given by Winifred Marshall in Columbus, O., and on the 21st Miss Marshall will be heard in Scranton, Pa.



ALBERT COATES

British conductor, who will again be guest conductor of the New York Symphony Orchestra in January and February on invitation of Walter Damrosch.

ST. PAUL WILL OBSERVE ANNUAL MUSIC WEEK

The St. Paul Music Week Association, at an executive meeting held recently, decided to hold an annual Music Week in the future. This decision was reached as the result of the success of the recently held Music Week and because of the great interest taken by citizens in making it representative of the musical circles of the entire community. The present executive committee is to be enlarged to fifteen members, and a general committee is to be appointed which will include representation from all of the large musical organizations of the city. The St. Paul Music Week Association is to be incorporated and every effort will be made to enlist the support and co-operation of every musical club, choral organization, band and orchestra in the city. The 1923 Music Week will be held from May 29 to 26, and if present plans are carried out it will be in the nature of a spring festival.

FLORENCE OTIS

To Give Recitals in the South

Florence Otis, who recently appeared with much success in a recital in New Haven, and before the Marquette Club, at the Plaza Hotel, in New York City, will appear in several Southern cities early in the new year. Miss Otis, with the assistance of a violinist, will give a concert in Richmond, Va., and in Savannah and Atlanta, Ga., the dates of which will be announced shortly.

SECOND NEW YORK RECITAL

Announced for Frieda Hempel

A second recital will be given by Frieda Hempel in Carnegie Hall, New York, on Tuesday evening, January 9. She will present a program consisting of several famous waltzes and arias.

MUSICAL EVENTS IN NEW YORK CITY

DEC. 27 TO JAN. 10, 1923

AEOLIAN HALL

- Dec. 28. (Eve.) Song recital, Vernon Archibald.
- 30. (Aft.) Piano recital, Ernest Hutcheson.
- 31. (Aft.) New York Symphony Orchestra.
- Jan. 2. (Eve.) Song recital, Ann Robinson.
- 4. (Eve.) Concert, London String Quartet.
- 5. (Noon) Musicales, under direction of Frank LaForge and Ernesto Berumen.
- (Eve.) Piano recital, Myra Heas.
- 6. (Aft.) Piano recital, Harold Bauer.
- 7. (Aft.) N. Y. Symphony Orchestra, Albert Coates, guest conductor.
- 8. (Eve.) Concert, Beethoven Association.
- 9. (Aft.) Piano recital, Norma Drury.
- (Eve.) Violin recital, Renee Chemet.
- 10. (Aft.) Piano recital, Ernesto Berumen.

CARNEGIE HALL

- Dec. 27. (Eve.) Oratorio Society.
- 28. (Aft.) New York Symphony Orchestra.
- (Eve.) Joseph Schwarz with Philharmonic Orchestra, Josef Stransky conducting.
- 29. (Aft.) Philharmonic Society.
- (Eve.) New York Symphony Orchestra.
- 30. (Aft.) Symphony Concert for Young People.
- 31. (Aft.) Philharmonic Society.
- (Eve.) Song recital, Isa Kremer.
- Jan. 1. (Aft.) Violin recital, Toscha Seldel.
- (Eve.) City Symphony Orchestra.
- 2. (Eve.) Philadelphia Orchestra.
- 3. (Eve.) Song recital, Paul Bender.
- 4. (Eve.) Boston Symphony Orchestra.
- 5. (Eve.) Song recital, Maria Ivanun.
- 6. (Aft.) Boston Symphony Orchestra.
- (Eve.) Philharmonic Society.
- 7. (Aft.) Violin recital, Jascha Heifetz.
- 8. (Eve.) Violin recital, Juan Manuel.
- 9. (Eve.) Song recital, Frieda Hempel.
- 10. (Eve.) Banks Glee Club.

TOWN HALL

- Dec. 31. (Aft.) Society of Friends of Music, Artur Bodansky, conductor.
- Jan. 3. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.
- (Eve.) American Music Guild.
- 4. (Eve.) Piano recital, Willem Van Den Adel.
- 8. (Aft.) Piano recital, Anton Blotli.
- (Eve.) Song recital, Agatha Berkhoel.

HIPPODROME

- Dec. 30. Lonise Homer and Ossip Gabrielowitch.

METROPOLITAN OPERA HOUSE

Metropolitan Opera Company in repertoire.

CHICAGO TO HEAR

Paderewski in January—Other Celebrated Artists Also To Appear

Chicago music lovers are to be offered several concerts by celebrated artists during the first month of the new year. On January 1 Albert Spalding, American violinist, will give a recital in Orchestra Hall. On January 7 a program of German lieder will be given by Elena Gerhardt, mezzo-soprano; and on that same day in Orchestra Hall Alfred Cortot, noted French pianist, will give a recital. January 9 will bring to Chicago Guy Maier and Lee Pattison, pianists, who with the assistance of Anna Roselle, soprano, will present a program at the Blackstone Hotel. The chief offering of the month, however, and one which is already almost sold out, will be the concert to be given by Ignaz Paderewski in the Auditorium on January 21.

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PEOPLE'S SYMPHONY

Announces Series of Concerts for Students and Workers

The People's Symphony of New York has announced a series of chamber music concerts to extend over a period of six months, commencing in January. The concerts will also be given on Friday evenings and the dates are January 19, February 16, March 23, April 27, May 25, June 22, and all the programs will be presented at the Washington Irving High School. The artists announced to present the programs include the Flonzaley Quartet, St. Cecilia Chorus, Harmati String Quartet, Hans Letz Quartet and the New York String Quartet.

The entire series is being given for the purpose of affording music students and workers an opportunity to hear chamber music played by capable artists, therefore the price of the series is exceptionally low, namely \$1 for a club subscription to the six concerts, thus bringing them within the reach of everyone. The People's Symphony deserves much praise for its excellent work in endeavoring to bring good music within the reach of the masses.

MARGARETE MATZENAUER

To Give First New York Recital in Three Years

The first recital in three years is announced by Margarete Matzenauer for New York music lovers in Carnegie Hall the evening of January 17. In her program Mme. Matzenauer has included songs by Debussy, Gretchaninow and several new songs by Frank LaForge. There will also be a group by Eleanor Warren, of Los Angeles, young protegee-composer-pianist of Mme. Matzenauer, who is also a pupil of Mr. LaForge.

TWO CELEBRATED ARTISTS

To Give Concerts in Cincinnati

J. H. Thuman, concert manager in Cincinnati, O., has just made two announcements of great interest to music lovers in the Queen City. On January 9 Feodor Chaliapin, the Russian basso, will appear in a concert in Music Hall. In Music Hall the evening of January 24 Paderewski, world-famous pianist, will be heard in a concert. Both of these events have been booked under the direction of Mr. Thuman, who has for several years managed the Artists' Series given in that city.

EARLY JANUARY BOOKINGS

Takes Telmányi to the West

Emil Telmányi, eminent Hungarian violinist, will give several recitals in the West during the first days of the new year. He will appear on January 3 at Omaha, Neb., and on the 5th of the month is to give a recital at Grand Forks, N. D.; then he is scheduled for one recital at Winnipeg, Can., on January 8.

CONCERT AND OPERA NOTES

The New York Oratorio Society will give an "A Cappella Concert" in Carnegie Hall, the evening of April 4. George Barrere, first flutist of the New York Symphony Orchestra, will be heard as soloist.

The distinguished American baritone, Reinald Werrenrath, will have but one recital in Brooklyn this season, when on January 8, in the Academy of Music, under the auspices of the Institute of Arts and Sciences, of Brooklyn, he will give a recital. His next concert in Manhattan is announced for April 8, and on his program he will feature a group of songs by Doems Taylor, a new group of old English folk songs and some new and interesting modern compositions by a German writer new to this country.

As a preliminary to the grand opera season, a series of operettas are announced for December and January at Monte Carlo. The opera season will probably start February 1 and continue until the 15th of April.

Augusta Cottlow will give her annual New York recital at Aeolian Hall the evening of January 19. Following this appearance she will leave for a Southern tour.

The second subscription concert by the New York Chamber Music Society, directed by Carolyn Beebe, is announced for February 9 in Aeolian Hall, New York City. Miss Beebe will present her artists for the third concert on March 2.

Betty Tillotson's American artists will give the second New York concert of the current season in Aeolian Hall on January 23. Sara Fuller, coloratura soprano; Margel Gluck, violinist, and Fred Baer, baritone, will be heard in a joint recital with Charlea Baker and Blair Neale at the piano.

After a retirement of several years, Cecile Chaminade appeared recently as soloist at an Enoch ballad concert in London. The distinguished composer-pianist played a number

of her own works for piano, and was joined in her concertino for flute and piano by Louis Fleury, head of the Paris Society of Wind Instruments.

The next in the series of popular matinee musicales presented in San Francisco by Alice Seckel is announced for January 29, when Hulda Lashanska, soprano, will be the soloist.

A memorial, taking the form of Foster Day, will be paid to the noted American composer, Stephen C. Foster, on January 13. Inasmuch as Mr. Foster's songs form the backbone of the repertoire for community singing in this country, those interested in community singing are to pay a tribute to the composer on this date, and schools, clubs and other groups will celebrate in many cities. The Community Service of New York City has issued a bulletin in which is featured a performance of a Stephen C. Foster program.

Under the direction of Alexander Saslavski, the People's Orchestra of San Francisco will give the third educational concert in the season's series, Friday evening, January 5, in Scottish Rite Hall. Wm. F. Lauria, concertmaster, and Modesta Mortensen, of the violin section of the orchestra, will play the Bach Double Concerto.

Two concerts are being planned for San Francisco by the noted violinist, Mischa Elman, one on January 21 and the second on the 28th of the same month. These are being arranged by Selby C. Oppenheimer, of San Francisco, who has the noted violinist's tour in Northern California under his management.

MOTION PICTURE MUSIC NOTES

A diverting musical program is being presented by S. L. Rothafel at the New York Capitol this week, the opening number being the overture, "Merry Wives of Windsor", by the orchestra, with Erno Rapee directing. The second number is a "Christmas Fantasy", made up of musical and dance offerings by the various members of the Capitol corps, and the Fantasy closes with "Agnus Dei", sung by Evelyn Herbert and Erik Bye. Robert Davis, who was introduced at this theater last week, is singing "Sunrise and You".

Perle Frank, soprano, was soloist at last week's concert given at the Chicago Theater, Chicago, conducted by Nathaniel Finston. Miss Frank gave the "Jewel Song" from "Faust".

Thousands of children from the various charitable organizations of New York and vicinity are the guests of Dr. Riesenfeld at the Rivoli Theater this week. As in the past years, the entire balcony and a section of the orchestra are turned over for the use of these children, the entertainment beginning each morning shortly after 10 o'clock and ending at noon, and a special program of music and pictures is being shown.

The prize contest offered by Balaban & Katz, of the Chicago Theater, Chicago, for the symphonic compositions by American composers will close midnight, December 31. The management has announced that only the manuscript orchestral score is necessary for perusal by the judges. The first six symphonic compositions in point of merit will be played by the Symphony Orchestra of the Chicago Theater, directed by Nathaniel Finston, at a Sunday morning concert, and the \$1,000 award will be made immediately after the playing of the compositions.

The music entertainment at the Rialto Theater New York, consists of a number of Christmas features. Paul Osgard and Vera Myers, long absent from the programs of the Rialto, return for the holiday week with a Christmas toy dance, and Miriam Lax, soprano; Susan Ida Clough, mezzo-soprano; Adrian DeSilva, tenor, and Hubert Caron, baritone, are singing favorite melodies in "Yuletide".

Inga Wank, contralto; Fred Jagel, tenor, and the Sorova Dancers appear on the program at the Rivoli Theater in New York City this week.

A special Yuletide matinee for the school children of Greenwich Village is to be given on Friday afternoon of this week at the Sheridan Theater, in the Village, New York City, by Managing Director Edwin T. Emery. An elaborate program of diversissements and pictures has been prepared.

An extensive musical program is also being given at the New York Straud this week, headed by "Yuletide Tone Poem", an overture arranged by Musical Director Carl Edouarde, supplemented by a tableau in which Estelle Carey, Canadian soprano, is the leading soloist. The Strand Male Quartet is heard in a novelty prelog, singing "Dr. Jack", composed by Managing Director Joseph Plunkett.

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Admission Prices Reduced by Savage

"Clinging Vine" Opens With
Orchestra Seats at \$2.50,
Balcony \$1.50, Gallery
50 Cents

New York, Dec. 22.—What is looked upon as a move which may result in a general lowering of admission prices to musical shows on Broadway was announced by Henry W. Savage today.

When Mr. Savage opens "The Clinging Vine" at the Knickerbocker Theater Christmas night the orchestra seats will sell for \$2.50. The balcony is scaled for \$1.50 and the gallery will be 50 cents. These prices will not be raised for Saturday nights or holidays, but will be reduced for the Wednesday matinee, when the prices will be \$2 in the orchestra and the balance of the house as for nights.

Savage also states that "All seats in the same section of the house will be placed on sale at the same time" and says he will not sell all the choice locations to the brokers. It will thus be possible, according to the plan, to obtain desirable seats at the box-office.

"ELSIE" STARTS

New York, Dec. 22.—"Elsie", a new musical comedy under the management of John T. Scholl, was scheduled to open at the Hartman Theater, Columbus, O., last night. This piece is by Charles W. Bell, with music by Sissie and Blake and Carlo and Sanders.

"DIANA COMES TO TOWN"

New York, Dec. 22.—"Diana Comes to Town", as the musical version of "Lonely Wives" will be known, opens next week at Teller's Theater, Brooklyn. The prima donna of the company is Isle Marwenna, a German singer from the Nollendorf Theater, Berlin.

TO JOIN "THE GUMPS"

Chicago, Dec. 22.—Mrs. Lonise Cushman has closed with the big Marx Brothers' act after an extensive tour of the East and today set for Toronto, where she will join "The Gumps", playing the part of Andy's mother-in-law.

"YANKEE PRINCESS" AGAIN

New York, Dec. 22.—"The Yankee Princess", the musical show which recently closed at the Knickerbocker Theater here, will not be shelved. Preparations are under way to reopen after the holidays and play it on the road. Some recasting is to be done and perhaps some rewriting.

DeHAVEN IN CHICAGO

Hustling Producer and Manager Has
Arranged Four Companies for
the Road

Chicago, Dec. 20.—A. Milo DeHaven spent several days here this week and was full of activity. He is the producer of four organizations, they being "Milo's Musical Maids", "Milo's Merry Maids", "Milo's Musical Merry-makers" and "Milo's Midnight Masqueraders". Mr. DeHaven was formerly directing manager of the Indiana Theater, "the million-dollar show place", of Terre Haute, Ind., and not long ago was general manager of the T. L. Kearse Circuit of Theaters, Charleston, W. Va. He is a member of the DeHaven clown family, of Berlin, Germany.

Mr. DeHaven told The Billboard he is now importing high-class attractions and novelty acts from Cuba, Spain and South America. His representative, J. C. Springer, will sail for Cuba this week. Mr. DeHaven was at one time connected with the Butterfield Circuit and has also been with several of the big film companies.

CHANGES IN "KANGAROO"

New York, Dec. 22.—Before "The Little Kangaroo" starts out again there will be several changes in the cast. It is now said that Cecil Lean and Cleo Mayfield may play the principal parts, but up until now they had not been definitely engaged.

Allen Kearna, who was with the original production, has been laid up with laryngitis, but is able to resume rehearsals today. "The Little Kangaroo" is being produced by Morosco and has been played with James T. Powers in the principal comedy role. He left the show a few weeks ago and since then the company has been rehearsing here under the direction of Ned Wayburn while the search has been made for someone to take his place.

EQUITY SENT CHORUS HOME

Chicago, Dec. 22.—The thirty members of the chorus of the ill-fated "Spice of 1922" Company, which gassed itself out in the Studenbaker Theater last week, were all sent back to New York by the Actors' Equity Association thru Frank Dare, Chicago representative, last Sunday.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, December 23.

IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	189
Blossom Time.....	Century.....	Sep. 29.....	473
Bunch and Judy, The.....	Globe.....	Nov. 28.....	31
Chauve-Souris (3d edition).....	Century Roof.....	Feb. 3.....	375
Clinging Vine, The.....	Knickerbocker.....	Dec. 25.....	—
*Fantastic Fricasse, A.....	Greenwich Village.....	Sep. 11.....	111
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	137
Glory.....	Vanderbilt.....	Dec. 25.....	—
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	130
Lady in Ermine, The.....	Wilda Bennett.....	Oct. 2.....	98
Little Nellie Kelly.....	Liberty.....	Nov. 13.....	48
Liza.....	Daly's.....	Nov. 27.....	32
Music Box Revue.....	Music Box.....	Oct. 23.....	73
Our Nell.....	Nora Bayes.....	Dec. 4.....	24
Sally, Irene, Mary.....	Casino.....	Sep. 4.....	130
*Springtime of Youth.....	Broadhurst.....	Oct. 26.....	70
Up She Goes.....	Playhouse.....	Nov. 6.....	57
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	232

*Closed December 16.

†Closed December 23.

IN CHICAGO

Bombo.....	Al Jolson.....	Apollo.....	Sep. 22.....	98
Greenwich Village Follies.....	.....	Great Northern.....	Nov. 27.....	32
Music Box Revue.....	.....	Colonial.....	Nov. 12.....	49
One Exciting Night.....	Film.....	Illinois.....	Nov. 12.....	49
Shuffle Along.....	Miller and Lyles.....	Olympic.....	Nov. 12.....	49

CAST FOR "WILDFLOWER"

New York, Dec. 22.—"The Wildflower", the new musical comedy in which Arthur Hammerstein will present Edith Day, will open at the Auditorium Theater, Baltimore, Md., January 29. The following week the piece will be brought into New York.

Besides Edith Day the cast of "The Wildflower" includes Charles Judels, Olin Howland, Guy Robertson, Evelyn Cavanagh and James Doyle, formerly of Doyle and Dixon. The cast is not complete as yet, the balance being slated for selection next week.

The piece will be staged by Oscar Eagle, who will look after the book, and David Bennett will direct the dancing numbers.

"LOLA IN LOVE"

New York, Dec. 22.—"Lola in Love", the musical comedy which is being produced by F. O. Coppelius, will have its initial performance at Scranton, Pa., Christmas Day. The cast includes Hal Forde, Fay Marble, Eddie Garvie, Arthur Albro, Florence Earle, Ted Gibson, Carl Dietz, Lillian Ring, Mona Desmond, Consuelo Flowerton, Louise Joyce and Evelyn DuBois.

The musical numbers have been staged by Julian Mitchell, and the book is by Herman Beyer. The authors of "Lola in Love" are Gustav Kadelburg, Arthur Rehner and Irving Caesar. The score is by Hugo Hirach, with lyrics by Irving Caesar.

"BLOSSOM TIME" NO. 3 OPENS

New York, Dec. 25.—The third company of "Blossom Time" to be presented by the Shuberts will open tonight at the Wieting Opera House, Syracuse, N. Y. The company will play in the principal cities of this country and Canada. The complete cast consists of Joseph Mendelsohn, Edith Thayer, Dallas Welford, Raymond Metz, Trina Valera, Lucius Metz, Gregory Ratoff, David Andrade, Jean Holt, de Vecma Ramsey, Henry White and Mile. Tanina Smirnovia.

Last Wednesday this company took the place of the regular company, which has been presenting "Blossom Time" at the Century Theater here, for the matinee performance. It is said that a splendid performance was given.

ANOTHER PLAY TO MUSIC

New York, Dec. 22.—"My Lady Friends", the comedy in which the late Clifton Crawford made his last appearance, is the latest play to succumb to the musicalizing process. It will be turned into a musical comedy by Frank Mandel, who is to do the book and lyrics. Frances Demarest is to have the leading role.

DANCER OPERATED ON

New York, Dec. 22.—Bernice Goesling, one of the dancers in "The Gingham Girl", was operated on for appendicitis last Saturday afternoon. During the previous night's performance she was taken ill. Bebe Stanton, last seen in "Good Morning, Dearie", is replacing her.

MUSICAL COMEDY NOTES

Anton Heindl will be the musical conductor with "Lola in Love".

Lenox Pawle is in Boston to play the part originated by Pat Somerset in "Orange Blossoms".

Arthur West has replaced Olin Howland in "Our Nell" and Richard Keene has joined the cast of the same show.

Frederick Santley has replaced Donald Brian in "Up She Goes". Brian is to appear in "Barium Was Right".

Naban Franko will lead the orchestra at the fortieth anniversary of the opening of the Casino, New York, January 9.

Clifford Grey, who wrote the lyrics for "Sally", has been commissioned to rewrite "The Little Kangaroo" by Oliver Morosco.

Allan K. Foster has arranged a new ballet for "The Lady in Ermine". Anna Gordon, Ruby Poe and Marjorie Lane appear in it.

George W. Lederer is returning to the musical comedy field. He has started rehearsals of a piece called "The Strawberry Blond".

The Hippodrome folks in New York had a big Christmas celebration. Over 1,000 people employed in the great theater took part in it.

Two new comedy scenes have been introduced in "Liza". Both were written by Irwin C. Miller. This show will play a midnight show New Year's Eve.

Ethel Jackson, now playing in "The Masked Woman", will be remembered by many as the creator of the title role in "The Merry Widow" in this country.

Joe Cawthorne, who recently sprained his left ankle while playing in "The Bunch and Judy" and has been laying off ever since, is now able to walk.

The chorus of "Spice of 1922" should be grateful to Equity. They were brought back to New York, and it set Equity back \$1,300.

"Genevieve", a musical comedy, will open at New Haven, Conn., December 29. George Whiting, Jack Lait and Jack Curtin are putting the show out.

"The Gingham Girl" Company acted as hosts to twelve guests from the Actors' Fund Home December 21. The old folks had a gay time at the show, so it is reported.

Dallas Welford is playing the part of Christian Krans in the third company of "Blossom Time". This role was created by William Danforth in the original company.

Madge Kennedy was mentioned as the probable star of the musical version of "Good Gracious, Annabelle". Later there was a vigorous denial of it from the star. That settles that.

"Our Nell" is starting to pick up. For the first week or two this show did not seem to have much chance, but now it looks as tho it might have a substantial run. It deserves it, too, for it is new in conception, brightly staged and scrupulously clean.

PREPARING BRICE SHOW

New York, Dec. 22.—Flo Ziegfeld, Jr., will start active production of the new musical show in which he is to star Fannie Brice immediately after the Billie Burke show opens here Christmas night.

Ring Lardner is now busy writing material for the piece and it is possible that it will follow the "Follies" into the New Amsterdam. More than likely it will not, tho, for the "Follies" is playing to capacity business and looks good for a much longer run.

"VIRGINIA" OPENING

New York, Dec. 22.—The Shuberts are opening "Virginia", the musical comedy in which they are starring Tessa Kosta, at Wilmington, Del., tonight. Following this engagement Atlantic City and Pittsburg will be played, with a Broadway showing to follow. The cast includes Helen Shipman, Eva Davenport, Viola Gillette, J. Harold Murray, Barnett Parker, Harrison Brockbank, Ben Linn and Worth Faulkner.

BERLIN DOING "HEAVENLY TWINS"

New York, Dec. 22.—Irving Berlin is writing the music for "The Heavenly Twins", the musical show in which the Duncan Sisters will be starred by Sam H. Harris. Guy Bolton is to do the book, from a version originally prepared by the stars of the piece. Rehearsals are due to get under way very shortly.

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TABLOIDS

(Communications to our Cincinnati Office.)

DANNY LUND and his company are playing one-nighters around Cleveland, O. Lund is said to carry twenty-nine people.

MRS. L. C. TAYLOR, of Ft. Worth, Tex., will spend the holidays with her daughter, Mrs. Mary Ingram, and Mr. and Mrs. Frank O. Hughes at Enid, Ok.

LEO FRANCIS, dancer with Fred Norman's "High Speed" Company, reports a successful tour for that organization in Texas. He says the company is booked up for a long run in the Lone Star State.

MR. AND MRS. HARRIS, the team Harris and Hilliard, who have been playing dates in and around Cleveland, O., for the past six weeks, are motoring to their home in Pittsburg to spend the holidays.

THE BAMBROX, Cleveland, O., is reported to have discontinued Mutual burlesque attractions and returned to the policy of booking tabloid companies, opening this week with Hal Hoyt's "Oh, Daddy", Company.

GRACE HUTCHINSON and Ruby Darby, heading "Buds of Paradise Revue" at the Dalton Theater, Los Angeles, are considered two of the biggest drawing cards that ever worked the Barbours Circuit.

THOMAS E. DEFEW and wife, who were summoned to Topeka, Kan., to attend the funeral of the former's sister, have rejoined Jack Lord's "Musigirl" Company, in stock, at the Columbia Theater, Casper, Wyo.

BLACKIE BLACKBURN and brother, Ernest, were callers last week to this department and reported conditions to be fine in West Virginia. Blackie had heaps of flattering words regarding the efforts of Col. C. E. Colvin as an advance agent.

DRANE WALTERS and Jack Lloyd are enjoying a pleasant season with Lowry & Bell's Harmony Minstrels, an eight-piece act now playing in vaudeville. Mr. Walters is doing one of the principal ends, while Jack is singing ballads and leading the quartet.

A. R. MASON, who has been confined at St. Luke's Hospital, Denver, Col., with double pneumonia, writes that he is recovering and soon will be able to leave the institution. Just before his illness Mr. Mason says he appeared in support of Sarah Adler in Jewish repertoire. Previous to that he was a member of Maurice J. Cash's "Hello, Cohen, Girls".

HOYT'S REVUE, advertised as "that old favorite of girl shows", played a five days' engagement at the Family Theater, Rome, N. Y., last week (December 18-22). Three different bills were given, one opening Monday night, another Wednesday and the third Friday. Lew Brems is the featured member of the cast, which numbers twenty-two.

JACK MAHONEY'S Musical Comedy Company put on a hit show the other night at Heuck's Opera House, Cincinnati, that was funny, judging from the audience's standpoint. Jack Mahoney, Harry Loran and Bob Snyder were never lazy in their work. Some of the comedy tickled our risibilities long ago, but was still worth a laugh. If there is any vulgarity about the show it was not seen or heard last week.

SOME OF THE BOYS have been asking about Billy (Tramp) King, Bill Lewis, Jess Buttons, Harry Bernard, Bob Greer, Bill House, Charley Davis, Bill Sutherland, Bud Brownie, Kenneth Kemper, Barney Duffy, Carl Stephens, Jim Pritchard, Paul Landrum, Tommy Burns, Sleepy Chapman, Al Ksne, Red Davenport, Lew Marshall, Bob Biber, Roy Hughes, Jerry Valentine and Andy Duncan. Let's have a few lines, fellows.

AL B. COOPER WRITES: "Myself and wife, Nell V. Cooper, have been separated since September. I am not heartbroken and there will be no reconciliation. I have our little son, A. B. Cooper, Jr., with me at my mother's home, 5521 Vernon avenue, St. Louis, Mo. I have rejoined my old vaudeville partner, Walter Mack, and we are known as Cooper and Mack, "The Long and Short of Harmony", a harmony singing, talking and dancing act, using piano on stage. We are working vaudeville dates in and around St. Louis."

"THE MISSISSIPPI MISSES", Fred J. Jenkins, manager, is playing an indefinite engagement at the Rialto Theater, Indianapolis, Ind. The company consists of Lankey Taylor, blackface comedian; Irene Jenkins, comedienne; Fred J. Jenkins, straight and producer; Walter Steffen, second comic; Babe Hart, sonnet, and the Mississippi Melody Trio. The chorus includes Agnes Hall, Cleo Miles, Phyllis Hanson, Mary Martin, Clara Colter, Lucelle Nell and Louise Hartley. Mr. Jenkins says the program is changed weekly and business is very good.

AFTER FIFTEEN YEARS of working for the other fellow Nick Wilkie has branched out

for himself, and everything is about in readiness for the presentation of what promises to be one of the most delightful musical comedy attractions that the theatergoers in the South have seen in years. Mr. Wilkie has appeared in the West and Middle West most of his professional career and this is his first visit South. Nat Ferber, manager of a theater in Durham, N. C., is interested in the new show. Mrs. Wilkie is putting some of her ideas and conscientious care into the organization, and it won't be long before their two-and-a-half-year-old daughter will be offering suggestions.

AL F. HARRIS, of Harris & Prox, has taken over the management of the Columbia Theater, Casper, Wyo. He has also taken an interest in the Bert Valle Show, which just closed an engagement of sixteen weeks at the Columbia. Mrs. Harris has gone with the show, which Mr. Harris says is being booked over a territory that will keep it busy for a year at least. Mr. Harris says the policy of the Columbia will remain the same, pictures, musical comedy and vaudeville. Jack Lord's "Musigirls" opened an indefinite engagement there December 17 and carried off all honors for receipts on the opening, according to Mr. Harris. Some changes are soon to be made to the stage.

BILLING HAS APPEARED in Ottawa, Can., announcing the reopening of the Family Theater (lately closed with the Garrick Players, dramatic stock) with a girl show, "Jimmy Evans' Musical Revue". Christmas Day is set

for the opening, the policy being films and three shows daily with two changes a week. Jack Sullivan, manager of the Evans' Revue, in conversation with the local Billboard representative, stated that the company comprised twenty people—nine girls in the line, eight principals, wardrobe woman, show manager and director. Short film subjects will fill in the intermissions. Scale of prices will be 25, 35 and 50 cents.

"THE STYLES AND SMILES" Company, owned and managed by Lawrence P. Wall, is now in its fifth week at the Iris Theater, Casper, Wyo. Mr. Wall played a successful thirty-week stock engagement in Casper last season with his "Sapphire Girls" Company. The outlook for this season there looks equally as good as last season, Mr. Wall writes. The roster of Mr. Wall's company includes Lawrence Deming, leads; Ted Chase, juvenile and light comedy; Anthony Kennedy, character comedian; Teddy Bryan, general business; Francis LaMont, comedian and general business; "Big Bill" Williams, specialties; Mickey Hanley, dancing specialty; Lawrence P. Wall, principal comedian; Daddy Schaeffer, second artist; Loretta Kidd, soprano; Imogene Kennedy, prima donna; Deborah Deming, characters; Margret Noonan, general business and specialties, and eight chorus girls.

GRAVES BROTHERS, presenting the tabloid musical comedy, "Honey Bunch", at the New Sun Theater, Springfield, O., for an unlimited

engagement starting Monday, December 25, have sprung a new one on Springfield theatergoers and, incidentally, one that got them extra space in the local newspapers when the press agent is "hard put" to break into print. The stunt is the production of a midnight performance on New Year's Eve, starting one minute after the clock has tolled out the old year. Special settings have been arranged for this one performance and the house will also be decorated along the line of the new year spirit. Reserved seats placed on sale are going fast for this show. The doors will be opened at 11 o'clock Sunday night and after specially installed claims connected with Western Union time service have tolled out the midnight hour the curtain will be raised. Efforts were first made to have the city agree to the show starting at 11 p.m. with an intermission between acts during the time-changing minute, but authorities hesitated to grant the permission, fearing that it would establish a precedent which would lead to the breaking of the rule against Sunday "legit." shows.

LAWYERS, JUDGES AND CITY OFFICIALS attended a pig roast at Miller's Hall, Cleveland, O., Sunday afternoon, December 17. When the festive board was cleared the big crowd was entertained. Lillian May offered a dance, Mrs. Hal Ring and Flo York did a sister act, Eva Smalley offered a single act and Marvin Jennings, the boy tenor, rendered several numbers. Three amateur boxing contests were put on, followed by Flo Rockwood's "Jazz Jammers", who have added Fred Norton, saxophone player. The band consists of five pieces, the others being Mel Jennings, piano; Billy Jennings, drums; Ralph Green, violin, and Art Donovan, banjo. Jean Huston then executed a toe dance. Bert Miller and Hal Ring entertained with a monolog. Red Watson presented Princess Flozari and she topped off the pleasing program with a series of classical interpretative dances. Flo Rockwood's Entertainers put on this same entertainment, augmented by several more performers, Tuesday night, December 19, for the Bayonet Club, Cleveland. Christmas Day is Bert Miller's birthday and Miss Rockwood and her "bunch" planned a big surprise party in his honor. Last Saturday night Flozari appeared with Hal Ring's rotary stock company at the Elclair Theater, Cleveland, and presented her famous "Dance of the Incense". Patrons were presented with miniature incense burners and incense.

CLIFFORD'S MUSICAL REVUE closes at the Casino Theater, Ottawa, Can., after a three-week re-engagement and is booked for fourteen solid weeks at the Auditorium, Quebec City. In this latter connection it is to be noted that Clifford's show will be the first company to put on an entire performance in English. The Quebec engagement was principally due to the records made at the King Edward Theater, Montreal, and the Casino, Ottawa; previous to this engagement all Montreal and Quebec shows required French comics. Too much can not be said in favor of the cleanliness and variety of splendid wardrobe used by the Clifford show.

The cast includes George Clifford, straight; Marlon Mason (Mrs. Clifford), "the pretty girl with the voice", leads; Steve Mills, first comic; Ralph Heiston, second comic; Dot Mills, Betty Shannon, Annie Osgoode, Beatrice Vester, Dolly Greenfield, Jean Kitson, chorus, with Mrs. Agatha Vester as wardrobe woman. Each one of the chorus capably leads in singing and dancing numbers, but special mention must be made of the chic manner in which Dot Mills puts over her numbers, and Beatrice Vester, her national and folk novelty dances. During its present engagement at the Casino Theater Marlon Mason again sported some new gown creations and was invariably given a reception at each first entrance in the different performances. Owner Clifford took advantage of the stranding of a company in a nearby town to purchase extra wardrobe "at a price I'm ashamed to mention," said Clifford.

THE PEARL THEATER, San Antonio, Tex., is reported doing an enormous business with tabloid stock. Manager Toll Teeter is said to be untiring in his efforts to please his patrons (Continued on page 35)

Hyatt's Booking Exchange
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HOUSES FOR BETTER TABLOIDS.

WANTED—For Permanent Stock Musical Comedy
People in all lines. Chorus Girls, salary Twenty-seven Fifty per week. People who have plenty of specialties given preference. Address L. P. WALL, Manager, Styles and Smiles Co., Iris Theatre, Casper, Wyo.

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WANTED—LEW PALMER'S SHOW GIRLS
Singing and Dancing Sourette who works Chorus, real Chorus Girls who sing and dance. Salary, \$25. Other Tab. people write. Booked solid Gus Sun Circuit. Write, LEW PALMER, week Dec. 24, Bank Theatre, Akron, O.; week Jan. 1, Academy, Meadville, Pa. Tramps, cigarette fends and foul-mouth people save stamps. This is a real show for show people.

WANTED QUICK **WANTED QUICK**
For GRAVES BROS. "HONEY BUNCH" With CURLEY BURNS **A 30-People Attraction**
Youthful Prima Donna with strong voice. The following must be complied with: Stately, soprano, blond preferred; dramatic ability, ample modern wardrobe. Join at once. Send late photo; will be returned. No one considered without photos first. Address E. B. COLEMAN, Manager "Honey Bunch", Sun Theatre, Springfield, Ohio.

AT LIBERTY **TEAM—MAN AND WIFE**
PAUL AND HELEN FORSYTHE
MAN—Union Piano Leader and General Business. Age 28. Equally. GIRL—Sourette, Blues Singer and Ingenues. Age 19. Equally. Both good dressers on and off. Reliable and can be depended on. Well experienced in both Musical Comedy and Rep. PAUL H. FORSYTHE, Heron Hotel, Salt Lake City, Utah.

WANTED **Musical Comedy Tab. People in all lines. Comedians**
that can produce work year round.
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Versatile Singing and Dancing Sketch Team. Do Black, Irish and Eccentric Doubles and change for week. Play parts, etc. Dramatic, Musical or Medicine Shows. Anything that pays salaries. Join on wire if required. Address HARRY LaREANE, Manager LaReane Stock Co., No. 531 Locust St., Cashocton, O.

Wanted, Good Medium Chorus Girls and Other People in All Lines, for Tab.
Preference to Specialty People. If you want an answer state height, weight, age and experience. BILLINGS BOOTH, Dec. 28-30, Star Theatre, Monaca, Pennsylvania.

ARTHUR HIGGINS WANTS CHORUS GIRLS
Must be able to sing and dance. Steady work. Money sure. Playing stock dates. Tickets if we know you. Join at once. Wire "FOLLY TOWN MAIDS", Washington Theatre, Eldorado, Ark.

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MAE PARK—Ingenue Leading Woman, strong enough to feature. Youth, appearance, ability, wardrobe. F. L. MADDOCKS—A-1 Director, Business Manager and General Business Actor. Both all essentials and a good asset to any first-class stock. 24 West Chestnut St., Chicago, Ill., or care of O. H. Johnstone, Delaware Building.

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One bill a week. State if you play parts. Join on wire. Open at once. CLYDE H. GORDINIER, Priced Theatre, Ft. Dodge, Iowa.

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NEW THEATERS

A \$85,000 theater is projected for Sheridan, Wyoming.

C. W. Marsh will erect a new picture theater at Glenville, W. Va.

A 1,000-seat picture theater will be opened in Berwyn, Ill., at an early date.

The Rivoli, new vaudeville theater in Two Rivers, Wis., was opened December 18.

Construction work has been started on a theater building at Canal and G streets, Wilmington, Calif.

The Rex Theater, Albila, Ia., is now completed. Road attractions are being shown there under the management of W. T. Thompson.

Harry P. Vonderschmitt's new \$90,000 picture theater, at Bloomington, Ill., was opened December 11. This new house has a seating capacity of 1,300.

The new Grand Theater, Oelwein, Ia., was formally opened December 20. The Grand is owned by Messrs. Brownell and Lathmer, and has a seating capacity of 900.

A \$25,000 theater is to be erected at the northwest corner of Pacific avenue and Santa Cruz street, San Pedro, Calif., by Goebel Bros. It will have a seating capacity of 500.

The Carlisle Building, W. High street, Carlisle, Pa., has been purchased by David Cooper for \$30,000. Mr. Cooper will remodel the structure and build a theater on the ground floor.

The Grand Theater Company, of Duluth, Minn., was recently granted a license to erect a theater in Virginia, Minn. Vaudeville, musical comedy and dramatic attractions will probably be shown in the new house.

William Berin-stein, owner of the Colonial and Hudson theaters in Albany, N. Y., and the Mozart and Majestic in Elmira, will build a new theater in Little Falls. It will have a seating capacity of 1,600 and will cost \$200,000.

A theater, to be named the Wayside, is planned for Pasadena, Calif. It will probably be erected on Loa Feliz road, between Glendale and Griffith Park. The Richardson interests, of Pasadena, and Lane Brothers, of Davenport, Ia., will finance the project.

Preliminary construction work has been started on the \$650,000 Tiroll Theater, which the Harry M. Crandall interests are erecting at the northeast corner of 14th street and Park road, Washington, D. C. It will have a frontage on 14th street of 220 feet and on Park road of 109 feet, and a total seating capacity of 2,500.

The Clinton (Mass.) Theater Company has been formed to erect a theater on High street, that city, to cost \$100,000, and to be equipped to accommodate both pictures and legitimate attractions. Officers of the company are: Phillip J. Philbin, president; Walter J. O'Toole, treasurer; Amos T. Saunders, clerk; J. H. Woodhead, director.

Samuel Lavine, of Chicago, has been appointed manager of the \$125,000 LeClaire Theater, Moline, Ill., according to an announcement by Ben Cornwell, owner. The hotel, erected at a cost of \$1,000,000, from which the new theater takes its name, is to be opened this week, and then all attention will center upon completion of the playhouse. Motion pictures and vaudeville will be the policy. The theater has a seating capacity of 1,800.

TABLOIDS

(Continued from page 23)

in every way possible, and is surrounded by a group of courteous house attaches. Honey Harris is producing at the Pearl and, as principal comedian, is supported by Billy Wilson, second comic; Fanchon Rose, soubrette; Rose Harris, ingenue and characters; Lee Parks, straight; Tom O'Keefe, characters; Harry Moreaux, juvenile; Fay Craig, Fay O'Connell, Bobby Richards, Charlotte Benjamin, Pearl Price and Babe Moore, chorus. The company's stay at the Pearl will be indefinite.

A. M. PINKSTON'S "Lone Star Beauty" Company, according to a report, is one of the better class tabloid attractions now playing Sun Tine, after a twenty-five-weeks' season on the Spiegelberg Circuit. Business is good, the report also says. Arthur Jackson, formerly with the "Naughty Italy Revue", and wife (Erin White) recently joined the company. Harry (Slim) Williams, blackface, who has been doing the principal comedy, left the company in Grafton, Pa., the other week, and proceeded to New York to enter vaudeville. He was replaced by Chick Griffin, whose wife (Bonnie Griffin) also joined for chorus work. The roster of the company includes:



(Communications to Our New York Offices)

SOME PLAYS BY FLOYD DELL

THOSE who enjoyed "Moon-Calf", and I count myself among them, will be much interested in Floyd Dell's volume of short plays, called **King Arthur's Socks**. In this book are eleven one-act pieces, most of them having been played at the Liberal Club and the Provincetown Theater. In a prefatory note Dell tells us that they were, with one exception, written in Greenwich Village and "are souvenirs of an intellectual playtime which, being dead, deserves some not-too-solemn memorial."

After reading them one wishes that the author would have another "playtime" and write a lot of more plays of like kind, for nearly all of these little dramas are skilfully made and all are brightly written. The dialog is particularly good and Floyd Dell has a lightness of touch that is altogether delightful. So many of the plays that are offered for Little Theater consumption suffer from heavy-handedness that it is refreshing to read a few that are not. A great many writers who offer their wares to these theaters take themselves and their art too seriously. One can imagine Floyd Dell writing these plays of his with his tongue in his cheek and having a jolly time doing them. At least that is the way they read.

Included in the book are: **Human Nature**, **The Chaste Adventures of Joseph**, **The Angel Intruder**, **Legend**, **Sweet-and-Twenty**, **A Long Time Ago**, **Enigma**, **Ibsen Revisited**, **King Arthur's Socks**, **The Rim of the World** and **Poor Harold**. These are varied enough to please all tastes, but I particularly liked **Human Nature**, the merest sketch of a drama, only occupying three scant pages in the book; **King Arthur's Socks**, a corking little bit of fun that the author pokes at what should be a violent love affair, and **The Chaste Adventures of Joseph**, which gives a slightly different reading than the Biblical one to the celebrated affair of Joseph and Potiphar's wife. Yes, perhaps more than slightly different.

King Arthur's Socks is a jolly book and the plays in it are jolly reading. There is no question about their adaptability for playing. Unless every sign is worthless they bear all the earmarks of being ideal material for the Little Theater.

THE LAND OF PUNCH AND JUDY

A generally good book on puppets is **The Land of Punch and Judy**, by **Mary Stewart**. I say generally good because, unregenerate wretch that I am, I cannot abide any bowdlerized versions of the old original Punch play. I love the murderous old chap with his shrill refrain of "That's the way to do it" when he takes a good wallop at the nearest head. Punch is the jolliest villain of them all and if his crimes are made any the less, away goes much of his characterization. Wasn't it Shaw who compared Richard III with Punch? Well, imagine Richard without his little crimes and then you can see how I feel about a crimeless Punch.

Seriously, tho, **Mary Stewart** has written an entertaining volume for the child puppeteer. There are several plays all ready for them to put on the boards, either as straight puppet plays or, if they choose, as regular-acted offerings. They are the sort of plays that should appeal to the children, but, after all, I believe that they like their Punch straight. As it is, they will get their fun from **The Land of Punch and Judy** and plenty of it. But when will someone print an honest-to-goodness straight version of Punch and Judy? Not one with frills and flourishes, but the traditional story that has served "Punch" Wheeler and his like for so many years. Until that version comes along we will have to be content with **The Land of Punch and Judy**. It does not satisfy our appetite for gore, but it should be of value to all those concerned with children's entertainment.

FIRST AID TO VAUDEVILLIANS

The true vaudeville artiste is eternally on the quest for new material. He looks for it everywhere and there are many who offer him their wares. It is an axiom among the clan that a gag that will make an audience laugh or a jape that will heighten a comic situation is worth money in the pocket. Therefore anything that promises to fill this want, even in a small measure, is welcome to the vaudevillian.

Such will find material of more or less interest in **Vaudeville Gambols**, by **E. L. Gamble**. I do not say that all the gags in this little book are new or that they are all good, but there are many that are good rib-tickers and not a few that are new to me at any rate.

Compared to the money it costs, the return on the investment should be large, even if only one gag can be used. But for many acts there will be found more than this, and, perhaps, some performers might be able to use whole sections as is. The plan of the volume lends itself to wholesale selection rather than to haphazard choosing, for the material is laid out in the form of entire acts. Thus there are turns for male and female, two males, two females and single gentlemen. There are nifties, wows and the plain or garden variety of gags for all and sundry. "You pays your money and you takes your choice." The stuff is rather well done and almost anyone in the two or three or more a day will find something he can use in **Vaudeville Gambols**. After all that is about all one can expect from a book of this sort.

IN THE MAGAZINES

The Theater Arts Magazine for January is as full of live matter as usual about the stage and its people. There are articles by **Kenneth Macgowan**, **Walter Prichard Eaton**, **Alexander Bakshy**, **Sheldon Cheney** and others. There are many excellent illustrations of stage settings and a particularly interesting series of pictures illustrating the development of the stage from the open-air theater of the Greeks to the present-day auditorium.

There is a letter from London by **T. S. Eliot** in the December number of **The Dial** that will vastly interest those who admired the late Marie Lloyd. It is a fine tribute to a sterling artiste and should be read by all who believe in the player and his art.

KING ARTHUR'S SOCKS, by Floyd Dell. Revell Company, 158 Fifth avenue, New York City. \$1.25.

VAUDEVILLE GAMBOLS, by E. L. Gamble. Published by T. S. Denison & Company, 151 West Randolph street, Chicago, Ill. \$1.25.

A. M. Pinkston, manager; Arthur Jackson, producer; Chick Griffin, principal comedian; Harry Mack, second comic; Harry DeGrace, straight; Henry White, juvenile; Billie Moring, eccentric comedy; Daisy DeGrace, prima donna; Erin White, ingenue; Dolly Weston, soubrette and chorus producer; Kitty Moring, specialties; Elbertene Black, Wilma Kros, Johnnie Johnston, May Mack, Beulah Leonard, Loreto Miller, Bonnie Griffin and Victoria

Adare, chorus; Gus Slover, musical director, and Mrs. Slover at the piano.

THERE WAS QUITE A GATHERING of showfolks in Montezuma, Ia., on December 17 when the Nanlaeza Hawaiians and the Henderson Comedy Company met there. The Nanlaeza Hawaiians played a Saturday engagement and stayed over Sunday, on which day the Henderson company opened at the local house for a week's engagement. Members of both companies were surprised to meet their old friends, Slim Harding and J. V. (Jack) Mullikin, who are spending the winter in Montezuma. Both boys were looking fine. The "bunch" were guests at Mr. Mullikin's home, with "Slim" Harding as host. Those present were Mr. and Mrs. Henderson, Mr. and Mrs. Nanlaeza, Homer Kappa, Louis Jordan, Marie Nanlaeza, Chler Smith, Slim Harding, Jack Mullikin and Lester Harvey. After a three-course luncheon and a few bottles of grapejuice the party disbanded.

JAMES Y. LEWIS' "International Revue" has passed its eighth week and twenty-fourth bill at the Magic Theater, South Omaha, Neb., managed by the Eppestine Brothers. Mr. Lewis writes: "It seemed that when we first came into this house the limit for tabloid engagements was four weeks. After playing here the second week I discovered that the reason for tabloid companies not staying longer was because too many smutty and old bills were used. A clean show presenting clean script bills in low comedy, good chorus and funny comedians, catering to ladies and children, can make a run of ten weeks here. This house has a seating capacity of 700, a large stage, one of the best orchestras that has ever played for my show, a congenial stage crew and two houseowners who know the stage game. All these things go to make a pleasant and profitable engagement and, judging from the amount of business we are doing, we may be here until March. Harvey Hobart, of the Gates City Theater Exchange, of Omaha, Neb., is lining up all our fairs for the summer and has taken full charge of the bookings of my company." The roster of Mr. Lewis' company remains the same and includes: J. Y. Lewis, May Lewis, Conrad and Etta Hipp, Charles and Doris Bruner, William Courtney, Margaret Nichols, Bobby King, Hanna Goldbeck, Caroline Hannah and May Somerville.

NEW BOOKS

On the Theater, Drama and Music

A BIOGRAPHY OF WILLIAM SHAKESPEARE—By Denton Jaques Snider; set forth as his life drama. 523 pages. Wm. Harvey Miner Co., Inc., 2618 Franklin avenue, St. Louis, Mo. \$1.50.

CAROLINA FOLK-PLAYS—By Frederick Henry Koch; ed. with an introd. on folk-play making by (author), founder and director of The Carolina Playmakers; ill. from photographs of the original productions of the plays. 160 pages. Henry Holt & Co., 19 West Forty-fourth street, New York City. \$1.75.

A group of one-act plays by Elizabeth A. Lay, Harold Williamson, Hubert Heffner, Donald MacMillan, Paul Greene, together with the Language of the Plays by Tom Peete Cross.

THE LITTLE COUNTRY THEATER—By Alfred G. Arnold. 220 pages. Macmillan Co., 64 Fifth avenue, New York City. \$2.50.

The founding of a little rural theater some years ago at the North Dakota Agricultural College, the story of the theater's success, supplemented by accounts of similar ventures in other communities thruout the country.

MODERN PHOTO-PLAY WRITING—ITS CRAFTSMANSHIP—By Howard T. Dimick. 392 pages. James Knapp Reeve, Franklin, O. \$3.

THE NATIONAL ANTHEM—By John Hartley Manners; a drama. 203 pages. Geo. H. Doran Company, 244 Madison avenue, New York City. \$1.25.

The drama, written by the famous English playwright, which, with Lorraine Taylor in the principal role, raised the question of jazz as the national anthem of America.

A SHORT HISTORY OF MUSIC—By Alfredo Untersteiner; new edition. 347 pages. Dodd, Mead & Co., Fourth avenue, Thirtieth street, New York City. \$2.

LARGE LIST OF NEW and STANDARD PLAYS



Royalty and Non-Royalty Comedies, Farces, Dramas, Vaudeville Acts, Stage Monologues, Specialties, Musical First-Acts, Skits and Afterpieces; Musical Comedies and Reverses, Short-Cast Bills, new and old, for Stock and Repertoire; Boy Scout, Camp Fire Girls and other Juvenile Plays, all in book form. Complete line of Novelty Entertainment Books for all occasions.

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OFF THE RECORD

By PATTERSON JAMES

FOR the information of the gentleman who wrote asking me the address of Carnegie Storehouse and whose letter has been making among my papers of my desk, I am pleased to report that the number is 115 West Forty-five Street, New York City.

The gentleman wants to get some scenery for amateur productions. If I remember correctly his letter. Both to do an act of charity to the producers who have asked if Mr. Carnegie's hand and who may require at the chance to realize something on it, and also to be of service to a reader whom I can reach in no other way. I am taking the means of replying. It is untrue that I receive personal parking space from Mr. Carnegie for the public notice of the business.

At a recent Sunday night meeting held to create interest in the repeal of the Volstead act Augustus Thomas, Walking Delegate of the Producing Managers Union is quoted in the newspapers as saying that he has drawn more than prohibition since it that he did a year ago. Will Rogers, who is developing a method for talking on all sides of all subjects, is reported at the same gathering to have said that he had a personal interest in the repeal of the prohibition law because it was easier to entertain a dinner drunk enough to laugh and sober enough to applaud. Walking Delegate Thomas ought to know from his vast experience he tells of as a "master workman" that grog is the investment of business agents. Perhaps he wants the law wiped from the books so that he can get "off the hook" in time for the battle with the actors' union in 1914. Good sense, that, but had patriotism in the meantime he is carrying his money as walking delegate for the bosses by trying to beat up opposition to Mr. Volstead's pet. If the law is repealed Walking Delegate Thomas' brothers in the producers' union will be able to turn failures into successes because, as Mr. Rogers expertly points out audiences will then be drunk enough to laugh and sober enough to applaud, but not as now rational enough to exercise intelligent discrimination in the choice of entertainments for which they are asked by producers to pay money to see. I fear that it is not Prohibition which is responsible for the loss of morale to which Walking Delegate Thomas is said to have confessed, but the bad company which associates when, as Walking Delegate, he raps the meeting of his union to order.

Speaking of ticket speculators' box-offices and the new plan of the managers to protect the public by establishing a central ticket office (HAY HAY HAY), I went to the Lyceum Theater Monday morning to get seats for Mr. Warfield's "Sky-rocket." The sale of seats opened at 9 o'clock and I arrived shortly after that hour. There was no one in the lobby and the best the treasurer could do for me was a seat in the fifth row, three rows from the balcony.

I thought I had experienced the ultimate in theater affrontery, but an experience which I had at the Comedy Theater last Friday night convinced me that there is no limit to the things which can be done to patrons.

I have acquired, as the result of much nerve-racking saving, a winter overcoat of generous proportions. It is so cumbersome when I take it

off at the play and hold it in my lap I feel as if I am supporting the Flat-iron Building on a windy day. In addition to the weight its bulkiness makes it almost impossible for me, when once seated, to rise and let anyone pass. Nevertheless, rather than have it torn to shreds by the watchdogs of the theater checkrooms or make it a carrier for the anthrax germs flitting gaily among the fur-lined garments hung over it in the restrooms, I have sat, night after

night, that it sweeps the floor and is piled under forty others of doubtful vintage I will not. I was cured a long time ago by a gorgeous hat guard, a lady who handed me my "nelly" with a hand blazing like Tiffany's safe. Out of courtesy I said to her "Do you (ascertaining the pronoun) get this?" and extended a dime. She froze me with an Arctic stare and a glacial "Sir!" Right then and there I developed hardening of the moral spine and it has been get-

ED DAVIDOW and RUFUS LeMAIRE Present "OUR NELL"

A Musical Melodrama

Book and Lyrics by A. E. Thomas and Brian Hooker. Music by George Gerstman and William Laly. Staged by W. H. Gilmore and Edgar MacGregor. Ensembles by Julian Mitchell.

THE IDEA of setting a burlesque rural drama to music is a good one. It is too bad the execution of it in "Our Nell" isn't so good. The piece at the Bayre Theater looks as if it was thrown together with a gunnifer. One moment it is broad satire and the next (no matter what the authors intended) it is sad and lonely "drammer." The chief trouble with it, this is that it is played in the wrong spirit. John Merril, who carries the role of the city villain, has the chance to make his way into prominence. Instead of playing the part with the most intense seriousness Mr. Merril telegraphs the wide world that he knows the lines are supposed to be funny. The result is that they are not. He's too young to expect him to get all the laughable possibilities the character affords because it takes a far better actor to be a first-class player of burlesque than it does to be a "Hamlet" who will occupy the attention of the Last Diners "so on ad infinitum". That is the reason I haven't it in my heart to hop on Mr. Merril's performance. The fault lies not so much with him as it does with the management which selected him for a role which by experience, training and native gifts he is altogether unequipped.

Jimmy Barry is an example of what the piece needed. Mr. Barry for years in vaudeville has played a grotesque country bumpkin and he has made his specialty a bit of sound artistry. He never tries to be funny. He is simplicity itself and he never forgets he is impersonating an oaf. It was a pleasure to watch him in "Our Nell". One scene of his vaudeville turn has been incorporated in the show and the two biggest laughs of the evening are lines from the same skit.

Old Howland tried very hard, but never got really started. It is a heavy handicap to lead a comedian with such a line as, "I'm going out to Louise Angeles to be a motion picture actor." Repeat that several times and you will kill Jensen's "Encyclopedia of Comedy". Emma Hag danced hilariously. A smashing hit was banged out by Lora Sonderson as the sophisticated, slangy wife of the villain. For sheer brash reality Miss Sonderson makes all this season's impersonators of ladies of easy manner look like Sunday school teachers. She cannot sing much and she should never, never dance. But for producers of plays which specialize in the female hard-boiled egg Miss Sonderson will be a sensation. Neither the authors nor the stage directors, nor the music writers, nor the company at large have done right by "Our Nell".—PATTERSON JAMES.

night, holding it in my lap like the nurse of a Titan baby.

When I went to see "Gringo" the first sound I heard after I gave my tickets to the doorman was the honeyed words: "Check your coat, sir?" "Check your coats and wraps!" "Check your coats!"

In a moment of weakness I yielded to the temptation, handed my ulster to the boy and took my check. He bowed profoundly and politely. I was so amazed at such an uncommon exhibition of courtliness that I did not recover until the curtain went up which was a full ten minutes later. (I'm one of those low-browed wretches who gets to the theater in time to see the opening of the play.) "Gringo" was gone thru.

When the final curtain fell I went to the checkroom and got my coat. Now there is one form of contemporary piracy to which I never submit, the checkroom holdup. I have been successfully blackmailed by waiters, blackjacked by porters and plundered by all the other Gentry of the Open Fist. But to pay someone to see that the hanger gets torn off my

ting suffer ever since. So I did not tip the boy at the Comedy, but just said: "Thank you!"

Two steps I had walked, when he bawled: "Ten cents!" Gone were the honeyed accents! Vanished the polite bow! Evaporated the gracious pleasantry! He was just a howling wolf pursuing his prey.

"For what?" said I.

"Checkin' yer coat!" he growled.

The people streaming out of the theater paused and looked at me as if I had been caught redhanded from murdering a baby in the cradle. I confess I got irritated. As a stern parent I have been obliged to develop my own roaring powers. So I roared back at the boy, undignified, but human. In a few moments the row sounded like a pair of raging rival yellow taxi drivers caught in a traffic snarl. He roared at me, and believe me, I roared at him. I paid the dime—for evidence—and inquired further why I should be obliged to pay it.

"We're concessionaires, Aronson and Lazar," he shouted.

"Why don't you tell people when you stand in front of them and ask

to check their coats that there will be 10 cents charge for doing it?" I answered in kind.

"Every gentleman—" he began looking around to the bystanders. Evidently he expected me to pass away at that thing. Knowing myself better than he possibly could and realizing that I am only a poor worm of a reporter on the drama, I smiled inwardly at the inference that by paying quietly 10 cents to a coat boy employed by a firm of concessionaires I could become "a gentleman". Certainly a cheap enough course in etiquette and breeding! However being called "No gentleman" is the least of my worries. It seems suited to the situation I descended on the holdup. The outgoing audience perhaps thought I was some drunken man from "the provinces" who was making a vulgar uproar over nothing. At any rate, no one came up and spoke to me by the hand and called me "Brother!" No one applauded. In fact, I got more than one icy look as I emerged into the night. After all it was only my dime at issue. That is well over a week ago and I am still sore. Why?

NOT because it cost \$5.50 to see the show. Not because I expect to get anything in the theater for nothing except an occasional cup of lukewarm water a program (it is only a question of time when we will have to pay for them, as in Paris) and the opportunity to purchase a box of chocolates from a candy butcher. I might offer the universal alibi: "It isn't the money, it's the principle of the thing." But I would lie if I said it. I do mind both, the money and the principle. Why should I be forced to pay a firm of concessionaires 10 cents for keeping an eye on my coat when it is the business of the theater to furnish a coatroom and coatroom service? In my newspaper reporting days I have attended Saturday night dances (of the variety known as "kitchen sweats") where a hat check charge was made. That was to insure certainty of wearing home the same hat I wore to the party. But the theater is altogether a different thing from a roughhouse blackshirt, fascist dance. At least it should be. The management ought to give the patrons as much as a quick-and-dirty restaurant offers its customers—freedom to keep both eyes free while paying for the hospitality of the house. People should not be forced to watch their coats and look at the stage at the same time, unless it is the purpose of the theater managers to start an epidemic of strabismus in the town.

CERTAINLY I did not have to hand my coat over to be checked!

I know that. But I am one of the horde of poor simpletons which never, never learns. I should know by bitter experience not to expect anything but penny grabbing of the most petty kind in the average New York playhouse. I get set in my conviction that I am going to be swindled somehow or other every time I take my pen in hand to go to see the play. Then I encounter civility and courteous dealing from a box-office like that of the Ritz or the Belmont or the Broadhurst, and my conversion is completed by a visit to the Earl Carroll Theater where one is treated like a human being. Instantly my willing hope for a better day in the playhouse is restored as a weary rose is revived when placed in water. But no sooner do I begin to enjoy the sensation of thankfulness that there is something good to be said of the management of some New York theater than I get a smash in the nose like the one I received at the Comedy. It is discouraging to say the least.

THERE isn't the slightest objection, morally, that I can see in theater managers charging patrons to play watchdog for their
(Continued on page 37)

NEW PLAYS

COMEDY THEATER, NEW YORK
Beginning Thursday Evening, December 14, 1922

GUTHRIE McCLINTIC Presents
"GRINGO"

A New Play of Mexican Life
By Sophie Treadwell

—With—

JOSE RUBEN

Leonard Light	Richard Barbee
Bessie Chivers	Edna Hibbard
Paco	Leonard Doyle
Myra Light	Edna Walton
Chivers	Frederick Perry
Tito, el Tuerto	Jose Ruben
Concha	Olga Field
Stephen Trent	Arthur Albertson

Peons, Bandits and Their Women.

I went to see "Gringo" hopefully disposed. The author is a newcomer to the Manhattan and I am for any unknown who can blackjack his (or her) way into a New York production under existing conditions, provided there is an honest chance for approval. Besides, I like plays which have a touch of unusualness either in locale, idea or treatment. The dime-novel urge has never fully evaporated from my blood, and "Gringo" sounded like Mexican bandits, rurales, frioles, mescal, plenty of acrid shooting, colorful serapes, brilliant fiestas, sombreros, oodles of knife play, jingling spurs, a carnival of blood-hot action, and the whole thing swamped in the vivid riotousness of a desert sunset. I grieve to say that I was disappointed, and in proportion to my anticipation. "Gringo" is a torpid commonplace

In an uncommon setting. The Deep Dishers had spilled a lot of gravy about the "purpose" of the play being to show the folly of ever trying to do anything with the "mongrel" Southern American races at our elbow, the terrible disintegration which "licker and yallah wimmin" will set up in a white man, and the utter unreliability of half-breeds. Miss Treadwell deserves the benefit of the doubt of being not guilty of all that stuff, unless I'm deaf, dumb and blind. I could neither hear, see nor appreciate any such purposefulness. Maybe it's there, but if it is only Miss Treadwell and the D. D's. are in on the secret.

The story has to do with an American miner with a passion for strong drink and the coffee-colored wife of a one-eyed Mexican brigand. His half-breed daughter Myra's blood is boiling over all the time and she flutters between a temporary craving for a disinterested American assayer and a final passion for the one-eyed Tito, who knows the only way to get results with a lady of Myra's shade is to put into practice the popular song which runs: "Catch 'em young, treat 'em rough and tell 'em nothing." There is also a gold mine; a draft dodger from the U. S. A. and his wife; Tito's brother, who is learning pacifism from the American conscientious objector, and who turns on his teacher when the latter fights the bandits to save the gold from the mine, a half interest in which he has forced the older white spiggotty woman lover to give him, and the draft dodger's wife, who is added to lend complica-

CHARLES DILLINGHAM Presents
THE ANNUAL GLOBE SHOW

"THE BUNCH AND JUDY"

A Musical Entertainment in Two Acts

Music by Jerome Kern. Lyrics by Anne Caldwell. Book by Anne Caldwell and Hugh Ford. Staged by Fred G. Latham.

"THE BUNCH AND JUDY" will add nothing to Charles Dillingham's prestige as a producer of good musical shows. It has nothing to recommend it either in music or fun or novelty. Fred and Adele Astaire dance with their usual graceful agreeableness, but both are obliged to serve as actors. Neither of them is. Miss Astaire has only the glimmering suggestion of an eccentric comedienne and her brother is a dancer exclusively. It is a mistake to saddle the leading roles of a musical show on two young people whose sole claim to prominence is their ability to dance. Subordinated to real actors in a show with a first-class book, with first-class music and relieved of the necessity of acting, the Astaires are valuable additions to any musical piece. In "The Bunch and Judy" they are pleasant, wholesome, agile and attractive in a youthful way, but they are many leagues from being the all-round players their roles demand. Johnny Dooley contributes all the comedy there is and works manfully on a wearisome book. It is easy to detect the Dooley interpolations. They are the only laugh-raisers in the entertainment. Mr. Dooley's satirical suit of "knickers" created one monstrous roar and to his credit let it be said that he let them alone. He is wise enough to know the folly of trying to gild the lily and perfume the rose, is the same Mr. Dooley. The appearance of the suit was the laugh and the comedian knew enough not to tag onto it bits of business which would have spoiled the effect. Ray Dooley was excellent as the screeching soubret, and in the scene at the railway station in Scotland with her brother was genuinely funny until the "baby" impersonation, which was dragged in without rhyme or reason because there was a hole right there in the show.

The Six Brown Brothers tooted their way successfully, altho it was all of eleven o'clock when they got on and the show was already dead. Tom Brown needs a new comedy routine badly and immediately. The night I saw the show there was something decidedly amiss either with his sextette or the Globe orchestra. I could not see very well, but the program said that Victor Baravalle was conducting. The music did not sound as if Mr. Baravalle was swinging the baton.

A fresh and vigorous note was introduced in the cabaret scene (also dragged in by the scruff of the neck) by Grace Hayes. Miss Hayes has a healthy buxom winsomeness, a trick voice of sweetness and clarity and carries herself with authority. The poverty of the musical section of the show can be estimated when it is known that Miss Hayes sang a hackneyed published song for one of her numbers. The chorus girls seemed unusually pretty and extraordinarily voiceless. The male chorus appeared like males. That is a novelty. R. H. Wilder displayed a glorious Scotch brogue that must be natural. He also played the bagpipes, which proves that I'm right.

There was one vivid, colorful ensemble of plaids against a purple Hie'lan background to close the first scene of the second act, but that was the only spectacular picture. "The Bunch and Judy" lacks personality and a personality.—PATTERSON JAMES.

SAM H. HARRIS Presents
IRVING BERLIN'S New

"MUSIC BOX REVUE"

Lyrics and Music by Irving Berlin. Staged by Hassard Short.

THERE is no reproach implied in the statement that the current "Music Box Revue" is nothing like so good a show as was last season's entertainment at the same theater. That—to me, anyway—was about the very best of all possible musical shows of its kind. It had everything: novelty, beauty, comedy and perfect playing by an uncommonly well-equipped cast. The present review has only two scenes of especial beauty. One of them, "The Diamond Horseshoe", an idealized picture of the celebrated section of the Metropolitan Opera House, can be described only as so exquisitely beautiful that it is poignant. Grace La Rue, mounting the long flight of stairs against a background of blazing brilliants, looks like a snow-white peacock (not the Olga Petrova variety) spreading its dew-sprinkled, jeweled tail feathers in the blaze of a morning sun. There is another number, "Crimoline Days", which closes with Miss La Rue elevated high above the stage dressed in an enlarged crinoline which has all the soft color and lush loveliness of a full-blown colossal Jacqueminot rose. These are the "gasp" moments of the evening and they live up to the standard set by Hassard Short in the 1921-'22 production.

The job of the funmaking falls to Clark and McCullough, and while they are equal to the assignment, I have enjoyed them more. Bobby Clark has "cleaned up", as the vernacular has it, his makeup for this \$5.50 entertainment. He has removed the tramp whiskers and the tattered-medalion clothes. I think it is a mistake. He never used the dirty, extreme costume nor assumed the beery appearance affected by Nat Wills, Walter Jones, Lew Bloom and others. Clark's makeup was just the exuberant expression of gay and joyous vagabond. It was racy and had savor and picturesqueness. The idea that it could not be used in the Music Box because it made them laugh at the Columbia is sobbish piffle. There are more offensive things in the show than a sanitary tramp makeup. Audiences which can stand the breast shaking and the cooch movements of the "Satan's Palace" number could hardly object to Mr. Clark's good, healthy, rough attire. To me—mind you—his humor has lost much of its quality by reason of the alteration. Certainly "The Bath Between", which is a slightly altered adaptation of the hotel-room scene done by the team in Bedini's "Chuckles of 1922", is not half so funny as it was in that show. The freedom of it is gone and the tang of the situation. It may be that getting away from the burlesque clothes will be a good thing for Mr. Clark in the long run. Just now it does not appear—to me—to be.

Charlotte Greenwood is excellent both when she works alone and when she appears with others. There is a rough, but savagely satirical, takeoff on one of the numbers in the present Ziegfeld "Follies". The male principals, naked on the side exposed to the audience, appear in the curtain-closing bit to Miss Greenwood's song, "Too Many Boys", just as the girls in Mister Ziegfeld's show do it. Some excellent dancing is done by William Seabury. A specialty by Hal Sherman does not fit into the show at all. Mister White's "Scandals" is the place for Mr. Sherman. John Steel sings beautifully, and the two sets of twins, the McCarthys and the Fairbanks, behave with propriety.

Unqualified praise is due to William Gaxton, who has that most thankless of all stage jobs, that of "straight man" in a musical show. Mr. Gaxton is a good actor, manly, attractive, well poised and versatile. He is one of the really important personages in the cast and is altogether admirable. Mr. Berlin's music seems commonplace and there are few simply tuneful melodies in the program.

The deficiency in the show is easily fixed upon. Instead of following last season's scheme, a program with plenty of good comedy sketches to give the entertainment solidity and cohesiveness, the producers have relapsed into the cut-and-dried review idea. The fault I have to find with the show is that it is like Mister Ziegfeld's "Follies", Mister Anderson's "Follies" and Mister White's "Scandals". The distinction and distinctiveness of its predecessor is noticeably absent. Yet with all that considered "The Music Box Revue" is infinitely better than any of the three or all of the three shows named.—PATTERSON JAMES.

tion to the story. Here are enough ingredients to make a good play. Miss Treadwell handles her matter like a perfect lady, not like a playwright. The result is an evening in which interest that starts well dwindles into vacuity because the story lacks blood and fire, climax, excitement and vigorous dramatic treatment. Mexican drama, like chile con carne, is no good unless it is raging hot. In addition to that Miss Treadwell makes the common error of those who write of people supposed to be ignorant of the English language. One minute Tito asks his English-speaking brother, "What are they saying?" when the Americans are talking, and the next he is engaged in fluent and elegant conversation with the self-same Americans.

Jose Ruben's impersonation of Tito, the One-Eyed, is devoid of anything savoring of bloodthirstiness or malevolence. He is pleasant, lighthearted and buoyant, but there is neither passion nor value to the play in his characterization. Leonard Doyle is excellent as the dreamy listener to the speeches of the American pacifist, and Richard Barbee gives a note of querulous pettishness to that gentleman which rings true. Edna Hibbard, as the half-breed girl, is just

an ordinary New York flapper with an extra coat of new brown makeup on. It is an effective enough comedy portrait as Miss Hibbard presents it, and the scene in which Myra begs her father's woman for a love philtre is played with sound progression and accurate eagerness, but that does not alter the fact that it is no more Mexican than I am.

Frederick Perry gives a workman-like portrayal of the disintegrating white man. Perhaps the D. D's. got their cue of "blood calls to blood" from the last few minutes of the play, wherein Myra leaves her father to pack and fetch for her brigand lord, who makes her do it. But whoever said that the feminine philosophy of "I love him because he beats me" is uniquely Mexican? —PATTERSON JAMES.

OFF THE RECORD

(Continued from page 36)

raiment. I have my opinion of the niggardliness of it. That, however, is not the point. But I have—and I believe rightly—a most pronounced antipathy to being mulcted of money under false pretenses. If the management of the Comedy Theater is so poor that it must add to the revenue

(Continued on page 109)

ACTORS' EQUITY ASSOCIATION

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Every Day in Every Way

ONE trip to Chicago and Kansas City discovered some things—that they were all for the better. It is the great presence of work in the theater that is impossible for us to have the period year for several months. The season made us perhaps a little more to know any change which may have been made.

The Actors' Equity Association is more firmly established in the country than it ever has been. The organization continues within the jurisdiction of the Chicago and Kansas City offices and practices in both places, and the new members are learning and practicing the true spirit of Equity and that it is a gain. This will prove not only of great advantage to ourselves but to the theatrical business as a whole.

Our aim and ambition has been not only to build up a strong organization but one which is respected in all our work. The manager himself can consult and be convinced that he will get a square deal. The ultimate result of all this should be that the entire profession will have the respect and friendship of laymen, as well as of those who belong to their own industry.

The Chicago Meeting

On Tuesday night, December 12, after theater time we held an open meeting in the Assembly Room of the Masonic Temple Building, Chicago, not only of members playing in the Loop theaters but of the stocks around and about Chicago and of the theater companies. Mr. Grant Mitchell, of our Council, took the chair and in usual sustained his position with dignity and with humor. Sympathetic applause followed Mr. Emerson's address explaining the details of the financial position of the A. E. A. and the necessity for the increase in dues.

We ourselves endeavored to outline the recent history of the organization and also we tried to take a peep into the future and to point out what we might expect within the next two years.

We were glad to find that a good deal of interest was shown in Equity Players, Inc. Every member of the Actors' Equity Association apparently has a warm proprietary feeling in the efforts of the Actors' Theatre.

Incidentally we heard but one complaint about the increase in dues, and that was from two members with a tobacco company, who seemed to feel that they ought to pay the additional dues just the same as the other members of the association. This criticism of theirs is to be commended, but we continue to think that when we have at present so standard tobacco companies for the members of that branch of the theatrical profession, they should pay the dues.

A Tribute From Mr. Neilson

Mr. and Mrs. Francis Neilson, president of the Drama League of America, just members of the A. E. A. at Chicago, a very graceful compliment by inviting them all to tea at their home, 4874 Drake Boulevard, Chicago, Sunday, December 17.

Unfortunately the affair had to be called off on account of the disagreement which came to them in the death of Mr. Neilson's mother.

Middle West Theater Movement

We found through the aid of one and little theater group all of which indicate the tremendous interest which is awakening in the theater of the country in matters relating to the theater.

Honorable Mention

We desire to compliment Frank E. Day and his company and Mr. and Mrs. Frank Deanna.

of the efficiency of their respective Chicago and Kansas City offices. Since we have no means their reward must be the dopamine method.

The Fourth Unity

They say that one of the qualifications for a complete engagement in the theater is to drive a motor truck. An actor today has to be a mechanic as well as an actor.

The December 30th Ball

Of course everyone in Chicago is very busy with preparations for the Annual Equity Ball to be held in that city on the night of December 30, 1922, at the First Infantry Armory.

Many of the society leaders of the city have undertaken the chairmanship of the different committees. Their great experience in these lines will be of incalculable benefit to us and we desire to thank them most sincerely for their generous interest in our event.

Six Days Shall Trou Labor

The Chicago Tribune of Sunday, December 17, contained the following editorial:

"Six days out of seven, most men and women work out enough for any human being to labor. It is enough even for beasts of burden. The experience of centuries has proved that such division of labor and rest brings forth greater productive effort in the average lifetime than does an uninterrupted period of work, without a seventh day of rest."

"Most civilized human beings recognize this as a fact and accept it as the normal procedure of life. Occasionally an exception looms up. In Chicago such an exception is found in the theater. In justice and common sense there is no more reason why an actor should work seven days a week for an indefinite period than that a bank clerk or a street car conductor should do so. The public is the employer of the actor. It pays his salary. If it holds him to seven days' work each week through a long season it is not getting the best service it should from him. It may get the best he can give, but it reduces his ability to give the best of which he would otherwise be capable."

"Occasionally it sacrifices his services entirely. Witness the recent death of Frank Bacon in Chicago after more than a year of effort, without a single day of respite until the final two or three weeks, when the strain had broken his health. That is not good policy. It sacrifices much for little. The fact that the actor may be paid for extra performances does not compensate either him or the public which pays him and demands his best efforts."

"This is not a labor-saving device. It is a formula for the religious and social advantages accruing to most workers nowadays. To enjoy the same sort of absence from ordinary duties. But in our complicated modern civilization there are some who are deprived of that advantage. Workers of newspapers which publish every day in the year for instance cannot all be relieved of duty on any one day. So they divide the labor and each gets one day—any one—of rest in each week. A similar arrangement is made for employees in utilities which must operate every day."

"As much should be done for actors and other theater employees. Box-office statistics show that Sunday is a good day for the theaters. That means the public wants to take advantage of its day of rest and recreation, at least in part, at the theater. It should not be deprived of that privilege. Much might be rejuvenated if for a week of routine employment it might be better to have Sunday rest, and let the theatergoer go early to bed in preparation for a week's work, but that is an incidental point."

"The important matter is to give the theater folk a day off. Referring again to box-office statistics we find that Monday and Tuesday evenings generally saw the poorest attendance of the week. It would be a simple matter to close half the legitimate theaters in Chicago on Monday evenings and the other half on Tuesday evenings. If theater managers would agree that would drive no one away from the theaters, but would fill those which are open with equal profit to all. And it would give theater folk one day's rest in seven. Ever a home is now accorded that."

We have written to thank The Tribune, the tenor of whose article upholds the policy of the A. E. A. that the actor should, like other citizens, receive one day's rest in seven. We agree with The Tribune that this would result in better performances."

Charity and Ethics

Upon our return to New York we learned that it was proposed to open all metropolitan theaters on New Year's Eve, that actors were to be paid theater and that a percentage of the business was to be given to the Actors' Fund.

Later it was learned that the Commissioner of Licenses would not agree to this plan, as he felt that it would be a breach of the laws of the state.

We, of course, are deeply interested in the

Actors' Fund. It is the actors' own charity, but at the same time it would have been difficult for the members of the A. E. A. to have played the performance under the conditions mentioned as the members themselves had gone of record at a meeting held in 1920 as being totally opposed to business performance.

Performance could have been given only if the actors donated their services with an understanding that the entire proceeds be turned over to the fund.

Incidentally, this proposition has brought to us a great many protests against the proposed plan, showing that the feeling of a large number of our members on this subject has not changed.

The Fid-Ecks Hoax

The following appeared in many of the New York papers:

"MISS KENNEDY SEEMS TO END ACTORS' STRIKE"

"Madge Kennedy, star of 'Spite Corner', has long opposed the union in the ranks of players, as evidenced in the two rival organizations, the Actors' Equity Association and the Actors' Fidelity League. Accordingly she has brought about a meeting at which she will try to form a co-operative organization to be known as the 'Fid-Ecks'."

"Several prominent players loyal to either organization will meet behind closed doors to study in the words of Miss Kennedy if there isn't a common ground on which we all can agree. We want to wipe out the 'no man's land' of the theater."

"We will all remain steadfast in our loyalty to our respective organizations, I and the others to our beloved Equity, and the Fidelity representatives to theirs, and hope a compromise may be reached. Should the happy medium be found and approved by the Equity and Fidelity and the menacing 'house divided' wiped out, we may that present a common front to the managers and compromise with them and thus offset the disastrous battle coming in 1924 for which both sides are already arming."

Simultaneously with the appearance of the article we received a telegram from Miss Kennedy:

"I am very much distressed about an article in today's newspaper to the effect that I was attempting a program looking to the uniting of Equity and Fidelity. There is not the slightest foundation for the story. It was only a press-agent idea given without my authority or knowledge. The first I knew of the matter was when I heard the newspapers were carrying the story. You are at liberty to give any publicity to this message which you deem necessary or desirable. Please call on me if I can give any additional assistance."

The activities of some press agents can hardly be commended, particularly when they bring humiliation upon the actor or actress it is their duty to exploit.

A Change of Base

Answering a question put to us we desire to say that Oklahoma City, Ok., is no longer a base for the organization of companies.

The Value of Expert Counsel

"Spice of 1922" was an independent company and 100 per cent Equity. A few weeks ago salaries were not paid and finally our Chicago office was appealed to. In turn our New York representatives got in touch with the Messrs. Schubert, who we were told had advanced \$21,000 to the management. They agreed that

(Continued on page 45)

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

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

We are noting checks in settlement of claims for Leah Lane, Marguerite Lauraine, Violet De Gouvier, Charles Murray, Blackwood, Lennie Lawrence, George Clark, Royal Trout and Margaret Egan Condon.

Anyone knowing the address of Leora Lufens will please notify this office.

The "Spice of 1922" Company was brought back to New York from Chicago by the Equity. As the company was controlled by the Equity Shop ruling a number of people joined the association when joining the company. In other words the Equity was able to force them to take measures to protect themselves in case of trouble. The association is for your benefit. It is not a credit to any member of the profession that representatives of Equity must be sent to companies which are covered by the Equity Shop ruling to enroll new members. Every checking person in the profession should belong.

Recently it was necessary to compromise the claim of one of our members and accept \$50 instead of the \$150 which she had claimed. The reason for this was that the member had overlooked two most important rulings of Equity—the had worked without a contract

and she had accepted a verbal instead of a written note. She was dismissed after ten days of rehearsal but when the claim was placed, the manager insisted that he had not dismissed her—she had simply absented herself from rehearsal and then placed a claim against him. When the claim was pushed the manager insisted that she produce a written notice if she claimed to have been dismissed by him. We have a pamphlet which we would be glad to send any member asking for it, covering all points of which members should be aware in order to protect themselves. As we have so many incorrect addresses in the office we have not mailed this literature, but we are anxious that all members should have it.

All who were members of "The Three Musketeers" Company are asked to write to this office immediately, notifying us whether they will be in New York the first two weeks of January, 1923. This should be done immediately.

Members holding cards good only to November 1, 1922, owe \$5 dues and 25 cents delinquency due to place them in good standing to May, 1923. Beginning December 1 there is a fine of 25 cents a month for delinquency unless the member holds an expired card.—DOROTHY BRYANT, Executive Secretary.

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THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

The American Voice

MISS DAGMAR PERKINS gave a recital in the Grand Ballroom of the Plaza Hotel, New York, December 12. She gave three groups of recitations. Each group included costume, pantomime, vocal expression and piano accompaniment. Miss Perkins has a special aptitude for appealing to children, and many of her opening numbers were taken from the juvenile list. Another group consisted of French and Spanish numbers. As president and organizer of the National Association for American Speech, Miss Perkins lays great emphasis on the American voice and on an American standard of pronunciation. She discoursed on these subjects from time to time. As a preface to her Spanish numbers she talked on "resonance." She explained that French resonance is especially in the nose; Spanish resonance is especially in the mouth, and English resonance strikes a happy medium in between, or includes a combination of these two. In view of the Spanish resonance in the mouth, Miss Perkins warned her audience that the Spanish numbers would necessarily sound "flat".

As Miss Perkins appears before the public to demonstrate beauty of voice and speech and as her recital was for the purpose of endowing scholarships to teach teachers to teach these subjects as they should be taught, it is quite fair to examine her demonstration in detail.

Miss Perkins has range of voice. In her Spanish numbers, when she allowed her tone to come into her mouth where it belongs, instead of her tone becoming "flat" as she called it, it became appealing and colorful for the first time in the evening. Both in the Spanish and French selections her tones took on natural quality and deeper resonances that had been conspicuously lacking in her addresses to the audience in English.

To hear Miss Perkins' "American voice" in recital and to listen to her remarks on "resonance" is to grow suspicious of this American leader's theory of voice. Miss Perkins appears to be interested in establishing a voice suitable to a cultured woman in the social set, in searching for her own voice she has successfully avoided hard resonance and austere modulations. She has asked to know the source of the musical quality of speech, and she appears to have found her full answer in a theory of head tone. Miss Perkins' voice in all her English discourses suggests a soft cushion in the region of the soft palate and upper pharynx. It suggests a fine quality of nasal resonance. It suggests very constantly an upward direction and it suggests only indirectly a "forward" direction. One suspects that this idea of upwardness tends to raise the pitch. It leads to too superficial a layer of tone on the top of the breath. This top tone is deficient in the resonance of personality and convincingness, and in its upward course it fails to focus musically at the lips and teeth, which are the strategic points of articulation. In her development of nasal resonance Miss Perkins has so far neglected the main source of resonance in the oral cavity that her habitual English on the platform sounds "flat" rather than her Spanish.

From the viewpoint of voice and the viewpoint of language there seems to be little sense in saying that resonance is especially here or there. Voice is voice, and resonance is resonance. There is nothing half way about either in terms of art. The indirect resonance of head or chest, or both, often needs to be developed in the individual singer and speaker. A main stream of oral resonance is indispensable to any voice or language. Even a raucous voice in the theater is more presentable than a voice that floats off like so much froth.

At Columbia University the other afternoon Dr. P. Marlofotti, Caruso's physician and personal friend, discussed resonance. He illustrated his theories by some simple devices which were confined entirely to demonstrating resonance in the throat and mouth. One of his main points regarding the essentials of tone is the importance of an upright epiglottis and a flat tongue. The upright epiglottis is to give freedom to the tone in the throat, and a flat tongue is to enlarge the resonance of the mouth. Dr. Marlofotti even mentioned the grooved tongue, stating that many singers have a groove in the tongue which gives added resonance to the mouth. Whether we deal with a flat tongue or a grooved tongue, or whether we dismiss these requirements so long as the tongue brings no pressure in the back, we are in all these cases dealing with an open passage of tone from the lower pharynx into the mouth cavity. In this connection Luigi Parisotti, an Italian

master in New York City, describes the directness of this passage which gives tone its natural course of exit from the vocal chords to the region of the lips and upper teeth.

That resonance is resonance and voice is voice is evidenced by almost any vocal master's discussion of voice or language. When the voice is once developed and given its placement for words, it is the tongue, lips and teeth that bear most of the responsibility in language. In other words, the consonants make the subtle differentiations. "If citizens of every nation in the world could be brought together and persuaded to utter only the vowel sounds of each one's own particular language, their national identity would be far more obscure than if they were to utter only the consonants of their many tongues." This statement is from Louis Graveure in his studies in "Super-Diction". If an artist finds difficulty in combining language with beauty of voice "it is not the fault of the language, but the fault of the singer," says the Italian authority, A. Buzzi-Peccia. He continues to say that the "difficulties of language are graphic and not oral." They are printed differently and written differently, but their sounds do not vary so much as we imagine. Both A. Buzzi-Peccia and Louis Graveure are

know how cultured speakers handle two t-sounds that come together in connected speech. Phonetically trained teachers from Scotland to South Africa know better than to teach artificial correctness. To sound two t-sounds in connection requires that we remove the tongue after the first t and then replace it to its original position; we remove it again and make a second puff of breath on the second t. Henry



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L. LEICHTNER

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SCHOOLING THE VOICE

THE Pipers at Hunter College recently gave "The Far Away Princess" in an original translation by Isabel Schein. The scenery and costumes were made by the students.

Both costumes and settings were very effective. The scene on the deck of the ship was exquisite and the castle interior was rich in color. The stage direction, under Henrietta Prentiss, gave professional smoothness of action and excellent picture composition. Hunter College is rapidly making over the speech of its students. There are twenty-five nationalities represented in the classes of this city college. Each year the dialectal sounds and pronunciations are less noticeable in the actors. In "The Far Away Princess" the voices were less effective than they have been before. Voice is such a personal thing. It cannot be taught to hordes of thousands. It cannot be taught to classes of fifty or sixty. The nature of a play has a good deal to do with the temperamental reaction on voice. I believe it is Arthur Simons who recommends melodrama as an excellent schooling for beginners. Melodrama must "get across" regardless of subtlety. It deals with the elemental emotions. To play melodrama means to deal with some of the basic impulses of life and action. Dr. S. S. Curry always insisted on "joyous lyrics", jovial spirit and laughter as the best materials for discovering voice. He found this adapted to young actors because it was something they could understand and respond to. Young actors seldom have any conception of noble anger and strength in sorrow. Their management of negative states becomes cramped and narrow. There was evident suppression and vocal limitation in "The Far Away Princess". Mina Ast, as the princess, was cold with regality. The great human passions that shake fleshly beings did not come to the surface. For this reason the victory of Rostand's play—the conquest of the spirit over the flesh—was not made dramatic. Anna Michels, as Bertrand, had the best voice of the evening. She has good physique and good features for the stage, and her voice has some chest and individuality. She plays with some abandon.

Romance is excellent for schooling the voice, but it must not be too poetic. The voice is made of physical life and emotions that have rebound and fire. It is noticeable in the theater that plays make differences in voice. For beginners we need plays that give voices their natural freedom. This is important, for the play more than the classroom can teach voice to students where time is limited and where classes are large. Speeches should not be long enough to make the young actor stand in awe of them, and there should be much give and take in dialog to break down self-consciousness and arouse new sets of emotion and voice color. It has always seemed to be that Walter Hampden furnished an excellent school for voice in his company, for he allows a generous give and take in the reactions of his actors on the stage.

writers on diction. Both lay the greatest stress in language difficulty on the consonant, and both insist on the "forward" tone, which means mouth, and the forward position at the lips and teeth, where tone and consonants are joined together.

When Miss Perkins speaks Spanish she finds her American voice. She forgets her self-discipline in head resonance and allows her tone to complete its resonance and to take its full natural quality in the mouth, on the tongue, and at the lips. Only when a speaker finds resonance as a whole does he find the voice that nature intended and that art demands.

Other things in Miss Perkins' program made one wobble with uncertainty. There were signs of "boarding-school" standards of correctness. When Miss Perkins has two t-sounds come together as in "great times", she noticeably makes two aspirated t-sounds. She does it very delicately, of course, but the fact is she does it. This is pedantic precision. Nobody stops to separate two t-sounds in connected speech—nobody except an "elocution" teacher. Actors do this repeatedly, either because they were taught it in "elocution"—some years ago—or because they are consciously trying to be correct. These actors are justly criticised for their pains. Margaret Anglin did this in "The Trial of Joan". Sometimes her reading was deliberate enough to justify it, sometimes it was not. The "one criticism" against Miss Anglin's work in this play was that she was "too elocutionary". Since Miss Anglin studied elocution a great deal of investigation has led to a higher accuracy than pedantry. We

Cecil Wyld calls this "an intolerable and unforgivable pedantry".

A little playlet on Miss Perkins' program was intended to be instructive of what is right and wrong in pronunciation. "Not at all" became a test of elegance. The bad little girl said "not at all" with part of the second t-sound carried over (nota-tall). The wizard of correct speech waved his wand over the good little girl and she said "not at all" without carrying the t over (not at all). A consonant is a consonant. If a consonant comes between two vowels in connected speech it belongs to both. We say "moreover" with the r carried over (mau-rov-er). In the church service last Sunday a preacher of the standards of speech said "the sun of the great," and part of the n was carried over (the sun nov the great). Lanna Hope Crews in "Mr. Plm Passes" said "about him" with the t carried over (abu-tim), and Florence Shirley in "Why Men Leave Home" says "spoiled husband" with a t-sound carried over (spoi-tusband). The same preacher I have just mentioned said "just spoke of" with the k carried over (spo-kov). Margaret Wycherly in "Back to Methusela" said "found a way" with the d carried over (foun da way). Moffat Johnston in the same play said "made of it" with the v carried over (mad-dov-ift). Greta Kemble Cooper in "Peg o' My Heart" said "pnt up with it at all" with the t carried over (a-tall), and Grace Reals in "The Mountain Man" said "not at all" with both t-sounds distinctly carried over (naw-ta-tall). In none of these cases is there anything to criticise as careless or uneducated speech. In

Miss Shirley's case "spoiled husband" was said very rapidly and most of the instances are of rapid speech. But even in a dignified church service presided over by a grey-haired scholar the English language obeys a law of continuity and compactness. In words that are most constantly linked together there is bound to be a linking of sounds. This law is inherent in any language. Shakespeare was as familiar with it as we are, else we cannot explain Polonius reading to "Hamlet" when he says of the player that he "has tears in his eyes."

Miss Perkins has enthusiasm and ability to make friends. She had Mayor Hylan in a seat of honor at her recital. She has a great field to cultivate. Her work with children is doubtless a philanthropy. We hope she will think of the American voice in terms of the American flag. Speaking of resonance the blue is the symbol of the unity of space. The red is the symbol of the heart and the white — Well, let us think of it in terms of character in sound rather than in terms of lack of color. And let us hope that Miss Perkins will not devote her scholarships to teaching children or teachers "elocution".

Little Nellie Kelly

"Little Nellie Kelly" has no particular distinction in the spoken word. The cast meets the requirements of the play acceptably without rising to any high mark that Donald Brian brings to a play and none of them has the originality of Eddie Dowling. Barrett Greenwood, Frank Otto and Joseph Niemeyer speak distinctly and naturally. Elizabeth Hinea sings in good voice. She has mellowness of tone of good quality. Robert Pitkin, as the Frenchman, grips his tone a good deal in the throat. He loses the fluency and delicacy of touch that makes Ignazio Martinetti in "The Lady in Ermine" a more enjoyable comedian. Georgia Caine, as the rich aunt, is somewhat acrid in voice. It is hard to tell from Miss Caine's work whether this aunt is supposed to be a shrewish boss or a gracious benefactress. Her smile is usually more amiable than her speech. Charles King has a natural voice that he could sing with if he would take the pains. He has adopted a Cohan stoop, which isn't as funny as he probably thinks, and he wears it like a coat. Its monotony becomes a limitation. A gentleman who sat back of me kept talking about the prettiest song in the show. When Mr. King came to this song, "You Remind Me of My Mother", he was disappointing. The way he mouths "my mother" is about as unmusical as two words can be. Mr. King has no sense of concert pitch in this song. He has no sense of keeping the focus of his tone for diction. He loses all his musical resonance, slackens his jaw, lets the voice slip back into the mouth and then hawks it out as best he can. With slow lips on the m-sounds and with turning his tone into a mouth wash Mr. King destroys his concert pitch. This unmusical quality of sound and mouthing is well enough in his comedy singing in "Till My Luck Comes Rolling Along", but it has no place in a song written for melody and sentiment. Russell Mack, in "The Gingham Girl", has a much better sense of "concert pitch" than Mr. King has.

"Spite Corner" is a good dialect play. The rural intonation of American speech is faithfully carried out. It is a graceful intonation in gentle characters. It is quite insinuating and meaningful in repartee, and it becomes straight-lined in "hard" characters such as Nathan Latimer, played by Stephen Maley. The rural intonation of American speech, especially the New England type, is a curious running commentary of the speaker's thoughts and feelings. This characteristic dialect in pronunciation added to Mr. Craven's homely colloquial phrases that ring true of American soil go a long way to make the evening enjoyable. The heart interest of the play is slight and the plot is simple. The third act becomes quite undramatic until the fire stirs up a general commotion and an excuse for some comic tricks. Aside from faith-

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By Elita Miller Lenz

THE SHOPPER

Address all inquiries and orders to Elita Miller Lenz, care of The Billboard, 1493 Broadway, New York. Please make your remittances in the form of money orders, made payable to The Billboard Publishing Co. While the services of The Shopper are free to our readers, it is requested that stamps accompany all letters to which replies are desired. Please do not send checks unless you enclose 10 cents to cover cost of exchange.

1. The costume illustrated was designed especially for The Billboard by Hazel Gillette. The skull cap, earrings, vest in bodice and tights are of scarlet satin or silk (also jade or blue may be substituted for red for the sake of becomingness). Leggings of silver cloth, cut into a point and finished with fur tails and red beads drawn over the tights. Black velvet strips spread over a hoop form the skirt. Hoop strip is finished with a fur tail and red beads to match the legging effect. The wrap-around bodice is of silver cloth, which should be draped at the waistline in back, leaving the back bare. A strip of black bearskin encircles the neck and back. Black satin slippers and a silver brocaded parasol complete the ensemble.

Miss Gillette will supply original ideas to The Billboard from time to time, but readers desiring special designs are invited to write her. Her charges are very reasonable. The Shopper also invites suggestions for future designs that is what type of costume would you like to see illustrated?

2. If you are thinking of buying a wardrobe trunk wait until you have seen the one we are having sketched for the next issue of The Billboard. To own a trunk of the type we are going to describe is almost like taking your own cozy little apartment with you when you travel. It is designed to deceive the wary hotel proprietor and the inquisitive landlady who do not permit light housekeeping privileges. We will also describe a trunk for the menfolk.

3. And, speaking of men, here is something for them to think about: A Madden safety razor de luxe. It has a double-action. Will shave downward with the grain or upward against the grain. That is, the shaving edge will follow the handle or move in advance of it as desired by the user; hence the shave is closer, cleaner and easier. The skin is left smooth as velvet. The blades are of finest steel, scientifically tempered, hollow ground and made for long service. The supply which accompanies the razor (24 shaving edges) is guaranteed five years and will last a lifetime. Shaver accompanies the set. Packed in neat velvet-lined leather box. Price, \$5. Order thru The Shopper.

4. No woman who values the youthful contour of her face can afford to be without a chin-strap. A lot of you have perhaps purchased chinstraps and discarded them as impracticable because they would not "stay put". The Cora M. Davis chinstrap "stays put" because it is furnished with a scientifically constructed headpiece that provides firm, even pressure to all the facial muscles and chin, and prevents mouth breathing. The Davis chinstrap comes in silk at \$5, mesh at \$4, linen at \$3 and cotton at \$2. When ordering please measure forehead and under chin, mentioning the length in inches.

5. It is said that 99 per cent of the producers are providing the women of their casts with the famous McCollum hose, which is pure silk from tip to toe and comes in every color of the rainbow, in feather, medium or heavy weight. These hose are being offered at \$1.75 to the theatrical profession by a certain merchant who can be relied upon to fill mail orders promptly. Silk opera hose are sold at \$5.05. These, of course, are special prices, and The Shopper suggests that you send in your order for them as quickly as possible—that is, if you desire them.

6. You can secure second-grade satreen costumes for \$5 each from a certain costumer. They are Yama Yama, Chinese men, devil, Mexican man or Gypsy girl, Turkish man or girl, Pierrot or Pierrette, clown, Dutchman or Dutch

(Continued on page 44)

SIDE GLANCES

New Year's Greetings! The Shopper wishes you all a happy and prosperous New Year, and wishes to thank

AN ORIGINAL COSTUME DESIGN



Very, very piquant and decidedly different is the gay little costume illustrated. It was designed especially for Billboard readers by Hazel Gillette. (See Shopper's column for detailed description.)

you for past patronage. She looks forward with eagerness to the morning mail because it brings so many kindly, cheery letters from theatrical folk. And she hopes you will continue to write frequently during the coming year. Someone just sent her a New Year greeting which she would like to pass along to "you all": "Out of difficulties grow miracles." (Brere.)

The Naughty Widow!

We note the following in The Pennsylvania Register, signed by "The Widow":
The clove is a startling thing—
Exciting, anyway!
It doesn't exactly scare you,
But it takes your breath away!

About Mr. Kirkwood

James Kirkwood, who forsook motion pictures to return to the legitimate stage, to play the leading role in "The Fool", at the Selwyn Theater, New York, is very much of an idealist. The Christian Science Monitor prints the following statement by Mr. Kirkwood, and we like it so well that we take pleasure in reprinting it:

"I am happy playing Daniel Glickrist for a little less than one-third of my moving picture salary, but money is not everything. My friends have called me a lot of things for doing what I am doing. Many people advised me against it. Just as many advised the Selwyns not to produce the play. You know one after another of their partners dropped away from them and they finally produced the play alone.

"I am glad for their sakes that the play is the big success it is. We are playing to very large audiences. I am also glad for my own sake, of course, but I think I am most happy on account of Channing Pollock, the author of the play. He has been so fine. He has hung on thru all kinds of hardships and sacrifices, and could have made a great deal of money from purely commercial plays. But no. He has had faith in the ethical value of "The Fool" and he has stuck to it in spite of every discouragement."

Let's Stay Young!

Frederick Warde, the eminent Shakespearean actor, author and lecturer, although past seventy years of age, is as active as the livest youngster on the field. His theory is that the secret of happiness in life lies in constant work and occupation of mind.

THE VANITY BOX

(a) While shopping about the other day The Shopper's attention was held by a demonstration of Korozene La Charme, a cream face powder that comes in a handy, flat box, in cake form. To use, one simply presses up on the bottom of the box to raise the cake, which is applied lightly on the face and neck, covering the entire surface. The result is a perfect makeup, evenly distributed, that is not affected by wind, water or perspiration. It is also used on the hands to keep them from chapping. "La Charme" comes in a flat box that is handy to carry, and another advantage is that there is no powder to spill when applying. Comes in three shades—white for evening and in flesh or brunet for daytime occasions. A two-month supply for \$1.

(b) Many actresses are using Plexo Evening White, in sunburn, white or flesh, as a "decolorate makeup", while many dancers are applying it to the entire body. It comes in a tube and is very handy to use, as one squeezes out just the necessary amount at a time. The greatest advantage of this preparation is that it does not rub off. It is very fragrant and the tube is of generous size. Fifty cents.

(c) Have you tried Domino Complexion Clay? It is pure white and does all the work of a mud pack, cleansing the pores of impurities and leaving a pleasing, healthful after-glow in the cheeks. This preparation is being offered by Marguerite Sullivan, proprietress of "Domino House", for \$1.95 a jar, for a short while only. It ordinarily costs \$3.50.

Miss Sullivan is also offering a special Domino assortment of complexion cream, van-

ishing cream, complexion powder and a dainty soap for \$4.95. The regular price is \$8. This offer is made for the purpose of introducing Domino beautifiers to the profession.

(d) Have you ever tried the Arden Henna shampoo on your tresses? It costs 50 cents a package and comes in special packets for particular shades of hair. There is an Arden camomile shampoo for the blond, and a certain shampoo for YOUR shade of hair that will bring out its hidden glints. When ordering state shade of your hair.

(e) A lot of menfolk tell us they are reading Feminine Frills, but we are afraid they are overlooking the Vanity Box. If they were not, they certainly would be ordering a "Bebe" Vanity Box, filled with fragrant Arden preparations to keep the fair lady ALWAYS fair. The "Bebe" costs \$3.85, and is a dainty pink enamel beauty box that can be carried about or kept on the dressing table. Instead of buying her candy, buy her a "Bebe"—just for a change.

(f) There is a splendid tar shampoo on the market that is recommended for oily hair. It is not necessary to enumerate the virtues of the tar shampoo, as you probably learned them from your mother when she used to shampoo your hair—sometimes forcibly. This preparation is 60 cents a bottle and should be welcomed by the menfolk.

(g) Lechner preparations are back on the market. If you do not know the name of the nearest dealer you can order Lechner prepara-

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FASHION MEDLEYS

Irene Castle is still the reigning style queen. Miss Castle has just given three leading New York manufacturers the privilege of duplicating every month a personally selected group of "her own frocks and wraps", to be released to one store in each city of America. They will bear the trade name, "Irene Castle Models".

Aima Tell, leading lady of the new melodrama, "It Is the Law", at the Ritz Theater, New York, has been very much interviewed by style reporters lately. One of the things they tell about Miss Tell's costume is that she changed the drape of her first-act gown to conform more to an earlier style by arranging the garland of flowers diagonally across the front of the bodice, following a suggestion in a fashion magazine of 1914.

Adelaide, of Adelaide & Hughes, is not only an accomplished dancer, but she is a fashion artist and designer as well. One of the services offered at the Adelaide & Hughes new dance studio, on Fifty-seventh street, is the creation of costumes to suit the personality of the dancer and the theme of the dance.

Francine Larrimore was one of the most distinguished looking women at the dance of the Sixty Club, held at the Ritz, New York, Saturday, December 16. She wore a black velvet gown with an extremely full skirt and fitted bodice with a wide lace cape bertha.

If you are considering having a coat made, bear in mind that wrappy wing sleeves and a low waistline will make the garment modish.

Since in December millinery's fancy turns to thoughts of summer hats, it will be interesting to the actress to know that the wide-brim hats of Milan are going to be very popular. A large collection of French models brought over by a millinery importer show a decided inclination toward round crowns and "heart-wheel" brims. These are trimmed with narrow black velvet around the crown, tied in a bow at the side, with velvet-bound brim. Streamers and small flowers are to be used in profusion.

Speaking of hats, there has been considerable discussion in the foreign press regarding the proper way in which the hats should be worn. A London daily says that the crown should fit snugly about the head, set well down on the eyebrows in front and almost touch the neck in back, showing only the waved side-pieces of hair in vogue at the moment. But style experts returning from Paris say that women over there are wearing their hats farther back on the head than they have for some years. The exaggerated tilt over the eyes appears to be passing. The quaint poke-bonnet is said to be responsible for this. "But," added this expert, "American women will be more guided by the individual becomingness in setting their hats."

Wrap-around skirts are growing more and more popular, and they certainly are a welcome relief from the plaited models that have held sway during the past season.

The very slender woman, however, will be glad to know that some of the coming skirts have fullness, confined at the hips with a low-fitted belt. She who is thinking of vacationing at Palm Beach will be interested to know that silk and cloth suits are being shown at displays of Palm Beach apparel. Knitted garments, too, are included in these showings.

Crude color schemes trim the new frocks or, in other words, the vogue for peasant color combinations will continue.

Lace scarfs make effective trimming for the plain-lined evening gown. Many interesting Spanish effects can be attained.

The more elaborate the fan and the head-dress the more striking is the ensemble of the evening costume.

Douglas Fairbanks: Are you responsible for the new "Robin Hood" frocks in the early style showings?

Paris show girls increase their salaries by cutting down their costumes—which is what you might call making economy pay. (New York Journal.)

Playing insects is no joke say many of the actors engaged in William A. Brady's production of "The Insect Comedy", at Jolson's Fifty-ninth Street Theater, New York. The use of costumes unlike any of them have ever worn before; using sounds and tricks of voice unusual to them; having sheer headgear consisting of bright and startling masks all serve to make them feel as if they were playing at a game. This insect play is nothing if not novel—no human gestures or human sounds are welcomed by the director. Tricky move-

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LITTLE THEATERS

The Drama Circle of the Woman's Club of Newport News, Va., presented "The Knave of Hearts", by Louise Saunders, at the American Legion Hall, on Wednesday evening, December 6, 1922.

The Arts Society of Temple Beth El, Detroit, Mich., gave the first performance of its 1922-'23 season on Tuesday evening, December 5. Three one-act plays were presented—"For Distinguished Service", by Florence Clay Knox; "The Valiant", by Haisworthy Hall and Robert Middleton; and "The Importance of Being a Knave", by Robert Garland.

The Conception College Dramatic Club, of Conception Junction, Mo., staged a play during the week of December 1, entitled "More Sinned Against Than Sinning", which drew a monster house and was well presented. It was necessary to agree to give a second performance the following week. The drama has a typical setting in Ireland and emphatically brings out Erin's suffering under England's oppression.

The Playhouse Association, of Summit, N. J., presented a play in three acts by Arnold Bennett and Edward Knoblock, entitled "Millstones", at The Playhouse, December 7, 8 and 9. Part of the proceeds of the production were donated to the Summit Home for Children. This association is to be complimented upon a very artistic program, listing a producing staff and its assistants, offices of the association and its members.

The North End Players, of Troy, N. Y., presented "Come Out of the Kitchen" at Great Meadow Prison, Comstock, N. Y., December 2. The performance was given in the prison dining hall. Mixed in with the serious side of the trip, made by automobile, was some real fun. The Players stopped at Fort Ann, where an old-fashioned picnic was held, and at the prison they were served with a delicious supper before the show. They repeated the play for the benefit of the Y. W. C. A. in Troy on December 14.

"Candida" opened at the Le Petit Theater, New Orleans, Monday night, December 11, and ran thru the week. Ben Hanley as Eugene Marchbanks received much applause. Mrs. Maria Johnson as Candida played the role as if she was a professional. Others who made good were Chas. B. Griffith, Adam Lerch, Jr.; K. M. Thompson and Helen Lampert. The little theater movement in New Orleans has resulted in bringing forth much hidden talent. Oliver Hinsdell as coach is making the movement take front rank in New Orleans.

The University Dramatic Association of Yale College produced Bernard Shaw's "Caesar and Cleopatra" at the Heckscher Memorial Theater, New York City, on Thursday evening, December 21. More than sixty students composed the cast. "Caesar and Cleopatra". It will be remembered, was the students' last year's "prom" play.

Invitations had been issued by the executive

committee of Yale alumni for a smoker to be given after the evening's performance. Many distinguished guests were present at the play and smoker.

Fred Recheb, executive secretary of the Two Masque Players of San Diego, Calif., advises us as follows: "At the San Diego State College, San Diego, Calif., the Two Masque Players has been established as the dramatic organization of the school. Meetings are being held on the work-shop basis and much good talent is being developed. Students of high artistic ability have been elected to membership to manage the stagecraft end of the productions. The club will produce, primarily, one-act plays by both known and unknown writers and will be glad to consider for production any material of merit."

The Cleveland Plain Dealer is having a play contest for Ohio contestants. It wants to find a new Ohio playwright and get a new Ohio play for early production. To reach this

volume of mail coming to our desk. We hope that our friends in the amateur field will continue to keep us informed of their activities during the coming year, elaborating a bit on their reports by telling how they have overcome difficulties. This column is also open for questions, discussions and answers. We feel that the experience of one group will help another group, especially the newly-organized dramatic clubs. We hope, therefore, that little theater groups will co-operate with each other thru The Billboard. An active and successful 1923 to our little theater friends.

Little Theater playwrights, here is a chance for you. The Drama Branch of the Community Arts Association of Santa Barbara, Calif., announces a contest for full-length and one-act plays. The full-length plays must not last longer than two hours and the one-act plays must be limited to a running time of forty-five minutes. The contest is open only to residents of the U. S. A., and closes February 1, 1923. The best full-length play will win \$100; the best one-act play, \$50. Non-prize-winning plays accepted for production will earn royalties; \$25 for long plays and \$10 for one-act plays. For further particulars, write Mrs. O. L. Hathaway, 936 Santa Barbara street, Santa Barbara, Calif. Many of you have manuscripts stowed away that may prove prizewinners, so bring them from their obscurity.

A GOLF ENSEMBLE



The actress who returns from the "golf links" will be very much "in the picture" in this jaunty outfit, suggested by Best & Co., of New York. The sweater is of tan imported cashmere with brown and white-check front. Hat of English tan felt. —Photo by Ira L. Hill's Studio.

end a contest is being conducted. The author of the winning play will receive \$500 advance royalty and a standard contract guaranteeing him or her the usual percentage of the receipts should the play have a run. The play will be presented by Robert H. McLaughlin and its author is assured a professional production and a minimum of \$500 with the possibility of a much greater monetary return. The judges will be competent persons selected jointly by The Plain Dealer and Mr. McLaughlin. Any resident of Ohio who has not previously had a play produced may enter the contest. The contest closes February 15, 1923. All manuscripts must be addressed to the Play Contest Editor of The Plain Dealer.

Mrs. H. C. Taylor, of Bloomfield, Ia., has established a little theater in the attic of her home. To quote the Little Theater Supplement of the New York Drama League: "Mrs. Taylor has converted what in other American homes is usually the half-way stop for household castaways on their way to the trash-heap into a cheerful little auditorium seating about sixty, which is equipped with a small but complete stage. The Bloomfield Players have also ventured far from their attic home to present their programs and to suggest the drama as a suitable form of community recreation where commercial entertainment is almost entirely unknown.

As the New Year approaches we note increasing activity among the little theater groups of the country, evidenced by a greater

Our Denver, Col., correspondent reports that the second concert of the Civic Symphony Society, of Denver, was given in the Auditorium Theater, December 3, before an audience that left but few seats unoccupied. The cordial applause seemed to suggest that the large crowd realized that it was sharing in the development of an artistic side of Denver's civic life. The soloist of the occasion was Mrs. Antoinette Frederiksen, first cello player in the orchestra, who played the "Symphonic Variations" by Boellman. She played with the ease and assurance of a capable musician and gave a good account of herself and of the melodious work she offered. There was some uncertainty as to the lighting arrangements. The first part of the program was played to a darkened auditorium, but better counsel prevailed for the rest of the evening, and the audience was permitted to consult its programs for the second part.

"Patch o' Blue", a musical comedy was offered by the Puff and Powder Club of Kenyon College, Gambler, O., at the Emery Auditorium, Cincinnati, Wednesday night, December 20. Inasmuch as Kenyon College does not admit women, all members of the club are male undergraduates. All roles were taken by men, including the "girls'" chorus, which was a feature of the performance. There were several of the college huskies who would win laurels on the professional stage. The soft-shoe dancing of two members of the company was particularly commendable and was as good

(Continued on page 41)

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GUARANTEED

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

No Copyright for Business

London has been busy with the matter of copyright in the dramatic arts. The Copyright Commission has been set up to deal with the matter. It is expected that the commission will recommend that copyright should be granted to the dramatist for a period of 25 years after his death. This would be a great benefit to the dramatist, as it would enable him to control his work and to receive a fair return for it.

German Piece for London

"Madame" has been translated into English and is to be produced here after Christmas. It is a comedy in three acts, and is based on the life of a German woman.

British Film Week

A counter-attack is being made in the American Film Week. The British National Film League has announced that it will present a series of British-made films for one week. The films will begin on September 10, 1923.

The O. U. D. & Club

It has been found that the Oxford University Dramatic Society will be given many talents of actors, producers and dramatists at the English theatre, and quite an important showing of plays.

Thirty-Two Up!

Robert Alfons produced "Thirty and Twenty" at the Theatre de Mondon, with Estelle Whitehouse and Walter Weston in the main parts. This is the thirty-second play of Shakespeare's plays to be put on at that historic house since 1874.

Our Tried Talents

It is not always that but blood and genius go hand in hand—or it may—but the scores of nobility who give our stage and screen are having a good time just now.

A Children's Theater

This will be the first year that the first British children's theater of Alhambra Theatre has produced a special season of children's plays. It is due to begin at the Newway Hall on December 11 with a program including "Little Tom's Dream", a play from Hans Andersen by the actor Harcourt Williams, and another play after Lewis Carroll.

Cochran Comes Home

In very handsome form, he has returned to the stage. He has returned to the stage in a very handsome form, and is expected to give a very good performance.

Cochranities

Besides American pieces, Cochran projects a season of Elizabethan and Restoration plays. (Will he please give us Ernest Thesiger in Wychley's "A Country Wife" and Edith Evans as Millamant in Congreve's "The Way of the World", or is this too much to hope?) When our greatest showman takes a hand our greatest comedy writers will stand a chance! So will our greatest comedy players, I trust.

Delysia's return in "The Lullaby", by Edward Knoblock, is promised soon, the one and only Alice's voice permitting.

A Musical House Organ

It is interesting to note that the "Gleaner" has been organ of the firm of Messrs J. A. V. Thomas, Ltd., which is a very interesting feature. The organ is a very good one, and is expected to be a great success.

The Orchestral-Week Players

During the war, the London orchestra and the companies of players who were sound dramatic fare to the troops at various important military bases. Since the return to the town, the orchestra has been doing a great deal of popular work, and is expected to be a great success.

Drinkwater Charges

Since Laura Cowie relinquished the main part of "Mary Stuart" that clever young comedienne, Clara Harris, has been sustaining the exacting role at the Everyman. She gave us quite a different reading, making the boots come a rather more intellectual Eve than did Miss Cowie.

As Norman Macdonnell now assumes the management of the theater which owes its success to his energy and initiative, "Mary Stuart" is to be withdrawn from the program of "Twelfth Night" and "The Merchant of Venice" attractions, and to be replaced by "The Merry Wives of Windsor".

Simultaneously comes the announcement that Alfred will produce "Drinkwater" new piece, "The Merry Wives" at the New Oxford every night for the New Year.

J. T. Grein Honored

A complimentary dinner is being given for J. T. Grein on the occasion of his 70th birthday. The dinner will be held at the New Oxford every night for the New Year.

Brevities

The Lyceum "Londoner Cruise" pantomime will contain a distinguished cast. The music of this amusing entertainment will be welcomed of readers of all ages.

Walter Howard will be proved for A. J. G. H. His wife, Mrs. Langley and Anne Baker are the principal players.

The name "Blossom Time" has been dropped in favor of "The Merry Wives" for the London play which Alfred Butt produces at the New Oxford.

One of our most informed and keen dramatic critics, Herbert Farjeon, of the Sunday Pictorial and Daily Herald, has a play, "Advertising April", in rehearsal at the Birmingham Repertory Theatre. Harold Hurden collaborated in the work which utilizes film publicity methods.

George Cooper has felt the severe strain of the long run of "The Second Mrs. Tanqueray" and her enforced rest will release the playhouse for Cecil Bart's Christmas production of the perennially popular "Private Secretary".

Everett Pearson has resigned from the Council of the A. A., as he disagrees with the decision of the council to suspend a rule, holding that the council should not control, but be controlled by the rules.

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

SYDNEY, Nov. 1.—The crowd is almost over, for this is the time that Sydney sees its sporting and independent population, this section being Melbourne, where the Cup—the greatest racing event in the history of Australia—will be run next Tuesday. By the end of the week Sydney theaters will certainly feel the pinch. But, that this is the usual happening at this particular time.

"Garry" is now in its seventh week at the New Sydney. It looks like running to the middle of December and will open in Melbourne for Christmas.

Lawrence Grossmith, the English comedian, opened in "The Silver Fox" last Saturday evening right on the heels of "Captain Applejack". It showed the actor to be exceptionally versatile. The comedy is by the author of "Sandal". This helped the house considerably.

The Australian Society of Musicians held their harmony night last week, when a number of visitors were included in the audience. The combination numbers quite a lot of very clever amateurs who entertain every visiting company.

Speaking of musicians reminds me that some very delightful news comes from New Zealand regarding Nicola. Despite the marriage very few street and stage work, business is said to be too good, and the rumor is that the season has been cut short by J. C. Williamson, under whose direction the musicians is working. The company will be en route to Sydney next week.

"The Naughty Princess" is in season at the new Theater Royal. It was a failure in Melbourne but, profiting by this experience, the same has altered the show considerably, with the result that it now appears as a much improved musical comedy.

At the Sydney Tivoli, the Harry G. Musgrove troupe, a very fine bill is headed by the Ethel Hook Trio and Gene Gerrard. Miss Hook is a sister of Dame Clara Butt, the English contralto. Supporting acts are Billy Maloney, Gilham and Millard, the Flying Winekills, Colleano, the marvel of the wire, Edna Davis and Nellie Barnes.

Fisher has the Mirazo Bros., foreign perch act, as the headliner. This is one of the best foreign acts of consequence for some seasons. The nationality of this act is said to be either English or Italian. Included in the bill are Dorothy Lora, Pat Doolan, Davey and Elsie, the Royal Grand Opera Singers, Brightie and Gaiety, Ferns Whitman, Sprightly Sisters, The Great Raymond, Honolulu Duo and others.

At the Grand Opera House George Marlow is presenting "Nell Fleming, Wendy Lonsdale, Ben Le Blanc and Jack Mack, The Delegates, Harley Court, Billy Elliott (the Caruso in Cook), Josephine Leigh and Rene Ealer.

Mrs. Ray Fisher, wife of the manager of the Victoria Theatre, Newcastle, is an inmate of the local hospital.

"Mary", the English musical comedy, is one of the principal attractions in Melbourne at the present time. Also holding the boards in that city are "The Merry Show", "Spangles", approaching an Australian record, "The Sentimental Heke", Australian comedy drama, and vanderbils at the Tivoli and Bijou theaters, with Cedric Johnson's "New Ideas", costume comedy, at the Lyric, and Pullers' Dramatic Players at the New Gaiety. Business very satisfactory all around just now, this being the racing term.

Woe George Wood is putting in a farewell fortnight at the Tivoli, Melbourne. In support are Maggie Foster, Togo, Abbott and Sidney, Elliott and Godley, Horace Jones and Partner and Louis Seymour.

Harry G. Musgrove has definitely announced his intention of leaving for America at the end of the month. His object will be to personally select acts suitable for the Tivoli Circuit, of which he is the head. This policy was always followed out by the late Harry Richards, and to this must be attributed his success for nearly a quarter of a century. Mr. Musgrove will also visit Europe and the Continent. He is no stranger abroad, having had rather a comprehensive tour some two years or so ago.

Reamont Smith is expected back here at the end of the month. He was recently engaged for a "They Told Show and other" at the Tivoli.

