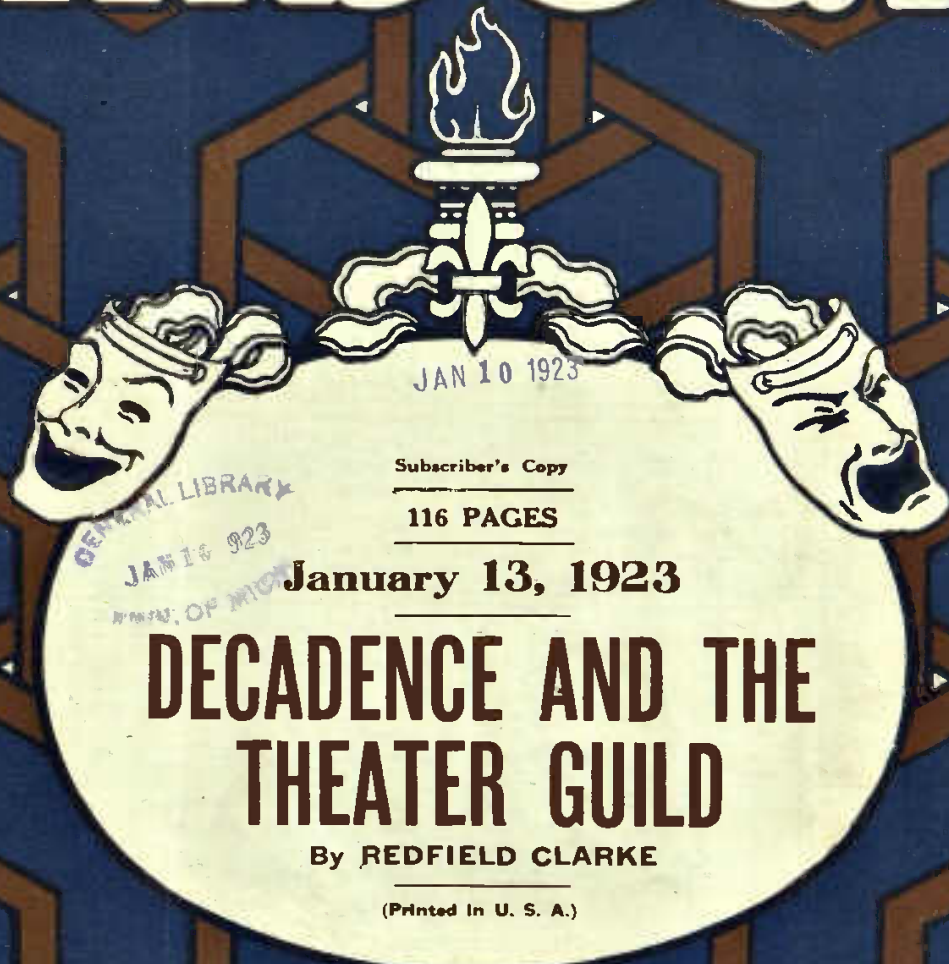


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# AGENTS

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# EVERYONE'S VARIETY

The title of "Australian Variety and The Show World" has been changed to the foregoing. New capital and new blood incorporated and a new and virile policy adopted. It will continue to cover Motion Pictures, Vaudeville, Drama, Circus, Fairs and Charities in a trade paper way. The advertising rates remain unchanged. All communications should be addressed to **MARTIN C. BRENNAN, Editor,** 114 Castlereagh St., Sydney, Australia.

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## Who are Always in Demand



"Can you double in brass?"

Every musician knows the significance of that terse question. The musician who can play only one instrument is always considerably handicapped, just as he who is master of more than one need never be without profitable employment.

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learn to play the Cornet?

Through the various mail courses conducted by the University Extension Conservatory, thousands of musicians have rounded out their musical educations by becoming proficient on some other than their one instrument, and have thereby been able greatly to increase their earning power.

You can do the same thing. To prove to you how easy it is to learn Harmony or master any of the instruments named in the coupon below, we will send you

### Six Lessons FREE

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Think of the great advantages of being able to get the very highest grade music lessons from the best teachers in the profession, right in the privacy of your home, at a surprisingly

low cost. Even if you were to attend the studio of a really high class teacher for individual instruction, you could not begin to get the equal of our courses at anywhere near the price we will quote you.

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Eight ordinary musicians, comprising a small jazz orchestra, are playing in one of the most magnificent hotels in Atlantic City, each receiving \$20 a day. These men are not geniuses. Don't get the idea that musicians are "born." Training is all you need to make you a musician with big earning power.

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Remember, we will send you 6 free lessons from any one of the Courses named below. Just put an X in front of the Course that most interests you and let us tell you what we have done for others—what we can do for you.

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A-1 positions now open  
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Will book engagement with concert hotel orchestra for resort, season or entire year. References if required. Will consider any location if position offered is satisfactory. Address MISS SAXON, care of Billboard, Cincinnati, Ohio.

**WANTED Top Moulder for Hand-Balancing Act.** Must be a first-class hand balancer, strong, a good figure and not over 130 lbs. Advise all in first letter. JIM HARD, Manager & Headlines, 522 N. Front St., Reading, Pa.

**WANTED-Drummer.** Must have vaudeville experience and full line of traps; man with trumpet preferred. State age. This is a year around job; three a day; no Sunday. Salary, \$37.00. Wire JOSEPH BUZZA, Roanoke Theatre, Roanoke, Va.

**WANTED PEOPLE IN ALL LINES FOR THE LAWRENCE STOCK CO.**  
Leading People, Ingenue. Gen. Bus. People-for Stock in Galveston. Two bills each week now. Repertoire later. Must be able to join on wire. Company now running. Wire. Don't wait to write. Galveston, Texas.

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Sketch Team, Musical Team, Magician, Single Women that can dance. All must be able to work in acts, have good wardrobe and be experienced med. people. State all in first, what you can do, lowest salary, if need tickets, etc., if you wish an answer. Salary positively sure and long season. Open January 22, Dr. V. SHARPSTEEN, Marshall, Michigan.

**WANTED AT ONCE**  
Ingenue Leading Woman, Comedian with Specialties, Piano Player, for circus show. Open January 15. No time to write. Wire, stating lowest.  
BERT C. ARNOLD, Manager Grayton Players, Muir, Michigan.

**AT LIBERTY-A-1 MED. LECTURER**  
Good appearance. No bad habits. Years of experience. Clean worker and money getter. State best terms. Salary or percentage. Would double with good team. What have you? Address  
JACK C. THOMAS, General Delivery, Russellville, Arkansas.

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Cornet, Saxophone and Clarinet, for Band and Orchestra. Dancing Team and Musical Act. Tenor for ballad. Car show. I pay all. Must join on wire. Telegram answer. Jan. 11, 12, 13, Alhambra Theatre, Philadelphia, Pa.; 15, 16, 17, Opera House, South Bethlehem, Pa.

**THE BILLBOARD**  
Published weekly at 25-27 Opera Place, Cincinnati, O.  
SUBSCRIPTION PRICE, \$3.00 PER YEAR.  
Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879.  
116 pages. Vol. XXXV. No. 2. Jan. 13, 1923. PRICE, 15 CENTS.  
This issue contains 67 per cent reading matter and 33 per cent advertising.

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**WEILLER CANDY COMPANY**  
Manufacturers for the Salesboard Operator and Concessionaire.  
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Or with extra fine clamp buckle for only \$15.50. Colors: Gray, brown and black. Stitched, plain or Walrus design. All goods priced F. O. B. Barberton. We require a deposit of \$3.00 per gross. Send for circular listing other good sellers in rubber.  
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WRITE FOR PRICES  
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For All Classes of Attractions carried in Stock for Immediate Shipment  
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A-1 PIANIST, TRUMPET, SAXOPHONES and BANJO that has good personality and sing. Musicians that double preferred. Must be A. F. of M. and have Tuxedo. CONCERT AND DANCE ORCHESTRA.  
TAL HENRY, care O. Henry Hotel, Greensboro, North Carolina.

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Invites offers from Carnival Companies for season 1923. Last four years Great White Way Shows. SAMUEL BURGDORF, Elks' Club, New York City.

**This is a 5c Machine**



**YOU CAN EARN \$200**  
Every Month operating 10 E-Z Ball Gum Vendors because Nickels Are E-Z to Get with the E-Z Ball Gum Machines.  
Write today for particulars. You can start making big money next week.  
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**FOR SALE GOOD DIAMOND DYE DROPS**  
Interior and Exterior, \$25.00 apiece.  
**CHAS. SOLADAR,**  
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**FOR SALE—Just finished holiday dates.** Great Leap- ing Greyhound, Somerset Dog, Black Foodie, Clown or Troup, and Educated Gooch. Crates and Paraphernalia. J. W. HAMPTON, case Restaurant, 28 3d Avenue, New York City.

**At Liberty, A-1 Dance Banjoist**  
Union. Can "cut the stuff." "Red hot." Any way you want it. Best references and the goods. Available managers and leaders write or wire, stating all. C. B. RAY, General Delivery, Durham, N. C.

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**AT LIBERTY**  
A-1 Organist wants position. Cues appropriately. Good library. Excellent work assured. Wire DOROTHY CROPP, Hotel Grant, Chicago, Ill.

**AT LIBERTY**  
Young Man, real live wire, would like to connect with booking office. Write A. R., care Billboard, New York City.

**AT LIBERTY FOR STOCK OR REP.**  
Wm. F. KITTERMAN—Age, 29; height, 5 ft. 8; weight, 130. Character, Character Comedy and General Business. Drums. PAT MILLS—Age, 25; height, 5 ft. 8; weight, 130. Juvonites, Light Comedy and Occasional Business. Specialties, All essentials. Join on Wire. Equity. PAT MILLS, Route 9, Box 16, Ottumwa, Iowa.

**AT LIBERTY—MUSICAL DIRECTOR**  
Union. Reliable Composer. Arranger. Twenty-five years' experience in Musical Comedy, Vaudeville, Pictures, Library. For the last two years Musical Director with Verna Matersau. Want permanent position, not traveling. H. KNIPPNER, Box 1054, Jacksonville, Florida.

**NOTICE, LADIES OF THE PROFESSION—A new discovery for street or stage.** Instantaneous whitener for face, arms and neck. Once used, always used. Send for bottle at once. Price, \$1.00, postpaid. MRS. M. A. EDWARDS, Marianna, Florida.

**Wanted Two Stock Companies**  
Dramatic and Musical, to play Orlando and Jacksonville, Fla. Address SID WALKER, Hippodrome Theatre, Jacksonville, Florida.