Speaking of wooden shows reminds me that the entrepreneur who recently expressed an intention of sending a representative abroad in quest of novelties may carry this intention off, as it is not yet too late.

W. Quinlan, manager of the Tivoli (Musgrove) orchestra, is to be sent last night away from his chair for about a fortnight. The Harry G. Musgrove lineup of forthcoming acts includes the names of several English favorites of whom more about. A few American novelties will be given to make up Mr. Musgrove's arrival in New York in December.

The director of Laura Thornton Ltd., has decided to put her famous vaudeville into their houses and will come to an arrangement with Harry G. Musgrove in order to put the device into effect. The first of the big features will probably be the act of Lee White and 'Tory' Smith.

Dot Thomas, English pantomime comedian, is now en route from South Africa to play some at the forthcoming Marrow annual at Brighton. Edda and Lucie McLean, Australian Gaiety return by the same boat, after several years on the Continent and in England. Miss Clifford, of Adelaide, will put it vaudeville at the Semaphore next month and will also introduce singing and instrumental acts at the other theaters, of which there is a chain.

The Four Justice Singers are still playing the country towns of New South Wales to big success. Everett's Monkeys opened very big in New Zealand last week. This time came direct from America by the "Tahiti".

Rose Farjeon of Edwards and Farjeon, is just out of the hospital after a very serious operation. The act will probably return from stage work. The father of Mrs. Edwards (Rose Farjeon) is one of our wealthy race horse owners.

Ernest Swinford, who came back here from America early in the year and thought to make a big impression with "Having a Woman in Heaven", found quite a lot of obstacles in his way and unknown competitors in the field. After having a fairly successful time in some of the country towns, Swinford decided to return to America and leave this week. His act was one of the best of its kind, but struck a patch of bad luck.

David Dwyer, J. C. Williamson actor, is an inmate of a private hospital, but is getting on well, thanks to attention and good treatment.

Letty Graydon, Australian character comedienne, is said to be engaged to Charlie Adams, son of Captain Adams (Admiral's Seal).

Jimmy Norton, the dapper English comedian, is now producing and appearing with the Lawton Fama Costume Company in New Zealand. Norton spent several seasons in the United States.

Circus business is similar to last week. Most of the carnival workers are in New Zealand where money is said to be very tight just at present.

Another film that has come under the notice of the authorities is one written 'round the adventures of "Spangley" Taylor, a notoriety of the Melbourne underworld. Taylor was recently charged with the police for over a year and recently gave himself up for trial, but was acquitted. It was said that if captured he would be declared an habitual criminal. Being one of Melbourne's most famously afflicted young men, he had a great deal of public sympathy with him, and it was subsequently ascertained that he was a police spy. He was shot a few days ago by a friend of a man whom he had got away. The wounds are not serious. The action of the Chief Secretary in suppressing the film is to be commended.

Miss McLean, of First National Exchange was the victim of an auto accident a few days ago, and is laid off in consequence. Latest bulletins are very satisfactory.

There is a boom in picture theater building in South Australia and, as a matter of fact, the same may be said of the other States. Despite the cry of the pessimist, the belief in the future of the picture industry in Australia seems to be a strong one.

Paramount will shortly open an exchange in Tasmania. This part of Australia is not attached to the mainland, and boasts of two cities—Hobart and Launceston. As show towns they are only fair, but the country is now being fairly well exploited by the pictures. Universal opened an office in Hobart recently, after giving the island the once-over. Where they go, somebody is sure to follow.

Bertie Allen has been placed in charge of the First National interests in Brisbane and his operations will cover the whole of Queensland. The appointment is a popular one.

Paramount Film Exchange provided a surprise this week by sending its 1923 policy that the columns of Everyman's Variety. This meant over sixty pages of advertising, but was well worth the money spent. John W. Hicks can lay claim to having put over the best thing

MUSGROVE VAUDEVILLE CIRCUIT

Governing Director, **HARRY G. MUSGROVE, AUSTRALIA** Playing Only HIGH-CLASS ACTS.
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(Continued on page 43)

MUSICAL MUSINGS

By the MUSE

(Communications to Cincinnati Office)

F. L. Floyd has been appointed director of the reorganized community band at Berthold, N. D.

B. F. Fulton is lining up fair and celebration dates for 1923 for his 28-piece concert band of Arcanum, O.

Thomas P. Lynch, calliope and trombone player with the Al G. Barnes Circus the past summer, has taken winter residence in Marblehead, Mass.

The Original Aces, who have been playing dance dates in the Carolinas since October 15, will return to headquarters at Brockwayville, Pa., January 4, advises Don Humphreys, director and manager.

Craig Ferguson, who put in the past season as pig-skin fiddler on the Gold Medal and Hoth Shows, postcards that he is piloting a taxi in Birmingham, Ala., where he will remain until the blue birds call again.

Information comes from Ray Chambers that, after eighteen years of continuous trouping as a clarinet player, he has left the road and is located in New Orleans, La., where he is employed by the government on the submarine Q-3.

The Illinois Five, of Monmouth, Ill., and managed by George L. Chapin, are making themselves solid with the dancing public of their home State and Iowa with a high-class brand of instrumentalism, singing and novelty entertainment.

Gabel's Broadway Entertainers are booked for the formal dances at Iowa State University during the holidays. In addition to the instrumental novelties, Gabel will feature his singing trio, Ned Williams, Lew Blanc and Bob Starr.

Come word that Helen Sims, who was concertist with some of the large concert bands, underwent a serious operation at St. Elizabeth Hospital, Danville, Ill., November 28 and, while recuperating there, will appreciate letters from her friends.

Ray Stillwell, formerly with the Mason-Dixon Seven, and his trombone are now a part of Ben Selvin's Orchestra at the Boardwalk Cafe, 48th and Broadway, New York City. The Selvin melodists, presented by Paul Whiteman, are exclusive Aeolian-Vocalion record artists.

Sixty new uniforms, with suitable headgear, and a new leader, in the person of C. Hyde, for the Centerville (Ia.) Kid Band have put new pep in the youngsters. 'Tis claimed they do justice to numbers that are not handled with ease by older organizations. The Centerville Kid Band is famous thruout the Hawkeye State.

Monsieur Jacques Beaucaire recently arrived in Seattle, Wash., from the East to direct the Coliseum's Concert Orchestra of that city. His early programs for the one-hour concerts on Sunday afternoon have met with great favor and are making the Coliseum a mecca for local music lovers.

Julius Martinez writes that he lately closed with a vaudeville act after putting in three seasons with the Frisco Shows, now defunct, and is resting at Aledo, Tex., where he will shortly start rehearsing a big band for next season. C. McCullough, bass drummer, late of the Con T. Kennedy Shows, also is "rusticating" in Aledo, says Martinez.

Ivan Lehrer's Orchestra, of the University of Oklahoma, has completed a successful tour of Northern Oklahoma and is now back at Norman, said to be going over with a bang. The personnel: Ivan Lehrer, piano; W. Van Vacter, sax.; N. Jensen Schmidt, clarinet and sax.; Karl A. Schmeitzer, trombone; Turley Stevens, banjo, and Ormand Collins, drums.

Al Shays' Orchestra, of Altoona, Pa., reported to have recently finished dates in Ohio, New York and Pennsylvania, is expected to visit Virginia in the near future. E. V. Frayore, director, plays piano; C. Kinkad, saxophone and violin; E. Eagen, saxophone; D. Olson, trumpet; W. Lilly, banjo; Al Shays, trombone and manager; Jimmie Grumley, drums and entertainer, and J. Rickabaugh, advance agent.

Raymond J. Kubler is looking the Southern Six Band, of Youngstown, O., for a dance tour of Eastern Ohio and Western Pennsylvania. Howard Hynes is pianist and director; Philip Prosser, sax., flute and clarinet; Wm. Coner and Fred Colclough, drums; Jack Ashmus, banjo, and Eugene James, violin and bass horn.

Jimmie's Joys are in their third season at the

University of Texas in Austin with the following lineup: Jimmie Maloney, clarinet and saxophone; Jack Brown, trombone; Collins Bradt, saxophone and violin; Charley Willis, trumpet; Lynn Harrell, piano; Smith Ballew, banjo, and Dick Hamel, drums. The orchestra is booked for select society events in Southwestern Texas until June 1, after which date a tour of the North and East will be in vogue.

P. H. (Red) Payne, trombonist with Jean Allen's All-American Band on the C. R. Leggett Shows, communicates that he was recently married. The bride's maiden name is not disclosed, but 'tis said that she was formerly with a circus and is now operating a concession on the Leggett outfit, which, it is understood, will continue showing thru the South for the winter.

The Original Kentucky Six, of Lexington, Ky., now engaged at the Gold Dragon, St. Petersburg, Fla., are neat appearing chaps who purvey dance accompaniment in a novel and clever way. At the piano is Pat Ryan, Jess Hawkins is banjoist, Dick Hawkins and Ray Williams saxophones, Eddie Sidebottom trumpet and Joseph Huffman drums. They are assisted by Jack Kinde, "trombone king". The septet is announced as "the South's greatest combination."

Bob White narrates that his Harmonizers are successfully filling a three months' contract at the Winter Garden Cafe, Santa Rosa, Calif.

such music had been heard there. In Brussels, Belgium, after we had played a couple of 'rags', a fellow stepped up to Clair and said: 'Gee, but you have a fine Hungarian band.' In Paris it was the custom for those who passed a band to salute the director as a matter of good will and courtesy. They came in droves to the first performance and saluted Clair, who was not onto the idea, and as he was in front and in a direct line with the band one could hardly tell whom the salutes were meant for. After a few minutes of the saluting stuff Clair looked over at the French musicians, who were engaged for the Paris date, and said: 'Some of you fellows seem pretty well acquainted in this man's town.'

The Houston Saxophone Band, numbering forty pieces, was the featured combination of seventeen musical organizations that provided continuous dance music at the Musicians' "Jazz Festival" at the City Auditorium, Houston, Tex., December 15. The proceeds went to the Sick and Death Benefit Fund of the A. F. of M. Local. C. E. Drescher is director of the Houston Saxophone Club, regarded as the largest saxophone band in the South. The repertoire includes standard and classical numbers that are usually attempted only by professional hands of the highest order. Other orchestras participating in the "Jazz Festival" were Jack Sharp's, Fatty Martin's, Peck's Bad Boys, Harry Read's, Lipmann's Milwaukee Cafe, Seal's Isis, McBlain's Brazos Hotel,

confined to his home. His present condition is giving his relatives the greatest anxiety.

Jack Gavin, Australian producer who spent four years in the Los Angeles studios, has given up his idea of producing bushranging films, owing to the recent decision of the Chief Secretary to ban any picture savoring of outlawry. Harry Southwell, who had just finished "The Kelly Gang", a picture of the order of Jesse James and his bunch, will need to take his product to those States not over-particular in the quality of releases.

ACTORS' EQUITY ASSOCIATION

(Continued from page 38)

our representative should take possession of the box-office, and in the meantime they sent Mr. Bloom on to look after their interests.

Mr. Bloom informed our representative that the Shuberts had changed their minds and declined to let the Equity man take his place in the box-office.

Before the arrival of Mr. Bloom the members of the company had all been very anxious to have their association's assistance, but the promises of Mr. Bloom had caused them to switch. They averred that they were quite satisfied and desired us to take no action. We warned them that we would have to wash our hands of the whole affair.

The company remained open for another week, no salaries being paid for that period, and then the crash came.

The moral of the whole thing is that our members should absolutely rely on their association. It is our duty to look after their interests; and the experiences of our trained representatives, together with the resources of the organization, make their advice well worth taking.

Equity has, of course, declined to pay the fare back of any but the chorus, who, incidentally, were always ready to abide by our advice. Of course, we do not decline to press the claims of the principals in the company—indeed, we are only too willing to help them.

No Equity By-Products

In response to many questions the Actors' Equity Association begs to state that it has not entered into the cafeteria, tailor, ticket brokerage or any other business.

Equity cannot, of course, prevent the word "Equity" being used in connection with other enterprises. The use of our name by any firm is doubtless intended as a compliment and to attract our many members, but it is also at times a little embarrassing.

The Ball Profits

The financial audit on the New York 1922 Equity Ball, held at the Astor November 18, shows a net profit of a little over \$11,000. In appreciation of the splendid volunteer work done by Hassard Short and George LeGuere on the ball, they have been presented with tokens of appreciation in the form of a silver inkstand and a cigarette case, both suitably engraved.

Business and Friendship

Now and then Equity receives letters from out-of-town managers complaining that they have personally loaned certain actors sums and have not been reimbursed. The A. E. A. cannot, of course, interfere in such matters. An advance on salary is a different matter, as that is made on account of the business relationship between the actor and the manager, but personal loans are what the name implies.

Compliments of the Season

The council wishes every member of the association a Happy New Year.—FRANK GILLMORE, Executive Secretary.

Secretary's report for council meeting week ending December 18, 1922:

New Candidates

Regular Members—Frank O. Anderson, Geo. Berlow, Ruby Blackburn (Connors), Alma Bradley, Harry Delf, Jack Kennedy, Harriette Lee, A. Francis Lenz, Harry Luerich, Kathleen Martyn, Mrs. Chas. K. Opunul, Mary Fegon, Glorienne Victoria Rosl, Victor Stockstick, Louis A. Templeman, M. D. Waxman.

Members Without Vote (Junior Members)—Hilda Berkner, Humphrey Bogert, John Rowell, Grace Hlney, Gosta Erland Richter, William Schutt.

Chicago Office

Regular Member—Clyde J. White.
Member Without Vote (Junior Member)—Siellamae Sheldon.

Kansas City Office

Regular Members—Billie O. Angelo, Harley Sadler.

Los Angeles Office

Regular Member—Julanne Johnston.

Herman S. Vineberg, who has been associated with the management of the Grand and Colonial theaters and Harmanus Bleecker Hall in Albany, N. Y., has been appointed manager of the new Strand Theater, Schenectady. Frank H. Maguire, a former Albany newspaper man, will have charge of the publicity.

JAPANESE "AMOROSO" WHO WAS PRAISED BY NORTHCLIFFE



Ganjiro Nakamura, the best "amoroso" on the modern Japanese stage, in the garb of Jihel Kamiya, the hero of "Tenno Amizima", the greatest attraction ever staged at the Nakaza Theater, in Osaka, Japan. G. Nakamura, who is known as the greatest "amoroso" in any classical love-affair play, has put this play, one of the masterpieces of Chikamatsu, the Shakespeare of Japan, on in commemoration of the bicentenary of the great dramatist. When Lord Northcliffe visited Osaka last year he was greatly pleased by Ganjiro's excellent art and persuaded him to go to England, where Northcliffe would finance any play the Japanese actor selected.

—Photo: Wide World Photos.

He plays drums, W. B. Mann is banjoist and clarinetist, Ted Walsley saxophone, Vic La Frank trumpet, George Donald trombone and Rudy Schwartz piano. The combination has been together for two years, it is said, and has made four tours from New Orleans to the Coast. White states that his own composition, "Arizona Blues", is featured.

Smiling Billie Cortray and His Movieband Syncopators will finish their engagement at Fournier's Dancing Academy in Eau Claire, Wis., January 6, and shift to New York City for an indefinite stay at Mitchell's Rose Gardens. The combination still includes "King" (Will) Brady, piano; Glenn Geneva, cornet; Jess E. Randall, sax.; Volney Strifert, trombone; Jim Harris, piano-accordion and sax., and Billie Cortray, drums and songs. The boys have forsaken their clown costumes for Spanish attire. Their picture is being used on the title page of their new number, "Three Little Words", and is also to be used on "Sweet Lovin' Mama", a Phil Ponce publication, and "To Have and To Hold", a Joe Mitchell number.

Amusing happenings of old circus days are told in the following words by Frank Crowe, veteran and retired tromper, now living in Oakland, Calif.: "In Europe with the Barnum Show, Carl Clair played quite a lot of rag-time music. It was about the first time

Victory Entertainers, Finlay's Majestic, Sauer's Prince Theater, Park Brothers', William's McMillan Dance, Iris Theater, Brazos Hotel, Cozy Theater and Paul Berge's Bender Hotel.

AUSTRALIA

(Continued from page 42)

ever done in motion picture advertising in this country.

A cablegram has just been received by Harry G. Musgrove telling of the retirement of J. D. Williams from the First National Exhibitors of America. This news did not occasion very great surprise.

Ralph Boyle, brother of Stuart F., of Australasian Films, Ltd., is now holding down the position of general manager in the office of United Artists. John O'Donoghue, who appeared to have a sinecure, is now unattached and likely to be, so far as the film business is concerned, as the field here is somewhat limited, so far as it affects releasing exchanges.

The Prince of Wales Theater, Perth, is now nearing completion, being built for Tom Coombe, the big movie man of the West. When opened the new house will be one of the finest in the Southern hemisphere.

Charles F. Jones, secretary of the Federated Picture Showmen's Association, is still

MINSTRELSY

Foy and Ward are said to be the only living members of Duprez & Benedict's Minstrels...

A well-known turfman who has a string of farms at Jefferson Park, New Orleans has converted one of his sons 'Lasses' White.

They say Jack Evans, of Gus Hill's and George Evans' Homey Boy Minstrel, is a big hit offering 'Call Me Back, Pal' or Mine'...

Members of the New Orleans Press Club will present a minstrel show late in January at Jackson Temple under the direction of Sir Wilson...

'The Boys of Long Ago' just terminated a twelve-week tour on the Keith Circuit around New York and opened on the Low Time for twenty-one weeks with the program...

The report reaches us that Michael Delmar is organizing a minstrel show of forty performers who have been away from the minstrel business since he closed Delmar's Dixieland Minstrel in 1901...

Nell O'Brien's Minstrels was the only troupe of its kind to play Hartford, Conn. in 1922. Fifty years ago Duprez & Benedict's, Cal Wagner's, Bryant's, Morris Bros., Kelly & Leese's, Arlington's, Welch & Hughes, The San Francisco, Manhattan and Skiff & Gavilani's companies played there.

McIntyre and Heath, who have been appearing together for the past forty-six or more years, are never very far apart; they have summer places forty miles from each other on Long Island...

Joe B. McGee, who has been out of minstrel for the past nine years, fell and sprained his knee in Worcester, Mass., when the 'Listen to Me' Company, of which he is principal comedian, played there...

J. C. O'Brien's Famous Georgia Minstrels closed the season at Springfield, Ga., December 2, and the following day the outfit was stored in Mr. O'Brien's barns at Savannah...

It is said that 'Lasses' White's Minstrels provided a great surprise for a recent Sunday night's audience at the T. Lane Theater, New Orleans. C. G. Smith, of The New Orleans Item, says, in part, of the performance: 'There are excellent comedians, good vocalists and exceptional dancers in the big organization and the long and varied program delighted the big crowd which gave the merry-makers a hearty welcome.'

DATE BOOKS DATE BOOKS

The Billboard Date Book

DATED FOR FOURTEEN MONTHS JULY 1st, 1922, to SEPT. 1st, 1923

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star, but he gives all his associates a chance to shine. One of the factors in the success of his show is that each feature is brief and snappy. Entrees were discouraged, it apparently being the desire to make the bill as varied as possible.

Ad Hoyt, veteran minstrel star, returned to the bill of 'Troy (N. Y.) Local Talent' when he appeared at a dinner of the Chamber of Commerce in that city Wednesday evening, December 19. It was Hoyt's first appearance before a local organization since he left his native city in 1891. During the period of absence which followed he became a famous black-face artist, minstrel owner and vaudeville headliner. Up to the time of his retirement in 1915 he ranked among the greatest minstrel performers in the country. At the Chamber of Commerce dinner Ad presented a short series of songs that were identified with his stage career, among them 'The Tennessee', 'I Love, Love, Love', 'Shorting the Battle Cry of Freedom' and his world's famous 'On the Old Fall River Line'. Ad's son, Walter Hoyt, star twister in the New York Yankees, and Dorothy Hoyt, a 17-year-old musical comedy artiste, Ad established what is said to be a world's record for uninterrupted playing by a theatrical organization when his Hoyt's Minstrels worked 153 consecutive weeks in 1913, 1914 and 1915.

Shades of the pre-war barnstormers! The meeting in Modesto, Calif., Dec. 2, of the Middle West Impresario and theatrical journalist, E. C. Zelleno, former publisher of The Open House Reporter, and that 'fellow with the horns' who used to 'tell the truth' in the columns of his little red-head sheet, The (Spartan) Circle, T. J. Church, sure revived old memories. The Iowa found the Washingtonian presiding over the business end of The Modesto Morning Herald. Zell happened in the town with Arthur Hoekwald, still of the 'Famous Georgia Minstrels' (Tom Culligan, (Hearst) write), and Ted McMahon, the local copy house manager, put Zell wise to the game. Zell said for the old days when the 'twenty-third' ruled the boards and the universe 'Good ol' days, them,' sighed Zell. 'Comin' back, old guard' replied T. J. Zell is now in prison with Harry Rock in the brokerage game, selling anything from a street sandwich joint to a banking institution. With a pocketful of letters from the Middle West urging him to return and revive the old Opry House Reporter Zell was feeling that his efforts of the 'early days' were not in vain. Hoekwald's good little 'black' show did not revive the patronage in Modesto it deserved. Queer town this for road shows. Good town, nice little playhouses, but the citizenry don't seem to hit on with the trouper. Arthur queried for a reason, but the interrogated person sidestepped the pointed question. There's a reason, of course. Understand that California is well populated with many old-time showfolks of the Middle West and Northwest. Zell says he finds some exs in most every town in the state. Former show managers, mad and house; expublishers of theatrical journals, lots of former tent impresarios and a helluva lot of 'has-been' hams. Well, California is a grand state for the health and if you've got it to get it money. If Print George sees this he'll know the field is now open for his O. C. houses from Coast to Coast. -CUMTUX.

In their tour of the Mohawk Valley (New York State), the week of December 4-9, Nell O'Brien's Minstrels received splendid press notices. Reviewing their performance, The Utica Observer-Dispatch, in part, said: 'It has been said of Utica theatergoers, and often with much cause and justification, that after they have been admitted to witness a performance they are quite content to sit silently and complacently while the actors and actresses do their best, but this description

didn't hold good at the Colonial Theater last night, for Nell O'Brien's song and span troupe of minstrel entertainers was behind the footlights and presented what was unquestionably the classiest and most brilliant stage production seen here in some time. There were many definitely pleasing features, such as the up-to-date and sparkling humor of the comedians, the beautiful, soothing melodies sung by the vocalists, ably supported by the whole chorus, and the rhyme and harmony of the large chorus, and the beautiful scenic and stage-lighting effects. The show's outstanding point, however, was the swiftness and efficiency quickness and dispatch, with which the various scenes were shifted, and the manner in which the men carried out their parts was instinctive and unobtrusive. 'Let's We Forget', a splendid scenic display, suggested by a true story, intended as an appeal to patriotism, scored a bull's eye. 'Rifles in the Parks' was a real tear from beginning to end, as was the sketch by Mr. O'Brien entitled 'Dip and Take, Bankers'. Vocal numbers rendered with inspiring and delightful effect were 'Daddy', etc. Fred Miller, one of the dancers, showed with a dancing and tumbling act and appropriate acrobatic worthy of master. Several scenes again and again compelled the 'old Mack ducky' to repeat his part. The 'walking library digest' didn't conform exactly with the publication of that name, but kept his audience in good humor by generalizing on the topics of the day and night. Three scenic effects, 'The Everglades', 'A Street' and 'The Breakers, a Summer Resort', concluded the entertainment, which was satisfactory in every respect.'

THE SPOKEN WORD

(Continued from page 39)

fulness in character drawing, the play makes very light demand on the actors. Madge Kennedy is interesting as Elizabeth Dean. She is pretty and in general bearing is true to life. She brings no emotional appeal to the play. Her voice has no particular heart quality, and her crying is never a matter to take seriously. Helen Ford in musical comedy, 'The Gingham Girl', has more sympathy in her voice and more pathos in her acting than Miss Kennedy has in 'Spite Corner'. Jason Richards has considerable warmth in speech and intonation and a real deal of sympathy in his features. He is a little one-sided in this respect for he does not balance this side of his nature with the sterner qualities of love and ambition. We might wish for more struggle even in this light part. Mr. Richards has a good voice, which he uses with naturalness and sincerity. Marie L. Day is entirely convincing and entertaining. Both she and Eva Cook seem to have walked right out of the story book. Percy Pollock bears a striking resemblance to Frank Bacon. His manner is not unlike the actor who made 'Lillian' famous. He has a kindly expression in his face, a twinkle in his eye, and an apt bit of slyness in his voice. His manner is natural, easy and temperamentally moderate. Mr. Pollock appears to be ready for his new responsibility. He will carry many good wishes to the part of Lightnin' Bill.

Reminders

'Classic' is not pronounced with a broad-a. It is pronounced with the a-sound in 'mat'. 'Hills' is pronounced in 'Hospitality', used broad-a in 'classic', 'transfer' and 'piano'. It is somewhat preferable to use data in all these words, especially in 'classic' and in 'piano' as the name of an instrument. One of the young women in 'Fashions for Men' pronounced 'fancy' with broad-a, which is always to be avoided. 'December' is pronounced in cultured speech with the i-sound in 'it' for the first syllable. The ee in 'soe' in this syllable is common, but not so desirable. Jean Ford, in 'The Romantic Age', was careless of her i-sounds. That sound is especially good in the theater and carelessness is noticeable. Miss Ford needs to acquire a clearer i to avoid a fracture in the vowel. In 'still' she gives two vowel sounds instead of one (sti-ull) and 'sale' becomes fractured in the same way (sa-ull). Tallulah Bankhead made this same pronunciation in 'The Exciters'. Louise Closser Hale, as the boarding house keeper in 'Hospitality' says 'stool' with a fracture (stoo-ull), but that is different. That is where such pronunciations

being—in a kitchen. 'Pathos' will be heard occasionally with a Sat-a (a in at) in the first syllable. Cultured speech gives this as the a-sound in 'late'. 'Poultice' (N. Y.) has the o in 'so' in the first syllable and the i in 'it' in the second and third syllables (po kip si), with stress on the second. 'Romance' is an English word derived from French, and it has kept its stress on the second syllable. Frank Morgan gives the pronunciation in 'Heaven'. This usage is well established; that no dictionary or classifier of cultured speech admits any other pronunciation even as second choice. In 'The Romantic Age' there was an unaccountable uncertainty in the use of this word, which occurred repeatedly. Margalo Gillmore appeared to be confused in stressing the first syllable. Leslie Howard showed some preference for stressing the second, but in some scenes with Miss Gillmore he stressed the first. Jean Ford stressed both ways. There was no telling what was coming. It would seem that a stage director or that the actors might agree on the pronunciation of a common word, especially when the usage of that word is unmistakably established.

LITTLE THEATERS

(Continued from page 41)

ment at Akron, sponsored by Mrs. Elwood B. Spear, local playwright, and Mrs. J. B. Dickinson, resulted in the organization last spring of the Civic Drama Association. Three benefit carnivals and operatic plays were given to raise funds for the establishment of the theater. Mrs. Philip Chapin Jones, as head of the production division of the association, directed the talent when the two recent playlets were presented. Mrs. Jones formerly was connected with the Little Theater movement in Los Angeles, Calif. Mrs. A. T. Carnahan is president of the Drama Association.

We have received the following letter from Anna B. Westermann, of the Beechwood Players, of the Beechwood Theater, Scarborough-on-the-Hudson, New York, bearing the date of December 14:

'The Beechwood Players are putting on three new plays this season—some old and some new, with a different professional director for each. However, they are in the market for a permanent director if one can be found suitable to their needs. We are always in need of plays and are interested in producing new plays by American playwrights. Three out of nine plays produced here in the last year and a half have been sold to New York producers on the strength of the production given by the Beechwood Players. Augustus Thomas writes of this in his Saturday Evening Post articles.

'The Three Bears' was produced this season under the direction of Percival Vivian, also 'Seven Days', directed by J. Harry Irvine. The third play will be 'The Wolf of Gubbio' by Josephine Preston Peabody, directed by Will Hutchins, which will be given December 28, 29 and 30, acted by members of the Beechwood Players and children of the Scarborough School. It is a Christmas legend of St. Francis and the wolf, something of the type of the old miracle plays. It has long been an ambition of the Beechwood Players to give 'The Wolf of Gubbio' at Christmas and at last it is to be accomplished.

'The next play after 'The Wolf of Gubbio' will be a new play by a well-known and very successful dramatist—the name of the play to be announced later.

'We are always ready and anxious to read new plays and can give them a very good production.

'Between our amateur performances our very well equipped theater is accessible for openings of New York professional performances. Brook Pemberton opened his 'Six Characters in Search of an Author' here, before his opening in New York, to a large and appreciative audience of members of the Beechwood Players.'

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Mr. Van... (text continues)

Ned... (text continues)

A far... (text continues)

A report... (text continues)

Phenomena... (text continues)

Herman L. G... (text continues)

That 1923... (text continues)

Harry... (text continues)

George... (text continues)

On December... (text continues)

THE MAGICIAN'S ART

Saint Peter... (text continues)

But present... (text continues)

Saint Peter... (text continues)

"Not be... (text continues)

But the good... (text continues)

"You offered... (text continues)

Saint Peter... (text continues)

... (text continues)

... (text continues)

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICE)

CHARLES PARK SAYS SOMETHING

There are few authors... (text continues)

How much of the publicity... (text continues)

What Park has done... (text continues)

On a recent visit... (text continues)

How many accidents... (text continues)

Melvin... (text continues)

Easton, Pa... (text continues)

It might be interesting... (text continues)

George F. Miller... (text continues)

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Vigil E. Rice... (text continues)

Brothers of the pencil... (text continues)

... (text continues)

R. A. Nelson... (text continues)

C. E. Ehrman... (text continues)

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(Continued on page 52)

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HOTELS

Commended and Criticised

HYMAN PORTNOF

PROGRESSIVE HOST

Hyman Portnof, who has made a theatrical success of the Hotel Hudson, 102 West Forty-fourth street, New York, by keeping it filled with professional patrons, is now progressing with the Hotel Fulton, at Forty-sixth street and Eighth avenue, on the old site of Mock's hotel and restaurant.

Mr. Portnof has secured control of several buildings facing Eighth avenue and on Forty-sixth street, and has had them renovated to make an up-to-date popular-priced hotel.

The ground floor is given up to numerous attractive stores, chief among them being the beauty parlor of Miss A. Hiegel, who is well and favorably known to many theatrical people.

The hotel proper, facing Eighth avenue, has an attractive electric sign at the second floor, extending to the roof, and it can be seen for many blocks up and down the avenue. On the Forty-sixth street side is the main entrance with an elaborate marquee that covers the sidewalk, fully bordered with electric lights.

The color scheme of the exterior is pearl gray from the ground floor to the roof, and presents a very attractive appearance.

A double glass door entrance admits visitors to a stairway leading to the second floor, on which is the office, and adjacent a cozy reception room with individual writing tables. There are rooms en suite with private baths, and rooms single and double with private baths; likewise rooms single and double without private baths, but adjacent to shower and tub baths and lavatories, all of which are separate and distinct. All of the bathrooms have floors of tile and walls and ceilings of white enamel, electrically lighted and fully equipped with modern plumbing.

The rooms on each of the three floors are laid out alike and for the most part face Eighth avenue and Forty-sixth street, and the few rooms that are inside are light and airy, furnished with soft carpets in warm colors, mahogany furniture with real leather coverings for the chairs and the snowiest of bed linen. Each room is equipped with several electric lights, writing desk, telephone, etc.

Taken all in all it is a very attractive hotel with everything new but the building.

The rates run from \$10 up single to \$15 up double, with private baths, and somewhat lower for single and double rooms minus private baths, but the use of showers, tub and lavatories adjacent in sufficient number to accommodate everyone on the floor.

Altho the hotel has not had its formal opening as yet the house is being filled by prominent theatrical professionals, including the following: Mr. and Mrs. Sullivan (Mr. Sullivan is musical director of the "Nelly Kelly" show), Mr. and Mrs. Ferrander, Weinberger and Thomson, Mr. and Mrs. Mack, Mr. and Mrs. Speer, Mr. and Mrs. Gillette, Mr. and Mrs. Georgalis, Tracy and Gordon, Burns and Jones, Mr. and Mrs. Petrie, Mr. and Mrs. White, Meredith and Clark, Mr. La Voy, Mr. and Mrs. Patterson, Mr. and Mrs. Baker, Count Beaulieu, Baldwin Spears, Mr. Barton, Fred Smith, Truman Stanley, Mr. Kubick, Arthur Charmion, Tommy Jones and Eva La Rue. Many others have made reservations for the formal opening which takes place this week.

Dogs will not be permitted in the rooms, but Mr. Portnof is a dog fancier and has several of his own prize-winners. Therefore, has set apart in the basement a modernized sanitary kennel in charge of a fully-experienced kennel man for the convenience of guests having pet dogs.

Hyman Portnof is the general manager and will be in charge of the hotel at all times to receive incoming guests. Theodor Battern will have charge of the desk in the daytime and John O'Neil at night.

Joe Gimson, The Billboard representative of Toronto, Can., communicates that the Hotel Ritz, on Bay street, is all that can be desired in the way of an up-to-date hotel and that the theatrical patronage is increasing weekly.

The Mount Royal Hotel, Montreal, Can., was scheduled to open on Wednesday, December

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Table with 2 columns: Consecutive times, one line across two columns. Rates: 52 consecutive times \$35.00, 28 consecutive times \$18.50, 14 consecutive times \$9.50.

NEW YORK CITY

Table listing hotels in New York City with addresses and phone numbers. Includes America Hotel, Aristo Hotel, De France Hotel, GLOBE HOTEL (Star), Grand Hotel, Grenoble Hotel, Hotel Normandie, Hudson Hotel, King James Hotel, Navarre Hotel, New Strand Hotel, Remington Hotel.

FURNISHED APARTMENTS

Table listing furnished apartments: Edmonds Apartments, Lansdale-Canton Apartments, Lincoln Apartments.

FURNISHED ROOMS

Table listing furnished rooms: Elizabeth Bailey, Mansfield Hall.

BOSTON, MASS.

Table listing hotels in Boston: Hotel Alpha (Formerly New Tremont), Hotel Bowdoin, Hotel Majestic, Hotel Washington.

CHICAGO, ILL.

Table listing hotels in Chicago: Brown Hotel, Hotel Pasadena, Hotel Raleigh.

CINCINNATI, O.

Table listing hotels in Cincinnati: Hotel Fields, New Rand Hotel.

CLEVELAND, O.

Table listing hotels in Cleveland: Hotel Savoy.

CUMBERLAND, MD.

Table listing Washington Hotel and Lunch Room.

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Table listing hotels in Detroit: Burns Hotel, Hotel Congress, Hotel Oxford, Hotel Hermitage, St. Dennis Hotel.

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Table listing Imperial Hotel.

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Table listing Hotel Hermitage.

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Table listing Hotel Connor.

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20, and 'tis claimed to be the largest of its kind in the British Empire with 1,100 fire-proof guest rooms, and every room an outside one.

The King Edward Hotel, of Toronto, Can., has become a favorite rendezvous for professionals after their night shows due to entertainers, for during the past week they included Belle Story, late star of the New York Hippodrome; Ross Hamilton, Marjorie and Al Plunkett. Verily, the King Edward management gives patrons classic entertainment.

Indianapolis is a city in which most of the hotels cater to showfolks, and chief among them are the Onelda and Roosevelt hotels, managed by T. Mullin, who takes great pains in making the guests in both hotels comfortable. Other hotels are the Atlas, Brevort,

Broadway, Colonial, Edwards, Gem, Grand, Palace and Loraine. All are within easy walking distance of the various theaters and their rates are within the reach of all.

The Plaza Hotel in Indianapolis, Ind., is one of the best-known theatrical hotels in the Middle West. This is made manifest by the ever-increasing demand at its news stand for Billboards. For some time past the stand has been selling on an average of twenty-five Billboards weekly, which represents more than one guest each for the hotel. Reports from those who have stopped at the Plaza indicate that it is a very desirable place, for the conveniences and comforts are highly commended by our correspondents who have enjoyed the hospitality of the management.

Jerry (Red) Cunningham, the bustling theatrical representative of the Hotel Edwards, Bowdoin street, Boston, may and may not be "bubbling" us, but Jerry writes that 75 per cent of the incoming guests to the Edwards declare themselves Billboard readers and say that they were attracted to the Edwards by the ad in the hotel directory and the frequent mention of "Red" in this column. Be that as it may, "Red" is sufficiently interested in the column to keep us advised as to his registrations, viz.: Mr. and Mrs. Murphy, Minnie Watson, Mr. and Mrs. Walter C. Floyd, Misses Gorney and Anna Fisch of the "Follies and Scandals" Company, playing the Howard Theater; Ned Juce Lynch, Edna Robie, with the "Echoes of Broadway" at the Majestic Theater; Moe Brunet, Bill Rector and the Misses Murray and Moore, of the Dan Coleman Show, at Waldron's Casino; Reilly, Feeney and Reilly, of the Boston Theater; the Three Mosses, George Fenner and Le Maze, of the Bowdoin Square Theater.

THEATRICAL BRIEFS

John Bruett purchased the Sumner Theater, Sumner, Wash., early this month from J. W. Sutton.

The Lincoln Theater, Charlton, Ia., has been so remodeled that it can now accommodate road attractions.

The Grand and Star, picture theaters, Knoxville, Ia., were leased a short time ago by Mrs. Lois Morrissey.

Harry O. Thomas and Frank G. Nafus, both of Toledo, have bought the Rivoli Theater, Defiance, from Harold F. Wendt.

Messrs. Moore and Solon, proprietors of the Solon Theater, Spencer, Ia., recently purchased the Fraser Theater, that city, from W. Fraser and R. Niles.

The Cozy Theater, a motion picture house in Bellevue, Ia., has been sold by J. E. Grimm to James Wright. Mr. Wright will take possession of the theater January 1.

The old Portola Theater, San Francisco, one of the Herbert L. Rothchild chain, has been improved and redecorated and the name changed to the New Portola. It was reopened December 16.

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Trusting to be favored with your most valued patronage we are

Yours truly,

The Management.

Hotel Fulton

264-268 W. 46th St., NEW YORK Opposite N. V. A. Telephone: Bryant 0393 and 0394

MINSTRELS IN NEW YORK

On December 26 New York's assortment of theatrical offerings was made complete. On that date Robert's Greater Minstrels, the first Negro minstrel company to play the big city since...

While all of the outward and visible signs of minstrelsy was there we must admit for the benefit of those who are many who have never seen a colored minstrel company...

The initial performance was a mixture of old-time minstrel and a vaudeville routine. For about fifteen per cent of the audience were ex-minstrel, most of the remaining were not disappointed of their expectations...

Old Sam Wilson, probably the oldest living dancer, headed a group from the D. E. T. that included Sam Whipple, Julius Glenn, Ed Ames, Chappie Chappelle and ten other ex-performers...

But back to the show itself. E. M. Harvey and E. F. Carothers gathered together a bunch of talent, pooled the capital, with an efficient business organization, engaged Bob Russell as producer and told him to go as far as he could...

We have often heard of acts "wrecking the show". Well, if this show was not a mighty substantial one it would be liberally ruined for last night every offering seemed to wreck things...

ESTELLE CASH



A capable actress and clever dancer, equally entertaining with interpretative dances or with the more modern tar-pal-chorus numbers.

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

COMMUNICATIONS TO OUR NEW YORK OFFICE

sinuous alternation of applause and unappreciated laughter from the audience.

Novelty were the old features. There was Alois Moore, a magician with too much clever magic, all very very good Jimmy Woods a ventriloquist who gets more laughs per minute...

For old-time minstrelsy's sake James Crooby, "the tall talker," and Edna and Edna as one would expect a good monologist to do.

In the first part a little girl named Hazel Connor danced her way into immediate popu-

larity. Other soloists in the first part were Curly Johnson, Winnie Watts, Whitney Vinay and Johnnie Gray.

house, when alterations are complete, will accommodate about 500 people, with facilities for staging every sort of production.

The intention of the promoters of this project is to provide a place where the talents of the colored artists and the productions of colored writers and composers may have a hearing.

Jack Goldberg and Samuel Grismer, of the Enterprise Vaudeville Agency, are associated with Mr. Harris in handling the business connected with launching and maintaining these projects.

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BOOTS HOPE

Booking Baby Circuit

Boots Hope famous as "The King of Laars" in vaudeville and quite well known in the profession because of his former booking office in Atlanta some years since and his recent activities as the secretary of the Colored Actors' Union...

The following are the theaters listed as accepting Boots' bookings: The Florida Theater, Washington, D. C. Seats 450. New Rom Lee Theater, Washington, D. C. Seats 395.

The Boston Theater, Boston, Va. Seats 490. The Auditorium, Staunton, Va. Seats 500.

The Grand Theater, Lexington, Va. Seats 500. The Lincoln Theater, Harrisonburg, Va. Seats 500.

The Boston Theater, Roanoke, Va. Seats 500. The Dixie Theater, Bluefield, W. Va. Seats 700.

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WON'T IT BE A HAPPY NEW YEAR

IF the smart shooters with talent all are reformed during the year and those without get out of the profession they are disgracing?

If the mountebank managers, black and white, who whenever they happen to be shut broke take out a group of poor colored performers on borrowed or advanced railroad fare to get on their feet if the show makes good, and to strand the performers if it doesn't?

If the bigger colored houses enter into some sort of harmonious arrangement that will insure shows to the theaters, routes to the shows and steady employment for our dramatic and musical comedy people?

If the fair officials see that the only way they can make progress with their respective fairs is to work together to improve the whole fair situation?

If the colored concessionaires who have invested their money in equipment and in good feeling that, at least at the fairs of their own race, they will have an equal chance with the rest of the workers, really get such a chance?

If the colored concert artists become practical enough to realize and take advantage of the evident demand that has grown for their work by sensibly advertising their whereabouts?

If the colored vaudeville performers learn that the use of the same old tiresome material, the imitating of some other one's successful work and the downright stealing of "bits" is poor business?

If the powers that control vaudeville insofar as it relates to the Negro will let the poor artists at least have a route so that they may be assured of reasonably steady work, thereby relieving them of one of their greatest worries?

If the so-called critics on our papers will quit "blackjacking" the actor for paid "writeups", WON'T IT BE A HAPPY NEW YEAR?

MORE ABOUT THE CRITERION

The Criterion Productions, Inc., a close corporation owned by Ben Harris, a Newark lawyer, and the owner of the Hill Theater, in that city, has made quiet but distinct progress with two projects of great interest to the colored performer, and will attract considerable attention from the show world at large.

The more immediate project is the production of "How Come", a musical comedy, by Eddie Hunter, long known as a producing comedian of the better sort in Negro theatrical circles. Tutt and Whitney have been engaged to stage the book, and Irving Miller, whose "Liza", running at the Daly in New York, is said to have the fastest chorus on Broadway, will stage the musical and dancing numbers.

Ben Harris has written the music, and one of the best arrangers in the metropolis has been

house, when alterations are complete, will accommodate about 500 people, with facilities for staging every sort of production.

The intention of the promoters of this project is to provide a place where the talents of the colored artists and the productions of colored writers and composers may have a hearing, a place, too, that will permit experimenting with public taste as to the art of the Negro.

Jack Goldberg and Samuel Grismer, of the Enterprise Vaudeville Agency, are associated with Mr. Harris in handling the business connected with launching and maintaining these projects.

ERROR IN PHOTO CAPTION

In last week's issue an error was made in the caption of a photo which appeared in these columns. The photo, titled Alma Mae Samuels, should have read Alma Mae Daniels.

Miss Daniels is a recently discovered youthful singer of great promise, and is now in the cast of the "Shuffle Along" road show.

"Chocolate Town" played the soft coal towns of Illinois to big business. At Gillespie III, they made such an impression as to prompt manager Bert to buy the show for a return engagement, paying \$500 for one night.

FILM FLICKERS

Leon Williams, the colored character actor, and twelve-year-old Milton Anderson, a New York youngster of great dramatic promise, have parts in the recently subtitled Famous Players-Paramount picture, "Back Home Broke", of which Thomas Meighan is the star.

Lawrence Chenault, the actor, who has appeared in more colored reels than has any other of the race, has just returned from Roanoke and Charleston, W. Va., where he has been working in stellar parts in a new film being produced by Micheaux.

The first of the Peacock news reels to be released by West, of Boston, was shown at the Lincoln Theater, Nashville, Tenn. J. Ireland Thomas, manager of the Lincoln, is distributing the reel.

J. Williams Clifford, of the Lincoln Theater, Washington, is distributing a thousand-foot film of the Howard-Lincoln football game. The first showing was, of course, at the Lincoln, and the second at the Renaissance in New York City. It is being offered to colored houses at a moderate figure.

W. E. L. Sanford is the new manager of the Republic Theater in Washington, D. C.

Colored character actors have been engaged for parts in nearly a dozen big feature films that will be shot by the big producers immediately after New Year's. These concerns are, as a rule, now making mention of their colored artists both on the programs and in the publicity sheets of trade journals.

D. Ireland Thomas, manager of the Lincoln Theater, in Nashville, has not only brought the business of that house up to a high standard in the past five months, but has found time to distribute films for two concerns and to act as local representative for The Chicago Defender.

BILLY ARNTE MUCH ALIVE

A few weeks since Charles Arnte was killed in Durham, N. C., and the published reports contained information that confused the deceased with Billy Arnte, a cousin, who is at present the principal comic with the "Chocolate Town" Company. The fact that both were comedians is in a measure responsible for the error.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., December 4, Evening Show)

The Laura Smith Company, with Laura working under cork, and supported by Willard Davenport, comedian; Jimmie Howell, Estelle Floyd, Elmore Floyd, Violette Howell, Dorothy Washington, Millard White, Edith Oliver and Emma Anderson, occupied the house this week.

The show ran one hour and ten minutes and scored 90 per cent for its costuming, but registered only about 80 per cent on performance. Two acts, both built around a burlesque bit long since familiar, were the vehicles used to present the talent of the cast. The show got over O. K., but could be rearranged to good advantage. The house management obliged Comic Davenport to eliminate the word "pimp" from his dialog. The show was otherwise clean.

Miss Smith scored heavily with her "blues" numbers, getting an encore and taking a pair of bows on the first offering, and taking three bows in a number assisted by Davenport. Miss Howell did two numbers, assisted by the chorus, to good applause. Floyd took bows on both his song offering and on a song and dance number.—WESLEY VARNELL.

CONCERNING CONCERT FOLKS

On December 17 Anita Patti Brown, with Emanuel Brown and the Chicago band, comprised a concert program in Los Angeles that proved in reality to be quite a society event.

The Colored Musicians' Association, the Chicago local of the National Association of Negro Musicians, presented a program of English music in that city December 20.

Harvey Hebron, the Philadelphia artist, presented a program in Baltimore December 8.

Roland Hayes is spending the holiday vacation in America. He will be in attendance at the eleventh annual convulse of the Omega Psi Phi college fraternity in Philadelphia December 27-28. He will return to Europe to fill contracts for at least another year.

Prof. Roy W. Tibbs, of Howard University Music Department, and his wife, Evelyn, of the public schools of Washington, D. C., are making a concert tour thru the South.

The Wellington Musical Studio in Washington, D. C., Wellington Adams, director, presented the student body in a Christmas concert December 19. Compositions from Greenwald, Verdi, Adams, Berger and Harford-Marshall were offered.

AT THE FROLIC, BIRMINGHAM

Birmingham, Ala., Dec. 12.—The bill this week is much stronger than was last week's offering. Jesse Cobb presented "The May Wilson Brown Beauties", featuring May Wilson as leading lady, with James Gentry as principal comic. The latter, however, was unable to work, and Rastus Smith substituted, with the chances that the illness of the principal would be sufficiently overcome to enable him to come in with the change of program on Thursday.

Helen Smith, Bobbie Saunders, Mande Gentry, Priscilla Soubret, Kid Holmes and Lester Dorsey are the other members of the company. This is a hundred per cent show, according to the appreciation accorded it by the audience here, and I am volunteering this deserved report because the illness of Mr. Chambers, your correspondent, prevents his covering the performances this week. Show runs 55 minutes. Wishing you and the profession a Merry Christmas and a Happy New Year. I am yours, "Happy" Brown, stage manager, Frolic Theater.

A Pittsburg lawyer who was once a showman and continues his interest in the business, writes to recommend the Bally Hotel in that city, and to say that the James Stock Company, which he recently saw at the Star Theater in that city, is a company above the usual standard, and one provided with a beautiful lobby display. The letter constitutes a nice volunteer compliment to the hotel and the troupe mentioned.

Here and There Among the Folks

Will the agents booking colored talent, in colored houses, please explain why they insist upon keeping salaries down? The Page has recently seen telegrams and letters that show agents to be offering acts from 10% to 30% less than the theater manager had offered the same acts, for the same dates, in the same theater. This sort of constant suppression will not build the colored show business.

Prof. W. L. Jackson, a former minstrel musical director, and at one time a prominent concert violinist, is operating a store dealing in musical instruments, records, rolls and sheet music. Stanley Wilson is the owner of the business which Prof. Jackson is managing.

Eddie Green is in Cleveland, where he has organized and is rehearsing a show called "Cotton Town" for William Elder.

Josie Graham Austin, wife of "Slim", has been promoted to Vice-Daughter Ruler of Temple, 141, B. P. O. E. of St. Louis.

The Silas Green show has sent in a route that indicates a stay in Florida until February 9 at least. Business reports are good.

George Brown, cousin and former partner of the late Maxie, is in vaudeville with a jazz band. Tepped the bill lately at Gibson's Theater in Philadelphia.

Willis Walls, of the Lafayette Theater, Winston-Salem, N. C., writes to commend the "Bub Mack" Company as being "classy, full of pep and clean."

The Love and Skunks team is no more. Skunks has joined the "Shuffle Along" Revue Quartet and James Love has joined hands with Billy Maxey in a new team offering.

Max Michaels, ahead of the "Follow Me" Show, is sending his friends a very prettily engraved Christmas card. The Page acknowledges receipt of one of these pleasing greetings.

Clarence Jones' "Wonder" Orchestra, of the Moulin Rouge Cafe, Chicago, has been made the feature of a four-column-wide illustrated advertisement by the Conn musical instrument distributors.

Harvey G. Washington, of the Temple Amusement Company, Pittsburg, writes to advise that first-class orchestras with names that can draw are being sought for the city and surrounding towns.

The Woodens, with their electrically-equipped cycling act, were booked into Loew's Theater, London, Ont., December 18, and into the Orpheum in Sault Ste. Marie for Christmas week by Fred Zobedie of Detroit.

The Torrington Register said in the issue of December 15, in the review of a local theater program: "Wells and Wells, a man and woman, round out a perfect bill of entertainment with a sensational aerial offering."

Harrison R. Hall, of the M. G. Barnes Circus Band, was married November 28 in Mayfield, Ky. The bride is a concert singer, according to Mr. Hall's letter, in which he neglects to mention the lady's maiden name.

H. A. Mitchell, after a five weeks' illness and the excitement of the Newbern fire, is fully recovered and is at the Columbia Theater in Ahoskie, N. C. He seeks correspondence with road shows playing Norfolk, a short jump away.

McKissick and Halliday broke in a new comedy act at the Lincoln Theater, New York City, during the week of December 11. It is a screamingly funny offering. Another new offering on the same bill was Ralph DeMundo's "Versatile Entertainers". May Barnes, Marion Davis, Edna Adams, James Harrison and DeMundo comprise the personnel of what

proved to be a nice singing and dancing outfit that is entirely clean.

Joe Camouche, manager of the Cleo Mitchell Company of twenty people, presenting "We Got It", is advertising "Four Thousand Pounds of Close Harmony." Didn't know he had Watson's "Beef Trust", Baby Jim and Joe Bright in his cast.

William Judkins Hewitt says to tell Chas. Gilpin "The cartoon in the Christmas Billboard may look like him, but I don't believe it." Anyhow it takes a really famous man to obtain the attention of a cartoonist. Gilpin is the first Negro actor so honored.

The members of Johnnie Lee Long's "Shu-Shi-Shu" Company, now in the Park Theater, Dallas, Tex., are Margaret Gentry, Bobby Wilson, Fred A. Durragh, Happy Winbush, Ethel McCoy, Pearl Cooper, Baby Rose Whiting, T. C. Davis and Mr. Long himself.

Bernard Taylor, our greatest caterer, who holds the contract for service at the big Century Roof Garden in Baltimore, has reservations for a thousand covers, the limit set for New Year's Eve. His regular staff of eighty waiters will be doubled for the occasion.

Willie Walls says that Bart Kennet's show is a group of first-class performers on the stage, and first-class ladies and gentlemen off. A nice compliment for any group. He adds that the Whitman Sisters are booked into the Lafayette Theater, Winston-Salem, N. C.

The profession was well represented at the dinner-dance of Hiram Lodge, No. 4, Prince Hall Masons, of which Charles Thorpe, president of musicians' headquarters, is the Most Worshipful Master. Pres. Alex. Fenner, of the Clef Club, had personal charge of the music for the occasion.

Telfair Washington, Clarence Lee, Jesse Brown, Penny Hinchelns and others in "The Bandana Minstrels" presented at the Howard Theater in Washington, week of December 18, put on a comedy burlesque called "The Business Men's Convention" that has been reported as being exceedingly funny.

Mildred Graves, a soprano of unusually high range, and a young lady of 21 with a musical education obtained from Prof. Llewelyn Wilson, Clarence Furman and Ernest Hoban, has been discovered in Baltimore. Except for three months' experience with the W. M. Benth Company she is new to the stage and will make a profitable addition to any show desiring a good vocalist.

William Volery got along with less sleep during December than did old Santa himself. What with organizing a show with special material for an exclusive presentation in Woonsocket, R. I., for New Year's, and making the arrangements for the big Boardwalk Revue that is just opening on the big street, to say nothing of making all of the arrangements for a Dillingham production, he has sure been a busy man.

"I am now a regular subscriber of The Billboard and am wondering how I have managed to get along without it in the years gone by," writes Henry Hartman, the manager of a band at Rockville, Md., and the publicity man of the Fairfax (Va.) Fair. The foregoing is a concise expression that is typical of over a thousand such letters that have come to the Page in the past year. The Billboard is pleased beyond measure at these appreciations

of its efforts to serve a phase of the show world that greatly needs a hand.

Rufus Byars continues to be the thorn in the side of Washington theatrical managers. He is managing the Hiawatha Theater, directing the Welcome Theater in the southwest part of the city and has been appointed receiver for the Dreamland Cabaret by the Supreme Court. He is said to be involved in another big deal that is pending.

C. W. Parke, owner of the "Smart Set" show, for years a Southern institution, has been seriously ill for some time at his home in Monette, Ark. Besides the effects of a paralytic stroke over a year since, he has a skin disorder called shingles. He would no doubt appreciate hearing from some of the many performers who have been employed by him. His address is R. F. D. Route 1, Box 23, Monette, Ark.

"They're a talented bunch of artists, and there is not a dull moment in the show. . . . No organization contains a more peppy spirit than that shown by the Georgias." That's what The Los Angeles Express said of the Rusco & Hockwaid Georgia Minstrels on the occasion of their recent appearance in that city. J. R. Johnson, Chick Beeman, Tommy Harris, Frank Kirk, Hurl and Harry Ney are the names of the especially-mentioned artists in the eight-inch story in that paper.

The Philadelphia Transcript credits the act of Brooks, Banks, Peterson and Madeline with being the biggest hit of the bill with the "Sliding" Billy Watson Columbia Circuit burlesque show. The paper says: "Miss Madeline, a petite little thing who handles numbers and steps with exceeding naivete and her ingratiating personality, gives her status above the color line. The boys in the act mix Arab acrobatics with speedy stepping, and all in all they inject a whale of pep into the production. It is our own Madeline Belt that is making good."

The burlesque company playing at Hutzig & Seamon's 125th Street Theater, New York, the members of the "Liza" Company at Daly's Theater and the Dressing Room Club, when they heard that the "7-11" Company playing the Lafayette Theater had not been faring so well on the road, despite the cleverness of their entertainment, conspired to help out the finances by almost buying out the house for the mid-

(Continued on page 113)

WHERE CAN YOU BE FOUND?

Two years' experience has taught the Page that the greatest handicap to the colored artist has been the difficulty of finding the desired artist at the time he was DESIRED.

We have replied to many hundreds of letters asking for this or that one, and have been instrumental in assisting many. The Billboard will gladly continue this sort of service, but you owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a directory that will be maintained for your interest if you approve and support it. There is no profit in the project. It is The Billboard's contribution to your progress.

It is not the purpose to permit display advertising of any sort—simply to create a dependable directory. You are asked to bear the mere cost of printing.

A card of the type listed below will cost \$1 per insertion in advance.

Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, clearly stating that the copy is for JACKSON'S PAGE LIST.

This low price, way below normal advertising rates, will not allow for the expense of bookkeeping, mailing bills or postage, hence the advance payment so that the transaction may be completed with as little cost as is possible to the artist.

ORGANIZATIONS

THE CLEF CLUB
AN ORCHESTRA PAR EXCELLENCE.
Singers, Dancers and Musicians.
132 West 53d Street, New York.

THE SINGERS AND PLAYERS EXCHANGE FOR ARTISTS OF DISTINCTION
DEACON JOHNSON, Manager.
230 West 135th Street, New York.

MUSICAL COMEDY AND VAUDEVILLE ACTS

PROF. MAHARAJAH
MAGICIAN, ILLUSIONIST AND HYPNOTIST.
17 East 131st St., New York, or Billboard, N. Y.

Attention Performers!

LOOK YOUR BEST ON STAGE, OFF STAGE

Your future depends on it. Use MADAM C. J. WALKER'S TREATMENTS AND TOILET PREPARATIONS regularly. They will help you. Especially good service at low price given the profession in all the arts of Beauty Culture. Give us a trial.

THE MADAM C. J. WALKER BEAUTY SALON

106 WEST 136TH STREET,

NEW YORK CITY.

INSURANCE

FOR THE ACTOR, PERFORMER, MUSICIAN AND SHOWMAN: AND FOR THEIR AUDIENCES AS WELL.

Protect your family and your own future with a policy of a substantial company, owned and operated by members of your own race, that issues Straight Life, Endowment, Term-Pay-In fact, every form of policy offered by an old-line, legal reserve company.

Thirty millions of amply protected insurance already in force, with satisfied policy holders. When in Atlanta, Ga., visit the offices. In the meantime ask the nearest agent, or write for details to H. E. PERRY, President. THE STANDARD LIFE INSURANCE CO., ATLANTA, GA.

Exhibitors, Take Notice!

Reel Productions can be secured at any of the following addresses:

REOL PRODUCTIONS CORPORATION
130 W. 46th Street, 618 Film Exch. Bldg.,
NEW YORK CITY, CLEVELAND, O.
111 Walton Street, 1717 1/2 Commerce St.,
ATLANTA, GA., DALLAS, TEX.

Lieut. J. Williams Clifford ANNOUNCES

that the one-reel picture of the Howard-Lincoln Football Game of 1922 is now ready for release. Address LINCOLN THEATRE, Washington, D. C.

22TH YEAR
The
Billboard

The largest circulation of any theatrical paper in the world.

Published every week

By The Billboard Publishing Company,

W. H. DONALDSON, President,

In its own plant at

THE BILLBOARD BUILDING,

25-27 Opera Place,

Cincinnati, Ohio, U. S. A.

Phone, Canal 5985.

Cable and Telegraph Address, "Billyboy", Cincinnati.

BRANCH OFFICES:

NEW YORK

Phone, Bryant 8470.
1493 Broadway.

CHICAGO

Phone, Central 8450.
Crilly Bldg., Madison and Dearborn Streets.

PHILADELPHIA

Phone, Toga 3525.
995 W. Sturmer Street.

ST. LOUIS

Phone, Olive 1733.
2046 Railway Exchange Bldg., Locust Street,
between Sixth and Seventh.

KANSAS CITY

Phone, Main 0678.
226 Lee Bldg., S. E. Cor. Tenth and Main Sts.

SAN FRANCISCO

Phone, Kearny 4401.
209 Postages Theater Building.

LONDON, ENGLAND

Phone, Regent 1775.
15 Charing Cross Road, W. C. 2.
Cable and Telegraph address, "Snowworld",
Sydney, Australia, 114 Castlereagh Street.

SPECIAL REPRESENTATIVES:

Baltimore, Md., 219 E. Redwood St.
Cleveland, O., Hipp. Annex.
Denver, Col., 430 S. W. Bldg.
Detroit, Mich., Hotel St. Denis.
Detroit, Mich., 208 Sun Bldg.
Los Angeles, Calif., 705 Marco Pl., Venice,
Calif.

New Orleans, La., 2632 Dumaine St.
Omaha, Neb., 216 Brandeis Theater Bldg.
Washington, D. C., 508 The Highlands.

ADVERTISING RATES — Forty cents per line, agate measurement. Whole page, \$280; half page, \$140; quarter page, \$70. No advertisement measuring less than four lines accepted.

Last advertising form goes to press 12 M. Monday.

No telegraphed advertisements accepted unless remittance is telegraphed or mailed so as to reach publication office before Monday noon.

SUBSCRIPTION, PAYABLE IN ADVANCE.

	U. S. & Can.	Foreign.
One Year	\$8.00	\$4.00
Six Months	1.75	2.25
Three Months	1.00	1.25

Remittances should be made by post-office or express money order or registered letter, addressed or made payable to The Billboard Publishing Co., Cincinnati, Ohio.

The editor cannot undertake to return unsolicited manuscripts. Correspondents should keep copy.

If you find a misstatement or error in any copy of The Billboard, please notify the editor. The Billboard reserves the right to edit all advertising copy.



Vol. XXXIV. DEC. 30. No. 52

Editorial Comment

WHY should the Producing Managers yearn violently for an American National Theater?

The answer is they don't.

They want a National Theater about as badly as they do national legislation designed to handicap them.

A National Theater would make for new and higher artistic standards, and very likely at lower prices of admission, if national is also to spell democratic.

They may want to make a bluff at National Theater FOR WHAT THEY CAN GET OUT OF THE BLUFF IN 1924, but the national theater itself—nunno.

BACK in the time of Shakespeare there used to be a public office, the incumbent of which was called "The Master of Court Revels". This functionary was entrusted with the critical examination of all the plays which were to be performed, and his particular duty was to strike out "oaths, profanenesses and obscenities",

besides various other indiscretions, for which he was paid according to the amount of matter he found it necessary to delete.

An office of this nature along Broadway, right now, would not prove amiss and its incumbent would be kept fairly busy.

THE gist of Mr. Albee's Christmas sermon to vaudeville artistes was "be unselfish." Mr. Albee is variously reputed worth between eighteen and twenty-five millions. Thousands of artistes with a most precarious hold on employment, thousands only a jump ahead of actual want, and thousands actually wrestling with its direst extremities, will receive his message with mixed emotions. It is possible that a few may indulge in sardonic rejoinder.

AN OPEN letter to W. A. Brady from John Ferguson, general secretary of the Lord's Day Alliance of New York State, published on another page, reproaches the former for planning Sunday night dramatic performances for the balance of the season.

The dramatic actors, who have only a few towns left in the East in which

endorsement of Federal aid to develop flying.

There should be effective aid for aviation by the Government. It aided the railroads in their infancy. It should do as much for aerial transportation.

WE OFTEN wonder if the producers of musical comedy ever reflect upon the fundamental puerility of the ideas which are used in staging musical numbers. Aside from lack of originality, they all seem to suffer from adhesion to one fixed form, so that listening to the verse of the song one can pretty nearly guess what the action of the chorus will be.

All these maneuvers take the form of illustration, in primer form, of the central idea. Thus, if the song is about a wedding, we can expect to see the chorus ladies enter one by one garbed as the wedding ring, the bridal veil, the bridal bouquet, etc., ad infinitum. If the sprightly naval lieutenant chants his love for his lady and compares her to a garden, in come the girls dressed as roses, violets, verbenas, daisies and buttercups. Were he to compare her to a Ford in would come the damsels dressed as radiators, carburetors, mufflers and the other miscellanies which

JANUARY 16, next, Sir Johnston Forbes-Robertson will be seventy years of age. He may therefore be classed with our "older" players. Unlike most of them, he has a kind word to say for present-day acting. During a recent address to the London Press Club he observed:

"I am old enough to have seen wonderful developments in music, painting, the drama and literature, and I am optimistic with regard to their future. Acting is much better than it was. I studied under Samuel Phelps. Long ago I had the pleasure of first meeting Miss Ellen Terry, divinely beautiful and a great actress. There were great pinnacles at that time, great personalities, yet I claim that the average standard of acting of today is much higher than it was then."

From which it would appear that Sir Johnston has kept his mind young, kept it open, kept it hospitable to new impressions and fair in appraisals of them. In turn that demonstrated that even an actor may grow old without growing sour. We wonder why so few of them do.

they are sure of one day's rest in seven, are curiously passive over this issue.

There is only one way of accounting for it, viz.: Now, thanks to Equity, that it means an extra one-eighth of a week's pay, the many players who are unemployed welcome the opportunity of eking out their earnings, and their more prosperous confreres, knowing how desperate their needs are, are disposed to let the unfortunates cast the die.

NORMAN HAPGOOD was born March 28, 1868. Edwin Booth made his last appearance (in Hamlet) on the stage March 28, in 1891. Even if Mr. Hapgood saw this last interpretation it fell upon his twenty-third birthday. The chances are that he saw Booth act as an undergraduate at Harvard between 1886 and 1890, say thirty-six or thirty-seven years ago. To compare John Barrymore's rendition of the role with impressions so impaired by time as Mr. Hapgood's of Booth's acting must needs be, is ungenerous, if not downright unfair.

COLONEL HAROLD E. HARTLEY, general manager of the National Aeronautical Association, announced on December 17 at Washington that his organization "stood squarely" behind President Harding's

make up the famous Detroit "fireless cooker".

Surely there must be someone who can get out of this groove and discover some other method of presenting a song except in terms of the New England Primer. It is exactly the same material as is used in kindergarten instruction and has about the same intellectual appeal. After all, these plays are primarily designed for adult enjoyment, and many people must be ready for something better than infantile instruction, even at a musical show.

THERE was recently held at Jena, in Germany, an ophthalmic congress at which Professor Adam, of Berlin, spoke on eye affections peculiar to motion picture actors and actresses. It seems there are several—all due to the strong, intense light used in the studios and the peculiar nature of studio dust.

There was demonstrated in New York week before last an appliance that lends to motion pictures a third dimension—stereoscopes them, in other words—and adds immensely to their charm and interest. If it is practical it will, when introduced, stimulate attendance very greatly.

For over three hundred years managers have been endeavoring

QUESTIONS
AND
ANSWERS

T. T.—They say that applause is forbidden in Russian theaters.

P. O.—Claire Adams' eyes and hair are black. She now lives at Hollywood, Calif.

T. R. P.—Information will be forthcoming upon receipt of your address. There is no charge for answering queries in this department.

B. B.—Adelina Patti, the great singer, who died at her home, Craig-y-Nos castle, Penycast, Wales, September 27, 1919, was buried in the cemetery of Pere Lachaise, Paris, May 15, 1920, in accordance with her wishes.

E. B.—An actor who is a resident of the State of New York would include in gross income the amounts which he receives for services rendered in New York State as well as any other State in which he may be employed, whereas a nonresident would include in gross income only the amount received for services rendered within the State of New York. An actor would be entitled to deduct from gross income in computing net income the amounts expended for costumes and other items of wardrobe used for professional purposes, as well as powder and grease paints which are necessarily used. The actual and necessary traveling expenses incurred in connection with the rendering of professional services will also be allowed in deduction; for instance, an actor whose home is not in New York and who maintains a home elsewhere would be entitled to deduct the amounts which he actually expends for meals and lodging while employed in New York City. If he is a resident of the State of New York and the company of which he is a member makes a road tour, he will be entitled to deduct as business expenses the amount which he actually expends for railroad fares, meals and lodgings.

THEATRICAL BRIEFS

The Grand Theater, Kewanee, Ill., which has been extensively remodeled and redecorated, was reopened December 17, with a vaudeville policy.

The Regent Theater, a picture house, on Main street, Washington, Pa., has been remodeled and improved, and was reopened under the management of the Imperial Amusement Company, Earl M. Forsythe, general manager.

with indifferent success to fit Shakespeare to scenery. In the Arthur Hopkins production of "Hamlet", Robert Edmond Jones has gone the other way about it and fitted scenery to Shakespeare with splendid results.

As the old year passes out business in the country at large is apparently moving along in an even and slowly but steadily improving manner. There are no clouds in the sky, or at least none which looms darkly. The new year is promising.

Bernhardt had a fainting spell at rehearsal last week, and the happening was deemed important enough to flash all over the world.

Birds have long enjoyed sanctuaries and now gorillas are to have one. Perhaps something will yet be done for vaudeville artistes.

Pantomime is at a low ebb in England this year. In some instances salaries offered leading comedians are as low as four pounds a week—less than \$19.

Wallie Reid almost drew "the wages".

One of the best things Will Hays has done was sanctioning Roscoe Arbuckle's plea for another chance. It is up to movie patrons to rule in a case like this.

Let us hope that the Brunen case is off the front pages for good.

Exhibitors are very hard to aid. Everyone who has attempted to lend them a helping hand will testify to that. But Sydney Cohen has met with some success, and it looks very much as if he will be able to do more.

THAT THE PROFESSION MAY KNOW
OPEN LETTERS
FOR OFF-TIMES VIEWS ARE LIVEST NEWS

Jefferson City, Mo., Dec. 19, 1922.
Editor The Billboard—This is to certify that we, the undersigned, were given a two weeks' notice for incompetency at the Jefferson Theater, Jefferson City, Mo., and we found that it was not for incompetency. We kicked on playing from one hour and thirty minutes to two hours without a rest period.

(Signed) O'DELL MINER, clarinet;
J. ELMO WALKER, trombone;
VICK HATCHER, trap drummer.

Pittsburg, Pa., Dec. 14, 1922.
Editor The Billboard—I note in your Christmas issue that one Earl Fuller of 100 Elm street, Pittsburg, Pa., is still advertising for union musicians for dance work.

I wish to impart the information that I came here from Middletown, N. Y., under the impression that I was to act as pianist with Earl Fuller's Orchestra, fully organized, but found upon my arrival, December 1, nothing but a drummer and a bass saxophone player, with no apparent evidence of furthering the instrumentation. It culminated in disorganization and has left me in Pittsburg with no advice or offered assistance from the mentioned Earl Fuller.

This organization, I have been informed, is not in line with the regulations of the musicians' union.

(Signed) LEON W. BRITTON,
Care Wurritzer Co., 615 Liberty Ave., New York City.

Chicago, Ill., Dec. 20, 1922.
Editor The Billboard—Regarding the report that William S. Hart would head a big Western show, I want to say that I had a pleasant hour with him at the Sherman Hotel, this city, last week and he told me that he owes his success to the motion picture fans and that it has been sixteen years since he was on the stage. Mr. Hart said he will not retire from the screen for some time to come and that reports of his taking out productions are without foundation. If he does decide to take a show out Mr. Hart will notify The Billboard, but the chances are that he will never tread the boards again.

William S. Hart is a real man and it was a pleasure to meet him. He is not here on business, but to take a much-needed rest. In regard to his famous horse, Fritz, "Bill" says Fritz had a lot to do with his success and that the public demands the return of Fritz to the screen, as many state they miss the old pinto pony.

Mr. Hart will rest this winter and in the spring he will resume picture work. And he has a big surprise for the fans that he will spring in his next picture. He leaves for California tonight and says that Hollywood is the greatest Sunday-school town in the State of California.

(Signed) TEX SHERMAN.

Mobile, Ala., Dec. 18, 1922.
Editor The Billboard—In your Christmas number you gave important position to an extract from The Christian Science Monitor. The quotation is as fine an example of pure sophistry as I have had the pleasure of reading in many a long day.

Prohibition doesn't interfere with a man's right to drink, it simply prohibits all sale and manufacture of drink. Now isn't that simple? So simple it's silly. If the Government prohibited the sale and manufacture of all kinds of type, for example, wouldn't it interfere with The Monitor's rights of publication?

The Government regulates the sale of firearms for obvious reasons, therefore why should anyone even suggest that the absolute prohibi-

tion of the sale and manufacture of drink interferes with personal liberty? argues The Monitor.

The Monitor is delighted with its own logic, too, for it says surely any fair-minded man can see the analogy. Comparisons are said to be odious and analogies like the foregoing are assuming.

Firearms, dangerous as they are, are easy of access to all responsible citizens. They are on sale and manufactured by the millions daily. No man objects to the governmental regulation of the sale and manufacture of drink, but we do maintain that the absolute prohibition of drinks does interfere with man's personal liberty.

The Monitor says drink is not a food. Well, food or not, it has been included in man's diet since the beginning of time and has Biblical sanctions of word and deed.

Tobacco is not a food either, and no matter how much I enjoy the liberty of a good smoke it's only a step to the time when even that solace shall be denied me. Then I suppose The Monitor will relieve my distress with some lovely logic and delightful analogies and prove to me and millions of others that nobody has interfered with our personal liberty. Believe me, dear Billboard, this policy of part of us telling the rest of us what is good and bad for us is dangerous. These little analogies can be made to come right extending all the way from firearms to free speech, and nullify a lot of rights it has taken many years and much blood to win.

I once heard your Patterson James say: "A right once won should be guarded with the same eternal vigil as a man guards the chastity of his home."

BERLIN NEWS LETTER

By O. M. SEIBT

BERLIN, December 3.—The actors' strike will doubtless be settled by the time this is in print. At present there is a deadlock; both parties seem to show little inclination to come to an understanding, and especially the managers are in no hurry (December is the worst month in the season), insisting that the other side give in and in the first instance call the strike off before discussions can be entered into. They furthermore recall the fact that the actors' association declined to accept the arbitrage minimum salary of 45,000 marks, raised afterwards to 55,000 marks, for November, and also refused to accept 50,000 marks minimum for December, a salary that even professors at the Berlin University do not receive. The actors on their side are full of confidence and seem to enjoy the sympathies of public and press. Collections are being made and donations from abroad are coming in, including one from the American Society of Actors; special performances are being given daily with gratifying results. The State theaters are not affected by the strike. About six other legitimate houses keep open by permission of the strike committee. The Theater am Nollendorplatz has turned to pictures, giving three shows daily (two American films).

Mabel Garrison, the brilliant American opera singer, is at the State Opera House and received quite an ovation yesterday as Violetta in "Traviata".

Max Reinhardt, well known on your side by "Sumrum" and "The Miracle", has deserted Berlin for Vienna, where at the Imperial Castle he has staged "Clavigo", "Stella" and "Dame Kobold", having received permission to use the former imperial suites at the Wiener Hofburg. Reinhardt never made any secret out of his conviction that the Berlin Grosse Schauspielhaus (Theater of the Five Thousand), the former Circus Schumann, which he built during the war, proved a disappointment to him and his ambitions.

Russian actors in Berlin have been informed by their colleagues at home that the Soviet Government has decided to close both opera houses in Moscow and St. Petersburg for requiring too much subvention. This will mean another invasion of Russian actors in Berlin, where there are already countless Russian shows. Perhaps it will mean another winner for Morris Gest.

Use Marwenga, a musical comedy star from the Theater am Nollendorplatz, has been engaged by the Shuberts for one year and is now on the way across, accompanied by Willy Ortman, composer, who also goes to the Shuberts.

Ernest Lubitch left yesterday on the "President Roosevelt" and will proceed to Los Angeles to produce a film with Mary Pickford.

I have the same abhorrence for these meddling laws nibbling at our personal liberty as The Monitor has, we'll say, for the compulsory vaccination law—how's that for a little analogy of my own?

I enjoyed the Christmas number immensely and I'm only sorry that I can't drink to your success for the coming New Year. However, here's hoping.

(Signed) H. H. McCOLLUM,
With Madame Petrova Co.

PRESS AND ADVANCE AGENTS

(Continued from page 46)
& Cherry Shows, with the executive and business lineup, viz: Rubin Gruber, president and general manager; Steve A. Woods, general representative; James M. Hathaway, business manager; Adolph Seeman, superintendent; Frank S. Reed, secretary; Anna Gruber, treasurer; Charles B. Bromson, assistant treasurer; Ollie Brazeale, special agent; William J. Hillar, press representative; Bobbie McPherson, lot superintendent; Harry Grubb, electrician; Dr. William Evans, physician; Chas. Youngman, superintendent concessions; E. A. (Baldy) Potter, master of transportation.

After a year's absence in the publicity columns of The Billboard, with the permission of the boys, we are again introducing to the "gang" along Broadway journalists of the Cumberland fourth estate namely: "Hank" Hayward, Daily News; Horace F. Fyle, Daily News; Col. William Brown, managing editor Daily News; "Jiggs" Burns, Daily News; Gilson T. Porter, Cumberland's dean of the journalistic realm; J. William Hunt, Daily News; Frank Lee Carl, Evening Times; Harry Robison, Evening Times; Richard (Don Richard) McCordell, Evening Times; Joseph B. Finnan, managing editor Evening Times; Beverly Millholand, Evening Times; not to forget none other than our alleged journalistic self, "Barney", the guy who writes and never gets anywhere. Gentlemen, if you ever "make" this city drop around and meet the boys, they are clever and all that sort of thing. Business managers are welcome at all times.

With the
Stage Employees
and
PROJECTIONISTS

Personals and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Brother Beckwith, of Local 319, Mansfield, O., is working in Detroit and plans to remain there thruout the winter.

Brother Nash, for several seasons business agent of Local Union No. 38, Detroit, was recently re-elected to that office by a handsome majority.

Floyd Luft is chief carpenter with Thurston's Magic Show and has been for three seasons. Mr. Luft is a member of Local Union No. 97, Reading, Pa.

William Worswick, stage director of the Leon E. Brown Players, a stock company playing Woonsocket, R. I., is the proud father of a baby daughter, born December 10.

Frank K. Dehaney, formerly a member of Local Union No. 236, Birmingham, Ala., recently transferred to Local 533, at Frederick, Md. In the issue of December 9, in this department, it was erroneously stated that Mr. Dehaney had transferred from Local 78 to Local 535. He is with the vaudeville act of Buckridge and Casey.

Motion picture operators of Sioux City, Ia., are planning a Christmas tree prize party at the Labor Temple in that city the evening of December 26. This announcement was recently made by the entertainment committee. Two gold watches will be awarded the winners in a prize contest to be conducted at the dance. Various other prizes will be distributed and a number of special entertainment features are also being planned.

Locals 93 and 185, of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators, Spokane, Wash., entertained four international and Northwest officials at a banquet at the Eagles' Hall the night of December 10, as a highlight of the officials' visit to Spokane. The visitors included Charles C. Shay, international president; F. G. LeMaster, secretary; Richard Green, first vice-president, and Charles Crickmore, Northwest district representative. The officials were well pleased with the strength and work of the Spokane unions.

Members of the three Springfield (O.) theatrical unions, the stage employees (Local Union No. 34), the musicians (Local Union No. 160) and the motion picture machine operators (Local Union No. 352) were the guests at a unique Christmas party the night of December 20, at the home of John W. Potter, active in amateur theatrical circles in Springfield. The affair was designated as "The Midnight Follies' Christmas Party" and was conducted as sort of a combined party and theatrical performance in which various guests participated. Special electrical effects, very elaborate, were arranged for the affair.

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Make \$1 to \$2 an hour at home in your spare time. We guarantee to make you a Show Card Writer by our "New Simple Method". No canvassing or soliciting. Working Outfit Free. We sell your work and pay you cash each week, no matter where you live. Illustrated booklet and terms free. THE DETROIT SHOW CARD SCHOOL, United States Office, 228 Dinah Bldg., Detroit, Mich., Canadian Office, 28 Land Security Bldg., Toronto, Ont.

FIRST-CLASS ELECTRICIAN
with gas engine experience, for coming season. Can furnish references. G. F. AIKINS, care Michigan Hotel, Yakima, Washington.

THEATRE OWNERS AND MANAGERS—Young Man, 28, experienced Assistant Manager, thoroughly conversant in the business and reliable, desires to connect with high-class production, or would consider first class picture house or legitimate theatre. Recently finished long tour with first-class dramatic production. Address ASSISTANT MANAGER, 306 Academy St., Jersey City, New Jersey.

AT LIBERTY—PIANIST AND ACCOMPANIST
Would like engagement with hotel "concert" orchestra. Have had fourteen years' experience with professional orchestras and singers, and can furnish any references required. Member of the A. F. of M. Address MISS DUPONT, care "The Billboard", New York City.

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A REFERENCE
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MOTION PICTURE FIELD

AUTHENTIC
DIGEST OF
FILM EVENTS

ALL THE NEWS BOILED FOR THE BUSY MAN

Edited by MARION RUSSELL

ARBUCKLE TO RETURN

Hays Lifts Ban From Comedian's Films—May Work for Schenck

Will Hays gave out a statement last week during his stay in Los Angeles to the effect that Roscoe Arbuckle, motion picture comedian, should have his old job in the studios back again.

The claim made by the director-general was that Arbuckle's conduct was most exemplary and therefore he should be given an opportunity to earn his living in the only profession for which he is qualified.

Last spring Mr. Hays requested the Famous Players-Lasky Corporation to withdraw all films showing the comedian and at the same time requested that no more pictures in which Arbuckle figured should be placed for distribution. This action was taken after Arbuckle had been thrice tried on the charge of manslaughter arising from the death in California of Virginia Rappe, an actress.

Evidently Mr. Hays has undergone a change of heart, for he now announces that he can see no reason why the rotund comedian should not be given an opportunity to redeem himself and earn his living. At the same time Mr. Hays made it plain that he would not stand good for the conduct of Arbuckle nor would he sponsor any future films made by the comedian.

Joseph Schenck is reported as being the producer under whose banner Arbuckle will start work.

Jesse Lasky, of the Famous Players, announces that his firm had no intention of putting any of the old Arbuckle films on the market now or any future time.

Many exhibitors throught the country have voiced their objection to running the Arbuckle pictures. Mayor Shank, of Indianapolis, objected strongly to the showing of Arbuckle pictures in that locality. He is quoted as saying:

"It seems to me it is a big mistake to make a hero out of a man who has done the thing that he did. That is one of the main causes of many of the crimes today. A man will commit a wrong act and then be put before the public in such a manner as to become a hero and this causes a person of a weak mind to follow the example of this fellow. A lot of people who go to see Fatty Arbuckle pictures go, not because they like him in the pictures, but because of the notoriety he has received."

Acting Mayor J. C. Lodge, of Detroit, wishes Arbuckle films barred from Detroit screen theaters.

H. M. Richey, general manager of the Motion Picture Theater Owners of Michigan, is quoted as saying:

"Mr. Hays' action will have no bearing on the action taken by the 509 theater owners of the M. P. T. O. of Michigan. As to favoring or disfavoring the return of Arbuckle we

will let the public decide. Michigan was the first State to bar Arbuckle films and we will be guided by the expressions of opinion of the Michigan public."

Joseph Levenson, secretary of the New York State M. P. T. O., is quoted as saying:

"The jurisdiction of the commission has to do only with the films themselves and does not extend in any way to those who take part in the pictures."

work by no means eclipsed by pictures of more recent construction.

While we cannot say it is the best film ever constructed, yet it will always hold its place as a real, epoch-making screen classic possessing remarkable historical value and will always be remembered for its sweet and enduring romance.

And again the interesting cast, brought together by the magic wand of Director Griffith, has not been surpassed in these later days. Henry Walthall furnished a cameo-like performance as the "Little Colonel", and other stars were Lillian Gish, Mae Marsh, Ralph Lewis and a number of others whose work left an indelible impression on the mind of the public.

There has been much discussion as to the wisdom of revising this picture on account of the stir made by the KuKlux Klan movement throught the country, many claiming that

WEEKLY CHAT

Breakers Ahead!

So it looks to the public who have been reading sensational stories regarding the critical illness of a favorite screen idol, now located at Hollywood, Calif. The illness, so it is alleged, was caused by the indiscriminate use of narcotics.

State law enforcement agencies have started to unearth the "ring of drug vendors" which have infested the country and brought scandal and ruin to the film industry located in Southern California.

County and city authorities have taken action and the Ministers' Union and the Church Federation have been asked by the Methodist preachers to co-operate and demand a civic commission to investigate the conduct of the film colony in an effort to vindicate the name of the motion picture industry, as well as to remove the stigma from the name of Hollywood.

Their plea to the city council is as follows: "For many months the very nation has been stirred by stories of immorality connected with certain movie studios and movie people of Los Angeles. These stories have neither been proven true nor have they been disproved. They have only been affirmed and denied.

"During the last week daily papers have carried the tragic story of Wallace Reid, a world-famous star, who is now reported to be in a local sanitarium battling for his life. His wife and mother-in-law openly charge—so it is alleged—that liquor, dope and fast parties have been the cause of his downfall. It is persistently rumored that the names of some of the biggest producers and actors in Southern California are linked with his ruin.

"In all this the city has suffered irreparably. The movie industry has suffered also. These conditions either obtain or they do not obtain. These stories are either true or false.

"Therefore we petition the city council to authorize at once a commission of unbiased men and women, to the end that the truth may be known.

"We ask further that this commission organize at once and select one of the ablest and most courageous attorneys in this city to assist in its investigations.

"We urge all producers and others interested in the future of the movie industry to join us in this petition, and we call upon Will Hays to use his best endeavors to this end."

And this, the fourth largest industry, has to be investigated, as tho it were something undesirable, unsavory and a menace to a God-fearing community.

Could anything worse happen than this latest yellow-sheet-scandal that has hit the screen world? No, even a sensational murder mystery could not arouse such disgust, indignation and contempt as the thought of paying to look at a drug addict in the guise of a movie hero.

No greater contempt could be felt for any fallen creature than will be expressed by the amusement-loving public when this expose of the lives of prominent actors has been thoroughly digested.

True, in the old days of the drama even a drunkard was tolerated—for does not society imbibe occasionally—but a drug fiend is looked upon as the most despicable thing on earth!

The vulgar publicity given this phase of the motion picture business will serve to eradicate all the respect, esteem and pride for screen players and serve also to pull from their pedestal the decent actors—and there are many such who hold positions by the right of merit—into the mire of oblivion from which there is no comeback.

All the good intentions of a movie czar cannot remove the stain which has been cast upon the entire industry by the wanton actions of a few.

Will H. Hays has gone to Hollywood at a psychological moment, but we are told that he intends to introduce matrons and dormitories and cafeterias in the film colony. From what we read about that section it looks to us as if there was one big dormitory used by everybody, presided over by a blind chaperon! As for cafeterias—we never knew that there was a shortage of these eating places on the Pacific Coast.

Reform of some sort is necessary if the industry is to survive, but it looks like a mighty big job. We don't envy the man who undertakes it.

FURTHER ADVANCES IN MECHANICS



Laurens Hammond and his electrical invention, the "Teleview", which renders motion pictures stereoscopic, or solid, and which has been shown for the first time at a theater in New York City. The photo shows Mr. Hammond and his pet new invention.
—Central News Photo Service.

TETRAZZINI LIKES MOVIES

Word comes from London that Madam Tetrazzini, the world-famous opera star, is contemplating a plunge into motion pictures, for which she has taken a great liking. It is said that she is especially fond of the screen work of W. S. Hart, and even slap-stick comedies make a strong impression upon her.

Madam Tetrazzini does not say just when she may enter the motion pictures, but that she intends to before she retires from public life is certain.

THE FOX PICTURE TO CLOSE

New York, Dec. 22.—"The Town That Forgot God" will close its run of ten weeks on Broadway January 7. The Astor Theater will then house another special picture, the name of which will be announced later.

Another picture from the Fox Studios, one which is very well known, "Over the Hill", has been revived for a holiday engagement limited to two weeks at the Forty-fourth Street Theater, beginning Saturday night, December 23.

"BIRTH OF A NATION" STILL ATTRACTS

Opens at Selwyn Despite Negro Protest

Time has not dulled the attractive qualities of the first big super-special, "The Birth of a Nation", which marked the beginning of worth while productions in motion picture theaters some years ago. This was evident by the crowds which attended the revival of D. W. Griffith's immortal work at the Selwyn Theater December 4.

This was the second revival of "The Birth of a Nation", the first being at the Capitol, New York, week of May 1, 1921. Since the original production in 1915 many pictures have come to the public notice, but we doubt if there is one which has carried such an impressive appeal to the sympathies of the audience. While it must be admitted that we have witnessed pictures of more up-to-date technique, of richer quality and more magnificent presentation, yet "The Birth of a Nation" still remains a heart-reaching, exciting

the story in the main roused racial prejudice; but the author, Thomas Dixon, maintains that his work of fiction was true to fact and that the main parts of the story were actual occurrences in the South at that eventful period of its history.

Mr. Griffith, in a conversation with some of the representatives of colored societies, explained that the role of the Negro, Gus, in the picture was not intended as an antagonistic movement against the colored race, as he had time and again featured white men in the role of villains, contending that there are good and bad in all races.

Mr. Griffith also spoke of the colored man in "One Exciting Night" who really holds a heroic part in that play. He said: "When I show a picture placing a colored person in a complimentary light I never hear from you, but when a picture is made in which one of your race is not then I receive complaints."

The Motion Picture Censorship Board is to pass on the picture and give a decision as to whether future presentations of "The Birth of a Nation" will be permitted in New York State.

Screenland Favorites

JOHNNIE WALKER, whom we cannot dignify with the prefix of "John", because Johnnie seems more familiar and fits the jovial and democratic manner of this young man, who was born in the Bronx and educated at Fordham University.

Nature was kind to Johnnie Walker, for he is blessed with a frank American countenance and an engaging smile that disarms all criticism. His first venture to the realm of motion pictures was made at the old Edison studio; but possessing an unusually melodious voice, he was urged to desert the screen, for a time at least, and enter musical comedy. When he returned to the screen he directed a number of pictures and later he was selected for the leading masculine role in "Over the Hill", a William Fox production. The fame which this impersonation brought him caused him to decide to remain permanently in the motion picture business.

While under the Fox banner he made a series of pictures, co-starring with Edna Murphy, next branching out for himself in independent productions.

He appeared in "My Dad", and also in the special picture, "In the Name of the Law". Beginning January 8 Walker will be seen in the latest Emory Johnson production, entitled "The Third Alarm", which will be released through the Film Booking Offices of America.

JANE NOVAK has the distinction of being the only young woman who rose from \$15 to \$1,500 a week in the space of a few years. She is known as the "sweet old-fashioned girl" of the screen. It was her remarkable performance of the suffering heroine in "Behind the Door", the picture starring Hobart Bosworth, which made that film a success when shown on Broadway.

Miss Novak deserves all the fame that has come to her because she took her work seriously and because she did not care to succeed thru sensational methods. She believes in portraying real American girlhood and womanhood roles and refuses to play the parts that typify other than the noble American ideals. Thus when the screen emerged from the era of vampires and wild women Jane Novak won out by sticking to her principles.

Today Miss Novak has her own company under the banner of Chester Bennett Productions. She is starring in a number of features being made at the Film Booking Office studios, the last of which is "Thelma", screened from the novel by Marie Corelli. For the first time in her outdoor screen career Miss Novak was permitted to don gorgeous evening garments and wraps, fur coats and diamonds. Thus she has covered the lapse of former opportunities with a vengeance.

CHARLES CHAPLIN. Of course this famous comedian requires no introduction to our readers, but we print this picture of the actor because he is playing in an entirely different type of role than that which he has made famous and familiar with the movie fan.

He has been seen as a soldier, tramp, janitor and a Beau Brummel on the screen, but now he essays an entirely new role—that of a clergyman.

His last picture permits him to portray an escaped convict who takes advantage of a minister's swim by appropriating and wearing the latter's clothes.

The complications which follow when an eloping couple attempt to have the supposed minister marry them supply many ludicrous situations and Charlie Chaplin is the one who can bring out all the comedy elements in such a characterization.

Perhaps the best in five-reel pictures of Mr. Chaplin can be cited as "Shoulder Arms" and

"The Kid". His other comedy, "Payday", was of shorter length and did not fill the requirements of a regular program picture.

There is no knowing when this limitable comedian will present a complete show suitable for special houses. You can expect most anything from Charlie.

PATSY RUTH MILLER is a newcomer to the screen, having been seen upon the silver sheet only within the last two years, but her success has been instantaneous. She appeared with Tom Mix in two of his Western pictures and later made quite a success with other comedy dramas. This was followed with her appearance in that delightful comedy, "Watch Your Step", where she played opposite Cullen Landis.

Miss Miller hails from St. Louis, where she was educated in a convent. A trip to California brought her a contract for the motion pictures and her parents reluctantly consented to her acting in "Camille", which was then being made by Madame Nazimova. Following close upon this engagement the young lady was given the feminine lead in "Remembrance", a Rupert Hughes production.

Her latest efforts in the silver drama will be noted when "Omar the Tentmaker" will be released. She has the role of little Shirceera, playing opposite Guy Bates Post.



FLORA FINCH

New York, Dec. 21.—Flora Finch, an old-time comedienne of the screen, was taken to the Jamaica Hospital as a result of a fall on the ice while filming a picture at the Glendale (Long Island) Studios.

Miss Finch's condition is said to be serious and an X-ray will be necessary in order to ascertain the real extent of her injuries.

Flora Finch will be remembered thru her connection with the old Biograph Company and her long association with the late John Bunny, with whom she played many comedies some years ago.

AL LICHTMAN MOVES

The new producing firm, Preferred Pictures Corporation, of which Al Lichtman is the head, picked up its belongings and moved to more commodious quarters in a new building at Broadway and Fifty-first street, New York. The ninth floor has been leased by the company, which is a pretty good indication that business is flourishing in the Preferred Pictures Corporation.

WALLACE REID IMPROVING

New York, Dec. 21.—According to reports received from the Coast, the condition of Wallace Reid, the screen actor, has greatly improved, and the doctors feel that the worst part of his attack is now over.

Mrs. Reid has remained constantly at her husband's bedside, and expresses the hope that her husband will very shortly be his usual normal self.

Mae Marsh, who is well remembered for her work as the sister in "The Birth of a Nation" as well as in numerous other roles in big photoplay productions in which she has appeared in later years, has signed a contract to appear in "The White Rose", a super-special which D. W. Griffith is now preparing.

BIG STREET NEWS

Bebe Daniels left Florida last week to start work on a new picture.

John M. Stahl is shortly to begin work on an original story by J. Fraances Keels, entitled "Daughters of the Rich".

At Universal City there has just been completed "A Social Buccaneer", which is a romantic serial directed by Robert F. Hill. Jack Mulhall is the featured player.

The story of "Miles Standish" will shortly find its way to the screen. Charles Ray will have the name part, supported by Enid Bennett.

Walter Hiera is going to celebrate the Christmas holidays by entering the matrimonial state, and yet it is said that "nobody loves a fat man."

"Vanity Fair" will have one of the best casts of the year. Recent additions are Adelaide Rowland, Doris Stone, Otto Lederer, Leo White and James Marcus.

"The Meanest Man in the World", the stage play of Augustus McHugh, which was produced by George M. Cohan, has been purchased for screen purposes by Sol Lesser.

Harry M. Warner, of Warner Brothers, made another flying trip to the Coast. It seems that the long trip across the continent holds no terrors for our migrating film magnates.

Frances Marion is to write the sub-titles for "The Stranger's Banquet" for Marshall Neilan. By the way, Mr. Neilan will produce "The Rear Car" under the new title of "Red Lights".

Famous Players have declared the regular quarterly dividend of \$2 a share on the preferred stock, payable February 1, 1923, to stockholders of record at the close of business January 1.

Claire Windsor is very much in demand these days and when we gaze upon the gorgeous wardrobe and the external beauty of this talented young woman we do not wonder why. She will be in the cast of Seiznick's "Rupert of Hentzau".

Juanita Hansen surprised her many admiring fans by appearing on the Big Street in perfect health and greatly improved in appearance. Recovered from her prolonged illness, Miss Hansen intends returning to the screen.

Jack Mulhall is to play in support of Norma Talmadge in her latest production, "Within the Law". It is said that Joseph Schenck units will discontinue producing at the United Studios and take up their abode in the Metro Studios at Hollywood.

SUPPLEMENT ISSUED TO "EXHIBITORS' BULLETIN"

The Motion Picture Theater Owners of America, of 132 West 43d street, New York City, has issued a supplement to its "Exhibitors' Bulletin" which contains some important announcements. The supplement is as follows:

Dear Exhibitor:
Specific complaint has been lodged in Washington in the office of the Attorney-General and with the Federal Trade Commission by your National President and Col. H. B. Varner and A. Julian Brylawski, of the National Board of Directors of the Motion Picture Theater Owners of America, and M. J. O'Toole, chairman of the Public Service Committee, alleging a combination in restraint of trade and unfair business dealings on the part of the American Society of Authors, Composers and Publishers in the attempt of that organization and its agents to collect a music license tax from theater owners, and also concerning other activities of that body.

Theater owners from all sections of the United States have written to our national office alleging unfair business methods on the part of this music society, and the action taken by your national officers at Washington will bring the situation to the point and we hope will afford the theater owner the relief sought.

Another line of procedure having the same purpose in view was also taken by your national officers at Washington at the same time. This involves the pressing to passage of the Lampert Bill. This measure, as you know, was

(Continued on page 66)

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The Billboard Reviewing Service

"BROKEN CHAINS"

Written by Winifred Kimball. Presented by Goldwyn. Directed by Allan Houbar. Shown at the Capitol Theater, New York, week of December 10.

Reviewed by MARION RUSSELL

This came perilously near to being a classic of the screen, but the story ran wild at the finale and ruined all chances of registering an emphatic success. But be it said in all truth, it was not the fault of the author.

THE CRITICAL X-RAY

It is rarely that a prize play measures up to expectations. But in this work written by a woman, Winifred Kimball, we were surprised to find an intense story, logically constructed, teeming with suspense and drawing the sympathies of the audience with an unresisting force, but—something went wrong with the direction and the melodramatic punches were so crudely stressed that the final scene became farcical in its exaggeration.

The picture started with all the strength of episodes such as made "Broken Blossoms" an unforgettable epic.

The spectator acutely senses the poignant suffering of the child-wife of the mountain outlaw, who chains her to the floor in order that she might not escape his brutality. The dog runs free but she was chained like a wild animal. Into this somber setting comes the young owner of the large lumber camp situated in the nearby village. He was of the shrinking, timid sort, to whom physical conflict was abhorrent.

When the brutish husband attacks him for speaking to the girl he is unable to defend himself, but later, when the gang of ruffians relieves him of his money and inflicts further injustices on the helpless heroine, his manhood asserts itself and he fights the villain to a finish. The chains once broken, the girl and boy are free to fulfill their dreams of happiness.

As we said above this picture might have been a masterpiece—perhaps it was in the original script—but the direction was so extremely faulty and the prolonging of the fight in the last reel made it descend from dramatic heights to a comic opera portrayal. It is unfortunate that the films do not have a doctor to remove the crude spots and put on a soft pedal to keep the directors from running wild.

While there is nothing startlingly new in the story, yet it nevertheless made a deep impression on the emotions and, if properly handled, would have achieved distinction.

The production was enhanced by extremely beautiful scenic investiture. Many long shots of dense forests, mountains and open country afforded pictorial beauty.

The cast was exceptionally worthy of praise. Ernest Torrence as Boyksn Boone visualized all the barbarous instincts of that character. Colleen Moore, as the girl, seemed destined by nature to impersonate such an appealing character. Malcolm McGregor, as the hero, certainly was banged about in no gentle way, but he played the part in just the right spirit.

Claire Windsor was seen in the first reel, which evidently was tacked on by the producers to add a dash of society events as a balance to the other melodramatic sequences.

After watching the audience respond to the better parts of the film and its reactions in the latter part made us realize how much poor direction may distort an otherwise clever story.

SUITABILITY: City theaters.
ENTERTAINMENT VALUE: Fluctuating.

"THIRTY DAYS"

Adapted by Walter Woods from the play by A. E. Thomas and Clayton Hamilton. Directed by James Cruze. Paramount picture, shown at Rivoli Theater, New York, week of December 10.

Reviewed by MARION RUSSELL

If you accept this as a lot of nonsense, blended together with artistic settings, pretty gowns and the amiable personality of Wallace Reid, then you will realize a fair amount of entertainment.

THE CRITICAL X-RAY

This picture starts out to follow the style of "The Dictator", but it does not possess any of the farcical episodes found in the former release. The spectator is asked to swallow a good bit of biological situations and the finish is disappointing to those who have waited in vain for something really worth while to happen. The material is inadequate to cover five reels, and at times limps very badly.

The audience at the Rivoli chuckled frequently and even laughed heartily at the humor-

"MAKING A MAN"

The story by Peter B. Kyne was adapted by Albert Shelby LeVino. Directed by Joseph Henabery. Shown at the Rivoli Theater, New York, December 17.

Reviewed by MARION RUSSELL

This is truly a delightful picture affording unusual screen entertainment. Jack Holt has won his spurs as the most unassuming actor on the screen.

THE CRITICAL X-RAY

The story starts out as a straight drama but shortly strikes a comedy note and the scenes that follow supply spontaneous laughter not alone due to the acting of the capable cast, but on account of some very humorous subtitles. Director Henabery had good material to start with and he put it thru without resorting to padding, but clung tenaciously to the central idea, therefore the audience became deeply interested in watching the regeneration of a hero who was somewhat of a snob at the outset, but thru adverse circumstances becomes a real human being. Horace Winsby owned an immense sugar beet ranch in Southern California but was cordially disliked by his tenants for his grasping, unfair and almost penurious qualities. Threatened with death by one of his tenants, Winsby rushes off to New York not perfectly equipped with baggage and when his wallet has been stolen he is ejected from a thirty-dollar-a-day suite at the Plaza Hotel.

Fate and other circumstances prevent the S. O. S. call for help from reaching his bankers and he is forced to spend the night on a park bench with a down-and-out bum. Of course a millionaire like that could not long remain in such an unpleasant predicament, for help in the person of his California sweetheart, who arrives at the crucial moment—and he is relieved of his job of "watering" in a cheap Bowery beautyery. But this latter experience has happy results, for he learns his lesson and becomes a just and kindly man in consequence.

We have no actor on the screen who is so thoroly at home in this type of part as Mr. Holt. He is unassuming and always sure of himself and his work is completely delightful. We think this is the very best impersonation he has ever given in the films. Perhaps it is because the role of Winsby is so natural and closely related to life that it is interesting.

Frank Nelson, as the bum, caused uproarious laughter by his crude philosophy and Bert Woodruff was a very consistent old book-keeper. Eva Novak was not much in evidence as the heroine but she fulfilled all requirements satisfactorily.

The most pretentious scenes were those occurring in the Plaza Hotel.

We feel safe in saying that the picture is really worthwhile and will satisfy all classes.

SUITABILITY—First-class theaters.
ENTERTAINMENT VALUE—Good.

ous titles. In its breezy, lighthearted manner the picture can be compared—in some spots only—to "Clarence".

Wallace Reid, looking very tired and bored, amble in an aimless sort of manner thruout the film and seemed to be rather indifferent as to the outcome of it all. Something seemed to be missing in the picture—and the gap was not filled in to advantage by the work of Wanda Hawley, who made a very plump-looking heroine.

An excellent bit of characterization was contributed by Herschell Mayall and Carmen Phillips. Kalla Pasha as a sort of comic opera warden of a city jail was as amusing as ever.

SUITABILITY—City theaters.
ENTERTAINMENT VALUE—Fair in spots.

"HEROES OF THE STREET"

Presented by Warner Brothers. Adapted from the play by Lem Parker. Directed by Wm. Reaudine. Shown at the Straud Theater, New York, December 17.

Reviewed by MARION RUSSELL

If this is a fair example of motion picture making, then we don't want to see any more of its kind. Wesley Barry will soon lose the reputation that he has gained with the movie fans with such mediocre films as "Heroes of the Street", which he has offered to the public.

THE CRITICAL X-RAY

The opening reel indicates the desire on the part of the producers to extol the virtue, heroism and courageousness of the men of the police force, and, being somewhat of the same opinion ourselves, we agreed, well and good. But from the moment that Mike Callahan (capably played by Will Walling) was shot by a crook belonging to the "Shadow" gang all interest in the picture flattered and the final flop sounded as the it weighed a ton.

Somebody started out to make a story evolve around the home life of a policeman, and then somebody else must have stepped in with a pruning knife, cut out all that was good, introducing another episode of a ballet dancer and her love affairs with swell highlanders, who turn out to be blackmailers, and a third attempt was to drag the dead policeman's son, Mlekey, into the limelight as a youthful Sherlock Holmes. The end had to come somehow, and it did in a flat and stale a manner as one could imagine.

Introducing a number of youngsters was not a bad idea in the first part, but repeatedly showing them in their childish fights and eating sloppily out of porridge bowls was a sort of entertainment that adults do not care to witness.

Wesley Barry was deprived of every chance to register a hit, and many in the audience voiced their resentment at the evident backsliding he is taking. But the little chap should be entirely excused and sympathy extended him for the mediocre material wished upon him.

Marle Prevost, Jack Mulhall, Philo McCullough and Wedgewood Newell were also eclipsed in roles which seemed more arbitrary than coherent.

This picture may appeal to children, but it is pretty hard to expect the adult to swallow it.

SUITABILITY—Wherever the public admires hokum.

"THE DANGER POINT"

Story by Victor Hugo Halperin, directed by Lloyd Ingraham, released by American Releasing Corporation. Shown at Cameo Theater, New York, December 17.

Reviewed by MARION RUSSELL

The same typical triangle—two men and a woman—found in other films. The work of Carmel Myers, Joseph Dowling and W. P. Careton supply first aid to the story.

THE CRITICAL X-RAY

We have witnessed photoplays of this sort on many occasions and were it not for the earnest efforts of Carmel Myers and her associates in the cast the picture would have held very little interest for us. But after all motion picture stories depend upon the taste of the individual, so one man's opinion shouldn't count.

The story deals with a silent man completely enmeshed in business and the efforts of a city girl to attract his attention. She succeeds and before he comes out of his trance he has been

"KICK IN"

A George Fitzmaurice production, presented by Adolph Zukor; adapted by Ouida Bergere from the play by Willard Mack; shown at the Rivoli Theater, New York, December 17

Reviewed by MARION RUSSELL

This story of underworld characters has lost much of its freshness and did not create any unusual enthusiasm at the Rivoli Theater.

THE CRITICAL X-RAY

Perhaps the public has grown weary of the "reformed crook" idea and is somewhat skeptical as to his complete regeneration after he has won the love of the district attorney's daughter. It is this exaggerated sentiment which fails to convince and places the picture in the rank of cheap melodrama.

Perhaps in the days when Willard Mack wrote the original stage play the public had not been fed up on the thrilling conflict between the police and the young man who sought, on account of the interest taken in his welfare by a society young woman, to go straight. At no time in the development of the picture was there shown the subtlety or the effectiveness which marked the performance of Lionel Barrymore's conception of "Boston Blackie". It rather smacks of the lurid type of writing made familiar by Mr. Mack.

The fundamental idea is not very strong and there are two anti-climaxes which do not prepare the auditor for another lap. Nor is sympathy aroused for the hero even though he reiterated his intentions to break away from the gang and start anew in a Western lumber camp. Had not the scenes been rehearsed again and again upon the silver sheet, interest might have been taken in the picture. In its present shape it is much too theatrical, crude and artificial to satisfy.

Betty Compson, looking more charming than usual, was the heroine and played with a earnestness worthy of a better role. May McAvoy was the partner of a pickpocket. Garth Hughes was the young husband, Walter Long a bounding police officer and Maym Kelso was the bedizened old frump who received parasite fortune hunters in her boudoir. In fact the entire atmosphere was a disagreeable one with the whole crowd looming up as "rotters", even the District Attorney turning out to be somewhat of a cad himself.

Bert Lytell endeavored to make the role of Chick Hewes interesting but at times he must have felt it was a hopeless task.

John Milburn, as the District Attorney, and Cathleen Clifford, as Frou Frou, a cabaret dancer, added variety to the mix-up.

The "Kick In" may not be the worst melodrama we have seen, it certainly left a disagreeable impression on the audience.

SUITABILITY—City theaters.

ENTERTAINMENT VALUE—About the average melodramatic offering.

hooked good and tight by the young damsel. But after the fade away of the wedding bells jealousy rears its green eyes and a former suitor causes havoc in the once-peaceful home of the oil operator; as the wife had made all the advances to gain a husband she has to exert further efforts to keep him. But love shakes off the shadows with the usual happy denouement before a muddy scandal besmirches the family of James Brenton.

At times the story runs ahead of itself and rushes into melodrama with a sensational wreck, an oil-well fire and lots of other subtleties to fill in the gaps.

Not a very bad picture, nor yet a good one, but one which will find an audience in the popular-priced houses.

ENTERTAINMENT VALUE—Miss Myers will attract thru her excellent work.



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LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

WOULD "THANK-U" DO FOR A CHAUTAUQUA?

Would It Be Suitable for Home-Talent Production?—A Review of the Popular Comedy That Shows Its Seamy Side—It Pleases But Does It Build for Permanency?

Several dramatic readers who present plays, a home-talent producer and a chautauqua manager urged the writer to review "Thank-U", and give his opinion of it as a play that would be suitable for the lyceum and chautauqua and amateur productions.

A few nights ago we went to the Cort Theater, Chicago, and saw this comedy, written by Winchell Smith and Tom Cushing. The Chicago run is in its seventeenth week, and is still going.

The play for readers or amateur producers is full of gas, some of it sewer, some natural, any of which is liable to asphyxiate its own friends and promoters, if the play is used in the way indicated.

The reason for that assertion is based upon reactions that the performance would cause in the towns and villages where the people have a close-up of the characters portrayed.

The psychology of "Thank-U" has a rather debased purpose and its value is minus. There is much truth in its lines, situations and motif, but it is mostly of the half-truth variety that is generally more dangerous than a lie made out of whole cloth.

There are in its theme two systems fighting for supremacy, both equally wrong in principle and equally deadly in their resultant effects. They both have to do with the environment in which the rector of St. Mark's parish lives; they are revealed in the controlling forces that actuate the rector in all that he does, says and thinks.

The "Thank-U" system of poverty and gratuities which is depleted as the first motif is worked out with much detail and shows how under the inexorable laws, and in spite of the authors' intentions, a real man is being developed.

The authors then lead the rector gradually and insidiously to the other extreme where the rich, rough, forceful character of Cornelius Jamieson dominates the rector, the parish and the community. The whole scheme is turned into a practical plan of paternalistic benevolence, and this in real life is more devil-tailizing, devilish and deadly than the "Thank-U" system.

David Lee, the village rector, finally emerges as the pet puppet manipulated as easily as a marionette and made to vocalize as effectively as a ventriloquist gives voice to his dummy figure.

The choice collection of cussing belongs in the play, as it is a natural part of such a character as that of the king of big business who dominates everything, even the church and the preacher.

"Thank-U" wouldn't go as a monolog or an amateur production.

The weak submission and participation in the bout with cigars and booze unboroes the rector and is more deadly in its effect than the defrocking which the "kept-process" works out in the last act.

The two lovers are ideal in the way they develop. They emerge as splendid types, but their development has been at the expense of loss of power and character of the rector, the vestrymen, the community and the church as an organization. It's too big a price to have to pay when the benefits go only to two individuals.

The play has a very doubtful value. It's a satire on ideals that millions of people hold sacred. It is sectarian and in that sense is harmful.

Here is a text that we would like to see John Golden make. Change the rector's garb, change the scenes and characterizations so as to present a Jewish rabbi and depict the working of a synagogue in the same manner that a Protestant clergyman and his church organization function and see how the shoe fits on that foot. Then change it so that St. Mark's Rectory might be presided over by a Catholic

priest and see how long "Thank-U" would be allowed to run.

As a play "Thank-U" is full of fun, very entertaining and is well played. It goes in the city. But as a vehicle for the lyceum, chautauqua or for home talent use it would do harm and, if it were changed as we have suggested, it would only add to the agitation already superheated by gesticulating demands for the suppression of the Ku Klux Klan.

is of a vicious type and probably has an ulterior motive that is foreign to the spirit of true Americanism.

For these reasons we believe it has no future as a play fitted for the lyceum, chautauqua or for amateur productions.

FIRST NUMBER

Of Streator (Ill.) Course a Big Success

Dear Fred—Well, the first night is over, and over so big. Believe the article you gave us in The Billboard helped more than any one thing in putting it over. Prof. Waldrip got both papers to publish your article complete. This compelled the people to see how big the proposition really was and helped the sale of tickets wonderfully. We are only short about \$200 of having enough money to pay all expense now, and we hope to take that in at the door on the next number—Ruth Ray and Bertha Farmer.

I really believe this could be done in every city if the proper people would get behind it. It was really more joy than work to do this in Streator, and the thanks and kind words

THE TEXAS PANHANDLE FIGHT

The Billboard published the letter written by the secretary of the Texas Panhandle Chamber of Commerce in which twenty-eight towns are associated, and in this letter there were pleas for the other chambers of commerce to agree to abandon the present methods of booking lyceum and chautauqua attractions.

We received a number of protesting letters from lyceum and chautauqua folk charging us with being against the guarantee system of doing business, and we were more or less charged with being actuated by the one purpose of destroying the lyceum and chautauqua in that section.

What were the results of our having published that letter? Bureau managers were aroused. Horner and White and Myers of Kansas City sent H. H. Kennedy and George Aydelott down there to spend some time setting straight this tangle. Mr. Aydelott reports that the report of the committee on whether the twenty-seven towns were in favor of continuing the guarantee system of buying talent was that twenty-four of the twenty-seven towns were opposed to it and only three towns favored it.

Some slipshod papers published in blaring headlines the news, that "the twenty-seven towns of the panhandle plains Chamber of Commerce unanimously voted down the anti-chautauqua propaganda." The truth is that the resolution was simply laid on the table and may be taken up at any future time.

We have never been opposed to the guarantee system. We have been trying to show that when that system is abused, as it certainly has been by lyceum and chautauqua sharks, then the whole lyceum and chautauqua suffers.

Mr. Aydelott has the right spirit and if all the real friends of the lyceum and chautauqua will take to heart his admonition there will be nothing but permanent good come from this agitation. He said: "For the moment it seems a decided victory for the lyceum and chautauqua, but let us remember that the motion was only tabled. Whether or not it will come up again I do not know. I am of the opinion that it will, but, if it does the present verdict at the hands of these men justifies optimism as to future meetings of a similar nature. For the thoughtful person, therefore, it would seem that, while it is a time for sincere gratitude, it is likewise a period that should be dedicated to serious reflection as to how we can improve our product, making it more and more worthy of the support and patronage of the public, and less and less subject to criticism."

PRISONER OR PLATFORM, WHICH WOULD YOU CHOOSE?

Upon the return, in 1920, of Rollo M. McBride to the scene of his labors for the released men who make their way to The Parting of the Ways Home at Pittsburg, Pa., the directors of that great institution said that while Rollo was away filling dates on the Vawter Chautauqua Circuit the work at the Home slipped. The board asked Rollo if in the interest of humanity and for the permanent welfare of the Home it would be possible for him to give his entire time to the conduct of the Home. The board raised his salary. Rollo turned down the largest chautauqua contract that he ever faced, saying: "I decline, feeling that others could fill the platform engagements more acceptably than I could, while perhaps others could not do the humanitarian work that I have always felt that God had not only fitted me for, but had called me to do."

In nine years at The Parting of the Ways Home at Pittsburg 8,029 men coming from behind the gray walls have passed thru this home, and about 80% of them have made good. The United States Government now recognizes this work, and has accepted the Home as its parole agent to look after those released from Atlanta and Leavenworth whose homes are in Pennsylvania, Ohio, New York, Maryland and West Virginia.

PARTNERSHIP DISSOLVED

W. I. Atkinson To Continue Western Lyceum Bureau Business

A notice has been sent out, signed by W. I. Atkinson and P. B. Kemerer, stating that the partnership hitherto existing between Atkinson and Kemerer has been dissolved. The two operated under the name of the Western Lyceum Bureau.

Mr. Atkinson is to continue the business.

THE APPROACHING RENAISSANCE OF WESTERN CIVILIZATION

Excerpts taken from the address delivered before the Lecturers' Conference on "Public Opinion and World Peace" by Glenn Frank, author, editor, lecturer, B. A., Northwestern, was assistant to the president of Northwestern University, and associate with Edward A. Filene, of Boston, in research and organization work; now editor Century Magazine; secretary of the International Lyceum Association.

"I WANT to discuss with you the idea that today dominates my whole thought about the future of Western civilization, and even thrusts itself persistently into the foreground of every personal plan I try to make for the next twenty-five years of my life.

"Let me trace the genealogy of this idea as it has arisen in my own mind. During the last four or five years I had been increasingly impressed by the extent of cocksureness of the literature of despair that was being written.

"First—The BIOLOGICAL FEAR. This is the fear that the best blood of the world is turning to water, that mankind is biologically plunging downward, that we are breeding from our less and least fit stock.

"Second—The PSYCHOLOGICAL FEAR. This is the fear that the crowd-man and crowd-processes of thinking will push to the wall that insurgent individual whom we hitherto regarded as one of the mainstays of progress.

"Third—The ECONOMIC FEAR. This is the fear that our industrial civilization has overreached itself and is due for a collapse.

"Fourth—The ADMINISTRATIVE FEAR. This is the fear, effectively stated by the late Lord Bryce, L. P. Jacks, and others, that the bigness and complexity of the modern world have out-tripped the administrative capacity of mankind.

"Fifth—The MORAL FEAR. This is the fear that has given rise to the whole literature about the younger generation, the fear that this "wild generation" has renounced allegiance to all wholesome standards of conduct and is on the loose.

"I do not suggest that we disregard the literature of despair. Our duty is not to ignore these fears, but to conquer them; and to conquer them not by emotional incantation, but by removing their causes. We cannot merely stand still, look up, think beautiful thoughts, and wish ourselves into renaissance."

The authors should add this dialog for a climax:

Mrs. Jones: "Cornelius, do you belong to St. Mark's Church?"

Cornelius: "Hell, no. St. Mark's Church belongs to me."

Contrast the "Thank-U" philosophy with that which Harriet Beecher Stowe put on the tongue of Uncle Tom, who said: "I'd rather have a poor house, poor clothes, poor food and poor everything and have them my own than to have the best there is and know that they belonged to someone else." That is the point that has been missed by the authors, manager and actors as they set forth the shallow philosophy of "Thank-U".

Yes, this play is like the locust which, as it sings, deposits its eggs, then stings the tender twigs (which in this case is the tree of life), causing them to die and fall to the ground, thereby depositing the seeds of hate which in years to come will swarm forth as a mighty pestilence that will plague the people.

If a heathen in Africa, Asia or the South Sea Islands were to see "Thank-U", he would be given the wrong idea of Christianity and would be given the wrong conception of the Christian Church, both Catholic and Protestant, and he would be less than human if he did not go back to his idols and superstitions with an idea that all religion and religious machinery, both Christian and Jewish, are a sham.

"Thank-U" is a good play of its kind, but

since have more than repaid both Prof. Waldrip and myself for all the efforts put forth.

I want to again thank you for The Billboard article and assure you that you helped do a great thing for this city.—A. H. ANDERSON.

The following is from The Streator Times:

"Wednesday night, at the Plumb Opera House, a momentous event was chronicled for Streator when a capacity house greeted the opening number in the Artists' course and listened with fine appreciation to the classic musical travesty, 'The Impresario by Mozart', which treats of the musical temperament and its vagaries so well known by the great composer.

"To Mr. Anderson and to Prof. Waldrip, and to all the other workers who did valiant work in selling the tickets, we owe a debt of gratitude which we can only repay by liberal patronage of their efforts, for the more we give and take of such treasures the richer will be the heritage of Streator for many coming generations.

"That is why it was significant not only as an artistic triumph which for once we attended in large numbers, but because it set higher standards, gave us such delightful introduction to the best in art, we will anticipate with joy all future approaches to good music; also it proved again that when Streator folks get a good chance to unite on something worth while there is the stuff here to put things over; and again we need reminding that the men and women who project these things, put them over, are the real assets of the town."

CARL SANDBURG'S RUTABAGA STORIES

Years ago a bulky-built individual loomed upon the lyceum and chautauqua horizon with a strange message and a stranger personality. Some thought he was a genius and others thought he was a nut. Some said he could write and others said his stuff was impossible. But anyway he kept at it.

He lectured as a sort of disciple of Walt Whitman. At Oshkosh, where the I. L. C. A. convention met, Carl unloaded a speech that agitated many minds. Was it a lecture or was it a harangue? Aye, that is the question. That same ability to divide humanity into two camps seems to go with him and is characteristic of all that he does.

He then came forth with a couple of volumes of prose poetry, a sort of free-hand verse, that some said was junk and real critics pronounced the greatest poetry turned out during the year. "Chicago Poems", "Smoke and Steel", "Slabs of the Sunburnt West" have all a fixed place in the hearts of many readers.

But now here comes this broncho with a wild dream of producing folk stories that have crown from our own American soil. They are not like Grimm's Fairy Tales, for they are different and seem to have a different form and purpose. But when the debate is over one is at a loss to know whether these new lines are destined to become classic or whether they are just stuff.

Out of the American prairies and cornfields, out of the growth of cities and the doling of the towns and villages, Carl Sandburg has gathered a new idealism. He has created a new world. He has given free rein to his imagination and has made stories that talk and act. Here are a few of his stories: "Pigs With Bibs On", "The Circus Clown Ovens" are neighbors to "The Village of Liver-and-Onions". "The Potato Face Blind Man" lives in "The Deep Gloom of Dark Doorways" where the "Three Ways the Wind Went Winding" into the house where "Only the Fire-Born Understand Blue" as the big and little ones sit and tell stories about "Corn Fairies", "Rise Foxes", "Flongboons" and all "The Happenings That Happen in the United States and Canada."

These Rutabaga Stories are published by Harcourt, Brace & Company, New York City, and are superbly illustrated in colored pictures, with illustrations and decorations by Maud and Miska Petersham. The book is dedicated to "Spink and Skabobootch". It is a volume of poetic fancy and fun, which, in a way, is but the beginning of an imaginative American literature.

WORLD WAVE OF PROSPERITY

The following is from a letter written December 4 by William M. Furey, president of the Pittsburg, Pa., Chamber of Commerce:

"Out of the muck of world misery and depression, coming on the heels of the great World War, will come a people conscious of its discipline, willing to accept it because it will show them the way to cosmopolitanism, akin to that that is not far off, a condition that should be the fruition of the hope of the world, the realization of the vision of the statesmen, the seers, the friends of humanity. More than this, there will result a world-wide wealth out of all proportion to any in the his-

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tory of the world, a wealth that will hearten humanity as it never has been heartened, and inspire a confidence that will set the universe too with unprecedented unanimity."

BROKE ALL OPERA HOUSE RECORDS

"The Glorious Girl", comedy and musical treat, with its gorgeous costumes, so overtaxed the capacity of the Natick (Mass.) Theater on Monday and Tuesday evenings that they were forced to repeat the play Tuesday afternoon.

"The Glorious Girl" was presented by a large cast under the auspices of Takawambait Lodge, I. O. O. F.

Clark Munson, the popular director of "The Glorious Girl", was again gladly received by his numerous friends in Natick.

Since the production of "The Cameo Girl" last December the older people as well as the children have all looked forward to his return this year. His pleasing and gentlemanly manner and impartiality in directing the show have made him a general favorite with all whom he came in contact, and they are hoping he will return next year.

The reports show that all records for box-office receipts were broken. Maurice A. Baker, the writer of the music for "The Glorious Girl", was present and received a fine reception. Director Munson produced "The Cameo Girl" at Natick last season.

LELA F. LOMBARD NOW LEADING LADY

Mrs. Lela Fairchild Lombard, well known in lyceum and chautauqua work, is now playing leading ingenue roles with the Boyd Trousdale Stock Company in the Middle West.

She has been playing dramatic stock for the past three seasons or more. Miss Fairchild (stage name) is proving just as versatile in stock as she was in the lyceum in the entertainment program with her husband, Harry Lombard, the company known as "The Lombards".

Mr. Lombard is permanently located in Chicago, where he is engaged in voice teaching and coaching. The two will fill a long chautauqua season next summer out on the Coast with Ellison-White. They will feature on their program their original comedy sketch, entitled "His Home Town Girl".

LYCEUM AND CHAUTAUQUA NOTES

Montaville Flowers covered himself with glory by his able, efficient handling of the program when he presided at the third day of the conference at Washington. Mr. Flowers deserves the credit for putting over the first conference, and its success did much to make the second one possible. Surely, he introduced Sadeo Saburi. Much of the credit for the change of plans and purposes that has overtaken Japan has been the result of the great work that Montaville Flowers did back when he had but few sympathizers and fewer co-workers.

Recently a complete program of Clay Smith's compositions was given by Kathryn Thompson, the well-known pedagogue, and her pupils of Los Angeles, Calif. After the recital the same program was broadcasted, and Mr. Smith just received a letter from an acquaintance, Mrs. C. H. Judd, of Kualoa Ranch, Island of Oahu, in Hawaii, in which she says: "On the 18th ult., between 6:16 and 6:35, Honolulu time, I heard the program of your compositions given by Kathryn Thompson and her Junior Girls of Los Angeles. It came thru our magnavox. I am the first to hear the mainland from this island and am the first to use the magnavox on Oahu. Before I picked this up I was listening to K. F. I., who announced that K. O. G. would follow and I found Los Angeles on the same wave length." Mr. Smith says that's what he calls real "high and lofty" publicity.

Pittsburg claims to be the first city to see a dramatization of Julian Street's latest novel, "Rita Coventry". It was presented by students of the drama department of Carnegie Institute of Technology, December 12, 13, 14 and 15. Hubert Osborne, author of "Shore Leave" and a professor of Tech., was asked by Mr. Street to dramatize "Rita Coventry", the story of a temperamental opera singer. Upon completion of the dramatization, it was decided to have the Tech. drama department produce it so that an accurate result of its effects might be obtained. Following the local presentation, it is probable that the play will be taken to New York for professional production. Mr. Street, Mr. Osborne, Brock Pemberton, producer of "Enter Madam", "Miss Lulu Bett" and other successes, and a representative of David Belasco witnessed the first performance of the new work.

Harold Paul with the Colonial Trio and Kenneth Paul with the Al Sweet Band met up last week and compared notes. Each is tremendously anxious to know when certain of the companies will be in for Christmas and how long they will stay!

Mike Turner, of the Dixie Bureau, writes

us that the Golden Gate boys certainly do know how to travel by auto. We'll tell the world that Messrs. Smith and Newell didn't travel thirty thousand miles last winter for nothing as regards Ford knowledge.

Hon. F. B. Wendling was platform manager of the Indoor Chautauqua given by the home-talent folk at Shelbyville, Ill. The dramatically inclined students of the high school presented "And Ted Came Home", which also packed the Auditorium. Prof. Raymond Fox, of the English department, trained the cast. Max Fraker's Orchestra furnished the music which was a very pleasing part of the affair. Shelbyville has more than 125 youngsters in the public schools taking violin lessons. Forty-eight youngsters are studying instrumentation for the new band which is being organized. Their regular band has twenty members. They have just organized a choral society with seventy-five voices. The Chamber of Commerce is now having a large shell built for next summer's concerts. They have already planned for three public concerts a week.

One of the most effective selling circulars that has come into our hands lately is headed "Brickbats and Bouquets Thrown at Martha Trimble, Lecturer". It is made up of twelve pages of testimonials and press clippings. Mrs. Trimble gives one of the ablest and most satisfactory lectures that is heard today.

"Katherine Ridgeway appeared last evening at the Presbyterian church in the first number of the Robinson Lyceum course. Miss Ridgeway is a reader of ability and was enthusiastically received. The attendance was but fair. Those present were privileged to hear the best reader that ever came to Robinson on the chautauqua or lyceum platform."—ROBINSON (ILL.) CONSTITUTION.

"The Ladysmith entertainment course for the current season opened Tuesday evening, when Edna Means, dramatic reader, was greeted by a fair-sized audience at the gymnasium. Miss Means surely has a wonderful voice, as well as a charming personality and she had the entire audience with her from the start."—LADY-SMITH (WIS.) NEWS-BUDGET.

Dear Friend High: During the last five weeks I have had a very unusual experience in meeting lyceum and chautauqua managers. It might look as though I had been looking for a job, but not so, as I began service with the Chicago Redpath office January 1. I started to say that I have visited the lyceum department of the University of Minnesota, at Minneapolis; the Western Lyceum Bureau, at Waterloo, Ia.; Redpath, Chicago; Antrim, Philadelphia; Rad-

cliffe, Washington, D. C.; Swarthmore Chautauqua, Swarthmore, Pa.; White & Myers, Kansas City; Redpath-Horner, Kansas City, University of Kansas, Lawrence. I also had a visit with Mr. Turner, our new I. L. C. A. secretary, and met Keith Vawter and Chas. Maynes at Waterloo, Ia., one evening. All seemed to be of the same opinion—the lyceum and chautauqua storm had passed, and the sun had begun to shine once more.—SMITH DAM-RON.

"The second number of the lyceum course was given Monday evening. The bureau found it necessary to make a change, as part of the Bellino-Hildebrandt Company were not making good. Mr. Baker, a violinist of considerable note, was substituted for Signor Bellino, the 'world's greatest accordion player.' Mr. Baker is an American and an artist of ability. The claim of the lyceum bureau that he is the greatest violinist in the world will not be disputed by anyone who heard him play Monday night. The smoothness and accuracy of the notes he drew from the instrument were appreciated by all who understand music. Miss Hoffman's soprano solos were much enjoyed. She has a pleasing voice and it was possible to distinguish every word she sang. Miss Hildebrandt, reader, gave entire satisfaction in her rendition of 'Humoresque', and responded to three encores. Each member of the company was liberal in responding to repeated encores."—LE SUEUR (MINN.) HERALD.

A debate on Darwinism between Prof. Edwin Grant Conklin of Princeton University and William Jennings Bryan will be staged in Kansas City at an undetermined but early date.

Bob Briggs writes that he has been traveling in Northern Minnesota with the mercury from 15 to 40 degrees below. One town held the audience until he arrived at ten o'clock, and he held them till twelve.

Bureaus already in the field report good looking prospects for next year. If we all pull together we will be back to the capacity business of two years ago.

The Six Royal Holland Bell Ringers, P. H. Brown, manager, recently gave an entertainment for the famous old Latter Day Saints Church at Independence, Mo., where they had an audience of 800 people, and were immediately booked for a return engagement in January.

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(Continued from page 57)

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AT LIBERTY — YOUNG PROJECTIONIST.
Sign and Card Writer of ability, with modern painting ideas. Desires permanent connection with high-class company. Married, sober, reliable. Seven years' experience. References from present and former connections. J. C., care Billboard, Cincinnati, Ohio. dec30

AT LIBERTY JAN. 1—PROJECTIONIST; 18 years' experience. Can handle all equipment. Married. Go anywhere. F. T. WALKER, 1900 Nebraska St. (rear), Chicago, Illinois. jan6

A MOTION PICTURE OPERATOR of long experience desires permanent position January 1. Handle any equipment. Middle West only. Now union. State all. GLENN SMITH, Guard, Kansas.

AN A-I M. P. OPERATOR would like a permanent connection with a theatre. Advise particulars. Come two weeks from date of acceptance. I. E. ROY (H), Painesville, Ohio.

MOTION PICTURE OPERATOR—Can report at once. Am of good and long experience; steady running; highest reference. Please state salary. Will go anywhere. (outside of handling all or any machines). C. E. JOHNSON, Box 128, Pontiac, Illinois. jan12

AT LIBERTY MUSICIANS

36 WORD CASH (First Line Large Black Type)
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A-1 Cellist—Union. Go Anywhere. Vaudeville experience. OSCAR T. CHAPLEAU, 727 1/2 East Adams St., Springfield, Illinois.

A-1 Drummer at Liberty for first-class theatre. Thoroughly experienced all lines. Xylophone and tympani. Go anywhere on good job. Best references from real leaders. Wire or write. DRUMMER, 527 So. Emporia, Wichita, Kansas.

A-1 Violinist at Liberty — Union. Fifteen years' experience. Married. Desires orchestra engagement. R. PRAHAR, 666 78th St., Brooklyn, New York.

A-1 D. Bass Player—Experience in all lines. Union. H. FRICK, 412 Prospect Ave., Syracuse, New York.

A-1 Alto Saxophonist—Double Clarinet. Reads, fakes, improvises, jazz. Open for engagement. Only first-class proposition considered. BOX B. H., care Billboard, New York

A-1 Drummer at Liberty— Marimbaphone, xylophone, bells; real outfit. Experienced all lines. Union. Married. Young. Theatre preferred. J. PAUL JONES, Lee's Summit, Missouri. jan6

A-1 Trombone — Experience all lines, desires good position. High-class picture experience. Age 23. Best references regarding ability and character. Wire soon. ROBERT PAUL, 309 Sless St., Akron, Ohio.

A-1 Violinist—Reliable and experienced. Job must be permanent. Wonderful library. Will play side. B. C. VIOLINIST, care Billboard, Cincinnati, O. jan6

At Liberty—Trumpet. Experienced in theatre and all lines of the music business. Address MR. TRUMPET, 600 Third St., Albany, New York.

At Liberty—Picture Organist, who cues pictures correctly and is reliable. Union. Large library of standard and popular music. Desires position in prosperous small city where only first-class salary is paid for efficiency. Write; don't wire. Address ORGANIST, care The Billboard, Kansas City, Mo.

At Liberty—C-Melody Sax. Strong leads and really play them. Good tone, read, fake, sing. A-1 in every respect and only best dance organization considered. Write SAXY-KIS, 307 N. Church, Charlotte, North Carolina.

At Liberty—Cornet Player, also Piano Player. Both first-class musicians. A-1 readers. Reliable managers only. FRANK SMITH, 19 1/2 Campbell Ave., Roanoke, Virginia.

At Liberty—Trap Drummer, after December 31. Desires to locate in small or medium-sized town. Prefer picture or combination. Best of references. Exported. All letters answered. Address DRUMMER, care The Billboard, Kansas City, Mo. jan6

Baritonist at Liberty—Union. Prefer city, factory or lodge bands. Address HENRY BASKE, Plymouth, Indiana. jan6

Cornet at Liberty—Experienced in all lines. Orchestra preferred. Address "CORNET", 290 Tacoma Ave., Johnson City, Tennessee. jan6

Dance Drummer—Vocalist— Desires engagement with snappy dance orchestra. Three years' experience in dance work. Nonunion, young, tuxedo. References. DRUMMER, Box 132, Huntsville, Alabama.

Drummer — Tympani, Drums, Song Bells. Union. Twelve years' experience. WM. FIX, 1623 Carl St., Cincinnati, O.

Cellist—Experienced 14 Years. Vaudeville or pictures. Union. Wish change to milder climate. At liberty on two weeks. References. CELLIST, Gardner Hotel, Room 302, Duluth, Minnesota. jan6

Cellist—Experienced all Lines. Now working at Orpheum Theater. Wishes steady position in picture house or hotel. Union. Married. At liberty after January 6 account cutting orchestra. BOX 74, Arkansas City, Kansas. jan6

Clarinetist—Thoroughly Experienced in vaudeville, pictures and hotel. Good tone, young and union. Double legitimate Saxophone. CLARINETIST, 219 S. Lime St., Lexington, Kentucky. dec30

Cornet, Trombone, Clarinet and Drums at liberty account show closing. Experienced, reliable, read and improvise. Locate or troupe. Join on wire. FRED RICHARD, 2312 Fifth Ave., Birmingham, Alabama.

Harpist — First-Class Man. Open for engagement in theater orchestra. Address POST OFFICE BOX 18, Utica, N. Y.

Organist—Ten Years of Experience playing pictures. Union. Good organ essential. Do not play Bartola or Photo Player. Kimball or Hope Jones preferred. NELLIE FITZPATRICK, Gen. Del., Jacksonville, Florida. jan6

Organist—First-Class Picture player. Union. Orchestral organ. Prefer Wurlitzer. Lowest salary. \$75. HELEN STEWART, Gen. Del., Charlotte, N. C. jan6

Trumpet—Union. First-Class theatres. Thoroughly experienced in pictures and vaudeville. Correct intonation and sight reader. Communicate TRUMPETIST, 509 S. Capitol Ave., Lansing, Michigan.

Trumpet—Experienced Vaudeville and pictures. Prefer vaudeville. Would consider good dance team. Can deliver. MUSICIAN, 410 Forman Ave., Syracuse, N. Y. dec30

Violin Leader—Union. Open after January 1 for first-class theatre. Years' experience all branches. Library. Alone or can furnish any combination. E. VAN ZANDT, Marshall Theatre, Manhattan, Kansas.

Violinist—Young Man. Union. A Chicago musician of very fine schooling, with clean pleasing tone, wishes to change. Experienced in pictures, vaudeville, hotel, etc. South preferred. VIOLINIST, 112 Riverside, Little Rock, Arkansas.

Wanted To Go in Small Town as Cello Player and Bass Drummer for concert work. Good experience besides music. I am lathe hand machinist. Address MUSICIAN, 1530 W. 18th St., Chicago, Illinois. jan14

AT LIBERTY — EXPERIENCED THEATRE trombone; A. F. of M. Join on wire. ROBT. DALZIEL, 409 West 3d St., Sparta, Illinois.

JAZZ TRAP DRUMMER WILL ACCEPT POSITION with good dance orchestra or show. Twelve years' experience. BUFORD MCNELLY, 504 W. 2d St., Richland Center, Wisconsin.

Pictures—Aid To National Development

A NATIONAL development proposition of gigantic proportions, which is proposed to be initiated thru the motion picture theaters of the United States, concerns the diversification of the population, especially with relation to the newcomers from Europe and other sections. Hundreds of thousands of well-meaning and desirable people have in the past entered the United States without any definite idea of what they intended to do or what would be the best course to pursue. They simply came here, knew where relatives or friends resided and then went to these locations and mixed into what might have been an already overcrowded center.

This system is fundamentally and economically wrong. The amount of useful energy dissipated because of this promiscuous and unscientific handling of such a large part of our population cannot be calculated. The damage inflicted on these misguided or unguided people is also enormous as it leaves them practically to follow the bent of their own inclinations in a strange land where many are unable to speak the prevailing language.

If the mere suggestion of location, based on vocation and ascertained ability as well as the possible desire of the immigrant, comes from the Government, it will be readily accepted and in this easy and practical way most of the immigrants will be diverted into useful channels where the maximum of energy and ability will be secured.

Another phase of the situation affecting the economic life of the nation in a constructive sense is the possible change of thousands of people from the congested centers to the farm when the advantages of agricultural pursuits and the independence and health the same convey are presented to them on the motion picture theater screens.

This economic adjustment of the population would tend to effect the better balance where the agricultural or food-producing elements predominate. It has been stated by leaders in humane and charitable societies that if many of the poorer people in crowded centers were helped to locate on a farm and given an opportunity to work out their destiny there, thousands would avail themselves of a bona-fide Government offer of that kind.

National President Sydney S. Cohen, of the Motion Picture Theater Owners of America, has an arrangement under way now with Secretary of Labor James J. Davis to use the theater screen to handle in this approved manner this immigration problem and the same lines of procedure can be conducted thru the same department with respect to the general diversifying of our population.

Any move of this kind will be considered inquisitorial and intrusive unless the public generally is made familiar with its beneficial phases in advance. This can best be done thru the motion picture theater screens, and, properly handled, with well-adapted Governmental co-operation, the theater people can in this way do a service for the nation that will be of unsurpassed advantage.

One of the features may be the showing of motion pictures at the ports of embarkment in Europe so that the prospective immigrant may make up his mind in advance on this proposition.

Senator-elect Royal S. Copeland, of New York, is strongly in favor of giving this detail attention to our immigration problem and with others welcomes the co-operation of the Motion Picture Theater Owners in the matter.

Organist at Liberty After December 23—Piano position considered. Prefer Wurlitzer or Hope Jones Unit Organ. One picture. Best references furnished. JACK P. CHILCOAT, Box 54, Alexandria, Pa.

Organist Desires Change — Strictly first-class trained musician. Experienced picture player and soloist of exceptional ability. Union. Fine library. Large modern organ and good salary essential. Write full particulars to EXPERT ORGANIST, care Billboard, Cincinnati, Ohio.

Pianist and Trap Drummer at Liberty. Man and wife. Troupe or locate. Play vaudeville, pictures or tab. Drummer doubles small parts. Address DRUMMER, 3543 No. Hermitage Ave., Chicago.

Pianist and Drummer at Liberty—Wish to join a good dance orchestra. Young, neat and reliable. Pianist experienced in all lines. Members of A. F. of Musicians. Can join on wire. Address R. M., 2111 14th St., Tampa, Florida.

Real Union Dance Drummer—Have played best in Chicago. Investigate me. WILLIAMS, 811 South Washington St., Crawfordsville, Indiana. dec30

A-1 DANCE BANJOIST AT LIBERTY—HOTEL or dance orchestra. Sensational soloist. Double feature instruments. Read at sight. Address FEATURE BANJOIST, care Billboard, Chicago, Illinois.

A-1 VIOLINIST, PIANIST AND CORNETTIST desire position together. Reliable, competent and experienced in vaudeville and pictures; real library; pianist doubles organ. Write H. C. VIOLINIST, care Billboard, Cincinnati, Ohio

AT LIBERTY JAN 1ST—A-1 ALTO SAX; experienced dance. Read, fake, improvise and memorize. Good tone. Union, Tuxedo. Young, neat at all times, and can cut the staff. Only reliable offers considered, and I guarantee to satisfy. TED HATHWAY, 605 Forrest St., East Claire, Wisconsin.

AT LIBERTY—DRUMMER. BELLS, XYLOPHONE and drums. Formerly with the famous Kittle Band. Will go anywhere for the money. Twenty-six years old and single. Prefer dance organizations that is a good one. G. E. BURGESS, 108 S. 5th St., Mansato, Minnesota.

TRAP DRUMMER—PROFESSIONAL VAUDEVILLE, concert, pictures, road show. Plays bells, xylophone, tympani. Twelve years with first-class organizations, including St. Louis Symphony. Union. Distance no object. T. W. FLYNN, 735 South State St., Chicago, Ill.

AT LIBERTY DEC. 28—A-1 PIANIST AND drummer. Dance or jazz orchestra. Experienced; young; neat; neat appearance; union JIMMY LADDEN, 751 S. Broadway, Lima, O.

AT LIBERTY — COMPETENT VIOLINIST. Leader or side; cue pictures; fine library; young; experienced; A. F. of M.; state all in first; all mail answered. VIOLINIST M, care Billboard, Cincinnati, Ohio.

BANJO PLAYER WOULD LIKE TO LOCATE with some good dance orchestra. I am a stickler with the right bunch. The West preferred. Others write. Address ERMAR PICKENS, 921 E. 2nd Ave., Moundouth, Ill.

TROMBONIST-SINGER — DANCE, HOTEL, vaude, or picture theatre, or act. Good reader, improviser. Featured singer, solos or harmony. Federation. Young, neat, experienced. BLK, Billboard, Cincinnati.

TROMBONIST AT LIBERTY—YOUNG, NEAT, reliable, union. Read and improvise. Prefer good dance orchestra. RUSSEL A. CLARK, 150 W. Genesee, Lansing, Michigan.

VIOLIN LEADER—EXPERIENCED IN ALL kinds of theatre work. Have large library. Best references. Union. H. KAMPER, 141 3/4 St. S., Syracuse, N. Y. dec30

A-1 TROMBONIST desires to locate in live town, with music as side line. Union and thoroughly experienced in all lines. Would consider factory band with light work. Am young, married and steady. W. POWELL, 5 1/2 West Main St., Port Jervis, New York.

A-1 SAXOPHONIST and Clarinetist, also banjoist, at liberty. PAUL DILLON, 181 15th St., Brooklyn.

AT LIBERTY—A-1 Dance Xylophonist, wishing to join fast, snappy dance orchestra. Reliable, experienced; travel or locate. Member A. F. of M. Join at once. Read and fake. Wire or write OLEN BHOBBT, Gen. Del., Syracuse, New York.

AT LIBERTY—A-1 Trumpet, band leader, barber; all guaranteed. Iowa or Nebraska. C. C. McABHY, 1005 Broadway, Fargo, North Dakota. jan5

AT LIBERTY—First-class Slide Trombonist, experienced in vaudeville, pictures and shows. Join any time. Temp or locate. Play parts. Address J. M. COLE, Tioza, Tioza Co., Pennsylvania.

AT LIBERTY—A-1 Violin Leader; experienced in all lines; union; large library. Address VIOLINIST, 1608 South Cincinnati Ave., Tulsa, Oklahoma. jan6

AT LIBERTY—A-1 Professional Drummer, now playing big time vaudeville house, but want to make change in location. Have tympani, bells, marimba, xylophone, etc. 12 years' vaudeville experience. Married man. Age 30. Prefer vaudeville house or hotel orchestra. Mr. Mad'sford and Julian Stein, please write Union man. Address RALPH JOHNSON, care Billboard, 226 Lee Bldg., Kansas City, Mo.

AT LIBERTY—Trombone Player, Prefer vaudeville or picture theatre. Experienced all lines. Member A. F. of Musicians. Address V. N. P., care Billboard, Chicago, Illinois. jan6

EXPERIENCED VIOLA AND VIOLINIST; hotel or theatre. Have library. VIOLINIST, 4733 Winthrop Ave., Chicago. Will go anywhere.

PIANIST, VIOLINIST AND DRUMMER at liberty. Violinist doubles Saxophone. Four years' picture experience. Accept anything reasonable. MUSICIAN, 4115 Oregon, St. Louis, Missouri.

VIOLINIST—Twenty years' theatre, concert and dance experience. Vaudeville, pictures, anything. Piano Tuner and Repairer; factory experience. Double Ed Tuba. "VIOLINIST", 11114 Barnell Ave., Chicago. jan6

YOUNG MAN, 21, Tenor Banjoist and Dancer, desires to make connections with satisfactory MAX, care Block, 1415 Fulton Ave., Bronx, New York.

AT LIBERTY FOR PARKS AND FAIRS

36 WORD CASH (First Line Large Black Type)
26 WORD CASH (First Line and Name Black Type)
16 WORD CASH (Small Type) (No Ad Less Than 25c)

At Liberty—Piano Player. A-1 reader. Young, neat appearance. Experienced all lines. FRANK SMITH, 19 1/2 Campbell Ave., Roanoke, Virginia.

At Liberty for Next Season— Mills Peyrant Dog and Bird Act. Fairs, Celebrations and Carnivals. Address, Union Park, Maplewood, New Jersey.

Leaper for Return Act, After March 15, 1923. Address X. Y. Z. LEAPER, Billboard, Cincinnati, Ohio. dec30

Splinters — Single Novelty Comedy Bar Act. Strong as most teams. Full of good laughs and occasional tricks. L. A. WOOLLEY, Xenia, Ohio. dec30

AT LIBERTY—FOR INDOOR CELEBRATIONS of any kind. The Parentos, lady and act. 3 first class different and complete Circus Acts. For price and description of acts write or wire our permanent address. THE PARENTOS, Tidoute, Pa. This week, Moose Bazaar, Oil City, Pennsylvania.

TOM AND BESSIE HAYES, AERIAL GYM-nast, present the greatest novelty aerial act ever accomplished. We put on two entirely different acts. Work out or indoors. For terms, recommendations, etc., address Saudusky, Michigan. feb10

THE LA CROIX (Lady and Gentleman), classy Cradle Trapez Act. Now booking indoor carnivals, bazaars, circuses. A feature act. Write for particulars. Address 1301 Walton Ave., Fort Wayne, Ind. feb10

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3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

A-1 Pianist—Read, Fake, Improvise. Eight years' experience with dance orchestra. Have fun. Young, neat and responsible. Personality to put them over. Member of A. F. of M. Ham outfits by offer good salary required. Wire or write. BOX 163, Napton, Illinois.

Reliable Dance Pianist—Union. "BENNETTE", General Delivery, Streator, Illinois.

YOUNG MAN, 5 FT. 11 IN. TALL WOULD like to join Professional Partner for vaudeville. (Can sing or be comedian. FRANK B. CERNY, 329 East 53rd St., New York City. dec30

A-1 PIANIST AND STAGE CARPENTER at Liberty. References: Cal Sterard, C. S. Primrose Attraction, and two seasons with Sherman L. Jones' famous dramatic production, "The Girl of the Whispering Pines" over International (Cly) Times. Enough to address MUSICIAN, care Princess Stock Co., Newark, Ohio.

A-1 PIANIST or American Photo Player, any style. Slight reader. Orchestra or alike. Cue features with classic, standard, popular music. State salary. C. P. LE ROY, 65 Lagrange, Grand Rapids, Michigan.

AT LIBERTY—Lady Pianist, experienced in pictures. Good sight reader, classical and popular music. Address MUSICIAN, care Billboard, New York. Jan20

PIANIST AT LIBERTY—Any time. Fast travel. dance orchestra preferred. With Snyder's Jazz Kings now. Union and reliable. Young and full of pep. Write MICH. PIANIST, 409 N. Market St., Marion, Illinois.

PIANIST AT LIBERTY—Work acts, double bits. ED BAILEY, Oswego, New York.

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3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

Singing Monologist—Open for engagements, clubs, entertainments. TIZZARD, 325 Vernon Ave., Brooklyn. Jan13

TENOR—Young man, 27 years; well-trained voice of fine quality. Experienced in quartets and solo work. Consider any good proposition. W. PHILLIPS CADMAN, General Delivery, Providence, R. I.

AT LIBERTY VAUDEVILLE ARTISTS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

A Boy, 18, Wishes to Join good Vaudeville Act as learner. J. HEWARD, 232 W. 34th St., New York. Longacre 2267. dec30

At Liberty—"Keno", the Mechanical Doll. Open for all engagements. Write or wire. Permanent address, JACK DE MONT, 514 Morgan Ave., Brooklyn, New York.

At Liberty—Tierney Family. Man, wife and two children and five fox terriers. All work. All-round novelty performers. Singing, dancing, put on acts, good comedy. Must have tickets. Will go anywhere. Address Odessa, Ontario, Canada.

Comedy Trick Cyclist at Liberty with own wheels. Write CYCLIST, care Billboard, Cincinnati. Jan6

Musical Sketch Team—Bandleader, pianists and novelties. Fake piano, put on acts and change for two weeks. MISKEZ & MAY, 4151 Marlett Ave., St. Louis, Missouri.

AT LIBERTY—MED. SHOW SINGING AND dancing comedian. Comedy in acts. Ticket? Yes. State salary. BOB HARRIS, Gen. Del., Harrisburg, Pennsylvania.

ILLUSIONIST NOTICE! YOUNG LADY WISHES position at once; experienced all line illusions and escape work. Gorgeous costumes, pictures, etc. MADELINE SEYMOUR, 218 E. 3th St. Salt Lake City, Utah. Jan6

AT LIBERTY—For Med. Show. Female Impersonator. Change specialty nightly from one to two weeks in acts, dances and character changes. Work in all acts. Do straight male and female. Wardsrobe first-class and off. Soler and reliable at all times. State salary and all. HARRY J. HARRINGTON, care Billboard Office, Cincinnati, Ohio.

AT LIBERTY—Rines. Traps, Hand-Balancing. Change for week. Wife, Piano Player. Tickets if far. M. MILLER, Gen. Del., Hart, Michigan.

AT LIBERTY AFTER DECEMBER 30TH—Trained Actor for mind reading, crystal gazing, magic or illusion acts. I know the business from A to Z and will adapt myself to your particular requirements. Salary reasonable. Wire or write immediately. V. H. B., Billboard, St. Louis, Missouri.

ALL AROUND COMEDIAN, white or blackface; do specialties, straight or comedy in acts; change often. Responsible managers write. JOHNNY BALDWIN, 405 Arch St., Footlight Club, Philadelphia, Pennsylvania. Jan6

YOUNG MAN, 6 ft., 4 in. tall, would like to join professional partner for vaudeville. Write ARTHUR FRUCHTBAUM, 3831 Hill Ave., New York City.

CLASSIFIED COMMERCIAL ADVERTISEMENTS

ACTS, SONGS AND PARODIES

4c WORD, CASH. NO ADV. LESS THAN 25c. 6c WORD, CASH. ATTRACTIVE FIRST LINE.

A Sure-Fire Nut Monologue—\$1.50 and \$2.50 each. Acts written, revised. BOX 242, West Melleny, Illinois.

J. C. Bradley Says—I Write exclusive Acts, Sketches, Monologs, Special Songs. Reasonable prices. 110 King St., New York. dec30

Gamble's Vaudeville Magazine contains the best Acts, Monologues, Parodies, 50c. Acts written. Terms for a stamp. E. L. GAMBLE, Playwright, East Liverpool, Ohio. dec30

"Happy Howls" Are Here! Brethren and Sisters, Prepare To Meet Thy "Luff". For Christmas' Sake, Get These Happy Howls. The Musical Red Peppers. Shoot Two Hits to Old Reliable, or stamp for our 1923 Calendar. NEW YORK TREND (405), 1547 Broadway, New York.

J. B. ON "A GREAT ADVENTURE"

MUCH to my surprise, Joe Bullwinkle came bulging into my presence the other morning with light in his eye, a smile on his lips and an elasticity in his movements quite unusual with him. For some time he had been in a chronic state of pessimism. "Well, old sport," he began, "I've got an idea an' it's a peach. I've been goin' to show here an' there, night after night, an' not gettin' any kick out of 'em. At first I thought it was me and then, after a while, I tumbled. I says to myself these shows ain't for me an' was never intended to be. I used to see plays that had the same moral slant that I had, played by actors of my own kind, that was brought up to speak the language I know. But now the whole bloom'n' thing is foreign. If the play happened to have an American's name to it you could gamble he went to foreign parts for his plot. As for the cast, it would be a long chance if I found an American in it. They'd be English an' Scandinavians an' Slovaks an' Hungarians an' Japs an' a few others, but if by any chance an American showed up he was put some place where he wouldn't interfere with the lovely foreign atmosphere. If you want to see an all-American company these days you've got to go to the reps, or the stocks, or sometimes a number two that's playin' the one-night stands. So then I got a hunch. I says to myself there's a lot of folks that feels just like I do about this and would pay their good old American money to see an American show. Now here's what I'm goin' to do. I'm goin' to have an American play on an American subject, written by an American author, an' I'm goin' to have American actors to play it. Even the Rubes an' the Hicks an' the business men an' the society men an' women, if there should be any. Even if there is a Nigger in it I ain't goin' to import an Italian or a Scotchman to play him. Then I'm going to bill it like a circus:

Joe Bullwinkle's All-American Company. Play, Players, Producers, All American, Old Home Week at the Theater. Come and Bring Your Wife.

No bedrooms. No suggestive complications, and no lady in the cast will lose any of her lingerie.

"Why just the novelty of the thing would set the people crazy. And then—" Joe stopped. The light died out of his eyes; his face fell and he slumped into his chair. "No," he moaned, "it ain't no good. It ain't worth a snap. To bill a show like that might offend some of our managers or some stranger within our gates; they might think it was American propaganda an' they wouldn't book it." At that Joe lapsed into mournful silence from which I did not care to rouse him.—CHAMPBOUGE.

James Coghlan—Writing the best for the best in the business. Billboard, New York City. dec30

Jolly Bert Stevens—Hokum Songs. Free list. Billboard, Cincinnati, Ohio. Jan20

More or Less—A One-Step riot. Piano copy, 25 cents. JUST HITS PUB. CO., 18 Perley St., W. Lynn, Mass. Jan6

Original Acts Written to Order. J. C. BRADLEY, 110 King St., New York. dec30

Original Sketches Written and produced; acts revised. JOS. HUGHES, 1055 East Third St., Brooklyn, New York. dec30

Tab's, Musical Comedies, Comic Songs, etc. New list. Plays. BOX 438, Santa Rosa, California. Jan6

ACTS, PLAYS—Free catalogue. AL FLATICO, 1213 Superior, Cleveland, Ohio. Jan13

BOOK BITS, \$5.00; 6c ea. \$1.00; Scripts, \$2.00. DEVAINE MANUSCRIPT EXCHANGE, Room 1, 6250 South Halsted, Chicago, Illinois. Jan6

MUSIC ARRANGED. BELLE SCHLAG, 1711 La-grange St., Toledo, Ohio. dec30

MUSIC ARRANGED FOR PIANO, Orchestra and Band. Minneapolis piano copies made. SOUTHERN MELODY SHOP, 593-B Monroe Ave., Montgomery, Alabama. Jan13

MUSICAL COMEDIES, one hour, \$10. Sketches, Kid Plays, etc. KLINE, 303 Putnam Building, New York.

NEW PLAYS FOR AMATEURS—Get our big list. BANNER PLAYS, Box 438, Santa Rosa, Calif. dec30

SKETCHES TO ORDER for any number of characters. J. BRENTANO, 2015 Illinois St., Brooklyn, New York.

150 FUNNY PARODIES on famous songs, postpaid, 30c. AMERICAN SALES CO., Springfield, Illinois.

AGENTS AND SOLICITORS WANTED 5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE.

Agents and High Pitchmen—Write for our proposition. BARR-WILLIAMS CO., Kulpmont, Pennsylvania. dec30

Agents, Crew Managers—Greatest proposition ever offered. \$200 a week easy. Full or spare time. Exclusive territories. PREMIER ELECTRIC CO., 3800-A Ravenswood Ave., Chicago. Jan6

Agents—Sell Funk's Cigarette Stain Remover. Big money. Protected territory. Cigarette, cigar and pipe smokers want it. New, rapid seller. Send 25 cents for regular bottle. Mail post paid. FUNK CHEMICAL COMPANY, 417 East 15th St., Los Angeles, California. dec30x

Agents, Dealers—Sell Our Specialties. Big profits. Write for proposition. BOTKIN & COMPANY, Piqua, Ohio.

"Bonne Mae" Radio-Active Beauty Clay, \$1.00 per dozen. Retail \$1.00 each. Your profit \$8.00. Sample, 50c. Territory protected. Sell drug stores or organize crew and "Clean Up". STEUBEN CHEMICAL COMPANY, Box 517, Steubenville, Ohio.

Deal With Manufacturer—Silk Knitted Ties and Grenadines, specially assorted, dozen \$4.00. Big seller, our special Angora Muffler No. 1A. We guarantee satisfaction or money refunded. EPESTEIN, 101 East 12th St., New York.

Housewives Buy Harper's In-vention on sight. New business. No competition. Ten-Use Set is combination of ten indispensable household necessities, \$7.50 to \$30.00 a day easily. Write for free trial offer. HARPER BRUSH WORKS, 106 A St., Fairfield, Iowa.

Perfection Hemstitching, Picotting and shirring attachment, fits all machines. Very latest thing out. A turn of the screw, and it's on or off as you like. No extra power, need not run same. Made of good material and very simple. Full instructions and samples of work with each order. Price, \$2.50. ORIENTAL NOVELTY CO., Box 11, Corpus Christi, Texas.

"Rain Shield Wiper"—Free sample. Retail \$1.00. Costs 25c (300% profit). Just invented. Sold on clear and rainy days. Automobiles buy quickly. No cloth. No paste. No attachment. One rub keeps windshield clear 48 hours. Riley made \$108.00 three days. Experience unnecessary. Wonderful sideline. NULIFE (T) CORPORATION, Hartford, Connecticut. Jan13x

Rummage Sales Make \$50.00 daily. We start you. Representatives wanted everywhere. Permanent business. "CLIFCROS", 609 Division, Chicago.

Self-Threading Needles Are easy sellers. Price \$3.00 per 100 packages (1,000 needles). Easily sold at 500% profit. Catalogue Needle Books free. NEEDLE BOOK SPECIALTY COMPANY, 2 East Fourth St., New York.

Sell "Amenz" Shirts—Best looking, biggest value. Manufacturer to wearer. Made to order or from stock. Splendid profits. Write for business-planing plan. MENZIN SHIRT CO., 3663 E. Third Ave., New York.

The Agent's Guide—Tells where to buy almost everything. Copy 25c. WILSON, THE PUBLISHER, 1400 Broadway, New York.

Write for Free Agents' Catalog No. 81—200 quick sellers. ECONOMY SALES CO., Boston, Mass. Jan6

33c Profit Every 35c Sale—Wonderful proposition, sparetime, fulltime. Hundreds making two dollars hourly up. Write quick, Sample free. EMPIRE BRANCH, Ventnor, New Jersey.

A BRAND NEW NOVELTY—Agents coinng money. Article costs 5c, retails \$1.00. Particulars free. E. COLE, 400 S. Halsted St., Chicago.

A CATCHY NOVELTY—We have a new one that will net agents an immense profit. Sample and wholesale prices, 10c. THE SUPERIOR CO., P. O. Box 232, Des Moines, Iowa.

AGENTS—Pure Toilet and Medicated Soaps under seal. COLUMBIA LABORATORIES, 13 Columbia Heights, Brooklyn, New York. Jan20

AGENTS—New Invention. Harper's Ten-Use Brush Set. It sweeps, washes and dries windows, scrubs, mops floors, and has five other uses. Big profits. Easy seller. Write for free trial offer. HARPER BRUSH WORKS, Dept. 64, Fairfield, Ia. feb3

AGENTS—We're got the "greatest money maker" ever offered. Investment \$8.10 nets \$27.90; \$26.40 nets \$117.60; \$54.00 nets \$306.00. One minute demonstration sells anywhere anytime. Hustlers become distributor managers. Include 25c stamps for sample, particulars; others uninclosed. B-B MANUFACTURERS, 4035 Minnehaha, Minneapolis, Minnesota. dec30

AGENTS—Sell Wolverine Laundry Soap. 150 other household necessities. Big line. Big profits. Quick repeater. Free instruction. Exclusive territory. Write quick. WOLVERINE SOAP CO., Dept. G, Grand Rapids, Michigan. Jan6x

AGENTS—Sachet Packets, beautifully boxed. Rose, Lilac, Violet, Carnation. Crepe Paper, Gold Labels, 60c box of 24, postpaid, \$1.60 Gross. Sample, 10c. THE CROWN PRODUCTS, 319 15th St., Watervliet, New York.

AGENTS—\$15 to \$25 daily selling Illuminated House numbers, \$1.00 in the dark. Greatest proposition in years. Sell two to four each home. Sells for 40c; cost you \$1.25 a dozen. Samples and terms, 25c post free. RAPIDUM LIGHT CO., 717 Broad St., Newark, N. J. Desk R. feb3x

AGENTS—Have job lot of Soap and Comb Cleaners 1 wish to clean up. Soap, \$2.40 doz. boxes, 6 cakes to box. Comb Cleaners, 60c doz. Samples and terms, 25c stamps or coin. FRED A. THOMAS, 2556 W. 22nd St., Chicago, Illinois.

AGENTS—Big cut in price on Self-Threading Needles. Fine side line, easily carried, big profits. Sample free. LEE BRON, 1154 East 23rd St., New York. Jan6

AGENTS WANTED—Hot Pot Lifters, Gas Lighters, Curtain Rods, etc. Attractive prices. WEST PAKE SPECIALTY CO., Philadelphia, Pennsylvania.

AGENTS—Make 500% profit handling Auto Monograms, New Pictures, Window Letters, Transfer Plates, Novelty Signs. Catalog free. HINTON CO., Dept. 123, Star City, Indiana.

Agents and Medicine Pitchmen—Will furnish you our Golden Tonic, Skidoo Oil, Every-Day Salve, etc., at prices you can make big money. Guaranteed business getter. Will repeat. Ten years' established reputation. DR. LINK'S MEDICINE COMPANY, Dallas, Texas.

Agents—Gold Sign Letters for office windows and store fronts. Anyone can put them on. Large profits. Enormous demand. Write for free sample. METALLIC LETTER CO., 431-R North Clark, Chicago.

Agents—Spiral Curtain Rods, embossed ends. Big sellers. Other specialties. Circulars free. MOORE CO., 333 Jerome Ave., Cincinnati, Ohio.

Agents, State and County Distributors, House-to-House Canvassers, Streetmen, Travelling Salesmen, Side Line Men, make 300% profit. Something women can not resist. Going like wildfire. Everybody buys. If you use a comb you need "Klean Komb", patent adjustable metal comb cleaner. Sanitary; nothing like it. Send 35 cents in coin or stamps for sample. GEO. SCHOW, Manufacturer, 123 West Madison St., Chicago.

Attention, Candy Butchers—"Souvenir Kisses" make 150% profit. Free details. PLAYHOUSE CONFECTIONS COMPANY, 1213 Superior, Cleveland, Ohio.

German Barber Razors—Quality goods. Sell on sight. SCHWARTZ, Importer, 1108 East 147th, Cleveland. mar3

In Answering Classified Ads, Please Mention The Billboard.

(Continued on Page 62)

AGENTS—Our Soap and Toilet Article Plan is a wonder. Get our free sample case offer. HO-RO-CO., 107 Locust, St. Louis, Missouri.

AGENTS AND STREET MEN to sell Le No. the Trained Frog. Sample, 15c. CENTRAL BROKERAGE CO., 817 N. 9th, St. Louis, Mo. jan13

AGENTS, CREW MEN, NOVELTY MEN—Glow-Pre, a 50c murtagle fountain pen. Everybody buys on demonstration. Write for big profit plan. GLOW-PEN CO., 36-C Pine St., New York. jan63

AGENTS, DEALERS AND TRUST SCHEMERS cash in quick profits handling our new Self-Threading Needles. Big bargain Needle Assortments and Aluminum Thimbles. Sample and price list 115 free. FRANCIS J. GODOY, Box 266, City Hall Station, New York. Established 1882. dec30x

AGENTS' PROFITS AMAZING—Remarkable new invention. Saves every pig in litter. Every farmer or hog breeder buys dozen to hundreds. Exclusive territory. Hurry! SALES MGR., 15, S. C. Omaha, Nebraska. jan6x

A GOOD MONEY-MAKER for Salesmen. Needle & Books, Self-Threading Needles. Free catalogue. NEEDLE BOOK SPECIALTY COMPANY, 2 East Fourth St., New York. jan6x

BIG MONEY MAKERS—Large factory offers you big profits on 15¢ hat sellers. Toilet Gif. Sets, Flaming Extracts, Remedies, Soaps bring you \$3.00 to \$25.00 daily. Howe, of Illinois, makes \$4.00 an hour. Sample outfit free to workers. LINCOLN CHEMICAL WORKS, Dept. 153, 2956 No. Leavitt St., Chicago. —

BRAND NEW NOVELTY—Men and women make \$15 daily. Experience unnecessary. Article costs 5c, retails \$1.60. Particulars free. TAYLOR'S NOVELTY HOUSE, Columbia City, Indiana. jan6x

CANVASSERS—Sell a new tool to users of canned milk. Opens can in one second. Four out what you want, put every can. Seal air-tight. Send for 15c. MILANE STAMPING WORKS, Dept. B, 1523 15th St., Moline, Illinois. jan6x

CANVASSERS—\$50 weekly. New, exceptionally useful necessity article. Housewives buy several. "FACTORY", Elizabeth, New Jersey. jan6

CONCESSIONAIRES, HUSTLERS—Ladies' Pure Silk Hosiery, guaranteed best, for two months. Will stand mail file test. \$12.50 per dozen. Sample, \$1.50, prepaid. STEEL SILK HOSIERY CO., 161 Clinton Place, Newark, New Jersey. jan6

DEMONSTRATOR SALESPeople—Earn \$150 week. Electrate, genuine electrical treatments in own home. Earn big money. Enormous profits. ELECTRATE MFG. CO., Peoria, Illinois. jan13,1923

DISTRICT MANAGERS—Big profits. Men capable of organizing and managing crews of lady collectors can easily clear \$50 to \$100 per week with the B. & G. Protector, the original and best protector on the market. Free literature. B. & G. RUBBER CO., 618 Penn Ave., Dept. 211, Pittsburgh, Pa. jan6x

DISTRIBUTER in your territory for the Automatic Electric Brake. A touch of the finger gives any amount of braking power. A smooth, silent operating brake for all types of automobile trucks and trailers. This means a big future to the right man. AUTOMATIC ELECTRIC BRAKE CO., 722 Golden Gate Ave., San Francisco, California. jan6x

EARN BIG MONEY selling useful, high-grade articles wanted everywhere. Samples free. Ask for details. Address BURNERCO, Suite 14, 534 Essex St., Brooklyn, New York. dec30x

FORTUNE MAKER—Exceptionally new and useful article. Housewives buy several. Sample, 15c. Particulars free. RELIABLE SALES CO., 868 E. 172d St., New York. jan6x

GO INTO BUSINESS FOR YOURSELF—Send 10c for my lists of Formulas, Selling Plans and Mail Order Magazine. STATE COMPANY, Dept. C, 509 5th Avenue, Room 430, New York City. jan6x

GOLD MINE FOR AGENTS—A positive necessity in any home (Milk Bottle Opener and Sealer). Attaches to any milk or cream bottle in a fraction of a second. Acts as perfectly sanitary cover for bottle when not in use. Send 10c (for mailing) sample and complete information. STANDARD MILK BOTTLE WORKS, 417 No. Clark St., Chicago. jan6x

HAVE OTHERS SELL Perfected Self-Threading Needles, Sachet, etc. Give them premiums. Wonderful enterprise. Free instructions. PATENT PRODUCTS, Box 372, Washington, D. C. dec30x

JAZZ SPORT SILK HANDKERCHIEF—Miniature size, lady's bloomers. A riot seller. Biggest hit. Sample, 50c, or combination set \$1. Prepaid, together with agent's proposition. Splendid spare time money-maker. GUSTAVE COHEN & BRO., 744 Broadway, New York. jan6x

LARGE SHIRT MANUFACTURER wants Agents to sell complete line of Shirts direct to wearer. Exclusive patterns. Big values. Free samples. MADISON MILLS, 503 Broadway, New York. apr21,1923

MAKE \$10 TO \$90 WEEKLY with Kool-Savo, our new chemical discovery. Tons of bills, \$3 1/2 per hour. Free advertising literature furnished. Every cool user a prospect. Write today for full details. S. KOHN, 506 W. 45th St., Chicago, Illinois. jan6x

MAN IN EACH TOWN—To refresh chandeliers, brass beds, auto-bills, by new method. \$10.00 daily without capital. Free literature. Write GUNMETAL CO., Ave. G, Decatur, Illinois. feb3x

MONEY-MAKING SPECIALTIES for mail order business. Sample, 25c. Propositions free. HARVEY TEEPLE, Decatur, Indiana. jan6x

OPEN Hat Clothing, Fur Cleaning Establishment at Home. Descriptive literature free. D. BYRON, 27 Station I, New York. jan6

PEACH-BUTTER, the new food product in powder form. Sells like wild fire. Great taster. Get full details today. D. KOHN, Mfg., 506 W. 45th St., Chicago. jan6x

SELFOLITE—Agents, Streetmen. Selfolite makes a red-hot blaze by itself. Set it evening and it lights fine morning, or by time. Fully patented, big stunner; big demonstrator; big profit. Performs surprising stunts also. New thing; works alone; clear size. Particulars free. Agent's sample, 25c, by return mail, postpaid. Money back if dissatisfied. For more details write where sample demonstrated. \$10.00 and upward a day. Manufactured exclusively by KAYTOW MANUFACTURING CO., 135 Station A, Boston, Massachusetts. dec30

SILVER CLEANING PLATES, envelopes for each one and directions. 10c each; \$1.00 per dozen. EDWARD WILSON, 1400 Broadway, New York. jan6x

STOP WORKING DEAD ONES—Get a "live" proposition. Make \$20 a day easy. Fastest seller in years. "Simplex Ironing Board Covers" Remarkable new invention. Going over big. Every housewife wants one on sight. New agent sold 100 first two days (profit, \$75.00). You may do as well or better. Write quick. SALES MANAGER, Box 718, Springfield, Illinois. jan6x

SPIRAL CURTAIN RODS, Needle Books, Iron Sheet Clips, Broom Protectors. Other fast sellers at low prices. Write us and save money. HUNT MFG. CO., Box 1652B, Paterson, N. J. dec30

STREETMEN—Write for prices on Solder, 25c brings sample and selling talk. SOLDIER CO., 127 1/2 So. 20th St., Birmingham, Alabama. jan13

TEN RAPID SELLERS all profitable: Windshield Cleaners, Spark Plugs, Transformers, Vices, etc. No investment. General commissions. JUBILEE MFG. CO., 416 Sta. C, Omaha, Neb. dec30x

THE GLARE SHIELD—Perfect protection for eyes and car. Not an automobile novelty, but a life-saving, accident-preventing necessity. Every car owner and operator wants one. Quick Sales, 10077 profit. Sample, 50c. Send today. HOLMES SALES SERVICE, 72 1/2 Chestnut St., St. Louis, Mo. dec30

THE RURAL WEEKLY, \$1.00 per year; with Picitorial Review, \$2.10. Exceptional opportunities. Subscribe today. RURAL WEEKLY, 59 Boyd St., Newton, Massachusetts. jan6

THE SILVER DYNAMO gets the money every day. Pleasant, permanent and good pay, without canvassing, for men and women in any location. If \$10 or better per day interests you, write for particulars. Desk 4, FOLIAE MFG. & IMPORT. CO., Box 171, Galveston, Texas. jan6x

THIS FOR THAT—Best Swappers' and Mail Order Paper in the field. Sample copy and big mail, 10c. Six months, 25c. Classified rate, 2c a word. CLARK RIGBY CO., 623 W. Madison Ave., Youngstown, Ohio. jan6x

WHAT IS IT WORTH TO YOU? Distributor, District Manager, Salesman or Agent, to have the agency for the best line of Rubber Specialties on the market: Hot Water Bottles, Bathing Caps, Combination Shopping Bags, Pure Rubber and Rubberized Aprons, Rubber Gloves, and forty other fast-selling articles needed in every home. Profits range from 100 to 150 per cent. Write B. & G. RUBBER MFG. CO., 618 Penn Ave., Dept. 212, Pittsburgh, Pa. jan6x

WRITE FOR my proposition. New article on market. Every woman and girl a customer. J. B. COLEMAN, 714 15th St., Des Moines, Iowa. jan6x

CLAWS—Lion, Leopard Panther, Bear, Eagle, Wildcat, Alligator, Hawk, Owl, Lizard, Turtle. JOSEPH FLEISCHMAN, Tampa, Florida. jan6

FREAK ANIMALS AND BIRDS of all kinds, alive and mounted, bought by EVANS & GORIKOW, White City Park, Chicago, Illinois. dec30

HIGH-CASS FOX, Deer, Coon Hounds. A few still trading Coon and Varmint Dogs, Rabbit Hounds. STEPHENS KENNELS, Marshall Arkansas. jan13

SHETLAND PONIES, sixty to one hundred dollars; Cow Fish, Balloon Fish, Porcupine Fish, Rat Fish, Sea Horse Fish. JOS. FLEISCHMAN, Tampa, Fla. jan6

THE LONGFELLOW ZOO GARDENS, of Minneapolis, Minn., want Dwarf Zebu Cow, small Elephant, Pea Fowl, Pheasants, etc. jan13

ATTORNEY AT LAW 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE.

Don't Worry About Troubles, difficulties or legal matters. Money due anywhere collected. For advice, prompt action, write, consult LAWYER WALLACE, 2204 Michigan, Chicago, Illinois. jan13

ATTRACTIONS WANTED 5c WORD CASH. NO ADV. LESS THAN 25c. 7c WORD CASH. ATTRACTIVE FIRST LINE.

All Shows Making Old Town, Me., write W. L. McPHEE. sep22

Carnivals, Circuses, Shows making the Greater Wheeling (Va.) District season, 1923, write FRED WHITE, League Park, Martins Ferry, Ohio. jan6x

INTERESTED IN BOOKS?—Send Stamp for our catalogue. GEOGRAPHY CO., Box 214, Manheim, Pennsylvania. dec30

MINSTREL BOOK—Just out. 222 pages of real material. Dollar a copy. BANNER PLAYS, Box 434, Santa Rosa, California. dec30

SOCIETY of Transcendent (Hindu) Science, 177 No. State St., Chicago, Ill. Read "Things Keep Secret From the Foundation of the World." \$1.00. Largest Line of Hindu Occult Literature and Novelties in America. Send 10c for lists. jan20

TRICKS, Puzzles, Jokers, Toys and Books. Catalogue for stamp. I. S. DUVALL, Hillburn, New York. dec30

WORLD-ROMIC SYSTEM—Masterkey to All Languages. Arabic, Chinese, Danish, Dutch, English, Scotch English, French, German, Italian, Japanese, Polish, Portuguese, Russian, Spanish, Swedish. Pronunciation Tables, 92 languages. 30c each language. LANGUAGES PUBLISHING COMPANY, 5 West 40th St., New York. jan27

BUSINESS OPPORTUNITIES 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE.

BIG MONEY Fortune Telling, Instruction Book, five methods, 69c. DELNOVA, Box 265, Dunn, N. C. jan20

FOR LEASE—Portable Whip, Big Eli, Aerial Swing, together or separate. SHURR, 209 Canal St., New York. jan6x

FOR SALE—Fifteen-room Hotel, completely furnished. McCADDON REAL ESTATE COMPANY, Zanesville, Ohio. dec30

JANUARY NUMBER "This for That", a real advertising medium. A neat publication containing good reading, clean advertising. Out every month. Four sample copy for five one-cent stamps to publishers. BOX 593, Milwaukee, Wisconsin. jan6x

LET US EXPLAIN how we will establish you in a business of your own, sell our mail order specialties. We furnish advertising assistance, supplies, and high-class merchandise; show you how to operate and supply goods that are sold under copyright; protect you. We require more representatives and will make an exceptional proposition to connect with you if you have a mail order ambition. Write us at once for proposition. PLANS PUBLISHING CO., Box 20, Varick St. Station, New York. jan6

MAILING LIST Crawford County, Arkansas; two thousand farmers' names, with correct mailing address. HUGH G. POPE, Van Buren, Arkansas. jan6x

PATENTS—Write for free Guide Book and Record of Invention Blank. Send model or sketch of invention for free opinion of its patentability nature. Highest references. Reasonable terms. VICTOR J. EVANS & CO., 9th and G, Washington, D. C. dec30x

START PROFITABLE Mail Order Business at home. Make and sell your own goods. Enormous profit. Send 10c for plan and copy of magazine. STATH COMPANY, Dept. D, 300 5th Avenue, Room 431, New York City. jan6x

THEATRICAL CORRESPONDENCE COURSE (in one bound volume), dealing with vaudeville, legitimate and pictures, with publishing rights and a number of complete copies on hand (which sell for \$3), for sale for \$100 cash. Sample copy sent for \$1. Full details free. BERNARD HINKLE, P. O. Box 749, Joplin, Missouri. dec30

WANTED—Partner, to help produce scientific moving pictures. Capital required and references. DEGRIBBLE & POPE FILM COMPANY, Hickory, N. C. jan6x

WE START YOU IN BUSINESS, furnish everything; men and women. \$30.00 to \$100.00 weekly operating our "New System Specialty Candy Factories" anywhere. Opportunity lifetime. Booklet free. W. HILLYER BAGSDALE, Drawer 98, East Orange, New Jersey. jan6x

CARTOONS 3c WORD CASH. NO ADV. LESS THAN 25c. 5c WORD CASH. ATTRACTIVE FIRST LINE.

PERFORATED FAKE CARTOON SHEETS—15 for \$2.00. Description free. BALDA ART SERVICE, Oshkosh, Wisconsin. dec30

TO OLD PATRONS—"Just Out", "Ball's Trick Drawing Set No. 4", Price, \$1.00. BALDA ART SERVICE, Oshkosh, Wisconsin. dec30

CONCESSIONS WANTED 5c WORD CASH. NO ADV. LESS THAN 25c. 7c WORD CASH. ATTRACTIVE FIRST LINE.

Wanted—Concessions, Games and Attractions for Mitchell Old Boys' Reunion, August 4-9, 1923. H. C. FACEY, Secretary, Mitchell, Ontario, Canada. jan13x

INTER-OCEAN GREATER SHOWS can place for 1923 Cook House, Julie Juhl, Novelties, Plim City, Ball Games, Merchandise Wholesale all open. Box 406, Cincinnati, Ohio. jan6

LAKEVIEW PARK, Almonesson, N. J., wants Penny Arcade, Roller Coaster, Wild, Scenic, etc., year 1923. Will send photos of park for inspection. JOHN GLEADALE, Manager. jan6

COSTUMES, WARDROBES AND UNIFORMS (USED) FOR SALE—WANTED TO BUY. 3c WORD CASH. NO ADV. LESS THAN 25c. 5c WORD CASH. ATTRACTIVE FIRST LINE.

Chorus Wardrobe—Two Sets of 6 (short); all silks and satins; in good condition. One set of 6 Evening Gowns (red satin); heavily trimmed with sparkled ornaments, with hats. Four Orange Satin; very flashy, with hats. Two Hula Shirts (grass); one green, one red; almost new. Eight Silk-trimmed Dresses; different colors; heavily trimmed; everything clean (trape de chine and satin); 2 fur trimmed. One Cyclorama Diamond Dye Drop; A-1 scenery; purple and gold; used short time; 3 entrances interior; also 40 inch Packing Trunk. Will sell very cheap; separate or in lot. Address MRS. SHIRLEY LYONS, 120 W. Ogleshorpe Ave., Savannah, Georgia. x

Want Indian Costumes. What have you? Must be reasonable. INDIAN, Billboard, Cincinnati. jan6x

THEATER TICKET SPECULATION (From THE NEW YORK TIMES) ONCE more the long-standing nuisance of the speculator in theater tickets has been attacked, this time by the Producing Managers' Association. The managers admit that the public has been irritated and made resentful by the methods of selling tickets at present in vogue, and put forth what they believe to be a complete remedy. The plan is to have all theater tickets sold at a central agency, with various branches in the city and suburbs, the price being fixed at only 10 cents a ticket above the charge at the box-office of the theaters. This effort to do away with an evil which it has been attempted in various ways to abate for years past, but which nevertheless continues to flourish, is, of course, to be commended. In frankness, however, it must be said that the scheme raises more questions than it answers. In the very act the managers concede that some sort of outside agency is necessary. The theaters being so largely centered in one district as they are, and traffic conditions being what everybody knows, it is for the convenience of many patrons of the theater not to be compelled to go to the box-offices. But if such an agency is desirable, why should the managers propose to put out of business the established agencies with a reputation for honorable dealing? Their charge of 50 cents additional has not been, so far as we know, cried out against by theatergoers. They know what they have to pay, and the fixed price is not regarded as unreasonable. Can the managers be sure that their improvised agency will give as much satisfaction? Furthermore, it is clear that their scheme will not get rid of the worst offender—the speculator. He can, if he chooses, go to the new agency, buy up large quantities of the tickets for successful plays and cheerfully resume his old practice of trying to sell them at 100 per cent profit, or more. It is to be noted, also, that the proposal of the managers can have no effect, at least for some time to come, upon the existing grievance of many would-be patrons of the theater. This is that a "buy" has been made for six or eight weeks in advance of all the tickets for three or four plays high in popular favor. That exasperating situation would not be at all relieved for a couple of months or so, anyhow, by the device which the managers have adopted. The fact that it would not might give occasion to the public to declare that the new plan was a failure from the start. The whole problem is confessedly most difficult. Whoever seeks to solve it should have the good wishes of the large public directly interested. And promising plans have before this come to grief, and a cautious and somewhat cynical public will fear that the latest contrivance may not work with so much smoothness and success as its promoters, no doubt with entire sincerity, predict.

300% PROFIT—Household, store and office necessity. Free sample. CHAPMAN COMPANY, 807 Dwight Bldg., Kansas City, Missouri. jan6

27,000 RECORDS guaranteed with one Everplay Phonograph Needle. New; different. Cannot injure records. \$10 daily sale. Free sample to workers. EVERPLAY, Desk 121, McClurg Bldg., Chicago. dec30x

\$50,000.00 Picture Man Friedman made pushing bells. "Bells" don't fit ordinary door knockers. Get my "Bells" and learn how a real picture man takes orders. My free circular explains 24-hour service. Prints, Portraits, Frames, Changeable Signs, Sheet Pictures and how I finance you. Write PICTURE MAN FRIEDMAN, Dept. B, 673 Madison, Chicago. dec30x

375-1150 WEEKLY assured if you hustle. Sell attractive Gold Signs to stores, offices. Unlimited demand. Experience unnecessary. Free samples. ACME LETTER CO., 365 W. Superior, Chicago. —

500% PROFIT selling Genuine Gold Leaf Sign Letter. Guaranteed never to fade. Easily applied. Experience unnecessary. Wonderful future. Free Samples. GUARANTEE SIGN SERVICE, 365 W. Superior, Chicago. —

ANIMALS, BIRDS AND PETS 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE.

CANARIES, Parakeets, Finches, Puppies, Guinea Pigs, Gold Fish, Bird Cages, Seed, Remedies and Supplies, Fancy Pigeons, Mice, Rabbits, Wholesale and retail. Free catalogue. NATIONAL PET SHOPPES, St. Louis, Missouri. jan6

CINNAMON, Black and Brown Bears, old and young, at bargain prices. LONGFELLOW GARDENS, Minneapolis, Minnesota. jan13

PERFORMING ANIMALS—Horses, Bear, Monkey, Goat, Dogs, Wolves, Alligator with banner, \$15. Call with 2 heads, 6 legs, mounted, \$70. Everything guaranteed. MILLER'S CIRCUS, Wilton, Wis. jan6

CAROUSEL, Swings, Pony Course and other attractions suitable for a park adjoining one of New York's largest public pleasure parks at the main entrance, with children's playground and baseball grounds alongside, and on main automobile boulevard to the Rockaways. Grand opportunity for a permanent all-money stand. Write at once. F. J. BERBERICH, Woodhaven and Myrtle Avenue, Brooklyn, New York. —

LOOK!—Wanted, good big Show with good bookings to place new Parker Superior Model Wheel for season 1923. CHALKIAS & PALAVIN, P. O. Box 287, New Castle, Pennsylvania. —

BOOKS 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE.

FREE—Upon request will send you illustrated literature describing the following books: Astrology, Character, Clairvoyance, Concentration, Healing, Hypnotism, Magnetism, Mediumship, Mysticism, Occultism, Physiology, Personality, Salesmanship, Selfish, Success, Sex, Will, Yoga, Philosophy, Gazing Crystals, etc. A. W. MARTENS, B. 274 Burlington, Iowa. dec30x

CURIOS BOOKS, Unique Novelties, Stunning Pictures. Sample, 10c, prepaid. LIND, 211 West 34th St., New York. dec30

HINDU BLACK AND WHITE MAGIC, or the Book of Charms 50c; East Indian Spirit Healing, or How to Heal Instantly, 50c; Mantra-Yoga, or the Power of Words, 50c; Japanese Fairy Book, \$1.00; Things Kept Secret from the Foundation of the World, complete, on Influence and Mysterious Powers, \$1.00; Reader of Souls, or Genuine Lessons in Crystal Gazing, Clairvoyance, 50c. Send 10c for our complete lists of Hindu Gaudia, Incense, Perfumes, Mirrors, Crystals, Slates, Books, Seals, etc. "INDIA", 120 Home Ave., Oak Park, Illinois. dec30

HYPNOTISM—Automatics, Controls others, Desires gratified. 25 easy lessons, \$1.00. "Mindreading" (Any distance). Wonderful. 30c. SCIENCE INSTITUTE, BD1914 Belmont, Chicago. jan6x

In Answering Classified Ads, Please Mention The Billboard.

CLASSY, IRIDESCENT, SPANGLED Stage Ward-robe, Masquerades; lot of 6 Silk Afternoon Dresses, etc. \$100. Fur Coat, stay fox, 12 pieces, \$45 to \$12. Lobby Frames, Stamp for 10. Tremulous sacrifice. L. SEYMOUR, 325 W. 14th, New York City.

EVENING GOWNS, Wraps, all Stage Wardrobe from simple frock to most elaborate imported models. 15 to the minute in style some jeweled, stung and rhinestones. Also Chorus Sets, Slippers, etc. One trial will convince you that this is a house of class and class, as well as reliability. 10 years at this address. C. CONLEY, 237 West 34th St., New York City.

FLASHY CHORUS WARDROBE—New, original designs. In all colors and shades. Six short Satin Dresses, with bloomers to match, \$12; three set, \$3; six sets, \$65. Flowered Cretonne Puffs of silk, with bloomers to match, \$12. Sourette Dresses, a size length, very swell and flashy, \$10 each; made to order. Everything expertly made. Try one set and if not pleased get your money back. MISS BELINDA HINKLE, P. O. Box 746, Japan, Mo. dec30

RED AND BLUE UNIFORM COATS, for Bands, Sergeants, etc. Price, \$475. ROCCO PALCE, 250 Mont St., New York City

SHORT SATEEN SOUBRETTE DRESSES, six red, six black and white, six green and white, \$25 each. Six short flowered cretonne dresses, \$15; six sateen sourette dresses, with bloomers and hats, \$15; any color desired, costumes all new. Costumes made to order. GERTRUDE LEHMAN, 13 West Court St., Cincinnati, Ohio.

WANTED—Sixteen or more Hussar Uniforms or any Uniform other than the ordinary. Wire what you have and price. CAPT MILLER, Bandmaster, 615 S. Club, San Antonio, Texas. dec30

FLASHY BELL HOP SUIT, size 31 made over from former Military outfit, very swell, made of grey military cloth, with big brass buttons and trimmings, only \$8. Full Dress Coat and Flashy Vest to match. In perfect condition, size 38, for \$1. Buy and sell good used stage and street clothes, both ladies and gents. MISS BELINDA HINKLE, P. O. Box 746, Japan, Missouri. dec30

35 SECOND-HAND REGULATION RLE BANO Uniforms cheap. No further use for 1923. All of any kind. CAPT. MILLER, Bandmaster, 615 S. Club, San Antonio, Texas. dec30

EXCHANGE OR SWAP (No Film or Far Sale ads accepted under this head) 3c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE.

Make Your Own Radio-Active Beauty Clay. We furnish formula, source of supplies, where and how to sell, etc. for \$2.00. Costs 10c to manufacture, retail for \$1.00. STEUBEN CHEMICAL COMPANY, Box 547, Steubenville, Ohio.

Root Beer Barrel—Good As New—For Two Concession Tents, eight by ten or ten by twelve. No frames. Write WALINE, Box 1021, Minot, North Dakota.

SWELL ANATOMY SUBJECTS and Wax Figures. Wax Tents, \$2.65 and 25c each. Snow Goods, etc. free. SEAW, Victoria, Missouri. dec30

TATTOOING OUTFIT, small Electrical Goods, Stamp Collectors, Auto Accessories, Celluloid, Tattooing Supplies, Wax Print Press or Truck. CYCLONE BESS, 239 Bleakford, Memphis, Tennessee.

FORMULAS BOOK FORM, PAMPHLETS OR SHEETS. 4c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE.

500 Valuable Formulas, 20c. Catalog free. "UNIVERSAL", 1017-B, North Whipple, Chicago.

MILLER, "Formula King," Supplies any Formula 526 Main, Norfolk, Virginia.

AUTO POLISH FORMULA saves painting, makes old cars look like new. Rub on, wipe off. No long polishing. Also Non-Freeze, prevents frozen radiators. Never fails. Each complete Formula, \$1.00. Both \$1.50. Agents wanted. STATE COMPANY, 500 5th Avenue, Room 130, New York City. dec30

BOYS, HERE IT IS! English Beauty Clay, best looks to judge by, positive today, or for demonstration. In stores. Ready seller, as it's extensively advertised in all ladies' journals. Formula, 50 cents, no stamps. I. A. POMMEYER, Richmond, Missouri.

FIVE FORMULAS, \$1.00—Three-Minute Corn Remover, Snake Oil (Lindiment), Instant Cement, Mends All Solder, Carpet Cleaner. KOPP CO., 3000 California Ave., N. S., Pittsburg, Pa. dec30

FORMULAS, 20c—Luminous Paint, Paint, Varnish Remover, Gasoline Tonic, Hand Cleaning Paste, Auto-Furniture Veneer, Battery Renewer, Auto Top Dressing, Elbow Polishing Cloth, Cementless Patches, Picture Plaster, Auto Body Cleaner, Auto Seal, Centre collection, \$1.00. Reliable. W. S. MYERS, Box 280, Reading, Pennsylvania. dec30

FREE! BOOKS!—On advertising and buying. If you send \$1.00 for one book of over 100 color-making formulas. GEORGE CO., Box 211, Manhattan, Pa. dec30

FRENCH BEAUTY PACK—Guaranteed formula for one dollar. Also will send Formula for French Massage Cream. RAY BURBANK, General Delivery, Sterling, Illinois.

MONEY-MAKING BOOKS, Plans, Formulas, Catalog free. IDEAL BOOK SHOP, 5503-B North Broadway, Chicago.

\$20.00 MONTHLY making "Orr Brand Crispettes". Directions for home-made machine, \$3.25. Crispetto formula free to purchaser. One sale only in each house. Order quick. GERMAN PLASTER CO., Lincoln, N. Y. dec30

500 SUCCESSFUL Money-Making Formulas, 25c. SUCCESSFUL PLANS, Sugar Notch, Pa. jan6

FOR RENT, LEASE OR SALE PROPERTY 5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE.

For Sale or Lease—Sun Theater Building, best location. Six hundred seats. A. BEIN, Portsmouth, Ohio.

For Sale—Amusement Pier. Located at Venice, Calif. Twenty-five-year lease. Present pier seven hundred and forty feet long. Dance hall elegantly finished, costing \$700,000, and other buildings. Water frontage, seven hundred and forty-eight feet. Write EDWARD MERRIFIELD, 4031 Alameda Drive, San Diego, California. jan20

FOR SALE—A beautiful little Resort in the San Joaquin Valley on the Kaweah River, Swimming, Dancing, Restaurant, etc. Well established and advertised. Further particulars of H. GINNER, Lemon Cove (Tulare Co.), California. dec30

FOR LEASE—Portable Whip, Big Ell, Aerial Swings. Separate or all. SHURR, 209 Canal St., New York. jan6

FOR RENT—Picture or Vaudeville Theatre, partially equipped. Reasonable rent. State amount of capital and experience. KENNEDY-BECKER ESTATE, 219 N. 32d St., Billings, Montana. jan6

FOR SALE—NEW GOODS 5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE.

Fishermen, Free Circulars, Automatic Fish. Write EWERT, 631 S. San Pedro, Los Angeles, California.

EDISON BLUE AMBEROL 4-minute Records, \$20.00. A hundred; \$2.00 a dozen. H. H. LEOPOLD, 1586 Main St., Bridgeport, Connecticut. jan6

Of Interest to Little Theaters A PRACTICAL EQUIPMENT

(HENRY STILLMAN in Little Theater Supplement of the New York Drama League)

LIGHTING in the theater is one of the most important elements of production and at the same time one of the most unsatisfactory. It is impossible, even with the finest equipment in the world, to light a scene with the light of actual reality. The best we can do is to approximate the effect of nature and conceal our clumsiness as much as possible.

Many producers, professional as well as amateur, begin at the wrong end, by arranging the light they want for a scene and then filling in the sources. The only way to get anything like illusion is to put in the sources of light first and then to bring in what extra light is necessary, making it seem to come from those sources.

If you are doing an interior setting with windows with supposed daylight outside, create the effect of that outside daylight first to the best of your ability and then bring in your lights inside of the scene (foots, borders or spots) until you get something resembling the volume and quality of light that comes thru the window. If the scene is at night and the stage is lit with lamps or candles, light them first and then set your extra lights so that the light seems to come from those lamps. Don't put a lamp on one side of the scene and then light the stage evenly all the way across. If an even distribution of light is necessary use lamps on both sides. Footlights were practically discarded a few years ago, but are coming back into use again. After all they are no more false than overhead spots and borders. The trouble is that they are usually abused. If they are kept low enough so that the actors don't throw shadows on the back wall footlights do not spoil illusion and still give enough front light to be valuable.

Keep all of your light off the walls. In reality it is only when the sun strikes thru a window at an angle or a lamp has an open shade that the walls of a room are lighted up. A ray of sun thru a window (made with a spot or flood) is very effective on the stage, but if the rest of the walls are more or less shadowy atmosphere and illusion are increased.

Artistic productions are often done with very little equipment, but the following is suggested if a Little Theater is able to get it:

Footlights in three circuits—amber (or rose pink), blue and red.

Three border strips (these are long metal boxes to be hung overhead) with the same colors.

From one to three baby spots for either side of the stage inside the proscenium. The colors of these spots can be changed with gelsatines.

Two or more 500 to 1,000-watt flood lamps and gelatine-color frames. These are for lighting outside of a window or for flooding an exterior scene.

One or two long-strip lights (the same as border lights) to be used on the floor behind set pieces for lighting the sky. It is a mistake to try to light a sky only from overhead.

Any good stage lighting company can quote prices on all or part of this equipment.

ALL-METAL PENNY PISTOL MACHINE, copper oxidized. Greatest money-getter for arcades and carnival shows. Price, \$50.00. One-third with order. balance C. O. D. collect. Write for circular. INTERNATIONAL MUSESCOPE REEL CO., New York. dec30

FREE—Beautiful "Horseshoe-Nail Ring", sterling silver, solid gold horseshoe top, genuine garnet stone. Write today. COGNITO, Elizabeth, N. J. jan6

NEW IRON MUSESCOPE MACHINES—Weight 70 pounds. Best looking machine ever put on the market. Works by hand. \$45.00, complete with reel. Biggest money-maker for arcades and carnivals. INTERNATIONAL MUSESCOPE REEL CO., New York. dec30

FOR SALE—SECOND-HAND GOODS 4c WORD, CASH. NO ADV. LESS THAN 25c. 6c WORD, CASH. ATTRACTIVE FIRST LINE.

For Sale—Three Brand-New Mills Wizard Fortune Tellers, \$25 the lot. Seven Advance Electric Machines with time cut-out \$50 the lot, including batteries. FREDERICK DORN, 809 Tampa St., Tampa, Fla. dec30

For Sale—Whip. A-1 Condition. Four Wagons. Complete for \$3,200. Write FRANK VLADO, care The Billboard, New York City.

ADVANCE ELECTRIC MACHINES—Gum, Peanut, \$3.00. Pin Machines, \$7.00. H. H. LEOPOLD, 1586 Main St., Bridgeport, Connecticut. jan6

CORN POPPER almost new. \$75. DENELSKY, 1306 Fifth, Des Moines, Iowa. jan6

BEAUTIFUL SATEEN DROPS (3), 20x42 ft., with decorative border, fire proofed, tie lines on top chain on bottom, purple, green or gold color, net price \$45.00 each, worth \$100.00. THE SHEPPARD STEIN, 468 E. 31st St., Chicago, Illinois. jan6

DOUBLE BOOTH, Piano, Ticket Chopper, Motor Generator. Complete outfit. J. P. REDINGTON, Scranton, Pennsylvania. dec30

ELECTRICAL STAGE EFFECTS—Clouds, ripples, fire, waterfalls, spotlights, stereopticons, rheostats, studio lights, condensers, lenses. NEWTON, 305 West 15th St., New York. jan30

FOR SALE—Ten lengths Rim Seats, new, 5-tyer high, eighty dollars. WML KETROW, 1811 Sheridan St., Anderson, Indiana.

FOR SALE—Thirty-six-foot Electric Sign, with wording. The Auditorium. Also Double Attraction Board, three lines. All in good condition and at a bargain price. STATE THEATRE, Dayton, Ohio. x

FOR SALE—Centaurus Automatic Moving Picture Machine, used about one year. Made by Exhibit Supply Co., Chicago. Machine cost new \$200.00. Has 15 ft. latest film. Machine is in good condition. I now have it out on a percentage basis here in Bellingham. Machine measures 16x22x19 inches without film and weighs 200 lbs. packed. Will take \$75.00 for it. \$25.00 cash balance C. O. D. A. W. JOHNSON, care Saroy Hotel, Bellingham, Washington.

FOR SALE—Mills Oak Cabinet Operator Bell's. In good condition, \$35.00 each. PUNCTURELESS TIRE CO., Box 313, Mobile, Alabama. dec30

FOR SALE—Carry-Us-All, portable, 3-abreast jump-lift horses, good running condition. MAX ROBER MERRY GO-ROUND, 420 Maple St., North Little Rock, Arkansas.

FOR SALE—Brass Checks; new quarter style, 2c; nickel style, 1c. One-half deposit, balance C. O. D. NOVELTY SALES CO., Shamokin, Pa. jan13

LECTURE GOODS, WYNDHAM, 24 7th Ave., New York. jan20

LONG-EAKINS CRISPETTE MACHINE, practically good as new. Name your own price. ELMER PETERS, Black Lick, Ohio.

ONE SUGAR PUFF WAFFLE MACHINE, with Trunk, used but twice. Cost \$77.00, will sell for \$50.00. One Automatic Ten-Pin Game. Cost \$60.00, will sell for \$25.00. One Dial Striker, in working order, \$75.00. Address LONG BEACH PLEASURE PIER COMPANY, Long Beach, California. dec30

SIXTY COWHIDE OXFORD BAGS, full size, army stock, delivered at \$4.75. REDINGTON CO., Scranton, Pennsylvania. dec30

SKATES at 75 cents pair. Two hundred pairs Henley Flyer Roller Skates. Excellent condition. ED LIND, 1833 East 65th St., Cleveland, O. jan13

SLOT MACHINES for arcades and amusement parks. Perfect working condition. Send for price list. ESSANESS AMUSEMENT, 45 E. 14th St., New York City.

SLOT MACHINES—Stamps for list. LANG, 631 Division St., Toledo, Ohio. dec30

SLOT MACHINES, new and second-hand, bought, sold, leased, repaired and exchanged. Write for illustrative and descriptive list. We have for immediate delivery Mills or Jennings O. K. Gum Venders, all in good play. Also Brownies, Eagles, Nationals, Judges, Owls and all styles and makes too numerous to mention. Send in your old Operator Bell's and let us make them into money-getting, two-bit machines with our improved coin detector and pay-out slides. Our construction is fool proof and made for long distance operator with our improved parts. We do machine repair work of all kinds. Address P. O. BOX 178, North Side Station, Pittsburgh, Pennsylvania. jan27x

TRADE FOR SLOT MACHINES—Carousel, 3-abreast portable; Hutter Kid Popcorn Machine. Wanted—Complete Penny Arcade Modern Machines for cash. M-CUSKER, 212 N. 8th, Philadelphia, Pennsylvania.

3 MILLS COUNTER GUM VENDERS, practically new, \$40 cash. 1761 Gersuch Ave., Baltimore, Maryland. jan6

250 PAIRS RICHARDSON ROLLER SKATES and 750 Richardson steel Wheels for sale. LOUIS DAHL, 2024 First Ave., New York City.

500 YARDS BATTLESHIP LINOLEUM and Cork Carpet. Government surplus; at price fully half retail. Perfect goods. J. P. REDINGTON, Scranton, Pennsylvania. jan20

5,000 YARDS BATTLESHIP LINOLEUM and Cork Carpet. Government surplus; at price fully half retail. Perfect goods. J. P. REDINGTON, Scranton, Pennsylvania. dec30

50,000 COINS, Paper Money, Antique Firearms, Relics. List free. COLLECTORS' EXCHANGE, 1538 Willington St., Philadelphia.

FURNISHED ROOMS 1c WORD, CASH. NO ADV. LESS THAN 25c. 3c WORD, CASH. ATTRACTIVE FIRST LINE.

RICTOR'S ROOMING HOUSES, Cincinnati, Ohio: 138 E. 9th, No. 411 W. 7th, No. 1206 Plum No. 138 E. 9th, No. 617 Richmond, No. 610 Richmond, No. 522 Sycamore. RICTON at home at No. 136 E. 9th.

(Continued on page 64)

Mr. Sutro's New Play in the Old Manner

IT IS "British school". You pick up the program and before the curtain has risen you have got the hang of things. There are, excluding the servants, eight characters. Three of them have titles; another is a K. C. The scene is Mayfair, and it has been built by the Harker family. The dresses are by Worth (why, by the way, are the gentlemen's tailors never mentioned?). You know where you are. The characters will all be over the super-tax line. They will move gracefully amid elegant but not ostensibly comfortable furniture. Sunshine will pour thru the windows. There will be no fogs, cobles, poverty, hard work or shabby, clumsy folk. But these handsome creatures, equipped with the latest fashions and with epigrams not quite so recent, will devote themselves to matrimonial complications with the same dogged obstinacy which their poorer fellow-countrymen apply publicly to the spotting of winners as they read the midday specials against the walls of public-houses.

And so it turns out "British school" from Sir Hector, the soldier, and Sir Harrison, the professor, down to Miss, manservant, and Rose, the maid. We are back at the St. James or Criterion theaters of twenty years ago watching the comfortable class muddling its comfort away owing to its extraordinary inability to manage its married life, and yet finally (for plays must be ended) muddling thru.

But one must be more explicit. Lady Marjorie Collindine, whose name alone sets the British stamp upon the piece, has married in Sir Hector Collindine Bart., D.S.O., a fairly perfect ass. She is a laughing lady and given to innocent, but badly-managed, flirtation. Her husband has her watched, and by a certain folly at Folkestone she hands the detectives her character. Lady Marjorie fights a cause celebre and is hanged in court by Daniel Farr, K. C. The result is a decree against Lady Marjorie, who on the same evening meets Daniel at dinner and finds out that the hearts of dreadful K.C.'s can be secured as easily after dining as the hearts of under-graduates in Elights week. But there is Daniel's wife, Daniel's family, Daniel's name and work. He would fink them aside and go to South America. But the laughing lady sees Daniel's wife and thinks of Daniel's work and stops laughing to make the great renunciation on which the curtain falls. She has shaken off soldier and burlesque. What will it be next—tinker or tailor, or even a nun? We do not know. And perhaps we do not very much care. She has laughed her girlish laughter and shed her girlish tears over three acts. There are limits to one's enjoyment of April weather.

Still, April within its proper boundaries is delightful, and there are some really ray bursts of sunshine to enjoy. There was a particularly amusing Mayfair kitten, played with exquisitely pointed malice by Edith Evans, whose gambols on the rooves of scandal would alone make the play worth while. There are good sayings, too, and good draughtsmanship; the British school guarantees you that, as it also guarantees good acting. Add to Miss Evans' high spirits the blended savvy and passion of Godfrey Tearle, an Daniel; the austere dignity of Violet Vanbrugh, as Daniel's wife, and the April moods of Marie Lohr, as the laughing and leading lady, and you have a handsome exhibition of the British school.—MANCHESTER GUARDIAN.

In Answering Classified Ads, Please Mention The Billboard.

GUMMED LABELS

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

500 Gummed Labels, 25c.

Printed with your name and address or equivalent wording. CAL SYSTEM, Fairview Station, Detroit.

500 Gummed Stickers, 25c.

Printed with name and address. Additional lines. C. LAHAYE, 1364 Eastlawn, Detroit, Michigan.

GUMMED ROLL red and blue Shipping Labels. Feed 'em thru typewriter. 1,000, \$2.00; 5,000, \$5.00. Our special size label is 2 1/2 inches. Just big enough for the purpose. Fishlike makes 'em stick. Write for samples. Cash with order. Money back if not pleased. DELTA PRINT SHOP, 1512 Germantown Ave., Philadelphia, Pa. jan13x

HELP WANTED

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

AMATEURS, ACROBATS, CLOWNS—Expert training. See instructions and plans. JINGLIE HAMMOND. Note—Clown outfits and Acrobatic Props bought and sold. dec30

FEMALE IMPERSONATOR for act. Amateur. Address AGENT, Billboard, New York City.

LADY to assist in act. Amateur preferred. AGENT, Billboard, New York City.

MEN TO TRAVEL—Sell our line to stores. We deliver and collect. Only live wires wanted. Address EASTWOOD MFG. COMPANY, 243 Front St., Portsmouth, Ohio.

WANTED—Professional first-class Scottish Bagpipers who can also dance Scottish dances. Ladies preferred. Long engagement. Scotch act. Wire or write experience, ability and salary expected to MAJOR JAMES WEST, Continental Hotel, San Antonio, Texas. x

WANTED—Medicine People of all kinds. Show opens Jan. 2. WANNEGAR MED. CO., 1713 Doty St., Oshkosh, Wisconsin.

WANTED—Lady Piano Player who can do specialties and work in acts. Fay Abbott, May Hand, formerly of Collins and Hazard, wire. Near Sketch Team or Musical Act (one must play piano). State lowest salary. I pay all after playing. Tickets if I know you. Salary every night if you want it. Prepay own wire. LEON V. LONSDALE, M. D. (Chief Red Jacket), Revere House, Chicago, Illinois.

HELP WANTED—MUSICIANS

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Colored Musicians Wanted—

Write or wire at once. Steady work. Sure salary. Darktown Follies. Will place tickets. J. F. ARTHUR, Mgr., 233 Fore St., Portland, Maine.

Wanted—Violin Leader and

Pianist. Motion pictures. Six days. Must be experienced, responsible with library to cue. Year contract. Salary, \$45.00 leader; \$35.00 pianist. Don't take chance answering unless capable. OHIO AMUSEMENT ENTERPRISE, Ironton, Ohio.

DANCE MUSICIANS interested in business education should write JACKSON UNIVERSITY, Cahoonville, Missouri. dec30

MUSICIAN who is desirous of increasing his earning power. We have a high-grade side line. G. M. CO., 18 E. Pearl St., Cincinnati, Ohio. dec30x

MUSICIANS WANTED—If you play an instrument and sing write me. JOHN MARLER, 927 Garfield Bldg., Chicago.

MUSICIANS WANTED—For the Elks' Band. Two Cornets, two Clarinets, two Slide Trombones. Must be good sight readers. Position guaranteed. No boats wanted. All letters answered. State if married or single. Fine climate. About eighteen thousand population. May wire at Elks' expense. Address SAM ELLMAN, Bogalusa, Louisiana.

SAXOPHONE that doubles Clarinet or other instrument. Theatre and dance. Must be A-1. F. H. GRAAF, Estherville, Iowa.

TROMBONE, Saxophone, Clarinetist immediately. Wire "ILLINOIS FIVE", Monmouth, Illinois.

WANTED—Clarinet, Cornet and Trombone Players for the 4th Band, C. A. C. HARRY G. LUDLAM, Band Leader, Fort Monroe, Virginia.

WANTED—Pianists, Organists; learn pipe organ, theater playing, exceptional opportunities; positions. Address THEATRE, care Billboard, New York City. jan6

INFORMATION WANTED

3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE.

H. M. Addison, or Anyone

knowing his whereabouts, please communicate at once with Bertha Bayers, 124 N. High St., Steubenville, Ohio. Very important. Last heard from was advance agent for Buster Brown Co. 10 years ago.

ANYONE KNOW the whereabouts of George Nissen, last known with Waltham Show? Please contact his mother, MRS. L. NISSEN, 111 9th St., Milwaukee, Wisconsin. jan6

RESISTO'S SECRET—Strongest man cannot lift you. No apparatus. Original method. \$3.00. MILLER, 525 Main, Norfolk, Virginia.

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NOTICE!

Advertisements under this head must be confined to instructions and plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

A. C. RUCH, Publisher X La Eve Hypnotic Lessons, Winchester, Tenn. dec30

Tumbling Easily Learned—

Complete, detailed instruction in all stunts. \$1.00. WALLACE POWER, Box 46, Fremont, Nebraska.

ACROBATIC INSTRUCTION COURSE—Covering Tumbling, Bending, Balancing, Clowning, Falls, etc. Safe, easy method learning. Fully illustrated, including Apparatus Drawings, \$2.00. JINGLIE HAMMOND, Adrian, Michigan. dec30

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INSTRUCTIONS for Stage Cartooning and Chalk Talking, with 23 Trick Cartoon Stunts, for \$1.00. BALDA ART SERVICE STUDIOS, Oshkosh, Wis. dec30

LET US SHOW YOU how to make the "Chalk-Talk". Particulars free. TRIFMAN'S CHALK-TALK STUDIO, Box 792, Perryville, Ohio. dec30

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Full sized. Ship collect. Subject to test. Cheap for cash price. HARRY EYNON, Cambridge, Ohio.

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DEAGAN UNA-FON, like new, 32 keys, First \$200.00 takes it. Will ship \$50.00 cash, balance C. O. D. Address C. W. DUCHEMIN, 40 Jackson Place, Indianapolis, Indiana. jan6

BUY a Self-contained Air Calliope and bank the difference. Post card brings details. Manufactured and guaranteed fee simple by SAM V. DAY, Marshalltown, Iowa. jan6

DR. C. W. ELIOT BELIEVES IN MUSIC IN PUBLIC SCHOOLS

President-Emeritus of Harvard Sees Benefit to Business in Musical Training of Children

THAT music should have a prominent place on the public school education program of every American child, was the recent declaration of Charles W. Eliot, president-emeritus of Harvard University, speaking at a Chamber of Commerce dinner in Boston on "What Is the Matter With American Education?"

"The old idea of popular education in the free schools," said Dr. Eliot, "was to teach reading, writing and ciphering, and nothing beyond that. It has come down in the minds of many people today as the sole object of popular education, and that is the reason why American popular education has in such a large degree failed. What can we do for it? We need to teach in all the schools of the country, in addition to reading, writing and ciphering, training of the physique. Much has been said about it in recent years, but action to that end has been very slow. Then we want to attend to the training of the senses of the children and teach them manual exercises. The domestic arts should be taught; every boy and girl in our schools should learn to cook. Family life should be in the highest sense co-operative—a working together in the interest of the family. Drawing should be taught. The boy who has learned to draw will have a better chance in many trades and arts.

"Another thing which should be introduced into our American schools is the art of music, for thru that we can give every child a chance to enjoy one of the greatest pleasures of life, and what is much better, the power to give pleasure to other people. Singing in a chorus or playing an instrument in an orchestra requires disciplined co-operation—what we call team work—and that is what the industries of this country need more than they need anything else. Such music also calls for a leader—a man with a baton in his hand directing the whole performance—and in all American business great results would follow if every child in every school in the country learned the value of co-operative discipline under a leader."—FROM THE NATIONAL BUREAU FOR THE ADVANCEMENT OF MUSIC.

666 WAYS TO MAKE MONEY—2,718 Formulas. "Encyclopedia Business Opportunities", 3 volumes. \$1. IDEAL BOOK SHOP, 5503-V North Robey, Chicago. dec30x

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MUSIC RUBBER STAMPS. Photo Type. Rubber Type Catalogue, 25c. School Chart Outfits. Sign Marker Catalogue, 25c. KAISERSTADT STAMP WORKS, 15 S. Jefferson, Dayton, Ohio. dec30

Bb TRUMPET.—Silver plated Bb Conn Symphony Trumpet, equipped with rotary A change, \$75, with case. A. K. WELKER, Box 345, Red Bank, N. J.

DEAGAN XYLOPHONE. Number 876; full shape; rack and trunk; \$77.50. ROYAL HULBROOK, Salt Creek, Wyoming.

FOR SALE—(New) Leedy's latest model Hammer Tympan, size 25 and 27. Will sacrifice at \$130.00. Information given. Write JOHN C. BAKER, 715 S. Main St., Dayton, Ohio.

FOR SALE—One No. 870 Professional Model Deagan Xylophone, 3 1/2 octaves, almost new, with trunk. First \$160.00 takes it. CHRIS F. DILLAM, 708 Ave. A, Bismarck, North Dakota.

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Male Partner—"Not Over 140 Pounds"—For Novelty Aerial Act. Clever amateur considered. Send photograph. C. C. BONETTE, Enfield, Massachusetts.

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ACROBAT—Young man, experienced Comedy Tumbler and Mounter. Must possess good habits and absolutely reliable. New 5 foot as possible, weight around 120 lbs. Prefer one used to working in short dresses (rural lass make-up) for standard rural occasions (mostly talking acrobatic skit). I furnish wardrobe. Send late photo, full description, state acts worked in, all you do and lowest salary at once. Address FRANK DEMORA, Hotel Gorrell, Findlay, Ohio.

CLASSY MALE SINGING PIANIST (blond) desired. Professional Lady Blues Singer or Musician, state age, particulars; photo returned. Peg Wee Peters, write, PIANIST, care Billboard Pub. Co., Cincinnati, Ohio.

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WANTED—Two Young Ladies and two Men, for vaudeville comedy drama. A. M. L., care Billboard, New York.

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sure relief for eczema, pimples, rash, tetter, etc. Complete treatment and money-back guarantee. \$1.50 postpaid. Literature and monthly salary offer free. Apply immediately PINOLA MEDICINE CO., Stotestbury, Missouri. jan6

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RUDY OR MUSICAL BELLS—Communicate with C. N. M., care The Billboard, Cincinnati, Ohio.

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No advertising copy accepted for insertion under "Schools" that refers to instruction by mail or by Training or Coaching taught by mail. No ads of acts or plays written. The copy must be strictly confined to Schools or Studios and refer to Dramatic Art, Music and Dancing taught in the Studio.

DANCERS! WHEN IN DOUBT SEE A SPECIALIST —Professional, berlineis, see Ernest L. Van Sicke first. My acts speak for themselves. Buck and Wing, Excelsior, Wash. Cig. Soft. Show, 718 HADGROUN CONSERVATORY, Suite 917, 61 East Jackson Boulevard, Chicago. Wabash 6358.

MOTION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theater expert. Booking bureau connected with school. Exceptional opportunities for positions. Address THEATER, care Billboard, New York City. dec3

MOTION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theater expert. Booking bureau connected with school. Exceptional opportunities for positions. Address THEATER, care Billboard, New York City. jan6

THOMAS STAGE SCHOOL—Dancing, Buck and Wing, Soft Shoe, Excelsior, etc. Class instruction, 10 lessons, \$10.00; private, 15 for \$25.00. Vaudeville Acts written. Dramatic Sketches coached. An able staff of instructors to take care of every want. Four rehearsal rooms. Partners furnished; talented people in all three put on the stage. 10c brings particulars. See HARVEY THOMAS (20 years on stage), 30 E. Van Buren St., Office 316, Chicago, Illinois. Phone, Wabash 2394. apr21,1923

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FOR SALE—Tent, white, 30x10; 8-ft. wall, poles; used one season; \$125.00. Hawaiian 40-ft. Panel Print, never used, \$10.00. Fibre Theatrical Trunk, \$2.00. F. O. GREGG, 2602 Benicau Ave., Detroit, Michigan.

FOR SALE—Tent, 60, with two 30s; bad condition; cheap. Another one, same size, better condition; at a bargain. Delco Light outfit, 750-watt generating outfit, outfit runs picture machine; good condition. Some Gas-Air Pressure Lighting outfit, never used. Large Phonograph. Several small Wagons. All at bargain, as they are surplus stock in our winter quarters. Also Train Rollers, San Francisco Fire, Animal and Vaudeville Banners. YETIRO ALMOND, Albemarle, North Carolina.

HAVE SEVERAL VERY GOOD RIDES, best in the country; 8 and 9-year park riders. If interested address W. L. WITHERSPOON, 410 E. 34th St., Cincinnati, Ohio.

HULU HULU BABES and Arkansaw Flappers for ball game, \$10 per doz. Get my 1923 illustrated booklet, it's a hummer! TAYLOR'S GAME SHOP, Columbia City, Indiana.

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SLOT MACHINES—Mills Hanging Bag, \$60.00; Little Grip Machine, \$15.00; Royal 41-Note Piano, \$75.00. Mills Porcelain Scales, \$40.00. MCCOSKER, 212 N. 8th, Philadelphia, Pennsylvania.

TWO MILBURN CIRCUS LIGHTS, 10,000-candle power, single burner, \$15.00 each. 4 Milburns, 10,000-candle power, 2 burner, \$100. A. PORTER, 911 E. St., Washington, D. C.

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SPECIAL COMBINATION MACHINE, double tubes, complete, \$2.50. WAGNER, 208 Bowery, New York. jan27

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"1923 ILLUSTRATED LIST JUST OUT. Not cad."—Desert News Writeup on Tattooing. Ask for copy. PEIKY WATERS, 1950 Randolph, Detroit. dec30

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6c WORD. CASH. ATTRACTIVE FIRST LINE.

Curtiss, Continental, Ohio. jan6
Show Printing That Pleases. BLANCHARD PRINT SHOP, Hopkinton, Ia. A TWO COLOR CUT, one-inch square, made to order, \$5. Bring in your copy. See BJORKMAN, 508 S. Dearborn St., Chicago. jan6

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LETTERHEADS, Envelopes, Cards, 50 of each, \$1.00. 100 Business Cards, 50c. GEYER, Box 886, Dayton, Ohio.

LDOKI—250 Bond Letterheads or Envelopes, \$1.25; 1,000 Tontights, \$1.80; 1,000 6x18 Heralds, \$3.85. Samples, 2c. BLANCHARD PRINT SHOP, Hopkinton, Iowa.

PRINTING—IDEN, Mount Vernon, Ohio. mar21

PRINTING—Write us your wants. Satisfaction guaranteed. Our specialty: Million order runs. Bargains in Printing. 1,000 Bond Letterheads, 6 1/2 x 11, for only \$3.00; also 500 good white No. 6 1/2 envelopes, with your return card printed in the corner, for \$2.50, or both for \$3.00. Cash with order. Address STANDARD PRINTING CO., 216-218-220 East State St., Marshall, Michigan. dec30

SPECIAL OFFER!—125 Blue Bond Letterheads, 127 Envelopes, \$1.50. Everything low. NATIONAL ECONOMIC SPECIALTY CO., Leola, N. J. jan13

\$1.25 BRINGS 200 Letterheads, Envelopes or Cards. Neatly printed. KILLIAN'S PRINTERY, 13-10 Temple, Detroit, Michigan. dec30

100 BOND LETTERHEADS and 100 Envelopes, \$1.25. 50 each, \$5.50. 100 Cards 50c; 500, \$2.00, prepaid. CROWN MAIL ORDER PRINT, Station A, Columbus, Ohio. Stamp, samples. jan27

150 LETTERHEADS and 150 Envelopes, \$2.00, prepaid. Samples for stamp. Other printing. JOS. SIKORA, 2403 S. Sixty-second Ave., Cicero, Ill. jan6

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I HAVE CONTRACTED with twenty-five-car carnival for exclusive privilege for three Stock Wheels. Would consider taking in Partner who can invest one thousand dollars. Address K. D., care Billboard, New York.

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3c WORD. CASH. NO ADV. LESS THAN 25c.
5c WORD. CASH. ATTRACTIVE FIRST LINE.
Acrobat Tumbling Pad—Must be fair condition. BILLY RICE, care Billboard, New York.

IN LONDON AS IN NEW YORK THE THEATER HAS ITS PROBLEMS

By HORACE SHIPP

IN the distressing death of such mad monarchs as Ludwig of Bavaria the English theater is primarily a happy or unhappy hunting-ground for the speculator, where playhouses and good, bad or indifferent art take their place as commodities alongside such higher game as Argentine meat and Anglo-Persian oil. This subjection to the rigid laws of economics means that the work presented is governed, not by the artist's "Is it good?" but by the stockbroker's "Will it pay?" To this standard is brought everything which claims place in the theater: The building itself, the play, the work of every actor and actress, the decoration—these things are goods, bought and sold, hidden for, exploited, advertised and supplied only in response to a sufficient and profitable demand. I am not concerned at the moment with the effect of this upon the progress of theater art, its obvious reactions upon public taste, nor with the strange experiences of any genuine artist or writer who mistakes the English stage for a platform for his work. Let it be granted that in the present state of English culture there are an enormous number more stupid people than intelligent ones, and far more indifferent playgoers than critical, and it follows logically that an existence depending upon the suffrage of the greatest number is hardly likely to be dedicated to the best, nor to assist materially in moulding contemporary thought and feeling. These finer points of aesthetics and public good aside, however, one is concerned with the economics of the theater as such; with its important position as a business providing livelihood for many thousands of people and catering for the amusement of millions. And one realizes how viciously post-war conditions are operating.

The selling price of seats has remained static save for the debilitating entertainment tax with which the Government has saddled an institution which it has never done anything to assist—a penalizing of theater-going resulting in decreased receipts so far as the box-office is concerned. Coincident with this the cost of actual production, of lighting, of salaries, of all incidental expenses connected with the actual staging of a play has enormously increased, and when one adds to this the disgraceful gambling in theater buildings which sent rents spinning skywards it becomes obvious that the dice are heavily loaded against any improvement. It is of little use attempting to arouse just indignation against the dealings of financiers which have driven West End theater rents into hundreds of pounds per week; a community which permits them to pursue the same tactics with food, fuel and houses is not likely to disapprove of their enterprise as applied to its playhouses and is indeed much more likely to work itself into an indignant demand for the cutting of actors' wages than to suggest interference with this "legitimate speculation". With the patience born of long usage we can only wait till the economic pendulum swings nearer normal thru a series of failures, bankruptcies and their attendant evils in the form of a precarious livelihood or none for those actually working in the theater.—ENGLISH REVIEW.

Wanted—Second-Hand Azrah
or other Illusions. Good working condition and cheap. Full particulars and lowest price first letter. No dickering. KARMA, THE MYSTIC, Billboard, St. Louis.

ONEY ISLAND FREAK ANIMAL SHOW, 526 Surf Ave., Coney Island, N. Y., buys Freaks, Animals and Birds of all kinds, alive and mounted. Write us what you have. dec30

ELECTRIC ICE SHAVERS for snow balls. Good condition. J. GATTUS, 3416 Colley Ave., Norfolk, Va.

LOT USED DYE SCENERY WANTED. Address FITZELL, Oaklyn, New Jersey. dec30

PIANO WANTED—Size larger than Baby Columbia. State condition, weight and lowest. ALBERT ENGESSER, General Delivery, Houston, Texas. jan6

TENT DUFFIT WANTED. RICTON, 136 E. 9th, Cincinnati, Ohio.

WANTED—A new or second Trampoline outfit. Must be in good condition. Address JOHN ALEX, 107 East Coal St., Shermansburg, Pennsylvania.

WANTED TO BUY—Set Aluminum or Organ Chimes. Low pitch preferred. A. M. SWANGEL, Box 341, Montezuma, Iowa.

WANTED—Tents, all sizes; Candy Floss Machines, any Concessions. Buy anything. Pay cash. ROSEWATER, Albany, Ohio. jan29

WANTED—Target Practice, 1c and 5c play; also Mills Operator Bells. POST OFFICE BOX 313, Mobile, Alabama. dec30

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Annual Christmas Sale—High-class Features, Comedies and Educational. Good condition. Especially reduced prices. Roadmen, showmen who mean business and who are not merely looking for lists should communicate with us at once. We have the stuff. Lists upon request. JAWITZ PICTURES CORPORATION, 729 7th Ave., New York City.

Money Getter Films—Big Features and others CHEAP. Write EWERT, 631 S. San Pedro, Los Angeles, California.

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BARGAINS—Features, Comedies, Westerns. Send for list. REGENT FILM CO., 1239 Vine St., Philadelphia, Pennsylvania. jan6

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COMPLETE MOVING PICTURE DUFFIT—Reassemblable. Address GROBANICK, Eldridge Park, Trenton, New Jersey. dec30

FOR SALE—Power's 5, complete; 15 reels of Pictures. Not junk, but a real bargain at \$60. HARRY BURTON, Flowerfield, Michigan.

(Continued on Page 66)

"HAMLET"

SHAKESPEARE, John Barrymore, Arthur Hopkins and Robert Edmond Jones are combined to offer one of the finest productions of "Hamlet" that any stage perhaps has ever known. Expectations were justly high, but they were surpassed by the actual performance. Everyone knows "Hamlet" as the most famous play of the world. It is the ambitious actor's final goal to interpret a part presented these three hundred years by the greatest in the profession. For these very reasons the role has long since crystallized into convention. Every actor knows how his predecessors have played Hamlet. Hence it is almost impossible to present a new conception of the character and it is difficult to find a new device, posture, vocal intonation or piece of business. In the light of all this John Barrymore's Hamlet is a great performance—certainly one of the greatest of our time. It has youth and grace. It presents a Hamlet as coherent and as comprehensible as the innate difficulties of the play render possible. It is in the highest degree a piece of creative acting. Mr. Barrymore, thru a hundred delicate changes in facial expression and in vocal intonation, throws light on what otherwise would be obscure passages and situations. His scene with his mother presents a new conception—human, tender and touching. But this is only one of many scenes in which he shows himself a master of his art. He is indeed the ideal Prince. The supporting company is more competent than any supporting company of Shakespeare we have ever seen. Every part is at least adequately played. Several parts are played with great distinction. John S. O'Brien, as Polonius; Whitford Kane, as the First Grave Digger; Frederick Lewis, as Horatio; Tyrone Power, as Claudius; Blanche Yurka, as Gertrude; Sidney Mather, as Laertes; and Rosalind Fuller, as Ophelia, deserve special mention.

The acting by Robert Edmond Jones—a single one of great simplicity and dignity—serves with various slight adaptations, for all scenes except those played before a drop curtain. All the scenes fit well into this setting except the graveyard scene. It seems to be out of place in what is obviously a great room in the castle. The Ghost does not actually appear, but is indicated only by a light. The costumes, most beautiful in design and color, and the grouping of the figures combine to make a series of exquisite stage pictures perhaps unsurpassed in our theater. The final scene—Hamlet's death—where he is borne up the steps by the soldiers of Fortinbras, is one of such great beauty, dignity and power as to impress one with the consummate art which the American theater is capable of at its best. The entire production offers an emotional and intellectual experience which any lover of great acting and great scenic art cannot afford to miss.—DRAMA LEAGUE CALENDAR.

ELECTRICITY FOR 10¢ PER HOUR—Motosco Auto Generator operates on any make automobile. Produces electricity for Moving Picture Machines, Theaters, Schools, Churches, Homes, etc. Write for free particulars. MONARCH THEATRE SUPPLY CO., Dept. AG, 725 So. Wabash Avenue, Chicago. dec30r

FOR SALE—Edison Exhibition Model Machine, complete; 5 reels Film, Model B. Gas Outfit, some chemicals, all in good condition in shipping cases, \$60.00. Send \$25, balance C. O. D. I. A. POMMIER, Richmond, Missouri.

FOR SALE—Professional Moving Picture Camera and Light Outfit, guaranteed to give good result, four hundred dollars cash. DeGRIBBLE & POPE FILM COMPANY, Hickory, North Carolina.

FOR SALE—One Motosograph M. P. Machine, 1917 model, rebuilt, by A-1 condition, complete with 12x12 screen, rheostat, motor, \$60.00. Rewind. STAB THEATRE, Lodi, Ohio.

HOME PROJECTOR, new, 500-foot, \$25; Professional Road Show Projector, \$50; Movie Camera, \$60. RAY, 326 5th Avenue, New York.

POWER'S 5, \$60.00; 50 reels of Film. Send for List. Mills Dewey Slot Machine, \$75.00. GLENN E. BANTON, Butternut, Michigan.

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Wanted—Used Portable Suit-
case Projectors; any make; 110 volt. G. & C. FILM CO., 113 East Franklin St., Baltimore, Maryland.

FEATURE FILMS and Illustrated Song Slides wanted. Dissolving Stereopticon. No Feature Film too big. Life of Jesse James, The Lure or any big Feature wanted. Address FREEMAN BROS. SEOWS, Nelich, Nebraska.

WANT TO BUY all makes Moving Picture Machines, Suitcase Projectors, Chairs, Compensators, Motors, Fans, etc. Write us before selling. State best cash price in first letter. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago, Ill. dec30r

WANTED—Second-hand Motion Picture Camera, Projection Lenses, 17 W. 63d, New York City.

SUPPLEMENT ISSUED TO
"EXHIBITORS' BULLETIN"
(Continued from page 53)

Introduced in the early part of the present Congress by Congressman Florian Lampert, of Wisconsin. He took this action at the request of the Wisconsin Motion Picture Theater Owners as the same was presented by your national organization. This bill is now in the hands of the Patents Committee of Congress, of which Mr. Lampert is chairman. For some time we have been endeavoring to secure a hearing on this measure, but owing to a number of unavoidable circumstances the various hearings agreed upon had to be postponed. But we secured a definite date for a hearing from Congressman Lampert which he will take up with other members of the committee, and, upon receipt of their approval, we will at once announce the date and proceed to arrange for the hearing.

The Lampert Bill provides for such revision of the Copyright Laws as will relieve the theater owners from the music tax, which is now being demanded by the music society.

Your national officers also called at the office of Senator Hiram Johnson, of California, who is chairman of the Patents Committee of the United States Senate.

With the complaints laid before the Attorney-General and the Federal Trade Commission, and the moves made to secure the passage of the Lampert Bill in Congress, it will be plain that we have made very substantial progress toward affording the theater owner the necessary relief in this connection.

Need Complete Co-Operation

In order that we may carry to a successful conclusion these moves with divisions of the Federal Government and Congress, we must have the complete co-operation of every theater owner in the country. We need all the information in the possession of theater owners to present to these different tribunals at Washington, and we earnestly request all theater owners to send to the office of the Motion Picture Theater Owners of America such data and other information as may be in their possession so it may be put in shape for presentation at Washington. We need all letters written to exhibitors by representatives of the music society, together with a detailed account of their own experiences in dealing with the agents of this organization on music tax matters.

All of these things will form the evidence in our case, and our theater owners from all sections of the United States must supply it in order that we may prove the nation-wide character of our complaints and be able to obtain favorable action from the Attorney-General, the Federal Trade Commission and Congress. This is highly important, exhibitors, and you cannot delay at all in the matter, as the hearing must be held at an early date in order that we may secure action in the present Congress, which adjourns on the first Monday in March. It will require all the time we now have to do this, and our theater owners must be prompt in giving us this information. Mail it to the national office, at your earliest possible convenience.

The issues involved in this matter embrace the copyright law entirely, and, as this is a special line of practice, it requires the services of eminent experts. Your organization will be obliged to engage attorneys who have a specific knowledge of the copyright law and who will be able to meet the experts now in service of the music society. This will require funds, and your national organization must secure the same from the exhibitors, all of whom will be benefited by this move at Washington.

Our Music Department

At the Washington convention of the Motion Picture Theater Owners of America I suggested in my annual report that a music department should be formed to meet this emergency. In line with that the Music Department of the Motion Picture Theater Owners of America has been established. We have, thru this department, entered into arrangements with a number of independent music publishers to supply tax-free music to the theaters. We have issued to theater owners over 150,000 pieces of music and notices associated with the work on hand thru this department.

We earnestly urge all theater owners to play tax-free music in the theaters and help in every way possible to popularize it so that the music publishing companies that are co-operating with us will experience the advantage of this close association and will be impelled to continue in the work. Unless this co-operation on the part of the theater owners is made manifest, independent publishers will have no reason to in any way aid us in this work.

Frankly speaking, we want greater co-operation in this situation which the interests of the

multitude of obstacles, especially when it is being directed against powerful producing and distributing companies, whose agents are ever active not only in the matter of defending the interests of these concerns, but making every possible move to disrupt our organization and prevent it functioning for the protection of the theater owners. Yet in spite of all this we are making gratifying progress along every line.

Organization Advancing

Our organization thruout the United States is in excellent shape. Theater owners everywhere are responding to the call for closer unity, and a higher morale prevails in all sections. The need for this, because of the adverse activities of producers and distributors, is very apparent to every theater owner. They realize that active, aggressive, national organization will save their investments and prevent them from being crushed out by the producer-distributor forces now reaching out everywhere to acquire theaters, and using the club of dark houses and prohibitive prices to force independent exhibitors to sell them their properties at a loss or practically give them away.

We are now engaged in a definite campaign to prevent, as far as possible, the introduction of non-theatrical performances in different parts of the country. In this relation we are also opposed by the producer-distributor interests who are deliberately supplying churches, schools, town halls and other places with regular features and other films in direct competition with the theater owners in these localities who have always been their best patrons and whose money has made it possible for these concerns to remain in business.

FLATTERY UNAPPRECIATED

SOMEONE said, a long time ago, that "imitation is the sincerest flattery." Probably this is not true, unless it is also true that there can be no such thing as sincere flattery. But it cannot be denied that flattery is not infrequently sought, coveted and encouraged, and this by means which are as varied and as devious as ingenuity can devise. However, when one has discovered a way to build a better and faster boat, automobile or locomotive than has ever been built before, he does not encourage another to imitate his processes or his accomplishment.

The world around, wherever motion pictures have been shown in the last decade, "Charlie" Chaplin has been his own trademark. His art, for such it is, has been so much his own that attempted imitators have produced little beyond a mere burlesque, much as is the result when an actor on the legitimate stage seeks to employ the methods, the voice and the ways of a Booth, an Irving, a Jefferson or a Barrett. But the time comes, perhaps in every walk of life and in every commendable undertaking, when the attempted counterfeiting of the genuine becomes a menace to the producer and to the public. The cleverer the reproduction the greater the imposition, and, consequently, the greater the prospective damage to the purveyor of the genuine and the buyers of the spurious.

A shuffling walk, a false mustache, a limber cane, a dissipated derby hat, haggard trousers, over-sized shoes and a sad smile are not patentable. But the method of combining these seems to be something so nearly tangible that it can be protected by law. It would be interesting to read the opinion of the learned judges who have enjoined Mr. Chaplin's imitator to learn just what this tangible or nearly tangible thing is. It cannot be personality, for that is something which cannot be imitated or counterfeited. The accouterments are valueless in themselves and can be duplicated in any second-hand shop. One who has seen Mr. Chaplin without his disguise will readily admit that he is in no need of protection from imitators, and that undisguised he presents nothing that could be copyrighted, patented or protected by injunction. What, then, is the man of straw which has been set up? Is the Charlie Chaplin invented by Mr. Charles Chaplin the product of a conjurer's art, an animate puppet around which the law erects a protecting barrier? Is it the process or the product which has been given a tangible value?—CHRISTIAN SCIENCE MONITOR.

THE YEAR'S HARVEST

Pictures That Have Made an Impression

The end of the year 1922 being here, it is an opportune time to recount the successful motion pictures which have made their entry into the film world during the season about to close.

The consensus of opinion will accord "Orphans of the Storm" the highest per cent, and deservedly so. Whether the story was historically accurate, we do not know, but as a piece of cinema entertainment it ranks high in the estimation of the public. There is no gainsaying the fact that D. W. Griffith is the best craftsman of the screen and has the ability to carry forward sustained suspense which cannot be equaled by any other director. The facility with which he combines pathos, comedy and dramatic action proved to be one of his largest assets in motion picture construction.

The next in importance—perhaps running neck and neck with the Griffith picture—was Douglas Fairbanks' presentation of "Robin Hood". More lightness in character, more effervescent and enjoyable because of the lack of emotional appeal, this picture rode forward to success with the same joyous abandon as the Crusaders who marched at the head of King John's army. There is really no photography of the present time that can compare in entertainment value with "Robin Hood".

While on the subject of period pictures, we might mention "The Prisoner of Zenda", the vogue of which was further enhanced by the reputation of Anthony Hope's famous novel of the same name. This picture also enjoyed a prosperous run in New York City.

"Monte Cristo" was a picturization of a play made popular many years ago by a dramatic actor, James O'Neill. But its transference to the screen was only memorable because of the af-

fection in which Dumas' original work was held by the public. This picture also had a run in New York, but cannot be put in the same class as the above.

Noted for its difference and unusual quality of the story, "Nanook of the North" was a picture which will be remembered when all other sentimental bits of fiction will have passed into the discard. It was really an epic of the Northlands, detailing graphically the life and pursuits of the Eskimo, showing his desperate struggle to maintain his family and himself. The unusual photography and the strange and fascinating scenery compelled undying admiration.