**J. G. O'BRIEN STOCK CO. WANTS FOR SEASON 1923**  
Tall General Business Man, capable of doing Leads, young Character Woman, not over 30, must do Specialties; wardrobe and ability essential. Drummer, with bells; C-Melody Saxophone and Trombone to feature with Five-Piece Jazz Orchestra; must be young and neat dressers. Can place real Novelty Act to change strong for a week. State all first letter and do not misrepresent. Rehearsals January 22nd, for season of forty-five weeks. Address J. G. O'BRIEN, 1303 Third Street, New Orleans, La.

**RALPH E. NICOL WANTS QUICK**  
Must join on wire. Orchestra Leader, double Cornet, Band; Trap Drummer; two General Bus. Men, must double Band. One-night stand, Car Show. I pay all. Address Hull, January 11th; Silsbee, 12th; Kirbyville, 13th; Jasper, 15th; all Texas.

**Wanted for Cline Bros. Circus Show**  
Colored Musicians or six-piece Colored Band for Minstrel Show. Out all winter. Wire for tickets. Port Allen, Louisiana, until January 16th.

**"OLD TIMERS"**  
Songs (words and music) and Recitations: "The Upper Ten and the Lower Five"; "Remember, You Have Children of Your Own"; "Love Is Not What It Used to Be"; "You're Truly, Me, Dooly"; "You're Every Way Better Without It"; "Which Will You Hire, My Pretty Maid"; "The Pace Upon the Floor"; "Over the Hills to the Fair House"; (Ballad) and the Song: "The Controller's Influence of Drink". Postpaid for 25 cents. FRANK HARDING, Music, Printer and Publisher, 228 E. 22d St., New York.

**WANTED FOR THE DEMOREST STOCK CO.**  
Dramatic People in all lines, for tent season, opening in N. C. in March. Leads, Hoaxes, Characters, General Business and Vaudeville People, also four-piece Orchestra, including Pianist and Agent. State all first letter and don't misrepresent. ROBERT F. DEMOREST, Starke, Florida.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

# The Billboard

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## ANOTHER HYATT TABLOID WHEEL FORMED

Will Play Attractions Carrying From Twenty-five to Thirty People

FORTY WEEKS OF CONSECUTIVE TIME

Shows To Stay Four Weeks in Each House—Hyatt Exchange Now Incorporated

Chicago, Jan. 8.—The evolution of the various arms of the theatrical business is interesting. The biggest step taken in many months has just been taken by the tabloid managers. So firmly has tabloid become entrenched in the public esteem, and on such a manifestly firm basis does it rest, that tabloid has become an institution. But, like all institutions, it cannot stand still. It must expand and meet new and growing needs; else it is not an institution. Therefore, tabloid has already arranged to meet the new demands that its most astute and observant managers have analyzed and studied out.

At a meeting of some of the best-known men in the tabloid arm of the profession in Chicago steps were taken, (Continued on page 107)

### M. SANSOM, SR., IS ELECTED NEW HEAD

Succeeds Late Capt. Burnett as President of Southwestern Exposition and Fat Stock Show

Ft. Worth, Tex., Jan. 6.—At a meeting of the Board of Directors of the Southwestern Exposition and Fat Stock Show here Thursday, M. Sansom, Sr., was elected president of the organization to fill the place vacated by the death of Capt. S. B. Burnett. John I. Burgess was appointed secretary-manager to succeed M. Sansom, Jr., who retired from active interest in the show to take an active part in the management of the large interest of his father, M. Sansom, Sr.

The dates for the spring show and rodeo, March 3-10, were confirmed by the board, and preparations immediately started by the new secretary-manager for expansion in several departments.

Immediately after the adjournment of the board there was a called meeting of merchants and members of the Fort Worth Chamber of Commerce, who pledged their support and co-

(Continued on page 107)

### CARNIVAL WINTER QUARTERS BURN



Scene showing the burning of the winter quarters of the J. F. Murphy Shows at the Old Union Stock Yards, Norfolk, Va., January 4. The picture was taken at 5:23 p.m.

### PROCTOR CIRCUIT IS REORGANIZING; F. F. PROCTOR WILL NOT RETIRE

Papers of Incorporation for Holding Company Are Filed in Delaware—Capitalization, \$3,500,000

New York, Jan. 8.—Reorganization of the Proctor Circuit of vaudeville theaters and consolidation of its various leaseholds under one corporate head was begun this week with the filing of papers of incorporation in Delaware for the F. F. Proctor Holding Corporation, capitalized at \$3,500,000.

F. F. Proctor, head of the circuit that bears his name, is president of the holding corporation. George and Clarence Wallen, associated with Pro-

ctor in the operation of the circuit, are named as officers.

The Proctor Circuit is a subsidiary of the B. F. Keith Circuit, and operates a string of small time in the East.

A report that Proctor would retire from active participation in the operation of the circuit and devote his time to the development of his farm in upper New York State was denied at the Proctor office here in the Palace Theater Building.

### M. P. T. O. A. Complaint Dismissed

Chief Examiner of Federal Trade Commission Declares Music Tax Case Is Not One Calling for Exercise of Commission's Corrective Power

New York, Jan. 7.—The Federal Trade Commission has dismissed the complaint entered by the Motion Picture Theater Owners of America against the American Society of Composers, Authors and Publishers, which alleged the latter society to be a combination operating in violation of the Sherman Anti-Trust Act.

The complaint was made to the Commission thru Sydney S. Cohen, presi-

dent of the Motion Picture Theater Owners of America, on December 14 last, alleging that the society controlled most of the music used in picture houses and had made a fixed charge of ten cents a seat in every theater for use of its music.

No hearings were reviewed by the Trade Commission and no personal appearances were made before that body.

(Continued on page 107)

### HUGE CROWDS SEE MUMMERS' PARADE

Colorful Spectacle Is Burlesque Triumph—Foibles of the Day Cleverly Portrayed

Philadelphia, Jan. 7.—To the music of many bands and the applause of watching thousands, twelve thousand marchers paraded up Broad street yesterday morning in the annual pageant of Mummies. Magnificent raiment, clever burlesque, stinging satire, gaiety and broad humor characterized the spectacle, and, as the colorful column marched over the route forty blocks long, it was everywhere received with enthusiastic applause.

After having been postponed from earlier in the week because of inclement weather, the pageant was favored yesterday with sunshiny weather, and this brought out record-breaking crowds. The route of the parade was roped off and almost the entire police force of the city was assigned for duty along Broad street. At that they had a hard time keeping the surging throngs back of the lines.

Probably never before have the various clubs made a more magnificent display in any Mummies' parade. The truly magnificent cloaks of the fancy

(Continued on page 107)

### WINTER QUARTERS SWEEP BY FIRE

J. F. Murphy Shows Suffer Heavy Loss—Train, Except Three Flats, Saved

Fire swept the winter quarters of the J. F. Murphy Shows at the Old Union Stock Yards, Norfolk, Va., Thursday evening, January 4, the flames destroying the show paraphernalia in storage, according to telegraphic advices Saturday from an executive of the organization. Details of the fire received up to the time of going to press Monday afternoon were meager. It is learned from the same authority that the show train, with the exception of three flat cars, was saved. No estimate of the loss was given and it is not known if insurance was carried.

The show will be rebuilt immediately and all contracts will be fulfilled. It will tour with thirty cars, according to present arrangements, and it is planned to have all wagon fronts. New winter quarters have been opened on Maple avenue in Norfolk. It is the aim of the management, it is learned

(Continued on page 107)

Last Week's Issue of The Billboard Contained 1,002 Classified Ads, Totaling 4,650 Lines, and 598 Display Ads, Totaling 18,437 Lines; 1,600 Ads, Occupying 23,087 Lines in All The Edition of This Issue of The Billboard Is 71,185

# CENTRAL TICKET AGENCY PLAN GOES INTO EFFECT

With Dillingham, Erlanger and Ziegfeld Absent,  
Other Members of P. M. A. Vote Unanimously  
for Adoption—Actual Opening, However,  
Put Off Till August

**NEW YORK, Jan. 6.**—Without A. L. Erlanger, Charles B. Dillingham and Florenz Ziegfeld, Jr., present at the meeting held in the offices of the Producing Managers' Association on Wednesday, the other members unanimously voted to put into effect the central ticket agency plan. The actual opening of the proposed central agency was put off until August.

The meeting was attended by most of the other managers, and the absence of Erlanger, Dillingham and Ziegfeld, who are associated in many business ventures, was looked upon as proof of their hostility to the plan. Ziegfeld, on his own behalf, issued strong statements to the press recently opposing the establishment of a consolidated ticket agency.

The producing managers adopted the reports of the three sub-committees which have been investigating the ticket question. While the meeting ended with the unanimous adoption of the scheme, it (the meeting) was by no means a quiet one. Hot discussions arose over many angles of the plan, principally about the question of division of profits and that of the cut-rate ticket agencies.

The central agency plan was proposed by Joe Leblang, the cut-rate ticket broker, and is known as the Leblang Plan. He proposed that the existing ticket brokerages and speculators be driven out by allowing him to have the exclusive handling of a central agency, at which tickets would be sold for all attractions at an increase of 10 cents on each one. Besides this surcharge, each purchaser of tickets at the agency would be required to buy a \$1 ticket, which would entitle him to trade at the agency for a year. This plan would have brought in an annual profit estimated at over \$1,000,000, and many managers demanded to know what would become of this. Leblang stipulated that he would make his cut-rate agency a part of the central ticket office and wanted fifty per cent of the profits. It was reported.

At the meeting the 10-cent surcharge was agreed upon, but no decision was made as to the person to have charge of the central ticket agency, altho Leblang probably will be the man since the plan was proposed by him.

## Opposition to Leblang

Objection to Leblang on the ground that his cut-rate brokerage is a menace to the theatrical business in New York was made by a number of managers.

The Leblang Plan was sponsored by the Shuberts, but at Wednesday's meeting Lee Shubert is said to have shown every willingness to abide by the opinion of the majority of the members of the P. M. A. The present plan is to form a stock corporation, each theater owner to get an amount of stock proportionate to his holdings in New York. Individual producers who rent theaters in New York for their attractions are also to receive a part of the profits of the agency sales.

While Erlanger and Dillingham may share Ziegfeld's opposition to the central agency, their co-members in the P. M. A. are certain that they will eventually come in, mainly for the reason that the outside ticket brokers could not continue in business selling tickets for their attractions only.

The central ticket agency, as a stop to the ticket-speculating evil, was derided by one manager. "How are they going to stop a ticket speculator from buying tickets at a 10-cent extra charge and reselling them at a profit?" he asked. "Anyone will be able to get tickets for the speculators. The legitimate agencies will also be able to buy their tickets and resell them."