"Blood and Sand" was chiefly notable because of its resemblance to Bizet's well-known opera, "Carmen". The atmosphere smacked of the bull ring and of the amours, joys and tragedies of a Spanish matador. Also the presence of Rodolph Valentino in the leading character role had much to do with the popularity of the picture.

Noted for its remarkable acting, its thrills and suspense, "Tol'able David" attracted attention as a program picture. The impressive work of the star, Richard Barthelme, was responsible for its unusual success.

"Smilin' Thru" was a pretty, colorful, sentimental story of the South. This picture won the hearts of the feminine fans and the admirable performance of Norma Talmadge came in for a good share of appreciation.

As a comedy, "Grandma's Boy", starring Harold Lloyd, was pronounced a great success, and it drew enormous business wherever the film was shown.

Then we were shown "Oliver Twist", "The Masquerader", "When Knighthood Was in Flower", "Manslaughter", "One Glorious Day", "Making a Man", "Toll of the Sea"—which was in natural colors and scored heavily—and many others which, while shown in New York, have not been released for distribution thruout the country.

In this brief article it is impossible to mention all the really worth-while pictures that we have seen, but the above are a few which stand out most vividly in our memory.

SELWYN "TELEVIEW"

An entirely new form of entertainment, made possible by the invention of an electrical instrument, the "Teleview", was offered at the Selwyn Theater, New York, Wednesday evening, December 20. The "Teleview" is an appliance attached to each seat in the theater. It is synchronized in harmony with special projection machines, so that all persons and objects viewed thru it are revealed in natural or solid form, instead of appearing as "flat" pictures on a screen.

This unique entertainment never has been shown before, and by reason of the physical installation it cannot be viewed elsewhere than the Selwyn Theater, where the entire orchestra and balcony have been equipped with these "Televiews".

There are several novel features in the "Teleview" program, among these a fanciful comedy, called "M. A. R. S.", with Grant Mitchell and Margaret Irving making their debut on the screen, and a series of unusual and striking innovations made possible only thru the means of the "Teleview" invention.

There will be performances twice daily, at 2:30 and 8:30 p.m.

The "Teleview" is the invention of Laurens Hammond, of Cornell University.

HEARST MAY QUITE FAMOUS

There is a rumor in circulation that William Randolph Hearst will release his Cosmopolitan productions thru Goldwyn in the future. Famous Players have released the Cosmopolitan productions for some time, altho about six months ago some disagreement arose between the contracting parties, and it looked at that time as if a change in distribution would occur, but evidently the trouble was ironed out to the satisfaction of all, until the latest report, which, the unverified by the officials of either organization, is a likely possibility.

BUSINESS IMPROVING ON THE COAST

Reports coming from the Pacific Coast say that business is on the upgrade in most of the cities. This was confirmed by Marcus Loew, who returned from California last week.

Despite the fact that the period was the most depressing time of the year, just before the Yuletide holidays, Mr. Loew found business in a very gratifying condition. He also noted that the Sunday and Monday attendance was much heavier than has been the case for some time, especially during the month of December.

JOHN GORING IN NEW YORK

The Rivoli and Rialto theaters in New York will shortly welcome a new exploitation manager in the person of John Goring, who has for some time been associated with Famous Players on the Pacific Coast.

Mr. Goring will shortly take up his duties as a member of the Rivoli staff.

Reduced Film Prices

We are also giving consideration to film reductions and other matters which will, within a very short time, we expect, take such definite shape as will be of real substantial value to the theater owners. It must be very plain to all that work of this character meets with a

ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of December 25-30 is to be supplied.

Abbott & White (Pantages) Pueblo, Col.; (Pantages) Omaha Jan. 1-6.
Abel, Neil (Orpheum) Los Angeles.
Abe, Four (Keith) Cincinnati; (Keith) Indianapolis Jan. 1-6.

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder. Week Dec. 25. Keith's Theatre, Indianapolis, Ind. Direction Pat Casey Agency.

Arms, Frances (Keith) Boston.
Armstrong & Tyson (Yonge St.) Toronto.
Armstrong & Phelps (Orpheum) Duluth, Minn.
Arnaut Trio (Coliseum) New York 28-30.

Bezzazian & White (Keith) Lowell, Mass.; (Keith) Portland, Me., Jan. 1-6.
Bill, Genevieve & Walter (Keith) Portland, Me.; (Albee) Providence Jan. 1-6.
Bird Cabaret (Rialto) St. Louis 28-30; (Hipp.) Terre Haute, Ind., Jan. 1-3; (Palace) South Bend 4-6.

Calvin & O'Connor (Broadway) Springfield, Mass.
Cameron, Grace, & Co. (Loew's Delancey St.) New York.
Camilla's Birds (Greenpoint) Brooklyn 28-30.

Combe & Nevins (Jefferson) New York 28-30.
Cooper & Ricardo (Fordham) New York 28-30.
Corcoran & Animals (Majestic) Milwaukee; (Orpheum) Green Bay, Wis., Jan. 4-6.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with columns: NAME, WEEK, THEATER, CITY, STATE

Brandt, Sophie, & Co. (Orpheum) South Bend, Ind., 28-30.
Brann, Silvas, & Co. (Aldine) Wilmington, Del., 28-30.
Bravo, Michelano & Trujillo (Orpheum) Wichita, Kan.

Chernynoff (Pantages) San Francisco Jan. 1-6.
Clydeene Days (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., Jan. 1-6.
China Blue Plate (Orpheum) Brooklyn; 81st St. New York Jan. 1-6.

R. R. TICKETS BOUGHT AND SOLD. DAVID LYONS, Licensed R. R. Ticket Broker, Telephone, Harrison 8978. 811 South Clark Street, CHICAGO, ILL.

WIG - Best Human Hair, for Lady Soubraine, \$2.50 Each; Tights \$1.75; Hair Muslin for Chin Beard 75c Each. Stage Properties Catalog free. G. KLIPPERT, 46 Cooper St., New York.

Edwards, William (Keith) Portland, Me.; (Slat St.) New York Jan. 1-6.
 Edo & K. (Temple) Rochester N. Y.
 Eckert & Harrison (Lyric) Mobile, Ala.
 Eckhoff & Gordon (Rijou) Birmingham, Ala.
 Edmunds, Wm., & Co. (Palace) Indianapolis.
 Edmunds & LaVelle (Jeffers-Strand) Saginaw, Mich., 25-30.
 Edwards & Allen (Crescent) New Orleans.
 Edwards & Beasley (Poll) Scranton, Pa.
 El Cota (Pantages) Seattle; (Pantages) Vancouver, Can., Jan. 1-6.
 El Rey Sista (Moore) Seattle; (Orpheum) Portland Jan. 1-6.
 Elnas & Marshall (Franklin) New York 25-30.
 Elkins, Fay & Elkins (Orpheum) Oklahoma City, Ok.
 Elliott, Maud, & Co. (Loew's Orpheum) New York.
 Elliott & LaTour (Keith) Portland, Me.
 Elliott & West (State) Memphis.
 Elly (Golden Gate) San Francisco; (Orpheum) Oakland Jan. 1-6.
 Eltinge, Julian (Orpheum) St. Louis.
 Emmett, Hugh, & Co. (Poll) Worcester, Mass.
 Emmett, J. K., & Co. (Loew's Greeley Sq.) New York.
 Eggott & Herman (Loew) Montreal.
 Erretos, Four (Majestic) Milwaukee; (Seventh St.) Minneapolis Jan. 1-6.
 Evans & Hoey (Rialto) Chicago.
 Exposition Four (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., Jan. 1-6.
Faber & McGowan (Orpheum) Omaha; (Palace) Chicago Jan. 1-6.
 Faber & King (Grand) Atlanta, Ga.
 Faizan, Nooda (Pantages) Saskatoon, Can.
 Fagot & White (Grand) St. Louis.
 Family Ford (State-Lake) Chicago; (Orpheum) St. Louis Jan. 1-6.
 Fargo & Richards (Pantages) Denver; (Pantages) Pueblo Jan. 4-6.
 Farnum, Frank, & Band (Jefferson) New York 25-30.
 Farrell, Margaret (Loew's National) New York.
 Farrell, Taylor & Co. (Victory) Evansville, Ind., 25-30.
 Farrell & Hatch (Pantages) San Diego, Calif.; (Pantages) Long Beach Jan. 1-6.
 Farnen, Frank (Academy) Norfolk, Va.
 Fashion Shop (Palace) New Haven, Conn.
 Fashion Plate Minstrels (Pantages) San Francisco; (Pantages) Oakland Jan. 1-6.
 Fate (Pantages) Omaha; (Pantages) Kansas City Jan. 1-6.
 Faulkner, Jewel, & Co. (Strand) Washington.
 Favorites of the Past (Majestic) Springfield, Ill., 25-30; (Hipp.) Terre Haute, Ind., Jan. 1-3; (Orpheum) Champaign, Ill., 4-6.
 Fay, Frank, & Co. (State) Buffalo.
 Fay, Mrs. Eva (Majestic) Dubuque, Ia., 25-30; (Palace) South Bend, Ind., Jan. 1-3; (Orpheum) Joliet, Ill., 4-6.
 Fenlon & Fields (Keith) Columbus, O.
 Fenwick Girls (Electric) Springfield, Mo., 25-30; (Globe) Kansas City Jan. 1-3; (Grand) Centralia, Ill., 4-6.
 Ferguson, Dave, & Co. (Kedzie) Chicago 25-30; (Lincoln) Chicago Jan. 1-3; (Majestic) Bloomington 4-6.
 Ferguson & Sunderland (Faurot O. H.) Lima, O., 25-30.
 Fern & Marie (Capitol) Hartford, Conn.
 Fields & Fink (Columbia) Columbia, S. C.
 Fifer Bros. (Colonial) New York.
 (Alhambra) New York Jan. 1-6.
 Fifty Miles From Broadway (Alhambra) New York; (Royal) New York Jan. 1-6.
 Finley & Hill (Orpheum) Duluth, Minn.
 Firman & Olsmith (Liberty) Lincoln, Neb., 25-30; (Grand) Norfolk Jan. 1-3.
 Fisher, Irving (Bushwick) Brooklyn; (Slat St.) New York Jan. 1-6.
 Fisher & Hunt (Lyric) Birmingham, Ala.
 Fisher & Gilmore (Orpheum) St. Paul; (Orpheum) Minneapolis Jan. 1-6.
 Fishter, Walter, & Co. (Murray) Richmond, Ind., 25-30; (Majestic) Milwaukee Jan. 1-6.
 Flske & Fallon (Roanoke) Roanoke, Va.
 Fitch, Dan, Minstrels (Lyric) Augusta, Ga.
 Fitzhugh, Bert (Moore) Seattle; (Orpheum) Portland Jan. 1-6.
 Flaherty & Storing (Lyric) Augusta, Ga.
 Flanders & Butler (Orpheum) Tulsa, Ok.
 Flanigan & Morrison (Palace) Milwaukee.
 Flashes From Songland (Keith) Portland, Me.; (Keith) Lowell, Mass., Jan. 1-6.
 Flashes (Orpheum) St. Paul; (Orpheum) Minneapolis Jan. 1-6.
 Fletcher & Pasquale (Palace) New Haven, Conn.
 Flirtation (Orpheum) Fresno, Calif.; (Orpheum) Oakland Jan. 1-6.
 Florence (Orpheum) Oakland, Calif.; (Orpheum) Fresno Jan. 1-6.
 Flynn, Jimmy, & Co. (Loew's Palace) Brooklyn.
 Foley & LaTour (Orpheum) Lincoln, Neb.; (Orpheum) Omaha Jan. 1-6.
 Follotte, Pearl & Weeks (Rijou) Savannah, Ga.
 Folsom, Bobby, & Band (Orpheum) San Francisco; (Orpheum) Fresno 4-6.
 Ford Dancers (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth Jan. 1-6.
 Ford, Senator (Orpheum) Duluth, Minn.; (Orpheum) St. Paul Jan. 1-6.
 Ford & Price (Columbia) Columbia, S. C.
 Ford, Margaret (Proctor) White Plains, N. Y., 25-30.
 Foster & Dog (Roanoke) Roanoke, Va.
 Four of Us (Murray) Richmond, Ind., 25-30.
 Fowler, Gus (Palace) New York; (Keith) Boston Jan. 1-6.
 Fox & Hitt (Loew) Ottawa, Can.
 Fox & Mack (Seventh St.) Minneapolis, Minn.
 Foy, Eddie, & Co. (Riviera) Brooklyn 25-30; (Royal) New York Jan. 1-6.
 Foyer, Eddie (Emery) Providence.
 Frances & Marcell (Head's Hipp.) Cleveland.
 Francis, Ross & Dross (LaSalle Garden) Detroit 25-30.
 Francis, Leo (Kyle) Beaumont, Tex.
 Franklin & Hall (Palace) Springfield, Mass.
 Franklin, Irene (Palace) New York.
 Franklin & Charles (Orpheum) Duluth, Minn.; (Orpheum) St. Paul Jan. 1-6.
 Franklin & Vincent (Loew's Greeley Sq.) New York.
 Frawley & Lonie (Orpheum) Minneapolis; (Orpheum) St. Paul Jan. 1-6.
 Frazer & Bunce (Loew's Metropolitan) Brooklyn.
 Frear, Baggett & Frear (Loew) London, Can.
 Freda & Anthony (Keith) Boston; (Albee) Providence Jan. 1-6.
 Fries & Wilson (Victory) Evansville, Ind., 25-30.

Friganza, Trixie (Shea) Buffalo; (Shea) Toronto Jan. 1-6.
 Frisco (Poll) Bridgeport, Conn.
Gabriel, Master, & Co. (Imperial) Montreal.
 Galotti & Kolin (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City Jan. 1-6.
 Gable, Valand (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., Jan. 1-6.
 Garland, Harry (Majestic) Milwaukee.
 Gates & Lee (Rialto) Chicago.
 Gautier a Pony (Keith) Columbus, O.
 Gaudier's Tricklayers (Broadway) New York.
 Gellis, The (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles Jan. 1-6.
 Gene & Mignon (Columbia) Davenport, Ia., 25-30.
 George, Jack, Duo (Main St.) Kansas City; (State-Lake) Chicago Jan. 1-6.
 George, Edwin (Orpheum) St. Louis; (Orpheum) Kansas City Jan. 1-6.
 Gerber, Billy, Revue (Strand) Kokomo, Ind., 25-30; (Orpheum) Peoria, Ill., Jan. 1-3; (Majestic) Springfield 4-6.
 Gibbs, Chas. (Loew's Warwick) Brooklyn.
 Gibson, J. & J. (Orpheum) Memphis; (Orpheum) New Orleans Jan. 1-6.
 Gibson & Price (Loew's Gates) Brooklyn.
 Gilbert, Harry (Majestic) Dubuque, Ia., 25-30; (Majestic) Milwaukee Jan. 1-6.
 Gingers, Ed, & Co. (Loew's Greeley Sq.) New York.
 Gladiator, The (Pantages) Seattle; (Pantages) Vancouver, Can., Jan. 1-6.
 Glanville & Sanders (Rialto) St. Louis 25-30; (Rialto) Elgin, Ill., Jan. 4-6.
 Glason, Billy (Orpheum) Lincoln, Neb.; (Orpheum) Sioux City, Ia., Jan. 1-3.
 Glencoe Sisters (Majestic) Milwaukee; (Orpheum) Green Bay, Wis., Jan. 4-6.
 Glenn & Jenkins (Orpheum) Salt Lake City; (Orpheum) Denver Jan. 1-6.
 Goetz & Duffy (Pantages) Kansas City; (Pantages) Memphis Jan. 1-6.
 Golden Bird (Pantages) Kansas City; (Pantages) Memphis Jan. 1-6.
 Goldie, Jack (Pantages) Spokane; (Pantages) Seattle Jan. 1-6.
 Gordon, Vera, & Co. (Palace) New York.
 Gordon & Day (Orpheum) Kansas City.
 Gordon & Germaine (Lyric) Atlanta, Ga.
 Gordon & Healy (Orpheum) Boston.
 Gordon & Ford (Temple) Rochester, N. Y.; (Lyric) Hamilton, Can., Jan. 1-6.
 Gordon, Bobbie (Rijou) Savannah, Ga.
 Gosler & Lusby (Columbia) Columbia, S. C.
 Gould & LeRoy (Electric) St. Joseph, Mo., 25-30; (Grand) Norfolk, Neb., Jan. 1-3.
 Graduation Days (Regent) Kalamazoo, Mich., 25-30.
 Grandos, Pepita, & Co. (Riverside) New York.
 Grant & Wallace (Palace) Flint, Mich., 25-30.
 Gray, Roger, & Co. (Lyric) Hamilton, Can.
 Gray, Tom, & Co. (Palace) Cincinnati.
 Great Hackstone (Pantages) Oakland, Calif.; (Pantages) Los Angeles Jan. 1-6.
 Great Maudie (Pantages) Los Angeles; (Pantages) San Diego Jan. 1-6.
 Green & Myra (Slat St.) New York.
 Green, Hazel, & Band (Poll) Scranton, Pa.
 Greene, Gene (Columbia) Columbia, S. C.
 Greenwood, Leo, & Co. (Loew's Delancey St.) New York.
 Griffin Twins (Palace) Ft. Wayne, Ind., 25-30.
 Grindell & Esther (Orpheum) Green Bay, Wis., 25-30; (Grand) Fargo, N. D., Jan. 1-3.
Hackett & Delmar Revue (Orpheum) Wichita, Kan.
 Hager & Goodwin (Jeffers-Strand) Saginaw, Mich., 25-30.
 Hale, Willie, & Bro. (Arcade) Jacksonville, Fla.
 Haley, Leo (Orpheum) Galesburg, Ill., 25-30; (Majestic) Bloomington Jan. 1-3; (Orpheum) Peoria 4-6.
 Halings, The (Orpheum) Wichita, Kan.
 Hall, Bill (Keith) Washington.
 Hall, Ermine & Wrice (10th St.) Cleveland; (Colonial) Erie, Pa., Jan. 1-6.
 Hall, Al K. (Orpheum) Minneapolis; (Palace) Milwaukee Jan. 1-6.
 Hall, Billy Swede (Pantages) Memphis, Tenn.
 Hall & Dexter (Proctor) Newark, N. J.
 Hallen & Russell (Orpheum) Portland, Ore.; (Orpheum) San Francisco Jan. 1-6.
 Halls, F. & E. (Strand) Kokomo, Ind., 25-30.
 Hamilton Alice (Keith) Portland, Me.; (Keith) Lowell, Mass., Jan. 1-6.
 Hamilton, Dixie (Albee) Providence; (Colonial) New York Jan. 1-6.
 Hammond, Chas. Hoops (O. H.) Watertown, S. D.; (O. H.) Pierre, S. D., Jan. 1-6.
 Hanaka Japs (Murray) Richmond, Ind., 25-30.
 Handworth, Octavia, & Co. (Majestic) Chicago; (Majestic) Dubuque, Ia., Jan. 1-3; (Majestic) Cedar Rapids 4-6.
 Haney & Morgan (Bushwick) Brooklyn.
 Hanley, Jack (Moore) Seattle; (Orpheum) Portland Jan. 1-6.
 Hanneford Family (Pantages) St. Paul; (Pantages) Winnipeg, Can., Jan. 1-6.
 Hanson & Burton Sisters (Pantages) San Diego, Calif.; (Pantages) Long Beach Jan. 1-6.
 Hardy Bros. (Orpheum) Champaign, Ill., 25-30; (Grand) St. Louis Jan. 1-6.
 Harkins, Larry, & Co. (Pantages) Kansas City; (Pantages) Memphis Jan. 1-6.
 Harper, Mabel, & Co. (Regent) Kalamazoo, Mich., 25-30.
 Harpland (New Grand) Norfolk, Neb., 25-30; (Liberty) Lincoln Jan. 1-3.
 Harrington & Green (Loew's State) New York.
 Harris, Dave, & Band (Majestic) Bloomington, Ill., 25-30; (Majestic) Springfield Jan. 1-3; (Columbia) Davenport, Ia., 4-6.
 Harrison & Dakn (Shea) Toronto; (Princess) Montreal Jan. 1-6.
 Harrison, Ben, & Co. (Loew's Ave. B) New York.
 Hart, LeRoy & Mabel (Emery) Providence.
 Hart, Betty & Lou (Pantages) Saskatoon, Can.
 Hartley & Patterson (Poll) Worcester, Mass.
 Hartwells, The (Marshall) Baltimore.
 Harvard, Bruce & Wynford (Keith) Indianapolis; (Keith) Columbus, O., Jan. 1-6.
 Harvard, Whitford & Bruce (Keith) Indianapolis.
 Harvey-DeVora Trio (Loew's Boulevard) New York.
 Haslam, Hazel, & Co. (Loew) Ottawa, Can.
 Haslam, Six (Orpheum) Galesburg, Ill., 25-30; (Majestic) Bloomington Jan. 1-3; (Orpheum) Peoria 4-6.
 Hasler Margaret (Duch) Pittsburgh.
 Havemann's Animals (Pantages) Portland, Ore.
 Hawkins & Mack (Yonge St.) Toronto.
 Hawthorne & Cook (10th St.) Cleveland; (Temple) Rochester, N. Y., Jan. 1-6.
 Hayes & Brown (Loew's American) New York.
 Hayes & Marlon (Orpheum) Champaign, Ill., 25-30; (Grand) St. Louis Jan. 1-6.

Hayne, Mary (Alhambra) New York; (Royal) New York Jan. 1-6.
 Healy, Ted & Betty (Albee) Providence, R. I., Jan. 1-6.
 Heaner, Josie, & Co. (Pantages) Saskatoon, Can.
 Hector (Seventh St.) Minneapolis; (Majestic) Milwaukee Jan. 1-6.
 Hegedus Sisters & Reyes (Temple) Rochester, N. Y.; (Shen) Buffalo Jan. 1-6.
 Hennings, John & Winula (Orpheum) Oklahoma City, Ok.
 Henrys, Flying (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver Jan. 1-6.
 Herron & Taylor (Rialto) Chattanooga, Tenn.
 Herbert & Bire (Orpheum) St. Paul; (Orpheum) Minneapolis Jan. 1-6.
 Herberts, The (Orpheum) Vancouver, Can.; (Moore) Seattle Jan. 1-6.
 Herbert's Dogs (Hamilton) New York 25-30.
 Herman, Al (Alhambra) New York; (Royal) New York Jan. 1-6.
 Herrmann, Adelaide (State-Lake) Chicago; (Orpheum) Memphis Jan. 1-6.
 Herron & Taylor (Rialto) Chattanooga, Tenn.
 Hiatt, Ernest (Orpheum) Des Moines, Ia.; (Main St.) Kansas City Jan. 1-6.
 Hibbert & Nugent (Electric) Springfield, Mo., 25-30; (Grand) Centralia, Ill., Jan. 4-6.
 Hibbit & Mullie (Grand) Shreveport, La.
 Higgins & Bates (Keith) Boston.
 Hill, Eddie (Majestic) Chicago Jan. 1-6.
 Hines, Harry (Pantages) St. Paul; (Pantages) Winnipeg, Can., Jan. 1-6.
 Hitchcock, Raymond (Albee) Providence, R. I.; (Keith) Boston Jan. 1-6.
 Hodges, Robt. Henry, & Co. (Novelty) Topeka, Kan., 25-30; (Globe) Kansas City, Mo., Jan. 1-3.
 Holden & Herron (Loew's Ave. B) New York.
 Holland & Oden (Poll) Bridgeport, Conn.
 Holly & Lee (State) Memphis.
 Holman, Harry (Orpheum) Minneapolis; (Orpheum) Duluth Jan. 1-6.
 Holmes & Laverie (Shea) Toronto; (Princess) Montreal Jan. 1-6.
 Howard & Ross (Broadway) Long Branch, N. J., 25-30.
 Howard, Clara (Majestic) Little Rock, Ark.
 Howard, Bert (Orpheum) Wichita, Kan.
 Howard's Ponies (Jefferson) New York 25-30; (Orpheum) Brooklyn Jan. 1-6.
 Huber, Chad & Monte (Lyric) Hoboken, N. J.
 Hudson & Andrews (O. H.) Rock Island, Ill.
 Hughes, Billy, & Co. (Lyric) Richmond, Va.
 Hughes, Jack, Duo (Rialto) Chattanooga, Tenn.
 Humberto Bros. (Palace) Cincinnati.
 Humphrey, Doris, & Dancers (Slat St.) New York.
 Humphreys, The (Liberty) Terre Haute, Ind., 25-30.
 Hurst & Vogt (State-Lake) Chicago.
 Hlyams & McIntyre (Orpheum) Denver; (Orpheum) Lincoln, Neb., Jan. 1-6.
 Hymack (Bushwick) Brooklyn; (Keith) Philadelphia Jan. 1-6.
 Hymor, J. B. (Orpheum) San Francisco; (Orpheum) Fresno Jan. 4-6.
Ibach's Entertainers (Grand O. H.) Philadelphia.
 In Wrong (Loew's Orpheum) New York.
 Ingelese, Rupert, & Co. (Princess) Montreal; (Temple) Rochester, N. Y., Jan. 1-6.
 Inglis, Jack (Loew's Victoria) New York.
 Inness & Brice (Proctor's 2nd St.) New York 25-30; (Main St.) Ashbury Park, N. J., Jan. 1-3; Long Branch 4-6.
 Irving & Elwood (Strand) Washington.
 Ishikawa Bros. (Orpheum) Joliet, Ill., 25-30; (Orpheum) Galesburg Jan. 1-3; (Orpheum) Quincy 4-6.
Ja Da Trio (Rialto) Elgin, Ill., 25-30; (Grand) Fargo, N. D., Jan. 4-6.
 Jackson, Bobby, & Co. (Jeffers-Strand) Saginaw, Mich., 25-30; (Regent) Lansing Jan. 1-3; (Regent) Muskegon 4-6.
 Jacks, Ed, Revue (Albee) Providence, R. I.
 Jarrow (Loew's National) New York.
 Jarvis & Harrison (Grand) St. Louis; (Kedzie) Chicago Jan. 1-3; (Rialto) Racine, Wis., 4-6.
 Jason & Harrigan (Orpheum) Sioux Falls, S. D., 25-30; (Seventh St.) Minneapolis Jan. 1-6.
 Jazz Jubilee (Loew's Orpheum) New York.
 Jean & Jacques (Loew's Warwick) Brooklyn.
 Jean & Valjean (Pantages) Memphis, Tenn.
 Jennings & Dorney (National) Louisville.
 Jerome & Frame (State) Newark, N. J.
 Jewell & Rita (Pantages) Portland, Ore.
 Johnny's New Car (Palace) Cincinnati.
 Johnson & Hayes (Poll) Worcester, Mass.
 Johnson & Baker (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., Jan. 1-6.
 Johnson, Bounding (Cross Keys) Philadelphia, 25-30.
 Johnson, Hal, & Co. (Grand) Shreveport, La.
 Johnson, Harry (Orpheum) Peoria, Ill., 25-30; (Orpheum) Joliet Jan. 1-3.
 Jones & Silverter (Orpheum) Boston.
 Jones & Jones (Keith) Philadelphia; (Riverside) New York Jan. 1-6.
 Jontia's Hawaiians (Empress) Omaha, Neb., 25-30; (Main St.) Kansas City Jan. 1-6.
 Jordan Girls (Lyric) Atlanta, Ga.
 Joyce, Jack (Colonial) New York; (Royal) New York Jan. 1-6.
Jue Quon Tai (Shea) Buffalo; (Shen) Toronto Jan. 1-6.
Junior (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles Jan. 1-6.
 Juliet, Miss (Hamilton) New York 25-30.
Kahne, Harry (Regent) New York 25-30.
 Kalliyama (Pantages) Ogden, Utah; (Pantages) Denver Jan. 1-6.
 Kane & Herman (Majestic) Dallas, Tex.; (Majestic) Houston Jan. 1-6.
 Kane & Grant (Temple) Detroit; (Temple) Rochester, N. Y., Jan. 1-6.
 Kara (Davis) Pittsburgh.
 Karle, Willie, & Sister (Loew's Metropolitan) Brooklyn.
 Kate & Wiley (Pantages) Saskatoon, Can.
 Kaufman & Lillian (Pantages) San Francisco Jan. 1-6.
 Kay, Hamilton & Kay (Lyric) Richmond, Va.
 Kayne, Richard (Broadway) New York.
 Keating & Ross (Loew) Montreal.
 Keley, Frankie, Revue (Orpheum) Quincy, Ill., 25-30.
 Kellum & O'Dare (Alhambra) New York; (Royal) New York Jan. 1-6.
 Kelly, Walter C. (Orpheum) San Francisco 25-30.
 Kelly & Gould (Regent) New York 25-30.
 Kelly, Sherwin (Temple) Rochester, N. Y.; (Imperial) Montreal Jan. 1-6.
 Kelly, Billy, & Co. (Pantages) Pueblo, Col.; (Pantages) Omaha Jan. 1-6.

Kelly & Kozie (Electric) St. Joseph, Mo., 25-30; (Grand) St. Louis Jan. 1-6.
 Kelly & Pollock (Liberty) Terre Haute, Ind., 25-30.
 Keno & Demonde (Lyric) Atlanta, Ga.
 Kennedy & Kramer (5th St.) New York 25-30.
 Kennedy & Rooney (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City Jan. 1-6.
 Kennedy & Nelson (Gordon) Middletown, O., 25-30.
 Kennedys, Dancing (Orpheum) St. Paul; (Orpheum) Duluth Jan. 1-6.
 Keno, Keyes & Melrose (Grand) St. Louis.
 Kerr & Weston (Palace) Chicago; (Palace) Milwaukee Jan. 1-6.
 Kille & Kane (Loew's Palace) Brooklyn.
 Kilkenny Three (Majestic) Milwaukee; (Majestic) Chicago Jan. 1-3.
 Kingston & Eber (Orpheum) Green Bay, Wis., 25-30; (Seventh St.) Minneapolis Jan. 1-6.
 Kirk-Smith Sisters (Pantages) Ogden, Utah; (Pantages) Denver Jan. 1-6.
 Kissen, Murray, & Co. (Majestic) Dubuque, Ia., 25-30; (Majestic) Cedar Rapids Jan. 1-3; (Rialto) Elgin, Ill., 4-6.
 Kitamao Japs (Pantages) Omaha; (Pantages) Kansas City Jan. 1-6.
 Kitaro Japs (Keith) Washington.
 Kitzer & Heaney (Pantages) Spokane Jan. 1-6.
 Kitz, Albert (O. H.) Shoboygan Falls, Wis., Jan. 1-6.
 Klass & Brilliant (Rialto) Chicago.
 Klee, Mel (Hamilton) New York 25-30.
 Knight & Knave (Strand) Kokomo, Ind., 25-30.
 Knox Comedy Four (Carlton, Pa.), 25-30.
 Koban Japs (Faurot O. H.) Lima, O., 25-30.
 Kolin, Mignonette (Poll) Bridgeport, Conn.
 Korol Bros. (Orpheum) Des Moines, Ia.; (State-Lake) Chicago Jan. 1-6.
 Kramer, Byrde (Miller) Milwaukee.
 Kuhn, 3 White (Majestic) Dallas, Tex.; (Majestic) Houston Jan. 1-6.
 Kuma, K. T., & Co. (Orpheum) Peoria, Ill., 25-30.
LaBelge Duo (Loew's Palace) Brooklyn.
 LaCosta & Bonawe (Miller) Milwaukee.
 LaFleur & Portia (Yonge St.) Toronto.
 LaFord, Harold R. (Princess) Denver, Col.
 LaFord, Chas. & Emma (Grand) Auburn, N. Y.
 LaFrance Bros. (Franklin) New York 25-30.
 Lallou & Int'rece (Majestic) Cedar Rapids, Ia., 25-30; (Empress) Omaha Jan. 1-3; (Orpheum) Sioux City, Ia., 4-6.
 Lalorica Trio (Temple) Detroit; (Empress) Grand Rapids Jan. 1-6.
 LaRocca, Roy (Orpheum) Omaha.
 LaSalle, Bob, & Co. (Proctor) Mt. Vernon, N. Y., 25-30.
 LaToy Bros. (Miller) Milwaukee.
 Lambert & Fish (Majestic) Bloomington, Ill., 25-30; (American) Chicago Jan. 1-3; (Orpheum) Joliet 4-6.
 Lamey & Pearson (Imperial) Montreal; (Keith) Lowell, Mass., Jan. 1-6.
 Lamesay, Five (Pantages) Pueblo, Col.; (Pantages) Omaha Jan. 1-6.
 Lamont Trio (Orpheum) Paducah, Ky., 25-30; (Orpheum) Joliet, Ill., Jan. 4-6.
 Lang & Blakely (Keith) Cincinnati.
 Langford & Fredericks (Orpheum) Vancouver, Can.; (Moore) Seattle Jan. 1-6.
 Larimer & Hudson (Rialto) Racine, Wis., 25-30; (Orpheum) Peoria, Ill., Jan. 1-3; (Majestic) Cedar Rapids, Ia., 4-6.
 Lashay, Geo. (Pantages) Memphis, Tenn.
 Laughlin & West (Roanoke) Roanoke, Va.
 Laurie, Joe (Temple) Rochester, N. Y.
 Lawton (Orpheum) Lincoln, Neb.; (Orpheum) Omaha Jan. 1-6.
 LeGros, The (Pantages) San Diego; Calif.; (Pantages) Long Beach Jan. 1-6.
 LeVall, Harry, & Sister (Lyric) Hamilton, Can.
 Leach-Wallin Trio (Pantages) San Francisco Jan. 1-6.
 Leavitt & Lockwood (Alhambra) New York; (Keith) Philadelphia Jan. 1-6.
 Lee, Jack (Empress) Omaha, Neb., 25-30.
 Leiman, Bobby (Pantages) Spokane; (Pantages) Seattle Jan. 1-6.
 Leipsic (Keith) Indianapolis; (Keith) Cincinnati Jan. 1-6.
 Leitzel, Mlle. (Keith) Philadelphia; (Riverside) New York Jan. 1-6.
 Lemaire, Geo., & Co. (Flutsh) Brooklyn.
 Leon & Co. (Orpheum) Duluth, Minn.
 Leona, Maude, & Co. (Pantages) St. Paul; (Pantages) Winnipeg, Can., Jan. 1-6.
 Leonard, Eddie (Orpheum) Portland, Ore.; (Orpheum) San Francisco Jan. 1-6.
 Lester, Al, & Co. (Seventh St.) Minneapolis.
 Let's Go (Majestic) Cedar Rapids, Ia., 25-30.
 Letter Writer (Golden Gate) San Francisco; (Hill St.) Los Angeles Jan. 1-6.
 Levy, Bert (Orpheum) Brooklyn.
 Lewis, J. C., Jr., & Co. (Seventh St.) Minneapolis; (American) Chicago Jan. 1-3.
 Lewis, Flo (Orpheum) Memphis; (Orpheum) New Orleans Jan. 1-6.
 Lewis & Doty (Palace) New York; (Keith) Lowell, Mass., Jan. 1-6.
 Lind, Homer, & Co. (State) Buffalo.
 Linton Lester (Princess) Nashville, Tenn.
 Little Pixifax (Pantages) Los Angeles; (Pantages) San Diego Jan. 1-6.
 Little Cottage (Slat St.) New York.
 Little Billy (Orpheum) Fresno, Calif.; (Orpheum) Salt Lake City Jan. 1-6.
 Little Driftwood (Palace) New Haven, Conn.
 Little Jim (Grand) Shreveport, La.
 Little Lord Roberts (Crescent) New Orleans.
 Lloyd, Herbert, & Co. (Palace) Flint, Mich., 25-30.
 Lloyd & Gode (Orpheum) Kansas City.
 Lockett & Hoge (Alhambra) New York.
 Lopez, Vincent (Keith) Boston; (Riverside) New York Jan. 1-6.
 Lorton Sisters (Hipp.) McKeesport, Pa., 25-30; (Strand) Uniontown Jan. 1-3; (Keith) Greensburg 4-6.
 Lorraine, Ted (Royal) New York.
 Love & Willour (Grand) Atlanta, Ga.
 Love Sisters (Golden Gate) San Francisco; (Hill St.) Los Angeles Jan. 1-6.
 Lovett, George, & Co. (Liberty) Lincoln, Neb., 25-30; (Orpheum) Sioux City, Ia., Jan. 1-3.
 Loyal's Canines (Flutsh) Brooklyn; (Palace) New York Jan. 1-6.
 Lucas, Jimmy, & Co. (Regent) New York 25-30.
 Lumars, The (Pantages) Winnipeg, Can.; (Pantages) Regina Jan. 1-3.
 Lutzens, Hugo (Seventh St.) Minneapolis.
 Lyell & Gibson (Orpheum) Memphis; (Orpheum) New Orleans Jan. 1-6.
 Lyle & Virginia (Gordon) Middletown, O., 25-30; (Ben All) Lexington, Ky., Jan. 1-3.
 Lytle & Paul (Broadway) New York.

NEGRO WIGS, 30c, 50c and 75c Each. German Import. Character Wig. \$1.50. Real Hair. Catalogue free. G. KLIPPERT, 48 Cooper St., New York City.

M Gowan, Jack (Lincoln) Chicago 28-30.
M Gane, Mabel, & Co. (Bushwick) Brooklyn; (Orpheum) Brooklyn Jan. 1-6.
M Garity Sisters (Orpheum) Denver; (Orpheum) Lincoln, Neb., Jan. 1-6.
M Gurnack & Irving (Crescent) New Orleans.
M Gurnack & Regay (Loew's Gates) Brooklyn.
M Gurnack, John, Jr. (Follies) Los Angeles.
M Gurnack & Wanchill (Poll) Wilkes-Barre, Pa.
M Gurnett, Marc (Orpheum) Des Moines, Ia.; (Orpheum) Winnipeg, Can., Jan. 1-6.
M Gurnett, Kelly & Quinn (Hill St.) Los Angeles; (Orpheum) Salt Lake City Jan. 1-6.
M Gurnett, Trio (Orpheum) Madison, Wis., 28-30; (Majestic) Milwaukee Jan. 1-6.
M Gurnett Sisters (Pantages) Seattle; (Pantages) Vancouver, Can., Jan. 1-6.
M Gurnett, Owen (Columbia) Far Rockaway, N. Y., 28-30; (Keith) Philadelphia Jan. 1-6.
M Gurnett & Ardine (Orpheum) Los Angeles.
M Gurnett & Evans (Colonial) New York.
M Gurnett, Bobby, & Co. (Fifth Ave.) New York 28-30.
M Gurnett & Clegg (Orpheum) Salt Lake City Jan. 1-6.
M Gurnett, Jim (Proctor) Yonkers, N. Y., 28-30.
M Gurnett & Brantley (Loew's National) New York.
M Gurnett & Velmar (American) Chicago 28-30.
M Gurnett, 4 (Lyric) Mobile, Ala.
M Gurnett, Anna, & Co. (Poll) Wilkes-Barre, Pa.
M Gurnett, G. & P. (Orpheum) San Francisco; (Orpheum) Oakland Jan. 1-6.
M Gurnett, Will (23rd St.) New York 28-30.
M Gurnett & Redford (Keith) Indianapolis.
M Gurnett & Burr (Orpheum) Portland, Ore.; (Orpheum) San Francisco, Jan. 1-6.
M Gurnett & Rube (Fifth Ave.) New York 28-30.
M Gurnett, Wm. & Joe (Columbia) Far Rockaway, N. Y., 28-30; (Keith) Philadelphia Jan. 1-6.
M Gurnett Trio (Liberty) Portland, Ore.
M Gurnett Shop (Reade's Hipp.) Cleveland.
M Gurnett (Orpheum) Tulsa, Ok.
M Gurnett, Dave (Orpheum) Paducah, Ky., 28-30.
M Gurnett's Minstrels (Orpheum) Sioux City, Ia.; (Liberty) Lincoln, Neb., Jan. 1-3; (Electric) St. Joseph, Mo., 1-3.
M Gurnett & Home (Orpheum) Boston.
M Gurnett & Martin (Fifth Ave.) New York 28-30.
M Gurnett Me (State Lake) Chicago; (Palace) Milwaukee Jan. 1-3.
M Gurnett & Manley (Palace) Flint, Mich., 28-30.
M Gurnett & West (Princess) Nashville, Tenn.
M Gurnett, Three (Broadway) Springfield, Mass.
M Gurnett, Harry Lester (Lyric) Augusta, Ga.
M Gurnett Circus (Proctor) Mt. Vernon, N. Y., 28-30.
M Gurnett & Brown (Palace) New Orleans.
M Gurnett, Harry (Keith) Boston.
M Gurnett, Fane (23rd St.) New York 28-30.
M Gurnett & Newman (Keith) Syracuse, N. Y.; (Colonial) Erie, Pa., Jan. 1-6.
M Gurnett's Bugs (Orpheum) Denver; (Orpheum) Lincoln, Neb., Jan. 1-6.
M Gurnett & Dede (Poll) Wilkes-Barre, Pa.
M Gurnett Duo (Grand) St. Louis.
M Gurnett Sisters (Loew's Lincoln Sq.) New York.
M Gurnett, Joe (Columbia) Davenport, Ia., 28-30; (Orpheum) Sioux Falls, S. D., Jan. 1-6.
M Gurnett's Cockatoos (Palace) Cleveland; (Lyric) Hamilton Jan. 1-6.
M Gurnett Trio (Prince) Tampa, Fla.
M Gurnett & Hanford (Shea) Buffalo; (Shea) Toronto Jan. 1-6.
M Gurnett & Spellmeyer (Orpheum) San Francisco; (Orpheum) Oakland Jan. 1-6.
M Gurnett (Greenpoint) Brooklyn 28-30.
M Gurnett & Martin (Arcade) Jacksonville, Fla.
M Gurnett & Bradford (Keith) Columbus, O.
M Gurnett & Mack (Riviera) Brooklyn 28-30.
M Gurnett, Eddie (Moore) Seattle; (Orpheum) Portland, Jan. 1-6.
M Gurnett, M. & P. (Orpheum) Vancouver, Can.; (Moore) Seattle Jan. 1-6.
M Gurnett & Pears (National) Louisville.
M Gurnett & Gerard (Bijou) Savannah, Ga.
M Gurnett & Miller (Pantages) Salt Lake City; (Pantages) Ogden Jan. 1-6.
M Gurnett & Duncan (Electric) Kansas City, Kan., 28-30; (Globe) Kansas City, Mo., Jan. 1-3.
M Gurnett & Kilby Revue (Rialto) Elgin, Ill., 28-30.
M Gurnett (Loew's American) New York.
M Gurnett Monarchs (Majestic) Ft. Smith, Ark.
M Gurnett Nobility (Pantages) Portland, Ore.
M Gurnett, James & Etta (Pantages) Salt Lake City; (Pantages) Ogden Jan. 1-6.
M Gurnett Money (Capitol) Hartford, Conn.
M Gurnett Carlo Four (Palace) Oklahoma City, Ok.
M Gurnett, Belle (Orpheum) Omaha; (Orpheum) Kansas City Jan. 1-6.
M Gurnett & Freed (Orpheum) Brooklyn.
M Gurnett, Jack, Trio (Grotto Circus) Elmira, N. Y., Jan. 1-6.
M Gurnett, George Austin (Rialto) Chattanooga, Tenn.
M Gurnett, Al & Jazz Band (Majestic) Chicago.
M Gurnett, Harry, & Co. (Temple) Detroit; (Temple) Rochester, N. Y., Jan. 1-6.
M Gurnett, Victor (Orpheum) Lincoln, Neb.; (Orpheum) Omaha Jan. 1-6.
M Gurnett & Kendall (Orpheum) Joliet, Ill., 28-30; (Orpheum) Galesburg Jan. 1-3; (Orpheum) Quincy 4-6.
M Gurnett, E. (Lyric) Beaumont, Tex.
M Gurnett Dancers (Orpheum) Omaha; (Orpheum) Kansas City Jan. 1-6.
M Gurnett, Wootley & Co. (Majestic) Springfield, Ill., 28-30; (Palace) Rockford Jan. 1-3; (Orpheum) Madison, Wis., 4-6.
M Gurnett, Gabe (Colonial) Erie, Pa.
M Gurnett & Gray (Pantages) San Francisco Jan. 1-6.
M Gurnett & Ray (Poll) Scranton, Pa.
M Gurnett, Alice & Dorothy (Miller) Milwaukee.
M Gurnett, Will (Electric) St. Joseph, Mo., 28-30; (Novelty) Topeka, Kan., Jan. 1-3.
M Gurnett & Hock (Gordon) Middletown, O., 28-30.
M Gurnett, Elna (Majestic) Ft. Worth, Tex.
M Gurnett, Lee (Loew's State) New York.
M Gurnett & Jewell (Lyric) Birmingham, Ala.
M Gurnett & Glass (Orpheum) Salt Lake City; (Orpheum) Denver Jan. 1-6.
M Gurnett, Four (Orpheum) Brooklyn.
M Gurnett Brothers and Family (Palace) New York.
M Gurnett & Frye (Riviera) Brooklyn 28-30.
M Gurnett & Mullen (Jeffers-Strand) Saginaw, Mich., 28-30.
M Gurnett, Bob (Majestic) Houston, Tex.; (Majestic) San Antonio Jan. 1-6.
M Gurnett & Lockmar (Grand) St. Louis; (Hipp.) Terre Haute, Ind., 4-6.
M Gurnett & Gerlich (Maryland) Baltimore.
M Gurnett, Four (Palace) Cincinnati.

Murray, Marion, & Co. (Keith) Cincinnati; (Keith) Toledo Jan. 1-6.
M ussiffs, The (Orpheum) Minneapolis; (Palace) Chicago Jan. 1-6.
M ussiff & O'Donnell (Riverside) New York.
M ussiff & Wood (Rialto) St. Louis.
M ussiff, John (Globe) Kansas City, Mo., 28-30; (Columbia) St. Louis Jan. 1-6.
M ussiff, Alma (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles Jan. 1-6.
M ussiff & Barry Boys (Astor) Astoria, L. I., N. Y.
M ussiff, Eddie (Loew's Fulton) Brooklyn.
M ussiff, Juggling (Orpheum) Los Angeles.
M ussiff, Ned, & Co. (Lyric) Augusta, Ga.
M ussiff, Lloyd, & Co. (Orpheum) New Orleans.
M ussiff & Gordon (Loew's Warwick) Brooklyn.

WALTER NEWMAN
IN PROFITEERING.
 Booked solid on Orpheum Time.
 Direction Wm. S. Hennessy.

N ewman, Walter, & Co., in Profiteering (Chicago) Portland, Ore.; (Orpheum) San Francisco Jan. 1-6.
N ewport, Stark & Parker (Loew's National) New York.
N ight in Spain (Prospect) Brooklyn 28-30.
N ight (Keith) Syracuse, N. Y.
N ight (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth Jan. 1-6.
N ight & Sons (Roanoke) Roanoke, Va.
N ight, Percival, & Co. (Orpheum) Sioux City, Ia., 28-30; (Orpheum) Sioux Falls, S. D., Jan. 1-6.
N ight (Majestic) Fall River, Mass., 28-30; (Majestic) Boston Jan. 1-6.
N ight, Karl (Orpheum) Sioux City, Ia., 28-30; (Orpheum) Minneapolis Jan. 1-6.
N ight, Baboons (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth Jan. 1-6.
N ight, Saman Workers (Lincoln) Chicago 28-30; (American) Chicago Jan. 1-3.
N ight & Holiday (Davis) Pittsburgh.
N ight, Jack (Orpheum) Denver; (Orpheum) Lincoln, Neb., Jan. 1-6.
N ight & Melotte (Pantages) Spokane; (Pantages) Seattle Jan. 1-6.
O 'Brien & Josephine (Grand) Shreveport, La.
O 'Care, Wm., & Girls (Broadway) Springfield, Mass.
O 'Connor Girls (American) Chicago 28-30.
O 'Connell & Blair (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver Jan. 1-6.
O 'Donnell, Vincent (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., Jan. 1-6.
O 'Donnell, Dave, & 4 French Girls (Girard Ave.) Philadelphia.
O 'Malley & Maxfield (Majestic) Milwaukee; (Rialto) Racine, Wis., Jan. 1-3.
O 'Mara, Jerry & Gratchen (125th St.) New York 28-30.
O 'Neill & Plunkett (Imperial) Montreal.
O 'Neil Twins & Co. (Regent) Muskegon, Mich., 28-30.
O 'akes & DeLour (Orpheum) Minneapolis.
O 'leary & Mary Ann (Palace) New Orleans.
O 'leary & White (Proctor) White Plains, N. Y., 28-30.
O 'liver & Mack (Grand) Fargo, N. D., 28-30; (Grand) Norfolk, Neb., Jan. 4-6.
O 'liver & Olp (Keith) Columbus, O.; (105th St.) Cleveland Jan. 1-6.
O 'liver, J. & S. (Orpheum) Omaha.
O 'liver, Harry (Temple) Detroit; (Temple) Rochester, N. Y., Jan. 1-6.
O 'liver & Drew (Poll) Worcester, Mass.
O 'liver, Four (Pantages) San Diego, Calif.; (Pantages) Long Beach Jan. 1-6.
O 'liver, Osborne Trio (Keith) Dayton, O., 28-30.
O 'liver, Jack (Orpheum) Memphis; (Orpheum) New Orleans Jan. 1-6.
O 'liver, Bardell & Otto (Globe) Kansas City, Mo., 28-30; (Columbia) St. Louis Jan. 4-6.
P adna, Marguerite (Majestic) Dallas, Tex.; (Majestic) Houston Jan. 1-6.
P adna, Jay (Imperial) Montreal.
P age, Jim & Betty (Loew's Warwick) Brooklyn.
P alermo's Dogs (1st St.) New York.
P alermo's Bears (Palace) New York.
P alermo & Pallet (Pantages) Saskatoon, Can.
P alermo & Archer (Pantages) Kansas City; (Pantages) Memphis Jan. 1-6.
P alermo, Ethel (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., Jan. 1-6.
P alermo Bros. (Majestic) Dubuque, Ia., 28-30; (Majestic) Cedar Rapids, Ia., Jan. 1-3; (Kedzie) Chicago 4-6.
P alermo, Parlor Bedroom & Bath (Orpheum) Los Angeles.
P arshley, Lonis (Loew's American) New York.
P arshley (Fiatbus) Brooklyn; (Palace) New York Jan. 1-6.
P arshley, Tom (Shea) Toronto; (Princess) Montreal Jan. 1-6.
P arshley, The (State) Memphis.
P arshley, Babe & Tommy (Electric) Joplin, Mo., 28-30; (Electric) Kansas City, Kan., Jan. 1-3.
P arshley, Newport & Pearson (Golden Gate) San Francisco; (Hill St.) Los Angeles Jan. 1-6.
P arshley & Lillian (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., Jan. 1-6.
P arshley & LaFlor (Rialto) Chicago; (Loew) Dayton, O., Jan. 1-6.
P arshley & Shelly (Strand) Washington.
P arshley, Bob (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles Jan. 1-6.
P arshley, Five (Majestic) Ft. Smith, Ark.
P arshley & DeVoe (Pantages) Winnipeg, Can.; (Pantages) Regina Jan. 1-3.
P arshley, Mr. & Mrs. N. (Loew's Gates) Brooklyn.
P arshley, Four (Albion) Providence, R. I.; (Keith) Boston Jan. 1-6.
P arshley's Swala (Loew's Victoria) New York.
P arshley, The (Loew's American) New York.
P arshley & Goff (Pantages) Spokane Jan. 1-6.
P arshley & Ryan (Riverside) New York; (Orpheum) Brooklyn Jan. 1-6.
P arshley (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver Jan. 1-6.
P arshley & Pigs (Orpheum) Champaign, Ill., 28-30; (Grand) St. Louis Jan. 1-6.
P arshley & Douglas (Flamingo) Brooklyn.
P arshley & Boyle (Empress) Grand Rapids, Mich.; (Temple) Detroit Jan. 1-6.
P arshley & Brown (Keith) Portland, Me.; (Riverside) New York Jan. 1-6.
P arshley & Wallace (Shea) Buffalo; (Shea) Toronto Jan. 1-6.
P arshley, Five (Pantages) Pueblo, Col.; (Pantages) Omaha Jan. 1-6.
P arshley Five (Capitol) Hartford, Conn.

P rospier & Merritt (Pantages) Salt Lake City; (Pantages) Ogden Jan. 1-6.
P ryor, Martha, & Co. (Lyric) Birmingham, Ala.

Q ueens, Four, & a Joker (Loew's Lincoln Sq.) New York.
Q uinn & Caverly (Loew's American) New York.
Q uinette & Wymberly (23d St.) New York 28-30.
Q uixano, David, & Co. (Palace) Rockford, Ill., 28-30; (Rialto) Elgin Jan. 1-6.
Q uixy Four (Orpheum) Portland, Ore.; (Orpheum) San Francisco Jan. 1-6.

R afalette's Dogs (Davis) Pittsburg; (Shea) Buffalo Jan. 1-6.
R ahn, Paul, & Co. (Faurot O. H.) Lima, O., 28-30.
R ainbow's End (Palace) Rockford, Ill., 28-30; (Majestic) Chicago Jan. 1-3.
R andall & Marston (12th St.) New York 28-30.
R andow Trio (State) Newark, N. J.
R anklin, Joseph (Keith) Philadelphia.
R asso (Keith) Syracuse, N. Y.
R aymond, Ray (Colonial) New York.
R aymond & Stern (Astor) Astoria, L. I., N. Y.

R eadings, Four (Palace) New Orleans.
R ealm of Fantasy (Princess) Montreal.
R edford & Winchester (Keith) Cincinnati; (105th St.) Cleveland Jan. 1-6.
R edmon, Billie (Kyle) Beaumont, Tex.
R edmond & Wells (Keith) Toledo, O.; (Keith) Indianapolis Jan. 1-6.
R eed & Selman (Arcade) Jacksonville, Fla.
R eed, Jessie (Orpheum) Des Moines, Ia.
R eed, Bros. (Capitol) Hartford, Conn.
R eform (Palace) Springfield, Mass.
R empel, Harriet, & Co. (Majestic) Ft. Worth, Tex.

R eo & Helmar (Loew) Ottawa, Can.; (State) Buffalo, N. Y., Jan. 1-6.
R eynolds & Holmes (Majestic) Fall River, Mass., 28-30; (Majestic) Boston Jan. 1-6.
R eynolds & White (Orpheum) Paducah, Ky., 28-30.
R hodes, Major (Pantages) Winnipeg, Can.; (Pantages) Regina Jan. 1-3.
R hodes & Watson (National) Louisville.
R ica & Werner (Palace) New Orleans.
R ick & Newton (Hartman) Columbus, O.; (Detroit O. H.) Detroit Jan. 1-6.
R icketto Bros. (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City Jan. 1-6.
R inaldo Bros. (Pantages) Spokane Jan. 1-6.
R ippel, Jack Splash (Crystal) Anderson, Ind.
R ising Generation (Pantages) Salt Lake City; (Pantages) Ogden Jan. 1-6.

R ives & Arnold (Pantages) Omaha; (Pantages) Kansas City Jan. 1-6.
R obbins Family (Colonial) Erie, Pa.
R oberts & Demott (Lyric) Birmingham, Ala.
R oberts & Boyne (Loew's State) New York.
R oberts, R. & W. (Keith) Boston; (Keith) Lowell, Mass., Jan. 1-6.
R obinson, Bill (Hill St.) Los Angeles; (Orpheum) Salt Lake City Jan. 1-6.
R obinson & Pierce (Pantages) Kansas City; (Pantages) Memphis Jan. 1-6.
R ockwell & Fox (Proctor) Newark, N. J.
R ocker & Gold (Lyric) Hoboken, N. J.
R ogers, Will & Mary (Novelty) Topeka, Kan., 28-30; (Main St.) Kansas City Jan. 1-6.
R ogers & Frey (Loew) Montreal.
R olland & Ray (Jefferson) New York 28-30.
R omaine, Manuel, Trio (Loew's Greeley Sq.) New York.
R ooney & Bent (Colonial) New York; (Alhambra) New York Jan. 1-6.
R ooney, The (Colonial) Erie, Pa.

R ose, Ellis & Rose (Orpheum) Salt Lake City; (Orpheum) Denver Jan. 1-6.
R osea's Midlets (Loew's Victoria) New York.
R oss & Moon (Imperial) Montreal; (Auditorium) Quebec Jan. 1-6.
R osener, Geo. (Loew's Metropolitan) Brooklyn.
R oshier & Muffs (Orpheum) Oklahoma City, Ok.
R osini, Carl, & Co. (Seventh St.) Minneapolis; (Majestic) Dubuque, Ia., Jan. 1-3; (Columbia) Davenport 4-6.
R oss & Edwards (Pantages) Memphis, Tenn.
R ossa & Costello (Englewood) Chicago; (Detroit O. H.) Detroit Jan. 1-6.
R oth, Dave (State Lake) Chicago.
R oth Kids (Colonial) New York.
R oth & Stater (New Grand) Norfolk, Neb., 28-30; (Liberty) Lincoln Jan. 4-6.
R owlard & Meehan (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., Jan. 1-6.
R oyal Pekeuse Troupe (Lyric) Hoboken, N. J.
R oyal Gascolines (Orpheum) Denver; (Orpheum) Lincoln, Neb., Jan. 1-6.
R oyal Saxes (Majestic) Chicago; (Palace) Rockford, Ill., Jan. 1-3; (Orpheum) Madison, Wis., 4-6.
R oye, Ruth (Royal) New York; (Riverside) New York Jan. 1-6.
R uhn & Hall (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth Jan. 1-6.
R ubini, Jan (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., Jan. 1-6.
R uby, Lillian (Pantages) Omaha; (Pantages) Kansas City Jan. 1-6.
R ule & O'Brien (Flamingo) Brooklyn.
R uloway, Shura, & Co. (Poll) Wilkes-Barre, Pa.
R unaway Four (Keith) Syracuse, N. Y.; (Colonial) New York Jan. 1-6.
R yan & Ryan (Pantages) Portland, Ore.

S abini Frank, & Co. (Jefferson) New York 28-30.
S ale, Chic (Proctor) Mt. Vernon, N. Y., 28-30; (Davis) Pittsburg Jan. 1-6.
S amuels, Ray (Orpheum) Minneapolis; (Orpheum) St. Paul Jan. 1-6.
S an Diego Trio (Pantages) St. Paul; (Pantages) Winnipeg, Can., Jan. 1-6.
S antry, Henry, & Band (Orpheum) Los Angeles; (Orpheum) Salt Lake City Jan. 1-6.
S avery & Eddy (Lyric) Augusta, Ga.
S axton, Wm., & Co. (State) Newark, N. J.
S axton & Farrell (Colonial) Erie, Pa.
S axtons, The (Orpheum) Brooklyn.
S eals (Palace) Rockford, Ill., 28-30; (Lincoln) Chicago Jan. 1-3.
S eanton, Dene & Scanlon (Orpheum) San Francisco; (Orpheum) Oakland Jan. 1-6.
S chneck, Willie (Alhambra) New York; (Royal) New York Jan. 1-6.
S chlicht's Minstrels (Keith) Lowell, Mass.; (Keith) Portland, Me., Jan. 1-6.
S eamon, Conrad, & Co. (Palace) Ft. Wayne, Ind., 28-30.
S eamon, Chas. F. (State) Newark, N. J.
S eed & Austin (Palace) Cleveland; (Shea) Buffalo Jan. 1-6.
S eeler, Blossom (Majestic) Chicago Jan. 1-6.
S egal & Carroll (Palace) New York; (Palace) New York Jan. 1-6.

S elbini & Grovini (Orpheum) Peoria, Ill., 28-30; (Orpheum) Joliet Jan. 1-3; (Palace) South Bend, Ind., 4-6.
S evern, Margaret (Orpheum) Winnipeg, Can.
S ewell Sisters (Majestic) Dallas, Tex.; (Majestic) Houston Jan. 1-6.
S ewart & Jennette (Orpheum) Quincy, Ill., 28-30; (Lincoln) Chicago Jan. 1-3; (Orpheum) Champaign 4-6.
S eymour, H. & A. (Hill St.) Los Angeles; (Orpheum) Salt Lake City Jan. 1-6.
S hadowland (Orpheum) Tulsa, Ok.
S harpe, Billy, Revue (Temple) Detroit; (Temple) Rochester, N. Y., Jan. 1-6.
S harrocks, The (Proctor) White Plains, N. Y., 28-30.
S hattuck & O'Neil (Palace) Cincinnati.
S haw's Circus (Poll) Bridgeport, Conn.
S haw, Lillian (Davis) Pittsburg; (Shea) Buffalo Jan. 1-6.
S how & Lee (Royal) New York; (Keith) Philadelphia Jan. 1-6.
S hea, Thos. E., & Co. (Riverside) New York.
S heidon, Ballantine & Heft (Proctor) Newark, N. J.
S helly, Patey, & Band (Palace) Milwaukee.
S hepherd, Burt (Pantages) Denver; (Pantages) Pueblo Jan. 4-6.
S herlock Sisters & Co. (Reade's Hipp.) Cleveland.
S herman, Van & Hyman (Pantages) Winnipeg, Can.; (Pantages) Regina Jan. 1-3.
S hields, Frank (Keith) Cincinnati.
S how Off, The, with Fred Sumner (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., Jan. 1-6.
S hriner & Fitzsimmons (Keith) Lowell, Mass.
S ilder, Duval & Kirby (Orpheum) South Bend, Ind., 28-30; (Orpheum) Madison, Wis., Jan. 1-3; (Palace) Rockford, Ill., 4-6.
S impson & Dean (Palace) Chicago.
S inclair & Gray (Majestic) Indianapolis.
S inclair, Katherine, & Co. (Hipp.) Terre Haute, Ind., 28-30; (Majestic) Springfield, Ill., Jan. 1-3; (Orpheum) Champaign 4-6.
S inger's Midlets (Palace) Indianapolis.
S inger, Johnny, & Dolls (Orpheum) Galesburg, Ill., 28-30; (Majestic) Bloomington Jan. 1-3; (Orpheum) Peoria 4-6.
S katelle, Bert & Hazel (Majestic) Springfield, Ill., 28-30; (Hipp.) Terre Haute, Ind., Jan. 1-3; (Palace) South Bend 4-6.
S Kelly-Hett Revue (Rialto) Racine, Wis., 28-30; (Rialto) Elgin, Ill., Jan. 1-3.
S mith, Tom (Keith) Philadelphia; (Colonial) New York Jan. 1-6.
S mith Brothers (Electric) Joplin, Mo., 28-30; (Columbia) St. Louis Jan. 4-6.
S mith & Strong (Orpheum) St. Paul; (Orpheum) Minneapolis Jan. 1-6.
S mythe & James (Prospect) Brooklyn 28-30.
S now & Sigworth (Orpheum) Madison, Wis., 28-30; (Majestic) Chicago Jan. 1-6.
S now, Columbus & Hoctor (Proctor) Mt. Vernon, N. Y., 28-30.
S olar, Willie (Fifth Ave.) New York 28-30.
S onza & Scenes (Electric) St. Joseph, Mo., 28-30; (Empress) Omaha, Neb., Jan. 1-3.
S ossman & Sloan (Pantages) Salt Lake City; (Pantages) Ogden Jan. 1-6.
S overign, Max (Shea) Toronto; (Princess) Montreal Jan. 1-6.
S outh City Four (Broadway) Tulsa, Ok.
S parks of Broadway (State) Buffalo.
S pencer & Williams (Orpheum) Vancouver, Can.; (Moore) Seattle Jan. 1-6.
S plendid & Partner (Keith) Lowell, Mass.
S t. Clair Twins (Loew's Metropolitan) Brooklyn.
S tafford, Frank, & Co. (Orpheum) Boston.
S tanton, W. & E. (Orpheum) Denver; (Orpheum) Lincoln, Neb., Jan. 1-6.
S tanton, Aileen (Palace) Cleveland; (Lyric) Hamilton, Can., Jan. 1-6.
S tanton, Stan (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver Jan. 1-6.
S tanton, Will, & Co. (Hipp.) Baltimore.

WALTER STANTON
 Week Dec. 25. Shrinia Circus. Durham, N. C.
 Week Jan. 1. resting, case Billboard, Chicago.

S tars of Yesterday (Orpheum) Madison, Wis., 28-30; (Orpheum) Winnipeg, Can., Jan. 1-6.
S tars of the Future (Fifth Ave.) New York 28-30.
S tars of Record (Colonial) Erie, Pa.
S tateroom 19 (Rialto) Chicago.
S tedman, Al & Fannie (Bushwick) Brooklyn; (Davis) Pittsburg Jan. 1-6.
S tephens & Brunelle (State) Buffalo.
S tepping Around (Loew's) Montreal.
S tepping Some (Pantages) Memphis, Tenn.
S terling, Nellie, Co. (O. H.) Greenville, O., 28-30; (Hipp.) Parkersburg, W. Va., Jan. 1-3; (Cameo) Oil City, Pa., 4-6.
S terns' Midlets (Majestic) Houston, Tex.; (Majestic) San Antonio Jan. 1-6.
S toddard, Harry, & Band (Broadway) New York.
S tone & Hayes (Keith) Syracuse, N. Y.
S tone's Novelty Boys (Regent) Muskegon, Mich., 28-30.
S tory & Clark (Pantages) Saskatoon, Can.
S torm, The (Majestic) Ft. Worth, Tex.
S tranded (Grand) Fargo, N. D., 28-30; (Seventh St.) Minneapolis Jan. 1-6.
S trickland's Boys (Loew's State) New York.
S tryker, Al (Majestic) Ft. Worth, Tex.
S tynes, Sidney S. (Pantages) Ogden, Utah; (Pantages) Denver Jan. 1-6.
S uilivan & Myers (Gordon) Middletown, O., 28-30.
S ully & Houghton (Orpheum) St. Paul; (Palace) Milwaukee Jan. 1-6.
S ully, Lew (Palace) Ft. Wayne, Ind., 28-30.
S unbeam Follies (Loew's Greeley Sq.) New York.
S wartz & Clifford (Orpheum) Des Moines, Ia.
S wift & Daley (Columbia) St. Louis 28-30.
S wift & Kelly (Palace) Chicago.
S ykes, Harry, & Co. (Majestic) Stratford, Ont., Can., 28-30; (Park) Toronto Jan. 1-3; (Grand) St. Catharines 4-6.

T aliaferro, Edith (Palace) Milwaukee; (Palace) Chicago Jan. 1-6.
T amukis, Four (Proctor) White Plains, N. Y., 28-30.
T anko Shows (Majestic) Chicago; (Rialto) St. Louis Jan. 1-3.
T elanck & Dean (Broadway) Springfield, Mass.
T ellezon Lou (Orpheum) Vancouver, Can.; (Moore) Seattle, Jan. 1-6.
T epper, Sheila (Orpheum) Oklahoma City, Ok.
T epper's Cats (Imperial) Montreal.
T halero's Circus (Pantages) Spokane Jan. 1-6.
T hank You Doctor (Keith) Dayton, O., 28-30.
T helma (Hipp.) Terre Haute, Ind., 28-30.
T homas Saxo, Sextet (Arcade) Jacksonville, Fla.

Thomas Trio (Orpheum) Tulsa, Ok.
 Thursday, Dave (Pantages) Vancouver, Can.;
 (Pantages) Tacoma, Wash., Jan. 1-6.
 Tighe, Harry (Pantages) Portland, Ore.
 Tints & Tones (Orpheum) Peoria, Ill., 28-30;
 (Orpheum) Joliet Jan. 1-5; (Majestic) Cedar
 Rapids, Ia., 4-6.
 Tollman Revue (Pantages) Los Angeles; (Pan-
 tages) San Diego Jan. 1-6.
 Toney & Norman (Proctor) White Plains, N. Y.,
 28-30.
 Track & Clair (Pantages) Long Beach, Calif.;
 (Pantages) Salt Lake City Jan. 1-6.
 Tucker, Sophie (Orpheum) Kansas City.
 Turner, Wm. H., & Co. (125th St.) New York
 28-30.
 Tuscano Bros. (Orpheum) Portland, Ore.; (Or-
 pheum) San Francisco Jan. 1-6.
 Tyler & Crolius (Seventh St.) Minneapolis;
 (Majestic) Dubuque, Ia., Jan. 1-3; (Colum-
 bia) Davenport 4-6.

Uptown & Downtown (Palace) Springfield,
 Mass.
 Usher, C. & F. (Orpheum) Fresno, Calif.; (Or-
 pheum) Los Angeles Jan. 1-6.

Vacation Days (Prospect) Brooklyn 28-30.
 Valentine & Bell (Grand) Shreveport, La.
 Valentines, Aerial (Orpheum) Kansas City
 Jan. 1-6.
 Valletta's Leopards (Pantages) Winnipeg,
 Can.; (Pantages) Regina Jan. 1-3.
 Van Armand's Minstrels (Proctor) Elizabeth,
 N. J., 28-30.
 Van & Bell (Majestic) San Antonio, Tex.; (Ma-
 jestic) Ft. Worth Jan. 1-6.
 Van & Corbett (Orpheum) Memphis; (Orpheum)
 New Orleans Jan. 1-6.
 Van Poesen, Harry (Majestic) Cedar Rapids,
 Ia., 28-30; (Orpheum) Sioux Falls, S. D.,
 Jan. 1-3.
 Van Horu, Bobby (Loew's Greeley Sq.) New
 York.
 Van & Schneck (Orpheum) Brooklyn; (Bush-
 wick) Brooklyn Jan. 1-6.
 Van & Tasson (Temple) Rochester, N. Y.;
 (Keith) Boston Jan. 1-6.
 Vanderbits, The (Academy) Norfolk, Va.
 Vane, Sybil (Proctor) Mt. Vernon, N. Y., 28-
 30; (Maryland) Baltimore Jan. 1-6.
 Vardon & Perry (Pantages) Toronto, Can.;
 (Pantages) Hamilton Jan. 1-6.
 Varieties Supreme (Loew's Ave. B) New York.
 Vernon (Liberty) Lincoln, Neb., 28-30; (Em-
 press) Omaha Jan. 1-3.
 Vilson Bros. (Majestic) Cedar Rapids, Ia.,
 28-30; (Majestic) Chicago Jan. 1-6.
 Vincent Bros. (Emery) Providence.
 Visser & Co. (Orpheum) Vancouver, Can.;
 (Moore) Seattle Jan. 1-6.
 Vokes & Don (Pantages) Denver; (Pantages)
 Pueblo Jan. 4-6.
 Volunteers, Four (Grand) St. Louis; (Rialto)
 St. Louis Jan. 4-6.
 Von Kovacs & Goldner (Empress) Grand Rap-
 ids, Mich.
 Vox, Valentine (Rialto) Racine, Wis., 28-30;
 (Orpheum) Peoria, Ill., Jan. 1-3; (Majestic)
 Springfield 4-6.

Wager, The (Columbia) Far Rockaway, N. Y.,
 28-30.
 Walman & Berry (Liberty) Terre Haute, Ind.,
 28-30.

Wainwrights, The (Grand) Atlanta, Ga.
 Waldron, Margo (Shea) Buffalo; (Shea) To-
 ronto Jan. 1-6.
 Walker, Buddy (Pantages) Oakland, Calif.;
 (Pantages) Los Angeles Jan. 1-6.
 Walsh & Ellis (Colonial) New York.
 Walsh, Jack, & Co. (Loew's Fulton) Brooklyn.
 Walters & Walters (Davis) Pittsburgh.
 Walters, Three (Hipp.) Baltimore.
 Walters & Gold (Majestic) Ft. Worth, Tex.
 Walzball, Henry B. (Palace) Chicago; (Or-
 pheum) Memphis Jan. 1-6.
 Walton, Buddy (Palace) Indianapolis.
 Walton, Bert & Lottie (Loew's Fulton) Brook-
 lyn.
 Walzer & Dyer (Reade's Hipp.) Cleveland.
 Walzer, Roy & Helen (Loew) Ottawa, Can.
 Ward, Frank (Golden Gate) San Francisco;
 (Orpheum) Oakland Jan. 1-6.
 Ward & Doolley (Pantages) Spokane; (Pan-
 tages) Seattle Jan. 1-6.
 Ward, Will J. (Lyric) Birmingham, Ala.
 Warman & Mack (Loew) Montreal.
 Watson, Harry (Orpheum) Des Moines, Ia.;
 (Orpheum) Kansas City Jan. 1-3.
 Watson, Jos. K. (Princess) Montreal; (Tem-
 ple) Detroit Jan. 1-6.
 Wayne & Warren (Orpheum) Oakland, Calif.;
 (Orpheum) Fresno Jan. 4-6.
 Wayne, Clifford, & Co. (Pantages) Denver;
 (Pantages) Pueblo Jan. 4-6.
 Weaver Bros. (Orpheum) Kansas City; (Or-
 pheum) Des Moines, Ia., Jan. 1-6.
 Weber, Fred, & Co. (Yonge St.) Toronto.
 Weber Girls, Three (Majestic) Chicago; (Ked-
 zie) Chicago Jan. 1-3; (Rialto) St. Louis
 4-6.

Weber & Elliott (Loew's Boulevard) New York.
 Weiss Troupe (Loew's Fulton) Brooklyn.
 Welch, Ben (Bushwick) Brooklyn.
 Welch, Mealy & Montrose (Palace) New
 Haven, Conn.
 Welderson Sisters (Pantages) Pueblo, Col.;
 (Pantages) Omaha Jan. 1-6.
 Weldonas, The (Pantages) Oakland, Calif.;
 (Pantages) Los Angeles Jan. 1-6.
 Wild, Virginia & West (81st St.) New York.
 Werner-Amoros Trio (Orpheum) Sioux City,
 Ia., 28-30; (Orpheum) Sioux Falls, S. D.,
 Jan. 1-3.
 Western Pastimes (Ben All) Lexington, Ky.,
 28-30.
 Weston, Cecilia, & Co. (Prospect) Brooklyn
 28-30.
 Weston & Eline (Pantages) Vancouver, Can.;
 (Pantages) Tacoma, Wash., Jan. 1-6.
 Wheeler, B. & B. (Columbia) Far Rockaway,
 N. Y.; (Keith) Philadelphia Jan. 1-6.
 When Love Is Young (Royal New York;
 (Colonial) New York Jan. 1-6.
 White & Barry (Pantages) St. Paul; (Pan-
 tages) Winnipeg, Can., Jan. 1-6.
 White, Porter J. (Palace) Flint, Mich., 28-30.
 White, Black & Ueless (Palace) Waterbury,
 Conn.
 Whitfield & Ireland (Victory) Evansville, Ind.,
 28-30; (Palace) South Bend Jan. 1-3.
 Whitesaw, Arthur (Palace) Waterbury, Conn.
 White, Chas. (State) Memphis.
 Williams & Wolfus (Orpheum) Salt Lake City;
 (Orpheum) Denver Jan. 1-6.
 Williams & Taylor (Palace) Milwaukee; (State-
 Lake) Chicago Jan. 1-6.
 Wilson-Abbey Trio (Palace) Chicago.
 Wilson, Frank (Palace) New Haven, Conn.
 Wilson & McAvoy (Hipp.) Baltimore.

Wilson, Jack, & Co. (Riverside) New York;
 (Palace) New York Jan. 1-6.
 Wilson & Addie (Pantages) Seattle; (Pantages)
 Vancouver, Can., Jan. 1-6.
 Wilson, Lew (Loew's Orpheum) New York.
 Wilson, Arthur & Lydia (Loew's Orpheum)
 New York.
 Wilton Sisters (Royal) New York; (Orpheum)
 Brooklyn Jan. 1-6.
 Winnie, Dave (Orpheum) Quincy, Ill., 28-30.
 Wintou Bros. (Jefferson) New York 28-30.
 Wirth, May, & Co. (Keith) Boston.
 Wood, Britt (Pantages) San Francisco; (Pan-
 tages) Oakland Jan. 1-6.
 Worden Bros. (National) Louisville.
 Worth & Willing (Majestic) Houston, Tex.;
 (Majestic) San Antonio Jan. 1-6.
 Wright & Douglas Sisters (Academy) Norfolk,
 Va.
 Wyatt's Lads & Lassies (Rialto) Chicago.
 Wylie & Hartman (Majestic) Houston, Tex.;
 (Majestic) San Antonio Jan. 1-6.
 Wyse, Ross, & Co. (Pantages) Memphis, Tenn.

Yatea & Carson (58th St.) New York 28-30.
 Yellerson, Four (Empress) Grand Rapids,
 Mich.; (Temple) Detroit Jan. 1-6.
 Yoemana, George (Keith) Indianapolis.
 Yokohama Boys (Orpheum) Madison, Wis., 28-
 30; (Palace) South Bend, Ind., Jan. 1-3.
 York & King (Orpheum) St. Paul; (Orpheum)
 Minneapolis Jan. 1-6.
 Yost & Gladly (Empress) Grand Rapids, Mich.;
 (Temple) Detroit Jan. 1-6.
 You'd Be Surprised (Loew) Dayton, O.
 Young America (Proctor) Mt. Vernon, N. Y.,
 28-30.
 Yvette & Band (Miller) Milwaukee.

Zardo, Eric (Orpheum) Oakland, Calif.; (Or-
 pheum) Fresno Jan. 4-6.
 Zarrow, Leo, & Co. (Strand) Washington.
 Zeigler, Lillian & Henry (Pell) Scranton, Pa.
 Zelaya (Orpheum) Minneapolis; (Orpheum) Du-
 luth Jan. 1-6.
 Zemater & Smith (Keith) Toledo, O.
 Zuhn & Dreis (State-Lake) Chicago Jan. 1-6.

SHUBERT VAUDE. UNITS

Carnival of Fun: (Bijou) Fall River, Mass., 28-
 30.
 Echoes of Broadway: (Belasco) Washington, D. C.,
 28-30.
 Frolics of 1922: (Empress) St. Louis, 28-30.
 Gimme a Thrill: (Garrick) Chicago 28-30.
 Hello Everybody: (Central) New York 28-30.
 Main Street Follies: Open week 28-30.
 Midnight Bonanzas: (Shubert) Cincinnati 28-30.
 Midnight Revels: (Keeney) Newark, N. J., 28-30.
 Oh, What a Girl: (Detroit O. H.) Detroit 28-30.
 Plenty of Pep: (Princess) Toronto 28-30.
 Rose Girl: (Majestic) Boston 28-30.
 Success: Open week 28-30.
 Say It With Laughs: (Harlem O. H.) New York
 28-30.
 Stolen Sweets: (Chestnut St. O. H.) Philadel-
 phia 28-30.
 Spice of Life: (Weller) Zanesville, O., 27-28;
 (Court) Wheeling, W. Va., 29-30.
 Steppin' Around: (State) Cleveland 28-30.
 Troubles of 1922: (Aldine) Pittsburgh 28-30.
 Twentieth Century Revue: (Boro Park) Brook-
 lyn 28-30.
 Weber & Fields: (Englewood) Chicago 28-30.
 Whirl of New York: (Crescent) Brooklyn, 28-30.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Able's Irish Rose: (Republic) New York May
 22, indef.
 Abraham Lincoln, with Frank McGlynn, Ches-
 ter T. Barry, asst. mgr.: (Tremont) Boston
 25-Jan. 6.
 Anna Christie, with Pauline Lord, Arthur
 Hopkins, mgr.: (Walnut St.) Philadelphia
 Dec. 4-30.
 Artless, George, in The Green Goddess, Chas.
 A. Shaw, mgr.: Cleveland 25-30; Indianapolis
 Jan. 1-6.
 Awful Truth: (Henry Miller) New York Sept.
 18, indef.
 Barrymore, Ethel, in Romeo & Juliet: (Long-
 acre) New York Dec. 27, indef.
 Bat, The (California Co.): (Broadway) Denver,
 Col., 24-30.
 Bat, The: (Cox) Cincinnati, O., 24-30.
 Bat, The (Southern): St. Petersburg, Fla.,
 Jan. 1-2; Ocala 3; Gainesville 4; (Duval)
 Jacksonville 5-6.
 Better Times: (Hippodrome) New York Sept.
 2, indef.
 Blossom Time: (Century) New York Sept. 29,
 indef.
 Blossom Time: (Lyric) Philadelphia Oct. 23,
 indef.
 Blossom Time: (Wieting) Syracuse, N. Y.,
 25-30.
 Bubble, The, with J. Moy Bennett: Dover,
 Ok., 27; Kingsber 28; Madill 29; Hamilton
 30; Wanika Jan. 1; Walters 2; Anadarko 3;
 Hinton 4; Hubart 5; Mangum 6.
 Bunch and Judy: (Globe) New York Nov. 28,
 indef.
 Burke, Billie, in Rose Briar: (Empire) New
 York Dec. 25, indef.
 Cat and the Canary: (Princess) Chicago Sept.
 3, indef.
 Chauve-Souris: (Century Roof) New York Feb.
 3, indef.
 Circle, The, with John Drew & Mrs. Leslie
 Carter: (Jefferson) St. Louis 24-30.
 Circle, The, Chas. Hunt, mgr.: Hot Springs,
 Ark., 27; Fort Smith 28; Tulsa, Ok., 29;
 Muskogee 30.
 Clinging Vine, The: (Knickerbocker) New York
 Dec. 25, indef.
 Daffy-Dill, with Frank Tinney: New Haven,
 Conn., 28-30; Washington, D. C., Jan. 1-6.
 Dulcy, Thomas Namack, mgr.: (Majestic) Buf-
 falo 25-30.
 Dunbar Musical Comedy Co.: (Lyric) Cin-
 cinnati, O., Dec. 25, indef.
 Egotist, The, with Leo Dietrichstein: (39th St.)
 New York Dec. 25, indef.
 Elsie, with Ada Meade: (Grand) Cincinnati,
 O., 24-30.
 Emperor Jones, Adolph Klauber, mgr.: Sacra-
 mento, Calif., 28-30; San Francisco Jan. 1-
 13.
 Eve, with Nya Brown, George E. Wintz, mgr.:
 Americas, Ga., 27; Albany 28; Waycross 29;
 Irwinawick 30; Savannah Jan. 1.
 Fashions for Men: (National) New York Dec.
 5, indef.

Ferguson, Elsie, in The Wheel of Life: (Hanna)
 Cleveland 25-30.
 First Year, with Gregory Kelly, John Golden,
 mgr.: Atlanta, Ga., 25-30; Birmingham,
 Ala., Jan. 1-6.
 First Year, with Frank Craven, John Golden,
 mgr.: (Woods) Chicago Nov. 5, indef.
 Fiske, Mrs., in The Last Card, Frank C.
 Griffith, mgr.: Youngstown, O., 27; Sharon,
 Pa., 28; Canton, O., 29-30; Erie, Pa., Jan. 1.
 Fool, The: (Selwyn) New York Oct. 25, indef.
 For All of Us, with William Hodges: (La Salle)
 Chicago Nov. 26, indef.
 Frederick, Pauline, in The Gully One: (Adel-
 phi) Philadelphia Dec. 25, indef.
 French Doll, with Irene Bordoni: (National)
 Washington, D. C., 25-30.
 Full o' Pep, Percy Campbell, mgr.: (Grand)
 St. Catharines, Ont., Can., Jan. 8-10.
 Gingham Girl: (Earl Carroll) New York Aug.
 28, indef.
 Glory: (Vanderbilt) New York Dec. 25, indef.
 God of Venice: (Provincetown) New York
 Dec. 19, indef.
 Greenwich Village Follies, John Sheehy, mgr.:
 (Shubert Northern) Chicago Nov. 26, indef.
 Greenwich Village Follies: (Shubert) New
 York Sept. 12, indef.
 Gringo: (Comedy) New York Dec. 12, indef.
 Hamlet, with John Barrymore: (Sam Harris)
 New York Nov. 16, indef.
 Hampden, Walter, Co., Harold Entwistle, mgr.:
 (Boston O. H.) Boston Dec. 25, indef.
 Hayes, Helen, in To the Ladies, Erlanger &
 Tyler, mgrs.: (Garrick) Philadelphia 25-Jan.
 6.
 He Who Gets Slapped, with Richard Bennett:
 (Playhouse) Chicago Dec. 3, indef.
 Hello, Rufus Long & Evans, owners: (Audit-
 orium) Atlanta, Ga., 25-30.
 Her Temporary Husband, with Wm. Courtney:
 (Lyceum) Rochester, N. Y., 25-30.
 Honey Bunch, E. B. Cleburn, mgr.: (Liberty)
 Dayton, O., Dec. 10, indef.
 Hopper, De Wolf, Co.: Kingston, Ont., Can.,
 28; Belleville 29; Peterboro 30; Hamilton
 Jan. 1-3; London 4-6.
 It is the Law: (Ritz) New York Nov. 29, indef.
 Johannes Kreisler, with Ben Ami: (Apollo)
 New York Dec. 18, indef.
 Jolson, Al, in Bombo: (Apollo) Chicago Sept.
 22, indef.
 Kempy, with Grant Mitchell: (Shubert) Kansas
 City, Mo., 25-30.
 Kiki, with Lenore Ulric: (Belasco) New York
 Nov. 29, indef.
 Lady (Cristina), The, with Fay Bainter:
 (Broadway) New York Dec. 25, indef.
 Lady in Ermine, with Wida Bennett: (Ambas-
 sador) New York Oct. 2, indef.
 Last Warning, with Wm. Courtright: (Klaw)
 New York Oct. 24, indef.
 Lander, Sir Harry: Cedar Rapids, Ia., 27;
 Sioux City 28; Omaha, Neb., 29-30; St.
 Joseph, Mo., Jan. 1; Burlington, Ia., 2;
 Quincy, Ill., 3; St. Louis, Mo., 4-5; Spring-
 field 6.
 Leiber, Fritz, Co.: Greenville, Miss., 27;
 Greenwood 28; Clarkdale 29; Helena, Ark.,
 30; Memphis, Tenn., Jan. 1-6.
 Lightnin', with Thomas Jefferson, John Golden,
 mgr.: Milwaukee, Wis., 25-30.
 Listening In: (Bijou) New York Dec. 4, indef.
 Listen to Me, Frank Flesher, mgr.: Scranton,
 Pa., 27-28; Easton 29; Harrisburg 30; Read-
 ing Jan. 2.
 Little Nellie Kelly: (Liberty) New York Nov.
 13, indef.
 Liza: (Daly's) New York Nov. 27, indef.
 Love Child: (George M. Cohan) New York Nov.
 14, indef.
 Loyalties: (Gaiety) New York Sept. 27, indef.
 Mantell, Robert B.: (Broad St.) Philadelphia
 25-Jan. 6.
 Masked Woman, The: (Eltinge) New York
 Dec. 22, indef.
 Merry Widow: (Mason O. H.) Los Angeles,
 Calif., 24-30.
 Merton of the Movies: (Cort) New York Nov.
 13, indef.
 Miller, Henry, & Ruth Chatterton, Chas. Froh-
 man, Inc., mgrs.: (Blackstone) Chicago 25-
 30.
 Music Box Revue: (Colonial) Chicago Nov. 12,
 indef.
 Music Box Revue, Sam H. Harris, mgr.: (Music
 Box) New York Oct. 23, indef.
 Mutt & Jeff's Honeymoon: (Orpheum) Mon-
 treal 25-30.
 Old Soul: (Plymouth) New York Aug. 22, indef.
 Our Nell: (Nora Bayes) New York Dec. 4,
 indef.
 Passing Show: (Tulane) New Orleans Jan. 1-
 6.
 Passing Show of 1922: (Shubert) Philadelphia
 Dec. 25-Jan. 13.
 R. U. R.: (Frazee) New York Oct. 9, indef.
 Rain (Maxine Elliott's): New York Nov. 7,
 indef.
 Red Poppy, with Estelle Winwood: (Green-
 wich Village) New York Dec. 20, indef.
 Robson, May, W. G. Snelling, mgr.: Riverside,
 Calif., 28; San Bernardino 29; (Mason O.
 H.) Los Angeles Jan. 1-6.
 Ryan, Elsa, in The Intimate Strangers: Mason
 City, Ia., 27; Albert Lea, Minn., 28; Ft.
 Dodge, Ia., 29; Sioux City 30; Lincoln, Neb.,
 Jan. 1; Topeka, Kan., 2; Lawrence 3;
 Leavenworth 4; Atchison 5; St. Joseph, Mo.,
 6.
 Sally, Irene, Mary: (Casino) New York Sept.
 4, indef.
 Saucy Baby, Billy Graves, mgr.: (Rex) Wheel-
 ing, W. Va., Dec. 10, indef.
 School Day Follies, James Richards, mgr.:
 Prairie du Chien, Wis., 26-28; LaCrosse 29-
 31; Winona, Minn., Jan. 1-4; Red Wing 5.
 Seventh Heaven (Booth) New York Oct. 30,
 indef.
 Shuttle Along (Geo. E. Wintz's): Nashville,
 Tenn., 27; Bowling Green, Ky., 28; Lexing-
 ton 29; Louisville Jan. 2-3; Marysville 4;
 Huntington, W. Va., 5; Williamson 6.
 Shuttle Along, with Miller & Lygia: (Olympic)
 Chicago Nov. 12, indef.
 Slias Green Co.: Sanford, Fla., 27; Deland 28;
 Crescent City 29; Green Cove Springs 30;
 Palatka Jan. 1; St. Augustine 2; Hastings 3;
 Bunnell 4; New Smyrna 5; Ormond 6.
 Six Characters in Search of an Author: (Prin-
 cess) New York Oct. 30, indef.
 Six Cylinder Love, Sam H. Harris, mgr.:
 (Harris) Chicago Oct. 2 Jan. 13.
 Skinner, Otis, Chas. Frohman, Inc., mgrs.:
 (New Detroit O. H.) Detroit 25-30.
 So This Is London: (Hudson) New York Aug.
 30, indef.
 So This Is London: (Cohan's Grand) Chicago
 Nov. 19, indef.
 Secrets, with Margaret Lawrence: (Fulton)
 New York Dec. 25, indef.

Spite Corner, with Madge Kennedy: (Little)
 New York Sept. 25, indef.
 Stone, Fred, in Tip Top, Arthur J. Houghton,
 mgr.: St. Louis 25-Jan. 6.
 Taugerlue: (Royal Alexandra) Toronto, Can.,
 25-30.
 Tangerine (Tulane) New Orleans 25-30.
 Think-C: (Cort) Chicago Aug. 27, indef.
 Thin Ice: (Belmont) New York Sept. 30, indef.
 Things Brought to Mary: (Garrick) New York
 Dec. 25, indef.
 Uncle Tom's Cabin (Kibbles), C. F. Ackerman,
 mgr.: Carbondale, Ill., 27; Murphyboro 28;
 Carterville 29; Marion 30; Herrin Jan. 1;
 Johnson City 2; West Frankfort 3.
 Uncle Tom's Cabin (Newton & Livingston's),
 Theo. Alton, bus. mgr.: Tyrone, Pa., 28;
 Johnstown 29; Altoona 30; Cumberland, Md.,
 Jan. 1; Hagerstown 2; Frederick 3; West-
 minister 4; Hanover, Pa., 5; Gettysburg 6.
 Up She Goes: (Playhouse) New York Nov. 6,
 indef.
 Warfield, David, in The Merchant of Venice:
 (Playhouse) New York Dec. 21, indef.
 Whispering Wires: (49th St.) New York Aug.
 7, indef.
 White's, George, Scandals: (Forrest) Philadel-
 phia 25-Jan. 6.
 Whiteside, Walker, in The Hindu: (Jefferson)
 Birmingham, Ala., 28-30.
 Why Not: (Equity 48th St.) New York Dec.
 25, indef.
 Why Men Leave Home: (Morosco) New York
 Sept. 12, indef.
 World We Live In: (Jolson) New York Oct. 31,
 indef.
 Wynn, Ed, in The Perfect Fool: (Hartman)
 Columbus, O., 25-30; (Detroit O. H.) De-
 troit Jan. 1-6.
 Ziegfeld Follies: (New Amsterdam) New York
 June 5, indef.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Ballester, Vicente, Mexican Grand Opera Co.:
 Mexico City, Mex., indef.
 Bruder, Paul (Carnegie Hall) New York City
 Jan. 3.
 Canadian Concert Co., David G. H. Smith, asst.
 mgr.: St. Thomas, Ont., Can., 25-30.
 Casals, Pablo, New York City 28-29.
 Chicago Opera Co.: (Auditorium) Chicago Nov.
 13, indef.
 Cortot, Alfred: Philadelphia Dec. 29, 30 and
 Jan. 1; New York City 2; Washington, D. C.,
 4; Chicago 7.
 Dobkin, Dmitry: Toronto, Can., Jan. 4.
 Dux, Claire, Ft. Worth, Tex., Jan. 4.
 Flouzaey Quartet (Odeon) St. Louis, Jan. 6.
 Gabrilovitch, Ossip (Hippodrome) New York
 City 30.
 Garrison, Mabel (Blackstone Hotel) Chicago, 28.
 Gerhardt, Elena (Studebaker) Chicago Jan. 7.
 Heston, Myra: New York City, Jan. 8.
 Homer, Louise (Hippodrome) New York City 30.
 Hutcheson, Ernest: New York City 30.
 Ivogun, Maria (Carnegie Hall) New York City
 Jan. 5.
 Kochanski, Paul: New York City 28-29.
 London String Quartet, New York City Jan. 4;
 Baltimore, Md. 5.
 Metropolitan Opera Co.: (Metropolitan O. H.)
 New York Nov. 13, indef.
 Pryor, Arthur, Band: Miami, Fla., until April
 2.
 Robinson, Ann (Aeolian Hall) New York City,
 Jan. 2.
 San Carlo Grand Opera Co. (Teck) Buffalo 25-30;
 (Massey Hall) Toronto Jan. 1-5.
 Samaroff, Olga: Brooklyn, N. Y., Jan. 5.
 Seldel, Toscha (Carnegie Hall) New York City
 Jan. 1.
 Schumann-Heink, Mme.: Baltimore Jan. 3.
 Schwarz, Joseph (Carnegie Hall) New York
 City 28.
 Spalding, Albert (Orchestra Hall) Chicago Jan. 1.
 Teimanyi, Emil: Omaha, Neb., Jan. 3; Grand
 Forks, N. D., 5.
 Thomas, John Charles (Blackstone Hotel) Chi-
 cago 28.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Allen Players: (New Empire) Edmonton, Ala.,
 Can., indef.
 American Players: (American) Spokane, Wash.,
 Aug. 26, indef.
 Associated Stock Players, Barney Groves, mgr.:
 (Empress) Vancouver, B. C., Can., indef.
 Auditorium Players: Malden, Mass., indef.
 Bainbridge Players: (Shubert) Minneapolis,
 Minn., indef.
 Beveridge Players: (Empire) Quincy, Ill., Nov.
 12, indef.
 Bonstelle, Jessie, Stock Co.: (Shubert-Mich-
 gan) Detroit Oct. 2, indef.
 Bonstelle Players: (Providence O. H.) Provi-
 dence, R. I., Sept. 25, indef.
 Boston Stock Co.: (St. James) Boston Aug. 21,
 indef.
 Boya's, Louise Muerel, Playera (Heuck's) Cin-
 cinnati, O., indef.
 Broadway Players: Oak Park, Ill., indef.
 Broadway Players: (Van Curier) Schenectady,
 N. Y., indef.
 Brown's, Leon E., Playera: (Bijou) Woon-
 socket, R. I., indef.
 Bryant, Marguerite, Playera, Charles Kramer,
 mgr.: (Globe) Washington, Pa., indef.
 Carle Davis Playera: (Star) Pawtucket, R. I.,
 indef.
 Carroll, James, Playera: (Majestic) Halifax,
 N. S., Can., indef.
 Chicago Stock Co., Charles H. Roskam, mgr.:
 Shamokin, Pa., 25-30; Dover, N. J., Jan. 1-6.
 Colonial Playera: (Colonial) Lawrence, Mass.,
 indef.
 Colonial Playera: (Colonial) Pittsfield, Mass.,
 indef.
 Cosmopolitan Playera: Seattle, Wash., indef.
 Cross, Alfred, Playera: (Broadway) San Diego,
 Calif., Nov. 18, indef.
 Desmond, Mae, Playera: (Desmond) Philadel-
 phia Oct. 14, indef.
 Drama Playera: (Liberty) Oklahoma City, Ok.,
 indef.
 Edwards, Mae, Playera, Chas. T. Smith, bus.
 mgr.: (Academy) New Glasgow, N. S., Can.,
 25-30; (O. H.) Platon Jan. 1-6.
 English, Paul, Playera: (Kempner) Little Rock,
 Ark., Oct. 23, indef.
 Fales, Charles T., Comedy Company: Cocoa,
 Fla., indef.
 Fealy, Maude, Playera: (Orpheum) Newark,
 N. J., Sept. 4, indef.
 Forsyth Playera: (Forayth) Atlanta, Ga., indef.

Garrick Players: (Garrick) Washington, D. C., indef.
 Garrick Players: (Family) Ottawa, Ont., Can., indef.
 Garrick Players: (Garrick) Milwaukee, Wis., Aug. 21, indef.
 Gasser, Vaughan, Players: (Uptown) Toronto, Can., Aug. 19, indef.
 Gordinier Players, Clyde H. Gordinier, mgr.: (Princess) Ft. Dodge, Ia., Sept. 3, indef.
 Grand Players: (Grand) Dayton, Ia., indef.
 Hastings Jane, Stock Co., A. J. LaFelle, mgr.: (Temple) Louisville, Ky., Dec. 25, indef.
 Hippodrome Players: (Hippodrome) Dallas, Tex., Sept. 4, indef.
 Hudson Theater Stock Co.: Union Hill, N. J., indef.
 Jeyon Players: New Haven, Conn., indef.
 Jeyon, Henry, Players: (Copley) Boston, indef.
 Konyo Players: (Bay Ridge) Brooklyn, N. Y., indef.
 Kramer, Ella, Players: Williamsport, Pa., indef.
 Lavern, Dorothy, Stock Company: (Rialto) Seattle City, Ia., indef.
 Leth-Marsh Players: (Texas Grand) El Paso, Tex., Sept. 2, indef.
 Lewis-Worth Company: (Prince) Houston, Tex., Sept. 1, indef.
 Luttringer Players: (Empire) Salem, Mass., indef.
 McLaughlin, Robert, Players: (Metropolitan) Cleveland, O., indef.
 Maddocks-Park Players: (International) Niagara Falls, N. Y., indef.
 Manhattan Players, Paul Hillis, mgr.: Kingston, N. Y., 25-30; Haverstraw Jan. 1-6.
 Marshall, George, Players: (New Lyceum) Baltimore, Md., indef.
 Metropolitan Players: Edmonton, Alta., Can., indef.
 Moriaunt, Hal, Players: (Mozart) Jamestown, N. Y., Nov. 27, indef.
 Morasco Stock Company: (Morasco) Los Angeles, Calif., indef.
 National Players: (National) Chicago, indef.
 Nutt, Ed C., Comedy Players: Mobile, Ala., Dec. 10, indef.
 Park, Edna, Players: (Palace) Wichita Falls, Tex., Nov. 13, indef.
 Permanent Players: Winnipeg, Man., Can., indef.
 Peruchl Stock Company: (Jefferson) Roanoke, Va., indef.
 Peruchl Stock Company: (Lyric) Knoxville, Tenn., indef.
 Peruchl Stock Company: (Bijou) Chattanooga, Tenn., Sept. 4, indef.
 Pickert Stock Company, Clint Dodson, mgr.: Wilmington, N. C., indef.
 Poli Players: (Majestic) Bridgeport, Conn., indef.
 Poli Players: (Grand) Worcester, Mass., indef.
 Princess Players: (Princess) Wichita, Kan., Nov. 20, indef.
 Princess Stock Company: (Princess) Des Moines, Ia., Aug. 20, indef.
 Proctor Players: Albany, N. Y., indef.
 Quality Players: (Thome) Lawton, Ok., 25-30.
 Queen's, Frank C., Comedy Players: (Lvanco) Toledo, O., indef.
 Robinson Players Tent Theater Co., Clarence Anskings, bns. mgr.: Victoria, Tex., 25-30; Shiner Jan. 1-6.
 Rochester Players: (Corinthian) Rochester, N. Y., indef.
 Saenger Players: (St. Charles) New Orleans, La., indef.
 Sayles, Francis, Players: New Castle, Pa., indef.
 Sherman Stock Company: (New Grand) Evansville, Ind., Sept. 3, indef.
 St. James Theater Stock Co.: Boston, indef.
 Toledo Stock Company: Toledo, O., indef.
 Tom's Comedians: Clearwater, Fla., indef.
 Union Square Theater Players: Pittsfield, Mass., indef.
 Victoria Players: Chicago, Ill., indef.
 Walker, Stuart, Company: (Shubert) Louisville, Ky., Nov. 14, indef.
 Westchester Players: Mt. Vernon, N. Y., indef.
 Wilkes Players: Los Angeles, Calif., indef.
 Wilkes' Bazaar Stock Company: San Francisco, Calif., Aug. 26, indef.
 Wilkes Players: (Benham) Denver, Col., indef.
 Wilkes Players: (Wilkes) Sacramento, Calif., Sept. 4, indef.
 Wilmington Players: (Garrick) Wilmington, Del., indef.
 Woodward Players: (Grand) Calgary, Alta., Can., indef.
 Woodward Players: (Majestic) Detroit Aug. 27, indef.
 Wynors, Charlotte, Players: (Lyceum) Paterson, N. J., indef.
 Yorkville Stock Co.: (Yorkville) New York, indef.

Let's Go: (Gayety) Rochester, N. Y., 25-30; (Itaca) Jan. 1; Elmira 2; Binghamton 3; (Colonial) Ithaca 4-6.
 Mndic World: (Colonial) Utica, N. Y., 25-30; (Gayety) Montreal Jan. 1-6.
 Marion's, Dave, Show: (Columbia) New York 25-30; (Casino) Brooklyn Jan. 1-6.
 Minks of America: (Empire) Providence 25-30; (Casino) Boston Jan. 1-6.
 Reeves, Al, Show: (Park) Indianapolis 25-30; (Gayety) St. Louis Jan. 1-6.
 Rocketts: (Palace) Baltimore 25-30; (Gayety) Washington Jan. 1-6.
 Radio Girls: (Gayety) Kansas City 25-30; lay-off Jan. 1-5; (Gayety) Omaha 6-12.
 Social Maids: (Orpheum) Paterson, N. J., 25-30; (Majestic) Jersey City, N. J., Jan. 1-6.
 Sliding Billy Watson's Show: (Gayety) Pittsburgh 25-30; (Colonial) Cleveland Jan. 1-6.
 Stop on It: (Star & Garter) Chicago 25-30; (Empress) Chicago Jan. 1-6.
 Step Lively Girls: (Gayety) Buffalo 25-30; (Gayety) Rochester, N. Y., Jan. 1-6.
 Temptations of 1923: (Hurtig & Seamon) New York 25-30; (Cohen) Newburg, N. Y., Jan. 1-3; (Rialto) Poughkeepsie 4-6.
 Town Scandals: (Gayety) Washington 25-30; (Gayety) Pittsburgh Jan. 1-6.
 Talk of the Town: (Cohen) Newburg, N. Y., 25-27; (Rialto) Poughkeepsie 28-30; (Empire) Brooklyn Jan. 1-6.
 Watson's, Billy, Beef Trust Beauties: (Lyric) Dayton, O., 25-30; (Olympic) Cincinnati Jan. 1-6.
 Wine, Woman and Song: Lay-off 25-29; (Gayety) Omaha 30 Jan. 3.
 Williams, Modie, Show: (Miner's Bronx) New York 25-30; (Empire) Providence Jan. 1-6.
 Youthful Follies: (Gayety) Minneapolis 25-30; (Gayety) Milwaukee Jan. 1-6.

(MUTUAL CIRCUIT)

Broadway Belles: (Gayety) Louisville 25-30.
 Band Fox Revue: (Empire) Pittsburgh 25-30.
 Baby Faces: (Band Box) Cleveland 25-30.
 Follies and Scandals: (Olympic) New York 25-30.
 Georgia Peaches: (Garden) Buffalo 25-30.
 Girls-in-Car: (Bijou) Philadelphia 25-30.
 Heads Up: (Hollywood) Holyoke, Mass., 28-30.
 Hello Jake Girls: (Majestic) Wilkes-Barre, Pa., 25-30.
 Jazz Babes: (Park) Utica, N. Y., 25-30.
 Jazz Time Revue: (Gayety) Brooklyn 25-30.
 Kidney Kids: (Empire) Hiocken, N. J., 25-30.
 Ladin' Thru: (Folly) Baltimore 25-30.
 London Gaiety Girls: (Star) Brooklyn 25-30.

Matthews, R. D., Band: (Strand) Plainfield, N. J., until March 15.
 McDaniel's, R. C., Harmony Snper-Six Orchestra: (Palais de Dance) Norfolk, Va., Nov. 27, indef.
 Original Foot Warmers' Steamer Washington orchestra: P. V. Kenestrick, mgr.: (Hippodrome Ball Room) Okmulgee, Ok., Nov. 16, indef.
 Original Kentucky Six, Jos. E. Huffman, mgr.: (Gold Dragon) St. Petersburg, Fla., indef.
 Original Aces Orchestra, Don Humphreys, mgr.: (Edwards) Wilmington, N. C., 25-Jan. 3.
 Oaley-Sands Society Entertainers: (Far East) Cleveland, O., indef.
 Pratt, Hal, & Orchestra, The Gondolas: (Candyland), Tulsa, Ok., indef.
 Royal Italian Band, Mary A. Steese, mgr.: (Carlita Rink) Baltimore, Md., indef.
 Sanders, Al, Orchestra: (Seelbach Hotel) Louisville, Ky., indef.
 Seattle Harmony Kings, A. H. Linder, bns. mgr.: (Orpheum) Sioux City, Ia., 25-30; (Orpheum) Des Moines Jan. 1-6.
 Turner's, J. C., Orch.: (Garden) Flint, Mich., indef.
 Worden's, Geraldine, Marigold Orchestra, Lee Cunningham, dir.: (Hotel Ohio) Youngstown, O., indef.
 Yellow Jack's Orch., Pete Hofner, mgr.: (Birch Club) Philadelphia, indef.

Weble's, Billy, Smiling Through 1923, Billy Weble, mgr.: (Manhattan) El Dorado, Ark., indef.
 White, Bang Review, Marshall Walker, mgr.: (Strand) Port Arthur, Tex., indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Chocolate Town Co., Raymond Daley, mgr.: Indianapolis, Ind., 25-30; Terre Haute 31; Chicago, Ill., Jan. 1-14.
 Coburn's, J. A. Coburn, mgr.: Plant City, Fla., 27; Bradenton 28; Tampa 29-31; Lakeland Jan. 1; Arcadia 2; Ft. Myers 3; Ft. Meade 4; Kissimmee 5; Eustis 6.
 Famous Georgia, Arthur Hockwald, mgr.: Brawley, Calif., 28; El Centro 29; Calexico 30; Yuma, Ariz., 31; Phoenix Jan. 1-3; Mesa 4; Nogales 5; Fort Huachuca 6.
 Field, Al G.: Cambridge, O., 27; Marietta 28; Zanesville 29-30.
 Harvey's, C. Jay Smith, mgr.: (Lafayette) New York 25-30; Bridgeport, Conn., Jan. 1-2.
 O'Brien's, Nell, Chas. E. Vaughn, mgr.: Norfolk, Va., 27.
 Tolliver's, Alex. Smart Set, H. K. Felts, mgr.: Gary, W. Va., 27; Elbert 28; Filbert 29; Thorpe 30.
 White's, Lasses, W. T. Spaeth, mgr.: Beaumont, Tex., 27-28; Galveston 29-30.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Bragg, Geo. M., Vandeville Circus No. 1, Dorothy Clayton, mgr.: Decatur, Ala., 25-30.
 Bragg, Geo. M., Vandeville Circus No. 2, Geo. M. Bragg, mgr.: Waycross, Ga., 25-30.
 Daniel, B. A., Magician: Atlanta, Ga., 25-31.
 Domingo's Filipino Serenaders: Sagre, Pa., 27-28; Athens 29-30.
 Helms, Harry, Wonder Show: (Juneau) Milwaukee, Wis., 24-30.
 Heverly the Great, Jonea & Beach, mgrs.: (Majestic) LaCrosse, Wis., 25-Jan. 1.
 Iroquois Comedy Co., E. C. Flansburg, mgr.: Walworth, N. Y., 25-30.
 Lucey, Thos. Elmore: Colon, Panama, 30-Jan. 6.
 Lorenz, Dr. H. G., Hypnotist: Marshalltown, Ia., 24-30.
 Mystic Spencer: (Temple) Toledo, O., 25-30.
 Nanlaza Hawaiians: Boone, Ia., 27-30.
 Newmann the Great, J. R. Keller, mgr.: Glasgow, Mont., 25-Jan. 1.
 Phenomena, Billy Kittle, bns. mgr.: Muncie, Ind., 24-30.
 Powers, Hypnotist, Frank J. Powers, mgr.: Tuscaloosa, Ala., 25-30.
 Richard, the Wizard, J. J. Wilson, bns. mgr.: (Bijou) Knoxville, Tenn., 25-30; (Bijou) Chattanooga Jan. 1-3; (Addorinum) Rome, Ga., 4-6.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 American Legion Indoor Festival, Hugo, Ok., Dec. 27-29; Carey & Thomas, mgrs.
 Boys' Club Frolic & Indoor Carnival, M. E. Wal-Boys, dir.: North Little Rock, Ark., Dec. 25-30.
 Dow's, J. E., Bazaar & Country Fair: (Freeman's Hall) Portsmouth, N. H., Dec. 25-30; (Armory Hall) Dover, N. H., Jan. 1-6.
 Eagle's Carnival, W. A. White, mgr.: Quincy, Ill., Dec. 25-30.
 Firemen's Bazaar: Picher, Ok., Jan. 13-21.
 Mack Hale Amuse. Enterprise, mgrs., Box 721.
 Great American Circus & Fair, ansps. Knights of Malta: (Motor Sq. Garden) Pittsburg, Pa., Jan. 13-20; John L. Cooper & Sam McCracken, mgrs.
 Grotto Circus & Bazaar, Tom Terrell, mgr.: Norfolk, Va., Jan. 18-27.
 Indoor Circus, ansps. Knights of Columbus: LaSalle, Ill., Jan. 22-27. H. F. Randle, gen. mgr.
 Indoor Circus, ansps. Maccahees: Ottawa, Ill., Feb. 5-10. H. F. Randle, gen. mgr.
 Indoor Circus & Bazaar, ansps. Knights of Pythias: Laporte, Ind., Jan. 8-13. Fred Cole, mgr.
 Indoor Circus & Expo., ansps. 168th Infantry, J. E. Wray, mgr.: Centerville, Ia., Dec. 25-30.
 Shrine Circus & Merchant Expo.: Waycross, Ga., Dec. 28-Jan. 6. A. G. Miller, mgr.
 Shrine Expo.: Durham, N. C., Dec. 25-Jan. 1. Thos. C. Foster, mgr., 1st Natl. Bank Bldg.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
 Gray Shows, Roy Gray, mgr.: New Orleans, La., 25-30. (Continued on page 113)

THE DRAMA IN AMERICA

THE American playwright's moment is at hand. He can no longer rest on his oars and allow his European brothers to do all the work. The recent war took away the barrier of isolation that had from the earliest days in America retarded native artistic development in all directions. The early settler had the obtaining of the bare necessities as his problem. He was occupied with other things than thoughts of art. Those who followed him caught the incentive of homogeneity and the building up of business. He was able to buy his art objects and plays from abroad. So why bother to do beautiful things or to write worth-while plays himself? All that is now changed, and the American, whether he likes it or not, must stand on his own feet and do his own work. He has been forced out of his narrow nationalism with its lack of artistic growth into the great ocean of artistic internationalism, and, if he is to have plays, he will be compelled from now on to do his share in the writing of them.

There are at present more than sixty first-class theaters in New York City alone, and others are being built. In these theaters last season there were presented 150 plays. The number will very likely be larger this season, and productions are not likely to diminish in number as the years go on. Theaters must have plays in order that they may keep going. There never was a time when there was a greater opportunity than now for the American playwright. The rewards for a successful play are large indeed. It will be well for those who feel that they have talent in play writing to exercise that talent.

After producing John Galsworthy's "Loyalties", at the Gaiety Theater recently, Mr. Basil Dean, the English stage director, returned to London. In an interview he said: "Americans have a greater love for the theater than almost any European nation, not excluding the Germans. Also, they have an almost fierce determination to succeed in anything they take up, an inventiveness and resource that overcome all obstacles. Soon they will produce a native drama as alive, as restless, as ambitious as is the corporate will of the American Nation."—CHRISTIAN SCIENCE MONITOR.

Lid Lifters: (Majestic) Scranton, Pa., 25-30.
 Monte Carlo Girls: (Park) Bridgeport, Conn., 25-30.
 Mischief Makers: (Lyric) Newark, N. J., 25-30.
 Playmates: (Broadway) Indianapolis, 25-30.
 Pacemakers: (Majestic) Albany, N. Y., 25-30.
 Pell Mell: (Plaza) Springfield, Mass., 25-30.
 Pepper Pots: (Howard) Boston 25-30.
 Runaway Girls: (New Empire) Cleveland 25-30.
 Sinners and Kisses: (Lyceum) Columbus, O., 25-30.
 White, Pat, & Irish Daisies (People's) Cincinnati 25-30.

Follies Revue, Jack Shears, mgr.: (Grand) Raleigh, N. C., 25-30.
 Folly-Town Maids, Arthur Higgins, mgr.: (Washington) El Dorado, Ark., Nov. 6, indef.
 Friedlander & George's Musical Comedy Co.: (Rotary Stock) Chicago, Ill.
 Humphreys, Bert, Dancing Buddies: (O. H.) Griffin, Ga., 25-30.
 Hurley's Big Town Serenaders, Frank Smith, mgr.: (Strand) Grafton, W. Va., 25-30.
 Hurley's Step-A-Long Co., Al Ritchey, mgr.: (O. H.) Warren, O., 25-30.
 Hurley's Metropolitan Revue, Frank Maley, mgr.: (Oakford) Richmond, W. Va., 25-30.
 Hurley's Love Pirates, Lake Kellum, mgr.: (Family) Lebanon, Pa., 25-30.
 Hurley's Knick Knack Revue, Geo. Fares, mgr.: (Grand) Donora, Pa., 25-30.
 Hurley's All Jazz Revue, Fred Hurley, mgr.: (Clifford) Urbana, O., 25-30.
 Hutchinson's Follies of '22: (Colonial) Pittsburg, Kan., 24-30; (Broadway) Tulsa, Ok., Jan. 1-6.
 Johnson's Musical Revue: (Star) Louisville, Ky., indef.
 Kennedy's, R. G., Klassy Kids: (Palm) Omaha, Neb., indef.
 Loeb's, Sam, Hip, Hip, Hootay Girls: (Gem) Little Rock, Ark., indef.
 Lord, Jack (Slim) Musigirl Comedy Co.: (Columbia) Casper, Wyo., indef.
 Magers, Harry, Tunes of the Hour (Victory) Burlington, N. C., 25-30.
 Mississippi Misses' Musical Revue, Fred J. Jenkins, mgr.: (Rialto) Indianapolis, Ind., indef.
 Morris, Bobby, Co.: (Circle Stock) Minneapolis, Minn.
 Morton's Kentucky Belles, Homer Meachum, mgr.: (Isis) Greensboro, N. C., 25-30.
 Orth & Coleman's Tip Top Merry-makers: (Colonial) Nashua, N. H., 25-30.
 Palmer's Show Girls, Lew Palmer, mgr.: (Bank) Akron, O., 25-30; (Academy) Meadville, Pa., Jan. 1-6.
 Peeka-Boo Players, Myers & Oswald, mgrs.: (Star) Bristow, Ok., 25-30; (Grand) Cushing Jan. 1-6.
 Phelps & Cobb's Jolly Jollies: (Star) Muncie, Ind., indef.
 Proy's Whirl of Gayety, Chuck Connard, mgr.: (Elks' Grand) Bellaire, O., 25-30.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)
 Abbott, Ruth, Orch., T. R. Vaughn, mgr.: Cleveland, O., 25-30.
 Abbott Sisters Quintet, T. R. Vaughn, mgr.: Brooklyn 25-30.
 All Star Entertainers: Tazewell, Va., 27; Princeton, W. Va., 28; Williamson 29; Bluefield 30-Jan. 1.
 Bestyette Quintet, Margaret Hardy, mgr.: (Hotel Fontenelle) Omaha, Neb., indef.
 Brigade, Ace, Orch., Jos. Friedman, mgr.: (Capitol) Charleston, W. Va., 25-30.
 Carolina Syncopators, R. G. Kay, mgr.: (Athletic Club) Key West, Fla., Nov. 1, indef.
 Chanin's, Geo. L., Original Illinois Five: Monmouth, Ill., 25-30; Monmouth, Ia., Jan. 1-6.
 Georgian Dance Orchestra, Alex. B. Smith, mgr.: (Oak Hall) Owen Sound, Ont., Can., Dec. 1, indef.
 Hartigan Bros.' Orchestra, J. W. Hartigan, Jr., mgr.: St. Louis, Mo., 25-30.
 Hopper's Southern Syncopators, H. C. Dunfee, mgr.: (Winter Garden) Charleston, W. Va., indef.
 Lowe's, Reu, Players: (Remey's Dansant) New York City, indef.
 MacBride's, John A., Orchestra (Hotel Broward) Ft. Lauderdale, Fla., Dec. 23, indef.
 Mason-Dixon Seven Orchestra, Jim Shields, mgr.: (Walton Roof) Philadelphia Oct. 7, indef.

American Girls: (Empire) Brooklyn 25-30; (Empire) Newark, N. J., Jan. 1-6.
 Bowery Burlesquers: (Casino) Brooklyn 25-30; (Casino) Philadelphia Jan. 1-6.
 Bon Tons: (Empire) Toledo, O., 25-30; (Lyric) Dayton, O., Jan. 1-6.
 Bubble Bubble: (Gayety) St. Louis 25-30; (Gayety) Kansas City Jan. 1-6.
 Big Jamboree: (Empire) Toronto 25-30; (Gayety) Buffalo Jan. 1-6.
 Broadway Brevities: (Casino) Boston 25-30; (Columbia) New York Jan. 1-6.
 Broadway Flappers: (Empire) Newark, N. J., 25-30; (Orpheum) Paterson, N. J., Jan. 1-6.
 Cooper's Beauty Revue: (Gayety) Detroit 25-30; (Empire) Toronto Jan. 1-6.
 Checkers of 1923: (Casino) Philadelphia 25-30; (Palace) Baltimore Jan. 1-6.
 Flashlight Follies: (Columbia) Chicago 25-30; (Star & Garter) Chicago Jan. 1-6.
 Finney's, Frank, Revue: (Empress) Chicago 25-30; (Gayety) Detroit Jan. 1-6.
 Follies of the Day: (Gayety) Montreal 25-30; (Gayety) Boston Jan. 1-6.
 Folly Town: (Grand) Worcester, Mass., 25-30; (Alber's Bronx) New York Jan. 1-6.
 Greenwich Village Revue: (Gayety) Omaha, 25-30; (Gayety) Minneapolis Jan. 1-6.
 Gigolos: (Olympic) Cincinnati 25-30; (Park) Indianapolis Jan. 1-6.
 Hello, Good Times: (Gayety) Boston 25-30; (Grand) Worcester, Mass., Jan. 1-6.
 Hippity Hop: (Gayety) Milwaukee 25-30; (Columbia) Chicago Jan. 1-6.
 Keep Smiling: (Colonial) Cleveland 25-30; (Empire) Toledo, O., Jan. 1-6.
 Kibick Knocks: (Majestic) Jersey City, N. J., 25-30; (Hurtig & Seamon) New York Jan. 1-6.