The managers will hold another meeting January 9, at which they will decide what to do about the block ticket buys of the agencies. It was decided on Wednesday that all block buys would be discontinued on February 1, the agencies to be given only as many tickets each day as the managers wished them to have.

The official announcement issued by Augustus Thomas on behalf of the Producing Managers' Association was as follows:

"At a meeting of the Producing Managers' Association a report of three subcommittees of the Executive Committee, covering all phases of the question of the practicability of the central ticket agency which had already been adopted in principle by the association, was favorably made and adopted by the unanimous vote of the managers present. This report included a recital of the physical difficulties in the way, which covered real estate problems, installation

## Ziegfeld Bemoans High Cost of "Follies" Talent

New York, Jan. 7.—Florenz Ziegfeld, Jr., is out with his periodical wall about the high cost of actors. This time he says in a statement issued yesterday that he will never produce another elaborate "Follies". He says he spent a quarter of a million dollars on the present production and that actors' salaries will amount to \$600,000 on the season. He says this does not give him a chance to get the proper returns on his investment. In the meantime "The Follies" is sold out at speculators' prices for the next eight weeks, and Broadway winks.

## A LEICESTER MYSTERY

London, Jan. 6 (Special Cable to The Billboard).—A Birmingham actress, Freda Thornton, was discovered suspended from telegraph wires over a railway under a bridge at Leicester Monday. Railway officials rescued her. The affair is a mystery.

## TCHOKOFF'S WIDOW TO PLAY IN NEW YORK



Mme. Knipper Tobekova, widow of Tobekoff, the famous Russian artist, is the leading woman with the Moscow Art Theater, which begins its American season at the Jolson Theater, New York, this week. This organization specializes in the production of Tobekoff's plays. —Photo, Wide World Photos.

of individual telephones to all of the box-offices, so that the public could buy either at the popular central resorts or at the individual theaters, as they liked. It also included the question of out-of-town and suburban agencies. The time necessary for these physical requirements fell in with the expressed opinions of the Messrs. Shubert and Erlanger, who control the majority of New York theaters, and who were on the original committee which proposed such a central office, that it would be inadvisable to attempt the full installation of this system until some date in August, immediately preceding the opening of the following theatrical season.

"No decision was reached as to whom the management of this central ticket office would be given. A special meeting considering this and also considering the elimination of all so-called 'buys', which is to say, the surrendering of a majority of the best seats in the theaters en bloc on advance payments from speculators, to be abandoned after the first day of February next, is called for Tuesday afternoon, January 9. It was the sense of the meeting, expressed in unanimous vote, that inasmuch as the central agency plan cannot be put into operation before next August, the elimination of all 'buys' beginning February 1 would do much to alleviate the prevailing conditions."

## OPERATORS THREATEN TO CLOSE 420 HOUSES

Theater Owners' Ass'n of Chicago Demanding 25 Per Cent  
Wage Reduction

Chicago, Jan. 8.—It is reported that moving picture operators threaten to close up every picture theater in Chicago if owners do not recede from their demand for a 25 per cent wage reduction. The present contract between the Theater Owners' Association and the Motion Picture Operators' Union, No. 110, expires January 10. Several meetings have been held by operators and owners without reaching an agreement. Last year the operators received increases making the minimum in Loop theaters \$50 a week and \$75 a week for outside theaters. There are 420 picture houses and 600 operators are involved.

## EXTENSION OF LEASE

For Five Years on Majestic Theater,  
Providence, Sought in Court Action by Shubert Co.

Providence, R. I., Jan. 5.—An order restraining and enjoining the Emery Amusement Company from proceeding against or in any way interfering with the lease of the Shubert Majestic Theater has been issued by Judge Tanner, presiding chief justice of the Superior Court. The action is the result of a bill in equity filed by the Shubert Theatrical Company and Col. Felix Wendelschafer, lessees of the theater, against the Emerys for a renewal of the expired lease for five years, commencing January 1, 1923.

The bill alleges that at the time the lease was made the Shuberts and Col. Wendelschafer might have a renewal for five years if they performed all the conditions of the lease. They state that they gave notice to the Emerys as required by their lease and the bill prays for a specific performance.

The complainants allege that they gave notice to the Emery Amusement Company of their desire to renew the lease and that the latter would not renew the contract. On motion of Michael J. Lynch, attorney for the complainants, a restraining order was issued restraining the Emerys from proceeding against the Shubert Theatrical Company and Col. Wendelschafer by any action at law to recover possession and from leasing or conveying the premises to any other persons or from forcibly ejecting the complainants. The case is set down for a hearing in the Superior Court January 8.

The rent for the theater is \$25,000 yearly, according to the lease attached to the bill, which also states that the Emery Amusement Company is to receive one-third of the profits.

## Playwrights Club Elects New Officers

New York, Jan. 6.—At their first meeting of the calendar year, held in the Hotel McAlpin last night, the Playwrights' Club elected the following officers to serve for one year:

President, Dr. George Jay Smith; first vice-president, Matthew White, Jr.; second vice-president, Dr. Elias Lieberman; secretary, treasurer, Miss E. F. Hague; recording secretary, Rex Hunter; publicity man, Bernard S. Schubert (re-elected); chairman of program committee, Morris Abel Beer. Robert Hodart, who had been president of the organization since its inception, eleven years ago, was elected honorary president.

William A. Brady was scheduled to address the meeting, but had to cancel the engagement because of injuries he sustained in an automobile accident the previous night. So in his stead there was an informal discussion of current Broadway plays, which is a sport that never fails to furnish plenty of entertaining controversy.

## COCHRAN MAKES A BET

London, Jan. 6 (Special Cable to The Billboard).—O. E. Cochran challenges the management of the Palace in regard to comparative takings of "The Four Horsemen of the Apocalypse" and Douglas Fairbanks' "Robin Hood". He bets \$2,000, to be given to charity, that "Robin Hood" at the Pavilion holds the record for weekly and average takings over any other film in this country.

## FROM TRAGEDY TO FARCE COMEDY

London, Jan. 6 (Special Cable to The Billboard).—Sybil Thorndike is leaving tragedy for farce comedy. She will produce "Advertising April" at the Criterion.

## NEW STEUBENVILLE THEATER

Tri-State Amusement Co. Purchases  
Site for \$500,000 Structure

Steubenville, O., Jan. 8.—The Mansfield property, at Fourth and Adams streets, was purchased last week by the Tri-State Amusement Company, upon which the company plans erecting a 2,500-seat theater, total cost of which will exceed \$500,000. It has been officially announced by the owners that the theater would be used, not for pictures, but for first-class road shows. Work of construction is expected to be started early in April.

John Papulias is president of the Tri-State Amusement Company. A. G. Constant and Frank D. Sinclair were associated with Mr. Papulias in the Steubenville deal. The Tri-State Company operates the Olympic and Strand picture theaters here.

## MELBA TO SING "BOHEME"

London, Jan. 6 (Special Cable to The Billboard).—Dame Nellie Melba will sing "Boheme" at Covent Garden Opera House January 17, giving her services owing to her work with the British National Opera Company. Her first appearance at Covent Garden Opera House was in 1888 and her last in 1919.

# NO NEW CONTRACT BETWEEN STAGE HANDS AND MANAGERS

## "Temporary" Renewal of Last Season's Terms Still in Force—Business Improvement in New York Causes Managers To Forget About Their Request for Concessions

NEW YORK, Jan. 8.—There is no new contract existing between the theatrical managers and the stage hands' union as yet, altho over four months have passed since the negotiations about the working conditions for this season were discussed. The agreements with the stage hands run for one year, and are always renewed on September 1 each year, but this season the International Alliance of Theatrical Stage Employees and the International Theatrical Association agreed to let last season's salary scale and working conditions remain in force until the stage hands' union's officials had decided whether or not they would agree to the changes requested by the managers.

The International Alliance has not as yet advised the managers as to its stand on the concessions asked, and will probably not do so this season, the "temporary agreement" running until next September.

When the biennial convention of the International Alliance was held last May in Cincinnati Lee Boda, the general manager of the International Theatrical Association, and Ligon Johnson, its legal adviser, were in attendance and presented to the assemblage a list of changes and concessions in the working conditions for New York productions and road shows that were deemed essential to the good of the business. The delegates in convention passed a resolution giving the national executive board of the union authority to enter into the contract for the new season, but the executive board has apparently given little attention to the concessions requested, obviously considering them unreasonable. At any rate the managers have been left for four months without any formal agreement other than the "temporary" renewal of last season's contract without any changes whatsoever.

The International Theatrical Association was eager for concessions from the stage hands at the beginning of the present season, asserting that the existing business conditions demanded easier terms for it. After the season opened, however, as business improved in New York, the managers gradually forgot about their request for more favorable-to-them working conditions. While road business has been bad this season, the New York managers who form the chief power in the association are mainly concerned with New York, and hardly at all with the road. For this reason no pressure was made on the officials of the stage hands' union for action upon the requests for contract concessions.

## Three Records in a Week

Besides establishing a precedent in Louisville, Ky., December 31, by presenting the only Sunday afternoon performance ever offered at the Macaulays Theater in its forty-nine years of existence, George E. Wintz announces that he also established records last week with his "Shuffle Along" Company at the Huntington Theater, Huntington, W. Va., and at the Cinderella Theater in Williamson, W. Va. In Williamson, states Wintz, more people stood to see the colored musical comedy success than any show to play there, and at the Huntington Theater over 1,000 persons were turned away after a new attendance mark had been set. Dick Bambrick is in advance of this attraction.

## CARNEGIE INJURED

Chicago, Jan. 5.—William F. Carnegie, theater treasurer, suffered a possible skull fracture when he was struck by an automobile as he alighted from a street car Thursday morning.

## SPANISH DANCER ARRIVES



Trini, a dancer from Spain, has just arrived in this country, and is now rehearsing with the Shubert production which will reopen the newly-renovated Winter Garden, New York. —Photo by International Newsreel.

# Cinti. Zoo Guarantee for 1923 Made by Ladies

## Grand Opera May Be Discarded as Summer Feature—Club-house To Be Improved

Refunding of the Cincinnati Zoological Garden was made possible last week by the offer of Mrs. Mary M. Emery and Mrs. Charles P. Taft to meet any deficit that may be incurred in the operation of the resort for a period of one year.

"The Zoo is self-supporting so far as its operating expenses are concerned," said Business Manager Charles G. Miller, "but the surplus last year was insufficient to pay for improvements made and contemplated."

Before the summer amusement season opens further alterations will be made at the clubhouse, plans having been approved for the installation of a woman's dressing room. This improvement, together with an enlargement of the business manager's office, it is estimated will entail an expense of \$25,000.

Among the entertainment features to be retained is the ice skating show, now established as a favorite amusement, and the open-air dancette, also a popular diversion with the younger element during the summer.

Among other questions debated by the Zoo trustees at a special meeting January 5 the fate of summer grand opera at the resort was left undecided. It was intimated that owing to the rising cost of production, and certain demands made by various labor crafts identified with the producing of opera, the advisability of replacing it with other forms of amusement is being considered. Mr. Miller stated that an effort will be made to adjust the differences and that nothing definite will be done along other lines in the meantime.

## Nora Bayes Has a Babe

### Stage Celebrity, Who Was Married Four Times Without Children, Adopts Three-Year-Old Girl

New York, Jan. 8.—Nora Bayes has a babe. Altho married four times, the musical comedy star, vaudeville artiste and photographic favorite had never been blessed with motherhood. Her ambition has been to raise a daughter, perhaps to take her place when she departs from the stage.

Miss Bayes has adopted a three-year-old mite from the Alice Chapin Adoption Nursery. Since last April little Irene Robo has been the center of attraction in the Bayes home. Irene's mother is dead and the whereabouts of the father is unknown.

Miss Bayes told Surrogate O'Brien that she couldn't bear to part with little Irene and her attorney assured the court that his client's income was enough to ensure the child all the comforts of a real home. So the baby's name is now Leonora Bayes, the same as that of her foster mother.

Miss Bayes' husbands were: C. A. Cressling, Jack Norworth, Harry Clarke and Arthur A. Gordon, professionally known as Paul Gordon.

## J. J. GAVIN GOES TO COAST

Indianapolis, Ind., Jan. 7.—Joseph J. Gavin, 50 years old, manager of the Lyric Theater since 1919 and widely known in theatrical and professional baseball circles, has resigned and with his wife left to take residence in California. He began his theatrical work in Indianapolis when Dickson & Talbot owned the Grand Opera House. He was employed in the box-office for twelve years and made many acquaintances. He was manager of the English Opera House for two years after the Valentine Company took it over. In 1901 Mr. Gavin became treasurer of the American League ball club in this city. In 1903 he was transferred to New York and later went to Toledo, O. He returned here as business manager of the Indianapolis ball club. In 1911 he entered the motion picture business, in which he remained until 1919, when he became manager of the Lyric.

## TEMPERAMENT STOPS "GYPSIES"

New York, Jan. 8.—As a result of an indication in the selection of the cast, Konrad Berevoic's "Gypsies", a dramatization of one of the short gypsy stories for which the author is noted, will be long delayed if produced at all this season.

J. D. Williams, who was to produce the play in association with the author, Konrad Berevoic; Charles Frohman, Inc., and Horace Liveright of Boni & Liveright, told the author that he had Galina Koperneck and James Rennie in line for the leads. Mr. Berevoic is said to have given voice to his temperament by allowing no one but real gypsies to handle the difficult roles. The delay resulted when they both refused to alter their contentions.

## New \$2,000,000 Theater

### To Be Built in Detroit by E. M. Statler on Site Adjoining \$9,000,000 Hotel

Detroit, Mich., Jan. 7.—Purchase by E. M. Statler, nationally known hotel magnate, of a site at Woodward avenue and East High street, on which will be built a new eighteen-story hotel of 1,200 rooms and costing \$9,000,000, exclusive of the land, has been announced by William M. Klare, Statler's local representative.

The proposed erection on adjoining property of a \$2,000,000 theater, to offer the class of shows now playing at the New Detroit Opera House and to be ready for occupancy next fall, also was announced.

The hotel will have a frontage of 185 feet on Woodward avenue and 306 feet on East High, and will embody all the improvements of the modern hotelery. When ground will be broken is uncertain, but New York architects are developing the plans and it is said that the hotel will be ready to open January 1, 1925.

## ELSIE JANIS SAILS

New York, Jan. 7.—Elsie Janis and her mother were listed to sail for the Mediterranean aboard the Majestic yesterday. They will have an indefinite stay, Miss Janis having contracts to play in Paris in the spring. Marguerite Namara, concert artist, also sailed on the Majestic. She is to give a series of song recitals in London and on the continent.

## SANG FOR PRISONERS

Chicago, Jan. 8.—Mary McCormick and Angelo Singhetti, of the Chicago Civic Opera Company, sang for the convicts in the State Penitentiary on Joliet New Year's Day. One of the prisoners wrote Miss McCormick asking for the concert.

## \$150,000 DAMAGE BY FIRE AT ORPHEUM, GRAND RAPIDS

Fire at the Orpheum Theater, Grand Rapids, Mich., the night of December 30, did damage to the building, equipment and property of professional people to the estimated extent of \$150,000. At the time of the fire a twenty-six-people stock company was occupying the Orpheum. The company was under the direction of Fred L. Griffith, producing director.

The theater is owned by the Consolidated Theaters, Inc., officials of which thought at first the damage could be repaired in a short time. After complete investigation it was decided that the work could not be finished this season, so the company disbanded.

## WILLIAMSPORT MAJESTIC TO BE GREATLY ENLARGED

Williamsport, Pa., Jan. 6.—The Majestic Theater, under the management of George H. Bubb, is to be greatly enlarged and improved. Preliminary plans for the work have been submitted to Manager Bubb by Leon H. Lempert & Son, theatrical architects, of Rochester, N. Y. The seating capacity, which is now not more than 1,100, will be increased to 1,600 or 1,700. An addition, 40 feet in length, will be built to the rear of the theater. The front and lobby will also be enlarged.

## C. FLOYD HOPKINS ILL

Harrisburg, Pa., Jan. 4.—C. Floyd Hopkins, general manager of Wilmer & Vincent theaters in this city and Reading, has been confined at his home here for the past week suffering from a severe attack of grippe. Last night his condition was slightly improved.

Among the six theaters which Hopkins supervises here is the Orpheum, the city's only legitimate house, and the Majestic, Harrisburg's only vaudeville house.

## SHUBERTS CUT RATES

New York, Jan. 6.—The Shuberts are conducting a cut-rate ticket business on their own account now, using the old-fashioned method of distributing a large number of tickets which give the bearer the privilege of obtaining seats for the attractions not enjoying good business at half price at the box-offices. This method of boosting receipts was discarded a number of years ago in New York.

The method used by the Shuberts is to send agents to offices and business establishments employing large numbers of people, where these tickets are distributed in great numbers. The tickets state that, when presented at the box-offices of certain theaters, they entitle the bearer to purchase admission to any part of the house at half price.

## ANOTHER McCORMICK THEATER?

According to a Universal News Service dispatch from Paris, Ganna Walska, opera singer and wife of Harold F. McCormick, Chicago millionaire, is said to have bought the Theater Mognior, giving her two playhouses in Paris, she having recently acquired the Theater Champs Elysees. It is said that these will be the nucleus of a chain of theaters throughout Europe to be purchased by the singer and Mr. McCormick, who are on their way to America.

## FUTURE POLICY UNCERTAIN

Indianapolis, Ind., Jan. 6.—The Park Theater, offering Columbia burlesque shows for the past month, under direction of Bonfield & Black, has been closed. Fred R. Bonfield, senior member of the firm, refused to make any comment save that he is negotiating with the managers of several circuits and that the house probably will be reopened within a few days. Shubert vaudeville was presented at the Park for a short while early this season.

# JEAN BEDINI FALLS AFOUL OF VARIETY ARTISTES' FEDERATION

## Controversy Over Rate of Payment for British Girls in Miner Show

LONDON, Jan. 6 (Special Cable to The Billboard).—Jean Bedini has fallen afoul of the Variety Artistes' Federation owing to complaints having been received this side of Bedini not paying fourteen English girls, imported last August for a Miner show, the \$35 weekly stipulated by the V. A. F. as a condition for getting the British passport office to O. K. their passports.

Bedini repudiated the action of his manager, Sanders, at arranging for \$35, and Miner has since only paid \$30. At an interview in Percy Reiss's office January 2 Bedini and an official of the Variety Artistes' Federation had an exciting fifteen minutes, with repudiations and recriminations galore. Bedini's line was that burlesque rates were \$30 and he didn't care what the V. A. F. demanded; also that he wasn't responsible because he did not sign the contracts or authorize alterations. Bedini volunteered the fact that the British Consul-General in New York refused him visa until Miner had agreed to repatriate these girls. Bedini was told that, failing a satisfactory settlement of the dispute, the V. A. F. would apply to the British Home Office for Bedini's deportation on the grounds of being an undesirable alien. Bedini compromised by agreeing to get Miner to pay \$35 a week as from the first of January.

Meanwhile the Actors' Association has just taken a hand on a like complaint from other girls in the same troupe. As the girls are not members of the V. A. F. the latter is only getting on its usual practice of protecting women and girls employed abroad. Bedini cabled Miner in regard to the proposal to pay \$35, and Miner curtly replied that Bedini would have to personally pay any difference. Then came out the true story. Bedini alleging that the British girls and Sanders, unbeknown to him, jointly agreed that in order to hoodwink the V. A. F. they would have dummy contracts at \$35 and only receive \$30. If this is so, the V. A. F. will leave the Foreign Office to take whatever action it likes against those obtaining passports thru false pretenses.

## Records Broken

### By Gerard Show at Gayety, Montreal

Montreal, Can., Jan. 6.—B. M. Garfield, manager of the Gayety, announces that Barney Gerard's "Polles of the Day" broke all records at the local Columbia burlesque theater with a gross of better than \$9,000.

This company, it is stated, will shortly be taken to London by arrangement with O. B. Cochran, English producer.

### DUNCAN BACK WITH EQUITY

New York, Jan. 6.—Augustin Duncan has terminated his leave of absence from the Equity Players and has returned. Duncan will hereafter have complete charge, subject only to the rulings of the Board of Directors of Equity Players. Katherine Emmett, hitherto in charge of business affairs for the players, has resigned her position. Her resignation was regretfully accepted by the Board of Directors.

The next production of the players has not been selected yet. "Why Not?", the play being presented now, is doing better business, and chances are that it will run for longer than anticipated.

### PETER MAGARO TREATS CHILDREN

Harrisburg, Pa., Jan. 4.—Three hundred children from the Sylvan Heights Orphanage, the Children's Nursery and the Industrial Home were guests New Year's morning at a theater party given at the New Regent Theater here by Peter Magaro, manager.

The kiddies were entertained for two hours with comedy films, the feature of which was "The Kid", with Charlie Chaplin, and then treated to ice cream.

### NICE DAY FOR "FLAPPERS"

For the three performances of Rube Bernstein's "Flappers" on New Year's Day at Billy (Beet) Watson's Orpheum Theater in Paterson, N. J., Rube's bit at 60-40 was \$2,025.63, according to Lew Watson, manager of the house, who says it was a very nice day for a Columbia show.