BURLESQUE (COLUMBIA CIRCUIT)

American Girls: (Empire) Brooklyn 25-30; (Empire) Newark, N. J., Jan. 1-6.
 Bowery Burlesquers: (Casino) Brooklyn 25-30; (Casino) Philadelphia Jan. 1-6.
 Bon Tons: (Empire) Toledo, O., 25-30; (Lyric) Dayton, O., Jan. 1-6.
 Bubble Bubble: (Gayety) St. Louis 25-30; (Gayety) Kansas City Jan. 1-6.
 Big Jamboree: (Empire) Toronto 25-30; (Gayety) Buffalo Jan. 1-6.
 Broadway Brevities: (Casino) Boston 25-30; (Columbia) New York Jan. 1-6.
 Broadway Flappers: (Empire) Newark, N. J., 25-30; (Orpheum) Paterson, N. J., Jan. 1-6.
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 Folly Town: (Grand) Worcester, Mass., 25-30; (Alber's Bronx) New York Jan. 1-6.
 Greenwich Village Revue: (Gayety) Omaha, 25-30; (Gayety) Minneapolis Jan. 1-6.
 Gigolos: (Olympic) Cincinnati 25-30; (Park) Indianapolis Jan. 1-6.
 Hello, Good Times: (Gayety) Boston 25-30; (Grand) Worcester, Mass., Jan. 1-6.
 Hippity Hop: (Gayety) Milwaukee 25-30; (Columbia) Chicago Jan. 1-6.
 Keep Smiling: (Colonial) Cleveland 25-30; (Empire) Toledo, O., Jan. 1-6.
 Kibick Knocks: (Majestic) Jersey City, N. J., 25-30; (Hurtig & Seamon) New York Jan. 1-6.

ADDITIONAL ROUTES ON PAGE 113

BARLOW'S BIG CITY SHOWS

now booking. Opening in April. BOX 50, Manhattan, Kansas.

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LIST OF CONVENTIONS CONCLAVES AND ASSEMBLIES

Compiled by Means of The Billboard's Unequaled Facilities and of Special Interest to Novelty Manufacturers and Dealers, Street Men, Fair Followers, etc.

ALABAMA

Auburn—Live Stock Assn. of Alabama. Jan. 17. J. C. Grimes. Birmingham—Southeastern Retail Shoe Dealers' Assn. Jan. 5-7. C. V. Hohenstein, 412 Gould Bldg., Atlanta, Ga. Montgomery—Auto Dealers' Assn. of Ala. Jan. 24. J. B. Farley, Box 734.

ARIZONA

Douglas—State Good Roads Assn. Jan. 22-23. Harry Welch, Box 1376, Phoenix. Prescott—K. T. & F. A. Masons. Feb. 12-13. Geo. J. Roskrug, Tucson, Ariz.

ARKANSAS

Hot Springs—Assn. of Ice Industries. March 17-18. R. L. Whitley, Little Rock.

CALIFORNIA

Los Angeles—General Contractors of Amer. Assn. Week of Jan. 29. G. W. Buehholz, 1038 Munsey Bldg., Washington, D. C. Los Angeles—Amer. Nat'l. Live Stock Assn. Jan. 30 Feb. 1. T. W. Tomlinson, 515 Cooper Bldg., Denver, Col. Los Angeles—Southern Calif. Retail Bankers' Assn. Jan. 14. W. F. Ireland, 314 Coulter Bldg. San Francisco—Western Confectioners' Assn. Jan. —. Nicholas Nelson, 209 Wholesale Bldg. San Francisco—State Retail Hdwe. Assn. Feb. 20-22. LaRoy Smith, 112 Market st.

COLORADO

Boulder—State Retail Merchants' Assn. Jan. 3. Mrs. Leon M. Hattenbach, 619 Denham Bldg., Denver. Boulder—State Soda Water Bottlers' Assn. Feb. 14-15. L. H. Kirkpatrick, Box 3, Walsenburg. Colorado Springs—Mountain States Lumber Dirs. Assn. Jan. —. R. D. Mundell, 516 Chm. of Com. Bldg., Denver. Denver—State Metal Mining Assn. Jan. —. M. R. Tomblin, State Capitol. Denver—P. of H. State Grange. Jan. 16-18. Randolph Johnson, Boulder, Col. Denver—Mountain States Hdwe. & Impl. Assn. Jan. 23-25. W. W. McAllister, Box 513, Boulder, Col.

CONNECTICUT

Bridgeport—State Master House Painters. Feb. —. O. V. Marsk, 7 Ford place, Hartford. Bristol—Daughters of Amer. Revolution of Conn. March 27-28. Anna M. G. Stevens, 1482 Iranistan ave., Bridgeport (no badge). Hartford—State Letter Carriers' Assn. Feb. 22. Wm. R. Cahill, Norwalk, Conn. Hartford—State Grange, P. of H. Jan. 9-11. Ard Welton, Box 135, Plymouth, Conn. Hartford—State Dairywomen's Assn. Jan. 23-24. D. J. Minor, Bristol, Conn. New Britain—Knights of Washington. Feb. 22. Rev. A. H. Kinney, Box 699, New Haven. New Haven—Elks' Assn. of Conn. Jan. 23. H. C. Brown, Box 144, New Britain. New Haven—Order Eastern Star. Jan. —. Mrs. H. I. Burwell, Box 208, Winsted, Conn.

DELAWARE

Lancaster—Junior Order. Feb. 20. Frank Siegrist, 907 Tammill st., Wilmington. Wilmington—Order United Workmen. March 13. C. B. Prettyman, 900 Washington st.

DISTRICT OF COLUMBIA

Washington—American Soc. Heating and Ventilating Engrs. Jan. 24-26. C. W. Obert, 29 W. 30th st., New York, N. Y. Washington—Amer. Genetic Assn. Jan. 11. T. H. Kearney, Box 354, Pa. ave. Sta. Washington—Delta Kappa Epsilon Fraternity. Dec. 27-29. J. A. Hawes, 30 W. 44th st., New York City.

FLORIDA

Jacksonville—F. & A. Masons. Jan. 16-18. W. P. Webster. Jacksonville—State Engineering Soc. March 19. J. R. Benton, Gainesville. Miami—Southern Poster Adv. Assn. March —. J. B. Cassidy, Box 682, Knoxville, Tenn. Miami—State Bar Assn. March 19-20. H. Almer, 712 Graham Bldg., Jacksonville. Ocala—Melon District Assn. Feb. —. R. H. Pennington, Box 626, Ecanville, Ind. St. Petersburg—State Education Assn. Dec. 27-29. R. L. Turner, Inverness, Fla. St. Petersburg—Rotary Clubs. March 23. R. Walden, care Walden Hdwe. Co.

GEORGIA

Atlanta—State Automotive Dirs.' Assn. Jan. —. P. A. McIver, 25 W. Peachtree st. Atlanta—Nat'l Assn. Cleaners and Dyers. Feb. 5-9. I. M. Tull, Merchants' Laclede Bldg., St. Louis, Mo. Atlanta—State Clothiers and Furnishers' Assn. Feb. —. Chas. Mizell, Columbus, Ga. Atlanta—U. S. Golf Assn. Jan. —. C. S. Lee, 55 John st., New York, N. Y. Atlanta—State Assn. Optometrists. March —. W. W. Smith, Dublin, Ga.

IDAHO

Boise—State Assn. Optometrists. Jan. 22. P. A. Simmons, Box 689. Boise—State Fed. of Labor. Jan. 8. F. N. Blair, Labor Temple. Gooding—P. of H. State Grange. Jan. 16. F. G. Harland, Payette, Id.

ILLINOIS

Chicago—Nat'l. Commercial Teachers' Fed. Dec. 28-30. J. A. White, 518 Monroe st., Gary, Ind. Chicago—American Economic Assn. Dec. 27-30. Haven, Conn. Chicago—Sigma Alpha Mu Fraternity. Dec. 29. Jan. 1. Robt. Borsani, 15 Park Row, New York, N. Y. Chicago—American Sociological Soc. Dec. 27-29. E. W. Burgess, Univ. of Chicago. Chicago—Farmers' Equity Union. Jan. 17-18. Leroy Melton, Box 303, Greenville, Ill. Chicago—Western Fruit Jobbers' Assn. Jan. 15-18. W. Garfield, 127 N. Dearborn st. Chicago—Nat'l. Assn. Paint Jobbers. Jan. 22. E. R. Drake, 140 W. Van Buren st. Chicago—Nat'l. Automobile Dirs.' Assn. Jan. 29-30. C. A. Vane, 320 N. Grand ave., St. Louis. Chicago—Nat'l. Shoe Retailers' Assn. Jan. 8-11. John Baird, Columbus, O. Chicago—Nat'l. Shoe Travelers' Assn. Jan. 4-6. T. A. Delaney, 183 Essex st., Boston. Chicago—Merchant Tailors & Dressmakers' Assn. Jan. 23-25. L. A. Danner, 314 S. 5th st., Springfield. Chicago—State Retail Clothiers' Assn. Feb. 13-15. H. S. Leavitt, Kankakee, Ill. Chicago—State Lumber Merchants' Assn. Feb. 23-25. E. P. Krum, Bloomington.

Chicago—Central Supply Assn. Feb. 21-22. Paul Blatchford, 139 N. Clark st. Chicago—Manufacturers and Importers' Assn. Feb. 12-17. Wm. Bromberg, 115 S. Dearborn st. Chicago—Amer. Ry. Eng. Assn. March 13-15. E. H. Fritch, 431 S. Dearborn st. Chicago—Fashion Art League of Amer. March 12-16. Mrs. Anna Z. MacMichael, 17 N. State st. Chicago—Alpha Omega Alpha. March 6. Wm. W. Root, Slattery Springs, N. Y. Chicago—State Electric Assn. March 16-17. R. V. Prather, 305 Mine Workers' Bldg., Springfield. Chicago—Internatl. Retail Delivery Assn. March 12-15. G. Honning, 239 W. 39th st., New York. Chicago—Home Canners' Assn. March 1-3. T. J. Newbill, LaGrange, Ill. Chicago—C. Nat'l. Ry. Appliance Assn. March 1-3. C. W. Kellie, 122 S. Michigan ave. Chicago—State Gas Assn. March —. R. V. Prather, 305 Ill. Mine Workers' Bldg., Springfield. Decatur—Farmers' Grain Dirs.' Assn. of Ill. Feb. 6-8. Lawrence Farlow, Bloomington. Decatur—State Master Plumbers' Assn. Jan. 29-31. W. C. Haviland, 318 First Nat'l Bank Bldg., Aurora. Dixon—State Firemen's Assn. Jan. 9-11. Roy W. Alsip, Fire Dept., Champaign. Peoria—State Brotherhood of Threshermen. Feb. 20-22. E. F. Gritten, Fithian, Ill. Springfield—State Teachers' Assn. Dec. 27-29. R. C. Moore, Carlinville, Ill. Streator—Daughters of Amer. Revolution. March —. Mrs. N. C. Lescher, 215 W. Tompkins st., Galesburg.

INDIANA

Anderson—State Letter Carriers' Assn. Feb. 22-23. Henry Gager, 1750 Hillside ave., Fort Wayne. Evansville—State Soc. Sanitary Engineers. March 12-14. Emil H. Hartig. Indianapolis—Shrine Directors of N. Amer. Feb. 13-15. L. C. Fischer, Box 635, Charleston, S. C. Indianapolis—State Retail Clothiers' Assn. Feb. 26-28. A. W. Levi, 20 S. Capitol ave. Indianapolis—Ice Dealers' Assn. of Ind. Feb. 7-8. C. Scott Johnson, 305 Merchants' Bank Bldg. Indianapolis—State Assn. Baking Industry. Jan. —. C. J. Ehlers, 817 North Bk. Bldg. Indianapolis—State Retail Hardware Assn. Jan. 30-Feb. 2. G. F. Sheely, Argos, Ind. Indianapolis—State Hardware Lumbermen's Assn. Jan. —. E. Richardson, 1025 Lewis st. Indianapolis—State Assn. Optometrists. Jan. 8. H. E. Woodard, 503 I. O. O. F. Bldg. La Fayette—State Dairy Assn. Jan. —. E. A. Gannon, Purdue Univ., La Fayette. La Fayette—State Corn Growers' Assn. Jan. 12. G. I. Christie, Purdue Univ.

IOWA

Cedar Rapids—Daughters of Amer. Revolution. March —. Mrs. B. H. Munger, 1625 Gd. View Blvd., Sioux City. Des Moines—State Aberdeen Angus Assn. March 13-15. E. T. Davis, Box 250, Iowa City. Des Moines—State Ind. Telephone Assn. March —. Chas. Deering, 409 United Bank Bldg. Des Moines—Threshers' Assn. of Iowa. March —. C. E. Reese, R. B. 2, Corning, Ia. Des Moines—State Mfrs. Carb. Beverage. Jan. 9. Jas. A. Mitchell, Denison, Ia. Des Moines—State Veterinary Assn. Jan. 16-18. H. D. Bergman, Ames, Ia. Des Moines—State Retail Hdwe. Assn. Feb. 13-16. A. R. Sule, Box 18, Mason City. Des Moines—State Retail Shoe Dirs.' Assn. Feb. —. F. M. Nebe, Atlantic, Ia. Des Moines—State Press Assn. Feb. —. O. E. Hull, Leon, Ia. Des Moines—State Retail Clothiers' Assn. Feb. 5-8. C. R. Rohde, 413 First Nat'l Bank Bldg., Waterloo. Des Moines—Nat'l. Assn. Builders' Board of Control. Feb. —. Earl F. Stokes, Webster City, Ia. Ottumwa—S. E. Iowa Lumbermen's Assn. Jan. 31-Feb. 1. W. A. Hudler, Leighton, Ia. Sioux City—State Master Plumbers' Assn. Jan. —. Ray Redington, 619 Wellington st., Waterloo, Ia.

KANSAS

Emporia—State Retail Jewelers' Assn. Feb. —. J. J. Jones. Hutchinson—State Master Plumbers' Assn. March 26-27. C. G. Loomis, 109 N. 7th St., Salina. Independence—Daughters of Amer. Revolution. Last week in March. Miss Adèle Morse, Emporia, Kan. Independence—State Bottlers' Assn. Jan. 16-17. John C. Jefford, Wichita. Parsons—State Letter Carriers' Assn. Feb. 22. H. F. Ulrich, 1519 Van Buren st., Topeka. Topeka—State Bookkeepers' Assn. Jan. or Feb. D. F. Whitely, State House, Topeka. Topeka—State Editorial Assn. Jan. 26-27. O. W. Little, Alva, Kan. Wichita—F. & A. Masons. Feb. 26-27. A. K. Wilson, Topeka. Wichita—F. & A. Masons. Feb. 28. March 1. A. K. Wilson, Topeka. Wichita—Travelers' Protective Assn. March 1. G. L. Miller, I. B. 988.

KENTUCKY

Lexington—Dairy Cattle Club of Ky. Feb. 3. J. J. Hooper, Univ. of Ky., Lexington. Lexington—State Retail Lumber Dirs.' Assn. Jan. —. J. C. Taylor, 412 S. 40th st., Louisville. Lexington—Rotary Clubs. March —. Howard Fitch. Louisville—State Farm Bureau Fed. March —. Geoffrey Morgan, 413 Starks Bldg.

LOUISIANA

Crowley—Rebekah State Assembly. March 13. Mrs. Alton King, Crowley. Crowley—Order of Odd Fellows. March 13-14. Will A. Stebbles. New Orleans—Southern Pine Assn. March 19-22. J. E. Rhodes, Interstate Bldg. New Orleans—Gulf Coast Highway Assn. March 20-21. S. W. Provencal, Slidell, La. New Orleans—F. & A. Masons. Feb. 5-7. J. A. Davilla, 301 Masonic Temple. New Orleans—American Wood Preservers' Assn. Jan. 23-25. S. D. Cooper, care A. T. & S. P. Ry. Co., Topeka, Kan.

MAINE

Waterville—Daughters of Amer. Revolution. March 14-15. Mrs. Harry M. Lincoln, Corinna, Me.

MARYLAND

Baltimore—State Nurses' Assn. Jan. —. Sarah P. Martin, 1211 Cathedral st. Baltimore—Odd Fellows Encampment. March 19. Wm. A. Jones, I. O. O. F. Temple.

MASSACHUSETTS

Boston—Eastern Soda Water Bottlers' Assn. Jan. 10-11. H. J. MacLackin, 39 Portland st. Boston—Nat'l. Shoe Wholesalers' Assn. Jan. —. L. M. Taylor, 320 Broadway, New York, N. Y. Boston—Soc. Master Painters of Mass. Jan. 3-5. P. W. Christensen, 219 Center st., W. Roxbury. Boston—State Dairywomen's Assn. Jan. —. O. M. Camburn, 136 State House. Boston—American Metric Assn. Dec. 30. H. Richards, 156 5th ave., New York, N. Y. Boston—Botanical Soc. of America. Dec. 27-31. I. F. Lewis, Univ. of Va., University, Va. Boston—Amer. Assn. for Advancement of Science. Dec. 26-30. B. E. Livingston, Smithsonian Inst., Washington, D. C. Boston—Amer. Assn. Economic Entomologists. Dec. 28-30. A. F. Burgess, Milrose Highlands, Mass. Boston—New England Hardware Men's Assn. Feb. 21-22. G. A. Fiel, 10 High st. Boston—N. E. Assn. Gas Engineers. Feb. 14-15. J. L. Fudberg, 217 Essex st., Salem, Mass. Boston—Agrl. Organizations of Mass. Jan. 16-19. Mrs. Charlotte B. Ware, Room 130, State House. Boston—N. E. Order of Protection. March 11. Judith A. Hinkley, 101 Tremont st. Boston—Daughters of Amer. Revolution. March 13-14. Mrs. Rufus E. Noyes, 87 Moraine st., Jamaica Plain, Mass. Springfield—State Retail Jewelers' Assn. March 27-28. Lonis S. Smith, 258 Cabot st., Beverly, Mass. Worcester—P. M. Odd Fellows. Feb. 22. L. C. Bruce, 55 Pleasant st.

MICHIGAN

Detroit—Sigma Alpha Epsilon Fraternity. Dec. 27-29. Wm. C. Levere, Box 251, Evanston, Ill. Detroit—Nat'l. Assn. Merchant Tailors. Jan. 30-Feb. 2. S. H. Spring, 50 Bromfield st., Boston, Mass. Detroit—State Soc. Optometrists. Week Feb. 22. Ernest Elmer, Muskegon, Mich. Detroit—Carbonated Beverage Mfrs.' Assn. March 13-14. Chas. E. Spencer, 311 S. Main st., Plainwell, Mich. Grand Rapids—State Retail Lumber Dirs.' Assn. Jan. 31-Feb. 2. W. J. Barclay, 511 Wilson Bldg., Lansing. Grand Rapids—State Retail Hdwe. Assn. Feb. 6-9. Arthur J. Scott, Marine City, Mich. Lansing—State Retail Grocers' Assn. Feb. 20-22. J. M. Borchard, Cadillac, Mich. Mt. Clemens—Nat'l. Plecon Assn. Jan. 17-21. Harry A. Stone, 25 W. Washington st., Indianapolis, Ind.

MINNESOTA

Duluth—State Retail Hardware Assn. Feb. 16-20. H. O. Roberts, 1030 Metropolitan Life Bldg., Minneapolis. Minneapolis—Miss. Valley Lumber Salesmen's Assn. Dec. 30. J. F. Hayden, 1011 Lumber Exch. Minneapolis—State Agrl. Soc. Jan. 10-12. Thos. H. Canfield, State Fair Grounds, Hamline. Minneapolis—State Veterinary Medical Assn. Jan. 10-11. Dr. C. P. Fitch, Univ. Farm, St. Paul. Minneapolis—Northern Pine Mfrs. Assn. Jan. 23. W. A. Ellinger, 1103 Lumber Exch. Minneapolis—N. Western Lumbermen's Assn. Jan. 16-19. Wm. H. Badaux, 1026 McKnight Bldg. Minneapolis—Brotherhood of Threshermen of Minn. Jan. 3-5. H. T. Gens, Box 365, Mankato. Minneapolis—State Retail Implement Dirs.' Assn. Jan. 9-11. D. M. Thurber, Owatonna. Minneapolis—Farmers and Grain Dealers' Assn. Feb. 13-15. A. F. Nelson, Box 187, Benson, Minn. Minneapolis—State Optometrical Soc. Feb. —. E. H. Reiknapp, Faribault, Minn. Minneapolis—N. Western Assn. Mutual Insurance Companies. Feb. 13-14. O. M. Thurber, Owatonna, Minn. Minneapolis—Northern States Poster Adv. Assn. March —. T. H. Gabel, Box 16, Mankato, Minn. St. Paul—State Laundryowners' Assn. March 8-10. J. S. Naukluft, 532 Wabasha st. St. Paul—State Pharmaceutical Assn. Feb. 20-23. Gustav Bachman, Univ. of Minn., Minneapolis. St. Paul—Internatl. Bowling Assn. Tournament. Feb. 9-17. T. Grunewald, 112 Court House. St. Paul—State Editorial Assn. Feb. 10-17. John E. Casey, Jordan, Minn. St. Paul—State Dental Soc. Feb. 6-9. O. H. Turquist, LaSalle Bldg., Minneapolis. St. Paul—Secretaries of Fed. County Fairs. Jan. 11-13. H. F. Hall, 202 State Capitol.

St. Paul—F. & A. Masons. Jan. 17. John Fishel, Masonic Temple. St. Paul—State Bottlers' Assn. Jan. 17-19. M. J. McManus, 520 Bradley at. St. Paul—Order Sons of Herman. Jan. 30-31. Charles Anker, 2923 N. Third st., Minneapolis. St. Paul—State Retail Meat Dirs.' Assn. Jan. or Feb. D. E. Swift, 200 Washington ave., N. Minneapolis. St. Paul—State Retail Clothiers' Assn. Feb. 12-14. J. A. Lindenberg, 12 Main at., Hutchinson, Minn. St. Paul—Internatl. Bowling Assn. Feb. 9-19. T. J. Grunewald, 112 Court House. St. Paul—Order United Workmen. Feb. 20. C. E. Larson, 407 Central Bank Bldg. Wadena—Northern Minn. Bd't. Assn. Jan. —. A. G. Rutledge, 3211 Stevens ave., Minneapolis.

MISSISSIPPI

Jackson—F. & A. Masons. Feb. 20-21. Edward L. Fansette, Meridian, Miss.

MISSOURI

Columbia—State Board of Agriculture. Jan. 16-20. Jewell Myres, Jefferson City, Mo. Jefferson City—Rotary Clubs' Conference. March 14. T. Biggs, St. Louis. Kansas City—Western Retail Implement Dirs.' Assn. Jan. 16-18. H. J. Hodge, Abilene, Kan. Kansas City—Phi Delta Theta Fraternity. Dec. 29. G. D. Klerulff, 500 Foxcroft Bldg., San Francisco, Calif. Kansas City—Western Assn. Nursesmen. Jan. 24-25. George W. Holsinger, Rosedale, Kan. Kansas City—State Farm Grain Dirs.' Assn. Feb. 14-15. John Shear, Columbia, Mo. Monett—Orchard Fruit Growers' Assn. Jan. 23. J. W. Stroud, Box 150, Hermon, Ark. Springfield—Mo. Valley Cannery Assn. Feb. 7-8. J. P. Harris, Box 68, Prairie Grove, Ark. St. Louis—Egg & Poultry Shippers' Assn. of Mo. Early in March. H. H. Berzant, 83 North Third st. St. Louis—Master Plumbers' Assn. March 10-20. H. J. Enright, 412 Felix st., St. Joseph. St. Louis—Royal Arcanum. March 29. J. G. McCloskey, 516 Fullerton Bldg. St. Louis—Merchant Tailor Designers' Assn. Jan. 23-26. L. A. Danner, 314 S. 5th st., Springfield, Ill. St. Louis—State Soda Water Mfrs.' Assn. Jan. 25-29. G. W. Martin, 1813 Olive st. St. Louis—Alpha Phi Alpha Fraternity. Dec. 27-31. N. L. Meithe, Howard Univ., Washington, D. C. St. Louis—State Retail Shoe Dirs.' Assn. Second week in Feb. Paul A. Ebbs, 622 Olive st. St. Louis—State Retail Clothiers' Assn. Feb. —. A. W. Land, Liberty, Mo. St. Louis—Tile and Mantel Contractors' Assn. Feb. 13-16. T. J. Foy, 336 Main st., Cincinnati, O.

MONTANA

Bozeman—Retail Merchants' Assn. of Mont. Jan. 26-28. H. W. Schnell, Kallispell, Mont. Bozeman—State Dairywomen's Assn. Jan. —. G. L. Martin.

NEBRASKA

Columbus—State Letter Carriers' Assn. Feb. 22-23. Herman H. Karlin. Hastings—State Retail Jewelers' Assn. Feb. 13-14. Edw. B. Fenske, Pierce, Neb. Lincoln—Soc. Sons of American Revolution. Feb. 22. A. E. Sheldon, Sta. A. Lincoln. Lincoln—State Assn. of Fair Assns. Jan. —. Wm. H. Smith, Funke Bldg. Lincoln—State Imp. Live Stock Breeders' Assn. Jan. 2-5. M. B. Porson, Univ. State Farm, Lincoln. Lincoln—State Farm Equipment Assn. Jan. —. I. D. Wood, College of Agrl., Lincoln. Lincoln—Iowa-Neb. Master House Painters' Assn. Jan. 10-12. F. M. Michael, Waterloo, Ia. Lincoln—State Historical Soc. Jan. —. A. E. Sheldon, Sta. H. Lincoln—State Farm Bureau Fed. Jan. 4. H. D. Lute, 1543 D st. Lincoln—State Dairywomen's Assn. 1st week in Jan. J. E. Palm, Lindell Hotel. Lincoln—State Home Economics Assn. Jan. 25. Stella Mather, College of Agrl., Lincoln. Lincoln—Daughters of Amer. Revolution. March —. Mrs. M. S. Moore, Gothenburg, Neb. Omaha—State Retail Hardware Assn. Feb. 6-9. G. F. Dietz, 411 419 Little Bldg. Omaha—State Retail Clothiers' Assn. Feb. 13-15. L. D. Dvorak, Washo, Neb. Omaha—State Dyers and Cleaners' Assn. Feb. —. Claude L. Lambert, Fairbury, Neb. Omaha—State Lumber Dirs.' Assn. Feb. 14-16. E. E. Hall, 1016 Terminal Bldg., Lincoln. Omaha—State Retail Grocers' Assn. Feb. 10. Ernest Buffett. Omaha—Dilled Hereford Breeders' Assn. of Neb. Feb. 10-20. Boyd C. Radford, Newark, Neb. Omaha—Mid West Implement Dirs.' Assn. Jan. 3-5. J. Wallace, 517 S. Main st., Council Bluffs, Ia. Omaha—Farmers' Union. Jan. 9. L. M. Koch, 11th & Jones sts. Omaha—Amer. Inst. Dental Teachers. Jan. 22-24. Dr. A. Hoffmann, 381 Linwood ave., Buffalo, N. Y. Omaha—State Bar Assn. Dec. 29-30. A. Raymond, 712 1st Nat'l. Bk. Bldg.

NEW JERSEY

Atlantic City—Nat'l Food Brokers' Assn. Jan. 22-26. Paul Fishback, 325 W. Madison st., Chicago, Ill. Atlantic City—Nat'l Cannery Assn. Jan. 22-26. Frank E. Gorrell, 1739 H st., N. W. Washington, D. C. Newark—Rotary Clubs. March 21-22. Hughes care Public Library, Trenton. Trenton—State Teachers' Assn. Dec. 27-29. Miss Mary Malon, 651 Broadway, Bayonne. Trenton—Sons of Temperance. Jan. 20. A. W. Woolf, 425 Lincoln ave., Collingswood, N. J. NEW YORK Albany—State Assn. County Agrl. Societies. Jan. 18. C. Wm. Harrison, 131 N. Pine ave. Albany—Retail Clothiers' Assn. of New York. Feb. 13-15. L. T. Boesen, 286 Fifth ave., New York. Binghamton—Master House Painters' Assn. of N. Y. Jan. 8-10. C. Dabelstein, 156 W. 90th st., New York. Ithaca—Farmers' Week. Feb. 12-17. R. H. Wheeler, College of Agriculture, Ithaca. New York—National Retail Dry Goods Assn. Feb. —. L. Hahn, 200 Fifth ave. New York—Wholesale Grocers' Assn. Feb. —. H. M. Foster, 100 Hudson st.

New York—Amer. Inst. Mining and Metallurgical Engrs. Feb. 19-22. F. F. Sharp, mgr., 29 W. 39th st.
 New York—Natl. Assn. Engine and Boat Mfrs. Feb. —. Ira Hand, 29 W. 39th st.
 New York—State Lumbermen's Assn. Jan. 30-Feb. 1. P. E. Collier, 318 Beckley Bldg., Rochester.
 New York—Automotive Service Assn. Jan. —. John R. Bostis, Gotham Bank Bldg.
 New York—American Designers' Assn. Jan. —. Louis Lubin, 70 Fifth ave.
 New York—Amer. Soc. Henting & Vent. Engrs. Jan. 25-26. O. W. Oberst, 29 W. 39th st.
 New York—Natl. Furniture Warehousemen's Assn. Jan. —. H. J. Wood, 4257 Drexel Blvd., Chicago, Ill.
 New York—Rubber Assn. of Amer. Early in Jan. —. A. L. Viles, 250 W. 57th st.
 New York—Ohio Soc. of N. Y. Jan. 13. C. E. Althouse, care Waldorf Astoria.
 New York—Natl. Boot & Shoe Mfrs.' Assn. Jan. 16-17. J. D. Smith, 664 Central Bldg., Rochester.
 New York—Music Teachers' Natl. Assn. Dec. 27-29. R. G. McCutchan, Greenacres, Ind.
 New York—U. S. Lawn Tennis Assn. Feb. 3. Chas. Garland, 1707 First Natl. Bank Bldg., Pittsburg, Pa.
 New York—Wholesale Hdwe. & Supply Assn. of Pa. First Week in March. W. N. Eberhard, care F. Hersh Hdwe. Co., Allentown, Pa.
 New York—Wholesale Shoe League. March —. Louis M. Taylor, 329 Broadway.
 Rochester—State Retail Hardware Assn. Feb. 20-23. J. B. Foley, 412 City Bank Bldg., Syracuse.
 Syracuse—P. of H. State Grange. Feb. 6-9. F. J. Riley, Sonnett, N. Y.
 Syracuse—Assn. Academic Principals. Dec. 28-30. H. Claude Hardy, Box 116, Fairport, N. Y.

NORTH CAROLINA

Pinehurst—State Forestry Assn. Jan. 23-24. J. S. Holmes, Chapel Hill, N. C.
 NORTH DAKOTA
 Fargo—State Retail Lumbermen's Assn. Feb. —. H. L. Sherwood, 511 Fourth ave.
 Fargo—Tri State Grain Growers' Assn. Jan. 17-19. W. C. Palmer, care Agri. College, N. D.
 Fargo—State Implement Mfrs.' Assn. Jan. 24-26. R. A. Lathrop, Hope, N. D.
 Grand Forks—R. & S. Masons. Jan. 25. W. L. Stockwell, Masonic Temple, Fargo.
 Grand Forks—R. A. Masons of N. D. Jan. 23-24. W. L. Stockwell, Box 575, Fargo.
 Grand Forks—S. R. Montgomery. March 7-8. S. R. Montgomery.
 Mandan—State Soc. of Engineers. Feb. 7-8. P. M. Barnes, Valley City, N. D.
 Minot—Farmers' Grain Mfrs.' Assn. March 20-22. P. A. Lee, Box 422, Grand Forks.

OHIO

Bellair—Un. Mine Workers of Amer. March 13. Wm. Applegate, Box 550.
 Cincinnati—Rotary Club. March 10-20. Geo. Mitchell, Coshocott, O.
 Cincinnati—Internat'l Assn. Clothing Designers. Jan. 17-20. H. K. Burnam, 13 Astor Place, New York, N. Y.
 Cincinnati—Loyal Men of Amer. Jan. 5-9. S. S. Bonbright, 1712 Brewster ave.
 Cincinnati—Natl. League Commission Merchants. Jan. 10-12. H. S. French, Munsey Bldg., Washington, D. C.
 Cincinnati—Amer. Carnation Soc. Jan. 31-Feb. 1. E. Steinkamp, 3901 Rockwood ave., Indianapolis.
 Cincinnati—State Assn. Master Plumbers. Feb. —. E. Ellen, 207 E. 93d st., Cleveland.
 Cincinnati—State Retail Clothiers' Assn. Feb. 19-21. Sol M. Wolf, Bellevue, O.
 Cleveland—Natl. Brick Mfrs.' Assn. Feb. 5-10. Theo. A. Randall, 211 Hudson st., Indianapolis, Ind.
 Cleveland—State Retail Hardware Assn. Feb. 13-16. J. B. Carson, 1001 Schwind Bldg., Dayton.
 Cleveland—National Council Lighting Fixtures Mfrs. Jan. 13-20. C. H. Hoffrichter, 231 Gordon Sq. Bldg. Detroit, Mich.
 Cleveland—United Mine Workers of Amer. Jan. 15. G. W. Savage, 75 Ruggery Bldg., Columbus.
 Cleveland—American Concrete Institute. Jan. 22-25. H. Whipple, 1807 E. Grand Blvd., Detroit, Mich.
 Cleveland—State Retail Lumber Mfrs.' Assn. Jan. —. Findley M. Torrence, Xenia, O.
 Columbus—Central States Bowling Assn. Dec. 12-Jan. 2. H. Yockey, 119 Kingsley ave., Cincinnati.
 Columbus—State Teachers' Assn. Dec. 27-29. F. E. Reynolds, 3610 Lydian ave., West Park, O.
 Columbus—State Bar Assn. Jan. 20-27. J. L. W. Housley, State House, Columbus.
 Columbus—State Hairmen's Assn. Jan. 31-Feb. 2. O. Erf, State Univ., Columbus.
 Columbus—State Pharmaceutical Assn. Feb. 5. T. D. Wetterstrom, 514 Schultz Bldg.
 Columbus—Retail Shoe Mfrs.' Assn. of Ohio. March 5-7. Henry P. Hagemann, 127 Gasco Bldg.
 Buffalo—Licensed Tugmen's Protective Assn. Jan. 10. H. H. Vroman, 295 Baynes st., Buffalo, N. Y.

OKLAHOMA

Oklahoma City—A. F. & A. Masons. Feb. 27. W. M. Anderson, Masonic Temple, Guthrie.
 Oklahoma City—State Education Assn. Feb. 8-10. M. A. Nash, Capitol Bldg.
 Oklahoma City—State Hdwe. and Impl. Mfrs.' Assn. Jan. 31-Feb. 2. W. A. Clark, Box 964.
 Oklahoma City—Lithiles Assn. of Okla. March 12-14. O. D. Hall, 1106 First Natl. Bank Bldg.
 Oklahoma City—Daughters of Amer. Revolution. March —. Mrs. A. R. Hickman, 211 West Sixteenth st.
 Oklahoma City—Miss. Valley Historical Soc. March 29-31. Miss J. Gordon, Central High School.
 Okmulgee—State Sunday School Assn. March 10-12. J. S. Peter, 1328 East Eighth st., Oklahoma City.
 OREGON
 Eugene—State Retail Merchants' Assn. Feb. —. E. A. MacLenn, Fitzpatrick Bldg., Portland.
 Portland—State Teachers' Assn. Dec. 26-30. Prof. E. D. Bessler, Corvallis, Ore.
 Portland—State Retail Hdwe. and Impl. Mfrs.' Assn. Feb. 14-16. E. E. Lucas, 305 Hutton Bldg., Spokane, Wash.

PENNSYLVANIA

Harrisburg—State Breeders & Dairymen's Assn. Jan. 22-27. H. H. Harner, State College, Pa.

Harrisburg—Pa. Fraternal Congress. Feb. 13. Webster C. Weiss, 129 N. Queen st., Bethlehem, Pa.
 Johnstown—H. & S. Masons. Jan. 16. F. W. Martens, Masonic Hall, Bethlehem, Pa.
 Philadelphia—Artisans' Order Mutual Protection. Jan. 19. A. P. Cox, 110 Penn. Sq. Bldg.
 Philadelphia—State Lumbermen's Assn. Middle of Jan. —. J. F. Martin, 212 Otis Bldg.
 Philadelphia—State Hotel Assn. Jan. 8. Thos. C. Lewis, 122 S. 13th st.
 Philadelphia—Masters, Mates & Pilots of Amer. Week of Jan. 17. Capt. Fred C. Boyer, 121 Walnut st.
 Philadelphia—Omega Psi Phi Fraternity. Dec. 26-29. Prof. W. Gilbert, State Normal, Nashville, Tenn.
 Philadelphia—Pa. and Atlantic Seaboard Hardware Assn. Feb. 12-16. S. E. Jones, 1314 Fulton Bldg., Pittsburg.
 Philadelphia—N. J. Retail Menonment Dir's. Assn. Jan. 31-Feb. 1. A. R. Baxter, 862 Center st., Trenton, N. J.
 Philadelphia—35th Dist. Rotary International. March 12-13. A. Matthews.
 Philadelphia—State Trade Secretaries' Assn. March 30-31. Fredk. Itzes, 2205 Finance Bldg.
 Pittsburg—Natl. Wholesale Lumber Dir's. Assn. March 21-22. W. W. Schupper, 41 East Forty-second st., New York, N. Y.
 Pittsburg—American Ceramic Soc. Feb. 12-16. R. C. Purdy, Lord Hall, Columbus, O.
 Williamsport—State Shoe Retailers' Assn. Feb. 12-13. G. M. Garman, 258 52d st., Phila.

RHODE ISLAND

Providence—Odd Fellows' Encampment. March 7. K. H. Wilcox, 86 Weybosset st., Providence.
 Providence—Rotary Clubs. March 12-13. R. W. Hill, Masonic Bldg., Salem, Mass.
 Providence—Eastern Commercial Teachers. March 20-21. F. A. Tibbets, Dickinson High School, Johnston, N. H.
 Providence—State Pharmaceutical Assn. Jan. 10. O. E. Barrett, 399 Smith st.
 Providence—State Dental Soc. Jan. 23-24. Ambrose H. Lynch, 511 Westminster st.

SOUTH CAROLINA

Charleston—A. F. Masons. March 14. O. Frank Hart, Masonic Temple, Columbia.

TENNESSEE

Chattanooga—American Life. Medical Section. March 7-9. Dr. F. L. B. Jolley, 168 North Michigan ave., Chicago, Ill.
 Memphis—Southern Retail Lumber Dir's. March 7-8. L. Mitchell, care Tri-State Lumber Co., Nashville—Royal Acreum of Tenn. March —. W. H. Gray, 910 Fatherland st.
 Nashville—Order Eastern S'ar. Jan. 30-31. Mrs. L. W. Lesueur, 606 Fatherland st., Nashville—E. & A. Masons. Jan. 31-Feb. 2. S. M. Cain, 306 7th ave. N.

TEXAS

Beaumont—Rotary Club. March —. Address Secy., Beaumont Rotary Club.
 Dallas—Int. Telephone Assn. of Tex. March 20-23. L. S. Gardner, Box 1042, Waco.
 Dallas—Rebekah State Assembly. March 19. Mrs. A. J. Bebel, 4718 East Side ave.
 Dallas—Order of Odd Fellows. March 19. E. Q. Vostal, 312 N. Texas Bldg.
 Dallas—State Hardware & Impl. Assn. Jan. 23-25. A. M. Cox, Box 932.
 Dallas—Delta Sigma 1th Fraternity. Dec. 29-31. A. W. Defender, 24 Wyatt Bldg., Washington, D. C.
 El Paso—Southwestern Cattle Raisers' Assn. March 13-15. E. B. Spiller, Box 1009, Ft. Worth.
 El Paso—Southwestern Golf Assn. March 5-7. Gay N. Loring, 15 North Second ave., Phoenix, Ariz.
 Ft. Worth—State Dental Soc. March —. Dr. J. G. Effe, 1813 Main st., Dallas.
 Fort Worth—S. W. Shoe Retail Dir's. Assn. Feb. —. W. B. Taylor, care Sanger Bros.

VERMONT

Burlington—State Dairymen's Assn. Jan. 16-18. D. L. Martin, Plainfield, Vt.
 Burlington—Dental Soc. of Vt. March 21-23. Carter R. Woods, Grippou Bldg., Rutland.

VIRGINIA

Charlottesville—State Dairymen's Assn. March 8-9. Frank A. Buchanan, Blacksburg, Va.
 Lynchburg—State Sunday School Assn. Feb. —. T. C. Diega, 1317 Bank st., Richmond.
 Norfolk—State Retail Hardware Assn. Feb. 7-9. T. B. Howell, 602 E. Bond st., Richmond.
 Norfolk—Pine Assn. of N. C. March —. John M. Gibbs, Box 828, Richmond—A. F. & A. Masons. Feb. 13-15. Chas. A. Noditt, Masonic Temple.
 Roanoke—Southern Cattlemen's Assn. March 13-15. J. P. Keen, Blacksburg, Va.

WASHINGTON

Seattle—West Coast Lumbermen's Assn. Jan. 28. Robt. B. Allen, 127 Henry Bldg.
 Spokane—National Woodcrafter's Assn. Jan. 22-23. R. A. Balch.
 Spokane—Western Retail Lumbermen's Assn. Feb. 14-17. A. L. Porter, 308 Columbia Bldg.
 Spokane—Pacific Northwest Hdwe. and Impl. Assn. Feb. 7-9. E. E. Lucas, 305 Hutton Bldg.
 WEST VIRGINIA
 Charleston—State Lumber & Bldrs.' Supply Dir's. Assn. Feb. —. H. Escheubrenner, Box 118, New Martinsville.
 WISCONSIN
 Madison—State Press Assn. Feb. 1-3. Louis H. Zimmerman, Burlington, Wis.
 Milwaukee—American Bowling Congress. March 10-April 8. A. L. Langtry, 175 Second st.
 Milwaukee—Rotary Clubs. March —. A. H. Zimmerman, Box 296, Wausau, Wis.
 Milwaukee—Lithiles Assn. of Wis. March 22-23. John N. Cuddy, 415 Washington Bldg., Madison.
 Milwaukee—Master Sheet Metal Contractors' Assn. March —. A. Pransway, 413 Exchange st., Kenosha, Wis.
 Milwaukee—State Ice Cream Mfrs.' Assn. Jan. 9-10. C. A. Curver, 146 Merritt st., Oshkosh.
 Milwaukee—State Telephone Assn. Feb. —. J. A. Pratt, 200 Washington Bldg., Madison.
 Milwaukee—State Poster Adv. Assn. Feb. —. E. J. Kempf, 1725 N. Third st., Sheboygan.
 Milwaukee—N. W. Lumber, Sash & Door Traveling Salesmen. Feb. —. R. Blackburn, 65 Wisconsin st.
 Milwaukee—Northern Hemlock & Hardwood Mfrs.' Assn. Jan. 25. O. T. Swan, Box 669, Oshkosh, Wis.

Milwaukee—State Terlin Pony Assn. Jan. 4-12. C. L. Busse, 162 Farwell ave.
 Milwaukee—State Cheese Makers' Assn. Jan. 10-12. J. L. Sammis, Madison, Wis.
 Milwaukee—State Retail Clothiers' Assn. Feb. 6-8. H. O. McCabe, 601 Insurance Bldg., Madison.
 Milwaukee—State Retail Lumbermen's Assn. Feb. 13-15. D. S. Montgomery, 432 M. & M. Bank Bldg.
 Milwaukee—Internat'l Gyro Clubs. Feb. 22-24. H. K. Harrington, Sycamore st., Cincinnati.
 Milwaukee—State Retail Hardware Assn. Feb. 7-9. P. J. Jacobs, Stevens Point.
 Milwaukee—State Real Estate Brokers' Assn. Feb. 21-22. Daniel Gibney, Green Bay.

WYOMING

Cheyenne—Rotary Club. March 8-9. Phil Kellerman, Greeley, Col.

CANADA

Calgary, Alta.—Rebekah Assembly of Alta. Feb. 20-21. Mrs. Ada Day, 320 15th ave., West.
 Calgary, Alta.—Order of Odd Fellows. Feb. 15. O. B. Tisdale, 200 I. O. F. Temple.
 Calgary, Alta.—Western Canada Fair's Assn. Jan. 24-25. E. L. Richardson.
 Edmonton, Alta.—Orange Lodge of Alberta. March 21-23. J. Outram, 301 I. O. F. Temple, Calgary.
 Montreal, Que.—Rotary Clubs. March 2-3. W. H. Campbell, 155 Clinton ave. S., Rochester, N. Y.
 Montreal, Que.—Canadian Lumbermen's Assn. Jan. 21-25. F. Hawkins, 16 Fraser Bldg., Ottawa, Ont.
 Picton, Ont.—Orange Lodge of Ontario, East. March 21. F. M. Clarke, Belleville, Ont.
 Prince Albert, Sask.—Orange Lodge of Sask. March 7-9. Stewart Adrian, Craik, Sask.
 Toronto, Ont.—Amer. Physiological Soc. Dec. 28-30. C. W. Greene, 814 Virginia ave., Columbia, Mo.
 Toronto, Ont.—Internat'l Assn. Master House Painters. Feb. —. A. H. McEghan, 1513 11th st., N. W., Washington, D. C.
 Toronto, Ont.—Int. Assn. Municipal Electricians. Jan. —. S. R. A. Clement, 190 Unity ave.
 Vancouver, B. C.—Order United Workmen. March 8. J. T. McMillan, Box 137, Victoria, B. C.
 Winnipeg, Man.—Order United Workmen. March 14-15. G. Clark, 208 McIntyre Block.
 Winnipeg, Man.—Rebekah Assembly. March 14. Mrs. G. Boyd, 654 Jessie ave.
 Winnipeg, Man.—Western Retail Lumbermen's Assn. Jan. 24-26. Fred W. Ritter, 407 Scott Bldg.

Horticultural Conventions

ILLINOIS
 Urbana—Ill. State Florist Assn. 2d Tuesday in March. Albert T. Hey, secy., 1005 N. 9th ave., Maywood, Ill.
 MARYLAND
 Frederick—Md. State Hort. Soc. Jan. 10-12. S. B. Shaw, secy., College Park, Md.
 MASSACHUSETTS
 Boston—American Soc. for Hort. Science. Dec. 27-29. C. P. Close, secy., College Park, Md.
 MISSOURI
 Monett—Ozark Fruit Growers' Assn. Jan. 2-3. J. W. Stroud, secy., Box 150, Rogers, Ark.
 MONTANA
 Missoula—Mont. State Hort. Soc. Jan. —. W. L. Shovel, secy., Box 1624.
 NEW YORK
 Rochester—N. Y. State Hort. Soc. Jan. 10-12. Roy P. McPherson, secy., LeRoy, N. Y.
 OHIO
 Columbus—State Hort. Soc. Jan. 30-Feb. 1. R. B. Cruikshank, State Univ., Columbus.
 SOUTH DAKOTA
 Stony Falls—Hort. Soc. of S. D. Jan. 16-18. Prof. N. E. Hansen, secy., State College, Brookings, S. D.
 TENNESSEE
 Nashville—Tenn. State Hort. Soc. Jan. —. G. M. Bentley, Univ. of Tenn., Knoxville.

COMING EVENTS

CALIFORNIA
 Oakland—Auto Show. Jan. 12-22. R. W. Mallard, mgr., 47 Pacific Bldg.
 San Francisco—Pacific Auto Show. Feb. 17-24. G. A. Wahlgreen, mgr., 215-16 Humboldt Bank Bldg.
 FLORIDA
 Ft. Lauderdale—Firemen's Midwinter Jubilee. Jan. 29-Feb. 3. F. J. Brady, mgr., Box 883, Lake Worth, Fla.
 Lake Worth—Gala & Trade Week. Jan. 22-27. F. J. Brady, mgr., Box 893.
 INDIANA
 Indianapolis—Auto Show. March 5-10. John B. Orman, mgr.
 ILLINOIS
 Chicago—Automobile Show. Jan. 27-Feb. 3. S. A. Miles, mgr., 366 Madison ave., New York, N. Y.
 IOWA
 Des Moines—Auto Show. Feb. 25-March 3. C. G. Van Vleet, mgr., 300 Century Bldg.
 KENTUCKY
 Louisville—Auto Show. Feb. 19-24. G. T. Holmes, mgr., Inter-Southern Bldg.
 LOUISIANA
 New Orleans—Mardi Gras Carnival. Feb. 8-13.
 MAINE
 Rockland—Community Food Fair. Feb. 12-17. A. W. Gregory, secy.
 MASSACHUSETTS
 Boston—Auto Show. March 10-17. C. I. Campbell, mgr., 3 Park Sq., Boston.
 Boston—Business Show. April 2-7. James F. Tate, mgr., 30 Church st., New York, N. Y.
 MINNESOTA
 Duluth—Auto Show. March 15-24. A. R. Kent, mgr.
 Minneapolis—Auto Show. Feb. 3-9. W. E. Wilmet, mgr.

MISSOURI
 St. Louis—Business Show. Jan. 29-Feb. 3. James F. Tate, mgr., 30 Church st., New York, N. Y.
 St. Louis—Auto Show. Feb. 17-24. R. E. Lee, mgr., 3124 Locust st.

NEBRASKA

Omaha—Auto Show. Feb. 29-March 3. A. B. Waugh, mgr.
 NEW JERSEY
 Newark—Auto Show. March 10-17. Claude E. Hoigate, mgr.

NEW YORK

New York—Internat'l Flower Show. March 12-17. J. Young, mgr., 43 W. 15th st.
 New York—Automobile Show. Jan. 6-13. S. A. Miles, mgr., 366 Madison ave.
 New York (Grand Central Palace)—Internat'l Tobacco & Allied Industries Expo. Feb. 3-10.
 Syracuse—Auto Show. Feb. 28-March 3. H. H. Smith, mgr., 701 Eckel Bldg.

OHIO

Akron—Auto Show. Feb. 17-24. E. T. Jones, mgr., 1691 W. Exchange st.
 Akron—Kannel Club Show. March 24-25. S. L. J. Leisner, mgr., 1121 Jefferson ave.
 Cincinnati—Kannel Club Show. March 10-18. Dr. G. Adams, mgr., 628 Elm st.
 Cincinnati—Auto Dealers' Assn. Show. Feb. 7-14.
 Columbus—Kannel Club Show. March 10-12. W. E. Ellis, mgr.
 Toledo—Kannel Club Show. March 10-11. Mrs. W. Vogel, mgr., Goodale, O.

OKLAHOMA

Oklahoma City—Auto Show. March —. E. T. Bell, mgr., 403 Oklahoma Bldg.

OREGON

Portland—Auto Dealers' Assn. Show. Feb. 12-19. R. J. Staehli, mgr., 424 Henry Bldg.

PENNSYLVANIA

Philadelphia—Auto Show. Jan. —. Chas. C. Bulkley, mgr.
 Philadelphia—Fashion Show. March 9-11. J. H. Goodwin, mgr., 804 Real Estate Trust Bldg.
 Pittsburgh—Kannel Club Show. March 9-10. H. H. Phillips, mgr., Box 1655.
 PROVIDENCE
 Providence—Auto Show. April 5. R. P. Lord, mgr., 617 Industrial Tr. Bldg.

TEXAS

San Antonio—Golf Tournament. Jan. 25-27. J. O'Brien, secy., care Evening News.
 San Antonio—San Antonio Kannel Club Show. March 2-4. E. S. Tatum, mgr., 201 Greenwood ave.
 San Antonio—Fiesta San Jacinto Week of April 21. Dr. Harry Leap, mgr., City Nat'l Bank Bldg.

SOUTH AMERICA

Rio de Janeiro—Brazilian Expo. Sept. 7-March 31.

POULTRY SHOWS

ALABAMA
 Montgomery—Dixie Poultry Assn. Jan. 9-15. J. J. Massey, secy., Box 1256.
 COLORADO
 Denver—Rhode Island Red Club. Jan. 11. W. H. Card, secy., Box 277, Manchester, Conn.
 CONNECTICUT
 Bridgeport—Consolidated Poultry Assn. Jan. 9-11. Harold B. Dorman, secy.
 Hartford—Conn. Poultry Assn. Jan. 23-27. Paul P. Ives, secy., 301 Federal Bldg., New Haven.
 ILLINOIS
 Decatur—Decatur Poultry Pet Stock Show Assn. Jan. 8-15. J. Stairwalt, secy., 946 E. Wood st.
 IOWA
 Dubuque—Dubuque Poultry Assn. Dec. 29-Jan. 3. John Hall, secy., 540 W. Locust st.
 Manchester—Northwestern Poultry Assn. Jan. 3-6. Walter Schiese, secy.
 KANSAS
 Topeka—Kansas State Poultry Breeders' Assn. Jan. 8-13. Thomas Owen, secy., R. R. 7.
 MAINE
 Calais—Internat'l Poultry Assn. Jan. 24-26. John W. Goode, secy.
 Norway—Western Me. Poultry Assn. Jan. 9-11. C. Guy Buck, secy., Lock Box 54, S. Paris, Me.
 South Berwick—S. Berwick Poultry Assn. Dec. 26-29. Ralph E. Foss, secy.
 MASSACHUSETTS
 Boston—Boston Poultry Assn. Jan. 1-5. W. B. Atherton, secy., 165 Tremont st.
 MICHIGAN
 Mt. Clemens—National Pigeon Assn. Jan. 17-22. Harry A. Stone, secy., 25 W. Washington st., Indianapolis, Ind.
 MISSOURI
 St. Louis—Greater St. Louis Poultry Show. Dec. 28-Jan. 1. Chas. Key Culom, secy., 7105 Canterbury ave.
 MONTANA
 Billings—Mont. State Poultry Breeders' Assn. Jan. 25-30. John M. Power, secy., Box 1478, Helena, Mont.
 NORTH DAKOTA
 Fargo—N. D. State Poultry Assn. Jan. 15-19. M. N. Hatcher.
 OHIO

Cincinnati (Armory)—Poultry & Pet Stock Show. Dec. 30-Jan. 1. Greater Cincinnati Fanclers' Assn., mgrs.
 Cleveland—Cleveland Poultry Breeders' Assn. Jan. 1-6. A. E. Ittburg, secy., 3040 W. 25th st.
 SOUTH DAKOTA
 Mitchell—S. D. State Poultry Assn. Jan. 15-21. Wm. Scallin, secy., 208 W. 4th ave.
 VERMONT
 St. Albans—Vermont State Poultry Assn. Jan. 9-12. Byron P. Greene, secy., 4 Orchard st.
 VIRGINIA
 Portsmouth—Old Dominion Poultry Assn. Jan. 9-13. C. E. Adams, Jr., secy., Box 271.
 WASHINGTON
 Spokane—Poultry Breeders' Assn. of Spokane. Jan. 22-27. B. F. Mitchell, supt.

ARMORIES, AUDITORIUMS AND CONVENTION HALLS SUITABLE FOR INDOOR EVENTS

Herewith is a list of Armories, Auditoriums and Convention Halls suitable for holding Indoor Events. The Billboard would like to have its readers send in the names and managers of buildings not mentioned, or any corrections. The blank can be used in giving the information, which should be sent to The Billboard, Cincinnati, Ohio.

City
State
Building
Manager

- ALABAMA
Gadsden-Armory, A. C. Herzberg, mgr.
Montgomery-City Auditorium, W. A. Gunter, Jr., mgr.
Tuscaloosa-Elks' Home, Herman Burcbfeld, mgr.
ARIZONA
Phoenix-Shrine Auditorium, H. B. St. Claire, mgr.
Phoenix-Armory, Adj. Gen. Ingalls, mgr.
Tucson-State Armory, Capt. Franco, mgr.
CALIFORNIA
Alameda-Neptune Beach Auditorium, R. C. Strehlow, mgr.
Eureka-Auditorium, City Ry. Dept., mgrs.
Fresno-Civic Auditorium.
Long Beach-Municipal Auditorium, S. F. Du-
Ree, mgr.
Oakland-Civic Auditorium.
Pasadena-Armory, Capt. W. R. Jackson, mgr.
Pomona-Legion Hall, W. S. Deifel, mgr.
Sacramento-Armory, Gen. J. J. Horree, mgr.
San Bernardino-Municipal Auditorium, S. W. McNabb, mgr.
San Diego-Civic Auditorium, Miss Ruth Tibbals, mgr.
San Francisco-Municipal Auditorium, J. P. Donahue, mgr.
Stockton-Civic Auditorium.
Stockton-State Armory.
COLORADO
Boulder-Armory, Frank Wolcott, mgr.
Denver-City Auditorium, J. J. Vick Roy, mgr.
Pueblo-Memorial Hall, City Auditorium, John M. Jackson, mgr.
CONNECTICUT
Ansonia-Armory.
Bridgeport-State Armory, Lieut. Richardson, mgr.
Danbury-Hull's Armory, T. Clark Hull, mgr.
Derby-Gould Armory, Charles Hart, mgr.
E. Hartford-Cornstock Hall, Lewis B. Comstock, mgr.
Hartford-State Armory, George M. Cole, mgr.
Hartford-Foot Guard Hall, Henry S. Ellsworth, mgr.
Middletown-State Armory.
Norwich-State Armory, Capt. W. R. Den-
nison, mgr.
Stamford-Elks' Auditorium.
Stamford-Armory.
Waterbury-State Armory, Major James Bur-
ley, mgr.
Waterbury-Buckingham Hall, J. Sweeney, mgr.
Waterbury-Temple Hall, Lyman Rice, mgr.
DELAWARE
Wilmington-Auditorium, N. W. Howell, mgr.
FLORIDA
Jacksonville-Armory, Major William LeFila, mgr.
Miami-Elser Pier, Fred W. Maxwell, mgr.
Tampa-Tampa Bay Casino (leased to Shriners, Egypt Temple).
GEORGIA
Albany-Municipal Auditorium, D. W. Broan-
nan, mgr.
Albany-Armory, D. W. Broenan, mgr.
Athens-Moss Auditorium, W. L. Moss, mgr.
Atlanta-Auditorium-Armory, R. A. Gordon, mgr.
Macon-City Hall Auditorium.
Rome-City Auditorium, O. C. Lam, mgr.
Savannah-Municipal Auditorium, L. J. Gar-
funkel, mgr.
Savannah-Guards Hall, J. J. Blitch, mgr.
ILLINOIS
Bloomington-Coliseum, Fred Wolkau, Jr., mgr.
Chicago-Armory Hall, Wilbur Thistlewood, mgr.
Chicago-K. M. K. C. Hall, Bill Winter, mgr.
Chicago-Armory, 122 E. Chicago Ave., Lieut.
Martin, mgr.
Chicago-Broadway Armory, 5875 Broadway.
Chicago-Bachus, mgr.
Chicago-7th Inf. Armory, 31st and West-
worth, Captain Houston, mgr.
Chicago-1st Reg. Armory, 16th & Michigan,
James Yerell, mgr.
Chicago-2d Inf. Armory, 2653 W. Madison st.
Chicago-Coliseum, 15th & Wabash ave., Chas.
R. Hall, mgr.
Chicago-Dexter Pavilion, 42d and Halsted,
Eaton Stock Yards.
Chicago-Municipal Pier, Henry J. Kramer,
mgr.
Danville-Armory, John D. Cole, mgr.
Decatur-Y. M. C. A. Annex, W. H. Duerr,
mgr.
Farmount-Victor Gardens, John Beckman,
mgr.
Galesburg-Armory, Capt. R. W. Hinchliff,
mgr.
Kewanee-Armory, Russell T. Neville, mgr.
LaSalle-Illini Auditorium, H. A. Roy, mgr.
Maywood-Temple Auditorium, P. M. Gonder,
mgr.
Peoria-Armory.
Quincy-Armory, Capt. Sidney Lynch, mgr.
Rock Island-American Legion Bldg., D. B.
Bergquist, mgr.
Springfield-State Arsenal, General Black, mgr.
Waukegan-Armory, Capt. Bradford West,
mgr.
INDIANA
Elkhart-Elkhart Armory, J. W. Fieldhouse,
mgr.
Evansville-Coliseum, Willis M. Copeland,
mgr.
Huntington-Coliseum.
Indianapolis-Cadle Tabernacle, E. H. Cadle,
mgr.
Indianapolis-Tomlinson Hall, Board of Works,
City of Indianapolis, mgrs.
Kokomo-Armory, Capt. Fred Gover, mgr.
Terre-Community Bldg., C. C. Hoag, mgr.
Richmond-Coliseum, Herb Williams, mgr.
Terre Haute-K. of C. Hall.
IOWA
Albia-Auditorium, C. A. (Happy H) Hibbard,
mgr.
Hoscoe-Armory, Walter L. Anderson, mgr.
Clinton-Coliseum, Dr. Thos. B. Charlton,
mgr.
Council Bluffs-Auditorium, Geo. F. Hamilton,
mgr.
Council Bluffs-Dodge Light Guard Armory,
Robert Wallace Co., mgrs.
Haverport-Coliseum, G. G. Petersen, mgr.
Des Moines-Coliseum, Alex. Fitzhugh, mgr.
Dubuque-Armory, Kendall Burch, mgr.
Ft. Dodge-Exposition Bldg., H. S. Stanbery,
mgr.
Ft. Dodge-Armory, Chamber of Commerce,
mgrs.
Iowa City-Armory, Col. M. C. Mumma, mgr.
Iowa City-Auditorium, Homer E. Hill, mgr.
Keokuk-Battery A. Armory, Capt. LeRoy
Waisb, mgr.
Mason City-Armory, Howard O'Leary, mgr.

- Muscatine-Armory, Hower & Breummer,
mgrs.
Sioux City-Auditorium, H. E. Rose, mgr.
KANSAS
Atchison-Memorial Hall, Claude Warner,
mgr.
Coffeeville-Armory, Capt. Larry Lang, mgr.
Hutchinson-Convention Hall, Ed Metz, mgr.
Hutchinson-Armory, Guy T. Rexroad, mgr.
Leavenworth-Sales Pavilion, E. M. Sichel,
mgr.
Parsons-Municipal Bldg.
Topeka-Auditorium, Robt. McGiffert, mgr.
Wichita-The Forum, E. C. Elliott, mgr.
KENTUCKY
Cornington-Kenton Tobacco Warehouse.
Hopkinsville-Auditorium, H. L. McPherson,
mgr.
Louisville-Armory.
LOUISIANA
New Orleans-Washington Artillery Hall.
New Orleans-Elk Place.
New Orleans-Labor Temple.
New Orleans-Gypay Smith Auditorium.
Shreveport-Coliseum, State Fair Grounds, W.
K. Hirsch, mgr.
MAINE
Auburn-Auburn Hall, Geo. W. Bumpus, mgr.
Bangor-Auditorium.
Bangor-Bowldrome, Chas. W. Morse, mgr.
Bath-Armory Hall, Ithram A. Stevens, mgr.
Waterville-Armory, Capt. I. E. Thomas, mgr.
MARYLAND
Annapolis-State Armory, Capt. D. J. Murphy,
mgr.
Baltimore-Moose Hall.
Frederick-Armory, Col. D. J. Markey, mgr.
MASSACHUSETTS
Attleboro-Armory, Dr. J. A. Reese, mgr.
Boston-Armory on Columbus ave.
Boston-Mechanics Bldg.
Cambridge-Armory.
Chelsea-Armory on Broadway, American Le-
gion, mgrs.
Clinton-Armory, Capt. Densmore, mgr.
East Boston-Music Hall.
Easthampton-Town Hall, O. C. Burt, mgr.
Fall River-Armory, John Tullen, mgr.
Gardner-Town Hall, R. E. Holden, mgr.
Gloucester-Armory, Merrit Alderman, mgr.
Greenfield-Armory, James F. Burke, mgr.
Greenfield-Washington Hall, Chas. S. Barrett,
mgr.
Haverhill-Armory.
Leominster-Auditorium, City Hall, R. L.
Carter, mgr.
Lowell-Memorial Auditorium, Collin H. Mac-
Kenzie, mgr.
Malden-Auditorium, Daniel F. Carew, mgr.
Marlborough-Armory.
New Bedford-Armory, Harold Winslow, mgr.
Plymouth-Armory, Capt. Andrew Carr, mgr.
Southbridge-Hippodrome, Arthur Blomhard,
mgr.
Springfield-U. S. Armory, Capt. Paul J. Nor-
ton, mgr.
Springfield-Municipal Auditorium, Frank J.
Bowney, mgr.
Wakefield-Town Hall, F. S. Hartsborne,
mgr.
Worcester-Mechanics' Hall.
MICHIGAN
Alpena-Memorial Hall, Philip K. Fletcher,
mgr.
Bay City-National Guard Armory.
Detroit-Light Guard Armory.
Grand Rapids-Coliseum, Geo. B. Zindel, mgr.
Grand Rapids-Armory.
Kalamazoo-Armory, H. E. Johnson, mgr.
Owosso-Armory, Mr. Muzzy, mgr.
Saginaw-Auditorium, F. P. Walter, mgr.
Saginaw-Armory.
MINNESOTA
Hibbing-Coliseum, Laurence Brown, mgr.
Mankato-Armory, Col. W. S. Fulton, mgr.
Mankato-Richards Hall, J. B. Richards, mgr.
Minneapolis-Auditorium, Richard Horgan,
mgr.
Minneapolis-National Guard Armory.
St. Cloud-Armory, Frank E. Lee, mgr.
St. Paul-Auditorium.
Winona-Armory, Capt. J. M. George, mgr.
MISSISSIPPI
Natchez-Memorial Hall, Mrs. L. K. Sharpe,
mgr.
MISSOURI
Kansas City-Convention Hall, Lewis W.
Shouse, mgr.
Kansas City-American Royal Live Stock Expo.
Bldg., H. Servatus, mgr.
Kansas City-National Guard Armory.
St. Louis-Coliseum, T. P. Bates, mgr.
St. Louis-Armory.
St. Joseph-Auditorium, H. G. Getchell, mgr.
Sedalia-Convention Hall, F. F. Combs, mgr.
MONTANA
Great Falls-Live Stock Pavilion, L. E. Jonea,
mgr.
NEBRASKA
Grand Island-Liederkranz Auditorium, G. Mey-
er, mgr.
Grand Island-Columbian Hall, George Isuman,
mgr.
Hastings-Armory, Capt. L. E. Jones, mgr.
Lincoln-City Auditorium (municipal owned).
Omaha-Municipal Auditorium, Chas. A. Franke,
mgr.
NEW HAMPSHIRE
Dover-Armory.
Keene-Armory, F. E. Howe, mgr.

- Philadelphia-Armory, Capt. Robt. Herbert, mgr.
Harrisburg-Chestnut St. Auditorium, D. F.
Miller, mgr.
Lancaster-Hiemenz Auditorium, John Hiemenz,
mgr.
Meadville-Armory, Capt. Pond, mgr.
Philadelphia-Commercial Museum, Dr. Wm. B.
Wilson, mgr.
Philadelphia-Lu Lu Temple, 1337 Spring Car-
den.
Philadelphia-Moose Hall.
Philadelphia-108th Field Artillery Armory.
Philadelphia-3d Regt. Armory.
Philadelphia-Olympic Arena, Leo Raina, mgr.
Philadelphia-Second Regt. Armory.
Philadelphia-First Regt. Armory.
Pittsburg-18th Regt. Armory.
Pittsburg-Penn Armory.
Pittsburg-Motor Square Garden.
Pittsburg-Syria Mosque.
Plymouth-Armory, N. Kosenbender, mgr.
Pottstown-Armory, W. E. Schuyler, mgr.
Reading-Auditorium, E. F. Fryor, mgr.
Reading-Armory Bldg.
Shamokin-Moose Hall, J. N. Strausser, mgr.
Sharon-Armory, Capt. Thos. Price, mgr.
Warren-Armory, Harry Bell, mgr.
Wilkes-Barre-9th Regt. Armory, Capt. Wm.
Smith, mgr.
York-Armory, Capt. Paul Zeigler, mgr.
RHODE ISLAND
Providence-Infantry Hall, Loula J. Berhardt,
mgr.
SOUTH CAROLINA
Spartanburg-Hampton Guard's Armory.
SOUTH DAKOTA
Sioux Falls-Auditorium, Geo. W. Burnside,
mgr.
Sioux Falls-Coliseum, Geo. W. Burnside, mgr.
TENNESSEE
Chattanooga-Soldiers & Sailors' Memorial
Auditorium.
Johnson City-Municipal Bldg., W. B. Ellison,
mgr.
Nashville-Ryman Auditorium, Mrs. L. C. Naff,
mgr.
TEXAS
Amarillo-Texas National Guard Armory, Col.
John B. Iddling, mgr.
Beaumont-Fair Park Auditorium, Geo. J.
Roark, mgr.
Dallas-Coliseum at Fair Grounds.
Ft. Worth-Coliseum, A. G. Donovan, mgr.
Galveston-City Auditorium, Chas. A. Keenan,
mgr.
Houston-Auditorium.
Marshall-Hawley's Hall, Lee Hawley, mgr.
Paris-Lamar Fair Coliseum, J. M. Carlines,
mgr.
San Antonio-Beethoven Hall, Mr. Altman, mgr.
Waco-Cotton Palace Coliseum, S. N. Mayfield,
mgr.
UTAH
Salt Lake City-Auditorium, J. W. Mellen, mgr.
VIRGINIA
Danville-Armory in Municipal Bldg.
Newport News-American Legion Hall, Nelson
Overton, mgr.
Richmond-City Auditorium, Director of Public
Safety, mgr.
Richmond-Auditorium, S. Y. Sweeney, mgr.
Richmond-Howitzky Armory.
Roanoke-City Market Auditorium.
WASHINGTON
Everett-Armory, Major A. B. Cutter, mgr.
Tacoma-Armory, Col. H. P. Winsor, mgr.
Tacoma-Auditorium, E. M. Wesley, mgr.
Yakima-Armory, Capt. W. F. Hoyer, mgr.
WEST VIRGINIA
Huntington-Baesean's Dancing Academy, F.
W. Baesean, mgr.
Huntington-Armory, known as Criterion
Pavilion, Criterion Club, mgr.
Huntington-City Hall Auditorium.
Wheeling-City Auditorium.
WISCONSIN
Appleton-Armory, Capt. F. W. Hoffman, mgr.
Ashland-Armory, T. Thoren, mgr.
Eau Claire-Municipal Auditorium, Fred Rad-
dax, mgr.
Fond du Lac-Armory E., Chas. Froehling, Jr.,
mgr.
Green Bay-Armory.
La Crosse-Trade & Labor Temple, F. O. Weils,
mgr.
Marquette-Armory.
Marquette-Bay Shore Park Pavilion, Wm.
Haeferius, mgr.
Milwaukee-Auditorium, Joseph C. Grieb, mgr.
Racine-Dania Hall on State st., James Peter-
sen, mgr.
Stevens Point-Armory & Stock Pavilion, Art.
Oberst, mgr.
Wausau-Antheum, A. L. Stelnert, mgr.
Wausau-Rothschild Auditorium.
CANADA
Carman, Man.-Memorial Hall, A. Malcolmson,
mgr.
Chatham, N. B.-Dominion Armory, Capt. A.
Duncan, mgr.
Chatham, Ont.-The Armories, Col. Neil Smith,
mgr.
Eganau, Sask.-Town Auditorium, A. B. Stu-
art, mgr.
Fredericton, N. B.-Armories, Sgt. Major H. T.
Brewer, mgr.
Inverness, N. S.-Labor Temple, Michael Ryan,
mgr.
Kamloops, B. C.-Kamloopa Drill Hall, Col. J.
R. Vicars, mgr.
Lloydminster, Alta.-Town Hall, A. S. Pollard,
mgr.
Montreal, Que.-Mount Royal Arena.
Montreal, Que.-Armories.
Oshawa, Ont.-Armories, Major F. C. Chappell,
mgr.
Ottawa, Ont.-Canadian Government House.
Peterborough, Ont.-The Armories, Col. A. W.
McPherson, mgr.
Prince Rupert, B. C.-Auditorium, L. J. Mar-
ren, mgr.
Prince Rupert, B. C.-Exhibition Hall, J. Ven-
able, mgr.
Quebec, Que.-Convention Hall, B. A. Neale,
mgr.
Red Deer, Alta.-Armory.
St. John, N. B.-Armory.
Swift Current, Sask.-City Hall, Auditorium.
Three Rivers, Que.-Market Hall.
Toronto, Ont.-Massey Music Hall, Norman M.
Withrow, mgr.
Vancouver, B. C.-Manufacturers' Bldg., James
Hart, mgr.
Victoria, B. C.-The Armories, Col. F. Robert-
son, mgr.
Woodstock, N. B.-Armory.
Woodstock, Ont.-Arena, Hy Sneath, mgr.
Woodstock, Ont.-Armories, Col. F. Burgess,
mgr.

WHERE THEY ARE WINTERING

Owners and managers of shows not represented in this list will confer a favor by sending The Billboard the addresses of their winter quarters as soon as they decide upon same. Use blank below for that purpose.

CIRCUSES AND WILD WEST SHOWS
Atterbury's Trained Wild Animal Show, R. L. Atterbury, mgr.: 2806 Rebecca st., Sioux City, Ia.

Evans', Ed A., Shows, Ed A. Evans, mgr.: Miami, Ok.
Erick's Expo. Shows, Plainfield, N. J.
Francis, Jenni, Shows, Oklahoma City, Ok.

Rice & Quick Shows, W. L. Quick, mgr.: Durant, Ok. (Box 522.)
Riley, Matthew J., Shows, Matthew J. Riley, mgr.: Trenton, N. J.
Rubin & Cherry Shows, Rubin Gruber, mgr.: (Tri-State Fair Grounds) Savannah, Ga.

Down in Dixie Mustrels, Robt. G. Wing, mgr.: Canton, Pa. (Box 19.)
Emerson Show Boat (Golden Rod), Ralph Emerson, mgr.: Elizabeth, Pa.
Frank's New Model Tent Show, F. W. Hall, mgr.: Alexandria, Minn.

WHERE ARE YOU WINTERING?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O., for publication in our Winter-Quarters List:

Name of Show
Name of Proprietor or Manager
Description of Show
Closes at
Date of Closing
Address of Winter Quarters

(Give address of offices here if you have any.)

Lane's, Frank, Funmakers, Frank Lane, mgr.: 16 Mayfair st., Roxbury, Mass.
Leonard Players, Wm. R. Leonard, mgr.: Ridgeway, Mo. (Box 25.)

CARNIVAL COMPANIES

Ackley's Independent Shows, Harry A. Ackley, mgr.: (Fair Grounds) Saginaw, Mich.; P. O. address, Box 143.
All-American Shows, Nip Butts, mgr.: Lawton, Ok. (P. O. Box 302.)

Lattip's Capt., Carnival, Capt. Lattip, mgr.: 2nd Elm st., Charleston, W. Va.
Leonard Shows, Wm. R. Leonard, mgr.: Ridgeway, Mo. (Box 25.)
Levitt-Brown-Huggins Shows, Levitt, Brown & Huggins, props.: Portland, Ore.; mail address, Imperial Hotel, Portland.

World at Home Shows, I. J. Polack, mgr.: Alexandria, Va.
World of Mirth Shows, Richmond, Va.
World's Standard Shows, Jos. Hughes, mgr.: Chelsea, Mass.

Mysteria Show, Ralph Ruhl, mgr.: Columbus, O. (Mail address, Billboard, Cincinnati, O.)
O'Brien's Famous Georgia Minstrels, Col. J. C. O'Brien, mgr.: Savannah, Ga. (Box 1155.)

MISCELLANEOUS

Adams, James, Floating Theater: Elkton, Md.
Almond Vaudeville Show, Jethro Almond, mgr.: Albemarle, N. C.
Amazon Bros.' Show, Mons. LaPlace, prop.: 608 Park st., South, Columbus, O.

Adams, James, Floating Theater: Elkton, Md.
Almond Vaudeville Show, Jethro Almond, mgr.: Albemarle, N. C.
Amazon Bros.' Show, Mons. LaPlace, prop.: 608 Park st., South, Columbus, O.

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SKATING RINK LIST

A List of Skating Rinks Containing Data of Indispensable Value to Professionals Who Play Rink Engagements— Additions and Corrections Will Be Made as Quickly as Received

ARKANSAS Little Rock—Joyland Roller Skating Rink, 2014 W. 15th St., Joyland Am. Co., props. CALIFORNIA Laton—Laton Rink, Alfred Peterson, mgr. Los Angeles—Lincoln Park Skating Rink, Rutherford & Rolph, mgrs.; no attractions. Modesto—Roller Rink, Chas. Sizelove, mgr. Richmond—Richmond Rollaway Rink, Frank J. Case, mgr. San Diego—Broadway Rink, Edw. A. Kickham, mgr.; winter and summer. COLORADO Colorado Springs—Metropolitan Rink, Colbern & Benson, mgrs. Denver—Broadway Roller Rink, J. K. Crabb, mgr.; plays attractions. CONNECTICUT Bridgeport—Casino Skating Rink, Langner Bros., mgrs. Hartford—Auditorium Skating Rink, Al Anderson, mgr. DISTRICT OF COLUMBIA Washington—Central Coliseum Rink, E. S. Whiting, mgr.; plays attractions. IDAHO Boise—White City Skating Rink, G. W. Hull, mgr. Pocatello—Skating Rink, McCabe & McDonald, mgrs. Sandpoint—Opera House Rink, Thos. Martin, mgr. Star—Roller Skating Rink, Geo. Attwood, mgr. ILLINOIS Abingdon—Skating Rink, J. T. Dickinson, mgr. Carlinville—Skating Rink, F. J. Hartman, mgr. Carmi—Skating Rink, T. W. Hay, mgr. Carrier Mills—Skating Rink, Jas. Weigant & Sons, mgrs. Cerro Gordo—Skating Rink, C. F. Rader, mgr. Charleston—Urban Park Roller Rink, Adkins Bros., mgrs.; plays attractions. Chicago—White City Roller Rink, S. J. Barton, mgr.; plays attractions. Chicago—Madison Gardens Roller Rink, J. C. McCormack, mgr.; does not play attractions. Chicago—Riverview Roller Rink, Wm. Schmidt, prop.; Joseph Donahauer, mgr.; plays attractions. Maitland—Skating Rink, Welch & Kahler, mgrs. Mt. Olive—Odd Fellows Skating Rink, W. Phillips, mgr. Ohio—Broadland Rink, Thos. J. Burke, mgr.; plays attractions. Peotone—Peotone Skating Rink, S. B. Barton, mgr.; plays attractions. Rockford—Winter Garden Rink, C. O. Bretz, mgr. Rockford—Coliseum Rink, A. E. Aldrich, mgr. Rock Island—Empire Skating Palace, Edward T. Dolly, mgr. Salem—Skating Rink, Carroll & Garner, mgrs. Sandwich—Coliseum Rink, H. Van Winkel, mgr. Taylorville—Skating Rink, M. T. Dickson, mgr. Ziegler—Skating Rink, G. M. Hubbard, mgr. INDIANA Columbia City—Stadium Roller Rink, Chas. Cotter, mgr. Ft. Wayne—Washington Skating Rink, Bell & Manocchio, mgrs.; plays attractions. Franklin—Franklin Rink, J. O. Ralston, mgr. Indianapolis—Niverside Rink, John E. Baldwin, mgr. Michigan City—Roller Rink, R. H. Weller, mgr. Mishawaka—Roller Skating Rink, Eugene Beck, mgr. New Albany—Skating Rink, Adams & Felock, mgrs. Orleans—Skating Rink, Field & Field, mgrs.; plays attractions. Richmond—Coliseum Skating Rink, Herbert Williams, mgr.; plays attractions. Terre Haute—Armory Skating Rink, Pearl Stites, mgr. Whiting—Indiana Gardens Skating Rink, M. Madura, mgr. IOWA Albia—Urban Roller Rink, C. A. (Happy Hill) Hubbard, mgr.; plays attractions. Des Moines—Palace Rink, Geo. Namur, mgr. Des Moines—Marvel Roller Rink, Max Kromer, mgr.; plays attractions. Dubuque—Palace Roller Rink, G. W. Fern, mgr. Iowa City—Roller Rink, Richardson Bros., mgrs. Iretou—Iretou Roller Rink, M. L. Mitchell, mgr. Keokuk—Palace Roller Rink, J. Holdsworth, mgr.; plays attractions. Madrid—Roller Rink, W. A. Carlson, mgr. Ottumwa—Jal Alla Rink, Billiard & Moffat, mgr. Red Oak—Roller Skating Rink, Schmidt & Lewis, props. Royal—Larson's Skating Rink. KANSAS Hutchinson—Lowe's Roller Rink, L. A. Lowe, mgr. Topeka—Quincy Gardens Roller Club Rink, Winifred Perry, mgr., 528 Quincy st. Wichita—Lowe's Roller Rink, C. M. Lowe, mgr.; plays attractions. Winfield—Auditorium Rink, A. J. Pettit, mgr. KENTUCKY Fulton—Skating Rink, W. H. Batsel, mgr. Paintsville—Prusso Hall Skating Rink, F. M. Hendell, mgr.; plays attractions. LOUISIANA Algiers—Avenue Academy Skating Rink, Harry Detuzo, owner and mgr.; plays attractions. Lake Charles—Casino Rink, H. B. Howard, mgr.; plays attractions. MAINE Bangor—Bowldrome, H. L. Ward, mgr.

MARYLAND Baltimore—Carlin's Rink, John J. Carlin, owner; Peter J. Shea, mgr. Baltimore—Richmond Armory Rink, Miller & Morton, props.; T. W. Condon, mgr. Crisfield—Gibson's Rink, Paul C. Lawson, mgr. MICHIGAN Bay City—Coliseum Skating Rink, Ed Seaman, mgr.; plays attractions. Bessmer—Bessmer Skating Rink, F. T. Theobald, mgr.; plays attractions. Chesaning—Opera House Skating Rink, A. Cantwell, mgr.; plays attractions. Constantine—Opera House Rink, R. D. Lemmon, mgr. Detroit—Palace Gardens Rink, 1472 Jefferson ave., R. McLean, mgr.; plays attractions. Escanaba—Coliseum Rink, Richard Flatb, mgr. Grand Rapids—Coliseum Rink, Geo. B. Zindel, mgr. Ionia—Roller Rink, G. B. Jack, mgr. Iron River—Cleveland Rink, Wheeler & Edlund, mgrs. Ironwood—Armory Roller Rink, Ray H. Palmer, mgr.; plays attractions. Muskegon—Merrill Roller Rink, Wm. E. Merrill, mgr.; plays attractions. Otego—Palace Rink, D. G. Chamberlin, mgr. Saginaw—Plaza Roller Rink, Fred Jenks, mgr. Tawas City—Roller Rink, Ben Sawyer, prop. MINNESOTA Rochester—Armory Skating Rink, Shelle Charles, mgr. Springfield—Roller Skating Rink, Martin Wurm, mgr. Worthington—Armory Skating Rink, J. O. Boote, mgr. MISSISSIPPI Jackson—Livingston Park Rink, C. W. Payne, mgr. MISSOURI Bonne Terre—Roller Rink, R. B. Thomas, mgr.; plays attractions. Hamilton—Imperial Roller Rink, H. E. White & J. Houghton, mgrs. Joplin—Roller Skating Rink, C. M. Lowe, mgr. Kansas City—Coliseum Skating Rink, Wercy Bros., props.; A. U. Ebelck, mgr.; plays attractions. Nevada—Lowe's Roller Rink, C. M. Lowe, prop. St. Louis—Palladium Rink, Rodney Peters, mgr. MONTANA Absarokee—Midnight Frolic Skating Rink, Dave A. Martin, mgr.; plays attractions. NEBRASKA Fremont—Roller Rink, L. Mooler, mgr. Ord—Bell's Rink, Fred Bell, mgr. Grand Island—Auditorium Rink, Grennan & Norton, props.; plays attractions. NEW JERSEY Elizabeth—Armory Rink, Steve Fallon, mgr.; plays attractions. Long Branch—Chelsea Roller Rink, Fred Fluke, mgr. NEW MEXICO Gallup—Pastime Rink, Peter Kitchen, mgr. NEW YORK Brooklyn—Amuse Roller Skating Rink, 176 Livingston st., L. E. Jennings, mgr. Brooklyn—Brooklyn Roller Rink, Halsey st., near Broadway, A. Flath, mgr. Buffalo—Madison Roller Rink, Main & High sts., Edw. Scott, prop. & mgr. Buffalo—Dexter Skating Academy, U. C. J. Dexter, prop. Buffalo—New Palace Roller Rink, J. T. Sberlock, mgr. Endicott—Pastime Skating Academy, 105-107 Washington Ave., Jas. McClelland, mgr. Ft. Plain—Pastime Skating Rink, the McClellands, mgrs. Franklinville—Casino Rink, Franklinville Amusement Co., mgrs. Ithaca—Liberty Roller Rink, H. B. Sanford, mgr. Jamestown—Roller Skating Rink, Harry Teets, mgr. Moravia—Finger Lakes Garage Roller Rink, Oswego—Criterion Roller Rink, Morton & Pierce, owners; Ray Moody, mgr.; plays attractions. Penn Yan—Penn Yan Rolling Palace; plays attractions. Rochester—Genesee Roller Rink, 110 South ave., winter and summer; plays attractions. Rochester—Stratford Roller Rink, Davenport & McGill, mgrs. Syracuse—Vasey Dancin Pavilion Skating Rink, Miller & Morton, props. Troy—Bolton Hall Skating Rink, Mrs. M. Oettinger, owner; Al Anderson, mgr. NORTH DAKOTA Grand Forks—Jack's Roller Rink, W. B. Jack, mgr. OHIO Akron—Paramount Rink, 209-11 Main st. Alliance—Alliance Roller Rink, Clem Knowles, mgr. Canton—Coliseum Roller Rink, Jack Roth, mgr. Cincinnati—Music Hall Rink, Al Hoffman, mgr. Cincinnati—Rehrath's Rink, John Dewey, mgr. Cincinnati—College Hill Rink, J. Sweeney, owner and mgr. Cleveland—Judd Roller Rink, Judd Roller Rink Co., owners; Roland Glod, mgr. Cleveland—Luna Park Skating Rink, Luna Park Am. Co., prop. Columbus—Smith's Skating Rink, Smith Park Co., props.; plays attractions. Elizabethtown—Arendia Rink. Harrison—Harrison New Rink. Lorain—Gen's Skating Rink, A. W. Glenshawing, mgr. North Bend—Palace Rink Toledo—Coliseum Rink, P. B. Bralley. Youngstown—Judd Roller Rink, Judd Roller Rink Co., props. H. L. Bruno, mgr.

Youngstown—Auditorium Roller Rink, Oak Hill ave., Harold H. Keetle, mgr.; plays attractions. Zanesville—Winter Garden Rink, H. D. Rubi. OKLAHOMA Healdton—Dreamland Rink, Frank Westcott, mgr.; plays attractions. Oklahoma City—Merrie Garden Roller Rink, O. W. Connolly, owner; C. L. Smito, mgr.; plays attractions. PENNSYLVANIA Columbia (near Lancaster)—Armory Skating Rink, Chas. DeHilling, mgr., Lancaster, Pa. Danville—Palace Roller Rink, W. O. Lord, gen. mgr.; plays attractions. Greensburg—Roller Skating Rink, Jonas Riggie, mgr. McKeesport—Pallades Skating Gardens, J. W. Davenport & J. M. McGirr, owners and managers; plays attractions. New Kensington—Standard Skating Rink, W. E. Brislin and W. G. Crooks, mgrs. Philadelphia—Adelphia Roller Rink, Moss & Evans, mgrs. Pittsburgh—Auditorium Rink, Rockershausen & Clark, mgrs. Plumville—Roller Rink, Geo. Shafer, mgr. Portage—Garden Skating Rink, C. O. Baird, mgr.; plays attractions. Red Lion—Fairmount Park Skating Rink, R. M. Spangler, mgr. South Philadelphia—Third Regiment Armory Skating Rink, Martin Bain, mgr.; does not play attractions. Vandergrift—Roller Skating Rink, Jonas Riggie, mgr.; plays attractions. Warren—Warren Roller Rink, 12 Clark st., H. B. Sanford, mgr. TENNESSEE Columbia—Grand Skating Rink, W. T. (Boley) Butts, mgr. Jackson—West End Skating Rink, Geo. W. Troling, mgr. TEXAS Abilene—Skating Rink, C. C. Bracker, mgr. Dallas—Gardner Park Roller Rink, Gardner Amusement Co., prop.; J. T. Bell, mgr.; plays attractions. Dallas—Fair Park Roller Rink, P. G. Cameron, mgr. Ft. Worth—Columbia Skating Palace, Columbia Am. Co., props.; Fred Martin, mgr.; plays attractions. Houston—New Rollaway Skating Rink, F. Martin, mgr. Port Arthur—Port Arthur Pleasure Pier Park Rink, Sandford & Eickens, mgrs. Sipe Springs—Skating Rink, Homer Tappe, mgr. VIRGINIA Richmond—Coliseum Skating Rink, Edw. Cowardin, mgr.; plays attractions. WASHINGTON Seattle—Koller's Rink, H. G. Koller, mgr.; plays attractions. Tacoma—Glide Skating Rink, Russ Hall, mgr. WEST VIRGINIA Chester—Roller Rink, Rock Springs Park, C. A. Smith, Jr., mgr. Hinton—Auto Skating Rink, Ewing & Peck, mgrs. Huntington—Vanity Fair Rink, H. O. Via & J. Hardin, mgrs.; plays attractions. Scarbro—Roller Skating Rink, Joe Wren, mgr. WISCONSIN Green Bay—Park Roller Rink, Winfred Umelmann, mgr. Janville—Coliseum Roller Rink, A. L. Mace, prop.; Nicholas Kiefer, mgr. Kenosha—Coliseum Skating Rink, W. J. Frazier, prop.; Peter Slater, mgr. LaCrosse—Arcade Skating Rink, Shelle Charles, mgr. Milwaukee—Riverview Rink, Emil J. Elchstead, mgr.; plays attractions. Milwaukee—Marigold Gardens Skating Rink, Joseph W. Munch, mgr.; plays attractions. Sheboygan—Turner Hall Rink, A. E. Sharp, mgr.; plays attractions. Wisconsin Rapids—Skating Rink, A. J. Hasbrouck, mgr.; plays attractions. CANADA London, Ont.—Simcoe Roller Rink; plays attractions.

Montreal, Que.—Mount Royal Arena Rink, Thos. J. Duggan, mgr. Montreal—Forum Roller Rink, Geo. F. Lum, mgr. St. Johns, N. B.—Victoria Rink, F. G. Spencer, mgr. St. Johns, N. B.—Queen's Rink, Robt. J. Armstrong, mgr. St. Thomas, Ont.—Granite Rink, W. K. Cameron, mgr. Toronto, Ont.—Riverdale Skating Rink, C. W. Smith, mgr.

ICE SKATING RINKS

MICHIGAN Detroit—Arena Ice Rink, Harry Z. Brown, mgr. NEW YORK New York City—St. Nicholas Ice Rink, 60 W. 56th st., C. H. Fellowes, mgr. New York—151st St. Ice Palace, Mr. Carroll, mgr. New York City—Ice Land, 1680 B'way, Cater & Hawksworth, mgrs. New York City—Hunt's Point Ice Glades, 167th st. & Westchester ave., Bronx, Co-Ad-Vend Co., mgrs.; plays attractions. OHIO Cincinnati—Avon Rink, J. L. Dunbacher, Jr., mgr. Cleveland—Elysium Ice Rink. OREGON Portland—Ice Palace, E. H. Savage, mgr. PENNSYLVANIA Philadelphia—Ice Palace; plays attractions. Pittsburgh—Duquesne Garden, Paul Qualtrough, mgr. WASHINGTON Seattle—Arena Ice Rink, Arena Co., props.; plays attractions. Spokane—Spokane's Health Palace, Low S. Hurting, mgr.; plays attractions. CANADA Halifax, N. S.—Arena Ice Rink, F. J. Maher, mgr. Hamilton, Ont.—The Arena Rink, H. P. Thompson, mgr. Perth, Ont.—Perth Ice Rink, Ltd., George S. James, owner and manager; plays attractions. Vancouver, B. C.—The Arena Ice Rink, Vancouver Arena Co., props. Victoria, B. C.—The Arena Ice Rink, Victoria Arena Co., Ltd., props.; plays attractions.

FAIR DATES

CALIFORNIA San Bernardino—National Orange Show, Feb. 10-20. H. H. Mack, gen. mgr. COLORADO Denver—National Western Stock Show, Jan. 13-20. Harry L. Youngerman, Stock Yard Station. FLORIDA Bradentown—Manatee Co. Fair Assn, Feb. 20-22. O. A. Spencer. Dade City—Pasco Co. Fair, Jan. 24-27. Fort Myers—Lee Co. Fair Assn, Feb. 27-March 2. C. P. Staley, Box 218. Largo—Pinellas Co. Fair Assn, Jan. 16-20. Y. A. Brabury, Sutherland, Fla. Miami—Dade Co. Fair Assn, Feb. 28-March 3. J. S. Rainey, Court House. Orlando—Six-County Sub-Tropical Mid-Winter Fair, Feb. 13-17. C. E. Howard, 32 E. Pine st. Tampa—S. Fla. Fair & Gasparilla Carnival, Feb. 1-10. P. T. Strieder, gen. mgr. TEXAS Ft. Worth—Southwestern Expo. & Fat Stock Show, March 3-10. M. Sansom, Jr. UTAH Ogden—Ogden Live Stock Show, Jan. 2-6. Jesse S. Richards, care Weber Club.

Lyceum and Chautauqua Bureaus IN THE UNITED STATES AND CANADA

LYCEUM BUREAUS Abbott Lyceum Bureau, Williamston, Mich.; C. Lawrence Abbott, mgr. Acme Lyceum Bureau, 420 Clapp Bldg., Des Moines, Ia.; W. S. Ruppe, G. S. Chance, Helen H. Sloan, mgrs. Affiliated Lyceum and Chautauqua Assn, Inc., 911 North American Bldg., Chicago, Ill.; L. J. Alber, pres.; C. H. White, vice-pres.; T. A. Burke, secy. Alhambra Lyceum System, Inc., Healy Bldg., Atlanta, Ga.; S. Russell Bridges, pres.; Howard L. Bridges, secy-treas. Allen Lyceum Bureau, Lima, O.; Soren C. Sorenson, pres. and mgr. American Artists' Assn., 824 N. Pennsylvania st., Indianapolis, Ind.; Walter A. Huffman, mgr. Antrim Entertainment Bureau, 1001 Chestnut st., Philadelphia, Pa.; C. D. Antrim, pres. and mgr.; Chas. M. Supplee, secy. Brown Lyceum Bureau, Musical Art Bldg., Olive and Boyle sts., St. Louis, Mo.; Walter H. Brown, mgr. Cadmore Lyceum Bureau, New England Bldg., Topeka, Kan.; C. Earl Franklin, gen. mgr.; C. K. Linze, director, 1130 Pratt Bldg., Chicago, Ill.; Ralph W. Squires, director, 415 Euclid ave., Des Moines, Ia.; Jas. R. Barkley, director. Central Extension Bureau, Inc., Kimball Bldg., Chicago, Ill.; Harry P. Harrison, Dr. W. A. Colledge, Walter Hicks, D. C. Young. Chicago Orient Lyceum Bureau, 850 Orchestra Bldg., Chicago, Ill.; Robt. L. Myers, mgr.; O. B. Stephenson, secy-treas. Obit-Alber, Managers of Lecture Celebrities, 1 Meiden ave., New York City, H. F. Truman, mgr. Coit-Lyceum Bureau, 2443 Prospect ave., Cleveland, O.; A. C. Coit, pres.; L. J. Alber, gen. mgr.; R. E. Barnette, secy. Coit-Alber Lyceum Bureau, 80 Boylston st., Boston, Mass.; Elbert A. Wickes, mgr. Coit-Nelson Lyceum Bureau, 722 Highland Bldg., Pittsburg, Pa.; I. M. Nelson, mgr. Columbia Lyceum Bureau, Schloss Bldg., 116 N. 8th St., St. Joseph, Mo.; J. A. Dillinger, gen. mgr.; Della Nash, secy. Columbian Artists' Union, 811 W. 24th st., Oklahoma City, Ok.; L. E. Crick, mgr. Community Lyceum Bureau, Aurora, Mo.; Martin T. Pope, mgr.; L. O. Wolcott, secy-treas. Continental Lyceum Bureau, 508-511 Walker Bldg., Louisville, Ky.; O. W. Hesson, gen. mgr. Co-Operative Lyceum Bureau, Sullivan, Ill.; W. H. Hopper, mgr. Dennis Lyceum Bureau, Wabash, Ind.; Leroy Dennis, mgr. Dixie Lyceum Bureau, 510 Wilson Bldg., Dallas, Tex.; M. C. Turner, mgr. Dominion Lyceum, Ltd., Lumsden Bldg., Toronto, Ont., Can.; H. J. Alber, mgr. Edwards Lyceum Circuit, Alexandria, La.; Thos. L. Edwards, mgr. Ellison-White Lyceum Bureau, Broadway Bldg., Portland, Ore.; C. H. White, gen. mgr.; Walter Hicks, bureau mgr. Emerson Lyceum Bureau, 850 Orchestra Bldg., Chicago, Ill.; O. B. Stephenson, mgr. Federated Community Association, Fargo, N. D.; Fred F. Mann, pres.; Alex. Karr, secy. Florence Entertainment Bureau, Peru, N. Y.; V. H. Florence, mgr. (Continued on page 77)

Lyceum and Chautauqs Bureaus

(Continued from page 76)

Feakins, Wm. B. Inc., Times Bldg., New York City, Wm. B. Feakins, pres.; Norman Plas, mgr.
Cavin Lyceum Circuit, Quitman, Miss.; R. S. Gavin, pres.; D. W. Gavin, secy.
Grant Lyceum Bureau, 13509 Blenheim ave., Cleveland, O.; C. E. Grant, mgr.
Holladay Lyceum Bureau, 625 Flynn Bldg., Des Moines, Ia.; S. M. Holladay, pres.; P. M. Allen, vice-pres.-mgr.; Otis V. Moon, secy.-treas.
Hoover, Florence Jennie, 800 Orchestra Bldg., Chicago, Ill.
Interstate Platform Service, 1612 Lytton Bldg., Chicago, Ill.; Robt. L. Myers, mgr.; Nelson Trimble, associate mgr.
Kansas Lyceum Bureau, Lyndon, Kan.; James E. Hilkey, mgr.
Lee Keedick Lyceum Bureau, 437 Fifth ave., New York, N. Y.; Lee Keedick, mgr.
Lyric Lyceum & Chautauqs System, Hutchinson, Kan.; Roy Campbell, mgr.
Mendley Lyceum System, Pesotum, Ill.; C. W. Mendley, pres.; C. L. Rocketta, secy.
Midland Lyceum Bureau, 412 Hubbell Bldg., Des Moines, Ia.; J. Robt. Cornell, mgr.
Minor Community Service, Baker-Detweiler Bldg., Los Angeles, Cal.; Harry R. Minor, mgr.
Mutual-Midwest Lyceum Bureau, 910 Steinyway Hall, Chicago, Ill.; C. E. Booth, gen. mgr.
Mutual-Morgan Lyceum Bureau, 910 Steinyway Hall, Chicago, Ill.; Frank A. Morgan, pres.; Glen MacCaddam, sales mgr.
National Alliance, 140 W. McMillan st., Cincinnati, O.; Milton W. Brown, gen. mgr.; E. M. Martin, Southern District, 3353 Chevrolet ave., Cincinnati, O.; Graeme O. Geran, North-west District, Appleton, Wis.; R. C. Young, Hillsdale, Mich.; J. C. Knott, Eastern District, 2611 14th st., N. W., Washington, D. C.
National Lyceum System, Woodward Bldg., Washington, D. C.; Harry W. Belmer, pres.-mgr.
Paramount Music & Lyceum Bureau, 1400 Broadway, New York City; Palmer Kellogg, mgr.
Players, The, 162 Tremont st., Boston, Mass.; George N. Whipple, mgr.; Geo. W. Britt, assoc. mgr.
Piedmont Lyceum Bureau, Library Bldg., Asheville, N. C.; Solon H. Bryan, mgr.
Pond Lyceum Bureau, 50 E. 42nd st., New York, N. Y.; Jas. R. Pond, Jr., mgr.
Redpath Lyceum Bureaus; Kimball Hall, Chicago, Ill.; Harry P. Harrison; 6 Beacon st., Boston, Mass.; Wendell MacLahlin; White Plains, N. Y.; C. A. Peffer; 643 Wabash Bldg., Pittsburg, Pa.; Geo. S. Boyd; 65 E. Sixth st., Columbus, O.; W. V. Harrison; Birmingham, Ala.; M. S. Craft; Cedar Rapids, Ia.; Keith Vawter; 3300 Troost ave., Kansas City, Mo.; Chas. E. Horner; First State Bank Bldg., Dallas, Tex.; W. E. Welch; 826 Electric Bldg., Denver, Col.; Arthur Oberfelder.
Royal Lyceum Bureau, 814 First Trust & Deposit Bldg., Syracuse, N. Y.; L. E. Farmer, mgr.
Star Lyceum Bureau, Tribune Bldg., New York, N. Y.; Thornton Webster, mgr.
Town City Lyceum Bureau, Pantages Theater Bldg., Minneapolis, Minn.; also New Garrick Theater Bldg., St. Paul, Minn.; K. B. Heasler, mgr.; N. G. Heasler, rep.
United Lyceum Bureau, 8 E. Broad st., Columbus, O.; Robt. S. Ferrate, mgr.
Universal Lyceum Booking Bureau, 1114 McGee st., Kansas City, Mo.; Dr. Belle Mooney, director.
Western Lyceum Bureau, 801 Blackhawk Bank Bldg., Waterloo, Ia.; W. I. Atkinson, mgr.
White Entertainment Bureau, 100 Boylston st., Boston, Mass.; K. M. White, pres.-mgr.
White, J. S., Lyceum Agency, Railway Exchange Bldg., Kansas City, Mo.; J. S. White, pres.; Moreland Brown, mgr.

UNIVERSITY EXTENSION LYCEUM

University of Kansas, Extension Division, Lawrence, Kan.; A. Wm. Olmstead, director.
University of Minnesota, Extension Division, Minneapolis, Minn.; L. J. Seymour, secy.
University of Wisconsin, Extension Division, Madison, Wis.; R. B. Duncan, secy.
University of North Dakota Extension Division, Grand Forks, N. D.; A. H. Yoder, secy.

INDEPENDENT CHAUTAUQA BUREAUS

American Artists' Assn., 824 N. Pennsylvania st., Indianapolis, Ind.; Walter A. Huffman, mgr.
Cott Viber Independent Chautauqs Company, 850 Orchestra Bldg., Chicago, Ill.; O. B. Stephenson, secy.-treas.; Alfred L. Flude, mgr.
Co-operative Chautauqs, 705 S. Center st., Bloomington, Ill.; James H. Shaw, pres.; A. P. Laughlin, vice-pres.; Ruth H. Shaw, secy.
Independent Co-operative Chautauqs, Bloomington, Ill.; Jas. L. Loar, mgr.

CIRCUIT CHAUTAUQAUS

Ame Chautauqs System, 420 Clapp Bldg., Des Moines, Ia.; W. S. Rupe, G. S. Chance, Helen H. Sloan, mgrs.
All-American Community Service, Pesotum, Ill.; C. W. Mendley, gen. mgr.
Cadmear Chautauqs, New England Bldg., Topeka, Kan.; C. Benj. Franklin, gen. mgr.; C. K. Lingo, asst. mgr.; 415 Euclid ave., Des Moines, Ia.; Jas. R. Barkley, director.
Canadian Chautauqs, Ltd., 212-214 Orpheum Bldg., Vancouver, B. C., Can.; Harold L. Peat, pres.; Miss P. L. Puer, mgr.
Central Community Chautauqs System, 28 W. North st., Indianapolis, Ind.; Loring J. Whiteside, pres.; Harry Z. Freeman, gen. mgr.
Ive Chautauqs Festival Assn., 28 W. North st., Indianapolis, Ind.; Harry Z. Freeman, gen. mgr.
Columbian Artists' Union, 811 W. 21st st., Oklahoma City, Ok.; R. D. Holt, mgr.
Community Chautauqs, Inc., Church and Grove streets, New Haven, Conn.; Loring J. Whiteside, gen. mgr.; Cary H. Turner, asst. gen. mgr.
Gott-Albert Chautauqs System, 2443 Prospect ave., Cleveland, O.; R. A. Swink, secy.; Earl R. Cable, treas.
Lombard Chautauqs, Ltd., The Lombard Bldg., Toronto, Ont., Can.; R. J. Alber, mgr.
Lombard Chautauqs, 515-519 Loughheed Bldg., Calgary, Alberta, Canada; J. M. Erickson, mgr.

Ellison-White Chautauqs System, Broadway Bldg., Portland, Ore.; J. R. Ellison, gen. mgr.
Ellison-White South Sea Chautauqs, Box 496, Auckland, New Zealand; M. E. Paget, mgr.
International Chautauqs, Bloomington, Ill.; Jas. L. Loar, mgr.
International Chautauqs Assn., Ltd., 7 Queen Square, Southampton Row, London, England; J. H. Balmer, mgr.; Mr. and Mrs. T. W. Musgrave, asst. mgrs.
Lyric Lyceum & Chautauqs System, Hutchinson, Kan.; Roy Campbell, mgr.
Midland Chautauqs Circuit, Flynn Bldg., Des Moines, Ia.; S. M. Holladay, pres.; Otis V. Moon, secy.
Mutual-Ewell Chautauqs System, 910 Steinyway Hall, Chicago, Ill.; Fred D. Ewell, pres.; O. E. Booth, sales mgr.
Mutual-Morgan Chautauqs System, 910 Steinyway Hall, Chicago, Ill.; Frank A. Morgan, pres.; Glen MacCaddam, sales mgr.
Radcliffe Chautauqs System, 905-907 Sixteenth st., N. W., Washington, D. C.; W. L. Radcliffe, gen. mgr.
Redpath Chautauqs, Kimball Bldg., Chicago, Ill.; Harry P. Harrison, mgr.
Redpath-Vawter Chautauqs, Cedar Rapids, Ia.; Keith Vawter, mgr.
Redpath Chautauqs System, White Plains, N. Y.; C. A. Peffer, pres.
Redpath Chautauqs, 55 S. Sixth st., Columbus, O.; W. V. Harrison, mgr.
Redpath Horner Chautauqs, 3099 Troost st., Kansas City, Mo.; Chas. E. Horner, mgr.
Southern Chautauqs Assn., 514 Temple Court, Chattanooga, Tenn.
Standard Chautauqs System, 328 S. 12th st., Lincoln, Neb.; C. O. Bruce, secy.-treas.
Swarthmore Chautauqs Assn., Swarthmore, Pa.; Paul M. Pearson, director.
Traverser-Newton Chautauqs, 317-27 Good Block, Des Moines, Ia.; Frank C. Traverser, pres.; Ray D. Newton, gen. mgr.
United Chautauqs System, 321-327 Good Block, Des Moines, Ia.; Frank C. Traverser, pres.; Ray D. Newton, gen. mgr.
West Coast Chautauqs, Bank of Oregon City Bldg., Oregon City, Ore.
Western Welfare Chautauqs, Pierce City, Mo.; F. M. Price, pres. & gen. mgr.
White & Myers' Chautauqs System, Railway Exchange Bldg., Kansas City, Mo.; J. S. White, pres.; Moreland Brown, mgr.

TALENT AGENCIES AND ORGANIZERS OF LYCEUM COMPANIES

American Artists' Assn., 824 N. Pennsylvania st., Indianapolis, Ind.; Walter A. Huffman, mgr.
Ballantine Bureau, 909-10 Lyon & Healy Bldg., Chicago, Ill.; Salda Ballantine, mgr.
Bland, Harrie Lee, Lyceum Art Dept., Des Moines University, Highland Park, Des Moines, Ia.
Boston Lyceum School, 608 Pierce Bldg., Conley Square, Boston, Mass.; Harry Raymond Pierce, director.
Bureau of Fine Arts, 425 Fine Arts Bldg., Chicago, Ill.; Jessie B. Hall.
Chicago Civic Bureau, Manhattan Bldg., Chicago, Ill.; R. F. Gloup, mgr.
Chicago Musical Bureau, 904 Kimball Bldg., Chicago, Ill.; O. E. Todd, mgr.
Chicago Lyceum Exchange, 3835 N. Eldred ave., Chicago, Ill.; Edna Severinghaus, bus. mgr.
Dunbar, Ralph M., 1537 E. 53d st., Chicago, Ill.
Elyson Concert Bureau, J. R. Ellison, pres.; Oliver O. Young, secy.-pres.; C. H. White, secy.-treas.; 645 Everett st., Portland, Ore.
Hewitt Bureau, 606 Steinyway Hall, Chicago, Ill.; Paul L. Armstrong, mgr.
Hinslaw Conservatory, 910 Kimball Hall, Chicago, Ill.; Marvin Hinslaw, director.
Horner Institute of Fine Arts, 309 Troost ave.; Kansas City, Mo.; Charles F. Horner, pres.; Earl Rosenberg, director.
Inter-State Conservatory, Dodge City, Kan.; Carl Albert Jesse, director.
Lenco's International Musical Bureau, 28 Nichols st., Newark, N. J.; Anthony M. Lenzo, pres.
Lyceum Arts Conservatory, 1169 N. Dearborn st., Chicago, Ill.; Elias Day, director.
Mears, Neal F., 1525 N. La Salle ave., Chicago, Ill.
Miami Civic Bureau, 19 E. 4th st., Dayton, O.; J. R. Frew, mgr.
Rea, Maude N., Bureau, 1525 Kimball Bldg., Chicago, Maude N. Rea, mgr.; John B. Miller and Ben O. Trafts, directors.
Runker, Louis, O., 5527 W. Lake st., Chicago, Ill.

University School of Music and Other Fine Arts, Lincoln, Neb.; Adrian M. Newsom, pres.; Thurlow Licence, director of music and company organizer.
Whitney Studios of Platform Art, suite 10, 59 Fenway, Boston, Mass.; Edwin M. Whitney, director.

HOME TALENT PRODUCERS

Adams, Harrington, Inc., Fostoria, O.; Harrington Adams, mgr.
Barrow, Emerson G., Crestwood, Ky.
Bock Production Co., 229 N. Cheyenne ave., Tulsa, Ok.; A. S. Bock, mgr.
Bren, Joe, Production Co., 58 W. Randolph st., Chicago, Ill.; Joe Bren, mgr.
Chenaut, Miss Mabel, 105 Dayton st., Hamilton, O.
Cleveland Producing Agency, P. O. Box 236, Lima, O.; Chas. C. Cleveland, mgr.
Collyer, Jesse A. Jr., Producing Co., 612 Church st., Ossining, N. Y.
Cooper, Greenville M., Congress Park, Ill.
Culp, H. Edward, Awtst., Sunbury, Pa.
Darnaby, J. A., 4535 Lake Park ave., Chicago, Ill.
Deacon Productions Co., Zanesville, O.; G. V. Deacon, pres.
Derbin, Wm. H., Kalamazoo, Mich.
Entertainment Supply Agency, 514 Main st., Cincinnati, O.; George Benedict, mgr.
Evans, James W., Show Producing Co., James L. Evans, owner, 319 Alaska Bldg., Seattle, Wash.
Foote's Amusement Enterprises, Harry Foote, mgr., Newburn, N. C.
Foster Producing Bureau, Rochester, Minn.; W. Harry S. Foster, mgr.
Foy, Billy, Billy Foy Producing Co., American Legion Bldg., Portland, Ore.
Funk, Jos. A., Producing Co., P. O. Box 62, Henderson, Ky.; Joseph A. Funk, producer and gen. mgr.
Guyot, "Bobby", 99 Lincoln st., Jersey City, N. J.
Heritage Co., E. O. Stateville, N. C.; E. O. Heritage, mgr.
Higgins' Production Co., Pana, Ill.; Wm. Higgins, mgr.
Hodges Home Talent Bureau, 359 Pembroke st., Bridgeport, Conn.
Hoskyn, George H., 1417 E. 61st Place, Chicago, Ill.
Howe, The Frederic E., Amusement Co., Dowagiac, Mich.; Frederic E. Howe, producing manager.
Kackley, Miss Olive, Producing Copyrighted Plays, 634 Auditorium Hotel, Chicago, Ill.
Landwer-Chicago Producing Co., 3709 Grand Blvd., Chicago; Doc Landwer, directing producer.
Leonard Co., The W. B., 32 Fulton st., Glens Falls, N. Y.
Madden, Mrs. Myrtle Randolph, 69 Auditorium Bldg., Chicago, Ill.
Marlatt-Cargill Productions, La Salle, Ill.; W. F. Marlatt, J. H. Cargill and P. H. Murray.
Meredith Producing Co., 10 S. 18th st., Philadelphia, Pa.; Jules E. Meredith, director.
Moorehead Production Co., Zanesville, O.; M. Moorehead, mgr.
Morehouse, Ralph, Croton-on-Hudson, N. Y.
Orpheum Bureau, 1029 N. Beatrice ave., Los Angeles, Calif.; Samuel Glasse, mgr.
Potter, H. B., Producing Co., 3639 So. Salina st., Syracuse, N. Y.
Rogers, John B., Producing Co., Fostoria, O.; John B. Rogers, mgr.
Sallsbury Production Company, Muscatine, Ia.
Sellers, Jack, Broad & Mitchell sts., Atlanta, Ga.; care Gate City Mfg. Co.
Swell, Wayne P., Lyceum & Production Co., Atlanta, Ga.
Sinclair & Wright, Frankfort, Ky.
Smith, Paul J., 520 Winsor st., Jamestown, N. Y.
Southern Home Talent Producers, 523 E. Main st., Durham, N. C.; Joell Cunard, mgr.
Stafford Amusement Co., Pardeeville, Wis.; W. L. Stafford, pres.
Thompson, H. Albert, 6921 E. Jefferson ave., Detroit, Mich.
Thompson, J. Roemele, Entertainment Officer, Herald Sanford Post, A. L., Lancaster, Ky.
Producing copyrighted plays for American Legity Posts.
Tri-Tity Production Co., 705 17th st., Rock Island, Ill.; T. J. Ingram, mgr.
Trousdale, Boyd B., Producing Co., Box 181, Denver, Col.; Boyd B. Trousdale, mgr.
Turner Production Co., Box 64, Pana, Ill.; Louis S. Turner, mgr.
Tuttle, Clair, Berlin Heights, O.
Zirkel, Ray, Producing Co., 80 Rnggerly Bldg., Columbus, O.; Ray Zirkel, producer and general manager.

Farnum, Ralph G., 1564 Broadway, Feiber & Shea, 1540 Broadway.
Feinberg, A., 160 W. 46th.
Feldman, N. S., Inc., 1493 Broadway.
Fitzgerald, H. J., 220 W. 45th.
Fitzpatrick & O'Donnell, 160 W. 46th.
Fitzpatrick, Thos. J., 1562 Broadway.
Flynn, Jack D., 1564 Broadway.
Fox, William, 126 W. 46th.
Fredricks, Eddie, 1493 Broadway.
Friedlander, Wm. B., 110 W. 42d.
Friedman, Geo., 109 W. 11thth.

G

Galge, Crooby, 229 W. 42d.
Garren, Jos., 160 W. 46th.
General Enterprises, Inc., 1540 Broadway.
Gerard, Barney, Inc., 701 7th ave.
Grady, Billy, 1564 Broadway.
Graham, Thos., 330 W. 42d.
Grav, Matt, Agency, New York Theater Bldg.
Greer, Howard, Jr., 110 W. 47th.
Grismer, Jos. R., 137 W. 18th.
Grismer, Jos. R., 1520 Broadway.
Gutman, Arthur H., 1531 Broadway.

H

Hallett, Louis, 1493 Broadway.
Hart, Jos., 137 W. 48th.
Hart, Max, 1540 Broadway.
Harvey, Charles J., 1492 Broadway.
Hastings, Ben, 1517 Broadway.
Hastings, Harry, 701 7th ave.
Hathaway, O. S., 1476 Broadway.
Herk, I. H., 723 7th ave.
Henley, Hobart, 363 W. 125th.
Henry, Jack, 1493 Broadway.
Hirschfeld, M., 1111 Broadway.
Hogland & Carroll, Inc., 137 W. 48th.
Hockey, Milton, 110 W. 47th.
Hodge, Oscar F., 145 W. 45th.
Hogarty, John E., 200 W. 52d.
Horn, J. E., 1493 Broadway.
Horwitz, Arthur J., 169 W. 46th.
Howe, Sam, 701 7th ave.
Hughes & Hanlon, 160 W. 46th.
Hughes, Gene, Inc., 1562 Broadway.

I

International Variety & Theatrical Agency, Inc., 218 W. 42d.

J

Jackel, John C., Inc., 1581 Broadway.
Jacobs, Miss Jenie, 114 W. 44th.
Jacobs & Jermon, 701 7th ave.
Jacobson, Louis, Enterprises, Inc., 110 W. 42d.
Johnston-Macfarland, Inc., 67 W. 46th.
Jovine, J., 226 E. 105th.

K

Keeney, Frank A., 1493 Broadway.
Keith, B. F., Vaudeville Exchange, 1564 B'way.
Keller, R. S., 1564 Broadway.
Kenny, Samuel J., 1564 Broadway.
Kessler, Aaron, 215 W. 47th.
King, Miss Frances R., 1564 Broadway.
Klein, Arthur, 233 W. 45th.
Koneke, E. L., 1451 Broadway.

L

LaMont, Bert, 1493 Broadway.
Lambert, Clay, 1402 Broadway.
Landau, Max J., 1493 Broadway.
Lawren, Jos., 220 W. 42d.
Le Maire, Rufus R., Inc., 1493 Broadway.
Levy, S. J., 209 W. 125th.
Lewis & Gordon Producing Co., Inc., Times Building.
Lewis, Jack, 1553 Broadway.
Linder, Jack J., 1493 Broadway.
Linton & Lamar, 1493 Broadway.
Loeb, Jack B., 1531 Broadway.
Loew, Marcus, 1540 Broadway.
Loew's Theatrical Enterprises, 1540 Broadway.
Loew's, Inc., 1540 Broadway.
Logsdon, Miss Oily, 1517 Broadway.
Lohmuller, B., 160 W. 46th.
Long, Wm. H., 2573 Broadway.
Lowe-Bakoa Co., 140 W. 42d.
Lowe, Maxim P., 140 W. 42d.
Lowenstein, Max J., 1559 Broadway.

M

MacGregor, E. J., 214 W. 42d.
Maddock, C. B., 137 W. 48th.
Mann, Joe, 1602 Broadway.
Marsin, Max, 220 W. 48th.
Marinelli, H. B., Ltd., 245 W. 47th.
Marion, Dave, 1579 Broadway.
Markus, Faily, Vaudeville Agency, 1517 Broadway.
Maxwell, Joe., Inc., 1568 Broadway.
Maynard, C. G., 214 W. 42d.
McCarthy, J. J., 1176 Broadway.
McClellan Vaudeville Agency, 145 W. 45th.
McCormick, Langdon, 17 E. 14th.
McGuire, B. C., Co., 245 W. 55th.
McKay, Frederic, 75 W. 44th.
Megley, Macklin M., 245 W. 47th.
McNellie, Frank, Inc., 220 W. 42d.
Meyerhoff, Henry, 701 7th ave.
Michaels, Joe, 160 W. 46th.
Michaels, Dan, 37 W. 143d.
Miller, Harry, Co., 1476 Broadway.
Moore-Megley Co., 245 W. 47th.
Mooser, Geo., 217 W. 45th.
Morris, Jos., 701 7th ave.
Morris, Wm., 1193 Broadway.
Morris & Fell, 1579 Broadway.
Moss, B. S., Theatrical Enterprises, Inc., 1564 Broadway.