## \$2,000 a Month to Actors' Fund From Columbia Co.

New York, Jan. 6.—Approximately \$2,000 a month is added to the treasury of the Actors' Fund thru the collection of 10 cents on passes issued by the Columbia Burlesque Company, it was brought out at the regular monthly meeting of the fund this week, at which time a resolution was adopted thanking Sam Scribner, president of the Columbia interests. It was also announced that a music publisher contributed \$5,000 to the fund.

The motion picture machine, with all its apparatus, given recently by Thomas Meighan to the Fund Home has been installed and the Famous Players-Lasky Company has promised a special weekly service of pictures. More than

## CHOICE SEATS IN CONTROL OF 15 MEN

### N.Y. Assistant District Attorney So Declares When Law Regulating Speculators Is Attacked

New York, Jan. 8.—Choice seats for all theaters in New York are controlled by fifteen men who are banded together to fix prices, Robert D. Petty, Assistant District Attorney, declared last week in the Court of Special Sessions, when the law passed by the last Legislature regulating ticket speculators and limiting their profit to fifty cents was attacked by Louis Marshall, of the Law firm of Undermyer, Guggenheimer & Marshall.

Marshall appeared in behalf of Ruben Weller, a ticket speculator who was being tried before Justices Herrman, Voorhees and Nolan on a charge of having sold two tickets to the Palace Theater for \$4 a piece.

The defense contended that any law which tends to regulate the price a man may ask for his wares when sold upon his own premises is unconstitutional. Counsel cited an opinion by Judge Rosalby in 1919, in the case of a man arrested for violation of the city ordinance against ticket speculation. The court held that the Board of Aldermen had no right to regulate prices at which a man might sell his wares.

Mr. Petty replied that the State statute was a different thing and entirely constitutional.

"There are fifteen men who control the prices of all the choice seats in New York City theaters," he declared.

"The proletariat cannot afford to pay the prices asked by speculators. If the business of the theaters so affects the public interest as to require that theaters be licensed then the State has a right to govern the prices of tickets."

The court set January 26 as the date for decision.

Augustus Thomas, overlord of the Producing Managers' Association, declared that whether or not the court upheld Marshall's contention, it would have no effect upon the P. M. A. plans for a Central Ticket Agency. Mr. Thomas said:

"If the court upholds Marshall's contentions it will not prevent the Producing Managers from continuing their plans for the establishment of the proposed Central Ticket Office in August. There has never been any question that the managers could dispose of their tickets to any one they chose, and at any price they could obtain for them.

"And if, on the other hand, the court decides that the law is constitutional, the Central Ticket Agency will be strengthened that much more. The Central Agency idea is more concerned with keeping tickets out of the hands of speculators than with publishing them after they have been obtained.

"Of course, this will not be 100 per cent successful—no plan could hope to be that. But at least it gives the public an even chance with the speculators, where now they have none.

"I know Marshall's argument," continued the head of the stage, "I remember when he argued it before former Governor Miller, when the bill was before him for signature. At that time the Governor, himself an excellent constitutional lawyer, had doubts of its constitutionality, but not enough to keep him from signing it."

### SECRETARY'S REPORT

#### For Actors' Equity Council Meeting, Week Ending December 31

#### New Candidates

Regular Members—Lavinia Gilbert, Edith Holloway, Leo Hoyt, Dorothea James, Leslie W. Joy, Manilla Martin, T. A. Nealis, Pauline L. Miller, Miss Patti Moore, Kate Pier Hoemer, Loretta Sheridan, Fredrik Vogeding, Jean Young.

Members Without Vote (Junior Members)—Richard L. Bartlett, Harry Eaha, Hazel Higgins, Edwin P. McVeety, Harrison Marshall, Iris Lorraine Meier.

#### Chicago Office

Regular Members—Dan Baker, Laura Lorraine, Addie Smith.

Members Without Vote (Junior Members)—Pietro Pastori, Beatrice M. Squire.

#### "TIP TOP" TO COAST

Fred Stone, in "Tip-Top", now playing off tour, will journey to the Pacific Coast this season. The show will play the large cities on the way. Big shows such as "Tip-Top", which have played on the Coast during the past few years, have not fared very well, because of the big overhead and long hauls, but Charles Dillingham has decided to take a chance with Stone.

### YOUNG GOLUB, THE PRIZEFIGHTER



Boris Dobronravoff, who is to appear in the opening production of the Moscow Art Theater in Count Alexei Tolstoy's "Ozar Fyodor Ivanovitch".

—Photo, Wide World Photos.

### BALTIMORE POLICE SEEK MEN FOR MISUSING A CHORUS LIST

Baltimore, Md., Jan. 6.—Manager E. A. Lake, of Loew's Hippodrome Theater, has asked local authorities to institute a search for Sam Rosenberg of this city and a man named Abbott, said to be at the Rochester Hotel, in Washington.

According to Lake Rosenberg came to his office several days ago, and stating that he was assisting in plans for an amateur show for the benefit of a Hebrew Hospital, gained permission to copy the names and addresses of some 600 girls who applied for places in the "Baltimore Follies", a feature act for Loew's Hippodrome. It has since been learned that officials of the hospital contemplated no such performance. Several girls named in the list notified Lake that they were approached with offers of fabulous salaries by a man who resented himself as agent for a show being prepared for the road. They were told, it is said, to communicate with Mr. Abbott at the Washington hostelry.

The purpose of Lake in finding Rosenberg and Abbott is to demand an explanation of the offers to the girls whose names are on the list, as it is feared that ulterior motives of some sort may underlie their activities.

### FAVERSHAM TO PRODUCE "ORESTES"

New York, Jan. 6.—William Faversham is announced to produce "Orestes", by Richard LeGallienne, with music by Massenet, at the conclusion of his vaudeville tour some time in the spring.

### GREEN ROOM CLUB REVEL

New York, Jan. 6.—Samuel Rothnfeld, director of the Capitol Theater, will be guest of honor at the next revel of the Green Room Club, to be held Sunday night, January 14, at the clubhouse. Harry L. Reichenbach will be master reveler in charge of entertainment.

200 cases of individual needs among actors were cared for during the month of December and over \$10,000 was spent in their relief.

### "RED POPPY" NOT TO OPEN

New York, Jan. 6.—"The Red Poppy" was announced to open at the Nora Bayes Theater Monday, but it was called off yesterday afternoon when the company assembled for rehearsal. It was found then that members of the cast who had been given checks for salaries last Saturday night and were told to present them for payment until Tuesday, found that funds were not forthcoming on them and did not turn up.

Equity has been trying to straighten out affairs and the company had agreed to play at the Nora Bayes Theater on the co-operative plan, but the engagement is now definitely off.

### GUTRY PLAY A SUCCESS

Paris, France, Jan. 3.—"A Subject for Romance", the new play by Sacha Guitry, in which Sarah Bernhardt was to appear when she was taken ill, was presented here last night at the Theater Edouard Sept with great success. The part which Mme. Bernhardt was to play was assumed by Mlle. Rogers, who scored in it. Lucien Guitry had the leading male role.

### SAENGER TO VISIT EUROPE

New Orleans, Jan. 8.—Julian Saenger and E. B. Richards, of the Saenger Amusement Company, will leave here Friday for New York preparatory to sailing January 21 for a three months' visit to Europe. It is said that the American rights to several European films will be secured on the trip.

### NOW IT'S "PASSIONS FOR MEN"

New York, Jan. 6.—"Fashions for Men", now playing at the Belmont Theater, has had its title changed to "Passions for Men".



# BIG ADVERTISING CAMPAIGN FOR "JOHANNES KREISLER"

## Estimated To Have Cost Selwyns Over \$30,000 in Two Weeks' Time—Production So Heavy Road Tour Is Practically Out of Question

NEW YORK, Jan. 8.—Rarely before has so expensive a newspaper advertising campaign for a theatrical attraction been conducted as that of the Selwyns for their novel play, "Johannes Kreisler", which is now running at the Apollo Theater. The play opened December 23, and for a week before that date each New York daily newspaper carried display ads, three columns in width and about 100 lines heavy advertising is estimated to have cost the Selwyns around \$2,500 a day, or over \$17,500 a week.

The newspaper advertising for "Johannes Kreisler" the week of December 25 was almost as extensive as the week before, running the total cost to over \$30,000, it is reported.

"Johannes Kreisler", imported from Germany, is probably the most elaborate stage production ever seen in New York. Novel scenic effects, requiring scores of stage hands to handle, were built under the personal direction of Sven Gade, the Danish inventor of the mechanical equipment, who was brought over here for this sole purpose. The production itself is said to have cost close to \$100,000.

The intensive advertising campaign conducted by the Selwyns to put over "Johannes Kreisler" was undertaken as a sort of insurance of the play's success. Top admission to the Apollo is \$4.40, and the capacity of the house is about \$20,000 a week. The production is so heavy that a road tour is practically out of the question. "Johannes Kreisler" could play only in a few of the larger cities—Chicago, Boston and Philadelphia—outside of New York. In order for their investment to be a profitable one the Selwyns must have a long run for the play in New York, which explains the necessity for the extravagant advertising.

### LONDON LIKES BRITISH NATIONAL OPERA COMPANY

London, Jan. 6 (Special Cable to The Billboard).—Seeking enthusiasm in London for the establishment of a national theater, the British National Opera Company is solidifying its hold on the London public, and has made a great success with all its repertoire.

"Valkyrie" packed the opera house Thursday. Florence Austral's Brunnhilde has vastly improved, and Miss Austral has the making of a first-class Wagnerian soprano. Robert Radford made a great success as Osmin in Mozart's "Seraglio" Friday. Challepin is his only basso superior heard here lately.

### Mayor "Lew" Shank Thanks Artistes

Indianapolis, Ind., Jan. 8, 1923. Thru the kindness of The Billboard I take this opportunity on behalf of the children of Indianapolis to express my thanks and sincere appreciation to the members of the vaudeville profession playing in the city during the week of December 17, and whom I am unable to reach individually, for their generously donated services in helping to make the municipal Christmas celebrations held at the thirty-two firehouses throught the city the most successful and enjoyable affair ever arranged for a municipal celebration of Christmas.