N

Nadel, E. K., 707 7th ave.
Nazarro, Nat, 1579 Broadway.
Newman, Dave, 768 Jackson ave.

O

Orpheum Circuit Co., 1564 Broadway.

P

Pantages' Vaudeville Circuit, 1482 Broadway.
Pearson, Arthur, 229 W. 42d.
People's Vaudeville Co., 1540 Broadway.
Pines, Harry, 160 W. 46th.
Plimmer, Walter J., Agency, Inc., 245 W. 47th.
Plohn, Max and Edmund, Times Building.
Plunkett, Jas., 1561 Broadway.
Potdam, Jack, 160 W. 46th.
Pouchot, Chas. A., 1564 Broadway.

R

Rath, Prof., 160 W. 46th.
Rapp & Golder, 1564 Broadway.
Redelsheimer, L., 701 7th ave.
Reynes, Maurice S., 10 E. 13d.
Reynolds, George W., 115 W. 45th.
Rialto Productions, Inc., 130 W. 46th.
Rialto Vaudeville Representative, Inc., 1562 Broadway.
Rice & Graham, 1540 Broadway.
Riordan, W. M., 244 W. 42d.
Robbins, John A., 1493 Broadway.
Roehm & Richards Co., Inc., 1571 Broadway.
Rogers, Max, 1544 Broadway.

(Continued on page 78)

NEW YORK VAUDEVILLE AGENTS

A
Abhay Vaudeville Bureau, 16 E. 23d.
Adler & Gross, 949 Broadway.
Affiliated Theaters Corp., 723 7th ave.
Alston, Arthur C., 1493 Broadway.
Allen Theater Enterprises, 17 W. 42d.
Amalgamated Vaude. Agency, 1441 Broadway.
American Theatrical Exchange, 122 E. 25th.
Anderson & Weber, 220 W. 48th.
Ashland, Wilfred, 144 W. 37th.
Associated Theaters, 214 W. 42d.
Bacon, Gerald F., 206 W. 46th.

B

Baerwits, Samuel, 160 W. 46th.
Baker, Bob, 160 W. 46th.
Beattie, Thos. E., 701 7th ave.
Beck, Arthur F., 135 W. 44th.
Beck, Martin, 1564 Broadway.
Becker, Herman, 158 W. 45th.
Bedini, Jean, 245 W. 47th.
Belfrage, Geo. E., 701 7th ave.
Benedict, Phil E., 1402 Broadway.
Bentham, M. S., 1564 Broadway.
Berlinghoff, Henry, 1493 Broadway.
Bernstein, David, 1540 Broadway.
Betta & Fowler, 1482 Broadway.
Rinkoff, Harry L., 472 2d ave.
Bloch, A. L., 327 E. 103d.
Bloch & Barmore, 145 W. 45th.
Bloom, Celia, 1561 Broadway.
Blus, John J., 233 W. 51st.
Blumenfeld, Herman, 1579 Broadway.
Bostock, C. W., 1495 Broadway.
Bradley, Eilian, 1531 Broadway.
Brandell, Wm., 1493 Broadway.
Brecher, Leo, 623 Mad ave.
Broad, Charles S., 1561 Broadway.
Brozman, George H., 1402 Broadway.
Brill, Sol, Enterprises, 107 W. 49th.
Brill, Sol, & Co., 71 E. 11th.
Broadway Varieties Co., 2934 Broadway.

Brooks, Morris & Freeman, 1493 Broadway.
Brown, Miss G. F., 1564 Broadway.
Brown, Jos. K., 313 E. 37th.
Buckley & Sullivan, Inc., 1568 Broadway.
Burke, Bernard, 1581 Broadway.
Burke, Billie, 1495 Broadway.
Bush, Phil, 1403 Broadway.

C

Cann, Ben, 1547 Broadway.
Cantor, Lew, 160 W. 46th.
Carpenter, E. J., 1402 Broadway.
Casey, Pat, Dramatic Agency, Inc., 701 7th.
Choss, Geo., 110 W. 47th.
Claremont Entertainment Bureau, 4141 3d.
Consolidated Theatrical Enterprises, Inc., 1583 Broadway.
Cooper, Blutch, 707 7th ave.
Cooper, Irving N., 1416 Broadway.
Cooper, Jas. E., 701 7th ave.
Cornell, Charles, 1520 Broadway.
Cornell, John, 1520 Broadway.
Crawford, Philley & Zehrunz, 1476 Broadway.

D

Dandy, Ned, 1493 Broadway.
David Agency, 17 W. 42d.
Davis, Al, 1517 Broadway.
Dawklow & McLaire, 1493 Broadway.
DeGraw, Lotta, 1547 Broadway.
DeLony & Co., Inc., 220 W. 42d.
Dunbar, Edgar, 1493 Broadway.
Dunbar, Ralph M., 1564 Broadway.
Durand, Paul, 1562 Broadway.

E

Eckl, Jos., 1547 Broadway.
Edwards, Gus, 1531 Broadway.
Elliott, Mamie, 1517 Broadway.
Elliot, Wm., 104 W. 39th.
Evans, Frank, Inc., 1564 Broadway.

F

Fallow, Sam, 160 W. 46th.

LITTLE THEATERS

ALABAMA Birmingham-Birmingham Drama League Play-ers. Mobile-Mobile Little Theater. Selma-Selma Drama League Players. ARKANSAS Little Rock-Little Rock Little Theater. CALIFORNIA Berkeley-Berkeley Theater of Allied Arts. Berkeley-Campus Little Theater. Berkeley-Mask and Daggers. Berkeley-University English Club Players. Berkeley-Greek Theater. Fullerton-Fullerton Community Playhouse. Hayward-Haywood Community Players. Hollywood-Hollywood Community Theater. Hollywood-Mummers. Los Angeles-Southwest Community Theater. Los Angeles-The Playcrafters, care Gamut Club, 518 Julian St., Los Angeles, Calif. Monrovia-Foothill Players. Oakland-Boulevard Little Theater. Oakland-Oakland Little Theater Club. Pasadena-Pasadena Community Players. Pasadena-Children's Players. Pomona-Genevieve Park Players. Redlands-Redlands Community Players. Sacramento-Sacramento Little Theater. San Diego-San Diego Players. San Francisco-Matilda Players. San Francisco-Hickman Players. San Francisco-Players Club. San Francisco-San Francisco Little Theater. San Francisco-Sequoia Little Theater Players. Santa Ana-Santa Ana Players. Santa Barbara-Santa Barbara Com. Arts Assn. Whittier-Whittier Community Players. COLORADO Boulder-Boulder Little Theater. Colorado Springs-Colorado Springs Drama League. Denver-Denver Little Theater. CONNECTICUT Bridgeport-Bridgeport Players. Bristol-Bristol Community Players. Greenwich-Fairfield Players. Hartford-Hartford Players. New Haven-The Craftsman, Yale College. Stamford-Masquers. DELAWARE Wilmington-Wilmington Drama League. DISTRICT OF COLUMBIA Washington-Washington Little Theater. Washington-The Arts Club. FLORIDA Jacksonville-Brentwood Community Players. Jacksonville-Fairfield Community Playhouse. Jacksonville-Jacksonville Community Players. Palatka-Palatka Community Service. Tampa-Community Players. GEORGIA Atlanta-Little Theater, Women's Club. Atlanta-Players Club. Savannah-Varsity Dramatic Society. Savannah-Village Players. ILLINOIS Chicago-Boys' Dramatic Club, care "Buckets of Blood". Chicago-Children's Theater, Municipal Pier. Chicago-Northwestern University, Campus Players. Chicago-Brownson Players. Chicago-Chicago Arts Club. Chicago-Chicago Little Theater. Chicago-Coach House. Chicago-Hull House Players. Decatur-Decatur Little Theater. Lake Forest-Lake Forest Playhouse. Peoria-Peoria Players. Springfield-Springfield Community Players. Urbana-Urbana Players' Club. Winnetka-North Shore Players. Winnetka-Winnetka Community Playhouse. INDIANA Anderson-Anderson Little Theater. Indianapolis-Little Theater. Indianapolis-Little Theater Society, care Mrs. William O. Bates, 756 Middle Drive. Indianapolis-Pythian Dramatic Club. IOWA Bloomfield-Little Theater Associations. Cedar Rapids-Cedar Rapids Little Theater. Cedar Rapids-College Little Theater. Des Moines-Little Theater Associations. Dubuque-Guild of Dramatic Arts. Grinnell-Little Theater Associations. Iowa City-Iowa Little Theater Circuit. Iowa City-Little Theater Associations. Iowa City-Iowa University Theater. Mason-Little Theater Associations. Newton-Little Theater Associations. Sioux City-Little Theater Associations. KANSAS Lawrence-University of Kansas Little Theater. Lawrence-Little Theater. KENTUCKY Lexington-Lexington Community Theater. Louisville-Campus Playhouse. Louisville-Louisville Players. Louisville-Louisville Little Theater. Louisville-Dramatic Club of Nazareth College. Louisville-Players' Club. LOUISIANA Baton Rouge-Baton Rouge Little Theater Guild. Lincoln Heights-Lincoln Heights Players. Morgan City-Foche Players. New Orleans-Dramatic Club, Tulane University. New Orleans-Dramatic Class of the New Orleans Conservatory of Music and Dramatic Art. New Orleans-Jerusalem Temple. New Orleans-Dramatic Society, Young Women's Hebrew Association. New Orleans-LaPetit Theater duVieux Carré. MAINE Bangor-Little Theater. Hollis-Quillcote Theater. Ogunquit-Ogunquit Village Studio. Portland-The Miltard Playhouse. MARYLAND Baltimore-Everybody's Playhouse. Baltimore-Baltimore Children's Theater. Baltimore-Neighborhood Playhouse. Baltimore-Vagabond Players. Baltimore-All University Dramatic Club, Johns Hopkins University. Baltimore-Stagecraft Studios. Cumberland-Carroll Players. Frostburg-Dramatic Class, State Normal School. MASSACHUSETTS Boston-Children's Theater. Boston-Boston Experimental Theater Guild. Boston-Elizabeth Peabody Playhouse. Cambridge-Harvard Dramatic Club. Cambridge-47 Workshop. Deerfield-Dramatic Society of Deerfield Academy. East Gloucester-East Gloucester Playhouse. East Gloucester-Playhouse in the Moors. Jamaica Plains-Footlight Club.

Lawrence-Lawrence Community Players. Northampton-McCallum Theater. Northampton-Northampton Players. Northampton-Smith College Dramatic Assn. Northampton-Theater Workshop (Smith College). Plymouth-Plymouth Theater. Tufts College-Ian. Paint and Pretzels Dramatic Society of Tufts College. Williamstown-Williams' College Dramatic Club. MICHIGAN Flint-Community Dramatic League. Pontiac-Pontiac Little Theater. Ypsilanti-Players' Playhouse. MINNESOTA Duluth-Duluth Little Theater. Minneapolis-Children's Players. Minneapolis-Studio Players. Minneapolis-Stanley Hall Little Theater. Minneapolis-Playbox Theater (University). MISSOURI Columbia-The Masquers, State University of Missouri. Kansas City-Drama Players. Kansas City-Kansas City Community Players. St. Louis-St. Louis Artists' Club Guild. MONTANA Missoula-Missoula University Masquers. Red Lodge-Mask and Frolic Club. NEBRASKA Omaha-Children's School of the Theater. NEW HAMPSHIRE Peterboro-Outdoor Players. NEW JERSEY Newark-Catholic Young Women's Club. Newark-Neighborhood Players. Newark-Auburn Amateur Dramatic Club. Newark-College-Wigs and Curls. Bay Ridge, H. S.-Orvinton Players. (Bronx)-The Lipstick Theater. Brooklyn-Acme Players. Brooklyn-Institute Players. Brooklyn-Clark Street Players. Buffalo-Buffalo Drama League Players. Buffalo-Buffalo Thumb Box Players. Buffalo-Dramatic Society of the Conclusive College. Buffalo-D'Youville Players. Buffalo-Chrysalis Players. Elmira-Community Theater on Wheels. Elmhurst (L. I.)-Elmhurst Jackson Heights Players. Forest Hills (L. I.)-Garden Players. Gouverneur-Gouverneur Players, care Howard Collins. Ithaca-Cornell Dramatic Club, Cornell University. Jamaica (L. I.)-Jamaica Community Players. Jamaica (L. I.)-Jamaica Repertory Theater. Nassau (L. I.)-Nassau Dramatic League. Kew Gardens (L. I.)-Kew Garden Players. New York City, 138 E. 27th St.-Dramball Players. New York City, Fifth Ave.-Children's Theater. New York City, 14 W. 12th St.-Civic Club, Drama Group. New York City-Cooper Players of Cooper Union Inst. New York City, 755 Madison Ave.-Cutler Comedy Club of Cutler School. New York City-Dr. Sommerville's Drama Class, New York University. New York City-Dramatic Association of Hunter College. New York City-Dramatic Society of Washington Sq. College. New York City, 190th St. and Ft. Washington ave.-George Grey Barnard's Cloisters of St. Guilhem. New York City, 27 Barrow St.-Greenwich House Dramatic Society. New York City-Guild Players, University Settlement. New York City, 15th Street Theater-Labor Guild. New York City, Grand St.-Neighborhood Playhouse. New York City, 15th Street Theater-Stockbridge Stocks. New York City, 152 W. 55th St.-Stuyvesant Players. New York City, 340 W. 85th St.-Three Arts' Club, Dramatic Dept. New York City, Provincetown Theater-Town Drama Guild. New York City, 67 W. 44th St.-Union of the East and West Dramatic Society. New York City-Verdi Club. New York City-Columbia University Players.

New York City-Brooklyn Repertory Theater, 1482 Broadway. New York City (Carnegie Hall)-Fitzgerald Dramatic Club. New York City-Hunter College "The Pipers". New York City-Inter-Theater Arts. New York City-Morningside Players. Nyack-Nyack Players. Richmond Hill (L. I.)-Richmond Hill South Dramatic Society of Long Island. Richmond Hill (L. I.)-Richmond Hill Players. Rockville (L. I.)-Rockville Center. Rockville (L. I.)-Fortnightly Community Players. Saratoga-Women's Civic Club. Scarborough-Beechwood Players, Beechwood Theater. Schenectady-The Mountebanks. Seneca Falls-Dramatic Club of Mynderse Academy. Troy-The Box and Candle Dramatic Club of Russell Sage College. Troy-Dramatic Society of Emma Willard School. Troy-Ilium Dramatic Club. Troy-The Masque Players. West Point-Dramatic Society United States Military Academy. White Plains-Fernmore Country Club. New York University-Varsity Dramatic Society. Montclair-Montclair Players. Pelham Manor-Manor Club. Plainfield-Plainfield Theater. Poughkeepsie-Poughkeepsie Community Theater. Rochester-Rochester Little Theater. Rochester (Argyle Street)-Prince Street Players. Staten Island-New Brighton Players. Syracuse-Syracuse Little Theater. White Plains-Fireside Players. Yonkers-Workshop Theater. NORTH CAROLINA Chapel Hill-Carolina Players of the University of North Carolina. Durham-Durham Community Theater. Raleigh-Playmakers (University of North Carolina). Raleigh-Raleigh Community Players. NORTH DAKOTA Fargo-Fargo Little Country Theater. OHIO Akron-Civic Drama Association, Akron Play-ers. Cincinnati-Cincinnati Art Theater. Cincinnati-Community Dramatic Institute. Cincinnati-Dramatic Dept. of Cincinnati Community Service, Greenwood Building. Cincinnati-Little Playhouse Company. Cleveland-Playhouse. Cleveland-Cleveland Players. Granville-Denison Maskers. Oxford-Erast Theater. OKLAHOMA Norman-Little Theater Group, University City Center. PENNSYLVANIA Brookfield-Brookfield Little Theater. Butler-Butler Little Theater. Erie-Erie Little Theater. Erie-Community Playhouse. Germantown-Philadelphia Belfry Club of Germantown Academy. Lincoln-Lincoln Players. Philadelphia-Dramatic Association of Adelphi College. Philadelphia-Dramatic Club of the University of Pennsylvania. Philadelphia-Ithomathes Society of the University of Pennsylvania. Philadelphia-Three Arts Players. Philadelphia-Philadelphia Little Theater. Philadelphia-Players and Players. Pittsburgh-Duquesne Players. Pittsburgh-Pittsburgh Temple Players. Pittsburgh-Dept. of Drama in the Theater of the College of Fine Arts, Carnegie Institute of Technology. Pittsburgh-Guild Players, Moose Auditorium. State College-Penn. State Players. Titusville-Titusville Little Theater. RHODE ISLAND Pawtucket-Pawtucket Community Theater. Providence-Providence Players. SOUTH CAROLINA North Charleston-North Charleston Community Players. SOUTH DAKOTA Mitchell-Dramatic Society, D. W. College of Mitchell. Sioux Falls-Dramatic League. TENNESSEE Memphis-Little Theater Players. TEXAS Austin-Austin Community Players. Austin-Little Theater. Austin-Austin Little Theater. Dallas-Dallas Texas Little Theater. Fort Worth-Fort Worth Little Theater.

Houston-Greensack Players. Houston-Houston Little Theater. Paris-Little Theater Players. San Antonio-San Antonio Little Theater. Wichita Falls-Studig Players. Wichita Falls-Wichita Falls Community Theater. VIRGINIA Hollins-Hollins Theater, Hollins College. Lynchburg-Little Theater, Assembly Hall. Richmond-Little Theater League. Richmond-Richmond Hill Players. WASHINGTON Aberdeen-Aberdeen Community Theater. Hoquiam-Hoquiam Community Players. Seattle-Seattle Repertory Theater. Seattle-Seattle Theater Guild. Seattle-Dramatic Society, University of Washington. Tacoma-Tacoma Drama League. WISCONSIN Madison-University of Wisconsin Players. Milwaukee-Wisconsin Players. CANADA London-Western University Players' Club. Montreal-Ekranian Dramatic Club. Montreal-Montreal Little Theater. Naramato-Naramato Dramatic League. Ontario-Little Theater. Ottawa-Ottawa Drama League. Ottawa-Eastern Dramatic Club. Toronto-Toronto Little Theater. Toronto-Hart House, Trinity College Dramatic Society. Vancouver-Vancouver Little Theater Assn. Victoria-Victoria Dramatic Society. Winnipeg-Winnipeg Community Players. ENGLAND Leeds-Leeds Industrial Theater. London-Phoenix Society.

NEW YORK VAUDEVILLE AGENTS

(Continued from page 77) Rooney, Tom, 1531 Broadway. Rose & Curtis, 1579 Broadway. Rosenberg, Henry, 112 W. 34th. Rycroft, Fred, 117 W. 46th. Sanders, Paly, 1547 Broadway. Sanford, Walter, 1495 Broadway. Sanger & Jordan, Times Building. Sauber, Harry, 1493 Broadway. Schenck, Nick M., 1540 Broadway. Scott, Paul, 1402 Broadway. Shea, Harry A., Vaudeville Agency, 160 W. 46th. Shea, M. A., 160 W. 46th. Shea, P. F., 214 W. 46th. Shedy Vaudeville Agency, Inc., 1493 Broadway. Shubert Vaudeville Exchange Co., 233 W. 45th. Silverman, Harry, 1499 Broadway. Singer, Jack, Co., Inc., 701 7th ave. Small, Edward, Inc., 1493 Broadway. Smith, Jo Paige, 1562 Broadway. Smith, Patay, 1562 Broadway. Sobel, Nat, 1579 Broadway. Sofferman, A., 1493 Broadway. Sofranski, Geo., 160 W. 46th. Solli, David, 417 W. 43d. Spachner, Leopold, 1402 Broadway. Spiegel, Max, 1579 Broadway. Stahl, John M., 220 W. 43d. Stokes, Floid, 245 W. 47th. Stokes, John, 251 W. 42d. Gus Sun Booking Exchange Co., 1493 Broadway. Tennis, C. O., 1476 Broadway. Thalheimer, A., 160 W. 46th. Thatcher, James, 1492 Broadway. Thomas, Lou, 1544 Broadway. Tomison, R. G., 1493 Broadway. Turner, H. Godfrey, 1490 Broadway. Vincent, Walter, 1451 Broadway. Vogel, Wm., Production, Inc., 130 W. 46th. Walker, Harry, 1531 Broadway. Weber, Harry, 1564 Broadway. Weber, Herman W., 1564 Broadway. Weber, Ike, 701 7th ave. Wells, Wm. K., 701 7th ave. Wentworth, H. H., Inc., 1493 Broadway. West, Roland, Producing Co., 260 W. 42d. Wetzel, Albert L., 1493 Broadway. White, George R., 249 W. 42d. White, George H., 457 W. 43d. Williams, Sim, 701 7th ave. Wilmer & Vincent Theater Co., 1451 Broadway. Wilshin, Charles S., Inc., 1573 Broadway. Wilson, Ed A., 1547 Broadway. Wilton, Alf. T., 1564 Broadway. Winter, Walter, 1476 Broadway. Wirth, Blumenfeld & Co., Inc., 1579 Broadway. Wolfe, Georgia, 137 W. 46th. Zimmerman, Geo., 1547 Broadway.

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Twenty-Seven Thousand Too Many At this very moment this city holds TWENTY-SEVEN THOUSAND active cases of Tuberculosis, of which approximately one-half are NOT under medical care. Thousands of CHILDREN are under-clothed and are in daily contact with this needless scourge. The big, plain fact is that Tuberculosis is a social disease and that, strictly speaking, it should not exist at all. It means simply the presence in this or any other community of bad housing, poor or insufficient food, lack of fresh air, overwork and too little rest. THE PUBLIC MUST BE PROTECTED. THE FIGHT MUST BE KEPT UP! If you have a cough or a cold that "hangs on", see your doctor. Have a thorough medical examination once a year. For the good of New York, we shall be glad to give helpful information, without charge, to all who may inquire of us. SPECIAL NOTICE-The fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty. New York Tuberculosis Association 10 East 39th Street.

CLUBS, SOCIETIES, ORGANIZATIONS AND UNIONS

Chicago
Associations
Actors' Equity Assn., 1032-33 Masonic Temple Building

Clubs
Apollo Amusement Club, 243 S. Wabash ave.
Chicago Drummers' Club, 175 W. Washington st.

Trade Unions
American Musicians Office, 214 S. Clark st.
Musicians' Prot. Union, 3834 N. State st.

Cincinnati, O.
Associations
Moving Picture Mach. Operators, 132 W. 5th.

New York
Associations
Actors' Fund of America, Broadway & 47th st.

Clubs
American Guild of Organists, 29 Vesey st.
American Society of Composers, 56 W. 45th st.

Chicago Evening Papers
Chicago Daily Tribune, Sheppard Bldg., 7 S. Dearborn, Chicago.

Clubs
Amateur Comedy Club, 150 E. 34th st.
Authors' Club, Carnegie Hall.

Trade Unions
I. A. T. S. E. Local 35, 1547 Broadway.
Motion Picture Operators, 101 West 45th, N. W. Cor. 6th ave.

Philadelphia, Pa.
Associations
Philadel. Actors' Progressive Assn., 133 N. 8th.

Trade Unions
Internatl. Alliance Theatrical Stage Emp., 36 S. 16th.

Clubs
Internatl. Alliance Theatrical Local 8, 1122 Bldg.

Trade Unions
Moving Picture Mach. Oprtrs. Union Loc. 307, 1327 Vine.

Clubs
Musicians' Union Penna., 610 N. 10th.

Clubs
Musicians' Club, 1917 Washington.

Trade Unions
Moving Picture Operators' Union, 813 Walnut.

Clubs
Accordian Club, 1521 Stockton.

Trade Unions
Moving Picture Operators, 100 Jones.

Of Clubs, Societies and Unions, Dramatic Editors, Dramatic Producing Managers, Magicians' Societies and Clubs, Motion Picture Producers and Distributors, and Others

Musicians' Union Penna., 610 N. 10th.

Musicians' Protective Assn. Loc. Union A. F. of M., 118 N. 18th.

KANSAS CITY, MO.
Clubs
Musicians' Club, 1917 Washington.

Trade Unions
Moving Picture Operators' Union, 813 Walnut.

San Francisco, Cal.
Clubs
Accordian Club, 1521 Stockton.

Trade Unions
Moving Picture Operators, 100 Jones.

St. Louis, Mo.
Clubs
Benton Dramatic Club, 2953 Ohio.

Associations
Musicians' Club, 3535 Pine.

Dramatic Editors
American, Alan Dale, critic; John MacMahon, dramatic editor, Knickerbocker Bldg., N.Y.C.

New York Evening Papers
Daily News Record, Kecey Allen, critic and dramatic editor, Hotel Hermitage, Times Square.

Chicago Papers
Chicago Daily Tribune, Sheppard Bldg., 7 S. Dearborn, Chicago.

Boston Morning Papers
Boston Post, Edward H. Crosby, Boston, Mass.

Boston Evening Papers
Boston Traveler, Katharine Lyons, Boston, Mass.

Baltimore Morning Papers
The American, Robert Garland, Baltimore.

Baltimore Evening Papers
The Evening Sun, John Oldmixon Lambdin, Baltimore, Md.

Atlantic City (N. J.) Morning Papers
Atlantic Review, Arthur G. Walker, Atlantic City Press, Ernest F. Smith, Atlantic City.

Atlantic City (N. J.) Evening Papers
Evening Union, Mort Eiscman, dramatic editor and critic.

Brooklyn (N. Y.) Evening Papers
Citizen, H. E. Tower, critic and dramatic editor, 397 Fulton st.

Albany (N. Y.) Morning Papers
The Argus, Wm. H. Haskell, 44 Chestnut st., Albany, N. Y.

Albany (N. Y.) Evening Papers
Times Union, Miss Marit A. Meyers, 10 Magnolia Terrace, Albany, N. Y.

New Haven (Conn.) Morning Papers
The Register, dramatic editor, Frank H. Smith and Stanley J. Garvey, New Haven, Conn.

New Haven (Conn.) Evening Papers
Times-Leader, C. W. Pickett, New Haven, Conn.

Journal Courier, Arthur J. Sloane, New Haven, Conn.

Pittsburg Morning Papers
Dispatch, Paul M. Young.

Pittsburg Evening Papers
Chronicle-Telegram, Robert Chilton.

Washington Morning Papers
The Post, Frank P. Morse, Post Bldg., Washington, D. C.

Washington Evening Papers
The Star, Phillander Johnson, 1109 Penn. ave., Washington, D. C.

Dramatic Producing Managers
Winthrop Ames, Little Theater, N. Y. City.

Magicians' Societies and Clubs
Baltimore, Md.: Fellowship Trewest Assembly (No. 6, S. A. M.). R. W. Test, secy., 33 W. Baltimore st.

Chicago Magicians' Club, G. E. Pearce, secy., 607 Maison Blanche Bldg., 124 E. 58th st.

New York Magicians' Club, G. E. Pearce, secy., 607 Maison Blanche Bldg., 124 E. 58th st.

New York National Conjurers' Assn., F. M. Schubert, pres.; E. M. Applelt, secy., 18 McDonough st., Brooklyn.

New York Society of American Magicians (Parent Assembly), Harry Houdini, pres., 278 W. 113th st., Richard Van Dlen, secy., 230 Union st., Jersey City, N. J.

New York Knights of Magic, J. J. McMannus, 124 E. 58th st.

New York Society of Magicians, H. A. Weltzel, secy., 600 Savoy Theater Bldg., Portland, Ore.; Magical Society, E. J. Ludeman, secy., 249 Clay st.

Providence, R. I.: Society of Magicians, Local No. 2, N. C. A. John H. Percival, pres.; L. Sylvan, secy., 6 N. Main st.

St. Louis, Mo.: Assembly (No. 9, S. A. M.), R. G. Williams, secy., 326 Walnut Bldg.

San Francisco, Calif.: Golden Gate Assembly (No. 2, S. A. M.), H. R. Jacobs, secy., 225 Montgomery st.

Syracuse, N. Y.: Central City Society of Magicians, C. R. Glover, secy., 391 Cortland ave.

Toledo, O.: Magicians' Club, V. D. Barbour, secy., 2422 Scottwood ave.

Whiting, W. Va.: Wizards, Paul R. Semple, secy., 506 Walnut st.

Canada
Winnipeg, Man.: International Brotherhood of Magicians, Len Vintus, pres., secy., 728 Union Bank Bldg.

Australia
Adelaide: South Australian Branch A. S. M. V. Treloar, secy., care Daigety & Co.

Melbourne: Victorian Branch A. S. M. M. Hamilton, secy., 149 Gertrude st.

Perth, W. A.: West Australian Branch A. S. M. R. J. Sanderson, secy., 9 Woodville st.

Sydney, New South Wales: Australian Society of Magicians, H. F. Cohen, secy., 173 Pitt st.

New Zealand
Auckland: N. Z. Society of Magicians, E. Axford, secy., 21 Ridings rd., Remuera.

Gore: Mystic Circle. R. Bishop, secy., Box 26.
England
Birmingham: British Magical Society, J. C. Frisby, secy., 216 St. Salvours rd., Saitley, Birmingham.

Motion Picture Distributors
Pioneer Film Corp., 729 7th ave., N. Y.
Federated Film Exchanges, 130 W. 46th st., N. Y.

Motion Picture Producers
Goldwyn Pictures Corporation, 16 East 42nd st., N. Y.
Metro Pictures, State Theater Bldg., N. Y.

American Federation of Musicians
Jos. N. Weber, Pres., 110-112 W. 40th st., N.Y.C.
W. J. Kerngood, Secy., 3535 Pine, St. Louis.

Internat'l Assn. Billposters and Billers of United States and Canada
Wm. McCarthy, Internatl. Secy., 821 Longacre Bldg., New York City.

Colored Clubs, Societies, Organizations and Unions
Chicago
Colored Theatrical & Professional Club, 3159 State st.

New York
Associations
Colored Vaude. & Bene. Assn., 424 Lenox ave.

Philadelphia, Pa.
Associations
The National Association of Colored Stage Employees, 1434 Lombard st.

Los Angeles, Calif.
Clubs
Hilawatha Club, 1552 East Washington st.

Washington, D. C.
Associations
Colored Actors' Union, 1227 7th, N. W.

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RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

Billposters' Agreement With Circuses Runs for Two Years

Provides for \$10 a Month Holdback Which Union Gets if Billposter Quits or Is Discharged Before Season's End—"Beating Up" Methods of Crews To Go

Chicago, Dec. 21.—The meeting of the circus committee of the International Association of Billers and Billposters, and the general agents of the different circuses, held annually, closed its deliberations in the Palmer House yesterday after a three-day session. The same agreement was signed as last year and the year before, with the exception that holdbacks go to the billposters' union. In other words the salary of the billposter is \$90 a month, with a \$10-a-month holdback. He forfeits this holdback if he quits or is discharged before the end of the season, as the circus hires him by the season. In that event the union gets the forfeited holdback. The above agreement was signed up for two years this time. Instead of one year as last year and the year before. This was done, it is understood, for merely practical reasons. While the meeting was entirely executive and no reporters or outsiders were allowed, persons qualified to be present said there was little friction, no sensational passages and that the result of the meeting appeared to be satisfactory to both sides. The members of the circus committee of the billposters present were John Jilson, president of the International Association, Chicago; William McCarty, New York; Edward Abernathy, Pittsburg; John Brasill, San Francisco, and Frank Steele, Desatur, Ill. P. F. Murphy, Chicago, sat with the committee in an advisory capacity. The circuses represented were Ringling Bros., Baroum & Bailey, Sells-Floto, Hagenbeck-Wallace, Gollmar Bros., John Robinson Yankee

Robinson, Walter L. Main, Sparks Bros., Christy Bros., James Patterson and Al G. Barnes. The general agents on hand were George C. Moyer, Ed C. Warner, Fred Gollmar, Will Horton, T. W. Ballenger, Murray A. Penneck, Bert Rutherford, Ed Brannan and F. J. Frink. Mr. Penneck was spokesman for the agents and Mr. McCarty for the billposters. The subject of fighting between rival billposting crews came up for discussion, but it was explained that this clause must be drawn up by an attorney in legal form before being embodied in the contract and the substance of the discussion was not made public.

EARL BURGESS WITH ERLANGER EXCHANGE

Earl Burgess, for many years with the leading theatrical attractions of the country, is now holding down the important position of assistant to Vic Leighton in the Erlanger Booking Exchange, New Amsterdam Theater Building, New York City. Last season Earl managed the Chancery O'Leary Company on tour. Earl is a graduate of the circus lots, having been on the executive staff of the big shows for many years. Murray Penneck, general agent of the Al G. Barnes Circus, J. C. McCaffery, Walter Shannon and W. H. Godfrey recently called at Earl's office and had a wonderful chat over old times. Earl says the key to his office is always on the outside and all troupers, particularly circus boys, can always feel at home when they call.

ED NEUMANN REPORTS THAT BUSINESS IS FLOURISHING

Chicago, Dec. 21.—Edward P. Neumann, of the American Tent Corporation, called on The Billboard this week and stated that after a short period the new factory is fully equipped and running full force with experienced workmen, busy building canvas. Mr. Neumann also said he had quite a number of orders that are now in work and that his firm is getting along with them wonderfully. He further said that the house has a capacity for both tents and banners that is unlimited. Mr. Neumann emphasized the fact that he buys only the best grade of materials for the building of tents and that he has under way the building of portable and grand-stand seats for renting purposes for every use.

MRS. EMMA COLEMAN

It will interest readers of The Billboard and oldtimers in the circus world of 50 years ago and over to know that Mrs. Emma Coleman (originally one of the Fredericks Family) lives at the Bertha Apartments, 43d street, New York City. She is the mother of fourteen children and all of them are still in the show business all over the world. Mrs. Coleman's father was the owner of a circus in England and built several theaters there which are owned today by Moss Empires, Ltd. Mrs. Coleman, in her early days, was a circus rider and no doubt will be remembered by some oldtimers of long ago in this country. Her father was the inventor of the riding apparatus as used in Hootcock's Riding School. By the way, a member in that act is one of the family of Fredericks. The fourteen children, thirteen girls and a boy, were in the early days known as the Fredericks Acrobats and traveled all over the world. In India one still sees today photographs sold as the European Lady (grouped as acrobats in lights). Mrs. Coleman's husband later became an elephant trainer and went to Australia, where he later died and was buried in Perth, Western Australia.

HALL'S ELEPHANT DIES

Lancaster, Mo., Dec. 22.—The largest of a group of elephants recently bought in Chicago by W. P. Hall died this week at the Lancaster barns. The animal was valued at \$5,000 and a New York dealer paid \$250 for the hide. Strangulation from a broken jaw bone caused the elephant's death. For several weeks the elephant had shown signs of illness, but trainers at the barn were unable to locate the cause until a few hours before the death. Hall's elephant herd which now numbers six is smaller than usual during the winter months. The barns, however, are filled to their usual capacity with 300 wild animals in keeping. There are 30 in a herd of camels.

BACON ESTABLISHES ADVERTISING BUSINESS

P. A. Bacon, former advertising man for Ringling Bros., has established an outdoor advertising business in Dallas, Tex., catering to the theaters and other amusements. He has leased the old stand at 3905 Commerce street, where he has a big supply of paper and accessories for his business.

CIRCUS PICKUPS

And Notes About People You Know By FLETCHER SMITH

Bill Fowler, bandmaster of the Main Circus, had his troubles in putting out a show this fall and is at his home in Toledo, where he meets Bert Fisher about every day. Bill says that he used the title, Redpath's Vaudeville Players, and was served with an injunction right off the bat restraining him from further use of the name. So Bill closed up and went back home. Bob Thatcher, manager of privileges with the Main Circus, has returned from a ten days' trip to Mt. Clemens, Mich., and his old home in Canada, and is located for the winter at Youngstown, O., where he will tell the folks about the coming of the one-nighters this winter with his hod of paper and circus brush. Arthur Wright, who had the side-show band with the Barnes Circus the past season and who is one of the best colored cornet soloists in the business, is wintering in Dallas, Tex., and organizing several bands and minstrel shows for various circuses next spring. Arthur will be with the Barnes show again next season. Jack Fenton, last summer banjo man with the Main Circus, has returned from his trip to Montreal and had a fine lineup of advertising banners at the Jr. O. U. A. M. Indoor Circus at Newark, N. J. Jack will be with the Main Circus again in the spring. My old friend, Elmer Meyers, who had a pit show with the Campbell, Bailey & Hutchinson show the past season, is now located at Ashland, Ky., where he is having a big sale for his wild honey. It is boxed and shipped direct to the Chicago markets and Elmer has all the business he can attend to. The Petersons, who were with the Main show a year ago and last season with the Robinson Circus, are wintering in Pittsburg. They have added their daughter to their act and will play vaudeville around Pittsburg till spring. Mrs. Peterson is still featuring her sensational slide for life. "Doc" Williams, formerly master mechanic of the Main Circus, is now in charge of the repair work with the Barnes Circus at Dallas, Tex. The Main Circus, the coming season, will use for the first time a new canvas that has been treated with a new system of keeping it waterproof. The preparation, which is patented, is driven into the microscopic pores of the fibre by means of electricity and renders the canvas water and mildew proof. The work is being done at the works of the new company at Cranston, R. I. The new process is known as Tefelco. Ed Brown, who will put a wagon show out from Bath, Me., in the spring, had his first trouping experience with the Robinson show before starting in the game for himself. Ed was in the old days a great ballplayer as well as an acrobat. In 1880 he pitched a game for Thomaston, Me., against Warren and struck out twenty-one men, Thomaston winning, 20 to 1. In a game for Bath, Me., against Bowdoinham, he had nineteen strikeouts and he pitched a hitless game for Bath against the

(Continued on page 82)

WALLACE COMPANY

Buys Property in Auburn, N. Y.

Auburn, N. Y., Dec. 21.—Thru an error in the Christmas issue of The Billboard it said that the Wallace Billposting Company was leasing property in Garden street from the National Bank of Auburn. This should have read that the company had purchased the property. For several years it has been leased, Henry Tossey, manager of the local plant, today said the amount paid will run into considerable money.

MANY CIRCUS VISITORS

Chicago, Dec. 21.—There were a lot of the circus folks in Chicago this week. Among them were Andrew Downie, Mr. and Mrs. Charles Sparks, Charles Christy, James Patterson, Dan Odom, Jerry Magvan and others. All of the general agents of the different circuses were in the city attending the billposters' meeting in the Palmer House. Their names appear in another story in this issue.

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PROMPT SERVICE

UNDER THE MARQUEE

By CIRCUS SOLLY

Breaking of acts will soon start at the quarters of R. F. Myers Bros.' Circus, Zelstler, Ill.

John G. Robinson, on Saturday night, December 16, was elected Oriental Guide of Syrian Temple of the Shrine, Cincinnati.

The hippopotamus which had been with the Jobb Robinson Circus died at the winter quarters in Peru, Ind., week before last.

Solly would like to know the address of J. W. Nixon, who was a harness maker with the Main Circus about twenty years ago.

A correspondent writes that Eddie Orth, the past season on the Ringling-Barum Advertising Car No. 1, was married in Chicago December 15.

Margie McDonald, who had been confined to the Leavitt Hospital, Chicago, with malaria fever for two weeks, is now at the St. Regis Hotel in that city.

John G. Robinson and wife will leave Cincinnati for Miami, Fla., shortly after the holidays. They will be in the South until about the middle of February.

John Keenan, while in Atlantic City, N. J., called on his old-time friend, Frank B. Hahn. Keenan will leave at an early date to join the M. L. Clark Show in Louisiana.

Peter and Florence Marquette Mardo, with the Sparks Circus the past season, visited Warren Lewis, auctioneer of Ypsilanti, Mich., before returning to their home in Cleveland, O.

The Australian Letter, by Martin Brennan, in The Billboard every week, carries quite a bit of circus news. Perhaps you have been overlooking Mr. Brennan's letter, which appears in another section of Billyboy.

The Detroit Circus Committee show has been arranged as a whole for the indoor event which Syrian Temple of the Shrine will give at Music Hall in Cincinnati the week beginning February 26.

Dan Franco, late general agent of the Rhoda Royal Circus, who had to give up the show business early in the season on account of his health, writes that he is again in good shape and will hit the road next season.

James A. Shropshire, who had the slide-show on the Clark Show this season, has returned to Cincinnati, O., where he will spend the winter and undergo treatment for his eyes. He paid a visit to The Billboard offices last Wednesday.

Charles Dryden, foot and hand juggler; Lee Smith, clown cop, and Ray Wood, producing clown, who recently closed a successful season of thirty-seven weeks with the Christy Bros.' Shows, are now with the M. L. Clark Overland Show in Louisiana.

Joe A. Dobeck, juggler, for the past three seasons with the Christy Bros.' Circus, closed a successful season at Eunice, La., and from there went to New Orleans, where he is playing vaudeville dates at the various suburban theaters.

Ray Barrett, clown, will remain in Philadelphia, Pa., for the winter. He goes back to the Ringling-Barum Circus, his sixth season with the Ringlings. Barrett used a big straw hat, one of the late Captain George Auger's, for comedy, and the hit got many laughs.

Ed Raymond, clown with the Hagenbeck-Wallace Circus, who has been laid up in Cleveland, O., with an injured eye since June, wishes to thank the owners and members of that circus for courtesies shown him. He expects to have fully recovered in a short time.

The Detroit Circus Committee show staged for the Elks at Huntington, W. Va., in the Army, the week of December 11, proved a great success. The opening night saw a packed house, and it was found necessary from Tuesday night on to use extra seats—and even then there were turnaways.

Walter Levina, magician and ventriloquist, who was with the Gollmar Bros.' Circus part of the season and finished the fair season in the circus side-show of the Com T. Kennedy (Carnival) Shows, is now playing for Roney

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AND

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Smuckler's Indoor Bazaars. Business has been good, reports Levina.

Prof. Candler and his London Puss and Judy Show ended an engagement at a Charleston (W. Va.) department store, week of December 25. En route from his home in Mt. Clemens to Charleston, Candler stopped over in Cincinnati for a few hours and gave The Billboard a call.

The following, signed Two Broken Clowns, was submitted to Solly:
Christmas cheer at this time o' year,
But none for you and me,
Don't worry, so they say,
For better days will come our way,
So cheer up and forget the past,
For I know our bad luck cannot last.

Chas. Flick, former trouper, is in the dairy and poultry business on a farm six miles from Topeka, Kan. He was the guest of Dan Odom of the Gollmar Show and Zack Torrell of the Sells-Floto Show when these shows played in Topeka this season. Flick spent the summer at Manitou, Col., recovering from a breakdown in health.

Speaking of the amount of water that an elephant consumes daily, George Powers, trainer of the pachyderms at the New York Hippodrome, finds that Lena, the largest of the herd, requires sixty-nine gallons to quench her thirst, while the other three, Jennie, Julie and Roxie, each drinks more than fifty gallons, or the capacity of a standard barrel.

Joe Woods advises that after a successful season the Sanders Trained Animal Show is in quarters at Joplin, Mo., also that Mrs. H. F. Sanders, owner of the show, entered her two prize-winning dogs, as well as her thoroughbred Alredale dog and posing Russian wolfhound, in the Mineral Belt Toultry and Pet Stock Show. The dogs won first prizes.

Alyse Cunningham of London, Eng., who brought up John Daniel, a gorilla, which died some time ago in this country, is duplicating her experiments in the development and training of a second baby gorilla, Chula by name.

She is doing this in the hope of finding out just how far this man-like animal can be developed.

F. J. Frink and T. W. Ballenger were pleasant Billboard callers (Cincinnati office) at one and the same time last Thursday morning. Both were planning to go home for Christmas, Mr. Frink to Oxford, Pa., and Mr. Ballenger to London, O. Two real "fixturs" around the Walter L. Main and Sparks Circuses, respectively, are these general agents—general agents that the circus world should be proud of.

Emil Leandro Melville, retired circus daredevil who is now sixty-two years old, has been advised by his physician that he must become active again if he wants to avoid fatty degeneration of the heart. An examination showed that the old gymnast had gained thirty pounds in a year. The Saturday Blade, Chicago, in its issue of December 16 carried a lengthy story concerning Melville, ending it with the following paragraph: "So Emil Leandro Melville is back in the show business and you may see him again at his terrifying aerial evolutions—a rich man of 62."

Dave Jarrett, an old-time circus advance man of the W. E. Franklin school, is treasurer and manager of the Rockford (Ill.) Poster Advertising Co. Also he is doing mighty well with it. He is a past president of the Chamber of Commerce of Rockford, and still active as a director in that body. Also he is a prominent member of the Rotary Club, Ad Club, Boys' Club, High Priest of the Shrine, vestryman of his church and has just finished as chairman of a campaign to raise \$100,000 for the Federated Charities of Rockford. That is going some.

An item in the last issue stated that Walter Beckwith's five famous lions had been engaged by the Sparks Circus for next season. Fact of the matter is these lions were purchased by Charles Sparks. Mr. Sparks has also bought four animal acts that are coming from Germany. One group consists of four polar bears, two great Dane dogs and a pony; another, five male tigers; another, seven leopards; and last but not least sixteen trained horses but will work in a plaques-themselves-in-numerical-order number in addition to doing other stunts. German trainers will accompany the acts to this side and work them in this country.

A few notes from Harry LaPearl, now located at Huntington, W. Va.: "The trouper of Huntington entertained those of the Detroit Indoor Circus, which was here week of December 11 under auspices of the Elks. We have about thirty-five retired circus folks here. When the Detroit Circus arrived the local trouper were at the depot to welcome the bunch. Mayor Chapman was also on hand. It was decided to give the visiting showfolks a party, so Mr. and Mrs. Jim W. Brackman, Mr. and Mrs. Howard Brackman and Mr. and Mrs. Harry LaPearl got busy and framed one of the biggest affairs that was ever pulled off to entertain brother and sister trouper. The doings took place in Brackman's costume shop and everything was served from soup to nuts. A dance followed, participated in by young Johnny Robinson, Fred W. Wasmund, Art Adair, Herb Maddy, Quiet Jack Moore, Hodgkin Trompe, Lorette, clown cop; Mangan Trompe, Aerial Youngs, Fisher Sisters, Casting Valentinos and the clowns, who did their stuff without makeup. The Detroit Circus was a great success for the Elks' Lodge."

From Jasper Fulton: "In the Solly column issue of December 9, I read of some 'Do You Remember?' by John B. Estelle, of Brooklyn, N. Y. (my old stamping-ground), and I can answer in the affirmative to a great many of his list of trouper of bygone days. But let me ask him a few: Does he remember the Stone and Murray Show in 1876? Old Dan Rice when he was in his glory; the Walter L. Main Show when Mrs. Main was there in person and who did everything but drive an eight-horse team and was the first person on the lot in all kinds of weather; the Wyoming Historical Wild West in 1904 which started out of Frankford, Pa.; Martin Downs, James Bayless and John Cuthers, equal owners with Buck Taylor, king of cowboys, Reckless Nell (Nellie Braddon), who rode wild steers, Tom Ford, fixer, Judge Crowley, Dan, the Dude, Johnnie Hare, Charlie Thompson, Tom Colean Fitzsimmons in the Annex (we got as far as Quebec, Can., and stopped short five months en route without the show-walk); the Barnum & Bailey wreck in Jasper County, Georgia, 1890, (where we lost three days), and in which a carload of baggage stock and seven men were killed and Chas. Robbins' cookhouse was put out of commission? I can see Matt Flinn and Zitella, his wife, together with Phil Sheridan and his wife, pulling on the hook rope all day, and the Lorrilla Family, afterwards burned to death in the Brooklyn Theater fire. Frank Hyatt was a busy man those three days. The road was owned by a Mrs. (Continued on page 82)

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THE CORRAL

By ROWDY WADDY

What about these New Year's resolutions? (There's a chance for some "comedy" by somebody—tell it.)

A. L. D.—The results and other comment on Tex Austin's Rodco at Madison Square Garden. New York appeared in the November 25 issue of The Billboard.

Here's thanks to all those sending Rowdy greeting cards of the Christmas season and wishes for the new year. All the names, up to this writing, are in a combined list in this issue.

Louis G. Marshall writes from Grafton, Vt., that everything around his Backs Ranch is moving along nicely. Louis looks for a quite noticeable revival of interest in Wild West exhibitions next season.

The earlier in the year the dates and other data on contests are made known, officially, the better—both for contestants and the committee. The early announced events make a mental impression and are kept in mind by all those interested.

The following note sent thru the New York office: Hank Durnell and Alovelois, two cowboys the past season with the Ringling-Barnum circus, have changed their vocation for the winter and are now candy butchers for Leo Cook at Madison Square Garden.

Tex Estridge wrote from West Palm Beach, Fla., that Weaver Gray, who recently closed the season with Sparks' Circus, is now with his (Estridge) motorized "Jesse James" show, playing the Southeast, and expects to be with it until about March 20, when he will again join the Sparks show.

Chas. Fletcher has quite some time yet to "put in" at Florence, Ariz., unless friends writing the Pardon Board at Tucson their recommendations of him aid in getting him a parole. Charles writes that he would greatly appreciate Wild West and contest pictures of every nature being sent him by his old acquaintances and others. His address is Charles E. Fletcher, Box B, Florence, Ariz.

Mrs. J. W. Hopkins (formerly Edna M. Gardner) writes from Lancaster, Pa., that her brother, George G. Gardner, who was recently announced as quite ill and whom she had gone to visit, has fully recovered. Edna says it was the first time in seventeen years that she had seen her brother and the latter now has a fine family, including two sons and five daughters.

Jerry writes from Denver: "Rowdy Waddy—what, in your opinion, makes some contestants wild? Don't know which "some" you refer to, old top. What will make any one of 'em or a bunch of 'em "rave" is to know "in their own hearts" that they can deliver the goods if they have the opportunity, and get a raw deal at the hands of judges or some clique of money-dividers and judge-voters.

Bill (Tex.) Sherman writes from Chicago that he is headquartered there again this winter and now and then visits the Billboard office. Says that he will have a Wild West show at White City Park next summer. Tex says that Guy Wedick's article on contests in the Christmas Special was a bummer and that "he sure told the truth—let's have some more." He hopes an official association will be formed and that next year will be one of the best yet for contests.

We would like to have the names of honest, capable men who would be considered the right men to be appointed judges to judge events at all contests for an association, if it is formed. Send in your choice for the following events: Bucking Horse Riding, with saddle and surcingle; Trick and Fancy Roping; Trick and Fancy Riding, Wild Horse Races, Steer Roping; timers and the judges. Relay Race Judges, starters and timers. Calf Roping—judges, timers and starters.

The concert with the Hazenbeck-Wallace Winter Circus (last week playing Kansas City) has been going over big at every stand, according to reports, and entertaining heavy percentages of the audiences. Following is the program: The concert opens with the Australian Walter, long and short whip manipulations; Sam Gault, Earl Sutton and Carlos Carreon, horse catches; also rope spinning (including skip), big horse-ent and big loop; Bill Mossman, rope spinning and pony express; dance on horseback (four couples), John and Bobbie Davis, Carlos and Etta Carreon, Bill Mossman and Ruby Garrett and Earl and Mary Sutton; trick and fancy riding by John Davis, Mary Sutton, Carlos Carreon, Etta Carreon, Sam Garrett, Earl Sutton and "Shorty" Fleming (the "Cowboy Jew"). Three bucking horses are ridden, the horse topping 'em being Sam Garrett, Bill Mossman and John Davis.

The following report was received from Omaha, Neb., announcing the untimely death of Mrs. Harry Janicke: At midnight, December 19, Mrs. Harry A. Janicke passed away at Lord Lister Hospital, Omaha, from injuries received when run over by an automobile. She suffered six broken ribs and crushed chest and internal injuries. Mrs. Janicke was known as Prairie Nell with the Oklahoma Ranch Wild West. She was a steer rider and bulldogger in addition to her other feats for public entertainment. Her husband ("Shorty" Janicke) was arena director for the Oklahoma Ranch Show, also did trick and fancy riding with the Wyoming Bill Show and the Julia Allen Wild West. Mr. and Mrs. Janicke were married on horseback at Hillside Park, Bellevue, N. J., August 11, 1911. Her husband and five children—two boys and three girls—survive. Mr. Janicke states that he made several trips to France during the late war as a veterinarian and later served on the Mexican border with Troop 1, 16th Cavalry, and that next spring he will return to Wild West with Joe Greer, of Bloomington, Wis.

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In the agreement just consummated with the International Alliance of Billposters and Billers, the salary as well as meals and lodgings' allowance remain the same as past season.

Brief mention was made in the obituary columns last issue, announcing the death of Jack Grizzle on December 14 at Columbus, O., the editor of that department at the time not being certain that it was the well-known Wild West entertainer who had passed away. It has since been confirmed that it was the Jack Grizzle who has been associated with various circuses, several carnivals and independent vaudeville dates during the past decade. The past season Mr. Grizzle and his wife (Daisy) opened with the Zeldman & Pollie Shows, joining Milt Hinkle in the Hinkle and Grizzle Circle Dot Ranch Wild West. About the middle of the summer Jack and Daisy ended their connection with that attraction and with their motor truck filled engagements at fairs, celebrations, etc. Jack was a versatile entertainer, being skilled in fancy shooting, roping, rope spinning, trick riding and other feats presented in Wild West exhibitions, and his friends in the show world were legion. His death, according to reports, was from heart trouble, after several weeks' illness.

According to a Wild West rider (one whose boyhood environment was on the Western plains), there was recently staged in Boston a Horse Show and Society Circus, by members of the 110th Massachusetts State Cavalry, at Commonwealth Armory, one of the features in the hills and played up by the local press being a "Troop of Millionaire Cowboys", and a clipping after the show stated, "The troop of millionaire cowboys performed blood-curdling stunts astride hucking broncos," etc. In part the "Wild West" writes: "Do any of your readers know this 'wild and woolly' bunch? For some reason they failed to exhibit, notwithstanding the great publicity given by the press, altho five of them did manage to get up sufficient courage to parade in the city streets. They hired horses from a local riding school. One was no doubt taught to ride by some English riding master, as he kept posting and rising in his saddle while the horse was in motion. It seemed evident to those in the know that these 'cowboys' got cold feet after seeing the cavalry troopers ride at rehearsal. The circus riding by six members of the cavalry was repeated with thrills and got a good hand, while the headquarters troop, in fancy riding, they being directed by L. F. Foster, a veteran of Wild West, made a bit. Foster was the only civilian to ride in the show and he refused to ride in the parade with the 'millionaire cowboy' bunch. Governor Cox and Major General Edwards stated that they were proud of their boys' horsemanship. By the way, if Sober Sam could have seen that 'bunch' on parade he never would be sober again, if he could help it."

A reminiscence recently received from Mrs. Edna M. (Gardner) Hopkins: "A few notes for The Corral—In 1898 Capt. Harry Horn put on cowboy contests, pulled off one museum hall stage. Among the folks were Seth Hatway, 'champion' high thrower of the good old-fashioned flap-jack cake, turning it while in mid-air, the same being given to the audience with Cowboy Dick Caperrin's maple syrup, from up in New York State. This stunt was open to all comers. Second, George Carson and Birdie

Grover, sharpshooters, for fancy positions in holding and firing a rifle. Horatio Belzac and Handsome Harry, songsters. Bill Grover, Jim Henderson, whittlers. Deer Brothers, barrel jugglers. Kittle Pink, Georgia Osborn (Mrs. Osborn), pianists. Broncho Little, Gypsie Ankle (Edna Gardner), backdoor and banda workers. In 1890, about the month of August, the old Adam Forepaugh Circus killed Jersey City, N. J. Now, in those days we had three stockyard cowboys, all known as California Frank and each claiming the title as the 'only' and 'original'. But we must start with the match-makers of those champions: Jacobs Brothers, owners of Wild West and trained wild horses; Billy Vann, of The Clipper; Jim Kid, Jack O'Donald, of New York Customs House, got up a contest between these three 'Franks' and sent a challenge to Forepaugh Circus, making it plain that their cowboy would ride against the show's two 'Franks'; offer was accepted and advertised in all the New York papers—a contest with three skilled riders, viz.: 'The Great and Only California Frank, of the Forepaugh Circus, and the Great and Only California Frank of Jersey City'. Now our 'California Frank' of Jacobs Bros., was playing at the old Bowers Bay Beach. This wonderful riding was pulled off in the concert of circus and, I believe, they had to ride all huckers brought in to them, which was five to each rider. Our California Frank was declared the 'Champion of the three Franks'.

"My stories go back to the real oldtimers of my early days in the Wild West line, but my heart is with all of those still living and those in it as well. I am not well known to most of the present-day riders as I have not been before the public in years. However, my interest is with all and (altho you might not at first believe it), I feel as tho I could 'top a mount' with any of the 'youngsters'. But I must uphold the laurels of our boys and girls who have taken their long journey—home. Talking of contests, I think that DeKroto Bros. in 1892, at the Elks' Conclave in Denver, had a contest of skilled riders, with Jim Kid and George Hooker as principals. By the way, how many can recall this one on George? When he was a bit thirsty and said, 'Oh for a washpan full of beer,' and how one of the boys granted George's wish—and how after he consumed it remarked that it was 'the best he had ever tasted'."

"The days of our real cowboys of the herds have gone, but our picturesque cowboys and cowgirls, figuratively speaking, are with us to continue the frolics of entertainment to the public as originated by the early-day riders and frontier sports men and women. Incidentally, in the early days of contests we were under the judges as to time in all rides, branding and tying of stock. The bunch of today is ahead of the older folks in only one stunt and that is bulldogging, and I feel sure that the 'father' of that game was the old Negro of the Buffalo Bill show back in the '80s, Bill Tippet."

UNDER THE MARQUEE

(Continued from page 81)

Gould and the cost of the wreck put her in liquidation. I was on the lot with the Forepaugh Shows in Allegheny in 1893, selling outside tickets with Jim Jordan, when news came

BILLBOARD CALLERS

John G. Kent, managing director, and D. C. Ross, superintendent attractions of the Canadian National Exhibition, Toronto. Just before returning home for the holidays. Lucille Anderson, aquatic performer, playing vaudeville with her diving girls. Ed Zello, strong man. Maya vaudeville and indoor shows. Irving Edowitz, back from a trip. Bought a carousel, ferris wheel and swings for the new show he and John E. Wallace are putting out, to be called Dreamland Attractions. M. J. O'Grady, concessionaire. Back from a trip up New York State. William R. Hicks, of Park Ridge, N. J. General superintendent Greater Sheesley Shows. Was accompanied by C. H. Headies. Mr. Hicks will remain East until after New Year's, when he will go to the Sheesley winter quarters in Milwaukee, Wis., to start work for season 1923. H. J. O'Connor, the well-known indoor circus and bazaar promoter, with offices on Fifth avenue, New York. Eddie Hayden O'Connor, vaudeville author. New York. Charles Prontz, Hulbard Nye. Thomas Phillips. Thomas Arnie James W. Boyd. Mr. and Mrs. Frank J. Morphy. Elwood M. Johnson. William Bremerman. Jules Larvett. Harry E. Skelton. Barney Lopez. Sidney Reynolds. Ed G. Holland, circus agent. Advance of the Walter L. Main Show. William Jones is operating an Indian village in Gimble's store, along with a demonstration. New York.

Arthur Hill, who is busy with indoor circuses and vaudeville. Has Vallette's leopards hooked over Pantages Circuit. J. J. Kelly, concessionaire. John O'Brien, of the World Wide Amusement Corporation, New York. Dan O'Brien, clown, playing at Wansmaker's store, New York. I. Rosenbaum, concessionaire. Plans to play in an Eastern park next season. Stopping at Hotel Cecil. Ben Rosenthal, who has been associated with Freeman Bernstein as manager of his New York office. Carl H. Barlow, amusement promoter. In from his home in Scranton, Pa. A. D. Murray, in from Washington, D. C., where he closed with John W. Moore's indoor circus. E. F. Carruthers, president Showmen's League of America and the United Fairs Booking Association. Just before leaving for Havana, Cuba. Nazerino Gennoves, magician and illusionist. Has been playing for Frank Melville, New York booking agent. J. H. Horwitz, just before leaving for Pittsburgh, Pa., to take the management of Max Moss' theatrical attraction, "Give and Take". Frank J. Sidney, the high jumper, who presents a novelty circus and vaudeville act. Playing the latter at present. He was with the Walter L. Main Circus the past season. Mr. and Mrs. Fred Barrett and their friend, Mrs. Stephen E. Connor. Have been in Providence. (Continued on page 83)

to us of the Main wreck, in which our friend, Mr. Train, the treasurer with the show, was killed."

From H. R. Brison: "I left Sam Dock's Keystone Shows at Tomahawk, N. C., December 11 and came home to Reading, Pa., to spend the winter. I opened with Reading at Whiteville, Va., April 22. In Reading I met Billy Faust, of the Aerial Faustus, who told me that he was to be married December 22 to Margaret Martin, of Brooklyn, N. Y. Most of the trouper are now home for the winter and can be found every Thursday night at the Lukeu Gym., White Melholds, manager, who is putting on shows with talent from the club. The public is invited and the acts work gratis. The following acts appeared December 14: Four American Aces, casting act; Elizabeth Rooney, tight wire; Two Bobbs, dancers; Brotherhood Quartet; Faust and Dehoman, revolving ladder; Ed. Landy, slack wire; Sherman and Sherman, double trapeze, and others. George Platt furnished the music with a twelve-piece band, all trouper. The shows are held to encourage people to join the gymnasium. Doc Spangler, medicine man, is in Reading, and says he is going to lay off until after the holidays. He reports a good season. He was at the winter quarters of the Clarence Barber Show, where the training of dogs and ponies is now going on. The show will open in April. Walt Dehoman and Harry Holman will take out a Wild West and circus (ten wagons) next season, using a truck for the advance."

CIRCUS PICKUPS

(Continued from page 80)

Bowdoin College team. Then he astonished the natives with his skill as a club juggler and trapeze performer. He had in the act his little son, Master Walter, now a man grown and in the automobile business in Boston. Dewey Lukens, of the privilege department of the Main Circus, since the circus closed has been enjoying the hunting season in Maryland and is now at his home in Baltimore. Dewey entertained recently over Sunday Ralph Somerville of the Main Circus.

James H. Hodges, who closed a very successful fair season at the Hagerstown, Md. Fair, has returned to his residence at Salisbury, N. C., and the Missus is setting the Christmas dinner ready for the usual bunch who enjoy her annual Christmas dinners. Joe Gilligan, of the Walter L. Main Circus, was down to Havre de Grace for Thanksgiving, the guest of Java Koen and wife. Joe has resigned his job as substitute driver of the Camden Fire Department and is now driving a truck for Gimble Bros., of Philadelphia.

Frank Sullivan, of the Walter L. Main Circus, has arrived in New York, after trouping with the Barnes show as far as Texas and then coming back East with the Ringling show. He is this winter to be found with my old side partner, Burns O'Sullivan, at the Jefferson Theater, New York. James Kelly, of the Main show, is also one of Burns' students.

I have it on good authority that about all the opposition the Ringlings will get the coming season is from a 65-car show which is now being framed up and will take the road early in the spring. I understand it is a combination of the Sells-Floto and another show. The above-mentioned new show will play one day in Philadelphia ahead of the Ringling show, and will also play one day at Atlantic City. It is claimed that the show was unable to get a week stand in Philadelphia. Baltimore, always a frost for any show but the Ringlings, will also see the new show for one day, and it will be in the Pottersburg district ahead of all the others. It looks as tho the combine was to make one last battle, combining all its forces for the attack, win or lose.

Guy Bros' Minstrels were the first to profit by the tip about the good territory around Havre de Grace and packed them in at North-east, Port Deposit and Bel Air. They also had the house full here and did almost as well as on their last appearance in Havre de Grace. The show spent a recent Sunday in Havre de Grace and George Guy was entertained at the winter quarters of the Main show, where he had the pleasure of meeting Charlie Sweeney, who started Al G. Field in the minstrel business as a member of Sweeney & Alvino's Minstrels.

Tom Atton, the hustling manager of the Newton & Livingston "Uncle Tom's Cabin" Company, has made rapid jumps East and is now in this section and will play the towns around Havre de Grace for a week. Ralph Somerville has booked his show at Port Deposit for a date late this month and Tom also has a date in Oxford, Frank Frink's home, and Coatesville. The show will be in the East for the remainder of the season.

George Barton believes now that people read the Pickups. He has had more than one hundred letters from people desirous of trouping with his wagon show. He is still buying horses up at Coatesville, Pa., and getting ready for the coming season.

LOCAL No. 74, I. A. B. P. & B.

Organized at Lancaster, Pa.

Lancaster, Pa., Dec. 22.—Local No. 74, I. A. B. P. & B., has been organized in this city and the following officers elected: Thomas J. Goodhart, president; Harry Rutter, secretary and treasurer; Nick J. Nary, business agent; Elmer McHaffey, C. F. Wise, E. H. Shank and Henry Mahler, trustees. The new local has secured headquarters at Plum and Chestnut streets and will be pleased to meet all brothers making Lancaster.

I. A. B. P. & B., LOCAL NO. 5

St. Louis, Dec. 21.—William Collette, veteran agent and billposter, arrived here a few days ago. He was on the advance of the Hazenbeck-Wallace Circus this season. He is now working as a stage hand at the Orpheum Theater here. The Theatrical Mutual Association, Local No. 5, will give its annual show at the Orpheum Theater for its sick and death benefit funds New Year's eve. Twenty acts from the various theaters will be presented. Walter Morrison, circus billposter, is still confined to the City Hospital. He is getting along nicely.—DEN F. MILLER.

KANSAS CITY

IRENE SHELLEY

226 Lee Bldg., S. E. Cor. 10th and Main Sts.
Phone, 0978 Main

Kansas City, Dec. 20.—In just a few short days 1922 will be bowed out, detourously and otherwise, and little 1923 ushered in. With all its trials and hardships, 1922 was a pretty good old year, but we "speed the parting guest and welcome the new arrival" and so the writer wishes to extend to all our friends in the profession a most happy and prosperous New Year.

Marjah and his wife were callers at our office Monday, December 18, on their way from Oklahoma to their home in Lima, O., where they planned to spend Christmas, the roads permitting, as they intended to drive from Kansas City. Marjah said after the holidays they would go East and commence a tour over the big time, Mainwaring & Hughes of New York to do their booking. Marjah said that they had just had completed a special set of scenery, their own curtain, twenty-four feet high and fifty-four feet long, of a bright cerise color, the borders of which inclose a stage completely. Marjah states that he is the original Marjah or The Great Marjah, having had this name copyrighted.

Emily Lindsey and Harry Leigh, of the team of Leigh and Lindsey, left Kansas City December 12 for their home in Colorado, to spend Christmas, playing some vaudeville dates en route.

Had a nice visit December 16 from Ed L. Brannan, well-known circus man, who stopped here on his way to Chicago to attend the convention of billposters and agents, December 18 and 19. Mr. Brannan announced that he is the general agent and traffic manager for James Patterson's Trained Wild Animal Circus for 1923.

George Rich, of circus agent renown, is visiting Kansas City.

H. R. Brandt, president of the Gordon Howard Company, of Minneapolis, manufacturer of prize candy and concession specialties, was a visitor December 11.

Miles Berry writes from Fresno, Calif., as follows: "Since I saw you last in Kansas City I worked my rabbit act over independent time from Kansas City to the Western Coast. At Calexico, Calif., I joined the Barnes Circus and sold Mr. Barnes my rabbit act. At San Diego, Calif., I accepted a position as twenty-four-hour man with the Barnes Circus and was there all the season. At the close I jumped out here to the Coast and will be in Fresno all winter. I am certainly enjoying myself. My health is good; same as ever. Please remember me to any of my friends you chance to meet."

Oscar V. Howland, with Karl Simpson's Comedians, arrived here December 18 after the show closed for the winter at Smithville, Mo., December 16.

Mr. and Mrs. W. R. Bennington (Billy and Daisy) were callers a few weeks ago and informed that they were now located in Kansas City, where they maintained a home for showfolks.

Earnie Laidl, electrician on the "Dublin Daisies" Show, on the John T. Wortham Shows, is here for the winter.

Harold A. Porter writes from Cedar Rapids, Ia., that he closed the season at Waco, Tex., with three concessions, having had a pretty fair season, and has opened up a Christmas store in Cedar Rapids, doing a nice business, with toys, dolls, blankets, etc., and also putting out men with salesboards. Says he will winter in Cedar Rapids. Has met quite a few trouperers there, including Tom Boyle Jerome, Hardneck Kid Kelley, Swinging Ball Smithie and others.

Albert Vierra, of Vierra's Hawaiians, dropped in last week for a brief chat, as he was at home in Kansas City in his residence for the Christmas season. Mr. Vierra informed that his brother George had quit the road, settled down in California on an orange ranch, but he was still putting out his Hawaiian numbers and acts over the Redpath-Horner Chautauqua Circuit.

At this writing the plans for the festive Christmas tree, the Heart of America Showman's Club will have in the Coates House, Christmas night, are not ready to be made public. Suffice to say now, it promises to be one of the biggest things ever put on by this wideawake, energetic showman's club.

We wish to acknowledge here the receipt of the following cards of Christmas cheer and greetings from our good friends: Gertrude Allen, of Kansas City; Chick Little, of Westwood, Calif.; Miles Berry, Fresno, Calif.; Mr. and Mrs. Sam Campbell, mine host of the Coates House, and Louise Jane Campbell; Irene Lachman, wife of Dave Lachman, of the Lachman Exposition Shows, from Pittsburg, Pa., en route to home in Kansas City; H. W. Billy Kittle, "Hy-Gush", Billy and Jean Evans, of Chickasha, Ok.; James Arnette, manager of the Majestic Theater, West Frankfort, Ill.

Mrs. Irene Lachman, of the Lachman Exposition Shows, informs that she left here November 23 for a visit in New York and East, stopping over in Pittsburg to visit her brother, but expects to be back here for the holidays.

While in Des Moines, Ia., last week, had the pleasure of meeting David Oransky, one of the members of the firm of the Independent Tent and Awning Company of that city, who is featuring "acroyles" for his house. Mr. Oransky is a very able man, and is making friends fast for the Independent, which has only been in business since March.

1923 AT LIBERTY 1923

DAN FRANCE, GENERAL AGENT

Invites offers from Circus Owners for 1923. Seasons 1919-20-21-22 handled the Rhoda Royal 15-Car Circus. A capable stepper, with ripe experience.
Address DAN FRANCE, Curtis, N. Y.

WANTED FOR THE ADVANCE OF THE WALTER L. MAIN CIRCUS

Contracting Agents, Brigade Agent, Checker-Up, Union Billposters, Lithographers, Bannermen, Porter and Paste Maker. New car, with first-class accommodations, including shower bath. Address F. J. FRINK, General Agent, Oxford, Pa.

SHOWS AND SHOW CARS FOR SALE

Have several organized Two-Car Shows for sale; also have three Show Cars in Stockton, Calif., for sale cheap. Have large Lion and Lioness for sale. For particulars, address me, Warren, Pa. Short time only. E. H. JONES.

TRAINER WANTED

To break in new Pony and Dog Act in winter quarters and to work Dogs and Ponies coming tested season. Show opens early in March out of New Orleans. If you are not capable and reliable then don't answer.
E. H. JONES, Warren, Pennsylvania.

WANTED

Man with Troup of Trained Dogs and other small Animals, few Novelty Performers doing more than one act, good Barber Man, Musicians. Man with good small Side Show or Pit. I have the top. Pullman accommodations. Just put in nearly forty weeks this season. Open about middle February.
GEO. E. ENGESSER SHOWS General Delivery, Houston, Texas.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

MARK CAMPBELL QUILTS

Famous Daredevil Concedes to Wife's Pleas To Quit Stunt Flying

While Mark M. Campbell has headed the pleas of his wife to give up stunt flying, he

informs The Billboard that he is not thru in the far game, and is busy getting together a flying circus for next season. As soon as the inclement weather is over Mark and his wife are planning a trip to the latter's home in Saskatoon, Sask., Can., by way of the new automobile Mark presented Mrs. Campbell as a recent birthday present. From Saskatoon they

AMERICAN-BORN CHINESE GRANTED AIR PILOT LICENSE



Harry Chin, 25 years old, who runs a restaurant in Manhattan, qualified as an aviation pilot after taking the difficult tests required by the National Aero Association. Chin did all the feats, tests, and landed with his engine dead, stopping only a few feet from the official landing mark. The new pilot was born in this country, his father being an American citizen, and Chin himself a member of the Phi Kappa Phi fraternity. Photo shows Chin after making successful landing in the big plane. —Photo, Wide World Photos.

expect to go to Buffalo to the Irving parachute factory to visit Mr. Irving and wife, and if conditions are right Mark will attempt to get some contracts. If not, he will return to Venice and resume his work in the automobile business.

Campbell broke into aviation in 1914, while employed in Venice as a mechanic by Tex La Grone and Frank Stites. He quit the Venice field and obtained employment with the Wright-Martin Co. in Los Angeles, later going to Buffalo, where he was employed as assembler, tester and finally inspector for the Curtiss factories. Remaining with the company for the duration of the war he went to the naval experimental station at Akron, O., as flight mechanic on dirigibles, and was one of the experimental mechanics on the C-2 that recently completed a cross-country flight. After leaving the experimental station Campbell went in for dare-devil flying and quickly developed into one of the foremost stunt artists, flying at the biggest exhibitions in the United States and Canada. With Frank Clarke he made three of the best air motion pictures ever filmed. His work in "Go Get It" and "The Lotus Eater" for Marshall Neelan, and "Stranger Than Fiction" for Katherine MacDonald will long be remembered. During his years of flying Campbell experienced only one accident, that a fall in 1921, while stunt flying in Canada. He was seriously injured in the fall and has filed only three contracts since. Campbell, besides being representative for one of the world's largest manufacturers of parachutes, the Irving, the same type used by the United States Government, is employed at the Pelton Motor Car Co. in Los Angeles.

BILLBOARD CALLERS

(Continued from page 82)

idence, R. I., and New York, but will leave for the land of "palms and sunshine" in their new auto.

Rosie Coleman, of the Coleman Players, comedie, singing and dancing act, playing vaudeville. Daughters of the famous Mrs. Emma Coleman, of circus history.

M. J. Lapp, owner and manager American Exposition Shows. In from his winter quarters at Ellenville, N. Y. Will augment the parade feature of that organization for next season.

N. J. Shelton, press agent.

Charles L. Sasse, international circus booking agent, with offices in New York.

Charles Pronto, amusement promoter, New York.

Charles M. Walker, of the C. M. Walker Amusement Enterprises, Rochester, N. Y.

Billie Burke, vaudeville producer, New York.

Felix Biel, busy contracting some indoor events for I. J. Polack. In from Montreal and Quebec City, Canada. Making his headquarters at the Elks Club, New York.

Clifford Karn, says he will not open a store show in Bayonne, N. J., as reported.

Chief Amok, "Igor's Head Hunter", past season with side-show, Ringling-Barnum Circus.

Mr. and Mrs. Arthur T. Brainerd, of the Great Patterson Shows.

A. K. Greenland, representing the Expert Service Corporation, New York.

J. H. Barry, owner and manager Campbell Bros. Circus. Visiting in the city from New Egypt, N. Y.

Johnny J. Kline, amusement promoter, New York.

John R. VanArman, owner and manager VanArman's Minstrels. In the city to see about booking them in vaudeville.

H. L. Burton, advance agent.

Mrs. David Lachman, of the Lachman Shows. In from the West.

Charles N. Harris, circus man, of Schuylerville, N. Y.

Robert L. Kline, general agent Zeidman & Polle Shows.

The Rose, very much pleased with the success scored by his midgets in New York.

Leo Lipka, carnival agent and manager.

G. A. Smith, actor with the Lenox Hill Players Stock Company, New York.

C. F. Chester, of the Chester Pollard Amusement Company, New York.

Frank J. Broder, past season special agent Fink's Exposition Shows. Was recently in advance of "Masked Men", A. C. Anderson Wright theatrical attraction, which closed in Baltimore, according to Mr. Broder.

George Alabama Florida, advance manager "Just Married", a Jules Hurlig and Shubert theatrical success which played all summer at the La Salle Theater, Chicago. Is now on tour. Mr. Florida came in to make arrangements for the attraction's appearance in and around New York.

Al Smedes, amusement promoter, New York.

Fred Darling, dog, pony and monkey trainer, of Grand Rapids, Mich.

W. W. Shippey, ride operator on the Matthew J. Riley Shows. Is now making his home in Wilton, N. C. He left for home.

Ralph Pratt and Joseph Hardegon, president of the Dolgen corporation, Lawrence, Mass.

Oscar V. Babcock, of "loop-the-loop" fame. In from his home at Winthrop, Mass. Attended to some bookings for season 1923.

Jack (H. S.) Fould, exploitation representative of the Associated First National Pictures of New Jersey, Inc.

Frank Prescott, advance manager Harvey's Minstrels. In town to make arrangements for the show's appearance at the Lafayette Theater.

"Yours Merrily" John R. Rogers. In from Washington, D. C. Was accompanied by Julius Zancig, mentalist. Mr. Rogers will manage the vaudeville tour of The Zancigs, opening December 18 at Proctor's Theater, Elizabeth, N. J.

Grace Pratt, daughter of Ralph Pratt, of the Dolgen Corporation, Lawrence, Mass., was accompanied by Fred Moss, a contractor of that city.

John J. Stock, inventor of the "raceway" ride. Back from the meeting of the park men in Chicago. Left for Philadelphia. Just before doing so he visited the wonderful factory of

(Continued on page 88)

Sheik Ali Ben Deb

who formerly traveled with Barnum & Bailey and others, is now staying at his hotel with his son, Columbia Ben Deb. All letters to 1230 So. Wabash Ave., Chicago. Wishing everybody a Merry Christmas and Happy New Year.

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

DISPUTE OVER ILLINOIS STATE FAIR GROUNDS

Governor Small Hints at Possibility of Removing Fair to Another City Unless Grounds Are Deeded to State

Springfield, Ill., Dec. 20.—Possibility of removal of the Illinois State Fair from Springfield was threatened in correspondence between Governor Lou Small and Representative-Elect S. E. Moore of the Sangamon County District, which Mr. Moore made public this week.

The Governor took the attitude that unless the Sangamon County supervisors immediately convey title in fee simple to the State so that the Governor can comply with the criminal code which forbids any State officer expending money on any grounds not held by the State, he will continue to withhold appropriations of \$550,000, which have been made for work upon the fair grounds. Charges that the Governor was playing politics have been denied by his friends and the text of the letter to Mr. Moore indicates a sincere interest in the fair.

Referring to a previous conversation about the appropriation, the Governor wrote Mr. Moore: "You may not be acquainted with the precise terms of the laws relating to appropriations for the State Fair and the conditions specifically attached to the appropriation made by the last General Assembly aggregating \$550,000 for permanent improvements, lands and repairs. This has been available for considerably more than a year, awaiting the making of a proper deed transferring to the State of Illinois the land now used as the fair grounds, according to the laws of the State, and according to the conditions made by the last assembly, which follow:

Before any contracts are awarded or indebtedness incurred for permanent improvements for which an appropriation is made in this item, the land now used by the State as a State Fair ground shall have been conveyed in fee simple absolute by the owner thereof to the State of Illinois. "As you know I have a great pride in the State Fair at Springfield. I have helped build it. For more than twenty years, as a member of the old State Board of Agriculture, I labored for its success and have many pleasant memories connected with it and its growth. I should not now like to see it abandoned or moved, but the law is clear and explicit."

The letter concluded with a quotation from the criminal law forbidding State expenditures upon land owned by other than the commonwealth.

Chicago, Peoria, Aurora and several other cities are expected to become immediate bid-

ders for the fair if the Sangamon County Board fails to take immediate action in the case in order to start repair work, which, it is said, will be necessary if a fair is to be held in 1923.

If the supervisors meet Governor Small's conditions, an appropriation of more than one million dollars is in sight. Already there is available:

- For repairs and maintenance, \$50,000
- For permanent improvements, \$600,000
- The State Department of Agriculture, in addition to the above items, is preparing to ask for further appropriations to the amount of \$500,000, as follows:
- For repairs and new buildings, \$400,000
- For maintenance, 100,000

and a constitution signed for the purpose of forming an agricultural society. We have no record that a fair was held until 1831, a one-day fair with receipts of \$114. In 1845 it was made a two-day fair, increasing the number of days until 1915, when a five-day fair was held. An annual fair was held each year on various sites until 1856, when the charter under which we now operate was granted. The records are incomplete, but there is evidence that it was a struggle to exist. There has been much improvement since I first attended. The year Albert Parker was president, 1878, it rained every day. In 1877 I became connected with the fair as assistant superintendent of sheep and have been continuously connected and worked every year since, the past eight years as your secretary.

Rental Pays Upkeep

"In 1890 the present site was acquired and the fair board found itself in debt, but pushed ahead each year to make a bigger fair. In 1914 the gross business was \$25,897, in 1921 it was \$161,278. Sixty thousand of this was for the construction of the present grand stand. The 1922 business was \$108,430, showing a net profit for fair week of \$16,869.50. It has been the ambition of the secretary's office to create enough income from the rental of the buildings and grounds, the 51 weeks in each year, to pay all salaries and all upkeep of the property. We are now doing this, and hope to do better than this. We have a permanent lighting system installed. We hope to have enough events during the summer to pay our insurance and the interest on our indebtedness. If we do this we will soon be

AVIATION GROUNDS

At Little Rock, Ark., May Become State Fair Site

Little Rock, Ark., Dec. 20.—Authorizing the transfer of the Aviation Warehouse here to the State Fair Association was the text of a bill introduced in the House December 15 by Representative Jacoway. Another bill was introduced in the Senate by Senator Caraway. Under the bill the Secretary of War would make the transfer which would include the buildings and the fifty-five acres of land on the property. The place was erected during the war as a base for the aviation supply for the States of Arkansas, Mississippi, Oklahoma and Texas. The land would be used by the fair association as a permanent site, and buildings would be erected thereon for that purpose. In explaining the bill Mr. Caraway said the fair association at present has to erect its own buildings as well as dismantle them every year, and this is an unnecessary expense that would be eliminated by the proposed purchase or transfer of the property.

Under the bill that would be introduced the fair association would maintain and keep up the land and the improvements and add equipment where necessary. Mr. Jacoway said that if enough lands can be obtained in a few years every citizen in the State would be proud of the fair and take more interest in it. Mr. Jacoway seems confident that Congress will act favorably on the bill. He also said that never before in the history of the South has there been manifested such an interest in exhibitions of agriculture and farm products.

OHIO SHORT SHIP CIRCUIT

To Meet in Akron and Decide 1923 Dates

Canton, O., Dec. 24.—Canton will have another light harness race meeting under the direction of the Ohio Short Ship Circuit, an organization that has handled competition for trotters and pacers on half-mile tracks in this section of the country for three seasons. The 1923 assembly here will be dated for June, about a week previous to the opening of the Grand Circuit rivalry at the North Randall race track.

J. B. Carnes, secretary of the Canton association and also holder of a similar position with the Ohio Short Ship Circuit, Saturday announced a meeting of stewards of the circuit for January 11 at the Hotel Portage, Akron. The Ohioans will go into session two days after the meeting of the Grand Circuit stewards in Toledo, January 8 and 9. They will decide on racing dates. S. S. Steinhilber of Akron is president of the circuit.

Along with Canton in the Ohio Short Ship Circuit are Grove City, Akron, Marion, Grand Rapids, North Randall, Sandusky and Findlay. It is planned to have the Ohio circuit award early racing dates in January and then the units of the association will start work immediately to build up for the 1923 campaign. Secretary Carnes said.

IMPROVEMENTS

For Fair Grounds at Marquette, Mich.

Marquette, Mich., Dec. 20.—The committee on buildings and grounds of the county board of supervisors will have \$5,000 to spend for improvements on the fair grounds next summer, that sum having been appropriated for the committee's use.

Two thousand dollars will be used for the construction of a concrete floor in the new cattle barn built last summer. With this improvement the barn will be the most up-to-date and one of the largest live stock structures on any fair grounds in the upper peninsula. It is a steel structure and is so constructed that additions can be built on either end.

The committee plans to spend about \$1,000 for new fences and for repairs to exhibition buildings. It is also planned to repair the stables in which race horses are kept.

For the construction of new buildings and for enlargement of old ones \$2,000 has been set aside, but definite plans relative to what buildings will be erected and which ones will be enlarged have not been announced.

Work will be started as soon as possible in the spring.

roduction of this beautiful horse was probably the most unique feature of any banquet Batavia has ever seen. Altho the ball room floor was quite slippery the horse went thru a number of steps amid the applause of the crowd.

Secretary Fred B. Parker acted as master of ceremonies at the banquet and there were but two speakers—Milton R. Miller, general manager of The Daily News, and George L. Bolyard, well-known showman. The dinner was enlivened by a generous sprinkling of vaudeville acts, including the Hamilton Duo in song and dances; Princess Starlight, an Indian girl who sang and danced, and Buster Brown, a blackface comedian and buck dancer. The acts were furnished thru the courtesy of Frank Wirth, of the Wirth-Rumenfeld Fair Hocking Association, of New York.

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

IOWA AND ITS FAIRS

IOWA people go to fairs. There is a heartening satisfaction in that fact for the supporters of the Mississippi Valley Fair and Exposition. People are getting the habit of going to fairs, and as long as we continue to give them one of the best fairs in the Middle West here at Davenport we shall continue to have crowds to patronize it.

Out at Des Moines the impresarios of our State, county and district fairs are in convention. Figures submitted to them show that more than a million and a half people attended the county and district fairs held in Iowa during 1922. The receipts from the fairs were as follows: Outside gates, \$596,237.72; grand stands, \$188,361; entry fees in speed department, \$31,617; concessions and privileges, \$138,316; advertising in premium lists and programs, \$29,946; miscellaneous receipts, \$15,211, making a grand total of \$1,272,753.

The disbursements covering the operating expenses of the various fairs were as follows: Premiums other than speed, \$323,217; purses for speed events, \$197,465; music and attractions, \$276,580. Miscellaneous expenses added to these figures brought the total expense of all fairs to \$1,153,446. Sixty-seven fairs reported a profit for the year, while twenty-seven reported a loss.

The decrease in the total expense of the fairs last year stood at about 5 1/2 per cent. Two things are apparent from the above figures, A. K. Corey, secretary of the State Fair Board, says. First, that the fairs are filling a position of greater usefulness every day in the community life of Iowa, and second, that the aid given fairs by the State has been one of the essential features in their continued progress.

Iowa fairs should continue to have the support of the State and of its people, so that financially, as well as socially and educationally, they may be strong and flourishing and entirely creditable to the State.—DAVENPORT (I.A.) DEMOCRAT.

CENTRAL N. Y. FAIRS

Hold Annual Meeting and Elect Officers

Syracuse, N. Y., Dec. 20.—Officers were elected at the annual meeting of the Central Association of County Agricultural Societies at Cortland early this week. No dates were definitely set for the 1923 events, this matter being left until next April. It is expected, however, the Binghamton Industrial Exposition will open September 25 and the Broome County Fair at Whitney Point the second week in August.

E. D. Gardner of DeRuyter was elected president, M. S. Heller of Elmira vice-president, R. E. Stillwell of Cortland secretary, and William Pearson of Ithaca treasurer.

The meeting was attended by delegates from Cortland, Ithaca, DeRuyter, Elmira, Trumansburg and Binghamton. About a dozen fair associations are members of the organization. Selection of dates was put over because the officials have not yet been able to learn for certain the date of the 1923 State fair to be held in Syracuse. It is thought the stewards of the Grand Circuit races will set dates for Rochester Labor Day Week and the Syracuse State Fair the following week.

Another meeting of the association will be held in April, when dates for all the fairs will be set.

A FINE APPLE SHOW

Joplin, Mo., Dec. 20.—Ten States were represented at the apple show that was held in this city in connection with the annual meeting of the Missouri Horticultural Society and was declared to have been one of the finest displays ever seen in the State. L. W. Cushman, of Oregon, who is superintendent of the horticultural department of the Southwest Missouri District Fair at Carthage, had charge of the show and arranged some strikingly original and fanciful designs with the apples in the exhibit. The Missouri Fruit Experiment Station at Mountain Grove had a large and varied display of fruits and charts.

SPLENDID RECORD

Of Batavia (N. Y.) Fair Is Recounted by Secretary Parker at Annual Meeting of Society

Batavia, N. Y., Dec. 18.—Frank C. Simons was made president of the Genesee County Agricultural Society at the annual meeting held here last Tuesday. Mr. Simons was first vice-president during the past year, and he had been a member of the board of directors for fifteen years.

Other officers chosen were the following: First vice-president, L. L. Hood, of Oakfield; second vice-president, C. F. Wood, of Bathany; John C. Pratt was re-elected treasurer and Fred B. Parker was chosen secretary for the ninth time.

One of the outstanding features of the gathering was the report of Secretary Fred B. Parker, in which he stated that the profits for fair week this year were \$16,929.50, the weather this year was not favorable. Mr. Parker also drew attention to the fact that a list of the attendances at all the fairs and exhibitions of this country and Canada would include Batavia's fair in a position not lower than tenth place.

Of interest also was Mr. Parker's statement that his policy of endeavoring to create sufficient rental from the buildings during 51 weeks in the year to pay upkeep and salaries incidental thereto had been successful. He expects to have enough events at the park during the summer to pay the society's insurance and interest on indebtedness. Mr. Parker's report in full follows: "Gentlemen, it gives me great pleasure to submit the 83d annual secretary's report of the Genesee County Agricultural Society and in so doing make a few comments on the progress made.

"We say 83d because we have no records of existence before 1831, except a newspaper clipping in The Moscow Advertiser of December 3, 1818, saying a meeting was held at the court house, Batavia. Officers were elected

able to build more buildings and better develop some of our indoor departments.

"At the present time we are leading any county fair in this State and equal any in any other State. I have a table prepared of the attendance at all the United States and Canada fairs, and if we were put in that list we would be about tenth from the top.

"This year we developed an additional large State fair and exposition in the horse show, as the horse is coming back very fast for saddle and show purposes. Many new shows were put on the past year, and all were quite successful, all of which will help agriculture because the demand for those horses stimulates more breeding. More horses mean more hay and oats.

"The dog show was revived this year and under professional management was a success.

"The farm and home bureau and Junior project work have been a feature of our fairs and a pronounced asset, as they interest the younger people who eventually become exhibitors in the regular departments.

"It has been my privilege for several years to visit many of the largest fairs and exhibitions in the United States and Canada. The Genesee County Fair compares very favorably with many of them. Let us continue to pull together. We can yet continue to grow and prosper. We have a large indebtedness and we have to operate on business principles. We spend nearly all our receipts in Genesee County. We solicit the co-operation of all other business interests in the county. We thank all for their co-operation and hope for a bigger 1923 fair."

"The treasurer's report showed that the association is in excellent financial shape.

In the evening over 100 men gathered at the Hotel Richmond for the nineteenth annual banquet of the Genesee County Agricultural Society. An enjoyable time was had by all, the dinner voting the banquet one of the most successful they had ever attended. Excitement and rapid attention reached its peak when Mable Francis, attired in silver-spangled riding costume, rode into the dining room mounted on "Napoleon", the \$10,000 Arabian stallion, prize pot and feature attraction of California Frank's Wild West interests. In-

BOOKED SOLID UNTIL MAY, 1923, KEITH CIRCUIT.

THE DUTTONS

WISH YOU A HAPPY NEW YEAR

Highest Class and Most Beautiful Equestrian Act Before the Public.

ALABAMA STATE FAIR MANAGEMENT LAUDED

By Birmingham Newspaper, Which Says Fair Was Starved to Death—Plans for Greater Fair Urged

That the Alabama State Fair was started to death and that the men who gave their time and best efforts to the work of building up the fair are deserving of great praise, is the substance of an editorial in a recent issue of The Birmingham News.

The news urges the business men of the city to get together with the officials and directors of the fair and formulate plans for 1923 that will guarantee a permanent and magnificent exposition.

The editorial, captioned "Alabama State Fairs of the Future Must Be Adequately and Comfortably Housed," follows:

"The Alabama State Fair was starved to death. Let nobody mistake the meaning of the announcement of the Alabama Fair and Exhibit Association that there will be no fair next October. Under terrific economic handicaps it had become a State fair supported and sustained by a mere handful of Birmingham citizens. It has never had a dollar of support from the city of Birmingham or the State of Alabama, and, on the contrary, has constantly been harassed by the city police department.

"Still it was called a State fair. It was a great fair—the last exhibition—the greatest ever produced by the association. It was held together, succeeded, nourished by a few of the finest spirits that ever loved their State; that ever wished the commonwealth so well that they would put up their money to see that State produced in miniature; that ever loved their State with such zeal and such patriotism that they were willing to sacrifice money, time, energy to advertising the State and showing the world the fruits of it, the boundless wealth of it.

"There will be no State fair in 1923 because Alabama failed to support the best fair that could be produced with the means and money at hand. Officials of the association simply have put up the money out of their own pockets. The men who have backed this, among the biggest assets Birmingham ever had, are taking their medicine like men. Not a murmur of regret is heard from the directors, save only the natural grief that the products of the State cannot be displayed again next year in larger and finer fashion than ever before—grief that a single link in the chain they wrought with such fortitude and devotion should be broken.

"They have not talked to the public, but they have been doing some profound thinking, one cannot doubt. It would be foolish to say they are downcast. The mettle of their nature will not let them be defeated. They started this Alabama State Fair—they will not let it go. The citizenship of Birmingham cannot afford to let it go.

"Too much is at stake. When the fact that there will be no State fair in 1923 is fully digested by local business interests, by the city of Birmingham and by the State of Alabama there will be constructed at the fair grounds a group of permanent buildings that will be a credit to the State and a pride to her people.

"Discouragement cannot be countenanced. Having discovered the reasons why there will be no 1923 fair, this one break in the chain of Alabama fairs will be forgotten. A new chain will be welded. The matchless wealth of Alabama must be displayed not merely as a pride and a glory, but as an encouragement to every industrial and agricultural producer within the borders.

"The Birmingham News is looking beyond the value of the Alabama State Fair to local merchants; infinitely farther than its value as a drawing card for the shoppers of Alabama, altho as a business proposition nothing ever devised by Alabamians has been so great an advertisement for the merchants of Birmingham as this. The News is thinking of its educational value, its enormous constructive value. For a generation it has been presented annually, and its constructive and educational worth has been reflected each year in larger and finer exhibits from factory and field. It has been a constant example and challenge to larger achievements. Stride by stride it has measured the progress of Alabama.

"Every penny ever earned year by year, save only those years when money was lost, has been put back into the association for bettering the exhibits, for giving more pleasure to

ATTRACTIONS WANTED

Now contracting for our 1923 Park and Fair Attractions. We can offer you a nice route over our circuit of Pairs. Write quick; tell us what you do. NO ACT, TOO BIG. SIOUX CITY FAIR BOOKING OFFICE, 300-301 Metropolitan Bldg., Sioux City, Iowa.

WALTER ELDRIDGE, 926 Pine Street, Philadelphia, Pa. Civic Programs. Beauty and Popularity Contests, Pageants conceived and executed.

FAIRS WILL BE PUT ON PERMANENT BASIS

Dominion Association To Be Formed as Result of Parley at Regina

Brandon, Man., Dec. 18.—One of the results of the meeting of Western fair managers here last Tuesday with the government commission is that a Dominion Fairs Association will be established in the near future. Discussion developed the fact that the idea of such an association is very popular and steps will be taken to form such an organization.

The appointment of judges was not taken up in detail, but the commission asked that the various breeders take the matter of judges and prizes up and report to it at a later date. It was decided to eliminate all breeders from the prize list but those commercially produced in Western Canada.

Dr. J. H. Grisdale, of Ottawa, deputy minister of agriculture and head of the commission appointed by the government, was present and explained the work of the commission. H. S. Arkell, Ottawa, live stock commissioner; Col. S. E. Francis, Sherbrooke, Que., representing the Eastern fairs, and D. T. Elderkin, Regina, representing the Western fairs, are also members of the commission.

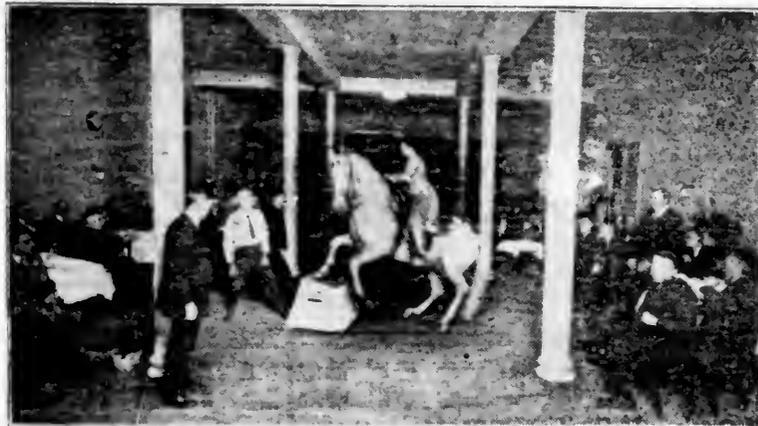
the crowds that came, for giving their money's worth to Alabamians. That zeal was commendable. But it resulted in leaving insufficient funds for annual repairs and rehabilitation of the old buildings. Gradually altho the exhibits have been improved and broadened, Nature's processes of attrition have brought the old buildings to a point where great exhibition buildings and adequate facilities must be substituted.

"What needs to be done in this emergency, in the opinion of The News, is for the solid business elements of Greater Birmingham to confer with the officials and directors of the Alabama State Fair Association and formulate plans for 1924. No time should be wasted. On the wreck of the old something permanent and stately and magnificent must be builded, not for Birmingham alone, but for the whole State."

WIRTH GETS LONDON FAIR

At the Western Fair Association meeting held in London, Ont., December 14, many things were taken up for the season of 1923. Extensive improvement appropriations were passed. Frank Wirth, representing the Wirth-Blumenfeld Fair Booking Association, was awarded the \$7,000 contract for the free acts for 1923, this being the third year now that the Wirth-Blumenfeld Fair Booking Association has had the exclusive bookings of this fair.

A UNIQUE BANQUET FEATURE



One of the most unique features ever introduced at a fair men's banquet was the performance of "Napoleon," the \$10,000 Arabian stallion, belonging to "California" Frank Hailey, at the banquet of the Genesee County Agricultural Society, Batavia, N. Y., held in that city at the Hotel Richmond recently, and mentioned elsewhere in this issue. The above photo was snapped as the stallion was leaving the pedestal. On account of the slippery floor this pose was a difficult one, and resulted in the horse moving as the camera snapped, somewhat blurring the picture.

YEAR-ROUND PLAN

Of Use of Fair Grounds Will Be Put in Operation by Central States Exposition

Aurora, Ill., Dec. 18.—At the first meeting of the newly elected board of directors, held recently, Frank Thilen, was re-elected president of the Central States Exposition. The other officers elected are: First vice-president, E. J. Baker; second vice-president, Oscar Nelson; third vice-president, E. L. Matlock; treasurer, F. J. McKnight; secretary, Clifford R. Trimble.

At the meeting plans for the 1923 exposition were discussed. The officers were instructed to begin work at once on the entries and other details for the second big fair.

"The annual exposition," says President Thilen, "is not the only venture that the board of directors is planning. Exposition Park is to be converted into the most modern amusement park in the State so that it will be in constant use during the summer weeks that the fair is not in progress. We have had offers from some of the biggest amusement men in the country, all wanting to take over the grounds during the summer months, but the board of directors has decided to install its own plant.

"We are going to have at least two race meetings before fair time and there will be Sunday baseball, and professional football in the fall, with a team in the National League."

Reports were read showing that several thousand dollars can be cut out of the operating expenses this second year.

President Thilen and Secretary Trimble announced that the seven per cent bonds being floated to pay off the indebtedness and complete the park are selling rapidly. More than \$100,000 worth of the \$250,000 issue have already been sold.

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

STOCK SHOW WILL BE HELD IN OKLAHOMA CITY

Oklahoma City threw its hat in the ring as a rival of other cities over the Southwest when 250 members voted unanimously to underwrite a live stock show for next March.

W. S. Marks, who has staged shows at Chicago, Fort Worth and other shipping centers for cattlemen, presented the plan. Approximately \$45,000, with \$21,000 in prizes, will be spent on the exposition.

John Fields, O. B. Randall, J. M. Tucker, L. M. Farnum and John Hill were named a committee to discuss the plan further and select a larger committee to undertake Oklahoma City's share of the show.

Business men are asked by Marks to take 150 display places at \$150 each, the money to be spent on premiums. The breeders' association will increase the amount to \$23,000, he said. He is to spend \$5,000 on advertising, pay \$3,000 for rent on the coliseum, build additional buildings and furnish entertainment, part of which will be vaudeville, and possibly a historical pageant.

Ed Overholser, chamber president, pointed out the advantages of having the large number of visitors which attend the shows, that premiums would be paid to Oklahoma breeders and that the city would be well advertised. Home material, labor and products will be used in construction.

Talks for the plan were made by F. N. Leach, president of the Oklahoma National Live Stock Exchange; W. R. Martineau, secretary of the coliseum, and J. J. Gibson, vice-president of the Oklahoma National Stockyards.

FAIR ASSOCIATION WILL STAGE AN INDOOR FAIR

Buffalo, N. Y., Dec. 21.—During the last week in January, or the first in February the Genesee County Agricultural Society will put on a three-day fair in automobile hall at Exposition Park, Batavia, N. Y. The hall has a floor space of 60,200 and will be the scene of the circus and vaudeville acts.

NEW COMPANY FORMED

To Revive Fair at Minerva, O.

Minerva, O., Dec. 18.—Organization of a company to be known as the Minerva Fair Company has been completed by Minerva business men for the purpose of promoting the Minerva fair each year.

Plans have been outlined by the company for the purchase of a suitable site, located near the new amusement park here. Construction of the necessary buildings and other equipment will be arranged for at a meeting of the company to be held soon, it was said.

Minerva has been without a fair for several years as the result of the sale of the fair grounds four years ago and dismantling of the buildings. A realty firm took over the site and it is now the scene of many homes.

DATES SET FOR CALIFORNIA STOCK SHOW

San Francisco, Dec. 18.—At a conference of representatives of live stock interests held here it was decided that the next California Live Stock Show will be held October 20-28, 1923, in a \$17,000,000 pavilion to be constructed on the old exposition grounds here. The conference was presided over by A. N. Hawkins, of Hollister, Calif., president of the show.

Mr. Hawkins outlined plans for the new live stock pavilion which is to be financed by private enterprise and acquired later by the city of San Francisco.

Among those who attended the conference were Fred Bixby, of Long Beach, president of the American National Live Stock Association, and Charles Payne, of Sacramento, secretary of the State Fair.

GREAT COLISEUM

Proposed for New York State Fair

Albany, N. Y., Dec. 22.—Construction of a great coliseum on the State Fair grounds at Syracuse, N. Y., by the State is being urged by the New York State Holstein-Friesian Cattle Association and other horse and cattle breeders. The tentative plans for the building provide a seating capacity for 10,000 people and the building could be used as an auditorium for public meetings and entertainments as well as for the showing of horse and cattle exhibits at the State Fair. The estimated cost would be from \$100,000 to \$200,000, and if the plan is authorized by the Legislature it is expected that the proposed horticultural building to cost \$250,000, will be deferred. The State Fair commission will have a meeting early in January at Albany, when action will be taken on the proposition.

ARKANSAS STATE FAIR

ELECTS OFFICERS

Little Rock, Ark., Dec. 16.—J. R. Alexander, of Scott, well-known planter and chairman of the Honorary Penitentiary Commission of Arkansas, has been elected president of the Arkansas State Fair Association for next year. George L. Turner, who retired after two years of service, has been elected honorary president for life in recognition of the fine service he performed for the fair association. He will continue to be actively associated in the work. Other officers were elected as follows: Honorary president, Governor McRae; first vice-president, Ben D. Brickhouse; second vice-president, Leo Pfeiffer; third vice-president, C. A. Alexander; treasurer, W. E. Lewis; secretary, E. G. Bylander. The entire list was elected as nominated by the nominating committee composed of W. N. Brandon, J. T. Farrell and Leo Pfeiffer.

MISSOURI STATE FAIR

MAY ENGAGE CIRCUS

Sedalia, Mo., Dec. 22.—The board of directors of the Missouri State Fair are discussing the plan of engaging a circus for the fair next year instead of the usual carnival company and it is said that the idea meets with the favor of practically all the board members. The matter now to be thrashed out is to get the proper kind of circus and book it for the week of the fair.

If the circus is secured it will give night performances in front of the amphitheater and the horse show will be held in the coliseum. The fair board has completed its budget for the next two years and will ask the State Legislature to appropriate \$448,000 for the two-year period. The board fixed the valuation of the fair grounds and buildings at \$1,480,000. The fair grounds are located at Sedalia, Mo.

LA HARPE CHANGES DATES

La Harpe, Ill., Dec. 22.—Dates for the 1923 Tri-County Fair were changed at the annual stockholders' meeting last week, and under the new arrangement it is believed a better and more interested patronage will be attracted. The dates are August 14-17, the week following the Burlington (Ia.) Fair and the week before the Macomb and Aledo fairs.

All officers of the association have been re-elected. President, J. F. Hurdle; vice-president, R. T. Painter; secretary, J. W. Minick, and treasurer, W. R. Kalsor. The board of directors was increased to thirty-two.

MORE CAPITAL

And Larger Number of Directors Considered for Growing Missouri Fair

Carthage, Mo., Dec. 20.—The Southwest Missouri District Fair Association at a meeting held in this city took under consideration (Continued on page 89)

ANNUAL MEETINGS

OF STATE AND DISTRICT ASSOCIATIONS OF FAIRS

Minnesota Federation of County Fairs, Hotel Radisson, Minneapolis, January 11, 12 and 13. R. F. Hall, Secy., St. Paul, Minn.

New York State Association of County Agricultural Societies, Albany, N. Y., January 18 and 19. G. W. Harrison, Secy., Albany.

Ohio Short Ship Circuit, J. B. Carr, Canton, O., secy. Hotel Postage, Akron, O., January 11.

Virginia Association of Fairs, C. E. Itelson, secy., Staunton, Va. Murphy's Hotel, Richmond, Va., January 15 and 16.

Western Canada Fairs Association, Calgary, Can., January 24 and 25. Grand Circuit Stewards, Secor Hotel, Toledo, O., January 8 and 9.

Other association meetings will be listed as the dates are announced. Secretaries of State, District and Having Circuits are invited to send notices of their annual meetings, to be included in this list.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

NATION'S CAPITAL

To Have New Park for 1923

Warner and Dilger Head Enterprise That Will Feature Day and Night Bathing

Washington, D. C., Dec. 22.—Jay Warner and W. H. Dilger, widely known in amusement park circles, have secured a lease on seven acres of land in Virginia, along the Potomac River at the south end of Highway bridge, and plan next spring to open an amusement park which will rank, they say, as the best south of New York.

Day and night bathing will be one of the principal features of the new park. Besides this there will be a modern dance pavilion, skating rink, bath house, canoeing, merry-go-round, fun house, crystal maze and new and novel shows. Also about 75 concessions, amusement booths, lunch and drink stands, to be housed in steel buildings, will be erected.

A long shelter platform to accommodate at least 2,000 people in case of rain will be built near the bridge, and adjoining the street car tracks. Another feature will be a children's playground, fully equipped.

The management announces that provision has been made for the accommodation of 10,000 bathers at one time. High-powered lights will be installed for the night bathing. The new beach, to be of clean sand, is to extend one third of a mile up the river from the bridge. It will be about seventy-five feet wide. A 1,500-foot boardwalk will also be constructed.

The park, the management announces, will be easily accessible by street cars, busses and automobiles.

CORRECTION

In the advertisement of Markey & Irach, manufacturers of the Golden Egg Racer, on page 189 of The Billboard issue of December 18, an error was made in quoting the price of each unit as \$100. The correct price is \$125. An error also was made in stating that 15 feet front and 10 feet in depth is required by each unit. The correct space required by each unit is 15 inches front and 10 feet in depth.

FRED C. MURRAY

C. H. Duffield, of the Thearle-Duffield Fireworks Co., Chicago, has been in the East recently in connection with the Eastern bookings of the new fireworks spectacle, "The Burning of Smyrna", and has also completed arrangements for the opening of a New York office, as well as factory and warehouses. The company will now be in a most advantageous position to supply all the wants of the Eastern fairs from which there has been a growing demand.

The Eastern office will be in charge of Fred C. Murray, formerly secretary and general manager of Pain's Fireworks, Inc. Mr. Murray severed his connection with Mr. Pain on November 27 and was immediately engaged by Mr. Duffield as his Eastern representative. Due to their long-extended acquaintance it looks as if the Thearle-Duffield Co. had made a most



suspicious start in the East and it is announced that the same policy, "Service and Satisfaction", which has made them famous in the West, will be strictly carried out in their Eastern branch.

COURT ACTION

Taken by Holders of \$90,000 Mortgage on Pacific City—Officials of Park Say It Will Continue

San Francisco, Calif., Dec. 21.—Proceedings to foreclose a \$90,000 mortgage on Pacific City, the big beach amusement resort opened last season at Burlingame, a few miles below here, have been filed in Redwood City, San Mateo County, it became known here this week.

The petition was filed by the William H. Howard Estate Company, which alleges in its complaint that it sold the land to A. H. Dougal, Jr., president of the Pacific City Company, and Arnold C. Lackenbach, attorney and director, receiving in return a note for \$90,000 secured by a mortgage. It is alleged that the note is overdue and unpaid.

The court is asked to order a sheriff's sale of the fifty-seven acres of land, together with all the buildings thereon. Forty creditors and concessionaires of Pacific City are named as defendants, together with Dougal, Lackenbach and the Pacific City Company.

Officers of the Pacific City Company have refused to make any statement of their position in the matter other than declaring that a satisfactory arrangement will be made and the park continue to run as heretofore.

SEVERAL NEW RIDES

Included in 1923 Improvement Program for Chester Park, Cincinnati

Four new rides, with probability of a fifth, will be installed at Chester Park, Cincinnati, for the coming season, it was learned last week. The names of the rides have not been announced, but it is known that M. M. Wolfson, manager of the resort, recently visited the Pittsburgh (Pa.) district to negotiate for two rides and was later scheduled for a similar mission in Detroit and Chicago.

Jack Martin, general manager of Chester, and his wife departed from Cincinnati a short time ago for Honolulu for a vacation of several months. The Martin, brother of Jack and an owner of Chester Park, who makes his home in New York, is now enjoying a rest in Florida. In addition to the several new devices other improvements will be made at Chester Park before the season formally opens the middle of May.

The Helikvists, high and free divers, will probably play a few weeks in Habana Park, Havana, Cuba, in the near future. The Helikvists' diving act, performed by Madam and Nils Regnell, has played most of the South American countries, but has not yet been seen in Cuba.

ADDED WINTER AMUSEMENTS

For Atlantic City May Include Society Circus With Citizens Backing Experiment

Atlantic City, N. J., Dec. 21.—Another mass meeting was held here, with the Mayor as chairman, for the purpose of further discussion on the subject of providing more amusements for the resort in winter. A society circus, similar to that given for charity at a New York hotel recently, an augmented orchestra, composed of the various local hotel musicians, and a broadcasting radio station were among the suggestions advanced. It is planned to raise a budget of \$5,000 among the citizens to insure the experiment of the circus, which will probably be played for a week with two shows a day. The radio broadcasting station idea was very favorably received, opinion being that it would give Atlantic City a large amount of advertising. A meeting is to be called in January to discuss the latter subject in detail.

GREAT SIEGFRIED TO EUROPE

The Great Siegfried, skijumper, who has played parks and fairs in this country for the past few years, left New York for Sweden last week. He will not display his "ski-jumping in summertime" act in Europe, but will compete in several ski-jumping contests on real snow in Sweden and Norway. The Great Siegfried will also represent Nils Regnell, of Swedish amusement fame, and try to book several American riding devices at the big exhibition to be held in Gothenburg, Sweden, from May 8 to September 30, 1923. He expects to open with his ski-jumping act in Habana Park, Havana, Cuba, the latter part of March.

STEFFENS MOVING SOUTH

After Eight Seasons at Oaks Park He Is To Operate Devices at New Selig Park Zoo

C. H. Steffens communicates that he has removed his rides, games and equipment, including a Mangels Whip, Big Eli, No. 12 Ferris Wheel, Hilarity Hall, Penny Arcade, Shooting Gallery, miniature railway, bowling alleys, automatic baseball and striking machines from Oaks Park, Portland, Ore., where he operated for eight seasons, and will install them at the new Selig Zoo Park, Los Angeles, Calif. He states that he also will move his devices from other parks in the Northwest to resorts further south on the Coast.

NO PARK FOR CLIFTON, N. J.

City Council Denies Permission for Big Venture Proposed by Charles F. Stein

Clifton, N. J., Dec. 20.—The City Council has denied permission to Charles F. Stein, of Passaic, to operate an amusement park here. It was planned to operate the park on Main avenue opposite Chester avenue. The matter was before the council for two months. The park was to be erected at a cost of \$500,000 and was to be on the style of other large amusement parks. The councilmen were of the opinion that the citizens are opposed to the resort.

It was voted to install a swimming pool at the Clifton race track for operation during the summer, on the recommendation of School Commissioner Lieblisch.



SPILLMAN ENG. CORP.

Manufacturers of SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 40-FT. PORTABLE CAROUSSELLES, 50 FT. AND 60-FT. PARK MACHINES. Write for Catalog. NORTH TONAWANDA, N. Y.



Write for illustrated circular and prices. M. G. ILLIONS & SONS, 2789 Ocean Parkway, Coney Island, New York.

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FOR A NUMBER OF YEARS

BATH HOUSE

AT MIAMI BEACH, FLORIDA.

Next to One-Half-Million Hardy's Casino. Consists of 340 lockers, 2 large front stores, 2 concessions on beach, completely equipped with bathing suits, towels, marble soda fountain, etc. A year-round bathing resort. \$2,000 cash will handle this fine proposition. Rent reasonable. Address I. EISENSTEIN, 207 S. Miami Ave., Miami, Fla.

FOR SALE

"Game of the Aces"

Mechanically perfect. Good business getter. Was in Hockaway Beach last season. No reasonable offer refused. Inquire ROOM 507, 26 Court St., Brooklyn, New York.

S. ASCH

EXPOSITION and PARK BUILDER, 383 Canal St., New York.

Designer and Builder of the NIAGARA FALLS EX-fection and Decorations for Madison Square Garden Pool. Keep me in mind for the 1923 season.

PATENTS MANUFACTURERS promptly procured. Trade Marks registered in the U. S. and abroad. Call or write. FREE ADVICE. Phone, Vanderbilt 7212. 520 FIFTH AVE. NEW YORK

FOR SALE AMUSEMENT PARK ON RIVER

Sand Beach, Boats, Bath House with Suits, Chute-the Chute, Cottages, Dance Pavilion and Refreshment Stand, 19 acres; 5-room modern house. Cheap if sold at once. A. E. McNEELY, Crawfordsville, Indiana.

Park Owners and Managers

I have an up-to-date Penny Arcade. Would like to place same in some fine park or percentage rental. L. C. care Billboard, New York.

CONCESSIONS FOR RENT, SEASON 1923—Amusement Games, Confectionery, Drinks, Canteen, Lunch. Stands are built. Windsor Resort, Iams Park. D. THOMPSON, BEWAN CITY, Maryland.

\$1,000.00 REWARD

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MODERN GAMES OF SKILL FOR 1923

The Only Two Big Money Makers Last Season

THE BALLOON RACER

Patented

THE CONY RACE

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WRITE For Our 1923 Catalogue with Description of Game and New Games for 1923

CHESTER-POLLARD AMUSEMENT CO., 1416 Broadway, New York City

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MILLER & BAKER, Inc.

DESIGNERS AND BUILDERS OF

Amusement Parks and Amusement Park Devices and MILLER PATENTED COASTERS

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Amusement Pier, Pablo Beach

Twenty miles from Jacksonville, Fla. Dance hall, 70x80; dining room, seats 50; five other concessions. Lease all or part. Length of pier, 650 feet. SHADS AMUSEMENT PIER, Inc., 221 W. Adams St., Jacksonville, Fla.

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The greatest repeating amusement ride on the market. Mechanical perfection guaranteed. Order now for early delivery. Write for testimonials and terms.

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Lawrence, Mass.

DEVELOPING SUMMER RESORT BUSINESS

By FRED J. COLLINS

That there is a vast field for development in the relation of the electric railway with the summer resort and amusement park must be apparent to everyone who has given this subject consideration.

A campaign to increase summer resort traffic undertaken without first considering the drawing powers of the resort itself is doomed to failure. To the nation the amusement park is the objective, the railway but a means of reaching it. With many managers, however, this rule is reversed with the result that the proper development of the resort is neglected and the enterprise soon falls into decay.

For many years the amusement park was the rendezvous of the shell game, the fly-by-night concessionaire and the birthplace of that species said to be "born every minute". Built on such soil, disaster was but a question of time and long is the list of parks that fell in this wake. In numerous quarters the fallacy of this principle was recognized, and there have sprung up throughout the country amusement centers soundly organized, efficiently managed and producing profit of amazing proportions.

For the electric railway fortunate enough to have one of these parks located on its lines, a source of additional revenue is provided that nicely helps to balance the usual summer reduction of patronage on urban lines.

Quite a few amusement parks are owned by the electric railways which serve them. To those companies reaping a harvest from the operation of a popular park, it can but point out the pitfalls to be avoided, while for the railways that own or that have upon their lines enterprises of but mediocre success there is much to be found of benefit in the experiences of the more fortunate resorts.

Popular Park Must Be Progressive

It has been proven that it is as easy for a popular park to fall into disrepute as it is difficult for an unpopular one to climb to success. There are many pitfalls to be avoided. A striking example of this is the story of a park owned and operated by a railway company in New York State, which a few years ago attracted almost nightly crowds that taxed its every concession. The big feature of this resort was a number of free novelties costing over \$1,000 a week. Believing that the vast crowds had become a fixture of the park, the railway company felt that in the interest of economy it was no longer necessary to have these gratifying novelties. The fact that the resort was netting a nice profit, and they were discontinued. The crowds soon began to fall off and all attempts on the part of the management to revive the resort failed. It is now completely out of business and the equipment scrapped. There are numerous other cases on record where retrenchment to increase profit, rather than a progressive development of the property, has wrought the decrease of really excellent parks.

Resort Management

A common mistake made by not a few companies operating amusement parks is in the system of management. With them, when the season closes, the resort is entirely forgotten until within a few weeks of the start of the next season. Then a hurried search is made for a manager who must, within the short time available, secure licenses for the concessions and attend to the other multitudinous duties preceding opening day. More often a subordinate official or stockholder of the park company, without any experience whatever in resort work, is given charge of the property. He struggles thru until closing day and then goes back to his regular duties, or to look up another position until the following season.

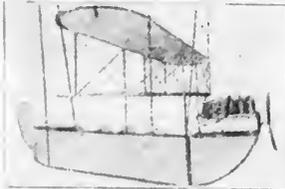
Resort management is a highly skilled profession and a company having an investment in an amusement park would do well to consider retaining an experienced manager the year round. During the closed period the manager spends his time planning for the following season—securing different concessions, arranging for outings and picnics, supervising new construction and looking after other details. Indeed, the time between Labor Day, the end of the season, and Easter Sunday, opening day, is none too long for those duties. Resort patronage is highly fluctuating and the character of the crowds changes almost daily. To have a man on the property who can sense these conditions and who will govern things accordingly is of immediate financial benefit to the owners. For instance, if figure that every time a woman faints, a fight occurs, or a disturbance of a similar nature happens, it distracts the crowd, and that each such incident costs the park about \$200 in lost business. How it provide for these events is a trick of the trade and no longer do they entail a reduction in the revenues.