The children in every section of the city were reached in this manner and heartily responded by wonderful attendance and evidences of delight at the beautifully decorated Christmas trees and the entertaining programs given by the following artistes:

From Keith's Theater, Olcen and Johnson and their colored assistants; from the Palace, "The Four of Us", composed of Billy Ballew, Eddie Akin, Tony Ambrose and Lew Loomis, assisted by Jud Cline at the piano; the Cafes Brothers, dancing comedians; from the Lyric, Knox Comedy Four, consisting of Louis Coast, Frank Winfield, Edward Durdal, Louis Knoll; Ted Schwab, handj comedian; from the Rialto, the Harmony Trio, Lanky Taylor, Fred Jenkins, Walter Steffen; the Mississippi Misses Chorus; from the Broadway, the Seeger Trio; Mendel and Company, comedy and tenor with guitar; from the Empire, the "Chocolate Town Band" and the "Chocolate Town Four".

Professionally yours,  
(Signed) S. L. SHANK, Mayor.

# BUSINESS RECORDS

## NEW INCORPORATIONS

### Delaware Charters

F. F. Proctor Holding Corporation, New York, holding company, \$3,000,000; F. F. Proctor, Clarence Wallen, Geo. E. Wallen.

Associated Musical Bureau of America, Wilmington, protection of concert business, no capitalization. (Corporation Trust Company of America.)

Hemisphere Film and Photo Corporation of America, construct buildings, \$200,000; Elmer S. Stengel, Jos. W. Kirpatrick, R. E. Gifford, Buffalo. (Corporation Trust Company of America.)

Joc Weber & Lew Fields' Amusement Company, Wilmington, conduct places of amuse-

ment, \$3,500,000. (Delaware Registration Trust Company.)

New York Charters  
R. & B. Amusement Corporation, New York, theater managers, \$5,000; Abraham Bekér, R. V. McGuire, 175 Hickok street; Gilbert Rosenthal, 1301 Pacific street.

Capital Increases  
Hampton Play Corporation, New York, \$40,000 to \$75,000.

Stuyvesant Theater Company, New York, \$500,000 to \$1,000,000.

## RAZING LYRIC, CHATTANOOGA

Old Theater, Rich in Theatrical History, To Be Replaced by Office Structure

Chattanooga, Tenn., Jan. 6.—The passing of the old Lyric Theater, at Market and Sixth streets, to make way for the new eight-story office building of the Tennessee Power Company, brings to the minds of the oldtimers the appearances of Booth, McCullough, Mary Anderson, Paderewski, Julia Morrison and Ingersoll.

Mrs. Y. L. Abernathy, one of Chattanooga's most devoted students of the stage today, grew reminiscent when speaking with The Billboard representative while watching work of razing the old and widely-known playhouse.

"There goes one of the real old historic landmarks of Chattanooga," she said. "In its passing I can recall scenes and events of the past that made lasting impressions. Booth played Hamlet on that stage forty-five years ago. He was then in the prime of his life and the zenith of his glory as an actor. Forty-four years ago McCullough played here in 'Richard the Third', the play in which he excelled. A few years later he passed away in an asylum, his brilliant mind having lost its balance. Mary Anderson was here forty-three years ago. It was the beginning of her stage career. She was but 10, and even then demonstrated she was to become a famed actress. Thirty years ago Paderewski charmed an audience here by his imitable technique in the rendition of his 'Minuet'. Twenty-five years ago I heard Robert Ingersoll here in his famous lecture on Shakespeare, which, the two hours in length, by his eloquence he held his audience throat.

"It was in this old Lyric the 'talking machine' was first demonstrated about forty-six years ago. Many recall the tragedy which occurred on this stage twenty years ago when Julia Morrison shot her manager. Many persons mistook the shooting for part of the play, later to be shocked that a tragedy had taken place before their eyes. She narrowly escaped punishment thru the cleverness of her counsel.

"As here, men and women of those olden days who won and lost fame on that old stage, many are gone. Memories alone are left—yet it is the inexorable law of nature—the old must pass for the new to thrive."

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

## STILL ANOTHER JULIET



Miss Bertha Broad, who played Juliet to Walter Hampden's Romeo, is about to give a performance of the same play in the Town Hall, New York, with Elizabethan scenery. This will consist mainly of hangings and signs indicating the locale of the scenes.  
—Photo by Central News Photo Service, New York.

## READY FOR CELEBRATION

New York, Jan. 8.—The Shuberts are reaping a world of publicity for the special matter that they are going to inject into a performance of "Sally, Irene and Mary", at the Casino Theater tomorrow night. This is being done to celebrate the fortieth anniversary of the Casino's opening.

The feature of the performance is announced as "The Ghosts of Yesteryear", written by Eddie Dowling, and any number of famous players who formerly appeared at the Casino are announced to appear in it.

## CARL ECKSTROM ILL

New York, Jan. 5.—Carl Eckstrom, who plays the part of Harry Blythe in "The Cat and the Canary", now at the Bronx Opera House, became suddenly indisposed yesterday and could not go on with his performance. A call was sent out for John Willard, author of the play, who created the role when the show opened at the National Theater a year ago, and he played Eckstrom's part.

## SCENERY FOR EQUITY BALL

Chicago, Jan. 6.—The Service Studios, 2019 West Van Buren street, furnished the ornate scenery used by the big Equity Ball given in the Armory, Sixteenth and Michigan, on the night of December 30.

## RICHARD BENNETT ILL

New York, Jan. 6.—Sam H. Harris has received word that Richard Bennett is ill in Chicago and his role in "He Who Gets Slapped" is being played by Walter Edwin.

ment, \$3,500,000. (Delaware Registration Trust Company.)

### New York Charters

R. & B. Amusement Corporation, New York, theater managers, \$5,000; Abraham Bekér, R. V. McGuire, 175 Hickok street; Gilbert Rosenthal, 1301 Pacific street.

Combined Theater Corporation, New York, motion pictures, \$10,000; C. A. Truc, M. E. Graef, E. Epstein. (Attorneys, Koenig, Sittenfeld & Aranow, 27 Cedar street.)

Alexander Koshets's Ukrainian National Chorus, New York, theater, \$50,000; A. Koshets, M. Rhinoff, D. W. Wootton. (Attorney, N. G. Goldberger, 233 Broadway.)

Prudential Film Distributors' Corporation, New York, \$10,000; C. A. Truc, M. E. Graef, E. Epstein. (Attorneys, Koenig, Sittenfeld & Aranow, 27 Cedar street.)

Verity Film Company, New York, motion pictures, \$50,000; J. and A. and P. Ornato. (Attorney, M. Eichner, 1545 Broadway.)

Help Yourself Producing Corporation, New York, theater managers, \$50,000; K. B. Miller, J. P. Shea, M. J. Pfeiffer. (Attorney, J. A. Brady, 33 West 42nd street.)

F. X. Pictures, Yonkers, \$20,000; I. Kaplan, F. Cohen, S. Ellis. (Attorney, M. Lesser, 368 Madison avenue.)

Blue Bird Kiddes, New York, motion pictures, \$50,000; H. Suchman, J. and I. Rosenthal. (Attorney, G. S. Youngwood, 1 Madison avenue.)

## Theater in Home for Children's Drama

Columbia, Mo., Jan. 8.—One of the most unique enterprises in Columbia, and probably in the entire West, is the small theater that Gladys Wheat will build at her home in this city for the entertainment of children. Thru this little theater she is planning to present children's drama, a field so far undeveloped in Columbia and other towns of this section of the State. The dimensions of the little theater will be 20x30 feet, and its seating capacity will be approximately 100. A site for a former greenhouse has been chosen and the foundation of that building will be utilized. Miss Wheat is waiting for warm weather, so she can start on the building. She was unable to find any plays suitable for her purpose, so friends have volunteered to write dramas to meet her needs. She already has three one-act plays ready for production from the pens of her friends. The actors will be chosen from the students in the University of Missouri and Columbia colleges, and from among Columbians who are interested in the movement. The visual aspect of the play is particularly interesting to Miss Wheat, who is a painter and designer by profession. She intends to pay much attention to the stage settings and light effects. When the theater is completed three performances will be given each Saturday, one in the morning and two in the afternoon.

# RED LETTER BUSINESS FOR LOOP THEATERS XMAS WEEK

## Expected Drop in Patronage New Year's Week Proves Less Than Was Anticipated by Chicago Managers

Chicago, Jan. 4.—Christmas week in the Loop theaters was a veritable harvest. There was not a playhouse that grumbled because there seemed nothing to grumble about with all seats filled and with turnaway at most of the amusement places. This week there was something in the nature of a look-for drop in grosses with the drop less than was anticipated by the managers. However, the drop didn't extend all over.

"Bo This Is London", at Cohan's Grand; "The Music Box Revue", at the Colonial; "Partners Again", at the Selwyn, and "Thank-U", at the Cort, all report from turnaway to excellent patronage. Other Loop houses report fair to middling business. "Shuffle Along", at the Olympic; "Six Cylinder Love", at the Prince; "The Cat and the Canary", at the Princess, and the William Hodge show at the Studebaker send out good reports. Incidentally Mr. Hodge's attraction, "For All of Us", is one of the best shows that Mr. Gazzolo's Studebaker has housed in a long time, or any other Loop house for that matter. The same goes for Frances Starr and "Shore Leave", at the Powers. In fact, there isn't a poor show in the Loop at

the present time, according to the agents in town who have been looking the attractions over. Of course, there is time for fluctuation one way or the other before the end of the week.

### NEW PLAY OPENS NEW HOUSE

Poughkeepsie, N. Y., Jan. 5.—The New Bardavon Theater presented its first show on New Year's Day when Leo Carrillo appeared in his new play, "Mike Angelo". The large audience at the evening performance received the play and speeches by Mayor George D. Campbell and the Italian dialect star with enthusiasm. Mr. Carrillo's curtain talk was in the vein and of the standard for which he is well known, a serious but interesting and elevating address. He declared that the New Bardavon is as fine a theater as he had ever played in and expressed the hope that the people of Poughkeepsie would support the high-class shows presented there.

The play and the cast were praised by local papers. In addition to Mr. Carrillo Wanda Lyon, Gerald Oliver Smith and Dorothy Mackey came in for their share of favor.

### NEW COMEDY CONCERNS WILDE

Will W. Whalen has written a three-act comedy around the character of Oscar Wilde. It doesn't pretend to be history, tho the play is said to be faithful enough in delineating that poet's brilliancy, selfishness and irresponsibility. His two emotional dramas, "Lady Wintermer's Fan" and "A Woman of No Importance", are skillfully woven into the action. The theme is: Which does the playwright love more—his two children or his two plays? A near-tragedy at the close of the piece answers the question in favor of his flesh and blood babies rather than his brain creations. It is when Oscar hears that his wife and children have been drowned.

The play is wholly concerned with theatrical folk, and shows that with all their whims and temperament stage people have their heart in the right place. Patterson James is a prominent personage in the script—a cynical critic who becomes delightfully human as soon as he writes a play and falls in love with the actress who interprets it.

Will Whalen is the author of "11-Starred Babbie", which had a road tour, and was made into a five-reeler by Jackie Saunders and Harry King. Many actors know that he is a Catholic priest and a very active member of the Catholic Actors' Guild.

### PLAYS ONE NIGHT IN BROOKLYN

New York, Jan. 5.—"Blossom Time", the musical comedy which is holding forth at the Century Theater here, will move to Brooklyn, January 15, and play one performance at the Brooklyn Academy of Music for the benefit of St. John's College. It is believed that this is the first time in theatrical history that such a thing has been done with a Broadway show, tho the Metropolitan Opera Company has for years played one performance a week during the season in Brooklyn. The entire production of "Blossom Time" will be used for the single performance, including the stage hands and orchestra.

### PLAYS WHILE SISTER LIES AT DEATH'S DOOR

New York, Jan. 6.—Eddie Garrig played his role in "Lola in Love" at Hartford, Conn., Thursday night under a handicap. He received news of his sister's illness at Meriden, Conn., but, having no uncertainty, was unable to reach her bedside and had to play the performance. The sister's condition is said to be serious. Garrig left after Thursday night's performance and returned in time to play Friday.

### TO PLAY LONDON SOON

New York, Jan. 5.—"Shuffle Along" will be taken to London sooner than was anticipated, according to Charles B. Cochran, who will present the show there. Instead of playing thru the West, "Shuffle Along", which is now running in Chicago, will sail for the other side early in spring. This news was contained in a cable from Cochran received here this week. Cochran also added that he intends to make an early production of "Little Nellie Kelly" in London. This piece will be played by an English cast, with the exception of a couple of characters.

door events, has been ill for two weeks at his home in Elmhurst, Ill., near Chicago.

Guy Beach, of the Beach-Jones Stock Company, and Mrs. Beach were Chicago visitors this week.

John Waininger, of the big repertoire company of that name, was in Chicago on business this week.

Hugh Mack, Jerry Ketchum and Catherine Vanesse have gone to the Obrecht Stock Company.

Clyde Gordonier has sold his Fort Dodge stock to his brother, S. O. Gordonier, and will take charge of his new stock in Waterloo, Ia. Earl Ross, Virginia Stewart and others have joined the new stock.

Victor Lambert has returned from New York, where he staged a new play written by himself and which was tried out in New England towns. The play was then taken back to New York, changes made, and the production will have a Broadway engagement, under the management of McGregor & Whitney.

Fred Frear has closed with "The Red Widow" Company and is back in Chicago. Ill health caused him to leave the company.

Jack Lewis is opening a new stock in Roanoke, Va.

The German stock in the Victoria Theater closed last week.

W. G. Mayo, leading man, who has played with the Hawkins-Wehch stock and other companies in Butte, Mont., for the past four years, passed thru Chicago this week on his way home to Evansville, Ind.

A new stock opened in the Rockford Theater, Rockford, Ill., New Year's Day, under the management of Clyde Waddell. The show is said to have caught on and the opening to have been most auspicious one.

Harry Walker has left the National Theater stock and Jack Reidy has taken his place.

Bethel Barth and Miss LaRue are jobbing this week in the Davenport stock, Grand Opera

# TENT CABARET AND RESTAURANT BURNS

## Rose's Side Show Also Suffers—Damage Estimated at \$50,000

New York, Jan. 8.—Fire of unknown origin destroyed The Tent cabaret and restaurant on the top floor of 201 W. Fifty-second street and did considerable damage to Harry Rose's Side Show, another cabaret on the floor below. Fire and water did damage estimated at \$50,000.

By the time the fire-fighting apparatus reached the building in answer to an alarm turned in by a night watchman who discovered the blaze the floor of The Tent was a seething bed of flames. The Blue Bird, another cabaret in the building abutting that housing The Tent, was menaced for a while.

Scores of professional folk living in the vicinity were driven from their apartments by smoke. It is believed that the blaze started from a cigaret thrown away by some diner earlier in the morning. Altho the hour was early more than 5,000 people witnessed the blaze.

### END OF "SCHOOL SHOWS"

## In Salem, O., Said To Be Sought by Local Theater Owners and State M. P. T. O. Association

Salem, O., Jan. 4.—It is understood that a petition for injunction against the Board of Education of the Salem City School District, seeking a stoppage of its charging admission to see motion picture programs offered in the High School auditorium, will be filed within a few days in the Common Pleas Court by Attorneys Metzger and McCarthy of this town, and George T. Farrell, of Lisbon, O., who represent the owners of two local picture theaters.

The Motion Picture Theater Owners of Ohio have opposed the Salem High School Theater idea for months, and Sam Bullock, field representative of the organization, is here now for the purpose, it is said, of lending assistance to have it discontinued.

A letter signed by Sam Bullock and addressed to the editor of The Salem News was published by that paper yesterday under the heading, "Views on School Shows". The letter follows:

"Noting your printed report of profits made by the Salem High School motion picture theater for a period of two years and seven months, and a balance in the treasury of \$2,510.40 on November 1, 1922, I wish to submit that if the war taxes (collectable and payable by the other motion picture theaters of Salem) were paid as patriotically by those in charge of the High School theater there would be a deficit instead of a balance. Inasmuch as the performances or showings at the High School theater are of the same identical nature as to films that may be seen at the other Salem theaters, it is quite apparent that an injustice has been worked upon the owners of the other Salem theaters and also that the United States Government is losing large sums which rightfully belong to it, but it does not receive the same simply because the pictures are shown under the camouflage of an 'educational institution'.

In other words, the patrons of the Salem theaters are contributing to pay off the war burdens, while the patrons of the Salem High School theater are contributing nothing.

It is also interesting to note that Supt. Allan has persisted for almost three years in pursuing a policy at the Salem High School theater which cannot by any means be construed as satisfactory to the members of the Ohio State Teachers' Association, for he makes a pretense of exhibiting 'educational' pictures when as a matter of fact he is conducting a theater for profit.

Perhaps Dr. T. C. Mendenhall had this in mind when, speaking at the summer convention of the Ohio State Teachers' Association at Cedar Point last June, he referred to the tendency of some school officials introducing matters of a frivolous nature into the schools instead of making every effort to direct and vitalize the work of the boys and girls, who ought to enter it (the High School) with reverence as a temple of learning, rather than as a theater, etc.

Dr. Mendenhall likely had in mind also the methods of his fellow-pedagog when he mentioned 'the prevailing tendency' . . . to utilize every device of science and art in an effort to enable the school to compete with other places of amusement,' etc.

"I found very little sentiment in favor of the 'Salem Idea' while interviewing many of those in attendance at the winter convention of the Ohio Teachers' Association at Columbus this week from which I have just returned, but I did find that Dr. Mendenhall is a former

(Continued on page 107)

### PAPER COSTUMES IN SOVIET PRODUCTION



Paper costumes of the most brilliant colors are what one gets, besides a good score by Le Cocq, the French composer, in "Irofaie Jrdnah", the futurist musical comedy, at the Kazanry Theater, in Moscow. Everything, except the tight, is made of paper. The words and music, besides the plot, are reminiscent of Gilbert and Sullivan operettas, with a dash of French broadness.

—Photo, Wide World Photos.

### MOVEMENTS OF ACTORS

#### Items Picked Up in Chicago

Chicago, Jan. 6.—Jack Milton and Bobby St. Clair have opened a new stock in Kitchener, Ont. Ida Edmondson has been engaged for leading business.

The Princess stock, Pontiac, Mich., has been making several changes in its cast. Alexander Campbell, Mildred Hastings, Charles E. Brown and Ceell Elliott have been engaged thru O. H. Johnstone's American Theatrical Agency.

Andrew Strang has been sent to the Arthur Casey stock, Duluth, thru the above agency.

The Dell McDermott stock has just opened in Regina, Can. James C. Carroll is director. Ethel Van Orden, Fred Dampier, William Edwards, Marshall Chapel, Walter Williams and Bessie Dainty have been engaged thru the Johnstone Agency.

Pearl Hazelton has gone to Fort Dodge, Ia., to replace Mento Everett in the Gordonier stock. Miss Everett has gone to the Gordonier stock in Waterloo, Ia.

Ralph A. Nordberg is putting a new stock in Colorado Springs, Col., which will open the last of January.

Alfred E. Henderson, who conducted a school of acting in New York for several years, has opened a studio and production office in the Crilly Building, Chicago. Mr. Henderson is organizing a Community Playhouse Company to be a permanent institution.

Charles Harrison, who had a stock in the Majestic Theater, Pueblo, Col., has recovered from a severe illness. George Hoekyn, producer of spectacular out-

House, Davenport, Ia. Charles Burkell and Eddie Waller are the managers.

The Atlas Film Company has completed a large film of Mooseheart, which is located near Geneva, Ill., and which will be used by the Loyal Order of Moose for propaganda purposes. More than 100 people were employed in the film, a number of the people being supplied by Bennett's Dramatic Exchange.

Howard McKent Barnes, playwright, is writing a new play for Augustus Pitou, of New York.

Sherman Kelly reports a good business in Aberdeen, S. D., and other points with the Sherman Kelly Players.

Hamilton Coleman, stage director, has closed with Dunbar Opera Company and is back in Chicago.

William B. Friedlander, once a Chicago producer, and for several years successfully operating on Broadway, is in Chicago as the owner and manager of the Shubert unit playing this week in the Garrick.

### TO INSPECT "SO THIS IS LONDON"

New York, Jan. 6.—Edward Plohn, general manager for George M. Cohan, left for Chicago yesterday to inspect the company playing "So This is London" there.

### LOUISE BOWERS RECOVERED

New York, Jan. 8.—Louise Bowers, who after a serious operation has fully recovered, will again join Lew Cantor's "You'd Be Surprised" unit when it plays Philadelphia in February.

# SMITH FIGHTS CENSORSHIP AS HAYS UNTANGLES SNARL

## Governor Opposes New York Film Board — Arbuckle Rumpus Muffled at Movie Mentor's Meeting

THE welcome, even tho anticipated, public declaration by Governor Smith against motion picture censorship in his message to the New York State Legislature started the new year off right and proved that there are still those who can be depended upon when times are tough in show business.

Coming on the heels of the usual predictions for a prosperous 1923, and followed by the hushing by Will H. Hays of the hullabaloo he caused by the announcement of his variously interpreted Christmas message of goodwill to Roscoe ("Fatty") Arbuckle, the Smith stand was a rift in the censorship cloud that for so long has covered the film sun. Exhibitors not only from New York State but from all parts of the country have joined organizations opposed to censorship in messages of gratitude to New York's reinstated Governor.