Resort Development

Few people care to see the same show twice, and acting upon this fact the amusement park must change by introducing new novelties as soon as the old ones show signs of wear. The generous use of bright lights and paint to freshen appearances is highly important in the retention of popularity. Many of the larger parks are decorated differently each season. This expense, tho, might be too much for the small property, but a similar effect may be secured in following the example of a successful small park. An enterprising manager of his resort each season shifts the location of all his movable concessions, and the ones with popularity on the wane must provide something new or get off the property. Satisfaction and a good spirit among the concessionaires also are essential for a successful resort.

Owners of many parks operate the best paying concessions themselves, and this is not always conducive to a good feeling among the lessees, who must take what remains. Objectionable characters, especially in small communities, are apt to adopt the amusement park as their very own. Nothing will kill a resort quicker. A good police staff, therefore, should be given every park that desires to retain a good reputation, and the closest supervision should be exercised.

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press and upon the trolleys is highly productive of results. Having thus created a resort with strong powers of attraction, its influence upon the railway traffic will exert itself. Frequent service and comfortable facilities for loading and unloading at the resort insure a good percentage of the patronage for the trolleys. About 85 per cent of the patrons use the trolleys, 10 per cent come in automobiles and the remaining 5 per cent are walkers. With the advent of the automobile and motorbus little opportunity has been given the electric railway to step out of its category as the carrier of the public to and from its task. The amusement park is the playground of the people who use the trolleys. As such it presents to the industry one of its few opportunities for a real increase in business. (Note—Mr. Collins has had much experience in the operation of parks and was last season manager of Mid-City Park, Albany, N. Y.—PARK EDITOR.)

CONEY ISLAND "JOE" RETIRES Joseph Balzerlin, familiarly known as "Joe" and whose \$20 restaurant investment on the Bowery, Coney Island, New York, in 1891 has grown until he has become one of Brooklyn's prominent business men and a millionaire, will turn over his restaurant business to his son Louis January 1, and, with his wife and daughters, start a three-year trip around the world.

On three occasions "Joe" suffered heavy financial loss thru fire, but by pluck and with the aid of loans from people who placed confidence in him he came back a winner. Three years ago "Joe" bought Kasenball's restaurant and bathing pavilion interest at Coney Island, intending to run it himself, but changed his mind and leased it to others for a long term. In all his big ventures he owns a half interest or more. His holdings include Coney Island "Joe's", the Fulton Street "Joe's" and a recently-opened restaurant in Nevins street, Brooklyn.

"SANTA CLAUS" BY AIRPLANE The Jewell Flying Circus is playing Northern Texas at present, staging a big aerial show under the local merchants for sales days. The merchants of Honey Grove, Tex., arranged with Billy Jewell, an experienced aviator, and Joe King, an aerial performer, to stage an aerial circus in Honey Grove Thursday, December 21. The merchants made special inducements to Christmas shoppers on that day. The performance was free to everyone, and consisted of wing walking and various stunts of the kind, also parachute drops from the moving plane. The part that appealed to the children was the arrival of "Santa Claus" by airplane, dropping in a parachute and landing in the middle of the square.

VENICE PIER OCEAN PARK PIER SANTA MONICA PIER LOS ANGELES WILL J. FARLEY, VENICE LONG BEACH PIER REDONDO BEACH SEAL BEACH

Los Angeles, Dec. 16.—Rain and plenty of it has been on the boards here for the last ten days. Outdoor amusements of all kinds have been impossible and this left the patronage to the downtown theaters and other resorts indoors. The Grotto Circus was a huge success from an attendance standpoint alone and with the big tops heated and dry throat the week it was about the best place to spend the time. The Georgia Minstrels at the Mason did a very good week altho the rain had its effect. The picture theaters and vaudeville houses had their usual big weeks and at night seats were hard to find. The two stock houses are changing bills, which is a stimulant to business. The Majestic Theater stock company put on "East Is West" last Sunday and is giving a splendid performance. With Constance Talmadge in pictures playing the same piece it is not easy to forget that "East Is West" wants your patronage. "Blood and Sand" will replace "The Boomerang" at the Morosco Theater the coming week, to run as long as business warrants. There is a constantly increasing attendance at the Burbank Theater on Main street. Walter Van Horn has the "Bill Jukes" company constantly increasing in favor, and the management is jubilant over his success.

White Flower", written and directed by Julia Crawford Ivers, will be completed this week.

Mr. and Mrs. James Thomas celebrated their wedding anniversary on December 14 with a box party at the Pantages Theater and a supper following. Seven guests were in the party and the evening will long be remembered.

The regular meeting of the Los Angeles Society of Magicians was held this week, at which the following officers were elected for the coming year: Adam Hill Shirk, re-elected president; Floyd G. Thayer, re-elected vice-president; George E. Baxter, without opposition, selected for secretary; Frank Fawcens, expert thimble manipulator, again elected treasurer. The officers were installed by Past President Harry Cooke.

J. L. (Judge) Karnes, who is spending his winter in Los Angeles, states that he will purchase property in the foothills of Beverly. He will rejoin the Wortham Shows at San Antonio about the middle of February.

Clara Kimball Young has completed her work in "The Woman in Bronze", which is her newest starring picture to be released in due time by Harry Garson for Metro Studios.

Frederick Nau entered the hospital in Los Angeles this week to receive treatment for bladder trouble. He will be pleased to hear from his friends while incapacitated. Mail will reach him thru The Billboard or the Pacific Coast Showmen's Association.

J. Sky Clark and his wife are entertaining regularly in their new home in Hollywood.

Rowland V. Lee has finished cutting and

titling his production of Booth Tarkington's Pulitzer prize novel, "Alice Adams", starring Florence Vidor.

Al G. Barnes arrived in Los Angeles this week to remain for several days in connection with the winter quarters in Palma. He was around headquarters of the Pacific Coast Showmen's Association during the week, and states that next year will find him again in Palma.

It has been finally settled that "Buffalo Bill" is a historical character. Universal Studios had to go to law to prove that no one had the exclusive right to the name "Buffalo Bill".

Jack Burrows and his Wild West Show have just finished showing at the Maui Fair, Honolulu.

Following the finishing of the next comedy for the Fox Studios by Al St. John, the comedian will leave for a vacation in New York City. It will be his first visit to that city.

Constance Talmadge returned to Los Angeles this week to begin work on her next picture, "With the Law", which will be directed by Frank Lloyd.

L. C. Zeleno returned to Los Angeles this week to spend the winter months. Spring may find him in Kansas City, as the offers there have been tempting.

A. George Volck has been advanced to the position of vice-president of the Seiznick Pictures Corporation. In addition to fulfilling the requirements of his new post, Mr. Volck will continue as personal aid to Myron Seiznick.

George Hockwald and his Georgia Minstrels paid their annual visit to Los Angeles, and for a dancing and singing show it is hard to beat. The properties carried are elaborate for such a show. It will easily rank with the best on the road.

Elsie Jane Wilson, who in home life is Mrs. Rupert Jilan, and who was formerly a director for Universal, is planning again to produce pictures. Mrs. Jilan began work in pictures many years ago, and besides being an actress of ability she has directed more than 20 stories.

Ed Foley, of the Foley & Burk Shows, is spending a few weeks visiting with the showmen of Los Angeles. He will leave about the first of the year for a trip to Honolulu.

Lorimer Johnston, associated with Paul Gerson Pictures Corporation of San Francisco, is in Los Angeles engaging a quartet of well-known film actresses for a production which is to make pictures in the North.

W. H. "Bill" Rice is a busy man these days with the Grotto Circus and the arranging of passports for his company of diving stars, who will go with him on his tour of Manila and the Orient. They will leave on the 19th and expect to be gone until late in the coming spring.

Plans for the Warner Bros.' new administration building and studio enlargements will contain provisions for a complete theater. The theater will be erected at the studio at Sunset and Bronson, to be used exclusively for previews of photoplays. It will seat 450 and will be open at night only.

J. M. Busby, who has made much money and retired from the show world, was a visitor around the riato this week. The Famous Georgia Minstrels was responsible for his being out late. Busby states that the haul and the lure of the road at times start him to thinking of the old Busby Minstrels.

At a meeting of the Venice Amusement Men's Association, held this week, plans were laid for one of the largest celebrations ever held on the pier. It will be known as the First Annual Joy Carnival, and will include a bathing girl parade. The three-day celebration will be held on the afternoons and evenings of December 30, 31 and January 1. A huge parade will tour Los Angeles and surrounding towns on the afternoon of the first day. Mr. Newberry is in charge of this end, and is spending much time and money to make it an event worth while. In the evening of the first day a monster civic parade will tour Venice, in which the Queen of Beauty will ride to her coronation. Gloom and Grouch will be scattered to the winds with a huge display of fireworks from the pier. President Davis of this association has his men in constant enthusiasm and it is expected that the Mardi Gras and all will eclipse anything yet attempted by the Venice amusement men.

The annual Rose Festival and Parade will take place in Pasadena on January 1, and the entries have exceeded last year. Weather permitting it should be the greatest in history, for the visitors this year far outnumber those of all other years.

The Snapp Bros.' Shows are safely tucked away in winter quarters at San Diego, and are undergoing remodeling and painting. Ivan Snapp states that when they open again at the Orange Show in February he expects to have a very pretty front on the shows.

A. L. Erlanger has returned to New York. While here he was in conference with President F. J. Gosol, Vice-President Edward Bowes and Abraham Lehr and June Mathis, editorial director of the Goldwyn Studios. He viewed the designs for the sets of the monster production of "Ben-Hur".

The New Selig Zoo Park this week announced its entire staff of executives in a very neat (Continued on page 88)

Betty Compton's Paramount picture, "The

PHILADELPHIA

By FRED ULLRICH.

908 W. Sterner St. Phone Tioga 3525.
Office Hours Until 1 p.m.

Philadelphia, Dec. 23.—A Happy New Year to everybody and may the year 1923 be a bumper for prosperity and good health and happiness to all.

All the theaters about town are in gala dress and the holiday week looks like it will be a record breaker for attendance. The downtown streets are packed with people doing their Christmas shopping and the usual line of bustling streetmen of all kinds is much in evidence.

The Pen and Pencil Club will give a big Christmas Day for the kiddies on December 28 from 2 to 6 p.m. at its clubhouse and a large number of acts from the various theaters will appear. That genial good fellow, Ralph Ringman, will again mediate as Santa Claus as he has done for many past years.

This week the Adelphi and Schubert theaters have been dark, the management deeming it more profitable to keep closed for one week. The attraction at the Adelphi Christmas week will be Pauline Frederick in person in "The Guilty One", and at the Schubert will be the "Passing Show of 1922".

Expecting to open Christmas week will be Philly's latest addition, Murray's Restaurant, on Locust street, east of Broad, a finely laid-out cafe of three stories. The opening attraction will be Andre Sherr's "Revue of 1922" with twenty artistes, and Johnny Johnson and his famous orchestra. Many display notices of this new innovation have appeared in the dailies.

Paul Whitehead and his celebrated orchestra has been the attraction for three days at the Walton Roof and opens Christmas week at the Forrest Theater with "George White's Scandals".

"Good Morning, Dearie", closes here this week.

Closing this week at the Garrick is "Molly, Darling", which did excellent business during its stay here. It will be followed by "To the Ladies", with Helen Hayes, as the Christmas week attraction.

"When Knighthood Was in Flower" continues to attract large houses at the beautiful Stanton photoplay theater.

Pietro, Yon, the famous organist, was the featured soloist at the Stanley this week and scored finely.

Robert Mantell and Genevieve Hamper scored big this week at the Broad Street Theater in their repertoire of Shakespearean plays. They will remain for two more weeks.

Harvey and Stone, a meritorious man and woman act, scored finely at the Girard Theater this week with their excellent singing and burlesque dancing specialty on Rodolph Valentino. With some minor changes this act would do for the big time.

The Schubert and Keith houses had excellent bills this week. Despite the fact that the week before Christmas business usually is dull all the show shops and photoplay houses about town had good houses.

SAN FRANCISCO

STUART B. DUNBAR

209 Pantages Theater Bldg.

San Francisco, Dec. 17.—Another San Francisco picture theater has announced a change of policy from straight pictures to pictures coupled with musical revues. This house is the Strand, and the announcement of change of policy, which is to commence Saturday, December 23, was made during the past week by M. L. Markowitz, president of the New York and San Francisco Amusement Co., which operates this Market street house. Charles Alphin, well-known New York producer and writer, will have charge of production at the Strand and a cast of principals has been engaged, including Dorothy Raymond, prima donna; Babs Arnold, soprano; Henry Sheer, Hebrew comedian; Jules Mandel, singer and character actor; Marie Allen, premier dancer; Marion Donatas, specialty artist. Also there will be a quartet consisting of Dixie Heeder, Fred Meschan, John Marshall and John Lader. A chorus of thirty larking beauties will complete the cast. The stage is being completely remodeled for the presentation of musical comedy, the work being done at night in order to avoid interference with the current show. A crystal illuminated runway will figure prominently in the revue presentations, the first of which is scheduled to be "Powder My Nose".

Austin King, well-known clown, was a Billboard visitor during the week just past and reported that he experienced severe reverses in staging an indoor circus at Chico, Calif., under the auspices of the Woodmen of the World. King did not state what his financial losses were, but, judging from his conversation, they ran into a substantial sum.

Harry Griffin, musician and well known among showfolk upon the Pacific Coast, is in San Francisco again, having returned during the past week from an extensive tour of the East. Griffin was a Billboard caller upon his arrival and reported that he had returned by way of the Canal Zone and Mexico, enjoying a very pleasant voyage. On the steamer he met a Mr. Wright, formerly connected with Barnum & Bailey and other big circus organizations. Wright, he said, was returning from the west coast of South America and Mexico, bringing with him a considerable collection of animals, birds and reptiles which he had purchased for show purposes.

Joe Collins, well-known trumpet player, has just returned from New York, where he just



Fourth Annual Convention of the National Association of Amusement Parks at the Congress Hotel, Chicago, December 7, 1922.

finished an engagement with the Ziegfeld "Pol-lies".

Hazel Lake, soprano, is making a tremendous hit in the Canal Zone. It is reported here. Miss Lake has a host of friends in California who join in wishing her a continuation of her good fortune. Her stay in the Zone will be indefinite and as yet she has no plans as to what she is to do upon its completion.

Annee Rheinwald, well-known musician, formerly with the orchestra of the New York Roof, is now with Max Fisher's Los Angeles Orchestra and is doing very nicely, according to word received by Harvey Johnston, local manager for a music publishing house.

"Bobby" Martell, who just closed at Omaha, was a Billboard visitor during the past week. Martell says that he played a very successful engagement, but is glad to be back home once again on the Coast.

Richard Prinsepale, violin virtuoso of South America and later New York, is now sojourning in San Francisco. Prinsepale is thinking strongly of locating here. It will be a distinct addition to the musical world if he should do so.

Visitors to The Billboard offices during the past week report that Vic Graham, well-known tromper, has just returned from the East and is temporarily located in Los Angeles. What his intentions are on any plans Vic has for the future they were unable to state.

Earl Cohen, well-known theatrical promoter, is now custodian of the new Golden Gate Theater Building. Cohen was recently manager of a large theater in the Richmond district.

W. H. "Bill" Rice writes from Los Angeles that he sails from this port for the Orient on the Japanese liner Siberia Maru, Tuesday, December 19. He is taking his water circus with him and is carrying fifteen people in his troupe. Rice recently promoted the Grotto Circus in the southern city, and announces that it was both an artistic as well as a financial success.

A correspondent with the San Francisco office of The Billboard writes that he noticed a colored carnival company playing in the Canal Zone recently. The company, the name of which is not mentioned, boasted three rides as well as a number of shows and concessions. The carnival folk appeared to be doing a good business and everyone seemed happy despite the fact that there was about five inches of mud on the lot.

Sig. Merino, harpist, now has the concert orchestra and entertainment aboard the floating palace steamship H. M. Alexander, scheduled soon to change from coastwise service to the Honolulu run.

LOS ANGELES

(Continued from page 87)

folder giving the prospective of the new park. The staff, as announced, is as follows: Trustee, Citizens' Trust and Savings Bank. Board of Control: Col. Wm. N. Selig, chairman, president Selig Polytechnic Co.; Henry S. Cahn, president Cahn-McCabe Co., municipal bonds; James W. Helman, Helman Commercial Savings Bank; Louis B. Mayer, president Mayer Studios; Sam C. Haller, president Pacific Coast Showmen's Association; Claire W. Woodman, vice-president Woolwine Metal Products Co.; H. Y. Romberg, general manager Clume's Exchange; John M. Selig, amusements; Clarence Webber, secretary, attorney and counselor-at-law; managing director, Sam C. Haller; director of works, Emmett W. McConnell; curator of zoo, Cy DeVry.

John S. Berger has gone before the Venice Chamber of Commerce offering to build and operate an immense bowl for the holding of horse racing and a permanent pageant and exposition in that city. It would mean that Venice would be the chief amusement city of the Pacific Coast. The only question before the house seems to be whether it would detract from the amusement piers. The crowds would no doubt come if the attractions were of size and quality. The Venice Chamber of Commerce has taken the matter under advisement and a decision will be made shortly. It is understood that the project will not cost Venice or its citizens one cent.

The annual election of officers of the Pacific Coast Showmen's Association will be held December 26, and the big ball December 27. Installation of officers January 2. The membership now is 240 and is expected to number 300 before the first of the year. The dues are \$5 a year and an initiation fee of \$5 will be added on January 1. King C. Keene has presented the association with three beautiful chandeliers, installed: Frank W. Babcock two tables and other articles, Stanley and Furniss a big arm chair, Frederick Nan a table, Mr. and Mrs. Jas. Thomas a large leather chair, the Thomas Inc. Studios the linoleum, and other donations are being received weekly.

In the closing days of the year, when we are happy that we have come to the end of a bad year, we are receptive of anything that might tend to a brighter future, so that is the reason I am going to sneak in and just say that in wishing you a Happy and Prosperous New Year I don't do it as a matter of course, but because I really wish it and if I can get to your thoughts first perhaps I might always be remembered as one who predicts that the coming year has much in the way of prosperity for us all.

BILLBOARD CALLERS

(Continued from page 83)

W. J. Ely, at White Plains, N. Y., in which the "raceway" cars are being built.
Sam J. Levy, of the United Fairs Booking Association, left for the West to attend some fair managers' meetings.
Sam Berlin, concessionaire.
Jerry Barnett, concessionaire.
Hank Durnell, Wild West wonder, is wintering at Madison Square Garden, in the role of candy butcher for the present, with Leo Cook.

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

RINKS & SKATERS

(Communications to our Cincinnati Office.)

CARPENTER OPENS HOLLERDROME

Billy Carpenter, well-known fancy skater, informs that he opened his Hollerdrone in Lebanon, Pa., December 22 for the winter season. While business in general has been off-color in that section for some time, says Carpenter, he expects a decided pickup after the holidays. He tells of receiving a letter from Wm. J. Butler which states that Butler is operating Manhattan Rink in Allentown, Pa. Carpenter accepts this information to mean that the Allentown rink has changed hands since last season.

WHITE CITY HOLIDAY FEATURES

The holiday season is not to go unnoticed at the White City Roller Rink, Chicago. For Christmas Day a large and beautifully decorated tree was set up in the reception room of the rink and was the center of admiration from the crowds at the afternoon and evening sessions. For New Year's Eve a special "watch-the-oldest-year-out-and-the-new-year-in" party is being held and the management will provide plenty of noisemakers for the roller celebrants. On that night the rink will remain open until 12:30 o'clock.

ICE SKATING SPEED DATES

Dates for the international outdoor amateur speed skating circuit events were fixed at a meeting of the members of the International Skating Union of America in Montreal, Can., December 19. February 14, 15 and 16 were decided on for the international championships scheduled for St. John, N. B.; while February 2 and 3 were set for the Canadian national events in Montreal. The American national events will be held at Chicago January 26, 27 and 28. Other dates announced are: Montreal, N. B., February 19 and 20; Adirondack Gold Cup championships, at Endicott-Johnson City, January 12, 13 and 14; Plattsburgh, January 17, 18 and 19; Lake Placid, February 8, 9 and 10, and Saranac Lake, January 30, 31 and February 1.

As a result of the meeting the following amateur skaters were listed on the circuit:

Russell Wheeler, Montreal; German and Garnett, St. John, N. B.; Richard Donovan, Al Nahfer and Cochran, of Johnson City, N. Y.; William and Julian Steinmetz, Roy McWhorter, Fred Bengen and Harry Kasky, of Glasgow; Giosler and Stephenson, of Toronto; Berburg, of Cleveland; Joe Moore and William Murphy, of New York; Bobby Horn, of Brooklyn; George Pickering, of New Jersey; Charles Jewtree and Val Bialas, of Lake Placid, and Orle Green, of Saranac Lake.

The brothers Steinmetz, of Chicago, will fight against one another in the coming international championships at St. John, according to L. B. Judson, member of the Board of Control of the I. S. U. of A.

There were present at the Montreal meeting: E. C. Faarman and Patrick Hennessy, of Lake Placid; L. B. Judson and Charles Goldsmith, of Saranac Lake; William Fisher, of Endicott-Johnson City, N. Y.; C. G. Felts and B. Goble, of Plattsburgh, N. Y.; D. J. Carr, of the Maritime Provinces Amateur Skating Association, and C. E. McNutt, of Moncton, N. B.

SKATING NOTES

Bobby McLean, who has been presenting an ice skating act on the Keith time, will make a trip to Europe this winter in an effort to regain his former title of world's professional

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ice skating champion from O-car Mathleson, who defeated McLean in Christiaua three years ago.

Six hundred skaters at Judd's Rink, Cleveland, O., were held at bay December 20 by three bandits who, after robbing the cashier, lost the tin box containing the admission receipts while engaged in a gun battle in an alley with one of the rink employees. The trio escaped. Several women fainted, but none was injured.

Joe Lanrey won his tenth straight race at Riverview Rink, Chicago, December 15 in a five-mile event. Al Krueger was second, Jackie Clark third, Victor Vrasch fourth. The Illinois Amateur Championship Contests were scheduled for Riverview from December 19 to 24. A professional championship meet will be held there early in January.

Leonard J. Sweitzer, of Columbus, O., will race two boys at the Sebring Rink, that city, December 26.

Harold H. Keetle, manager of the Auditorium Roller Rink, Youngstown, O., advised that he was to open a rink at Erie, Pa., December 23. The latter is named the Erie Arena. Keetle says the seating capacity is 3,500 and the equipment includes 450 pairs of Chicago skates and a large North Tonawanda organ. He says exhibition and speed skaters will be engaged for his new enterprise.

prize in a national contest conducted by the Robertson-Cole Picture Corp. for the criticisms of one of its productions. Mrs. Ullman is the movie editor of The St. Louis Star.

Prince Manly, popular magician, who has been ill in a local hospital for six weeks, is recuperating rapidly and is about again.

Lewis H. Williamson, popular St. Louis tenor, will give a recital at the Wednesday Club Auditorium Friday evening, January 5. Mr. Williamson will be assisted by Frank Hunter Jones, pianist, and Frank M. Miller, fustist. Eunice Williamson will accompany Mr. Williamson and Mr. Miller.

Betty Stewart, who is spending the holidays in Chicago, will rejoin the Hayes Dramatic Entertainers Company in Texas after the first of the year.

Joe Reeves closed a successful week in St. Charles with his indoor circus. Two of his principal features, Bobby Medart and Fred Welly, booked by the Columbia Theatrical Exchange, were the talk of the town.

There are rumors in circulation that the Western Vanderville Association will open a branch in St. Louis in the Arcade Building

MORE CAPITAL

(Continued from page 85)

the advisability of enlarging the board of directors and increasing the capital stock. The association is now capitalized at \$30,000 and has fifteen directors. A suggestion was made that the capital stock be doubled and the list of directors increased to twenty-one. It is proposed to select these directors from various sections that are now included in the wide territory of the fair association, which has grown almost to State size and importance. It is planned to select from among these directors several of them who will spend all of their time at the annual fair, take over some special department and be responsible for its proper conduct, the fair having grown to such magnitude that the secretary must have that sort of help.

Part of the holdings of the association are now balanced by obligations, but the sale of additional stock would take care of these. The secretary of the association was empowered to name a nominating committee, which will decide on the number of directors and suggest persons for the places. Another meeting will be held in this city December 28, when the report of the committee will be received and some decision reached as to the capital stock increase.

FAIR ELECTIONS

Elmira, N. Y.—Oscar Kahler, of Big Flats, was elected president of the Chemung County Agricultural Association at the annual meeting. Other officers chosen were George M. Diven, of Elmira, vice-president; M. H. Heller, Elmira, secretary; John C. Williams, Elmira, treasurer. The report of the treasurer showed the organization in good financial condition.

Tiffin, O.—The Seneca County Agricultural Society, which has charge of the county fair, has reorganized by electing A. H. Ungar, president; W. A. Mowry, Amsten, vice-president; George Rakestraw, secretary; F. R. Mann, treasurer.

Norwich, N. Y.—At the annual meeting of the Chenango County Agricultural Society Frank Zuber was elected president and W. W. Smith secretary. Both are from Norwich.

Lowville, N. Y.—The Lewis County Agricultural Association is the first county fair organization in this part of the State to fix dates for the 1923 event, it being scheduled for August 28, 29, 30 and 31. At the same meeting these officers were elected: President, George C. Cannon; secretary, M. M. Lyman; treasurer, W. J. Stoddard.

La Harpe, Ill.—At the annual meeting of the Tri-County Fair Association the old officers were re-elected. They are J. F. Hurdie, president; R. T. Painter, vice-president; J. W. Mannich, secretary, and W. B. Kaiser, treasurer. The most important action taken by the association was the changing of the fair dates. Next year the fair will be held August 14, 15, 16 and 17.

Pierce, Neb.—At the annual meeting of the Pierce County Fair Association the following new officers were elected: Chris Boll, president; Carl Pilger, vice-president; Ed B. Fanska, secretary; A. W. King, treasurer.

Potsdam, N. Y., Dec. 20.—The Potsdam Fair Association, at its annual meeting last week, elected the following officers: President, F. T. B. Sisson; vice-president, Dr. D. F. Burke; secretary, Dr. E. T. Swan; treasurer, A. H. Morgan; directors, G. O. Lewis, A. L. Brown, E. A. Everett, J. R. Lindley, E. R. Safford and D. F. Burke. The reports showed the society in good condition and in the best financial shape in a long time. Many permanent improvements have been made on the grounds. Dates for the next fair were fixed for September 11, 12, 13 and 14.

Supply Township Free Fair Association, Supply, Ok., has been incorporated. No capital stock. Incorporators, Dr. H. E. Stecher, A. H. Dement, L. A. Anderson, Percy B. Zerty and L. C. Smith.

CAMPING GROUNDS, ASHEVILLE, N. C.



Mollie Grimshaw (Little Mollie), well known to outdoor showfolks in general thru her many years on the road, has acquired a park at Asheville, N. C., which she plans to develop into a first-class amusement resort. A portion of it she has set aside as a camping ground for tourists, and during the past summer it was visited by many auto parties. For 1923 Miss Grimshaw plans to have platforms built for the use of those who want to pitch their tents and there will also be twenty one-room bungalows. There will be electric lights, shower baths and other conveniences. A view of the camping ground is shown in the accompanying picture.

ST. LOUIS

ALLEN H. CENTER
Phone, Olive 1733

2046 Railway Exch. Bldg. Olive Street
Between Sixth and Seventh

St. Louis, Dec. 20.—Billy Joyce, of Earnie Stewart's "Merry Madcaps" Company, is in St. Louis for the holidays.

Rita and Dunn, high wire artists, passed thru St. Louis on their way to Hillsboro, where they will spend the Christmas holidays.

While filming the picture, "The Spirit of St. Louis", one of the smoke bombs exploded in the face of L. C. Smith, chief property man from the D. W. Griffith Studios. The accident occurred while the company was working on location at 4000 Louisiana avenue. Mr. Smith was taken to the City Hospital.

Yerkes' Flotilla Band, which is playing at the Missouri Theater this week and which was scheduled to play before the St. Louis Chamber of Commerce at its annual Christmas "High Jinks", which was held last Wednesday, was notified by Frank Gecks, president of the Musicians' Mutual Benefit Association, the St. Louis organization of the American Federation of Musicians, that if it filled the engagement it would be fined and barred from the federation. The musicians made their appearance on the platform, bowed and withdrew. The program included Hobby Henshaw, the Washington University Glee and Mandolin Clubs, Johnny Adams and Bessie Ricker.

A check for \$100 was presented at the West End Lyric last Sunday night to Mrs. Blanche Furth Ullman, of Waterman avenue, as third

after January 1. It is said that Joe Erber, formerly of Erber's Theater, East St. Louis, will manage the office.

The Six Jolly Jesters, a saxophone outfit, will leave for a two-year tour of Europe in January.

Odell and Dick Richards have formed a partnership and are putting out a ten-piece act, show called "The Modern Maids", to play local theaters. Billy Casey, formerly of Hagan and Odell, will be featured.

Kendal Caps, of the Caps Family, has recently started a school of theatrical dancing and now will be permanently located in St. Louis.

"The Manhattan Girls," local favorites, are featuring Audrey Mooney and Anna Bathe, eccentric dancers. Their latest comedy, "Wanted, a Husband", was produced under the personal direction of Gus Rapier and is going over bigger than even "A Night in Japan".

Tiny Vickers, popular singer, has recently married and intends to leave the theatrical world.

Ida Barclay, pianist, is now back in the Waterson, Berlin & Snyder office. It is a real treat to hear her again.

Anita Allen, Spanish dancer, has been discharged by the City Hospital and is well on her way to recovery.

Ree Crawford, well known in local theatrical circles, altho only 20 years old, now is her third husband and is leaving the stage for a while.

The charter of the Eagles is now open and Bobby Hagan is busy among the profession (Continued on page 96)

RICHARDSON SKATES

THE FIRST BEST SKATE, THE BEST SKATE TODAY.

In any business it is superior equipment which insures profits and in the rink business it is Richardson Skates which earn real profits.

WRITE FOR CATALOG TODAY.

Richardson Ball Bearing Skate Co.
1809 Belmont Ave., CHICAGO



The DEAGAN UNA-F ON PROVIDES THE IDEAL MUSIC FOR SKATING RINKS.

Played same as Piano, but has fifty times the volume. Write for descriptive circular and full information.

J. C. DEAGAN, INC.

DEAGAN BUILDING
1700 BERTEAU AVENUE, CHICAGO.

WURLITZER



Band No.

Organ 148

SKATING RINK MUSIC

Loud yet tuneful popular music available. Sizes for every rink. Installations throughout the United States.

The RUDOLPH WURLITZER CO.
N. Tonawanda, N. Y.

Band Organs for all kinds of out and indoor shows.

Write for catalog.

RIDING
DEVICES
AND
CONCESSIONS

FAIR GROUND
EXHIBITION

CARNIVALS

EXPOSITION
MIDWAY SHOWS

BANDS
AND
SENSATIONAL
FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

MRS. BRUNEN ACQUITTED; MOHR IS FOUND GUILTY

Jury Renders Verdict After Less Than Three Hours' Deliberation—First Degree Decision, With Recommendation of Life Sentence for Mohr, Whose Attorney Is To Seek New Trial

Following the giving of testimony for both the prosecution and defense and other legal proceedings in the joint trial of Harry C. Mohr and Mrs. Doris Brunen, at Mt. Holly, N. J., in connection with the killing last March 10 of "Honest John" T. Brunen, carnival owner, the jury deliberated less than three hours and found Harry Mohr guilty of murder in the first degree, and acquitted Mrs. Brunen about 8:20 p. m., December 20. The jury recommended that Mohr be sentenced to imprisonment for life at hard labor.

Following the announcement of the verdict, Walter S. Keown, attorney for the defense, requested that Justice Samuel Kalisch defer passing of the sentence until after the holidays, and the Justice set the date of January 9 for so doing. Attorney Keown intends making a move for a new trial on the day sentence is passed.

Soon after gaining her freedom Mrs. Brunen left Mt. Holly for Philadelphia to spend some time with her mother. As the verdict was announced by the foreman of the jury Mrs. Brunen laid her hands on those of her brother (Mohr) and cried "Oh, Harry! I'm so sorry!" afterward fainting, whereupon Mohr teared over and caressed her.

Hazel Brunen, daughter of John Brunen and who gave testimony for the prosecution against her stepmother and Mohr, was not in the courtroom when the verdict was rendered.

The date of the trial of Charles M. Powell, who testified on the witness stand that it was he who fired the shot which killed Brunen, at the instigation of Mohr and Mrs. Brunen, had not been set up to late last week.

In his charge to the jury before that body retired to ballot on a verdict, Justice Kalisch declared there was no middle ground.

"You must either acquit them," he said, "or find them guilty of murder in the first degree."

He explained that separate verdicts could be returned for the two defendants.

"There is no disputing the fact that Brunen was foully assassinated on the night of March 10," said the court. "What you gentlemen must decide first of all is whether Charles M. Powell killed him. If he did, you must decide whether Mrs. Brunen and Mohr aided or abetted in the commission of the crime."

"Powell was an accomplice," Justice Kalisch told the jury. "Under our laws a jury may convict on the testimony of an accomplice if it is convinced he has told the truth. However, it is a very dangerous thing to do. Unless you find corroboration of the essential facts in the evidence, it is your duty to return a verdict of acquittal."

"To me the testimony against Mrs. Brunen seems very meager. The only testimony involving her in any way came from Powell, the self-confessed slayer, and Hazel Brunen, her stepdaughter."

"Powell should be corroborated. Hazel Brunen admitted she and her mother were engaged in a lawsuit over the disposition of the Brunen estate. You should take into consideration whether Hazel is or is not incensed at her stepmother. It seems to me that Hazel Brunen's testimony should have very little weight in convicting Mrs. Brunen of the murder."

Regarding Mohr, the court said it was for the jury to decide whether he was with Powell on the night of the shooting or was in Philadelphia, as testified by defense witnesses. He pointed out that the State had presented certain circumstances corroborating Powell's statement that Mohr was with him on the night of March 10.

"I must say," added the Justice, "that it is a very easy matter to fabricate an alibi."

The prosecution having rested its case Friday afternoon, December 15, the defense started its side of the proceedings the following Monday.

About fifty witnesses gave testimony in behalf of Mohr and Mrs. Brunen, practically all of which seemed tendered to discredit testimony given by prosecution witnesses, especially that of Powell. Harry C. Mohr and Mrs. Brunen denied almost without exception all damaging statements directed against them and connecting them with the crime while individually on the stand.

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A. B. MILLER'S GREATER SHOWS Bring Long Season to Close at Atlanta, Georgia

After a four weeks' engagement in Atlanta, on three different locations, the A. B. Miller Greater Shows, under the management of A. B. Miller, recently closed their season of forty-four weeks and went into winter quarters here.

The season opened at Sumter, S. C., March 9, and the route extended thru the following States: South Carolina, North Carolina, Tennessee, West Virginia, Ohio, Kentucky, Alabama and Georgia. The shortest railroad move of the season was from Titlin to Fostoria, O., a distance of twelve miles, and the longest jump was from Springfield, O., to Ashland, Ala., a distance of over 700 miles.

All the show paraphernalia will be given a general overhauling and a number of new fronts will be built for the coming season. Jack Willis will have charge of winter quarters again this winter, and will begin active operations after the holidays.

Manager A. B. Miller and wife have left Atlanta for a trip North and will return to winter quarters after the first of the year.

The show will again take the road about the first of March, with fifteen cars.—ARTHUR RICE (Show Representative).

LEAGUE "STAG" BIG SUCCESS

Nearly Three Hundred Persons Present and All Had Good Time

Chicago, Dec. 20.—The stag party given in the club rooms of the Showmen's League of America, Friday night, was regarded as the most successful social event of its kind yet given by the league. Nearly three hundred persons were on hand and the affair lasted until one o'clock in the morning.

Sam J. Levy was in charge of the affair, which he conducted with signal success and tact. He was capably assisted by Joe Rogers. Col. Fred J. Owens, Harry Coddington and Charles G. Kilpatrick were called on to tell how they got in the show business, which they did with interesting detail. "Kil" sprung some funny stuff before he finished his recital.

Tony Perry entertained and Dan Robey, monologist and bagpipe player, rendered some interesting entertainment, both with voice and bagpipe. There was a splendid line of eatables and the supply was abundant and appetizing. Several professionals were present and contributed harmony, both vocal and instrumental. There was an atmosphere of sociability prevalent that put everybody in good humor and served to cement the league membership more closely than ever.

A SHERIFF'S RESOLUTION

Gambling at Carnivals Under Ban at Muscatine, Ia., Next Year

The Muscatine (Ia.) Journal and News Tribune in its edition of December 12 requested "suggestions from the homefolks as to New Year's resolutions for the city in 1923." On the following day an article appeared in that prominent daily, under the heading, "Gambling Devices at Carnivals Under Ban Next Year, Sheriff's Resolution for City Proclaims", a part of which follows:

"There will be no gambling when carnivals come to Muscatine—if they do—during 1923.

"Neither will minors be countenanced in pool and billiard halls.

"These are two of the promises made by Sheriff R. J. Wiley for the new year, in reply to The Journal's request yesterday for suggestions from the homefolks as to New Year's resolutions for the city in 1923. Other residents of the city will probably have interesting suggestions for the city council's consideration. But what the sheriff suggests will be done by himself.

"First," he says, "I will place some restrictions on carnivals and street shows. They will not be allowed to operate any games of chance. A permit from the Mayor or City Council to show here will be no bar to prosecution of any gambling devices. The business men of Muscatine have had notice not to run any games of chance and I feel that our business men should at least be protected against a bunch of rough-neck carnival followers coming here and robbing the public by putting out goods and wares at three times the cost charged by our merchants."

VELARE BROTHERS ENTER DAMAGE SUIT FOR FIRE

Velare Brothers, the well-known outdoor showmen, who lost a portion of their show property last April 12 by fire at winter quarters in Kansas City, Kan., have entered suit against a railroad company which operated trains past or near the buildings occupied by the show property. It is contended by the showmen that the conflagration was caused by sparks from a locomotive of the railroad company involved.

E. C. Velare, who is residing at 621 West Tenth street, Kansas City, Mo., advises that the present addresses of several showfolks who were employed at the winter quarters at the time the fire started are not known to him or his brother and that an effort to obtain these addresses has been under way. The persons mentioned include Lloyd Furbush, Clarence Rounds, G. T. Kennedy, Frank Long, George Murphy, Ed O'Malley and Walter Ward.

C. C. KENNEDY PASSES

Word reached The Billboard early last week that C. C. Kennedy, who had been injured November 30 in an accident, when a street car and express truck on which he was a guard collided in Omaha, Neb., had died December 6 at Omaha.

Mr. Kennedy had many friends in the outdoor show business. He was formerly of the Kennedy Bros. Shows. He is survived by his wife, Lizzie, and three small children.

"AUNT LOU'S" ADDRESS

In some manner an error crept into an announcement in last issue that "Aunt Lou" (Louise) Blitz was ill at her place of residence in Chicago. The address was given as 2152 "M-nson" street. This should have been Monroe street.

BUY CATERPILLAR

Golden and Corbeille Will Place It With World at Home

M. B. Golden and Louis A. Corbeille the latter part of last week purchased a Caterpillar ride from the Spillman Engineering Company, of Tonawanda, N. Y., and will place it with the World at Home Shows next season. Mr. Golden arrived at his home in London, O., Saturday, for the holidays.

It is officially announced that Mr. Golden will again be general agent of the World at Home Shows season of 1923. He has been with the "Polecat" interest for thirteen years; in other words, ever since they ventured in the carnival field.

COHAN AGAIN WITH SHEESLEY

Chicago, Dec. 20.—Elmer G. Cohan was a Billboard visitor today and said he had again signed up with the Greater Sheesley Shows for next season. He will also again be in partnership with N. O. Fairley. Mr. Cohan has "Tiny Mite", the famous little horse.

Mr. Fairley has a 120-foot p't show on the Sheesley organization. Mr. Cohan has a specially built and elaborately framed truck, which is "Tiny Mite's" home when he and his boss are on the lots. The truck is splendidly fitted up and Mr. and Mrs. Cohan have their own cozy living quarters on the motor vehicle.

OSCAR HAAS WON LOT

Chicago, Dec. 22.—Oscar Haas, of the Five Haas Brothers, has told The Billboard that while witnessing the recent performance of the Hagenbeck-Wallace Circus, in the Coliseum, he was the lucky party who won a Chicago real estate lot that was being given away. More than six thousand numbers were drawn. Mr. Haas said he had cut his big aerial bar act down to theater size and will soon open on Pantages Time for a return date.

FEINBERG BACK IN CHI.

Chicago, Dec. 19.—Bennie Feinberg is back from Terre Haute, Ind., where he had some concessions with an indoor show.

FELGAR IN CHICAGO

Chicago, Dec. 22.—Clarke B. Felgar, press representative last season with the Siegrist & Silbon Shows, was a Chicago visitor this week.

PADDLE WHEELS BEST YET

Greatest Wheel ever made. Wheels made of one piece three-ply kiln dried lumber. Can not warp. Runs on ball bearings. 50 inches in diameter. Beautifully painted.

60-No. Wheel	\$12.00
90-No. Wheel	13.00
120-No. Wheel	14.00
180-No. Wheel	15.00
12-No. 7-Space Wheel	15.50
18-No. 7-Space Wheel	16.50
30-No. 5-Space Wheel	17.50

Headquarters for Dolls, Candy, Aluminum Ware, Silverware, Pillow Tops, Vases, Novelties, Ithac Striker, Wheels and Games. Send for catalogue.

SLACK MFG. CO. 128 W. Lake St., CHICAGO ILL.

For Fairs and Bazaars

The UNIQUE "INTERNATIONAL" BATH ROBE
Takes the place of commonplace Blankets. Will outlast any other premium fire to one. Each Bath Robe is packed in an attractive display box, together with a clever enameled hanger.

WIRE YOUR ORDERS!

IMMEDIATE DELIVERY MADE.
SEVERAL SURE-FIRE "INTERNATIONAL" BATH ROBES.

LADY'S
F3259A—OUR BANNER "INTERNATIONAL" BATH ROBE. A superb, dainty "INTERNATIONAL" BATH ROBE, that is bringing almost unbelievable results to our Fair and Carnival trade. Made of Indian Blanket Cloth. Collar, cuffs and pockets trimmed with high-grade lustrous ribbons, tulle at waist. Flashy, glowing Indian colors. Sizes 36 to 46. Boxed individually with clever enameled hanger. Sold at an extraordinary price..... **\$3.00 Each**

MAN'S
F724A—MAN'S "INTERNATIONAL" BATH ROBE, of Indian Blanket Cloth. Shawl collar trimmed with all cord. Three buttons. Girls at waist. Bright, showy Indian colors. A sure-fire number and an amazing Wheel and Sales-board article. Sizes 36 to 46. Boxed individually, with a clever enameled hanger..... **\$3.25 Each**

TERMS: 25% with order, balance C. O. D. No Robes at retail.

ATLANTIC BATH ROBE CO., 127-129-131-133 W. 26th St., New York City

"CAYUSE BLANKETS ARE PRICED AS LOW—AS QUALITY WILL LET THEM GO."

In order to get a **Cayuse Indian Blankets** we quote the following reduced wide distribution for **Cayuse Indian Blankets** prices for a limited period:
CAYUSE BLANKETS \$5.00, CAYUSE SHAWLS, \$6.00, WHITE GLACIER PARK BLANKETS, \$8.75.
Prepaid Sample, 50c additional.
We are direct Mill Representatives. Prompt deliveries from either New York or Chicago.

CAYUSE INDIAN BLANKET CO.

S. W. GLOVER, Mgr.
Office and Salesrooms: 205 Putnam Building, 1493 Broadway, New York (Adjoining Billboard Office).
300 Palmer House, Chicago, Illinois.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

PATTERSON AND BRANNAN WERE CHICAGO VISITORS

Chicago, Dec. 19.—James Patterson, of the shows bearing his name, and Ed L. Brannan, general agent and traffic manager of the James Patterson Trained Wild Animal Circus, were Chicago visitors today. Both gentlemen were attending the Billposters' convention, and Mr. Patterson is also looking up some animals for the circus. He told The Billboard he is getting up his staff for next year and expects to have one of the best in the country. He also emphasized the fact that he will have no graft or questionable attractions of any kind on the circus, not even a palmist. He will manage the circus personally.

Mr. Patterson said he had engaged J. H. Atkins as assistant manager and that Mr. Atkins is now in charge of winter quarters in Paola, Kan. He was formerly with Howe's Great London Circus and other big-top organizations.

OFFICIAL ANNOUNCEMENT

Secretaries and Managers of Fairs

There will positively be but one C. A. Wortham Shows take the road season 1923, and will be operated by Fred Beckmann, B. S. Gerety and G. E. Robinson.

This organization will offer the finest collection of shows, rides and novelties ever presented on a Midway, being a selection from the entire Wortham interests.

CHICAGO OFFICE
511 CAPITOL BLDG.

WINTER QUARTERS
SAN ANTONIO, TEXAS

FOR SALE

THE REMAINING SHOW EQUIPMENT

—OF THE—

C. A. WORTHAM SHOWS

AN EXCELLENT OPPORTUNITY TO SECURE A COMPLETE 10, 20 or 30-CAR SHOW

Will sell all or any part of this property, consisting of Berth, Stateroom and Flat Cars; Fronts, Wagons, Tents, Riding Devices, Menage and Baggage Horses, Lions, Bears and all other Paraphernalia which made up the various Wortham Shows. Address

MRS. C. A. WORTHAM,
Box 95, Station A, San Antonio, Texas.

DYKMAN & JOYCE SHOWS

Plans Call for New Ideas for 1923

Litchfield, Ill., Dec. 20. — Doubtless many surprises are in store for the lovers of outdoor amusements next season by the creative brains of the various owners and managers and their aids, and the Dykman & Joyce Shows, according to the present plans, will not be found in the discard.

Next season this organization will be among the "surviving fittest", all brought about by The Billboard's clean-up campaign, in which the management and attaches hope to be of assistance.

The show weathered the storm and survived the flood of bad business the past season, which in itself is a guarantee of ability on the part of the two young owners and manager, Messrs. Dykman and Joyce. The shows opened in Milwaukee in April and closed in October, covering territory in Wisconsin, Michigan, Indiana, Illinois, Missouri and Arkansas.

The coming season the show will be enlarged, the railroad equipment numbering fifteen cars. All efforts of 1922 will be surpassed and improved upon, and several clever and brand new ideas included in the plans will be officially announced later.

All departments are busy in winter quarters at Litchfield, framing one of America's biggest and best fifteen-car shows.—DOC GARDNER (for the Show).

Juice Joint People

We furnish formula free. Sell you the material at the lowest possible cost.

MAKE IT YOURSELF

Largest and most responsible concern. All shipments for the road made same day order received. Correspondence solicited.

W. B. WOOD MFG. CO.

Manufacturing Chemists, ST. LOUIS, MISSOURI

FOR SALE NEW AND SECOND-HAND SHOW PROPERTY

7 Concession Tents for Wheels, 20x10, khaki, 12-ft. pitch. Used part of season. Cost \$90.00 each. Very good condition. Make us an offer. RIDE OWNERS, we have TEN GOVERNMENT SEARCH LIGHTS, 500 WATTS, 20-inch lens, adjustable to any angle. Never been uncrated. \$20.00 each. Have number BRANDY COIN PAYING MACHINES. Standard size used in theatres and banks. Never been uncrated. Cost \$30.00 each. These machines are the latest type. Make us an offer. WALKER AMUSEMENT CO., Alliance Bank Bldg., Rochester, New York.

RE "BILL" AIKEN'S AD

Byron Walker, in a letter dated December 14, from Martinsville, Ind., pronounces the advertising by "Bill" Aiken in The Billboard, issue of December 2, misleading. He also states that after he motored from Butler, Pa., to Bedford, Ind., with the expectation of playing an indoor engagement there, as according to the ad, he arrived in Bedford only to learn that no arrangements had been made for a show of any kind for December 16-23, as was advertised, and that some other road people were also disappointed and in like manner.

After receipt of the letter above referred to The Billboard, on December 16, wrote the show license clerk at Bedford, Ind., asking that official to wire immediately whether a license had been issued to "Bill" Aiken, or J. Welsh, for a "Christmas Week" indoor show of some nature, and that if a license had been issued, was the show at that time in progress? The answer was as follows: "No license issued. (Signed) G. M. DODD."

LOHMAR IN CHICAGO

Chicago, Dec. 21.—Robert L. (Bob) Lohmar, who last year was general agent for the C. A. Wortham Shows, was in the city today, on his way home to Morton, Ill.

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

Puritan

CINCINNATI
Chocolates

The most favorably known candy with successful concessioners.

Express charges allowed up to \$1.50 per cwt. Write for Catalogue.

The Puritan Chocolate Co., Cincinnati, O.

RUBBER Belts

\$14.50 PER GROSS



Plain Wairus and Stitched, Black, Tan and Gray, anything you want. Also, have Ladies' Belts.

We require a deposit of \$3.00 on each gross. Sample, 25c.

All orders received before 9 P.M. will go out the same night.
CHARLES H. ROSS,
126 1/2 E. Washington St., Indianapolis, Ind.
Will move to my new location, 18 West Market St., January 1.

"Let those that serve you best, serve you most."

Quality-Service-Price

PROGRESSIVE SPECIALS

Hula Hulas, Fatimas, Flirts, Lamps and Fan Dolls.

PROGRESSIVE TOY CO.,

102-4-6 Wooster St., New York, N. Y.
Phone: Spring 2644.

Removal Notice



S. BOWER
has moved his
BUDDHA SUPPLIES
HOROSCOPES
FUTURE PHOTOS
to the

Bower Bldg., 430 W. 18th St., New York

Make a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.

Armadillo Baskets

are Rapid Sellers wherever shown!

We are the originators of **ARMADILLO BASKETS**

made from the shells of these little animals, highly polished and lined with silk, making ideal work baskets.

Let us tell you more about them.

APELT ARMADILLO CO., Comfort, Tex.



FUTURE PHOTOS—New HOROSCOPES

Magie Wand and Buddha Papers
Send four cents for samples.

JOS. LEDOUX,
100 Wilton Ave., Brooklyn, N. Y.

GIVEAWAY CANDY

\$11.00 PER 1,000.
\$2.75 per Carton 250.
One-half cash with order.

H. J. MEYER CO.

FT. WAYNE, IND.

CARNIVAL CARAVANS

Conducted by ALI BABA

Regarding current topics—

What'd you get for Christmas?

Everybody has ideas, what's yours?

Next comes those "New Year Resolutions"

"Fore long the folks'll be countin' th' days till opening.

Several important "conditions" face the showfolks.

C. W. Parker is not very sanguine over the clean-up's prospects.

High living in summer sometimes means "just living" in winter—next-season logic.

Sisco has not yet made it known what caravan his organization will be with next season.

A Bedouin wants to know if the applications, "we", "our", "us", etc., when one person is writing a review of story, also "comes under the head of amusement." Sure! It's real amusing!!

From present indications showfolks will have to sort of get used to new titles in the field for next season. Already several new ones have been announced, and a few changes in ownership.

While in Cincinnati recently Nat Narder said he was changing the title of his organization from the Majestic Exposition Shows to the Nat C. Narder Shows. His object, he ex-

A WONDERFUL ATTRACTION



Lady Fanchon, the educated equine wonder, and Mrs. Ossie Littleton, a feature attraction with the Zeidman & Pollie Exposition Shows for the past eight years. Lady Fanchon is 30 years of age and believed to be the oldest educated horse in the show business.

R. A. (Whittle) Josselyn will be agent of the Greater Sheesley Shows season 1923.

Here's a new one: Who'll ever heard the upstairs of a regular auto garage called a "hay loft"?

It is the wish of all that right be might, altho some cling to a "happy medium". What's "right"?

G. H. Fishback has severed his connection with the C. W. Parker Co., and will go it alone in the concession supply game.

C. W. (Billy) Marcus was a recent Billboard caller, Cincinnati office, en route to Florence, S. C., to spend the holidays with his folks.

Some still persist in having people judge the size of a show by the number of cars (couches included). Forget it—it means very little.

Mrs. C. W. Parker has so far recovered that she was enabled to leave the hospital some two weeks since and is up and about at home once more.

R. Henry Sisco, head of Sisco's Band, and his family are wintering in Lima, O. Prof.

plained, is to drop that word "exposition" for a traveling enterprise, and to have his name connected with the billing of a show he intends to push to the front for popularity.

If it were possible, what an interesting film show it would be—a movie of the roving lucky boys searching for possible spots to light in the past summer and fall. A 1923 version would be a scream—wait and believe!

Among caravan folks reported as recent visitors to Hotel Edward, Atlanta, Ga., were Harry K. Main, "Rube" Sykes, W. Daniels, Morris Goodman, A. B. Miller, Nat and Molton Narder and Leo Alberts.

Among the greeting cards received by Ali were many beautiful and expensive ones, some except equally so and commendably innovative. "Thin ice" would be the feeling to make any special mentions, therefore—well, they were all just dandy.

Joe Palmer and wife (Ada) closed their fair dates at Goldsboro, N. C., with the Zeidman & Pollie Shows. Joe earlier in the season had the athletic show with Billie Clark's Blue Ribbon Shows and later played fairs thru Virginia and North Carolina, trouping

THE ELI POWER UNIT

is compact and light in weight, but rugged and durable; built for long and continued service. It reflects BIG ELI quality and workmanship in every detail and is backed by the BIG ELI GUARANTEE. It is a profitable investment for

ANY PORTABLE RIDE OWNER

Ask us for particulars.

ELI BRIDGE COMPANY

Bulldozers
N. West Street, Jacksonville, Ill.

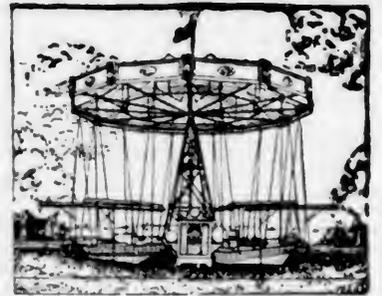


PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

ALLAN HERSCHELL CO., Inc.,
NORTH TONAWANDA, N. Y., U. S. A.

THE AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.

DOUBLE RINGS TASSELS CHINESE BASKETS

\$3.00 PER NEST

Sample Nest, \$3.25 Prepaid

A. KOSS, 2012 No. Halsted St., CHICAGO.

Telephone Diversey 6064.

AGENTS! — SALESBOARDS!
GET OUR LEADER, No. 711



BIG PROFITS

Special Velvet Box and Gold Label Guarantee, with \$10.00 Price Card. Sell to Stores and Direct. The Perles are MADE STRUCTURE. 2 1/2 inches long, with a white gold spring ring.

\$2.00 COMPLETE.

Same can be had with Sterling Silver Rhinestone Clasp. 50c Extra.

25% on all orders.

Catering to the Jewelry Trade since 1909.

MARIE ANTOINETTE PERLE CO.
392 Fifth Avenue, New York

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

4

Of the 25 Superior Model Parker Wheels which I will construct for early spring delivery, I have only 4 left for sale at the reduced price which quantity production enables me to quote.

It will still be possible to obtain one of these Wheels after these 4 are disposed of, but not at this special price.

Orders will still be accepted for a few more Miniature Wheels at an especially low price if orders are placed prior to January 10th. These Wheels are 14 ft. high and have 6 seats, each seating 4 kiddies. They form one of the few really new devices which will be seen in the Carnival field the coming season, and are destined to be an unqualified success. Prompt action will save you money and regrets.

C. W. PARKER,
Leavenworth, Kansas

WHIP FOR SALE

I have a Whip for sale, now located on the Pacific Coast. Recently equipped with new platforms and new steel. Will deliver and set up at any point in vicinity of present location for \$1,500.

C. W. PARKER, Leavenworth, Kansas

BALLOONS AND NOVELTIES

For All Occasions, Bright Colors, New Goods. ADVERTISING BALLOONS Your Ad Neatly Printed

- No. 50 Round \$11.90 per 1000
- No. 60 Round 14.35 per 1000
- No. 70 Round 16.80 per 1000
- No. 55 Airship 11.55 per 1000
- No. 75 Airship 18.20 per 1000
- No. 155 Airship 25.20 per 1000
- Clasping Valves with Above 3.00 per 1000
- Squawkers with Above 5.00 per 1000
- Balloon Sticks, 24-inch 2.50 per 1000
- Confetti, regular 10c Package 5.00 per 100
- Confetti, regular 10c Package 2.00 per 50
- Serpentines (Package 20 for 10c) 3.50 per 1000
- Jazz and Hula Hula Dolls on Sticks 12.00 Gross
- Novelty Paper Hats, 12 Designs 6.50 Gross
- Paper Dresses for the Masquerade, Pretty Colors, 15 Designs. (Sample, \$4.00) 40.00 Dozen
- Toy Foot Balls (Sample, 15c) 9.60 per 100
- Society and Lodge Emblems printed on Balloons.
- 400 Automobile Trade Marks.

QUICK SERVICE, BEST MERCHANDISE. Send money in bills or Bank Drafts. THE HOUSE OF BARGAINS.

BROADWAY SPECIALTY COMPANY
309 1/2 Broadway, NEW YORK CITY.

SALESBOARD OPERATORS

Don't Buy a Cat-in-a-Bag

Our system of selling complete assortments will meet with your approval. We show you "back-on-wheels" the wholesale price on each set every article of our assortment. The old system of paying "so much money" for complete assortments is NOT in line with MODERN business.

Send for our No. 522 Catalog TODAY. NOTE: We sell to Salesboard Operators ONLY.

CHARLES HARRIS & CO.
(Established Since 1911)
230 West Huron Street, Chicago, Ill.



Sample, 25c

along with Jimmie Cummings and wife, of ball-game note. A letter from the Palmers, from Durham, N. C., stated they would spend Christmas with homefolks in Cincinnati.

J. Wilkinson Crowther, the well-known press agent, continues to pound the "writing piano" right along on stories, but now it's for The Atlantic City Press, Atlantic City, N. J. Wonder if "J. Wilkes" will hit the road again next year?

A thing you never will see: A caravan advertising or scattering "zutter snipes" that it has a plenty of "hootchy-kootchy" shows and "strong joints" for the "entertainment" of the public. If they are "popular", as some claim, why not?

Charles W. Wedge, who since the closing of DeKreko Bros. Shows has been engaged in a political publicity campaign at Houston, Tex., infers that the opportunity affords him another pleasure—he is at home and "Mother's home cooking sure do eat nice."

It certainly takes a "bullhead" to cling to a lost argument. By a like application, it is an honor to one's reasoning qualifications to "throw in the sponge" when he knows he is whipped, and further bullheadedness would be but laughing stock for the multitudes.

"Mrs. Fleming's Big Boy 'Bill'" was early last week heard from and as with his family circle in Buffalo. This reminds All that he has not yet heard of William C. thinking of getting busy with indoor doings this winter—possibly after the holidays, eh, "Bill"?

All Baba acknowledges with sincere thanks (and "right back atchus") receipt of many Christmas and New Year's greeting cards (some very beautiful ones). Names of the senders are contained (combined—all departments) in another section of this edition.

Mike T. Clark, the Brundage Shows' general agent, was up to his old, annual capers again this Christmas—sending out that "famous 'ish' early" to showfolk and others. Diddy got a package? Let's see you smack your lips and hear you say "yum-yum". Utellumi!

Quite apparently the central bureau has been busy this fall, and indications point to it being active and very destructive to immoral show operators and graft joint workers the coming season, and that its operations will reach the most remote communities of this country.

"Dad" McMyers and family, who closed with Max Goldstein, of the Progressive Amusement Co., stored their paraphernalia with him at Belding, Mich., and will be back with the same caravan next season, with cookhouse and ball game. The family is wintering at Indianapolis, Ind.

Leo Lipka postcarder from New York City that he would finish his promotions there, which include a big indoor event for Christmas charity, December 22, and would then leave the city for the Middle West, where he has a couple of railroad shows working and intends to launch his own carnival next season.

Why belie one's convictions? Especially when arguments, based on the extremely small and generally unpopular goal of an all-important issue, become silly, and those on the heavy majority side know the others are speaking more from either resolution of stubbornness than what they realize, themselves, to be facts?

Showdom, as a whole, felt inclined to a sigh of relief when the announcement was made that Mrs. Clarence A. Wortham had decided to relinquish all but one of her late husband's carnival interests the coming season. Doubtless her action would conform with the departed great showman's wishes, if he were still living, but incapacitated as the head of so many enterprises.

Carrollton and Ruth Davis, late of the T. A. Wolfe Superior Shows, are spending the winter in Cincinnati, residing on East Liberty street. Incidentally, Carrollton and Ruth are the proud parents of a bonnie baby boy, born December 18. And, quite naturally, Carrollton was all smiles when he stopped in to say hello and give the info. to The Billboard, Wednesday of last week.

Tom A. (Slim) Wilson and wife (Mrs. Ana), the former a ball game concessionaire and the latter a pianist, recently arrived in Cincinnati, after ending the season with the Zeldman & Polle Shows, for the winter. The Mrs. was a pleasant caller at The Billboard office and among other things highly complimented the Z. & P. caravan as a whole.

Chas. Church, the past season with Tant-ingers' Tex-Mex Wild West, with Wortham's World's Greatest Shows, wrote from West Columbia, Tex., that he had joined the Peole Shows with Madam Elisha, known as the "Double-Bodied Woman", and late of the Wortham Shows. Church stated that with the

(Continued on page 94)

MEN'S RUBBER BELTS \$14.50 PER GROSS.

In brown, black and gray, corrugated, stitched and plain. Equipped with high-grade nickel finish adjustable buckles. Guaranteed strictly first. Our agents are making a clean-up on our Belts. Buy direct and avoid delays and misstatements.

THE SUPERIOR RUBBER CO., Akron, Ohio.

Tin and Paper Horns

SPECIAL ITEMS FOR NEW YEAR CELEBRATIONS

Plain Tin Horns				Colored Tin Horns			
No.	Length.	Per Gross.	Per Doz.	No.	Length.	Per Gross.	Per Doz.
N. 1465.....	9 in.....	\$3.00.....	\$0.26.....	N. 1468.....	8 in.....	\$2.90.....	\$0.25.....
N. 1496.....	12 in.....	4.35.....	.37.....	N. 1472—Special.....	12 in.....	.....	.50.....
N. 1482—Special.....	14 in.....	5.25.....	.45.....	N. 1469.....	18 in.....	7.75.....	.68.....
N. 1467.....	22 in.....	9.45.....	.80.....	N. 1495.....	20 in.....	9.50.....	.82.....

PAPER HORNS

No.	Length.	Per Gross.	No.	Length.	Per Gross.
N. 1400.....	6 1/2 in.....	\$1.00.....	N. 1402.....	17 in.....	\$3.00.....
N. 1401.....	13 1/2 in.....	2.00.....	N. 1405—Duster.....	14 in.....	3.25.....

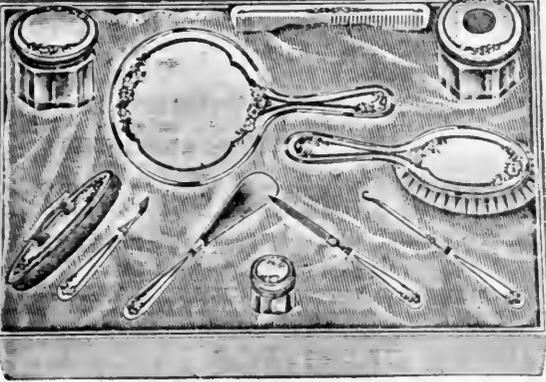
Send for the Shure Winner Catalog No. 97 — 768 PAGES —

Contains complete lines of Novelty and Staple Goods, with prices reduced to date. Sent only on request. Send for this Catalogue even if you have a previous issue.

N. SHURE CO.

THE LARGEST NOVELTY HOUSE IN THE WORLD.
Madison and Franklin Streets, CHICAGO, ILLINOIS

PEROLOID TOILET SETS



Eleven Pieces

\$11.50 SET

Retail \$25.00
One-Third Cash With Order

Tortoise shell with inlaid white and inlaid gold; also rose and inlaid gold.

This item has a million dollar flash. Send for illustrated Catalogue.

PERLOID CO., 47 West 42nd St., New York City

The "American" Army and Navy Needlebook



One of the most successful sellers in this line, because of the good value and fine appearance. The contents are: 5 papers Peerless Silver Eye Needles, assorted sizes. There is also a cloth patch containing 1 Bodkin and an assortment of 14 other Needles, such as Barbers, Mending Needles, Stitching Needles, Crowl Needles, Glove Needles, Straw Working Needles, Worsted Needles, etc. This book is artistic and by far the most valuable and biggest profit-maker in the country for any goods of this line.

Per Dozen, 65c. Per Gross, \$7.50

All prices f. o. b. Chicago. 25% DEPOSIT MUST ACCOMPANY ALL C. O. D. ORDERS. Have you received our late No. 55 Catalog illustrating popular-priced Watches, Clocks, Jewelry, Silverware, Phonographs, Holiday and Auction Goods, Premium and Concession Supplies? Our low prices will surprise you.

JOSEPH HAGN COMPANY, 223-225 W. Madison St., Dept. B, Chicago, Ill.

VACUUM BOTTLES

Imported Corrugated All-Aluminum. Pint size, Per doz., \$10.00. Quart size, Per doz., \$15.50.

Icy Hot

Nickel-Plated Corrugated, No. 222, Pint size, Each, \$1.38. No. 662, Quart size, Each, \$1.98.

For Bazaars and In-Door Shows

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

PREMIUM SUPPLY COMPANY

171-173-175-177 N. Wells Street, CHICAGO, ILLINOIS

Slot Machine Operators, Attention!

Your customers use my products. \$27.00 on a single order. Commissions on re-orders. Territory limited.

PREMIUM PRODUCTS CO., 308 Market Bank Bldg., Minneapolis, Minn.

Wanted C. N. FAIRLY Wanted

Booked with the Greater Showers Shows, Pitt Show Attractions, Fat Girl, Small Woman, Woman to make up as the Homeliest Woman in the World. Must be an actress to make good. Living Freaks. In fact, anything good. One good Freak for platform wagon, and Man to take full charge of same. Open early in the South.

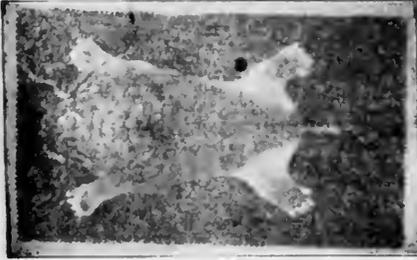
C. N. FAIRLY, Gen. Del., West Allis, Wis. Winter Quarters, Greater Sheesley Shows.

GENUINE OSTRICH PLUMES
35c
 NO BETTER MADE DON'T BE MISLED

ELECTRIC LAMP DOLLS
 California Style, with Curly.
 IMPORTANT.
 One-half cash, balance C. O. D.
MIDWEST HAIR DOLL FACTORY,

No Shade or Dress, 52 1/2c.
 With Ostrich Plume, 85c A2
 With 12-inch Crepe Shades, 85c A1
 With 11-inch Parchment Shades, 75c A3
 Plain California Curl Doll, 30c
 Tinsel Hoop Dresses, 8c
A. N. RICE, Sole Owner
 1621-23 Locust St., Kansas City, Mo. Phone. Har. 4903

GENUINE OSTRICH PLUMES
35c
 NO BETTER MADE DON'T BE MISLED



AGENTS, CONCESSION MEN OR SALESBOARD OPERATORS

Attractive articles that are different. 11-in and Taper Hugs and Scarfs. Size 24x10. Made from cotton felt. Sample, \$1.35. \$12.50 per Dozen. Wool felt. Sample, \$1.75. Per Dozen, \$18.00. Heavy felt, for rug purpose. Sample, \$2.00. Dozen, \$21.00. Extra heavy felt. Sample, \$2.25. Dozen, \$24.00. **OAK LEAF Design Table Scarf**, biggest thing in our line, must be seen to be appreciated. Size 18x18. Cotton felt. \$12.50 per Dozen. Sample, \$1.25. Wool felt. Sample, \$2.75. Dozen, \$30.00. Size 18x20. Wool felt. Sample, \$3.25. Dozen, \$36.00. Set postpaid when cash accompanies order.



Send for circulars of other big selling items. All goods

BRADFORD & CO., INC., St. Joseph, Michigan.

FLOWER BASKETS
 of all descriptions, filled with beautiful, natural looking artificial flowers. Write for prices.

KIRCHEN BROS.
 (Originators of the Kirchen Flower Store)
 222 W. Madison St., Chicago, Ill.

BEWARE OF IMITATORS!
WORLD'S FAMOUS ORIGINAL LEONARDO PEARL and WRIST WATCH COMBINATION
 We originate—others imitate
 This combination contains a 24-inch Leonardo opalescent, high lustre, highest quality Pearl Necklace; also a fine one-jeweled, gold-plated Wrist Watch, gold-filled extension Bracelet, hand-painted Silk Ribbon, put up in an elaborate plush case.
\$5.00 EACH
 A Premium and Salesboard Combination That Speaks for Itself
 Write for our new Monthly Bulletin. Just out.
25% DEPOSIT MUST ACCOMPANY ALL C. O. D. ORDERS.
House of Heiman J. Herskovitz
 85 Bowery, - New York City
 Long Distance Phone, Orchard 391

CARNIVAL CARAVANS

(Continued from page 93)

exception of periodical rains for about two weeks, weather had been fine in Texas this fall.

What a nifty greeting folder Business Manager J. M. Hathaway, of the Rubin & Cherry Shows, has been sending to his friends—comparing living and social conditions of "twenty years ago" and "today", also his own likeness on the front cover, with a twelve-month calendar for 1923 on the rear. It's extremely unique, to say the least.

Never mind telling us what any certain owner, manager, show man, concessionaire or any other amusement man "used to do, or carry" in the way of "off-color" presentations for public entertainment. That is past. What he (or she) is doing right now and in the future is what counts. It is within the power of any person to change to meet changed conditions, and The Billboard believes in progress, not the discouragement of honest effort by bringing up the dead past.

Many times carnivals have been down on their back—flat broke, as to ready cash—and the members all downcast one week and the next on their feet, entertaining multitudes and everybody smiling. Show people are resourceful and extremely hard to discourage as to future prospects—their vocation makes them so. Never figure a caravan out of the field of amusements until the owner and all his staff are with other organizations—and blamed if they even then don't resurrect themselves and again get into the running before a season closes. One never can tell—for sure!

Numerous communications have been received of late not signed by the writers—except "A Trouper", "A Friend", etc.—telling of an automobile accident in which some one or ones were injured, praising or knocking the nationwide cleanup, and even (presumably) personal "alarms" at other showfolks. Needless to state they easily found their way to the waste basket. Many times has it been explained (which really should be unnecessary) that all communications must be signed and not with fictitious signatures.

In answer to a squib in this "column", Christmas Number, about the possibility of Mr. and Mrs. C. M. Nigro leaving the business because of the former selling his show, C. M. drops a few lines from Chi., saying that he has had a plenty of buyers, on "terms", but that he has decided to credit the practically "dollar a month" to his own bank account and keep the show, and that the work of preparation for next season is going right along at winter quarters. Reports both himself and the Mrs. in excellent health and spirits. "I haven't said anything about 'cleaning up,'" adds C. M., "as I have been clean for some time (and that don't mean financially either)."

BASE BALL BOARDS

BASE BALL
 Step Right Up Old Boy and Hit 'er Hard
 PAYS IN TRADE
5c **5c**
 PAY
 PAY
IMMEDIATE DELIVERY

300 sales at 5c. Takes in \$15.00. Pays out \$9.50. Your profit, \$5.50 besides the regular profit on your merchandise given out. Can be used straight or with merchandise.

QUICK ACTION AND PROFITABLE.

See Billboard issues of December 9 and 16 for prices on our full line of Boards, or, better, send for prices and descriptions.

Sample Board, as above, each, prepaid\$1.00
 1 Dozen Boards, per doz., prepaid, \$6.00
 100 Boards, per 100, chg. collect., \$25.00

25% of amount must accompany order if Boards are to be shipped C. O. D.

BUCK-BOARD MFG. CO.
 3730 Milwaukee Ave., CHICAGO, ILL.

SEASON'S GREETINGS
HULL UMBRELLAS
 Proven big winner during past outdoor season. NOW a winner for Indoor Bazaars and Expositions.
 HAVE TRIED IT
 The public calls for a HULL. Give them what they want. This Umbrella is not inferior, but guaranteed merchandise. Pure dyed silk. Large assortment of high-grade detachable Handles.
 Don't be misled by getting an umbrella similar to a "HULL" at cheaper prices. It can't be done. The HULL Umbrella is the real money-getter. Ask the boys. Will give you 100% service.
 Address **FRANKIE HAMILTON,**
 Hull Bros.' Umbrella Co., Toledo, Ohio

Sales Cards and Boards
 Immediate shipment in all sizes at very low prices.
 Special Sizes and Styles to order.
PREMIUM CATALOGS PRINTED TO YOUR ORDER
U. S. PRINTING & NOVELTY CO.
 195-97 Chrystie Street, (Telephone, Drydock 3923) NEW YORK CITY

BAZAAR WORKERS
 We import and manufacture a full line of household and portable electrical appliances. Live premium users are getting in on this line.
ELECTRIC STOVE \$2.25
 WITH LEATHERETTE TRAVELING CASE.
 Write for Descriptive Matter of Our Complete Line.
TORNADO ELECTRIC CO., INC., 565 Broadway, New York City.

ZEBBIE FISHER CO.
CONCESSION SUPPLIES
 CONCESSIONAIRES—WRITE ZEBBIE FISHER ABOUT HIS NEW WHEEL
 60 East Lake Street, - - - CHICAGO, ILL.

MENTION US, PLEASE—THE BILLBOARD.

Why any argument when the logical evidence is so convincing? A person need talk to but a very few citizens in any locality to satisfy himself, or herself, that the public wants outdoor amusements, and of the carnival variety, but that the offerings must not be presented for the gamblers, the trimming of the unwary, or the debauchery of morals with indecent shows. Every carnival man and woman on the continent knows (regardless of any talk to the contrary) what MUST BE if carnivals survive. They cannot truthfully deny the knowledge. Why don't the grifting and "poison" show managers 'fess up, clean up and have it over with?

L. M. Pedersen, who off and on for several seasons managed various attractions with the Great White Way Shows, was a Billboard visitor December 22, while passing thru Cincinnati from Pensacola, Fla., to his home in Chicago for the holidays. L. M. displayed a fresh scar on the back of his head, which he explained was caused by being "slugged" by a hold-up man in Montgomery, Ala., recently. He informed that a sum of money and various pieces of jewelry were taken from him while he was lying "cuckoo". Pedersen, who, by the way, is of an old-time circus family, has lately operated his own vaudeville and picture show company in the South and reported it a successful venture.

Overheard recently in a certain North Carolina town, in a hotel—a plant, showman upholding the clean-up campaign while in argument with a petty-larceny grifter. The latter, among other things, said, very dramatically: "I served my time as a 'slick' and the last three years have grifted myself with two real 'go-get-'em' joints, and in spite of you Sunday-school guys I'm going to keep on grifting till the 'cows come home'." The man he was talking to was a guest of the hostelry between trains on his way to Tampa for the

Live Wires, Here's Your Opportunity

BLUE LABEL GOODYEAR
Gas Mask
Raincoats

The kind they recommend, because they are the clearest made and dressiest coats on the market.
Guaranteed First Quality—Expert Workmanship—Latest Models.

In dozen and gross lots, at
\$1.80 **\$1.80** For Men's **\$1.60** For Boys' **\$1.60**
 For Men's Selling in best retail stores at \$8.00 and \$10.00 Each. For Boys'

Prompt delivery. 20% deposit with order, balance C. O. D.
 Individual Sample Coat sent upon receipt of \$2.00.
 Write for Information on Our

Suede Collar Leatherettes
 THE SPORT COAT FOR RAIN OR SHINE.
BLUE LABEL RAINCOAT CO.
 727 Seventh Avenue, NEW YORK CITY.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

WANTED: SALES BOARD OPERATORS

Who Are Looking For Bigger Opportunities

Our proposition shows you how you can make more money than you ever made before in operating sales boards or similar work. Fits right in with your present work; less troublesome and far more profitable. Hundreds of Board Operators have added our proposition to their line, and are making two and three times as much money with only a little more work.

We have the largest business of its kind in the world; established 30 years; highest bank reference furnished. Let us show you. **WRITE TODAY** for full details of this proposition.

BOX---R. S. - - - BILLBOARD OFFICE
35 S. Dearborn Street - - - CHICAGO, ILLINOIS

winter, while the impressive talker was but a "chair warmer" in the office—the weather being quite crimping. Before parting the four-gusher touched the Sunday-school guy for a five-spot to "send home to his wife".

Early, for the Christmas trade, a few doll and other specialties stores made their appearance in the down-town section of Cincinnati, and the start off was very promising. Within a couple of weeks, however, the number of those expecting the "golden eggs" multiplied high into two figures; in fact, so much so that the "beautiful goose" (prospect) became practically but a tame pet and "died", and some of the mourners being heavy financial losers. Too much is an "elegant sufficiency" of anything, especially if there is crowding. Among the locations there were seven well-furnished stores on Central avenue, one of the largest and nearest being on the Fountain Square boulevard—center of the city. Report has it that many other cities were also crowded beyond logical predeductions with these specialties.

According to a press dispatch from Swainsboro, Ga., more than 100 women of that city and vicinity recently signed a pledge "committing themselves, now and henceforth, to the support of prohibition candidates in any and all elections, for city, county, State and nation." The dispatch also inferred that the final tie in the women folks binding together as above was the death of a showman there some time ago, it being claimed that he died as a result of poisoned moonshine supplied him by some unknown bootlegger.

Coincident with the above (which is but a sample), probably the reader will remember of, several times the past year or two, all calling attention to the current and increasing power of the women of this country toward the governing of local environment—even to making civic officials "some clean" or stay out of office, and by the same token the women (mothers and sisters) are going to have moral exhibitions and no outright robbery (gift) with carnivals, or there will be no such organizations on tour. And the newspapers are giving space to their wishes throughout the country (that's a conscientious tip and it's fact).

NEW COALOIL-GASOLINE BURNER ON THE MARKET

Numerous claims in the way of efficiency are made for a hollow-wire pressure burner, burning kerosene or gasoline with satisfaction, recently perfected and placed on the market by the Talbot Manufacturing Co., of St. Louis, Mo.

It is known as the Talbot Coal-oil-Gasoline Burner and among the credits claimed for it are that it will not warp, loosen or leak, can be turned high or low, giving an intensely hot and spreading flame, and with no smell or soot; also that the quickness with which it can be placed ready for use by cookhouse men and others requiring a necessity of this nature is materially beneficial.

\$65.00 A PIPPIN \$65.00

25 ALL VALUABLE PRIZES



25 ALL VALUABLE PRIZES

LIST OF PRIZES:

- 5 SILVER \$1.00 CHARMS, Coins included.
- 1 STRING HIGH-GRADE PEARLS.
- 2 CIGARETTE HOLDERS, IN CASE.
- 2 \$3.00 RITE WELL PENCILS.
- 2 CUFF LINK SETS.
- 4 \$5.00 GOLD COINS, in Box.
- 2 15-JEWEL, 10-YEAR GENTS' WATCHES.
- 1 FINE QUALITY BEADED BAG.
- 2 \$4.00 SOLID GOLD FOUNTAIN PENS.
- 2 GENTS' SCARF PINS.
- 2 STAG POCKET KNIVES.

Complete with a 2,000-Hole 10c Board. Price, \$65.00
" " " 4,000 " 5c " " 66.75

Be sure to state what Board you want. Satisfaction guaranteed or money returned. No questions asked. Cash in full, or one-fourth amount with order, balance C. O. D. Send money order or certified check and avoid delay.

MOE LEVIN & CO., 180 N. Wabash Avenue, CHICAGO, ILL.

Established 1907. Fastest Selling Salesboards on Earth.

S. W. BRUNDAGE SHOWS

Many Christmas Presents Received at Quarters—Manager Brundage Considering Additional Rides

St. Joseph, Mo. (Lake Conroy Driving Park), Dec. 21.—A letter from Manager Brundage, who is on an extended trip East and South, to folks at the S. W. Brundage Shows' winter quarters advises that he spent a pleasant two days with W. H. (Pop) Miller and wife at Indianapolis, another that he and Mrs. Brundage had arrived at North Tonawanda, N. Y., with reference to the Caterpillar ride for next season. Mr. Brundage indicated in his communication that it might be possible he would purchase another well-known riding device manufactured in the East. New York City will amuse and entertain the Brundages before they head to the Southland on a pleasure jaunt.

The Christmas gifts at the Post Office downtown for members of the Brundage trouper in winter quarters were of such bulk and weight that a ton truck was sent and returned to quarters with a large number of packages, many of them from General Agent Mike T. Clark, who remembered every individual hibernating here with the show with "Fish candy", which he sends out every year from his home town, Madison, Ind.

C. H. Bennett, the well-known show decorator and painter, who spent all last winter in the Brundage quarters here and was on the road with the show part of the past season, is back on the job and busy with the colors, oils and brushes. Mr. Bennett has considerable work planned, he having several sketches and drawings for the new fronts the show will construct this winter.

Charles Cohen is busy on a new plan and idea he has in connection with the loading and unloading of his Ferris wheel. Charlie is always scheming for something that will help improve conditions in his department. He has been with the S. W. Brundage Shows for about seven years and is considered among Ferris wheel operators as one of the fastest setting up and dismantling boys in the game, and as always having a class-A crew.

Jack Kinson writes from his home in the Badger State that he and his wife will leave for Denison, Tex., at once, where they have a touring car in storage, it being the plan of the Kenyons to tour Southern Texas this winter, returning here the latter part of March to prepare for the opening next spring.

Visitors are here every day from the Kansas City district, the steam, electric and auto transportation affording a splendid connection between the two points. So far it is an open winter here and much out-of-door work is being successfully handled.—"JONES" JONES (Show's Representative).

MASKS Per Gross, \$2.65; Dozen, 30c. Wax Noses, Novelties, Animal Masks, Caps, Hats. Ask Free Catalog. G. KLIPPERT, 48 Cooper Square, New York.

1923--SNAPP BROS.' SHOWS--1923

Opens San Diego, Calif., February 5th--10 Days

ORANGE SHOW, SAN BERNARDINO, CAL.--10 DAYS

Good route to follow. Can place shows of merit or can make room for new ride. Have complete outfit for good athletic showman. Can place legitimate concessions. Can place ride men that are capable. Address all communications to

SNAPP BROS.' SHOWS, P. O. Box 338, San Diego, Calif.

KAHNLINE

Patrons of The "Kahnlina"

Happy New Year!

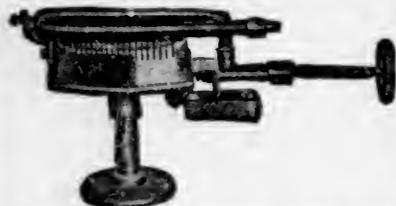
GREETINGS and thanks for the business you favored us with this year. We hope all our shipments were delivered to you in time. A few may be delayed; if so, we are sorry, for we have worked far into the night for weeks to get all orders off promptly.

May the new year attend you with good luck and prosperity. May we enjoy again the same cordial and pleasant business relations in '23 as has been our lot this year.

M. L. KAHN & CO.

1014 Arch Street, PHILADELPHIA, PA.

THE BURNER YOU HAVE WAITED FOR



Without chance burns Gasoline or Coal Oil (Kerosene) with equal satisfaction.

PRICE LIST

TALCO "K-G" Burner	\$4.50
3-Gallon Tank	5.50
5-Gallon Tank	6.50
10-Gallon Tank	8.50
No. 8 Air Pump	2.00
Hollow Wire, per foot	.05
Connections Brazed on, each	.10
3-Way Tees, each	.20
4-Way Crosses, each	.30

THE TALCO "K-G" is comparably the best burner made for the readman. It is the burner that invent-

ors have been struggling for, and the public waiting for, these many years. To our engineers belong a credit of perfecting the first and only blue-flame burner equipped with a generator in which no asbestos or other packing is required to make the fire burn with a steady intense heat without flicker or flare. The Generator is the tube which extends over the top of the burner and then down to the gas chamber. When this packingless generator was invented there was eliminated the old trouble of stoppage created in other generators by the collecting of carbon and burnt-out and hardened particles of packing. We also got rid of the traps and angles found in other generators that quickly collect carbon and dirt and choke up, and we reduced the mechanical construction of the generator to a few simple practically indestructible parts. The TALCO "K-G" Generator is free of the delicate little parts found in others that all too soon loosen up, twist and break, and exhaust the patience of the owner. You will find conviction by studying the picture of the TALCO and then compare it with any blue-flame kerosene or gasoline burner you ever saw or heard of. Using it, the repair man is unknown to you, and you are not constantly spending money for repair parts. Any simple attention ever required you can attend to yourself without the least bother or trouble--be you man or woman. Powerful when turned on full, it will turn down low to a clear blue shimmering flame. It is the ideal burner for the cook-house and hamburger man, coffee urns, pop-over machines, and it is very satisfactory when set up in small heating stoves.

TALBOT MANUFACTURING COMPANY, 1213-17 Chestnut Street, St. Louis, Mo.

WHAT THEY THOUGHT

Of The Billboard Christmas Number

Congratulations on the Christmas Issue. Each year we think you have reached the pinnacle of perfection only to learn on the succeeding year the depths of your genius are not yet reached.--Lawrence Russell.

Just a line to congratulate you on the nice Christmas Number.--Harry Opel.

Congratulations on Christmas Billboard. It's a whole year of reading and an essential reference for the years to come.--Ret Crooley.

The Xmas Number was beyond my expectations.--Keith Buckingham.

Congratulations on the Christmas Number. It is indeed a wonderful edition.--Charles H. Evans.

Oh, boy! What a Christmas Number! Each year they have said "this one will never be surpassed", but the one for 1922 has far out-classed any ever presented to the large "family" of Billyboy readers.--Lloyd Jeffries.

Congratulations on the Xmas Number. It is a dandy.--Guy Weadick.

Your Xmas Issue was a great achievement.--Paul Feltsus.

Your Xmas Number was great. So much news in it that I haven't read half of it yet.--Chester T. Barry.

Congratulations on the Christmas Number. I cannot understand how you can do it for 16c.--George DeDroit.

Congratulations on Xmas Number, and to that pair of all theatrical writers, Mr. Patterson James.--E. McCabe Sweet.

Congratulations on another magnificent Christmas issue. Every year you are getting better and better. I don't see how you ever expect to excel it.--Fletcher Smith.

Christmas Edition is a pip. To my mind it is the best you have ever published.--C. W. Wedge.

Christmas Number was immense, artistically and editorially.--Phil Maher.

Christmas Issue was a "peach".--Flo Rockwood.

Xmas Number is a gem of the first water.--F. J. LaPierre.

Christmas Number the finest I ever saw.--Frank B. Hublin.

Christmas Number was certainly a pippin. Enjoyed it very much. Keep the good work going.--H. L. (Sheeny) Bush.

ST. LOUIS

(Continued from page 69)

signing new applicants. On Wednesday night, December 20, 460 new members were initiated. Among the show people were: Pete Desmond, H. O. Martin and Fred Welly. Col. Morgan is now a high official in the local lodge of Eagles.



Salesboard and Concession Operators!!!

BB. 163--"The Cat's Meow." The hit of the season. Sells like wild fire wherever a show is. Made of high-grade black leatherette with voice that will say "Meow". Measures about 90x21. In Quantities.

Per Doz. \$13.50

Sample, \$1.50.

Special Prices on Firearms Which Hold Good Until Jan. 10th.



BB. 607--Luger Automatic Repeating Pistol. .30 caliber. SPECIAL. \$13.50

GN. 915--Browne Automatic Pistol. .32 caliber. Each \$3.75

GN. 991--Ortgies German Automatic Pistols. .25 and .32 calibers. SPECIAL, Each \$7.75

GN. 992--Break-Open Revolvers. .32 and .38 caliber, nickel or blue. \$5.50

GN. 993--Spanish .25 Cal. Automatic Revolver. Shoots 6 times. Splendid value. \$4.75

We carry a complete line of Imported and Domestic Revolvers. Write for Bulletin Nos. 82 and 83. Deposit required on all orders.

M. GERBER'S Underselling Streetmen's Supply House. 505 Market St., PHILADELPHIA, PA.

BIG MONEY FOR THE HOLIDAYS.

Practical, useful, attractive electric lighted Vanity Case. Agents' Big Money Getter. Best salesboard item. Write for sample. Price, \$2.25 Each, or \$22.50 per Dozen. Prices on other styles quoted on request. Write for our 1923 Jewelry Catalogue, just off the press. 20% deposit must accompany all C. O. D. orders. HARRY L. LEVINSON & CO., Manufacturers of Leather Goods and Jewelry Novelties, 468 No. Michigan Ave., Chicago, Ill.



COIN MACHINES

Bell, Fruit and others. Card Keels (1923 Model), Jackpot Poker Cards, Dewey, 100 new and rebuilt. All bargains. Eastern Office, SLOAN NOVELTY MFG. CO., 862 N. 9th St., Philadelphia, Pa. Phone: Bell, Poplar 4724.



PUT AND TAKE TRADE BOARD



The Largest Special Lithograph Board Manufacturers in the World.

HOLDFAST MFG. & NOVELTY CO.

Inc.

Factory: CARLSTADT, NEW JERSEY.

Menroe and Central Ave.

8 miles from heart of N. Y. C.

30,000 feet of floor space.

Our own machine shop.

" " dye tool dept.

" " wood cutting

" " printing

" " lithographing

Send us a sample order for these Boards and you will use no other.

Write for Price List of our Special Lithographed Front Boards, Candy, Money, etc.

Ten Reasons Why You Should Buy Square Hole Boards:

- No. 1--No unfolding; ticket can be read at a glance.
- No. 2--No tickets sticking to the holes of the board.
- No. 3--No tickets damaged or destroyed in pushing.
- No. 4--No broken backs of boards.
- No. 5--No duplicate ticket, as this ticket is easy to handle.
- No. 6--No doubt the easiest salesboard on the market.
- No. 7--No larger than the Midget Round Hole Board.
- No. 8--Big black face number on front of ticket, with serial number on back.
- No. 9--Works ten times faster than the roll ticket board.
- No. 10--Works five times faster than the crimp ticket board.

THE AUTOMATIC FISHPOND

will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our wheels to select from. We also paint wheels to order.

AUTOMAT'IC FISHPOND CO., 2014 Adams St., Toledo, O.

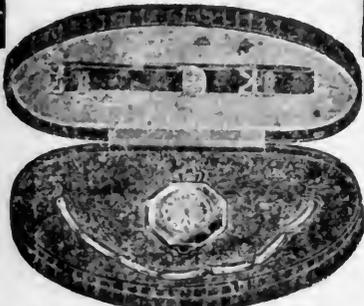


William L. Jamison Shows

OPENS APRIL 9th

Address WILLIAM L. JAMISON SHOWS, York, S. C.

SINGER BROS. SPECIALS



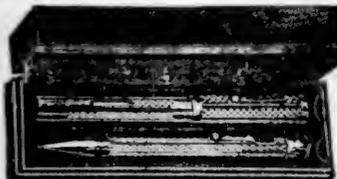
B. B. 7630—Octagon Watch and Bracelet Set. Complete, with gold-filled ribbon band and gold-filled link bracelet. Plain-polished octagon case, stem wind and stem set. Fitted with reliable jeweled movement. Put up in oval velvet-lined box. A splendid premium and a value that cannot be equaled anywhere in this country. Set complete..... **\$3.25**



Imported—Indestructible **FRENCH PEARLS**, "La Princess," No. B. B. 7154. Size 4 to 8. 24 in. long. Solid Gold Clasp. Complete with fine plush case.

\$1.75

"La Princess Grande", Imported French Indestructible Pearls, No. B. B. 6540—24 inches long. Solid Gold Clasp. Beautiful Oriental Color and Lustre, complete with attractive Plush Case. **\$2.35**



B. B. 6627—Gold-Filled Fountain Pen. Self-clipper, with solid gold pen point and clutch. Gold-plated Clutch Pencil. Put up in handsome velvet-lined box. Complete..... **\$1.95**

Thousands More in Our **"SINGER'S ANNUAL"** Complete Catalogue NOW READY

SEE THAT YOU GET IT. For Samples only, add 50c each to prices quoted. No orders filled for less than \$5.00. 25% deposit must accompany all C. O. D. orders.

Ask for "Catalogue B. B. 33".
Singer Brothers
536-538 Broadway, NEW YORK CITY.

WRITE FOR FREE CATALOG Pay Cash and Save the Difference.



\$1.00 Pencil Free with Each Watch. Beautiful Platinum Finish Wrist Watch. 10 Sapphire Jewels, handsome Silver or Gold Dial, Grey or Black Ribbon, in Box. A \$15.00 Watch. (Same style Watch as above, with 15 Jewels and 25-Year Case, \$8.75.) Round Gold-Plated Wrist Watch, with Bracelet and Box. \$2.75 Each. 21-Piece Ivory Manicure Sets, \$15.00 a Dozen. 25% deposit on all C. O. D. orders.

SPECIAL \$4.45

AMERICAN JEWELRY CO., 28 Arcade, Cincinnati, O.



Every Man Wants the "HATBONE" A backbone for soft hats. Keeps your hat in shape. No sagging and kinking. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 25c.

JUNG-KANS MFG. CO. Celluloid Advertising Novelties. 1897 Green Bay Ave., Milwaukee, Wis.

AGENTS



No 2 Radio Gas Lighters. Lights gas without matches or friction. 300% profit. Demonstration sample, 10c. Rapid Mfg. Co., 10 E. 14th, N. Y.

BUY "I SAW IT IN THE BILLBOARD."

PIPES

by GASOLINE BILL BAKER

The "Youngster" arrives next Monday! And all of us can figure ourselves one year older.

"The older, the wiser," it's said. Are we all capable of "making good"?

One safe wager—It's Nineteen-two-three for industrious efforts and success next year! Now that the holiday business is over, what's "on the fall for the lizard" the balance of the winter? What will be your "resolves" New Year's Day?

Hear that "Doc" Duncan, of late years with carnivals, was among "those present" in Elgin, Ill., week of December 18, with toys, etc., and that Doc enjoyed a nice business.

"An Oldtimer", Edison, Neb.—Have no present address on Vern Curtis. Write him a letter, care of The Billboard. Incidentally, why not sign your name to your letters?

Word from H. W. Birdsell, from Fresno, Calif., had it that he is out of the office temporarily, and is holding down a proff position for a fruit concern and doing well.

A note was handed to one of The Billboard men, stating that Babe Tront was ill at her home, 812 North Illinois street, Indianapolis, Ind., and that letters from her friends would be greatly appreciated.

The Ramsey Comedy Company is reported entertaining the folks of South Dakota in theaters, etc., and that Mr. and Mrs. Earl Ramsey and their attaches are adding to their many friends in that section of the country.

Georgia Deller had late last week just returned to Toronto, after making an indoor doings at Lindsay, Ont., with a specialty store, featuring "mamma" dolls, according to a Santa postcard received. Georgia wants a pipe from Mickey Swartz.

Doc Pete DeVall is up Wisconsin way. What's the news from yourself, the Missus and the company, Doc? By the way, Bill hears Pete is already singing a cheerful ditty on "bluebirds"—and it's yet several months before the sun shines just about right on "both sides of the fence."

Robert Powers shoots from Gadsden, Ala., that while working their way Southward he and partner, Harry Bishop, fell into a rather hostile neck of th' woods—Birmingham, Ala.—granting licenses one day and refusing the next, and vice versa. Powers is working art needles and Bishop med. Robert wants pipes from McGair and Red Gould.

Several supply firms and many pitchmen-demonstrators have highly complimented the special article, "Pitchmen as National Advertisers and Entertainers", by J. A. Joyce and Larry Bernstein, in the Christmas Special edition. There has up to this writing no a single or combined "kick" of any nature been registered against it—only praise.

Fred X. Williams wants it understood that whoever reported his faithful canine champion of the road, Bloomer, had passed from this mortal sphere musta had his guessings on, as Bloomer is still very much alive and having the "time of his young life" with Mr. and Mrs. Tom Hagopian, formerly of the K. G. Barkood Show, this winter, while his master is hustling a poultry paper until the big-city dog shows again get under way. Fred was makin' an event in Philadelphia last week, with Boston to follow.

A postcard from Schuler Hagen infoed that he had met Fulton in Lincoln, Ill., recently, working a jewelry package and doing nicely, and that Fulton was a guest at Hagen's home for dinner, during which the former advised that he had rented an apartment in Springfield, out of which city he intends working this winter. Hagen was at the time of writing in Benson, working a Christmas card package and climbing monkeys to good business.

Harry Carson and F. J. (Smiles) Miller inform that they some time ago opened an aquare school out Los Angeles way. They

MEDICINE MEN

We have the best selling Herb Package on the market, formula attached. It has real medicinal qualities and is backed by a bank draft guarantee. Our Liniment and Nerve Tonic Tablets are also strong sellers. Our prices are the lowest. We ship day order is received, an important item to medic-e men. Write for prices. Established 1890. BECKER CHEMICAL CO., 235 Main St., Cincinnati, Ohio.

YOUR SUCCESS IS ASSURED

Send for Sample of Our Rubber-Lined Gabardine Raincoats at \$2.50

The greatest value we have ever offered. A wonderful coat, easy to sell and the profit is big. Samples sent C. O. D. Money returned if not satisfactory.

American Beauty Raincoat Co.
2576 E. 46th Street, CLEVELAND, OHIO.



YOU CAN MAKE MONEY WITH THESE GOODS

Nail Files Per Gross \$1.75, \$2.00, \$2.50
Count Plates Per Gross \$1.50
Sachet, large size Per Gr. 1.75
Sachet, small size Per Gr. 1.35
Needle Books Per Gross 7.00
F. O. B. New York. Deposit required on C. O. D. orders.

CHAS. UFERT 133 W. 15th Street, NEW YORK.

HANDLE FOUNTAIN PENS? Buying from us? If not we both lose money!



Superior Grade of Nickel-Finished Wira Arm Bands. Per Gross.. **\$5.00**

Famous Combination Memorandum Book. Per Gross..... **\$6.00**

7-In-1 Opera Glasses, made of Celluloid, not Tin. Per Gross.. **\$18.00**

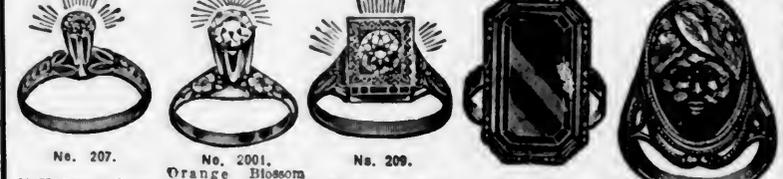
Specialists in Supplies for Streetmen, Concessionaires and Pitchmen. One-third deposit required on all orders. All goods shipped same day order is received.
543 Broadway, BERK BROTHERS, New York City.

ANOTHER BIG SENSATION

WHITE STONE RINGS THAT KNOCK YOUR EYE OUT

If you want something new—something that nobody has ever seen before and something that sells like hot cakes—here they are. Mounted with the King of White Stones—Lanzel-Danacantia Egyptian Diamonds. Same sparkle—same fire—same dazzling brilliancy as genuine diamonds. Each ring a reproduction of expensive originals costing up to \$200.00. Hurry up and get your share.

YOU CAN MAKE THE NUT EASY WITH A FEW OF THESE RINGS



No. 207. Orange Blossom Engrave Shank. 1-K Stone. Green Gold Engraved Sides. The season's best seller. **\$1.75 Per Doz. \$18.00 Per Gross**

No. 2001. Green Gold Fin. 1-K Stone. Green Gold Top. Engraved Top and Sides. **\$1.75 Per Doz. \$18.00 Per Gross**

No. 209. 1-K Stone. Green Gold Band, with White Gold Top. Engraved Top and Sides. **\$3.00 Per Doz. \$32.00 Per Gross**

No. 210. Black Onyx. Set in Green Gold Mounting, with Engraved Border. **\$2.70 Per Doz. \$27.00 Per Gross**

No. 211. Shell Ring, with Shell Head Cut in Stone. Like Cameo. Silver Snake Mounting. Looks Like a Million Dollars. **\$4.50 Per Doz. \$48.00 Per Gross**

OUR SPECIAL SAMPLE OFFER
We want you to see the wonderful Rings and for this reason we make you this Special Sample Offer. Send us a P. C. Order for one dollar and thirty-eight cents (\$1.38), and we will send you one each of the above Rings by registered mail, postage paid. Please remember only one set of samples to each customer.

KRAUTH and REED
159 No. State St., CHICAGO
America's Largest White Stone Dealers.

Headquarters for Fountain Pens and Other Fast Selling Specialties



You all know the button package that is getting the money.
KELLEY, THE SPECIALTY KING - 21 and 23 Ann St., New York City

HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY



IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.
THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

CHINESE BASKETS

Assortment of 55 Baskets at \$18.00. Shipping weight, 23 lbs. Sachet Basket, trimmed with Tassels..... \$19.00 per 100
Nests of 5, 5 Tassels, 5 Rings, at..... 2.20 per Nest
Nests of 5, 7 Tassels, 7 Rings, at..... 2.65 per Nest
Packed 5 Nests of above Baskets in package. Shipping weight, only 16 lbs. Prices for goods F. O. B. San Francisco. One-half of amount deposit required on each order, balance C. O. D., no matter who you are. Delivery in any quantity to be made within the same hour as order received. **AMERICAN-CHINESE SALES CO., 817 Sacramento Street, San Francisco, Calif.**

Concessionaires STREETMEN, AGENTS Best Quality Silk Knitted Ties

Every Tie guaranteed first quality. Guaranteed not to wrinkle. Beautiful assorted colors. **\$4.00 per doz. \$45.00 per gross** Sample Tie, prepaid, 50c.

RUBBER BELTS In brown, black and tan colors. All firsts. No seconds. With Giant Grip Buckles or Roller Buckles Per Gross..... **\$16.00** 25% with order, balance C. O. D. Write for Catalog. IT IS FREE.

M. K. BRODY
1118-1120 South Halsted Street, CHICAGO, ILLINOIS

MAGAZINE MEN

Write immediately for our new price list, containing paid-in-full special offers on trade publications, automobile, tire, phonograph, music, moving picture, farming, machine shop, coal, etc. All are standard, first-class publications.

TRADE PERIODICAL SERVICE CO.
1400 Broadway, NEW YORK, N. Y.

WE ARE HEADQUARTERS



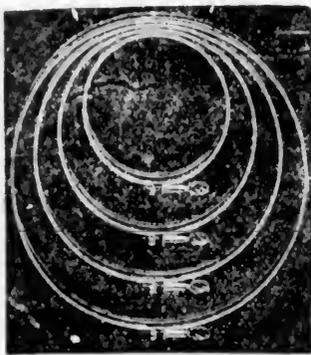
for Fountain Pens, Jewelry, Razors, Leather Billfolds, Imported Pearls and Novelties.
12-ligne OperaGlasses In hard leatherette cases.

\$4.50 PER DOZEN
25% deposit, balance C. O. D.

R. & S. MFG. CO.
House of Myer A. Fingold.
32 Union Square, NEW YORK CITY.

UNITED CEMENT CO., 332-334 Plymouth, Chicago.

PARISIAN PERFECT ADJUSTABLE HOOPS



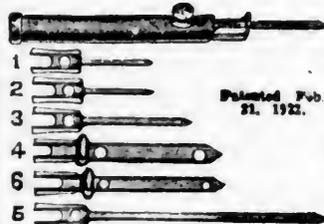
Just what you want. Note the thumb screw. Flat headed and set enough to get the necessary pressure to tighten the hoop. O H H O W EASY!

A hoop that will meet EVERY DEMAND. can be used for all classes of fancy work. Every lady will see its merits. Can not be outclassed when used for the heavy FRENCH EMBROIDERIES.

Manufactured by PARISIAN ART NEEDLE CO.

The New Perfected Original Parisian Art Needle

(ALWAYS) 6 POINTS. FIRST BEST NEEDLE! LAST BEST NEEDLE! BEST NEEDLE ALWAYS! QUALITY OUR STANDARD.



Patented Feb. 21, 1922.

Our new ORIGINAL 6-POINT NEEDLE has a point for each kind of French Embroidery, from the finest silk thread to all sizes of yarn and carpet rags. The Original PARISIAN ART NEEDLE is made of nickel silver and will not rust. ALL NEEDLES GUARANTEED TO AGENTS AND CUSTOMERS. NOTE IMPROVEMENT ON SHANK OF POINT! THE GAUGE WILL NOT SLIP!

OUR NEW REDUCED PRICES WILL INTEREST YOU: Needles with 4 Points, Numbers 1, 2, 3, 4, \$20.00 per 100, in 100 lots.

Send \$1.00 for sample of our Needles, complete with 6 different size points, rosebud sample of work, full instructions and particulars. Better still, send \$2.25 for agent's complete working outfit consisting of one 6-point Needle, one full-size Pillow, designed in colors; four balls of Perle Cotton, and work started, showing you how it is made.

NUMBERS 5 AND 6 POINTS, PER 100, \$2.50. 25% cash required on all C. O. D. orders. Get busy, folks. Our Needles sell you to one better than other needles on the market. Write today.

PARISIAN ART NEEDLE CO.

914 North Rush Street,

CHICAGO, ILL.

STAMPED PATTERNS

All designs done by hand with air-brush in colors, tinted shades to work.

PILLOWS, per Dozen.....\$2.50

RUNNERS, per Dozen.....\$4.50

CENTER PIECES, per Dozen, \$6.50

These goods are of extra fine grade of crash. All of our goods are of quality.

STAMPED RUGS, in colors, on extra fine grade of burlap, from 50c to \$1.50 Each.

RICHARDSON PERLE COTTON, sizes 3 and 5, in all colors. 75c per box.

PARISIAN ART NEEDLE CO.

BALLOONS DIRECT FROM THE MANUFACTURER



We Specialize in Advertising Balloons. Your name and all that is on a 70 Assorted colored Balloons, and shipped the same day order received. \$21.00 per thousand.

100 Heavy Transparent Pure Gum 5 different colors, 15 different patterns printed on each side. Gross \$4.50. 70 Heavy, with 15 different patterns. Gross 2.50. 350 Master Gas Balloons, Gross 10.00. 70 Heavy Patriotic, Gross 3.75. 125 Airship, Gross 3.60. Large Master Squawker, Gross 7.50. 70 Squawker, Gross 4.00. Sausage Squawker, Gross 3.50.

Hallow Sticks, select stock. Gross 1.00. Catalog free, 25c with order, balance C. O. D. YALE RUBBER CO. 15 E. 17th Street, NEW YORK CITY.

pipe that rumor had it Bill Cross, J. W. Farrington, Bill Houston and numerous others of the fraternity were headed that way, and ask: "Why not make it a reunion—we'll prepare the banquet." The "boys'" letter was written December 12, at which time they said pitchers and papermen were gathering in that neck of the woods and that they were gathering in the holiday shacks. They wish pipes from others of the picture game.

Larry Harrison asks some questions regarding paper boys: "I don't see a great deal in pipes from the old paper men. Where's Chapman, Eddie Hodell, Eddie Case, Diamond Dick Rose, Joe and Bernie Ecker, Harry Stoeck and Scotty Castle? How 'bout Scotty's own sheet of eight years ago which he was editor of, and Ecker's auto paper, and Dick's paper corporation that he, Lou Kohler and a couple of others organized? Who got the biggest out of the ten grand when it was sold? How 'bout Whittle Morris, Snelcker, the Johnson boys? Why don't they all write? I have a toy pitch in a store here (Albany, N. Y.)—business is bum."

From the Pomeroy Show: The show opened Bayertown, Pa., week of December 4, this town being closed to med. shows for five years. However, Mr. Pomeroy was a former schoolmate of the present Mayor and the permit was granted. The performance held good, crowds and all stock was sold out on the closing Saturday night there, and in spite of the fact that it had strong opposition during the last three nights at a local theater, the Pomeroy show being in the Auditorium, on a side street. The roster includes Stella Pomeroy, manager and treasurer; Dan Pomeroy, comedian; Great Moore, female impersonator and novelty acts, and Dr. J. W. Burke, lecturer, and musical and magic specialties.

Notes from Shaw & Emerson's Comedians: The show is still going along nicely and to a fair business. December 11 started the tenth week of the fall and winter season, on which date the show opened at Williamstown, N. Y., to the biggest "first night" since the opening stand. George and Amelia Cash closed at Central Square recently and returned to Buffalo, N. Y. Mabel Island, pianist and banjoist, joined at Williamstown. The complete roster comprises Harry and May Show, sketches and single specialties; Little Helen Shaw, singing specialties; Emerson and Island, sketches and Hindoo mysteries; Miss Island, banjo specialties and piano, and W. B. Emerson, lecturer.

Charles Bullett, oil and crayon artist, who during the past several summers has made his headquarters in Newport, Ky., going South winters, is again getting ready to migrate toward Florida. Charles, who his ability could place him in a very profitably located business, has a hobby of making postcard size sketches (which, incidentally, are very realistic and quickly accomplished) and doing them in public—in store windows or anywhere he happens to plant—selling them to the natives at any price they feel like paying. He is a veteran of the World War, since which his health has been far from satisfactory, and when visiting Bill last week he stated that his only traveling about in winter greatly beneficial to him.

Who should drop into Bill's presence December 21 but two "old cronies" and among the successful and best known of medicine workers in the Middle West, Dr. Ross Dyer and Dr. W. E. Wayman (Redwood). And they were all fitted up with tickets about a yard long—round-trip tickets, Cincinnati to Miami, Fla., on a purely pleasure trip, with stopovers in several large cities. And what a gleeful and profuse was held for about thirty minutes. Both reported having excellent seasons. When they meandered into the office they carried a five-pound Christmas box of chocolates between them—and Bill's wife and "kiddies" (and him, too) have since "indulged" therein freely. Both Wayman and Dyer expressed themselves as strong for the presenting of clean entertainment for the public and that they hoped all pitchers who have not already done so would do their utmost toward the elimination of destructive practices on the part of some that has wrought so much harm to the prestige of the profession, and hardships to those who have all along so operated as to uphold and increase popularity. While in Chicago they visited the various medicine manufacturing companies and met many old friends. While in the South they intended visiting Dr. A. A. Groom and "better half" at Tampa. Incidentally, Dr. Dyer displayed one of the bullets that penetrated his anatomy at the hands of a stick-up man last summer, another leaden missile not yet being extracted.

Dr. F.—Many thanks for the letter, and let this scribble (who knows) assure you that The Billboard is strictly neutral on the subjects referred to, and that the staff is about fifty.

(Continued on page 100)



START THE NEW YEAR WITH MONEY GETTERS

BUY DIRECT FROM THE MANUFACTURER. LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES With the Latest Improved Switch. Not a Push-Button.

Made of Genuine Leather, in Black, Brown or Grey, Keystone or Square shape. Beautifully gold lined. Has all the necessary fittings, coin purse and beveled mirror. The kind that retails for \$6.00.

SPECIAL PRICE, \$24.00 Doz. Sample, prepaid, \$2.25.

OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES with two beveled mirrors and elaborate fitted tray. High grade gold polished fittings. Beautifully gold lined, with brass lock and key. The kind that retails for \$15.00.

SPECIAL PRICE, \$54.00 Doz. Sample, prepaid, \$5.00.

All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed. All orders shipped same day as received.

One-fourth deposit, balance C. O. D. ACT QUICK. DON'T LOSE THIS MONEY-MAKING OPPORTUNITY. SEND YOUR ORDER AT ONCE. R. RUTENBERG MFG. CO., 160 North Wells Street, CHICAGO

AGENTS! CANVASSERS! Reduced Prices!!!-3-1 BAGS



"The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size folded, 6x3 in. Size open, 12x15 in.

\$3.25 Per doz. Sample bag, prepaid, 50c.

\$35.00 Per gross in gross lots.

3-1-1 Bags, same as above, in assorted colors. \$5.00 per dozen. Sample Bag, prepaid, 65c. "AUNT MAY" WOMEN'S WATERPROOF APRONS. Size 24x36. Twelve different patterns or create new patterns to choose from. PRICE, \$1.60 PER DOZEN. \$40.00 per Gross in Gross Lots. Sample Apron, 50c, Prepaid. "AUNT MAY" CHILDREN'S APRONS. In Nursery theme. PRICE, \$3.00 PER DOZEN. Sample, 40c, Prepaid. PLYMOUTH BAGS. Doll or bright leather or, Size 11x15 in., \$5.25 Dozen. Sample Bag, 60c, Prepaid. Size 12x13 in., \$4.90 Dozen. Sample Bag, 55c, Prepaid. Plymouth Bags, in assorted fancy colors, \$6.00 per Dozen. Sample Bag, Size 14x15 in., 65c, Prepaid. Size 16x10, \$3.00 Doz. Sample, prepaid, 40c. Over 15 other fast sellers. Our new Catalog now ready. Write for it. CENTRAL MAIL ORDER HOUSE, .. Maximum Quality at Minimum Prices. 223 Commercial St., Dept. B, BOSTON, MASS

MEN LOOK IN ATTRACTIVE BOX THESE SPLENDID BOW TIES



Prepaid. Silk Knit. Materials, Canton Crepe, Krimg Crepe. Highest class material and workmanship. Made to sell for 50c. Or as one dozen for \$5.00. Satisfaction guaranteed or money returned. Colors, Navy, Brown and Black. Send money order or cash. Excellent seller for Street Men, carried by chemists and grocers. 1/2 GROSS, \$7.00; 1 GROSS, \$13.00.

SAMUELS 4435 Germantown Ave., PHILADELPHIA, PA.



Big Money Made by selling Lacassia Soap. Made by concentrating out wonderful face Soap. Lacassia Soap. Articles, Spices, Etc. Sold in 10c, 25c, 50c, 75c, 1.00, 1.50, 2.00, 2.50, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 13.00, 14.00, 15.00, 16.00, 17.00, 18.00, 19.00, 20.00, 21.00, 22.00, 23.00, 24.00, 25.00, 26.00, 27.00, 28.00, 29.00, 30.00, 31.00, 32.00, 33.00, 34.00, 35.00, 36.00, 37.00, 38.00, 39.00, 40.00, 41.00, 42.00, 43.00, 44.00, 45.00, 46.00, 47.00, 48.00, 49.00, 50.00, 51.00, 52.00, 53.00, 54.00, 55.00, 56.00, 57.00, 58.00, 59.00, 60.00, 61.00, 62.00, 63.00, 64.00, 65.00, 66.00, 67.00, 68.00, 69.00, 70.00, 71.00, 72.00, 73.00, 74.00, 75.00, 76.00, 77.00, 78.00, 79.00, 80.00, 81.00, 82.00, 83.00, 84.00, 85.00, 86.00, 87.00, 88.00, 89.00, 90.00, 91.00, 92.00, 93.00, 94.00, 95.00, 96.00, 97.00, 98.00, 99.00, 100.00. Lacassia Co., Dept 472, St. Louis, Mo.

MEN AND WOMEN EARN large daily profits selling "Stick It" Window Lock. Wanted on every window, acts at night, fire repeller; sells 10c each. Write for price and free sample. STICK IT WINDOW LOCK CO., 170 Tribune St., New York City.

SAV "I SAW IT IN THE BILLBOARD."



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.

Stylish Furs WE CATER TO PAVIES AND CANVASSERS

Send for Catalogue

S. P. PLATT WHOLESALE FURRIERS 308 S. Market St., Chicago.

THE ORIGINAL SERPENTINE GARTER

No. 4868—Made with the original "Conley" Clip; all good length, bright colored elastic. No seeds or short lengths.

We are now manufacturing these garters in our own shop, and can make immediate deliveries at all times. NOW WILL FIND OUR GARTER IS THE BEST MADE.

Per Gross, in Bulk \$6.00 Per Gross, with attractive cartons for Each \$8.75 25% deposit required with all orders.

ED. HAHN "He Treats you Right," 222 W. Madison St., CHICAGO, ILL.

STREET-PITCH-HOUSE-TO-HOUSE MEN

Money-Bank Proposition. \$1.00 hourly guaranteed. Day's business in pocket. Money instantly returned if you can not sell them. Accumable sample and information, 25c.

The Handy Co., 209 N. Los Angeles St., Los Angeles, Cal.

AGENTS WANTED

YOU CAN SELL OUR RUBBER APRONS and IRON BOARD COVERS. OUR PRICES are right. Heavy Rubber 20x60 Pattern Iron Board Covers cost you \$5c. RUBBER APRONS, good size, \$2.75 per dozen. Leatherette Shopping Bags, \$3.00 dozen. All 100% fast sellers. Free sample line. Write quick. DEPT B., AM. B. CO., 329 W. Monroe St., Chicago.

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.

AGENTS \$1.75

THIS IS A Gold Mine at 1 Throw

ONLY 20 BOXES A DAY MEANS \$20 DAILY PROFIT



NIFTY NINE, IN DISPLAY CASE

Each article full drug store size. Retail value \$3.75; you sell for \$1.75, with \$1.00 profit for you. Think of it. Costs you only 75c. The array of fine toilet goods (that always appeals to lady's heart) will dazzle her eye, and when you state the low price of only \$1.75 for these 99 art. lbs., the money is yours, even if she has to borrow or beg it.

Act Now! Sells like hot cakes—men and women on every \$10 to \$20 a day—a baby could sell "Nifty Nine". 30 other big sellers. Don't delay a minute. Each day's delay means big money loss to you. SPECIAL OFFER TO BILLBOARD READERS: 10 Boxes Nifty Nine, with Display Case free, for \$25.00, \$10.00 or less than one-half day's work. Sample outfit, including Display Case, will be sent postpaid for \$2.00. Write for full details. Hurry! Hurry! Act NOW.

E. M. Davis Products Company, Dept. 9359, CHICAGO.

KIRBY TUFTING NEEDLES (Nickel Plated), \$10.00

per 100, \$40.00 per 500. 10% cash with order. Mention H. B. KIRBY BROTHERS, Collinsville, OKLA.

MENTION US, PLEASE—THE BILLBOARD.

ORIGINAL GOODYEAR GARMENT MFG. CO.



Big Profits !!

MEN'S GAS MASKS

\$1.70 HEAVY RUBBERIZING. each, in dozen to 500 lots. Sizes, 36 to 46. 20c more for 48 to 50 sizes.

WOMEN'S GAS MASKS

\$1.75 each, in lots of one dozen to 500. Sizes, 36 to 44. 25c more for 46 to 48 sizes.

Children's (Boy's or Girl's) Gas Masks

\$1.50 each, in lots of one dozen to 500. Sizes, 6 to 16 only.

GIRL'S SCHOOL CAPES \$9.50 per dozen

Blue, Oxford or Tan Shades. Sizes 6 to 14. 10% extra for 16 size. We assure quick deliveries, courteous service and best workmanship. Contracts accepted for quantity orders. Samples sent of any garment for 25c additional.

GOODYEAR GARMENT MFG. CO.

170 FIFTH AVE. PIONEER RAINCOAT MAKERS. NEW YORK, N. Y.

RUBBER BELTS, First Quality.....\$16.00 Per Gross

Black, Brown and Gray. Plain, Imitation stitch and wafers. RUBBER KEY CASES, First Quality, \$16.00 Per Gross Black and Brown. We Handle the Best We Can Get. Send 25c for Sample.

SILK FIBER KNIT TIES, GROSS LOTS, \$2.00 A DOZEN.

FURS

THE BEST MONEY MAKING ARTICLE YOU CAN GET.

CHOKERS, Texas \$4.50 Each. Other Furs at similar low prices that we bought at bankrupt stocks. Also other bargains. Write for price list. 25% deposit on all orders. BUY IN KANSAS CITY AND SAVE EXPRESS.

U. S. SALES CO., 7th and Delaware Sts., KANSAS CITY, MO.

"Christmas Greetings"

To my many road friends and to the many paper boys whom I have so thoroughly depended upon this past year. I take this opportunity to tell you I have, due to your extended efforts and unfailing support, gone over big. Business is still good in Texas. I have a place for every one of you next year. Want you all with me and wish to each one "A Very Merry Christmas and a Happy New Year."

JIMMIE KELLY, Dallas, Texas

MIDGET COLLAPSIBLE GARMENT HANGER



A SALES SENSATION

Our representatives are just coming in with this sturdy, convenient hanger—the smallest clothes hanger in the world. Some are selling at the rate of a dozen or more an hour. There's nothing like it on the market. Everybody wants a number of them. You'll make 100% profit. Hangers are well made and beautifully finished. Put up in attractive, genuine leather cases, in a variety of colors and sizes, from one to six. CONCESSIONAIRES AND WHEELMEN.

Use this item as an inter-mediate in your sales or games. The many different colored leather cases and the various sizes in which the hangers are packed—one, two, three, four and six in a case—make Midgets interesting and attractive items. They decorate and beautify the wheels. Sample sent insured, for 35c. Money refunded if sample returned.

THE KALINA CO., Originals, Patentees, Manufacturers 384-AA Alabama Avenue. BROOKLYN, N. Y.

REDUCED PRICES ON TONIC

Oil, Salt, Soap and Creams. BEACH'S WONDER REMEDY CO., Columbia, South Carolina.

AGENTS Make 100% Profit SELLING Plymouth Handbags



One salesman sold 12 dozen in 7 days. His profit was \$23.00. You can do the same. Made of leatherette, 12x16. Same lined and waterproof. Sample Bag, 65c. Prepaid. Ladies, call them in your spare time. Money made if not satisfactory. Write for wholesale prices and make some real money.

2458 ARZKRAFT FELT RUGS reduced to \$13.00 per Dozen. Sample, \$1.50. Prepaid. E. H. CONDON, Dept. 1, 77 Bedford St., Boston, Mass.

AGENTS WANTED

Sell the New Bamboo Self-Filling Fountain Pen. Writes same as expensive pens costing ten times as much. Our men are making big money demonstrating it. Others are cleaning up. Why can't you? Carry 50 in your pocket. Sell anywhere and make yourself a nice wad of money on the side. T. KOBAYASHI & Co., 311 River St., Chicago, Ill.

GO INTO BUSINESS for Yourself

Establish and operate a New Division Specialty Candy Factory in your community. We furnish everything. Money-making opportunity unlimited. Men or women. No Candy Recipe. Write for it today. Don't get it till W. MILLER RAGSDALE, Drawer 222, EAST ORANGE, N. J.

PIPES

(Continued from page 99)

fifty on both propositions, from individual inclinations. (Bill doesn't want to break his policy of "no correspondence to any certain ones of the boys," or he would write you a letter.)

R. A. Rowell reports good results with his return visits to towns in Massachusetts, and on the rural routes, with paper, after making 'em the past summer and fall.

The Carter Boys (Bob and Bill) report having good returns in Florida on paper, were doing fair in Georgia and were headed West. Say they ran across Gardner and his crew at Brunswick, Ga. Want to know what has become of Fred Lindsay and others of the old heads.

From Chicago: King Leon, whose place of business is on Randolph street, this city, and who deals in pitmen's supplies, is leaving about January for New York to get a new line of jewelry, which he intends to advertise when he returns, which will be in about ten days.

Larry Bernstein reports having excellent results from his fountain pen demonstrations in a Metropolitan store at Indianapolis, Ind. Larry has the same stand for several years. Having a few weeks ago come from the East for this purpose for the holiday trade. He intends remaining at Indianapolis until January 3 and then return to Baltimore.

Frank LaMelle postcarded from Battle Creek, Mich.: "Things have come to life in Battle Creek—anyway before the holidays. Curly Hurley is going big here with talking dolls in one of the stores. Music and dancing babies have been worked on the streets to big returns. By the way, Curly is flashing an 'engagement ring', but regarding who the lucky party may be, he's mum."

A pipe from Columbus, O., was to the effect that Drs. Ross Dyer and W. E. Wayman were among recent visitors to that city and had paid their respects to the DeVore Manufacturing Co., at which plant they played Santa Claus to all of the (some thirty) employees and staff. Also that the two Docs and the "bunch" enjoyed a great time in the pipe-shooting room of the DeVore concern. They were headed for Cincy and then Florida.

Hear that Dr. C. O. Spangler, who went to Reading, Pa., some time ago to open a branch office, has put off starting the project until after New Year's. The pipester of this also stated that Dr. Spangler was highly praising a show given in Reading recently—one that reminded him of old times—a regular one-ring circus affair, but indoors. (Whose show was it, Dr., and who were the entertainers—if professional people?)

'Tis said the subscriptionist frat. was quite well represented at a recent stock show in Chicago, and that the boys had a fine time while gathered at the Smoke Shop, the proprietor of which is reported a "regular feller". Among the lads there were Dave Koplan, Izzy Kemp, George Jones, Red Carroll, Mike Murphy, Doc Kohler, Bill Dow, Slim Lee, Harry Sheteritz, J. Smith, Whittie Frazer and some others. There was some business at the show, but "nothing serious".

Fred Welsman "shoots" that he has been working pens and scopes lately in the South, and that he found Laurel and Meridian, Miss., also Selma, Ala., and Albany and Americus, Ga., open again—if the demonstrator or pitchman works clean. Hattiesburg, Miss., however, he classifies a "shake-down" spot. He adds: "I find that a fellow can always earn a few dollars if he tries to work clean. I met Andy Vaughn, the toothpaste man, in Meridian, and that veteran pitchman sure can still interest an audience and sell stock."

H. Tenney and L. C. Rogers still have the big covered "henry" and camping outfit, and have been heading southward from upper California, taking subscriptions for papers and sign writing. That fellow, Rogers, is sure there with the little benches and can sling ink with a pen forty ways from Tuesday or any other old day. A pen sketch to Bill shows these two huskies aboard their "gas buggy" going up and down steep mountains and foothills, with many humorous "signs" posted along the highways (trails in most instances, as they are taking in the stick towns en route).

Dr. B. Barbone and wife (Pearl), whose Ideal Comedy Company has operated summers and winters in Ohio and parts of Indiana the past ten years, closed their season December 5 at Eaton, O., after being on the road since May. Their closing engagement was a two weeks stand in the Opera House at Eaton—probably the longest time played there by a road company for some time. "Bart" worked Eaton during the fair seventeen years ago, when the program consisted of Gracetta, wire act; Two Wenz (Hayes and Betsy), double trapeze; Barbone, contortionist; Wm. E. Vandoren, cornet soloist; DeMora and Gracetta, acrobatic act; Samuaya and Barbone, novelty double trapeze; Beatrice Wenz, contortionist, and M. Samuaya, cloud swing. Frank Mitchell was secretary of the fair at that time and was a nightly visitor back stage during the Barbone's recent stay at Eaton. Bart and Pearl and some of their company are "back home" in Albany, Ind., for a rest, and piped that they were preparing to have a swell time Christmas, in fact until after the holidays.

Al Shields recently shot a dach from Jacksonville, Fla.: "Well, ol' scout, I have been in the sticks for one year and seven months, regarding my health, and with the lovely sunshine during days and beautiful moonshine nights in this section, I am about myself again. Buck Laughton, an old-time glim worker, was in to see me. He was traveling aboard his yacht, 'Loaf', from New York

GOLD-FILLED TEETH

Each Mounting stamped 14K.



No. 1484.



No. 1462.

PER DOZEN \$4.00

SAMPLE 50c

JUST OFF THE PRESS

New White Stock Circular. Ask for No. 200.

S. B. LAVICK & CO., Inc., 411-415 South Wells Street, CHICAGO, ILL.

Big Special Offers

To Concessionaires, Carnival Workers, Agents and Canvassers



Medium Sized Satchet, \$1.75 per Gross. Long Vial Lido Perfume, \$1.75 per Gross. Sold only two gross to the box. Fancy Bottle Perfume, with glass stoppers, cold labels, assorted odors and colors, in fancy display box. \$1.60 for 2-Dozen Box. This must be seen to be appreciated. Big One-Dozen, Fancy Glass Satchets, Gold Labeled, 8 1/2" Ribbon Tied Perfume, \$1.25 per Doz. Big Jar Cold Cream, Tall Cans Talcum Powder (Jockey Club Seal), Big Jar Vanishing Cream, White Pearl Tooth Paste, Compact Rouge, in round Box, Has Mirror and Puff inside. Each 95c Doz.

Fancy Wrapped Toilet Soap, 50c per Dozen. Big Gold Labeled Face Powder, 60c per Dozen Boxes. Send for 1923 Illustrated Catalogue. Just off the press.

National Soap & Perfume Co.

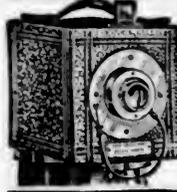
20 East Lake Street, Chicago, Ill.

RAINCOAT MEN

AGENTS—PITCHMEN

We have a brand new proposition on raincoats. Send us your name and address, and we will forward you full particulars. Write today.

H. M. BLAKEMAN, 529 Broadway, New York City



EARN \$100 A WEEK

The South is Calling You! The 1923 Mandoletta makes 4 Post Card Photos a minute on the spot. No plates, films or dark room. No experience required. WE TRUST YOU. Write today for our pay-as-you-earn offer. CHICAGO FERRO-TYPE CO., Dept. B, 2431 W. 14th St., Chicago, Ill.



AGENTS WANTED

Match Scratcher for the Steering Wheel. Handless novelty, yet so best. Simply snaps on the spider. Ornamental and durable. Handy for driver to strike a match. Samples, 25c. \$1.50 a Dozen, \$10.00 a Gross. C. O. D., postage paid. JOHN LOMAN MFG. CO., Box 341, Bristol, Conn.



The Simplex Typewriter

Only \$2.75. A Boston customer wrote Jan. 3d, 1921: "The Simplex can't be beat for three times the money. I am well pleased." Sold \$2.75 cash. M. O. Registered Letter, or "Try me with a C. O. D." Rush your order right along. We thank you. WARD PUB. CO., Tilton, New Hampshire.

THE STALEY WATER PEN

The Discovery of the Age. A pen which when dipped into water will write a complete letter—no ink being required. NO INK! NO FILLERS! NOTHING TO GET OUT OF ORDER! Will last longer than a fountain pen, and is worth four times the price charged. AGENTS, STREET MEN—Here is your chance to clean up. \$5.00 per 100. Samples, 25c. Sample Dozen, 75c. DEXTER NOVELTY CO., 39 West Adams St., Chicago, Ill.

ACT NOW! REAL SELLING SENSATION.

Everybody needs and wants the Handy Vest Pocket Rocker. Dime brings sample. Handy Novelty Works, 33 Willett St., New York.

BUY "I SAW IT IN THE BILLBOARD."

Circus and Carnival News

SHIPP & FELTUS CIRCUS

Praised by Barbados Standard

In its issue of December 6 The Barbados Standard, Bridgetown, Barbados, British West Indies, had the following comment on the Shipp & Feltus Circus: "Years have passed since the public of Barbados has had the opportunity to enjoy a show that was really worthy of the name. The last big circus which visited this colony and gave entire satisfaction was the Shipp & Feltus Circus Company and today they are in our midst again among old friends and acquaintances. Circus companies have come and gone, but there was always a hitch. Something always went wrong. Something was always lacking. Whether it is that the people of Barbados pin their faith to Messrs. Shipp & Feltus exclusively or whether there was no smiling Miss Virginia Shipp attached to the other shows one is at a loss to find out. The plain unvarnished fact remains that the Shipp & Feltus Circus is the show par excellence for Barbadians. There was a matinee yesterday to which the children turned out in great numbers and witnessed some of that clean fun, devoid of vice and contamination, which the partners and their artistes always offer. The show at night also was well patronized. Every act was loudly applauded at each show, the artistes appearing to be in better form with every performance."

JONES' CONTINGENT

Has Successful Start at Habana Park, Havana, Cuba

Orlando, Fla., Dec. 20.—Reports from Habana Park, Havana, Cuba, regarding the opening December 13, are very good. The Johnny J. Jones Exposition attractions all made good, especially so the rides, three of which were entirely new to the Cubans. Mr. Cote, manager of Habana Park, advised Mr. Wecker, who manages Johnny J. Jones' Diving Girls Exhibition, that it was the best attraction of its nature he had ever witnessed. Mr. Cote laid special stress upon the novel idea of the interior construction and the gorgeousness of the scenic effect therein. The exterior has the appearance of a Turkish Moorab. The new rides, the Caterpillar, the Butterfly and Johnny J. Jones' Joy Trail, are emphatic hits. Everybody connected with the Jones Cuban outfit is well and enthused with both the country and the people.

This preliminary experimental Havana engagement of the Jones contingent will probably lead next season to Mr. Jones making a tour of the island with his entire exposition, as negotiations to that end have already been entered into with Cuban promoters, who are all government officials.

Johnny J. Jones, accompanied by Samuel Gumpertz, owner of Dreamland, Coney Island, will visit Havana shortly after New Year's.

MORE INDOOR DATES

For Charles Siegrist Troupe

Canton, O., Dec. 22.—Altho it was not the intention of the Charles Siegrist troupe to play many indoor dates this winter, so many demands have been made that Mr. Siegrist told The Billboard representative this week that he will sign several contracts which will give them considerable bookings after the first of the year. A ten-day Shrine show at Norfolk, Va., and a Shrine circus at Wichita, Kan., have been contracted to date, with others pending, Siegrist said. He played the second annual Nazir Grotto Indoor Circus at Canton last week. The Siegrist sisters' iron-jaw act opened the show, and Siegrist himself offered his athletic novelty on the stage.

VEAL SHOWS' EQUIPMENT

To Be Sold at Public Auction, Reports David A. Wise

Following is a portion of a letter received from David A. Wise, the past season connected with the managerial staff of Veal Bros.' Shows, dated Columbus, Ga., December 22:

"The Veal Bros.' Shows will be sold by order of court on January 23, 1923, to satisfy claims. The equipment of the show includes Pullman cars, flat cars, box cars, wagon fronts, box and flat wagons, steam chullops, Venetian swings with organ, a Working World on wagon and other paraphernalia that goes to make up a 20-car show. This sale will be by public outcry at the Court House."

PREMIUM SUPPLY COMPANY HAS HANDSOME CATALOG

Chicago, Dec. 22.—The Premium Supply Company has issued a handsome new catalog of some of the numerous items carried by that company. The items are almost too numerous to mention in detail, but the printing is so excellent that the catalog should be a salesman in itself. The company announces on the front page of the catalog that it guarantees all of the merchandise shown on other pages. It also emphasizes the fact that the goods are shipped on the same day that orders are received.

UNEARTH ELEPHANT TUSK

Boonville, Mo., Dec. 23.—An elephant's tusk that was buried 55 feet below the surface of the Missouri River in a bed of limestone has just been blasted out and brought to the surface by workmen of the Missouri Valley Bridge & Iron Company, which is erecting the new bridge across the Missouri River in this city. The tusk was in good condition and from its size appears to have been part of an extremely large elephant.

The circus fraternity and the billposting clan are a jolly lot when off the lots.

FLASHES

From the "Windy City" Meeting of the Circus Magnates and Billposters

It is generally understood that Mugivan-Bullard-Bowers are going into the new season with the determination that they will have "circus" to offer the public—all circus and nothing else. The big "main" top admission seems to loom as the place where the real money is to be had.

W. H. Horton proved to be a master of facts and figures when it came to questions of billposting valuations.

Jerry Mugivan seemed deeply interested in the success of the Carl Hagenbeck-Wallace Winter Circus. He was scheduled to go to Rochester, N. Y., to personally attend to some of the details in connection with the showing in that city.

George C. Moyer was in good spirits and finally agreed to visit Dr. Mayo at Rochester, Minn., on or about January 1.

It was not officially announced, but all seemed satisfied that W. H. McFarland will manage the side-show for the Sells-Floto organization.

And they said Fred Ledgett will handle the dressing room for Sells-Floto, a position held by W. E. Wells for several seasons past.

James Patterson was there with his new general agent, Ed L. Brannan.

Andrew Downie just craved an opportunity to speak before the brush and paste boys as they sat assembled in a body.

Lon B. Williams finally agreed to accept the good offices of the circus and billposting clan. He goes to Hot Springs, Ark., for three months, then to the Elks' home in Bedford, Va., for a while. Lon B. has not given up. He promises to make a strong comeback as general agent about the middle of next summer.

E. K. JOHNSON HOME

Edward K. Johnson, the past season general agent for Billie Clark's Broadway Shows and (later) Blue Hillborn Shows, arrived at his home in Philadelphia December 17 from Norfolk, Va. Mr. Johnson states that his 1923 outdoor plans will be ready for announcement shortly after the holidays, and that in the meanwhile he will start some activities in the indoor celebration field in and around his home city.

ENGLISH HOSPITALS AND GAMBLING

(Artifex in MANCHESTER GUARDIAN)

WHEREVER I go huge posters catch my eye advertising one or other of several gigantic lotteries for the benefit of one or other of the London hospitals. I do not blame the hospital authorities, for they are in a very difficult position. They are in urgent need of money, and it is at once invidious and costly to offend some well-meaning supporter who offers to run a gamble for their benefit. If some prominent lady offers to raffie a doll, or some leading business man suggests a big Christmas "draw", it is not easy for the secretary of a hospital to tell the well-meaning friend that such an offer must be declined on moral grounds. And the practical certainty that if he did so he would receive little or no support from the Hospital Management Committee makes the position harder still. Yet I believe that in the long run the hospitals will lose more than they can ever hope to gain by adopting these methods of raising funds. What is wanting is not the power, but the will to put an end to these things. The attitude of the public mind is either apathetic in the matter or favorable to such methods, and laws which have not public opinion behind them are never likely to be enforced. To many people, of course, the admission which I have just made—namely that the public sees no harm in raffies and lotteries with huge prizes and widespread appeals to human cupidity—will be held to settle the matter. But I am one who believes that, at any rate in moral matters, vox populi is by no means necessarily vox Dei. There are some things of which I am quite certain and which, I believe, few thoughtful men would deny after a few minutes' careful consideration. They are (a) that the gambling spirit is one of the most dangerous and anti-social of modern tendencies; that (b) it has immensely increased since the war and is daily increasing; and (c) that raffies and lotteries, especially when the prizes are immensely greater than the price of the tickets (say, £2,000 for 5s.), do as much as any form of gambling to increase and deepen the moral which this evil already has on the public.

The opinion of most writers on morals, the witness of history and the arguments of ordinary common sense are all against these things. The usual lines of defense, that "it is for a good object" or that "after all the tickets are quite cheap, and it will hurt no one to give such a little sum for a good cause," or, again, that "the money must be got and most people won't give unless there is something to attract them," are such as will excuse any breach of almost any moral law. Indeed, it is a very open question whether we are not even now paying too great a price for the maintenance of the voluntary system of hospital management. I have been all my life a believer in that system and have viewed with disfavor the suggestion to bring all hospitals under State or municipal control, and to put them on the rates or taxes. I, and I believe many thousands of other people, will have to reconsider this opinion if we can only maintain hospitals for the healing of the body at the cost of methods which debauch the mind.

The nature of the subterfuges which have to be resorted to in order to evade the law are in themselves a sufficient proof of the essentially immoral, and really illegal, nature of such things. A friend who claimed to be an authority assured me the other day that a raffle for a Christmas turkey was not illegal if one printed on the tickets that the winning ticket did not entitle the holder to receive the turkey, but only to "purchase it for the sum of one penny." I do not know on what, if any, legal decision this peepsterous opinion is based, but I do know enough law to be certain that if anyone cared to challenge it in a court of law it could not possibly hold. If the promoters of the raffle are prepared to sell a turkey for a penny to every holder of a ticket there would doubtless be no breach of the law. But if it is only the holder of the winning ticket who has that right, then the raffle is for a definite marketable consideration and is illegal in the eyes of the law whether the consideration is money, a turkey or the right to buy a turkey for less than its value. Here again it is not the law which is weak, but those who are in authority and who do not care to administer a law which has not the backing of public opinion behind it.

It is, therefore, the duty of the churches to create such an opinion. There is still much to be done even within the churches themselves, but I think there is an improvement. Many clergy from sincere conviction, and some others from a decent sense of shame, are more careful than they used to be to exclude from their bazaars and sales of work all raffies and other gambling devices. At several such bazaars which I have recently attended there was a refreshing absence of anything of the kind. But at one or two others I have had to say to some charming lady who has asked me to "take a ticket for a draw we are just going to have for this beautiful doll; it is priced at £4 and the tickets are only 6d." that I never encouraged gambling in any form. But the conscience of the ordinary church person has still to be aroused.

CIRCUS NOTES

Charles Sparks let it be known that the Sparka Circus will be twenty cars next season.

Christy Brothers, it seems, will stick to the "sticks" and "shills" even though they feel the necessity of enlarging—which they will do.

Andrew Downie said he will have nothing to sell next season but a real circus performance, and with the addition of May and Phil Wirth and family and the Cardenas indicates he is going to do that very thing.

Charles Sparks bought horses, harness, trappings, wagons, dens, cars, paper and circus talent galore.

Bert Rutherford, general agent Christy Bros. Circus, accompanied by Mr. Christy, left for New York and points East.

One of the circus owners admitted that two ministers trailed his circus for several weeks this last fall—and another said "the grifters did the same to me."

The way the schedule is laid out now the John Robinson title will be placed on the Gollmar property for season 1923. This show is to have many improvements in talent and physical equipment.

Jerry and Bert, all generally believe, are getting ready to become field agents for their own enterprises and will not be tied down to anyone particular unit of their holdings.

The Walter L. Main Circus new advance car is 54 feet long. It was built originally for Ralph Hankinson's Auto Polo. Has a shower bath, broom-proof room and everything. It was put in order for the circus by Hotchkiss-Blue, Harvey, Illinois.

G. W. Christy and Bert Rutherford, of the Christy Brothers' Circus, are in New York at the Continental Hotel. They are making trips in and out buying property for the newer and greater show for next season.

There are 76 cars in the winter quarters of the Sells-Floto and John Robinson circuses at Peru, Ind.

Lester Miller has been appointed doorman for the New York Elks' Lodge No. 1. Last season he was on the Hagenbeck-Barnum Circus. In the days of the old Gollmar Brothers' Show he was called "Doc."

Al. Martin sailed from New York December 9 for Rio de Janeiro, Brazil, S. A.

Wanted—Circus agents, car managers and Punch and Judy men.

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OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Hot Springs, Ark., Dec. 20, 1922. Editor The Billboard—With pleasure I read the article of James Shoemaker, secretary-manager of the Midland Empire Fair at Billings, Mont., in the fair department of the special Christmas issue of The Billboard.

Not only was the carnival run smoothly, but the whole fair was put over big on a high scale. The people seemed pleased with every department and indicated that they got their money's worth. The program in front of the grand stand day and night was worth the visitors' trip, even if many of them came a hundred miles or more. And that is the reason the Midland Empire Fair draws people from such a distance. They see a real fair and exposition when they get there. Fair secretaries could get some mighty good pointers by attending this fair.

This is just a little honest boost by a concessionaire. (Signed) A. J. MASON.

that. So many thought the opposite and some had not thought on the matter at all.

No manager wants an agent to work without pay—but some let them do it.

George H. Dagnon received a letter from Fred R. Hutchinson in which he said he will be in New York in the near future.

W. H. Godfrey had enough offers to again affiliate with circuses to fill a date book.

Murray A. Fenlock, general agent Al. G. Barnes Circus, jumped on from New York.

Jerry Mugivan sold the Christy Brothers some property which they will use to enlarge for season 1923.

The Walter L. Main Circus was kept in the limelight by its owner, one Andrew Downie.

The question of additional elephants was settled on. They will add them if the Hagenbeck boat brings them over in February from Hamburg, Germany.

KID REED'S PLAT- FORM SHOW

By LEON MURRELL HEWITT

Kid Reed had tried the "jig show" earlier in the season, but for some reason the populace in the territory being played had balked at the several performances; they wouldn't even buy enough darts to pay the "mat" let alone yield any velvet. Kid had dug heavy into his bankroll and saw that the cleaners would soon be put to him if something was not done, and that real soon. So, regretting very much that he could not give the customary two weeks' notice, he closed the show that night with a friendly tip to the twenty odd actors so that in the fall, when he expected things to break better for him, he would have them all back to play in the "one-nighter" he intended to frame to play the Caroninas. That was Kid's ambition and he really meant that very thing, because no matter what else he was or did he was an honest showman.

Something was not to Kid's liking, so he decided very quickly to stick right with the "Earth's Greatest Exposition" and try something else; besides they had some "maiden" fairs later on that looked good to him. Several times before when he saw a blue and mentioned to the manager of the "Earth's Greatest" that he might have his optimistic executive patted on the shoulder in a fatherly way, and said: "Kid, old boy, we have already looked five 'maidens' that are going to be darbs. Why, f'low, you will clean up enough 'jack' at these to put out your 'one-nighter' in fine style. I have just had a telegram from my agent and he states that never in his twenty years general agenting has he seen such bright prospects for making in any us these fairs offer, and you know, kid, he is the best in the business; he said so and knows what he is talking about. Better stick old scout, and share in the prosperity and, besides, if you will, you shall have the best location on the 'midway' at these events. Our contract calls for the 'exclusive' on everything, and as far as your show is concerned I will see that there is nothing put on to compete. With that he walked away, leaving Kid already decided to stick for the "big business". "I'll do it," Kid said to himself as he stepped up to the "grease joint" to get a feed. "True," said he, "I have the top-cuts and other junk, but they shall be stored right in this very 'berg', and when 'Kid Reed's One-nighter' is being assembled in winter quarters it's a small matter to have them shipped and worked in the new outfit.

Mummies do not eat, platform shows are framed very reasonably, the lumber on the merry-go-round will pay the banner, true, he is no artist, but I will do until I can get started. Why hadn't I thought of this before, he yawned as he left the "cookhouse" in excellent spirits.

Back to the hotel he went immediately. Searching thru his "kivster" he found this notice: "The Peruvian Mummy Company is closing out its stock. Have left, which we will sacrifice for the use of exhibition purposes only, one genuine Peruvian mummy, one thousand years old; in a semi-petrified state. Will be the envy of physicians and medical students wherever it is shown. Get in on this before anyone else grabs this money-making wonder. Price \$150, \$50 with the order, balance C. O. D. Order now. Will ship by

express at once. Remember this is no fake. A man who really lived and died and was accidentally run across at the house of a native by one of our agents while he was in that country searching for novelties."

Kid counted his bankroll; it was getting slim. Fifty six dollars and a few odd cents represented his pile of cash. "Enough to send the order in," said he, "and, by golly, I'll hook or peddle the 'jig' show outfit to the manager for the balance when he arrives. And besides, I want the 'one-nighter' to go out brand new from stakes to top." The day after the next the Peruvian Mummy Company was shipping the last of its stock to Kid Reed, Liveville, Pa.; balance \$100 and charges.

Kid had decided to keep all his good luck to himself until he was ready to swing the banner and open for business. Next morning found him on the train with his outfit as usual, having changed his mind about storing it. Question after question was popped at him: "What's the new business, Kid? And what are you going to put in the 'old top' next stand?" But Kid was in the mummy racket now and, as mummies say very little, he kept silent.

That Sunday night found Kid sleeping very little, dreaming of his newly acquired way to a realization of his life's ambition. He saw the banner over the doorway, ticket seller was busy, platform was crowded, the "speller" was turning them in droves. Two painted cars trimmed in gold letter, "Reed's One-night Negro Minstrels".

Six o'clock found him up, and with a light breakfast hurriedly eaten he was off to the lumber yard with his small balance tightly clutched in his hands. Something told him that his money would only go a short ways toward paying the bill, but he decided he would make a touch for the balance when the lumber was on the lot. "Believe I'll make it a 'portable joint'," he said to himself. "True, it will cost more in the beginning, but it will be so much easier to handle." Kid Reed selected the pickings of that lumber yard, deposited his \$5, with the assurance to the clerk that the rest would be paid on delivery. "In a hurry?" the salesman asked. "By ten if possible," he said and smiled as he moved away, back to dig up the balance so there would be no delay. He recalled that the "diving" kid show had taken top money the week previous, and as Bill Mack was a very good friend of his and would make a loan without wanting to know the history of its disposition, he went to the lot in search of him. It was easy. Bill took out a roll that would choke an ox and handed over fifty without a word. He felt, however, that he was due Bill an explanation for such a big loan, but he just couldn't tell anyone yet.

Kid's men were already on the lot putting up the "jig" top. What for he did not know, so he said nothing but went ahead to hunt a hardware store for bolts galore. After making his purchases he hurried back to the grounds to greet the lumber wagon, which arrived on schedule time. "Put it behind that tent," Kid told the driver as he pointed over to the "jig" top. Going to his tool box he got saw, hammer, square and brace and bit and went to work. Yanking out his rule, that kid sure went to work. But building a portable joint by oneself is no cinch. Soon he had one of his boys sawing and boring away. "Boss, what am we building?" Before he thought the words came out. "A silent show." "Lemme work on it. I see a glimmer. I see eat snakes. I see Gwy, the 'Strahan' snake-eater." "Go ahead, Sam, and bore that hole; can't you see we are busy," Kid yelled as drops of sweat poured down his face.

Soon the manager of the "Earth's Greatest" was nosing in wanting to find out what had

(Continued on page 104)



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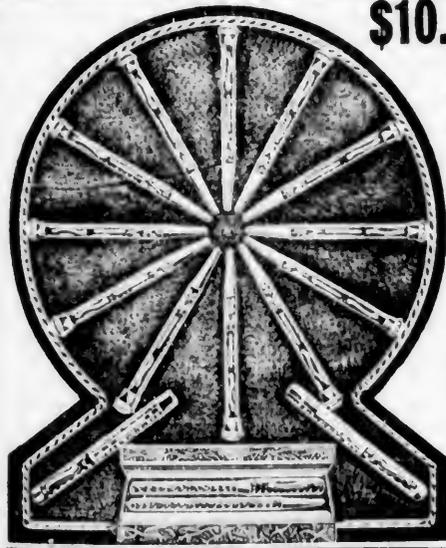
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A portion of the exhibits at the Fourth Annual Convention of the National Ass'n of Amusement Parks at the Congress Hotel, Chicago, Dec. 6-8, 1922.

JOHNNY J. JONES' EXPOSITION

Preparatory Work Under Way at Orlando Winter Quarters

Orlando, Fla., Dec. 22.—Having arrived a few days ago at the Orlando winter quarters of the Johnny J. Jones' Exposition, from his trip to New York, the writer found about 100 mechanics, painters, etc., actively engaged in preparatory work for next season. Some 25 of the men are from local shops and working at union scale of wages. The general construction work is under the direction of C. Frank Stillman, the prominent designer and builder of amusement equipment, and with the usual generosity Mr. Jones displays in his expenditures for novel and costly show fronts, etc., Mr. Stillman will have one of the opportunities of his life to exert his genius. Trustmaster Robert Bigsby and assistant, Samuel Smith, with their crew, are fast putting the train into shape. The fats have new flooring and reconstructions are going on inside the sleepers. John Murray has purchased the dining car interests of his partner, Eddie Madigan, and will have the car redecorated and improvements added. Isadore Fireside (Murphy) has returned to the fold and has a "cafe" erected on the grounds. Joseph Rogers, the well-known ride man, is again on the staff and aided by Ray Meadows and helpers is getting the ride into proper condition. Isaac West is purchasing agent and also in charge of the mall. Wm. Sturges, famous scenic artist, has a large corps of assistants. Mr. Sturges displays wonderful technique. Under the supervision of Manager Kelly the Whip will be practically new. Capt. Slesbee and his marvelous horse, Captain, are domiciled at winter quarters and Sigsbee is training a school of Shetland ponies, also a quartet of Russian wolf hounds. Mrs. Sigsbee is also here. Mr. and Mrs. Lyman Dunn (Marbelle Mack) with son James and a large contingent of cowboys and girls, are daily in rehearsal, and outside of Marbelle Mack's remarkable military maneuvering mules announce a program of real novelette Wild West specialties. Artie Wells, assisted by Harry Saunders, is constructing a new and elaborate front for an attraction, the nature of which he at present refuses to divulge. Many new wagons are being built and every one in use last season is being overhauled and painted. A calliope wagon will be one innovation for next season.

The Johnny J. Jones Exposition now has over one mile of railroad trackage inside of the fair grounds enclosure. The Art Building is utilized as the paint shop, a large tent forms the blacksmith shop, the Horticultural Hall is the carpenter shop, the Woman's Building houses the different officials' headquarters, including Mr. Stillman's office, and beneath the grand stand makes an ideal storage warehouse. E. B. (Ibex) Jones is general utility superintendent, while the real chief, Johnny J. Jones, is very much in evidence early and late and there is nothing that escapes his eagle eye. Secretary-Treasurer Robert Goetz, accompanied by his wife, is away on a short vacation. Johnny J. Jones, Jr., beloved by everybody on the big exposition, is recovering from a very serious illness. Johnny J. and E. B. Jones, accompanied by Isadore Fireside, Frank Pettit and Robert Bigsby, made a short visit at Tampa last week. Mr. and Mrs. John Murray and Mr. and Mrs. Edward Biskeley are living at Fisherman's Paradise, Lake Apopka. J. C. Knowles, representing C. E. Hager's attractions; Charles Rose, formerly manager of Johnny J. Jones' "Underground Chinatown"; Samuel Serlein and Edward Mahoney, announcer, formerly with the Jones Exhibition, are all sojourning in Orlando. Eddie Madigan and Mr. Fireside last winter opened a cafe on Church street, Orlando, and the venture has proven a splendid investment.—ED. R. SALTER ("Johnny J. Jones' Hired Man").

KID REED'S PLATFORM SHOW

(Continued from page 103)

put such a bustle on the heretofore conservative Kid. "What's coming off? How much space will you need?" asked the manager. "Twenty by twenty feet" was all he could get out of that amateur carpenter. Stopping long enough to eat a couple of hamburgers, Kid was back on the job and by three o'clock the lumber was taking on the looks of a "platform". In a little while the director of the "Earth's Greatest" ventured around again. "Kid, I would like to know what goes in the 'big' top; if you want anything changed in wiring," etc. "Nothing goes in there as I know of. Why?" "Just this! We cannot have an empty tent taking up the best location on the 'midway'." Laying down his saw and hammer he called the manager to the corner of the lot and in a short time he was back at his work with two hundred and fifty bucks in his pocket; the "big" show top would from now on house the "World's Champion Wirelers", and owned by the management of the "Earth's Greatest". That night the platform was carried to the space that had been reserved for him, ready for the canvas cover for top and pit and for the banner which was to depict a true likeness of his "Peruvian Mummy". Just bow to get that banner painted and keep it a secret was bothering him no little. He wasn't sure he could trust the painter, but the thought came to him if he should slip this guy something extra all would be well. Anyway, no time must be lost, so over to the "flying jims" he bid only to learn that his man would not be thru with his work until 11 o'clock, and besides he must have a place inside large enough to hang up the canvas and secure enough to keep prying eyes out.

Putting on his coat and going down town he accidentally ran across a place open at that time of night where he could get some paint. Making his buy he went back to the hotel. He told the manager that on that night he was going to help paint the most wonderful picture ever known, and that he must have a place secure from the gaze of jealous artists. It was finally decided he could use the old sample room that stood out in the yard. He wandered back to the grounds and hung around his old "jig" top until time for his arket to quit running the merry-go-round engine. It was 11:30 before the fellow washed up and gathered his brushes together. By 2:30 the next morning the likeness of a "Peruvian Mummy" was gradually shaping itself in variegated colors upon the canvas banner. At 6 o'clock the next morning the dream of the artist was realized, and the pictorial that was

to hang over the doorway had been given the official o. k. by the Kid himself. A few hours' sleep sufficed for the Kid, and away to the express office he went. No Mummy; another train, carrying express, would be in at 4 o'clock. To the hotel again; getting the key from the proprietor, who had promised not to look, he unlocked the door and gazed upon his masterpiece. "With my Peruvian Mummy and that banner I am a made man. Nothing can now block the opening of 'Heed's One-nighter,'" he thought to himself, as he sat down, waiting for the four o'clock express. He folded the banner carefully, placed it under his arm and was back at the express office when the mummy came in. Calling a dray he drove with his precious treasure back to the lot, placing it in the pit and adjusting the ropes on the banner that was soon to proclaim to the world the greatest discovery since the days of Adam.

When the haul played that night with a "spleter" on the front and a ticket-seller in the box, promptly at 7:30, Kid Reed, "showman extraordinary", pulled the ropes that swung aloft the canvas banner that was to startle the "civilized" world and the "showmen" of the "Earth's Greatest Exposition". The showmen were surprised and amused, thinking the Kid was crazy; but the natives saw nothing unusual. The "spleter" turned fire on the first "haily" at 10 cents a throw and on grind and ballies very few came in. They seemed to rather bang around the "girl" show, where there was something alive rather than take an interest in the "Peruvian Mummy"—dead a thousand years. The Kid was not worried. He figured they would play it after awhile, but business got no better until Saturday night, when a few town rummies, full of "bootch", brought the gross business for the week up to \$32.60. The Kid laughed to himself, for next week he would be playing a city where was located a medical school, where they had recently had lectures on mummies and were greatly interested in the human anatomy, no matter in what condition. He opened Monday night in Wellville to a pretty fair crowd, mostly students from the Surgical College. But what the Kid did not exactly understand was that they would huddle to

PAYMENT FOR REHEARSALS

(Continued from page 11)

the curtain goes up on the 'first night', and the public begins to flock to the box office, those of them who are not in a strong financial position find it a paramount necessity to exercise every economy.

"Still, and to their credit, the leading managers fully recognize the hardships and precarious position of the less important members serving under their banner. To this end the practice among them is to pay at any rate a moiety of salary during the period of rehearsals. It is not, however, everybody who receives this moiety. Artists who draw a minimum of £10 a week are ruled out entirely; and in practice the issue is limited to those who form the 'crowd' or who are only intrusted with a line or two. The salaries of these people are, accordingly, quite trifling. Nor is the scale (when granted) of payment for rehearsals anything excessive. As a matter of fact, it is merely 10s. for each. Yet some managers are already seeking to withdraw from the arrangement to which they had pledged themselves.

"The objection to it alleged by them is that where the system obtains 'rehearsals are unnecessarily and purposely prolonged.' Such a charge, however, falls to the ground on any superficial examination. To begin with, the £10 a week and upward members of the cast-list (who have to give their services free) naturally do what they can to expedite rehearsals, since their own salaries synchronize with the actual production. As for those 'small-part' people who do happen to be paid for rehearsals, it is equally to their interests to have as few of them as possible, in order that they may receive the increased emoluments derivable

year with the company. Bonds to the amount of \$30,000 are deposited with the government to assure the return of the players to their native land.

The San Francisco correspondent to The Christian Science Monitor describes a recent performance of the Chinese troupe as follows: "The audience never applauds. It sometimes laughs. It talks; it walks around; and there are as many latecomers as at the Metropolitan Opera House, New York. The boxholders arrived about a half hour late. Over all there was a sense of overwhelming confusion, but neither auditors or players seemed to object.

"The hustiest persons in this theater are the property man and the musicians. The property man, dressed in American clothes, seldom leaves the stage. He walks all around, behind, between and in front of the players, arranging chairs, hanging curtains, supplying everything needed from the bankkeeper for the leading lady to the Chinese temple, and in between times sits on a table or pastes Chinese bulletins on the back drop.

"The orchestra is placed on the stage in the right wing. It is said to number seven musicians. Four only were visible from out front, but they made enough noise for 70. A crashing of cymbals, sounds from a two-stringed instrument played a la cello, and a Chinese lute which was frequently exchanged for a shrill wind instrument of unknown variety made sounds which gave the singing actors practically no opportunity to be heard. The music ceased semi-occasionally for the space of half a minute to allow some recitative to be delivered. Individual players (in their shirt sleeves) stopped now and then to stroll around a bit, but the music continued with undiminished volume. And the musicians played entirely without a printed score.

"With the first crash of the cymbals the play was on. A character which we immediately classified as a clown delivered a prolog and made us think the play might be an Oriental "Pagliacci"—but we learned that color, in the makeup of Chinese actors, signifies character first of all, and our supposed clown was none other than the villain! A patriarch, accompanied by two ladies, leisurely entered and sat down in the chairs carefully placed for them by the property man. The man wore a red band around his head, signifying that he was unwell. He acted that way, too. Later, he passed away, the property man having carefully prepared for his comfort, even to placing a Chinese pillow under his neck as he fell. This done, he promptly got up and walked off the stage.

"The play was an historical drama about 1,000 years old, and we were told that its name was practically untranslatable. To the visitor the play means whatever he may imagine from the pantomime. The action was slow for the most part, but at times it became intensely exciting, and whether one understood it or not he could not fail to be interested.

"Symbolism is a strong factor in the Chinese drama. Legends are interwoven with the historical episodes. A snowstorm was symbolized by an actor waving a white flag in front of him as he walked across the stage. Promptly the actors began to shiver. The language used in the plays differs from that in common use today, so that one who speaks and understands the Chinese language today cannot always understand the stage dialog. But the Chinese seem to know these historical plays much as the English student knows his Shakespeare. Some can tell what will be happening on the stage an hour hence.

"The costumes were magnificent and are said to be historically correct. A colorful back drop—a modern innovation—formed the setting for everything from the front parlor to the snowstorm in the mountains, but the draperies and table cover were changed now and then. Each player of importance owns a set of curtains which are used in scenes in which he is the featured performer.

"We saw only four women players, including a small child said to be but six years old. Many of the feminine roles are played by men, of whom Sin Far Dart is the leading impersonator. Our opinion as to the best actor was verified by our Chinese friend, who supplied his name—Big Shoy. He is the "heavy" (judging from appearances) and would be an interesting figure on any stage."

BURLESQUE CLUB LACKS A PRESS REPRESENTATIVE

New York, Dec. 22.—Since the introduction of "Bohemian Night" at the Burlesque Club on Sundays Louis Lesser has kept ye editor of burlesque fully advised as to what was said and done at the club, including the names and acts of the artists who are entitled to some public acknowledgment for their contributions to the entertainment of members and visitors. With Lesser's departure to assume the management of Jimmie Madison's "Baby Bears" Company on the Mutual Circuit his activities as a press representative have ceased, and it's up to the club to select someone fully qualified to continue the work of informing theatrical journalists of what the club is doing.

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

WHEREVER YOU CHANCE TO BE

DISTANCES, railway time-tables, and even maps and geographies, are distracting and confusing things as the annual holiday season comes again. How we all long to eliminate the leagues and miles that separate us from those who are near and dear in thought. Those distances mean little to us thruout the year. Engrossing occupations, work and study, leave little room for loneliness or even for too close introspection. But at times like the present the old home ties seem inclined to tighten and draw us back to familiar scenes, familiar faces, and arms that stretched out lovingly and longingly. Perhaps in the Maine woods, or perhaps on the broad prairies of Iowa or Nebraska, there is the original picture which persists in impressing itself upon the thought. It is a winter scene, in village or on farm, and into it there seems to come, perhaps by the unexplained method of the radio, the music of sleighbells, punctuated and measured by the slower cadences of the notes from a distant church tower. There are cheery lights in the windows, in which candles burn from twilight until after the stockings are hung and the last restless little curly head has snuggled reluctantly into the pillow. The scene seems to draw very near. Our only regret is that it is not. But there is pleasure and satisfaction in the thought that among those to whom the holiday means much, the day is much the same everywhere. Miles make no difference. Separation counts but little if our hearts and thoughts are in tune with the season. One who gives, and the little it affords means little to those who do not, can give in one place as well as another of those things of which "the poor" stand most in need. These things we can all give wherever we are when the holiday season comes upon us. This giving entails no expenditure of money and time in long journeys, no loss whatever in study or business. It only calls for the giving, of the things we have, willingly and generously. And the greatest of these possessions which we have the opportunity of sharing are happiness, contentment, brotherly love and a considerate interest of the rights and wishes of others.

One would hardly know how to set about it to make a map or devise a time-table which would make such giving impossible. To those who seek the opportunity the way is opened every day and every hour. The holiday season should not mark an anniversary set apart for systematic giving. It should only mark the point where we begin anew to give, at least in some measure, as liberally as we receive. The note of sincere gratitude, the song of the heart which responds to a generous impulse, make music just as sweet as that of the sleighbells of which we all like to think. The great secret is in knowing, in learning, just how this music is produced.

gether and talk in whispers. Still he realized that was none of his business, as he was getting their money and putting over the "Peruvian Mummy" in grand style, and the delight he was getting out of kidding the seasoned showmen of the "Earth's Greatest" gave him no end of pleasure and contentment. Tuesday afternoon and night were his. The same still laughter and whispered. That night the Kid had a terrible dream. He awoke about 5 o'clock, hurried to the lot, pulled up the canvas, rushed in and gazed down into an empty pit. The next morning in the operating room at the Medical College, with all the students looking carefully and attentively on, the leading surgeon of that great institution, with saw and hatchet, cut into the papier mache body of the "Peruvian Mummy".

CIRCUS NOTES

Charles Sparks will have a riding act which is being schooled to rival the Hanford and Wirths.

W. H. Godfrey is the New York representative of Bunty Brothers Candy Company, Chicago, and his main mission was to be present at its annual staff meeting—the circus side was incidental to the trip from Chicago to the Windy City.

Andrew Downie told Jerry Mugivan about seeing a large billboard in the city of Boston, Mass., last summer, on which was posted King-ling-Barnum, Walter L. Main and Sella-Flo-to paper at the same time for the respective appearance of each show.

125 STAGE KIDDIES IN MUSICAL COMEDY

(Continued from page 11)

will furnish all of this show or a part of it free and they can donate what they desire to our association, inasmuch as we have no other means of income at present."

from the regular performances that follow. The real truth of the matter in the case of "unnecessary and prolonged rehearsals" is faulty stage management and a 'producer' who is not properly up to his work."

CHINATOWN THEATER

San Francisco's Oriental Section Has Own Playhouse Where Native Players Are Seen

Frisco's big Chinatown population now has its own theater. It is the Crescent, a house located in the heart of the Oriental quarter, where Lee Gar and Chin Yee Yow, Chinese impresarios, are presenting a company of Chinese actors and actresses in a repertoire of their native historical dramas. The company came to San Francisco about two months ago from Vancouver, B. C., and will remain there as long as business holds good.

The company, numbering twenty-three, and headed by Loo Shui Moy, a sixteen-year-old leading lady, plays every evening from 7 to 12 without intermission. Usually, a single play requires the entire five hours. If the play is short they start another one; if longer it is continued the following evening. Prices range from 50 cents to \$1.75, and the theater is crowded at every performance.

The cost of production in this Chinese theater is said to be higher than that in the American theater. Every player, from the most insignificant super to the stars, devotes his or her entire time to this work and so must be rewarded by a living wage. Salaries range from \$250 to \$12,000 a year, plus board and lodging. The personnel of the company is constantly changing, players returning to China after one

DRAMATIC NOTES

(Continued from page 25)

fuse the spectator, Wm. Harris, Jr., eliminated from the printed list all but the more important characters and actors.

Stuart Walker is appearing in the leading role of his own play, "Five Flights Up". He produced it in Louisville, Ky., in stock at the Shubert Theater. Others in the cast include Irving Beebe, Rosalind Ivan, Judith Lowry and Florence Rittenhouse. "Five Flights Up" will go to New York late this season.

Five thousand lonely actors and actresses were invited to a Christmas party given by the Stage Door Inn, New York, December 25, which lasted from 4 p.m. to 1 a.m. "Mother" Allen, who has helped more than 5,000 girls, asperoned the party. The dinner, dancing and gifts were offered without charge.

Jane Cowl will only play a limited time in "Romeo and Juliet" as the Selwyns are to star her in a new play which was postponed in order to permit the Shakespearean revival. The New York premiere of "Romeo and Juliet" will take place about the third week in January.

John Golden and Winchell Smith are said to have secured title to a comedy written by Anne Morrison, one of the leads in "The Bat". This play was tried out in stock in Toronto, Can., under the title, "How Much Do You Love Me?", but it will probably be presented in New York under a different name.

"The God of Vengeance", now at the Provincetown Theater, would seem to be an extremely powerful drama. Randolph Schildkraut, star of this production, has played his characterization of Yekel in three different languages, and the piece has been translated into Hebrew, German, Russian, Polish, Dutch, Swedish, Norwegian, Italian, French and English.

Genevieve Tobin, William Harrigan and Thomas Ross are members of the cast of "Tolly Preferred", which is to open in Hartford, Conn., early in January for three days, and comes to the Little Theater immediately afterwards. This play is the joint effort of Guy Bolton and Winchell Smith, and Comstock & Gest are its producers.

Max Marcin's new play, "Give and Take", recently presented in Atlantic City, is said to be a scream. After some slight repairs it was scheduled to reopen out of town Christmas Day for a two weeks' run. Mr. Marcin will then take the show to New York or Chicago. In the meantime Augustin Duncan is dropping out of the cast, being replaced by George Sidney.

Leo Carrillo heads the cast of "Mike Angelo", Edward Locke's new piece. It opened in New Haven last week with Wanda Lyon, Byron Beasley and Dorothy Mackay as principals. A New York showing is promised within a few weeks.

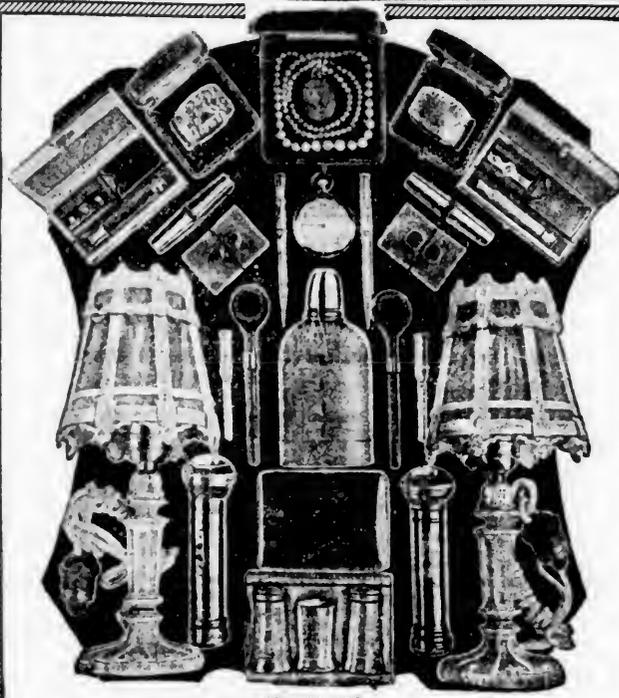
F. F. Mackay, 91 years old, Shakespearean actor, discoursed at some length to several hundred members of the New York County Lawyers' Association last week at the Hotel Astor, on "Shakespeare and the Law". Mr. Mackay was introduced as "the Nestor of the stage". Daniel Frohman, also a guest of the association, was referred to as "the dean of the American drama".

David Warfield, now playing Shylock in Belasco's "Merchant of Venice", will play King Lear at the end of the present Shakespearean appearances. Mr. Belasco intends to produce a long series of Shakespearean revivals which will include "Romeo and Juliet", "Henry V", "Julius Caesar", "Twelfth Night", "Richard III" and the first and second parts of "Henry IV".

Louis Calvert, chairman of the committee of professional actors who act in an advisory capacity to the Washington Square College Players of New York University, announces that Norman Bel-Geddes, who has done many of the sets for the Metropolitan Opera House, will advise the college players in scene and costume designing. The other members of the committee are Dudley Digges and Sheldon K. Vile.

Lillian Owen's Marionettes gave a performance December 14 at 145 East Forty-fifth street, New York. The puppeteers of this company are Miss Vi Turner, Miss Louise Thornton, George H. Graves, Ed Van Vechten and Miss Owen. Most of the sets and figures used in this entertainment were designed, constructed and executed by Miss Owen.

Phildelah Rice gave a dramatic recital of Shaw's "Candida" before a large and appreciative audience at Columbia University, New York, December 19. Mr. Rice is a talented



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actor, with an unusual flexibility of expression and gesture that makes him particularly qualified to read plays with justice to the various characters in them, and his work has brought him a big and enthusiastic following at Columbia.

Allen Birmingham will play Christopher Marlowe in the Winthrop Ames production of "Will Shakespeare". Mr. Birmingham will be remembered for his work in support of Otis Skinner in "The Honor of the Family" and with Lenore Ulric in "The Son-Daughter". The rest of the cast follows: Otto Krueger as Will Shakespeare, Katherine Cornell as Mary Fitton, Haldee Wright as Queen Elizabeth, John Shine as Henslowe, and Winifred Luncheon as Anne Hathaway. Clemence Dane is author of this piece, and it will be produced at the National Theater, New York, during New Year's week.

CRAVEN DOESN'T LIKE THE ACTING AS WELL AS WRITING

Chicago, Dec. 22.—Frank Craven, playing in "The First Year" at the Woods Theater, is said to dislike acting, so far as he himself is concerned, but he does like to write successful plays, thru which he has made a fortune. His parents were actors also, his mother formerly having been a member of Nat Goodwin's company. Mr. Craven's first engagement was with Olga Nethersole's company in "The Writing on the Wall". His first big success was when George Broadhurst cast him for Jimmie Gilly, in "Bought and Paid For". The actor then wrote "Too Many Cooks". He brought this play to Chicago after a New York run. Mr. Craven has made many appearances in Chicago. He wrote "The First Year", in which he is now appearing at the Woods, and another of his comedies, "Spite Corner", is running in New York.

Three of Mr. Craven's one-act plays are "April Showers", "Honor Among Thieves" and "The Little Stranger".

LEAVE FAVORITE COMPANY

Wilmington, Del., Dec. 19.—Announcement has just been made that the Wilmington Players will reopen on Christmas Day at the Garrick Theater with "The Broken Wing". There is considerable local disappointment because Rose Hubner has not been re-engaged, she and Frances Wrigley having been dropped by the new management on the plea of economy. Miss Wrigley has only been in Wilmington a fortnight, but Miss Hubner has been here a number of months and has made a wide circle of acquaintances who feel rather dismayed that the economical wave is to rob them of a member of the cast who has so endeared herself to everyone.

LEAVES LESTER SMITH SHOW

Chicago, Dec. 20.—Arlene Francis is back in Chicago after having closed as leading woman with "Under Hawaiian Skies", Lester Al Smith's show. Miss Francis will go to her home in Toronto, Can., to spend Christmas and may also do some stock work in that city. She said the Lester Smith Company is an excellent organization. Last year Mr. Smith, who is a Chicago man, closed his show following the tragic death of his leading woman, Una Carpenter, who was burned in her dressing room.

A NOTABLE CAREER

Chicago, Dec. 22.—George A. Schiller, who ably acts in "Thank-U" at the Cort Theater, has seen a lot, theatrically speaking. He was in "The Belle of New York" a quarter of a century ago and returned to the "Belle" two seasons ago when the old piece was revived for a spell. Mr. Schiller ran away from home when a boy with a consuming ambition to become an actor. He began in the old Boston Museum. A few years later he was heard from in Rice's "Evangeline", playing the Lone Fisherman. With Henry E. Dixey, Mr. Schiller played in "The Seven Ages" and then acted with the late Nat Goodwin in "Fun in a Skating Rink". With James A. Hearne he played Squire Andrews in "Shore Acres". Mr. Schiller first appeared in Chicago in "Evangeline" in Hooley's Theater, now the Powers. He played with Booth, Barrett, Modjeska and many other famous stars and has been with a number of big musical productions.

GILLETTE TO DO REVIVALS

New York, Dec. 23.—William Gillette will be seen in a revival of "Sherlock Holmes", to be followed by "Dear Brutus", according to an announcement made by the Charles Frohman, Inc. Gillette will begin a preliminary tour out of town in Philadelphia, January 8, of four weeks, opening with "Sherlock Holmes".

An unusual feature of the forthcoming Gillette season will be the re-engagement of many performers who were original members of Gillette's supporting company when "Sherlock Holmes" and "Dear Brutus" were first produced.

Nora Swinburne has been brought from England to play the leading feminine roles in both plays. Among other members of the casts will be E. J. Radcliffe, Edward Fielding, Leslie Stowe, T. A. Braiden and Zettie Tilbury.

SEND PROCEEDS TO ITALY

The sum of \$7,127.21 has been forwarded thru the Second National Bank of New Haven, Conn., to Her Majesty Queen Elena of Italy for the children of Italy. This sum was the proceeds of the play, "Romeo and Juliet", as presented by the Italian-American Club of New Haven December 17 at the Hyperion Theater. The Hyperion was chosen because it has a very large stage and also because the use of it was donated by Mrs. S. Z. Poff, the wife of the local theater magnate. Giuseppe Del Vecchio, dramatic director of the club, staged and directed the piece. He also played the part of Romeo in a realistic manner. The role of Juliet was well handled by a well-known New York artist, Mrs. Renata Brunolini. From an artistic standpoint as well as a financial, the play was a success.

"BARNUM" TO REOPEN

New York, Dec. 25.—After a brief layoff for recasting "Barnum Was Right", a farce by Phillip Bartholomae and John Meehan, which Louis Werba, Mark Lenseher's former partner, is producing, has started rehearsals under the direction of Mr. Meehan and will reopen "in the sticks" on New Year's Eve. The cast Werba has engaged includes Marion Coakley, Donald Brian, Will Deming, Enid Markey, Spencer Charters, Elwood Bostwick, Lilyan Tashman, Neil Martin, Susanne Willis, John Sharkey and Robert Adams.

SUGGESTION OF CHANGING

In "Virginia" Is Noted in First Showing of Piece at Wilmington, Del.

Wilmington, Del., Dec. 23.—A fair-sized audience greeted Tessa Kosta in the new musical production, "Virginia", here last night. There is a very considerable plot, two typically Southern settings and a chorus of pretty girls. The part of Virginia has been entrusted to Miss Kosta, who is completely overshadowed by Helen Shipman. Miss Kosta sings with great vocal ease, but has developed a most distracting habit of gasping and her voice is not of sufficient merit to obliterate the unpleasant picture made by continual arm waving. Miss Shipman has personality, ease and tempo; the last was particularly needed in the opening performance. The first act dragged terribly. There was too much talk and absolutely no tempo except that provided by Miss Shipman. J. Harold Murphy sings and plays his part well. Mr. Murphy's voice is a smooth, rich tenor, and he uses it with some degree of musical intelligence. Probably the greatest disappointment was the singing of Worth Faulkner, who is remembered for his clever work in a second "Maytime" Company. Last night his part was not consistent with his past work and his performance was a matter of regret. His adoption of the John Charles Thomas falsetto method is neither pleasing nor successful. A bit of elimination here and there, the omission of the feather fans and the modern sofa pillows and the deleting of the near-comedy lines assigned to Barnett Parker will do much to improve the production.

NEWS NOTES OF CHICAGO MOTION PICTURE HOUSES

Chicago, Dec. 22.—The Elite Theater, Waukegan, Ill., has been sold by Carl Mueller to Edward Trintz, formerly manager of the Covent Garden Theater, of the Lubliner & Trintz Circuit, Chicago. The house will be remodeled and will carry good musical programs.

C. C. Jones has opened a new house at Cambria, Ill., and promises first-class programs for the house, which seats 400.

Ben Reingold has been made manager of the Goldwyn office in Chicago. He comes from the Omaha branch, where he was sales manager.

Carl Harthill has opened an office on film row under the name of Harthill Pictures, and will specialize in big features and short subjects. Clyde E. Elliott has taken over the Evanston Theater, Sherman near Davis street, and will spend a large sum in making extensive improvements.

The Palais Amusement Company has been formed by Moe A. Cushman, W. J. Parker and Herman Emerson, to acquire and conduct amusement enterprises, with offices at 4750 Sheridan Road, on the far North Side.

The Bryn Mawr Theater, under the management of Lou Weil, will show five acts of vaudeville, supplied by the Western Vaudeville Managers' Association. The orchestra, under Samuel Levitan, will be enlarged.

The Adelphi Theater, in North Clark street, has been sold by Ascher Bros. to the Howard Theater management.

Dr. Sam Atkinson, widely known in movie circles, has been made manager of the Calo Theater, at North Clark and Balmorsf avenue, on the North Side.

E. D. Hopson has been made manager of the Commercial Theater, on the South Side.

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

PERFORMANCE WAS GREAT

Inclement Weather and Tent Enclosure Given as Hindrance to Shrine Circus at Charlotte, N. C.

While the Shrine Circus, under the auspices of Oasis Temple Patrol and Band, presented at Charlotte, N. C., during the week ending December 9, under the direction of Edward H. Stanley, could not be designated as a gratifying success from a financial point of view, it was in all a wonderful presentation and the performance was one that would gain the unstated support of the community, should the sponsors wish to repeat the circus at any time in the future. It was therefore, in a way, gratifyingly successful, and especially so in face of the fact that no building large enough to stage the affair was obtainable, which necessitated large tents being used, and that very inclement weather was on hand practically the entire week. The foregoing as reported to The Billboard.

Two rings and a stage were used in presenting the circus performance, the acts appearing as follows: No. 1—Concert by Yarborough's Royal Hussar Band, featuring Ida May Cooke, whistling phenomenon. No. 2—Grand introductory tournament. No. 3—Rhoda Royal's Gariand Horses, ring 1; Bristol's Stallions, ring 2. No. 4—Irene Moore and Ione Gladys, sensational acrobats, in rings 1 and 2. No. 5—Clown antics, introducing Herman Joseph, Chick Reed, Paul Wenzel, Albert Powell and Florid Davis. No. 6—Rhoda Royal's high-school ponies, ring 1; Darling's educated poodles, ring 2. No. 7—Carl Larkin & Co., sensational acrobats and acrobats, on stage. No. 8—Irene Montgomery's dancing horses, ring 1; Jessie Thompson's dancing horses, ring 2. No. 9—Ben S. Moore & Co., acrobats, ring 1; Eckhart and Gladys, acrobats, ring 2. No. 10—More clown antics. No. 11—Walter Stanton & Co. (or Giant Rooster renown), in a wonderful pantomime act. No. 12—Vanderburg's Statue Horses, in rings 1 and 2. No. 13—Carl Larkin & Co., novelty juggling act, on stage. No. 14—More clown antics. No. 15—Aerial Earles, over stage. No. 16—Rhoda Royal's Elephants, featuring "Muggins", on stage. No. 17—Aerial Johnsons, swinging ladder experts, over ring 1, and Deway Sisters, in a like offering, over ring 2. No. 18—Eckhart and Gladys, iron-jaw artists, over stage. No. 19—More clown antics. No. 20—Bristol's bucking mules, ring 1; Rhoda Royal's bucking mules, ring 2, this number closing the big show program. Following the regular circus came the concert, put on by Milt Hinkle's Circle Dot Wild West, which was full of thrills and entertaining exhibitions from start to finish, introducing all sorts of fancy and bucking horse riding, steer and buffalo riding, steer bulldozing, L. W. and trick roping, sharp-shooting, long whip manipulations, horsemanship sports of the early days on the Western plains and other features of various nature.

CIRCUS FOLK ENTERTAINED

Canton, O., Dec. 22.—Circus folk who participated in the second annual Nazir Grotto Indoor Circus, in the City Auditorium, last week, were feted many times by friends and fellow showmen during their stay here.

Charles Shogrist entertained on Thursday evening with a party at his home in Ninth street, S.W. Following a big "feed" several hours were spent in talking over incidents of bygone days. Mr. and Mrs. Fred Ledgett were honor guests at a dinner Tuesday evening at the home of George R. Seeley, monarch of Nazir Grotto. On Thursday evening Mr. and Mrs. Rex McConnell, the former being general chairman of the Nazir Circus Committee, entertained at dinner for the Ledgetts and Doc Keene, well-known clown. The following night the Ledgetts were entertained at the home of Mr. and Mrs. Carl Sauer, also a member of the Nazir Committee. At a fare well supper, given Saturday night following the close of the show, circus folk present included Mr. and Mrs. Fred Ledgett and Mr. and Mrs. Carl Solt. Following the matinee performance on Saturday, Mr. and Mrs. Ledgett were presented with a fine table lamp, a gift from the Circus Committee. Ledgett has directed and assembled the Nazir show for the past two years.

REEVES GIVES SHOW

St. Charles, Mo., Dec. 20.—Joe Reeves, of St. Charles, arranged for an Indoor Circus at the Mathens Garage, in this city, December 14, 15 and 16, and engaged the best talent that he could get, fifteen acts being on the program. Reeves announced that he intended making his programs of such high class that persons would want to come back to see the next show and realized that he can only make the Indoor Circus a success by booking the best talent. Two free exhibitions were given each day in connection with the circus and performances were staged afternoon and night.

PRODUCER ARRESTED

Gallipolis, O., Dec. 21.—W. H. West, Cleveland showman, was arrested here Monday on a charge of taking funds from the American Legion Post at New Lexington, O., for whom it is alleged he recently put on a show. He was returned to New Lexington to face the charge.

CIRCUS STARTS AUSPICIOUSLY

Very Promising Event Gets Under Way at Dover, O.

Dover, O., Dec. 19.—The start of the Indoor Circus formally opened the new American Legion Memorial Building, in North Wooster avenue, here last night. The opening of the show was auspicious from every point of view, the attendance being so heavy that several hundred people were unable to obtain seats on the second floor, where the circus program is being presented, while in the basement, where the concessions are located, crowds in a merry mood surged backward and forward in front of the various attractions. The show is being held under the auspices of the local post of the American Legion and is under the direction of V. E. Knisley and the production of McGinnis and Knisley, with King Perry looking after the publicity. The affair closes Saturday night.

Several contests are inspiring interest and numerous prizes will be given away, one, on Saturday night, being an automobile. Besides the music furnished by D. Greco's Dover Concert Band, twelve acts constitute the regular circus program. These include Paul E. Clark's Performing Wild Animals, Bertie Wallace, introducing a troupe of bears; Captain Warner, the lion and fighting lion; Sheba; Louise Cody, singing with the band; Madam Virginia's "barnyard pets"—trained sheep, goats, etc.; The Schmitz Trio, in feats of strength; the Flying LaPearls, on trapeze; also clowns, dogs, monkeys, "unridable mules", high-school horses and ponies, and other acts familiar to the sawdust arenas. Miss Cody has been and is still aiding the advertising of the circus admirably with her work on the streets as a "Rule Maiden" and clowning about the building before the acts are presented.

HOLIDAYING AT ELMIRA, N. Y.

Detroit Circus Committee Folks Arrive Ahead of Time

Elmira, N. Y., Dec. 22.—The Detroit Circus Committee Show which is to show here as the main attraction in the Grotto Fair, to be held the first week in January, has reached here ahead of time and will spend the holidays in Elmira.

Earl Loomis, general manager of the show, brought a company of about forty circus folk here Tuesday. The show came from Huntington, W. Va., in two special cars. Among the early arrivals who will spend the holidays here are Fred Wasmund, secretary, with his wife; Lester, Reil and Griffith, comedy acrobats; the Four Valentinos, casting bar artists; the Jack Moore Trio of wirewalkers; Sonny Brothers, clowns, and Prof. C. N. Jespersen's band. "Some of our folks have gone home for Christmas," said Mr. Loomis, "but they will all be back for the fair at the Armory. We have been showing continually for ten weeks and all of us will appreciate the rest between now and the date of the show. It was our intention to spend the layoff in Huntington, but we changed our plans."

NOT FARING SO WELL

New Orleans, Dec. 19.—The Charity Circus and Horse Show which opened at the Gypsy Smith Auditorium Saturday, under the direction of Willett L. Roe, general manager of the Galveston (Tex.) Beach Association, is not doing much business. The attractions are good, but "nobody knows" they are there, is the comment heard. Advertising seems not a strong feature of the Texas association, altho Christmas shopping may have had its effect.

OUTDOING PREVIOUS EFFORTS

Moslem Temple Intends Staging Best Indoor Circus

Moslem Temple Shrine, Detroit, Mich., has been formulating and putting into effect final plans for its big Indoor Circus, scheduled for February 5-17.

The receipts of this show last year were very heavy and it is the intention and prospect of Moslem Temple to break all its previous records at its annual indoor events, with its forthcoming affair, in order to put over its \$8,000,000 building now in course of construction.

Ed Stinson, who is in charge of arrangements, has awarded the Wirth-Blumenfeld Fair Booking Association exclusive contract for supplying the circus acts for the show. Mr. Wirth has given The Billboard the statement that without a doubt the acts playing the Detroit Shrine Circus will form one of the biggest programs and will include among the finest caliber of artists ever to appear at an event of this nature. The program will be headed by May Wirth, with Phil and Company.

CONTRACT A WORKING AGREEMENT

Denver, Col., Dec. 22.—When Mayor D. C. Bailey, president of the Colorado Pageant of Progress, Inc., signed with John M. Steele, executive secretary, a contract naming Harry Niles Shafer, showman and pageant promoter, as general manager of the pageant to be staged in Denver next July to raise money to advertise Colorado and Denver another milestone in this city's "500,000 in 1930" campaign was passed.

The contract takes the form merely of a working agreement between the pageant board of directors and Mr. Shafer, and furnishes the promoter with proper credentials for his next move—that of selling space at the industrial show of the pageant to Denver and Colorado business men.

M. Elliott Houston, chairman of the pageant committee of the real estate exchange, which fathered the movement, in discussing the project, declared Shafer's plan to be "fool and failure-proof", and wholly feasible. Mr. Shafer has successfully staged two Shrine circuses in Denver. He has the backing of every bureau of the Civic and Commercial Association as well as a majority of the luncheon and improvement clubs of Denver. The pageant organization opened its offices yesterday morning in a suite of five rooms in the Foster Building.

INDOOR WINTER CIRCUS

Pontiac, Mich., Dec. 19.—Elks' Lodge No. 510, of Pontiac, at its last meeting voted to hold an Indoor Winter Circus and Fun Frolic in the Armory the latter part of January, as a Building Fund benefit. An executive committee, comprising five members, was appointed on arrangements with the power to appoint committees on amusements, tickets, program, etc. This is the first time the lodge has undertaken an event of this kind, and it expects to make it one of the biggest of its kind ever held in Pontiac. A number of circuses and vaudeville acts will be secured as features of the program.

MID-WINTER FAIR

Kenton, O., Dec. 21.—Hardin County's annual Mid-Winter Fair will be held January 15 to 20, in the Armory. Kenton Business Club will manage the show. Scores of merchants of the county will have merchandise booths, and every agricultural product raised in the county will be exhibited.

PLANS COMPLETED

For Shrine Exposition at Durham, N. C.

Durham, N. C., Dec. 20.—Plans and final arrangements are just about fully completed for the holding of the Shrine Exposition, for the benefit of the Durham Shrine Club Playgrounds for Children, at the mammoth Banner Warehouse, December 25 to January 1, inclusive.

T. C. Foster is manager of the show and Jack V. Lyles, well-known special event producer, assistant manager. Dr. L. S. Booker is chairman of the Shrine Committee, with W. P. Budd as vice-chairman; J. W. Spransy, secretary, and Dr. N. Rosenstein, treasurer.

It was announced late last week that in the neighborhood of 30,000 tickets had already been sold and it is expected that this number will be almost doubled before the event opens. An excellent entertainment program is promised in connection with the exposition, including a number of acts well known to vaudeville and others prominent as free attractions at fairs and celebrations.

PROSPECTS BRIGHT

For Auto Show at Springfield, O.

Springfield, O., Dec. 22.—Announcement is made that the annual Springfield Automobile Show will be held in Memorial Hall during the week of February 18, under the auspices of the Springfield Automotive Dealers' Association, of which Fred Moyer is president.

The committee in charge of arrangements follows: Fred Moyer, chairman; W. E. Stevens, George Higgins, S. Don Smith, Willie Townsley and Charles Burke. Applications for entry Monday totaled 84 cars and the committee in charge forecasts an exhibit of more than 125 machines, in addition to the truck and accessory displays.

INDOOR CIRCUS IN JANUARY

Canton, O., Dec. 21.—Announcement is made here by the Canton Post, American Legion, that an Indoor Circus, to last a week, will be held in the City Auditorium late in January or early in February. Charles A. Stolberg, behind the venture for the Legion, states he has not definitely decided the nature of the show or the date. Several promoters have been granted interviews by the committee.

Outdoor Celebrations

MONTREAL PREPARING

Again To Be Scene of Winter Carnival

Montreal, Que., Dec. 19.—Montreal is preparing to don its gala attire for the carnival of winter sports to be inaugurated January 1 and continuing for two months. It is expected to attract visitors from all parts of Canada, the United States and the British Isles.

The event will be staged by the City of Montreal, local civic societies, sports clubs, athletic associations and the Canadian railroads. Lord Byng, Governor-General of Canada, and Lady Byng are on the program to open the snowy revels. Montreal formerly held such carnivals annually, but the custom several years ago was abandoned. The program will include snow-shoe and skating races, skating contests, hockey games, curling bonspiels and other interesting events in which amateur and professional athletes and sportsmen will compete for international trophies and championships. A new toboggan incline with six long chutes is almost completed on Mt. Royal, the forest-crowned height that dominates the city and the St. Lawrence.

ANOTHER STREET FAIR AND CARNIVAL PLANNED

Fulton, Mo., Dec. 19.—A report made here last week by Sam K. Black, president of the Fulton Street Fair Association, reveals that the association lacked only \$37.50 of paying expenses. The organization would have come out ahead but for the fact that the last two days of the fair were bad and the carnival company that was operating did a very small business. It is certain that Fulton will have another Street Fair and Carnival next year and plans for the event will be made early in the year.

SCHOOL PAGEANT SCHEDULED

Springfield, Mo., Dec. 19.—A pageant of elaborate proportions will be given in this city next spring by Drury College to commemorate the fiftieth anniversary of the founding of the school. Laura Schwab Humphreys, of St. Joseph, Mo., has been secured to direct the pageant and recently visited Springfield, where she organized the various committees and made

(Continued on page 114)

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New York City

PERCY POLLOCK STEPS INTO FRANK BACON'S ROLE IN "LIGHTNIN'"

(Continued from page 24)

two years on the lot with the Walter Main Circus, and one year on concessions with Pawnee Hill he explained he felt he knew just enough about the business end of the show business to proceed to forget it. So he went back to acting.

He spent eight years with L's sister Edith's stock company, the Gagnon & Pollock, touring the South. In that time he played more than many parts and lifted a million pieces of scenery and trucks. Then he proceeded thru one year with the Walter Baldwin Stock in New Orleans, one year with the Davidson Stock in Milwaukee, two years with the St. Louis Suburban Gardens, interchangeable stars, supporting such visiting players as James K. Hackett, Henrietta Crozman, Virginia Harned and Amelia Hinshaw.

Then New York—and with over a quarter of a century of experience, Pollock made his approach thru vaudeville. He submerged his identity by assuming the valuable name of Smith in the act, Smith and Campbell. It was the original talking act using the slap of a newspaper to emphasize a gag. After two years of being slapped in the face with the news of the day by Campbell he started his own act, which was built around a rube character and continued in it four years.

Then for the first time after thirty-five years of training he got a part in an original production. It was Captain Elbtide, a comedy sailor, in "Just a Minute", George Steffard's play, which John Cort produced at the Cort Theater, New York, 1918-1919. The next season he had the character comedy part with Curt's "Jim Jam Jams", and last year gave evidence of the ability which has finally won him great honor by his creation of the enjoyable Mr. Sashorn, the father, in "Only 35", in support of Mary Hagan at the Cort.

Behind his nearly forty-four years of life and over thirty-five years on the stage Pollock is hiding nothing. He has the natural carriage or pose of Bacon, is about the same height, and a twinkling eye and mischievous smile are his facial characteristics. But the wonder look of the boy comes into his eye as he analyzes a bit closer to the bone than Bacon did. It is perhaps a spiritual defense against rough memories. He is a victorious American, but an Irish dreamer.

Mr. Pollock's role in "Spite Corner" is now being played by Sam Coyt, the original sheriff in "Lightnin'".

"BROADWAY FLAPPERS"

(Continued from page 31)

stirring and dancing number. The acrobatic turns which she now gives to her dancing are a revelation of graceful vivaciousness.

Aaron and Kelly, clean-cut colored boys in bellhop uniform, came on for a dance that evidenced more to follow along unusual lines.

Jack Hunt and Clyde Bates are the comics. Both appear in typical tramp makeup and mannerisms with contrasting personalities and individualism in work that is highly commendable. On the first appearance they were accompanied by Major Johnson, a chunky dwarf, in chauffeur makeup and with a funny line of patter. The comics' taming of wild women went over for a wild outburst of laughter and applause.

Maie Dix, always a favorite in burlesque, has not only improved in personality, but ability. Her singing, dancing and delivery of lines in scenes is only excelled by a sharply form that gives frequent flashes of in lights while dancing with exceptional vim.

Vivian Phillips, a personally pleasing blond, whom we have touted as a criner for several seasons past, has fulfilled all our expectations, for she is now anything that she wishes on the show while characterizing an ingenue-soubret-comedienne one, and she is fully able to do one and all equally well.

Rose Ford, a petite brunet-ingenue prima, may not have the voluminous voice that nature has gifted other primas with, but she has a concert sweetness in her tones and a gracefulness of carriage which lends dignity to a personality that is set off to good advantage by frequent changes of costly and attractive kowns which could grace any Broadway stage.

Juvenile Caplin, dancing a la Frisco, was all to the good, and in his later dances more so.

Straight Hamilton, re-arranging Comie Hunt and Bates in meeting women, was a signal for them to cut loose and get the laughter and applause. Soubret-comedienne Phillips, in a comedy session with Comie Hunt with wild swans at each other, wins another laugh getter.

Scene 2 was a hotel corridor with Miss Phillips entertaining her lover, Comie Bates, in the absence of her husband, Straight Hamilton, and herein the trio put over clever burlesquing.

Soubret Mallette, as a dainty ingenue in a clinging floral festooned gown, put over a singing specialty of several scenes that merited the encores given. Her numbers were enhanced by a graceful dance.

Scene 3 was a drame camouflage for Comie Hunt in the back to insist an "Give it to me", and the voice of Soubret Dix responding, "No

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Table with 4 columns: Item description, Regular Price, Sale Price, and another Sale Price. Items include TALCO Kettle Popcorn Trunk Machines, Standard TALCO Kettle Popcorn Trunk Machines, Large Portable Popcorn Peanut-Candy Trunk Stand, Four-Mold Sugar Puff Waffle Portable Machines, Six-Mold Sugar Puff Waffle Portable Machines, Four-Mold Standard Sugar Puff Waffle Machines, Junior Four-Mold Sugar Puff Waffle Machines, Hard White Baked Enamel Body Counter Sugar Puff Waffle Machines, Sugar Puff Waffle Trunks, Little Giant Hamburger Trunks, Lunchman's Hand Kit, Portable Broiler Stand, Cream Waffle Trunks, and Cream Waffle Trunks with three eight-inch round molds.

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I won't". The drupe ascending reveals them struggling for a bottle of booze to an uproar of laughter and applause from the enlightened audience. This was followed by Straight Hamilton, as a bootlegger, trying to sell booze to Comie Hunt, who shoots his wife, Soubret Dix, because she won't buy the booze. This proved another clever bit of real burlesquing.

Scene 4 was a drupe for Aaron and Kelly in fashion-plate attire to do a singing and dancing specialty par excellence. Scene 5 was an elaborate roof garden set with the palisades in the background lighted up in an artistic manner for Prima Ford in song, followed by Comie Bates singing, "It Ain't Like It Used To Be", as a parody on prohibition. Comie Bates came into his own at this point with his original conception of mixing drinks in a bootleg, ringing the register for his own drinks and being bilked by the patrons, during which Aaron and Comie Hunt worked the "call-the-cop" bit.

SECOND PART

Scene 1 was an elaborate banquet set with most of the choristers seated at the table in male attire, and several of them appearing on a miniature elevated stage in the rear singing the refrain and dancing to the numbers of the principals, who took turns in specialties out front to the interruption of Comie Hunt's recital of "Dan McGrew", which he handled for continuous laughter. The same is applicable to Soubret Mallette's telegram from dead father and her cry for earfare home to Frisco.

Soubret-comedienne Phillips, in a Hawaiian costume of varicolored ribbons in a "Kiki Koo" number with the girls on miniatur stage in silver-fringe hula costumes, went over for repeated encores, which brought her back, accompanied by a pretty, bobbed blond and brunet choristers with ukes.

Scene 2 was a typical Bowery booze-joint drop for Straight Hamilton and Comie Hunt in a talking specialty, followed by a stuttering song that was a laughing classic.

Scene 3 was a realistic courtroom set for Comie Bates, as the blundering judge, who belabored the head of attorney for defense, Major Johnson, whose oratorical address to the court and his questioning of Defendant Kelly in Chinese make the major a comedy asset to the burlesque.

COMMENT

The scenery is far above the average and in keeping with the bits and numbers. The gowning and costuming are costly and attractive.

The company is talented in the art of slapstick burlesque of a kind that leaves little to the imagination, for it is of the clean bokum order and evidently appealed to the audience, for the patrons started laughing at the first

comedy bit offered and continued their laughter and applause to the final curtain.

While the program credits the production and presentation to the Regal Revue, Inc., it is an accepted fact that it's a Rube Bernstein show managed by Irving Becker, and they are to be commended as former American Circuit burlesquers for giving the Columbia Circuit a real burlesque show that evidently pleased all and offended none.—NELSE.

"KANDY KIDS"

(Continued from page 34)

was and now is comic of laugh-evoking and applause-getting accomplishments.

George Clayton, a somewhat matured character-straight-comedian of the old school, is working opposite to Weber and makes an able foil for Weber's witticisms, sneezes and mouthpieces of English-Dutch dialectal comedy.

The opening bit of comedy was the clock that registers lies, followed by Comie Weber's magic powder for disrobing Prima Grenier.

Straight Reasley's four-chair passenger train with Comie Weber's eccentricities led up to his original "Daughter Rosie" and "sucker born every minute", and seldom has it been equaled for laughs, for Weber carried the burden of the comedy in a manner that can only be handled by one of his inimitable ability and long experience.

There were specialties by the feminine principals and they put them over for numerous encores.

Another big comedy bit of the original Weber brand was the "Sandy Beach Baha" monthings of Weber to his stage father, Clayton. In a somewhat Quakerish makeup, and again Clayton made good as a feeder to Weber, who, sensing the audience's enjoyment of his funnynisms, cut loose with his sneezes, and followed with his burlesquing of Clayton's introduction of his modlesque posing girls.

COMMENT

The scenery up to the standard. The gowning and costuming likewise.

The book by Matt Kolb, a rebash of timely bits with interrelations of the original Weber witticisms which dovetailed together, made for a fast and funny burlesque show that kept the audience well pleased from start to finish.

The feminine principals kept up the pace set by Weber and their work in scenes supplementing Webers proved that they have caught his idea of burlesque.

The numbers of Billy Koud in the hands of the "Kandy Kids" are a credit to the choristers, who are also a credit to Koud, who evidently robbed a kindergarten of its choicest pupils and coached them until they were perfected in the art of dances and ensembles.

Jake Potar, the sponsor of the show, is a newcomer in the ranks of burlesque producers, but he is well known to everyone in burlesque, for he has been identified with the Olympic Theater, New York City, for years, and during the presentation of the "Mischief Makers" at that house the week preceding the appearance of the "Kandy Kids" Jake came out on the stage by request of the patrons, and in an oratorical address a la Chauncey Depew, Jake informed them that he had the best show on the Mutual Circuit and that it had been given him by Dave Krauss, manager of the Olympic, for years of faithful service and that he intended it to be one of the very best on the circuit, and Jake kept his word at the time of our review of it at the Star on Monday, December 18.

We have only one criticism to make of Manager Potar, and that is his house program, which is the most misleading that we have run into this season, and if we had not been personally familiar with the personal characteristics of the cast this review would have suffered more than it has, and the misleading program has handicapped us in our review.—NELSE.

COLUMBIA AMUSEMENT CO.'S COMMENDABLE CONCESSION

New York, Dec. 22.—In a recent issue of The Billboard the editor of burlesque stated that he had good and sufficient reasons to believe that Jack Reid, the "Information Kid", and his famous "Record Breakers" could get an operating franchise on either the Mutual or the Columbia circuits, and this was confirmed, as it related to the Mutual, by a wire from Dave Krauss, president of the Mutual, inviting Reid to come over on that circuit, and, as it related to the Columbia, we have the confirmation from Sam A. Scribner that an operating franchise has been granted to Reid and that he will produce and present a show on the Columbia Circuit within the next three or four weeks.

During the downfall of the former American Burlesque Association under the presidency of I. H. Herk there were several of its former producing managers who, thru necessity or a fancied grievance, retired from the field of battle. But Jack Reid was not one of them, for he faced the financial disaster until the last shot was fired that demolished the circuit. He went further and stood by Mr. Herk in his efforts to establish what he fully expected to be a paying proposition and produced and presented an entirely new show for the Shubert Unit Circuit. While doing so Reid had the intelligence and good taste to refrain from criticising competitors, and herein lies his popularity, which is now receiving the reward that it merits thru the concession made him by the executives of the Columbia Circuit, who by their act prove their good fellowship and real showmanship, for which they are to be commended.

Another concession made during the past week includes Jack Singer, who has replaced George Beifrage as manager of Charles Waldron's "Frank Finney Revue" on the Columbia Circuit.

MINSKY BROS.'

National Winter Garden Burlesque Stock

New York, Dec. 19.—Having always reviewed Minsky Bros.' National Winter Garden Stock productions and presentations in the afternoon, the editor of burlesque decided to give it the once over on a Saturday night and see for himself if there was any difference in the working of the cast and chorus, for it is a conceded fact that a Saturday night audience looks for more ginger than the average matinee audience.

It was our intention to review it in detail, but as an entire week has gone by and we are just getting down to it we find our recollections of the bits and numbers somewhat hazy, and we will make another journey down to Second Avenue and Houston street later in the week for a detailed review in our next issue. Suffice it to say that what we did see and hear at the Winter Garden on Saturday night was a presentation of clean and clever comedy, handled in an able manner by a talented company of tried and true burlesquers under the personal supervision of the Minsky Bros., with a book by Joe Rose and the numbers by Sol Fields, with Nick Elliott as the house manager.

Sunday Shows at National Winter Garden

Beginning Sunday last the Minsky Bros. introduced Sunday shows to their patrons of the National Winter Garden, New York, with a

(Continued on page 108)

DEATHS

In the Profession

BERTON—Mrs. Pauline, 67, mother of Hilda Berton (Naomi Ray) and Jack Berton, died December 18 in Asbury Park, N. J., from heart disease.

In Loving Memory of My Husband GEORGE BOYD (Older Mill Red) Who passed on December 29, 1920. I feel that some time in the blue That I'll be surely meeting you And be repaid for all my tears And all the long and lonely years...

BURKE—Edward, member of the New York local of the I. A. T. S. E., died recently in Detroit. The stage hands organization took charge of the body and sent it to the family in Springfield, Mass., for burial.

CASAVANT—Joseph, 78, while dancing on the stage of the Quinzeo Theatre, St. Catherine street, Montreal, Can., collapsed and died the night of December 23. Death was due to syncope. In one of his pockets was found a list of dates on which amateur nights are held in Montreal theaters.

COLGAN—Captain M. J., 59, well-known Brooklyn theatrical coach and veteran of the Forty-seventh Regiment, died December 17 at his home, 153 Rutland road, Brooklyn, N. Y. At the time of his death he was president of the Colgan Engraving Company.

DAVIS—James, 49, who had been in the carnival business for years and who was known to many trouper, including a host of high pitched, died of gastritis at the St. Joseph Hospital, Omaha, Neb., December 16. Mr. Davis had been in ill health for several months, but had been confined in the hospital only two weeks. Funeral services were held December 19 and interment was in Willow Lawn Cemetery.

DOOLITTLE—M. H., exploitation expert for the Famous Players-Lasky Corporation in the Northwest, and for the past several years prominently identified with the picture business in St. Paul, Minneapolis and Midwestern cities, died December 19 in St. Luke's Hospital, St. Paul, after a several months' illness. Mr. Doolittle had been associated with the Pinkstein & Ruben interests, of Minneapolis, for several years. Two years ago he joined the Famous Players-Lasky forces, was made Midwestern exploitation manager and was scheduled to leave for Australia in the near future to take charge of that firm's connections there. His remains were shipped to Eau Claire, Wis., and interred there. Surviving are his widow and parents, Dr. and Mrs. J. H. Doolittle, of Eau Claire.

DOYLE—Mrs. Blackie, known to outdoor showfolk, died at St. Mary's Hospital, Kansas City, Mo., December 16. Surviving are her husband, mother, two daughters, three sisters and three brothers. Interment in Forest Hill Cemetery, Kansas City.

DOYLE—Edward, electrician, formerly on tour with "L. H. H.", died of pneumonia December 13 at Detroit, where he was working on a new theater.

ENTWISLE—Robert S., 50, formerly an actor and later stage manager for Charles Frohman, died in the Prospect Heights Hospital, Brooklyn, December 19, from injuries sustained in an automobile accident on election day. Three motherless children survive, who will be cared for by his brother.

FLANDERS—J. W., father of Grace (Feagin) Flinders, died at his home in Brunswick, Ga., December 9, following an operation for kidney trouble. Mr. Flinders was 70 years of age and for thirty-five years was on the staff of the Brunswick Board of Health. Funeral services were held in Brunswick under the auspices of the Odd Fellows, at which order he was a member. Besides Mrs. Feagin, his widow, three sons and another daughter survive. Mrs. Feagin is with the Bob Feagin Stock Company, now playing in Cincinnati.

GOLDSMITH—The father of Frederick H. Goldsmith, theatrical attorney, died at his home in New York December 19 at the age of 82. Death resulted from injuries suffered in an automobile accident several weeks ago. He was the father of fourteen children.

HACKLEY—Mrs. Aralia, colored, one of the most famous concert artists of the race and widely known for her many choral club promotions, died at her home in Detroit December 6. Her husband, Edward H. Hackley, survives.

HANN—Mrs. Tillie, 70, mother of Adolf, Carl, Louis, Theodore, Jr., and wife of Theodore Hann, Sr., all prominent in musical circles, died at her home, 279 Broadway avenue, Cincinnati, December 24, of pneumonia. Her husband is a professor at the Cincinnati College of Music and also of the Conservatory of Music. Adolf is director of an orchestra in Cincinnati; Carl, director of a singing society in New York; Louis, a bandmaster, and Theodore, Jr., director of the Capital Theater Orchestra, Cincinnati, and an instructor of classical dancing at the Goldensberg Dramatic School

in that city. Funeral services were held at her late residence December 23 and interment was in the German Protestant Cemetery.

HUDSON—Dan L., died December 8 at the home of his sister, Mrs. J. J. Trauten, in Aurora, Ill. Mr. Hudson had traveled most of his life with the old-time medicine shows and was known to nearly everyone in that branch of the profession. Two years ago he left the road and located in Aurora, where he played in various orchestras. He was a member of the I. O. O. F., Modern Woodmen and Musicians' Union. His mother and sister survive.

JANICKE—Mrs. Harry, veteran of various Wild West shows, including the Oklahoma Ranch, died at the Lord Lister Hospital, Omaha, Neb., December 19. Her death was the result of injuries suffered when she was run over by a taxicab. Mrs. Janicke was professionally known as "Princess Nell" and is survived by her husband, Harry A. (Shorty) Janicke, who was also prominent in Wild West show circles. Besides her husband she leaves two sons and three daughters.

JOHNSON—Dr. W. H., father of Adelaide Bell, died November 25.

KAHIDON—Baron Karl Wilhelm, talented German musician and composer, died last week in Eastbourne, Germany. At the time of his death he was engaged in writing an opera.

KELBE—Theodore, 60, widely known among musicians of the Northwest, died at his home in Milwaukee, Wis., December 13, of heart disease.

KENNEDY—C. C., formerly with the Kennedy Bros. Shows, suffered injuries in an automobile accident in Omaha, Neb., November 30, from which he died December 5. Mr. Kennedy was serving as guard on an American express truck when it collided with a street car. Surviving are his widow, Lizzie Kennedy, and three small children.

LIBBEY—William Waise, 55, a concessionaire and riding device operator for many years, died suddenly at his home, 5129 N. Fifth street, Philadelphia, recently, of heart disease. Mr. Libbey for the last eighteen years had operated a concession at Pen Mar Park, Pen Mar, Pa., and a number of them at Flagstaff Park, Mauch Chunk. He was a member of Marquette Council, K. of C. Funeral services were held at the R. C. Church of the Incarnation, Philadelphia, with interment in Holy Sepulchre cemetery. Surviving are his widow, daughter and two sons.

LINTON—Charles, of Denver, Col., father of Tom Linton, theatrical producer, was shot in a holdup in front of the government mint in Denver, November 18. Mr. Linton was a guard. According to Tom Linton, his father was 70 years old, was a famous hunter in the West and had gone on hunting trips with Theodore Roosevelt.

MASON—Mrs. Harry, who had teamed with her husband in vaudeville for a number of years and was well known, died suddenly at her home, 170 N. Mentor avenue, Pasadena, Calif., December 11. The body was shipped to New York, where funeral services and interment took place, with the N. V. A. in charge.

MASON—H. T., 72, formerly well-known magician and inventor of many magical illusions and appliances, died recently at his home in Denver, where he had been living for the past thirty years following his retirement from the stage. Many of the better-known magicians of the old school were his associates.

MCCRANE—Thomas, retired actor, who for years was prominent in 33rd Ward, Philadelphia, Democratic politics, died in the Episcopal Hospital, Philadelphia, about two weeks ago. He was 69 years old. Mr. McCrane had been on the stage about a score of years, retiring some fifteen or more years ago. He was the father of twenty-three children, of whom six sons and two daughters survive.

MCDONALD—William, performer, 60 years old, died last week at his home, 411 West 57th st., New York City. He had been in ill health for some time. Funeral services were held Sunday and burial was in Woodlawn Cemetery. Deceased was a member of the Elks' Lodge at 43rd, Ind., and is survived by his widow, New York Lodge No. 1 of the Elks conducted the funeral.

MENNAUGHTON—Plym B., a prominent official of the Sher Amusement Company, controlling a chain of theaters, died in Buffalo, N. Y., December 23. He was 67 years old.

MESHEA—Stewart R., 71, pioneer Atlantic City amusement man and millionaire banker, died December 20 at his residence, 3005 Pacific avenue, that city, of acute dilation of the heart. Mr. Meshea went to Atlantic City from Phoenixville, Pa., in 1886. He started a merry-go-round and later, in partnership with John L. Young, opened Young's old pier at the foot of Tennessee avenue. He was one of the founders of All Souls' Episcopal Church and was a vestryman at the time of his death. Mr. Meshea was a vigorous opponent of Sunday amusements and never allowed any of his shows to be opened on the Sabbath. He owned a large amount of beachfront property.

NIGHTON—Hermann, vaudeville artist, died at the Charite, Berlin, Germany, November 16, after a painful illness. Mr. Nighton was 53 years old and had appeared with the Four Nightons, gymnasts, in the United States for many years.

OLDHAM—Mrs. Nancy, 87, mother of Henry Oldham, of the Maple World Shows, died in Lawrence, Kan., October 7.

OSGOOD—George L., 78, at one time prominent in Boston musical circles, died recently in England. After being graduated from Harvard, where he had been leader of the Glee Club, he went to Europe to study under the most famous teachers. Later he gave a series of concerts about that country and in 1872 returned to America and toured with Theodore Thomas' orchestra. He had been choir leader and solo tenor at Emanuel Church, Boston, for twelve years, and also led several singing organizations, including the Boyston Club and the Boston Singers' Society.

PRAETORIUS—Herman Sylvester, 68, general manager of the Winsor Piano Company, died in the Swedish Hospital, New York, December 10, of Bright's disease.

REYNOLDS—Baxter, 74, colored, retired

hand leader, died at Carrollton, Mo., December 16. He once had charge of the colored band with the H. W. Campbell Show, retiring in 1916. He is survived by a niece, Margaret Conks Montague, a pianist.

SCHOENHERR—Mrs., wife of the manager of the Columbia Theater, Detroit, died December 19.

SHINABROOK—Frank A., 52, who at one time managed theaters and acts for the Charles W. Boyer Enterprises, and later managed the Palace Theater, Hagerstown, Md., died at Chambersburg, Pa., December 11.

SMITH—H. Cecil, scenario writer, died in Los Angeles December 17. He had gone to the West Coast for his health. A widow survives.

STOKES—Mrs. Sarah H., 63, widow of Charles W. Stokes, former well-known actor and a member of New York's oldest and best-known families, died December 20 at her apartment, 25 Fifth avenue, New York.

STOUT—George W., uncle of Margaret Raymond, formerly with several of Barney Gerard's attractions and recently with "Triglies", died at St. Joseph's Hospital, Lexington, Ky., December 15.

THORNE—Eric, baritone, for many years a member of the D'Oyly Carte touring companies, died November 26 in a nursing home at Kensington, near London, Eng., after a long illness. He toured America some years ago.

WOLFE—The mother of Bryan Wolfe and Eddie Noel, of Noel and Fay, died November 27 in Chicago after a lingering illness.

WILLIAMS—Irna, until recently a member of the Shubert unit, "The Rose Girl", died at her home in Newark, N. J., two weeks ago following a brief illness. She took sick when the show played Baltimore the week of December 4, but traveled with the company to Buffalo the following week, where she was forced to enter a hospital. At the end of that week she was taken to her home in Newark by fellow members of the company.

MARRIAGES

In the Profession

BAIRD-BRONSON—Joseph Baird, manager of the Macy-Baird Show, a dramatic organization, and Margaret Bronson, actress of the same company, were married at Brandon, Ore., December 12.

JOHNSON-PORTER—W. M. Johnson and Ida B. Porter, colored, members of the "Broadway Strutters" Company, were married in Yonkers, N. Y., recently.

KRAMER-REBLING—Walter Kramer, composer, of New York, and Rosalie Rebling, were married in Berlin, Germany, December 22.

LAFORET-MARLOWE—Teddy LaForet, an Omaha (Neb.) newspaper man, and Edna Marlowe, actress, were married in Des Moines, Ia., November 30. Genevieve Hamblet, appearing on the same bill with Miss Marlowe, in the Coliseum, Des Moines, was maid of honor. The couple will reside in Omaha.

LUMLEY-CRAWFORD—Ben Lumley, of Philadelphia, director of the Marguerite Bryant Players in Washington, Pa., and Miriam Shirley Crawford, prominent in Washington society, were married in that city December 16.

MACKAY-BISPHAM—Anna Francesca Carnegie Bispham, daughter of the late David Bispham, baritone, was married in New York December 9 to Allan Terrell Mackay.

MCDONNER-WALTMAN—Charles M. Donner, of Louisville, Ky., who during the past season operated the Ferris wheel on Billie Clark's Broadway Shows, and Etta Waltman, of Meridian, Miss., were married in the Court House, Meridian, November 18. They will spend the winter in Louisville, Ky.

PINTO-NOVAKS—Mrs. Gilonora Novaks, noted Brazilian pianist, was married recently to Octavio Pinto, an engineer. Mme. Novaks arrived in New York last week to arrange for her transatlantic tour.

PURCELLA-SCHUBERT—Florence Schubert, playing in the Shubert unit show, "The Whirl of New York", and Ray Purcella, of the Purcella Brothers, dancers, in the same show, were married in New York December 16. Miss Schubert is a Chicago girl and says she is a great-great-granddaughter of the composer. She made her stage debut in "The Lost Waltz", at the Century Theater, New York, and was later given a part in a Winter Garden production. Purcella is from Derby, Conn., and has appeared here and abroad.

SHARLEY-FIKES—Meade H. Sharley, assistant treasurer of the R. F. Keith Theater, Syracuse, N. Y., and Bertina Fikes, telephone operator at that theater, were married in Syracuse during the week of December 11.

TRAHAND-MENALLY—Alice Menally, burlesque actress now with "Wine, Women and Song", was married recently in St. Louis to William A. B. Trahand, business man of that city. After the marriage, Mrs. Menally endeavored to obtain a release from her contract, but the show management refused to grant it, so she will remain with the company until the end of the season, at which time she will make her home in St. Louis.

COMING MARRIAGES

In the Profession

A report is current in film circles in Los Angeles that Antonio Moreno, screen star, and Mrs. Daisy Langford Danziger are to be married to obtain a release from her contract, but the show management refused to grant it, so she will remain with the company until the end of the season, at which time she will make her home in St. Louis.

It is reported from Los Angeles that Katharine Macdonald is soon to marry a wealthy Chicagoan, whose name is kept secret for the present. Rumors on Broadway have it that Lionel Barrymore, recently divorced from Mrs. Doris Rankin Barrymore, will probably marry Irene Fenwick.

DIVORCES

In the Profession

An interlocutory decree of divorce was granted Mrs. Gladys Hanson Cook, of Atlanta, Ga., formerly widely known as an actress, in White

Plains, N. Y., December 8, from Charles E. Cook, advertising agent. Mrs. Cook charged infidelity, which her husband is alleged to have admitted.

Lionel Barrymore, the noted stage and screen star and member of the famous Barrymore family, and Mrs. Doris Rankin Barrymore, who has appeared as her husband's leading woman on both stage and screen for a number of years, are divorced. Mrs. Barrymore having obtained an interlocutory decree several days ago. They had been married about fifteen years.

Mrs. Mora Price writes that she was granted a divorce in Kansas City, Mo., December 21, from Ed. C. Price. They formerly appeared on the stage as Price and Martine.

Gladys Cooper, English actress, was granted a divorce in London December 14, the date of her thirty-third birthday.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Joseph W. Burden, of 169 East Seventieth street, New York, last week, a daughter, Mrs. Burden is the daughter of Cyril Maude, noted English actor, and was herself an actress before her marriage.

To Mr. and Mrs. Carolton Davis, at 436 East Liberty street, Cincinnati, O., December 18, a son. Mr. and Mrs. Davis were with the T. A. Wolfe Superior Shows during the past season.

To Mr. and Mrs. Bruce McRae, Jr., at their home in New Rochelle, N. Y., last week, a baby boy, to be named Bruce 3d. The mother is Nell Brinkley, widely-known newspaper artist.

To Mr. and Mrs. William Worswick, December 10, a daughter, Mr. Worswick is stage director of the Leon E. Brown Players, in stock at Woonsocket, R. I.

BIG CARNIVAL COMPANY COMBINE

(Continued from page 5)

fronts will be built and it goes forth as a thirty-five-car show.

In the final decision of Mrs. Wortham, whereby she decided not to interest herself in any manner in the amusement business, the showmen of the No. 1 show agreed to hold off contracting with any organization separately. They felt that they had the most complete lineup of attractions, and also wanted to continue the plans of their friend and counselor, the late Clarence Wortham, as regards cleaner shows.

Fred Beckmann, Barney S. Gerety and George Robinson bought the No. 2 Wortham show (Wortham's World's Best) at San Antonio, Tex., the consideration being spot cash. The purchase includes the use of the title for three years, but not exclusive.

Assurance is given that the Morris & Castle Shows will be a whopper and positively clean. The contract of the Wortham people regarding this feature is rigid.

THE NEW MORRIS & CASTLE SHOWS

By WM. F. FLOTO

Kansas City, Mo., Dec. 23.—The King is dead. Long live the King.

When the grim reaper added Clarence Wortham to his bountiful harvest none in the amusement atmosphere dared hope to peer into the offing for an immediate successor, yet the wave current of the world move in a mysterious way and Iphoeville, the phasm, "Danville gentler" in Morris & Castle, who have assumed the task to gather the broken threads of the great reputation left them as an heirloom when the dead king played his last stand in Cincinnati, O., September 24, 1922.

The cosmical events in their evolution towards greater ends travel with marvelous speed and the book of fate holds many hidden secrets, so who can tell but the new managerial heads of the old Wortham aggregation may attain heights never dreamed of before.

It is an absolute and positive fact that, glancing over the itinerary of the Morris & Castle phalanx for the coming season, many will be found enlisted under the banner whose names were familiar around the big Wortham congregation of celebrities of the past. This in itself insures the gonfalon of supremacy, so long unfurled to the winds of the amusement breezes, will still be intact, nailed to the masthead of achievement and success. A chain is no stronger than its weakest link. No further commentary, therefore, seems necessary as to the strength of the plinth on which rest the fortunes of the Morris & Castle cavalcade for the coming season.

That Morris & Castle fully realize the high mark at which they aim is proven by their every movement to date.

The slogan "only the best" has been branded on all things in connection with the new giant of the make-believe world which furnishes amusement and recreation to countless thousands as it migrates from center to center of the land and the cherished hope of each and every one of us is that wherever the stakes are driven the community as a whole will compose a committee of welcome, making the headquarters of the sector which Morris & Castle will hold against the world in their particular realm of clean and honest entertainment.

For several seasons the Morris & Castle show has been considered one of the best of the smaller shows, and established an enviable reputation. Now with one tremendous move they jump into the front ranks of traveling amusement organizations, and next season will go out with thirty-five cars, and the best in outdoor entertainment, fitting snugly into the breach left by the death of Clarence A. Wortham.

Plans are now being completed for several new amusement devices for the Morris & Castle Show, and just to give the public an idea of what the roster will be it may be mentioned that the following showmen, long connected with the Wortham No. 1 Show, will be seen under the Morris & Castle ensignion in 1923: Harry Calvert, who last season had the

Water Circus, Noma and the Hawaiian Village on the Wortham Show and who is recognized as a leader in the carnival world; Johnny DeJano, the peer of all pit showmen, who was with Wortham for years; Bruce and Irving Kempf, with the greatest mechanical attractions in the show business; Meyer Taxier, owner of the night riding devices, who has had nearly all of the rides on the Wortham Show for years; Mrs. Julie Jones, who will operate the Mousetrap, built and owned by the late Will G. Jones, and will have the best riders obtainable; Cliff Wilson with a wonderful Monkey Circus; W. C. McDaniels, who this year had the Rocky Road to Dublin and has been a Worthamite for many seasons, and several others who have not yet signed contracts.

Already negotiations have been opened for some of the biggest fairs in the country, and when the route of the Morris & Castle Show is made public it will contain some of the choicest dates and fairs in both the United States and Canada, as there is nothing too large for the Morris & Castle organization, which is on a par with any outdoor amusement enterprise catering to fairs and celebrations, and will prove a worthy successor to the C. A. Wortham World's Greatest Show, which is now out of existence.

The winter quarters of the new "gigantic organization," both in Shreveport, La., and in San Antonio, Tex., are already busy spots and much work will be done during the winter months to make it a real world's greatest in the spring.

The writer has a signed contract to be with the Morris & Castle Show in 1923.

BERNHARDT WILL NEVER ACT AGAIN

(Continued from page 5)

some with the beaten white of eggs, and courage alone is said to be sustaining the great tragedienne, now 78 years old.

Christmas eve at Bernhardt's home was a sad one. Even life-long friends who called to see her were not permitted by doctors attending her to enter the sick room. Bernhardt is said to realize that she is fast nearing the end, and that only a miracle can save her.

SPIEGEL TANGLE IS TO BE PROBED

(Continued from page 5)

It is expected that the examination will take place this week and will deal with his insanity, his assets, his property and the circumstances under which he left the city.

Walter Hayes, vice-president of Mitchell H. Mark Realty Corporation, which operates the Strand theaters in New York and Brooklyn, has issued a statement saying that his company was not in any way concerned over Spiegel's transactions and its interests were in no way affected by his troubles. This is taken to mean that Mitchell H. Mark Realty Corporation is not responsible for any of Spiegel's debts or stock loans.

It is reported that Spiegel's "Plenty of Pep" will continue bookings thru the Admitted Theaters Corporation. His other Shubert unit show, "Success," closed Thursday in Buffalo, N. Y., after the matinee at the Criterion Theater, was a week's engagement was scheduled.

Recent announcement of reverses suffered by Max Spiegel, it is said, caused some uneasiness among members of the "Success" company. However, they decided to stick it out as long as possible, but when the principals began to desert, one by one, a meeting was held by the remainder on December 21 and, seeing no chance of securing other backing for the show, it was decided to close. In most cases, it is reported, the members are behind less than two weeks' salary. Most of them had sufficient money to return to New York, and many left Buffalo last Thursday night. Mrs. I. Price, singing violinist, professionally known as Nonette, and Abe Reynolds, featured comedian, were among the latter. Members of the chorus lost no time in getting back to New York.

SHOWFOLK PREDICT A HAPPY AND PROSPEROUS NEW YEAR

(Continued from page 5)

who can prove to the public that he has what he advertises. The tons have been so disastrous this season that managers are beginning to see the light and better days on the road are predicted.

Showmen interested in stock and repertoire see in the slump in the traveling amusement business better times for the players stationed in one city for a season, and the steady increase in popularity of strong stock companies pressures the taking over of more theaters for this purpose next year.

Vaudeville is about the only branch of amusements about which no predictions are being made. Shaken up until there is little left of what promised to be an important offspring of the old-time variety entertainment, Shubert vaudeville doesn't promise much for 1923. Unit franchise holders who came out of burlesque to follow the Herk banner into the Shubert "advanced vaudeville" field have found the going so bad that those who have not returned to burlesque wish they could if they can be believed. Those who know Herk say that he, too, may have had the same wish in mind many times recently. And those who see the units folding and more and more vaudeville artists

hunting work are inclined to believe that with the throngs of amateurs who have been enticed into the field by various efforts of the associated Keith circuits to bolster up business with local talent offerings, 1923 will not be a year of general prosperity for the vaudeville artist. There is some hope in the efforts to organize, but no one seems ready to predict good times for vaudeville yet.

In motion pictures the slump is said to be over. Production has been started on a large scale by many of the companies that during recent months have had their studios closed or working part time. Will Hays is "cleaning up" the industry, according to press notices, and, if that is true, perhaps prosperity may come of it. The Arbuckle case had been about forgotten when it was revived by the Hays announcement that "Fatty" could make pictures again. The report caused such a stir that it is not safe to make a prediction. It looks like prosperity for the comedian anyway, if publicity means anything. However, motion pictures apparently are likely to have a "comeback" year, say the producers and distributors, and so, all in all, showfolk are looking for prosperity and a happy 1923.

TICKET AGENCY PLAN NOT FAVORED

(Continued from page 5)

that the original plan, fostered by the cut-rate broker, Joe Leblanc, will be abandoned. The opposition to the Central Agency plan by individual managers, ticket agencies and newspapers is the stumbling block to its establishment.

Even the compromise plan is scouted by several managers, who assert that the whole scheme will soon be dropped and the ticket agencies permitted to retain their present position.

Florenz Ziegfeld, Jr., on the eve of the opening of Billie Burke in "Rose Brier," at the Empire Theater, issued a statement strongly opposing not only the Central Agency plan, but also all secondary ticket agencies. He asserted that tickets for "Rose Brier" would

George Stone and Etta Pillard, likewise charming Elenore Wilson and happy Billy Baker and everybody else in the show.

Putting on a good show at the Trocadero were Principals Geo. Barkham, John Meany, Cal Berry and his charming wife, Jean Gordon, Violet Wagner, Babe Wheeler and Danny McTeen. Bob Dixon did an excellent xylophone solo specialty. Fine work by the house chorus, as usual.

"Laffin' Thru 1922" went over nicely at the Bijou to good business. Renewed old-time friendship with Al Golden, Rose Allen, Betty Allen and a pleasant last-minute nod with the rest of the folks. It was fight night at the house and the matches are drawing big attendance with clever contestants.

With some snappy bits and numbers the Gayety had a good show, which played to excellent business, with Principals Estell Gleen, Mollie O'Brien, Vivian Lawrence, Bert Lester, G. Mortimer and Dave Saffin. As ever, the chorus is right up to the minute.

Peggy Ebert, of the Gayety chorus, is back in harness after a three weeks' illness and looking as nifty as ever.

The new night clerk at the Karlovagn Hotel now is Billy LaRue, popular and ever ready to look after the comforts of showfolks. He has a host of friends in showland. Our well-known Billy Levy is still in the managerial capacity of the hotel.

Marie Baker came over from Baltimore last week to see her sister, Tessie, who is with the Sliding Billy Watson Show. She reports that her hubby's (Jimmie James) late venture into burlesque stock there is proving lucrative.—ULLRICH.

And if the coatroom is to be released to concessionaires, why not the smoking rooms, the lavatories and the ladies' retiring room? There should be an attendant at the entrance of each of these places armed with a hand cash register like those used by the conductors on the Fifth avenue bus line, so that anyone, to get within to smoke a cigaret or powder one's nose, would have to insert a dime in the register and the bell rung before the privilege would be extended.

Better still, turnstiles might be placed in front of the doors and patrons would have to drop a dime into the slot before entrance could be obtained. That would do away with paying the wages of a collector and be just as certain. Of course, there are wretches who would be low enough to insert counterfeit coins, leaden slugs of all kinds and other thieves' currency into the slots. But with the magnifying glass used by the New York subway system in the turnstiles the counterfeit could be detected thru a periscope placed in the manager's office. Then, if a street car "counter" good for one ride on the Hackensack trolley was placed in the turnstile the little magnifying detected thru a periscope laced in the the cheater could be haled to the stage and pilloried there as a horrible example of the folly of trying to beat the house manager, or put in stocks at the side of the stage, where all might gaze upon him while the play was in progress.

PADEREWSKI

PADEREWSKI returned to New York recently as a musician. He made a brilliant "comeback", and his triumphant reception by his friends was a musical affair, at least in the sense that musicians or music lovers made up most of his audience. Yet, essentially, the musical interest was of minor importance. Critics concerned chiefly with the possibility that an interlude of politics might have affected Paderewski's art devoted most of their attention to the technical aspects of his performance, but their comments suggested that they appreciated vaguely the presence of a force which was beyond, perhaps above, art. In some respects he had not recovered, and, perhaps, would never recover, his early form; and yet he played better than ever.

He is one of the great outstanding artists of our time. He has been Premier of the fifth largest nation on the Continent of Europe; he is an orator of distinction. Such varied eminence has not been heard of since the Renaissance. It is customary to say that as a Premier he was unsuccessful. That is true, if at all, only with considerable reservations. Julius Caesar could not have been an entire success as Premier of Poland in that first year of recovered freedom. Paderewski kept things going; he represented his country ably and with considerable success at the Peace Conference. Probably in the long run his services in organizing the struggle for Polish freedom will rank higher than his service as Premier.

Above what he has done stands the thing that he is, as the musical critics seemed to realize dimly, and to be trying hesitantly to report, at this recent concert. Paderewski is greater than his political achievements, greater than his art. What the demonstration of those who heard him on his return to America really meant was appreciation, not of an artist or of a statesman, but of a man.—NEW YORK TIMES.

NEW YEAR'S EVE SHOWS

New York, Dec. 22.—Burlesque shows in and around New York on the two circuits will and will not play New Year's Eve midnight shows, according to local conditions, as many of the theaters are under contract to present vaudeville, and where that is the case there appears to be a difference of opinion as to who is entitled to the use of the houses for the midnight shows.

The foregoing condition exists in several of the Columbia Circuit houses in the East and the vaudeville contracts will prevent any regular burlesque shows New Year's Eve. However, James E. Cooper has overcome the obstacle at Miner's Bronx Theater and will present his "Folly Town" show there in its entirety by opening up a few minutes after midnight, January 1.

Arrangements are under way to do likewise wherever possible on the Mutual Circuit.

OFF THE RECORD

(Continued from page 37)

of the house by letting the coatroom privilege to Aronson & Lazar, or some other firm of concessionaires, that is its affair. But if there is to be a charge for checking service it should be stated OPENLY. The coatroom funkeys should be kept in their places and not permitted to waylay patrons at the door and permit them to think the coat guardianship is gratuitous. The mere fact nothing is said about a charge is proof that the concessionaires realize that the announcement would hurt business.

be on sale nowhere else but at the box-office of the Empire.

Ziegfeld advocates the abolishment of all ticket agencies and the selling of tickets only from the theater box-offices, under the supervision of the Producing Managers' Association. He said that the cut-rate ticket agencies should also be abandoned, stating that a theatrical failure could not be kept going by the sale of tickets at half price. He made the following suggestions:

- 1.—Make every box-office of every theater its own central office.
- 2.—Eliminate dealing with all agencies.
- 3.—Stop all sale of tickets to cut-rate dealers.
- 4.—Place every ticket on sale at the box office of each theater, every purchaser who comes to the box-office to be given choice of available locations, ticket sellers refusing a sale to any person known by them as "diggers" in collusion with ticket speculators and agencies.
- 5.—Each and every member of the Producing Managers' Association to give a guaranteed bond of \$10,000, to be posted with the treasurer of the Producing Managers' Association, and to be forfeited to that association upon proof that any of the articles of such an agreement has been violated by one of its members in any way.

MINSKY BROS.'

(Continued from page 107)

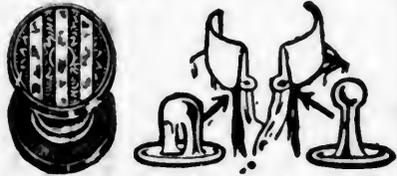
matinee and night show that was well attended. In order that the choristers will not be overworked by doing two shows a day, seven days a week, the Minskys will put on extra girls and give each girl a day off each week.

PICKED UP IN PHILLY

It was like a homecoming at the Casino last week when the Stone & Pillard Show opened, what with the flowers and exceptional friendliness of the audience to everything in the show, which made the time fly to a late hour of ending. We enjoyed a hearty meeting with

THERE has been a lot of whining lately about the damage "destructive criticism" is doing to the show "business". Generally it comes from grafting managers who hate to have their crookedness exposed, from newspaper owners who are conscious only of self-interest or the desire to protect the tender sensibilities of players on whom they have a personal, temporary "crush", or from incompetent, ignorant and over-estimated actors whose conceit is in inverse ratio to their talents and who could cheerfully boil in hot grease anyone who presumes to lay profane hands upon the inviolability of their performance. Inability to reason correctly from premise to conclusion; abysmal, but unconscious, ignorance of the very matter upon which they presume to speak; tuft-hunting, truckling, time-serving, lickspitting to the professionally prominent, and the impregnable determination to spare the rod and spoil the theater, is what ails the protestants. God help the man who tells the truth fairly, who reports a performance honestly and who phrases his ideas, reflections and conclusions in language a midget's height above the ruck of honey-sweet sycophantic commonplaces or deliberately suppressive ineptitudes. There is no crime so heinous in a theater reporter as telling the unpalatable truth about the pampered pets of the stage or exposing the pocket-picking practices of financially powerful producers. The choirs, the thrones, the dominations, the cherubim and the seraphim and all the hosts of the celestial armies should be at the call of the unconscionable scribbler who rises to the unspeakable effrontery of saying "An Unpleasant Thing." "The Truth will make you free," but it will be the freedom that accompanies the severed carotid artery. For the thousandth, and perhaps last, time, let it be said that the enemy of the cancerous patient is not the surgeon who cuts out—however painfully—the rotten tissue, but the cushion-footed quack whose idea of a cure is a hug and a kiss for the diseased and a manner of oleaginous sweetness to the family. The most virulent and deadly foes the American theater has are the people who would rather see it tumble into ruins than speak the truth about the wreckers who are undermining it.

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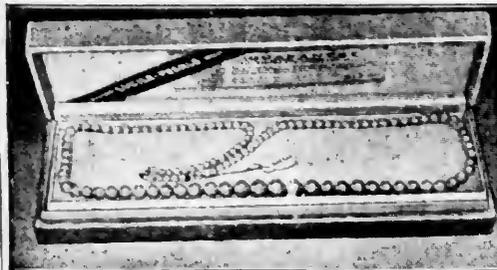
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