In his message to the Legislature Governor Smith kept his pre-election promise by saying:

"Censorship is not in keeping with our ideas of liberty and of freedom of worship or freedom of speech.

"I believe that the enactment of a statute providing for censorship of motion pictures was a step away from that liberty which the Constitution guaranteed and that it should be repealed."

Soon after this message reached the public the following resolution, voted by the Committee on Public Relations appointed by Hays, after he became head of the Motion Picture Producers and Distributors of America, Inc., was sent to the press:

### Opposes "Fatty" on Screen

"The Committee on Public Relations having received from Mr. Hays a report on the Arbuckle matter, is impressed with the sincerity and genuineness of his motives in showing a willingness to allow everyone a chance to go to work and make good if he can. The committee, however, does not believe that there should be any action taken which would result in bringing Roscoe Arbuckle again before the public as a motion picture actor. In the judgment of the committee it would be extremely detrimental to the youth of America for Arbuckle's pictures to be released for circulation, since it is highly desirable that reminders which would naturally come with his reappearance on the screen should not be thus placed before the public.

"Such releases would also, in the opinion of the committee, tend to destroy public confidence in the purpose of the motion picture industry to establish and maintain the highest possible moral and artistic standards in motion picture production and develop the educational as well as the entertainment value and general usefulness of motion pictures."

"The committee, therefore, recommends to Mr. Hays that he advise the motion picture industry to refrain from exhibiting pictures in which Arbuckle appears, and that any consideration shown him, as an individual, should be along the lines not involving his appearance before the public as a motion picture actor.

"The committee takes this occasion to reaffirm its desire to assist in every possible way in the improvement of motion pictures and to express its confidence in the practicability of the program which is being developed under Mr. Hays' leadership for obtaining better pictures and for realizing the highest possible usefulness of motion pictures in the recreation and education of the American people."

### Hays at Meeting

The resolution was said to have been passed at a meeting at the Hays offices in New York which lasted through last Thursday afternoon. Lee F. Hammer, chairman of this special committee, presided, and Hays was present to present his side of the Arbuckle controversy.

## Film Exodus From East Seen in Selznick Move

New York, Jan. 8.—The announced intention of the Selznick Pictures Corporation to move its distributing organization, Select Pictures Corporation, its general offices and its Eastern producing companies from New York to Los Angeles is causing no end of comment along Broadway. That other important film companies, with interests widely divided, will watch the outcome of the Selznick plan to have all of its business activities in one place may follow suit is freely predicted. Selznick officials argue film buyers will go as far as Los Angeles for good pictures.

After the session the movie mentor declined to make any comment beyond stating that he would submit the resolution to the motion picture producers he represents. He would not say whether he would disapprove or endorse the action of his committee.

After Hays had gone his way it was admitted, virtually as coming from him, that it had not been planned to present Arbuckle pictures, either old or new, but simply to clear the way for "Fatty" to work in the business or out of it without interference.

Recently Joseph M. Schenck was advertised widely as sponsor for Arbuckle in his "comeback". Not many months ago it was reported "Fatty" was being employed in a studio capacity by one of the Schenck stars, which include the Talmadges and "Buster" Keaton. The statement that all that has been desired is an opportunity for Arbuckle to earn a living, that he doesn't want to appear on the screen, but simply wants to work, makes the two stories "stand up".

In addition to Hays and Hammer, those who attended the meeting, which was called for general business and not especially for the disposition of the Arbuckle case, included:

### Many Leaders Attend

Mrs. Herbert Hoover, Mrs. Oliver Harriman, president of the Camp Fire Girls; John Alder, of the Chamber of Commerce of the United States; John P. Moore, international committee, Y. M. C. A.; Howard S. Braucher, secretary, Community Service; Mrs. Woodallen Chapman, chairman of the committee on motion pictures of the General Federation of Women's Clubs; Hugh Frayne, of the American Federation of Labor; Mrs. Milton P. Higgins, president of the National Congress of Mother and Parent-Teacher Associations; Mrs. A. H. Revere, of the same organization; Mrs. Jane D. Rippin, director of the Girl Scouts; Dr. Charles E. Judd, chairman of the motion picture committee of the National Education Association; Charles A. McLaughlin, of the National Catholic Welfare Council; Harold W. Ross, editor of The American Legion Weekly; Marcus I. Dow, president of the National Safety Council; H. L. Gluckman, executive director of the Jewish Welfare Board; Frank O. Myers, of the New York Child Welfare Committee; Mrs. Robert E. Speer, of the Young Women's Christian Association; Mrs. E. Ida Curry, president of the Child Welfare League of America, and Arthur E. Bestor, president of the Chautauque Institution.

### Worried About Missouri

Whether the stand of Governor Smith or the action of the Hays committee on Arbuckle will have any influence with the activities in Missouri of the censorship advocates is something for the film folk to worry about for the moment. Following the wide publicity given to the reopening of the Arbuckle case, it was learned that the Missouri Sunday School Association, including in its membership 4,500 superintendents, had made a public demand upon the

State Legislature for a law providing for censorship of motion pictures. Led by the chairman of the executive board, Lancing F. Smith, the Sunday School Association is asking support of a censorship bill.

### Officers Are Elected

For some time the film industry has been waiting for some word following the organization by certain members of the Motion Picture Theater Owners of America of a \$5,000,000 company, to be known as the Theater Owners' Distributing Corporation, for the expressed purpose of getting better films and better service for small film showmen who were opposed to payment of "first-run" added charges. Now the word has come. It is an announcement of an election of officers of the distributing corporation and the statement that offices will be in the same building occupied by the M. P. T. O. A. in New York at 132 W. 43d street.

The officers elected are the same men who were instrumental in organizing the distributing corporation at a meeting in Hotel Sherman, Chicago, namely:

W. A. Truc, Hartford, Conn., president; Harry Davis, Pittsburg, Pa., vice-president; I. J. Dittmar, Louisville, Ky., treasurer, and W. D. Burford, Aurora, Ill., secretary. While Sydney S. Cohen, president of the M. P. T. O. A., is not advertised as an officer, it is said he is the moving spirit and chairman of the board.

### Music Tax Situation

All of which gives a reasonable excuse to print the fact that Frank J. Rembosch is "in again" with more music tax matters and seemingly of considerable importance. The Hoosier showman has addressed a letter to fellow exhibitors reporting activities of the music tax committee, of which he is chairman. He says he has been asked to get together a committee of exhibitors and that if these men are truly representative, the organization fighting for music tax will cut the present charges more than fifty per cent. In his letter Rembosch takes some flings at Sydney Cohen and his new distributing plans, and asks for replies from exhibitors.

### Lynch Quits Films

One of the most important moves of the week was the reported withdrawal of Stephen A. Lynch from active participation in the motion picture business. The news that the organizer and president of Southern Enterprises had sold his control of about 100 theaters to Famous Players caused considerable of a stir in film circles, for the retirement of Lynch, still a young man, from motion picture presentation and distribution was unexpected, to say the least.

It is said that a Famous Players official will become president of Southern Enterprises. The Lynch sale involved several millions of dollars, it was reported. When Lynch returns to Atlanta from New York, where he spent most of last week, it is said he will organize a \$5,000,000 trust company in the Georgia city. He is the head of the corporation which handles the widely advertised "Tanlac", but it is expected one of his associates will be made president of the "Tanlac" concern and that Lynch will devote most of his time to banking. Altho quitting active participation in the film business, it is reported that he retains his holdings in Famous Players. He is said to be one of F. P.'s largest shareholders.

### Strike Cry Silenced

The Actors' Equity Association's effort to get Will H. Hays' approval of a standard working contract for motion picture players gave the troublemakers an opportunity to predict "Film Actors Threaten Strike" last week, but not enough persons paid any attention to cause any fuss. The prompt statement of Frank Gillmore, executive secretary of Equity, that there was no justification for strike rumors or predictions silenced the "prophets" who see disruption in every Equity move. For the present it is sufficient to report that picture players want a contract that will be some protection and that they feel that forty-eight hours is enough work for any one week.

They do not care when or where they work as long as they get paid for 48-hour weeks.

"Robin Hood" is due to go to the Capitol, New York, soon.

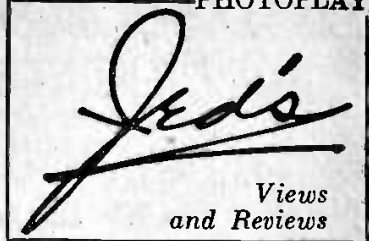
Samuel Goldwyn is reported to have won George Fitzmaurice away from Famous Players with a yearly guarantee of \$100,000 and percentage.

"The Face on the Barroom Floor", a Fox special, with Henry B. Walthall starred, was shown privately at the Astor Theater, New York, last week.

Goldwyn announces having purchased the screen rights to "The Merry Widow". It is expected Eric von Stroheim will direct the film production.

Betty Compton leaves New York this week

## PHOTOPLAY



WITH the State Sunday School Association in Missouri and the organized women of Idaho sponsoring censorship laws in those States, Governor Smith's opposition to film censorship in New York State comes as a happy New Year greeting to all concerned with motion pictures.

Marcus Loew never forgets his women patrons, as was proven again by his holiday message in lights on his New York Theater reading: "Peace on earth, good will to ALL."

"ONE WEEK OF LOVE", a Selznick production, co-starring Elaine Hammerstein and Conway Tearle, and directed by George Archambaud, is an average program picture crammed full of ideas for exploitation. An airplane race, a sheik love story, with the scene shifted to Mexico, and a passenger train plunging thru a railroad trestle into a raging torrent, will give exhibitors ideas for getting patrons in, but whether the picture will live up to this sort of billing is a question the individual exhibitor must answer. Elaine Hammerstein, always an asset to any picture, and Conway Tearle at his best, will add to their following, but the story is anti-climactical, with the railroad episode obviously dragged in at the finish to give the distributor something to sell.

On the program with "One Week of Love" at the Capitol, New York, this week, the "Capitol March", by Erno Rapee, conductor of the orchestra, and his associate, William Art, is being presented for the first time with S. L. Koihafele, to whom it is dedicated, directing the special advertisement performances.

ON BROADWAY THIS WEEK: "When Knighthood Was in Flower", at the Rivoli, after fifteen weeks at the Criterion; D. W. Griffith's "One Exciting Night", Strand; "Salome", with Nazimova, Criterion; "My American Wife", Rialto, after a week at the Rivoli; "Hunting Big Game in Africa", Lyric; "Head Hunters of the South Sea Isles", Broadway; "Secrets of Paris", Cameo; "The Toll of the Sea", Loew's State; The Teleview, Selwyn, and "The Third Alarm", Astor, replacing "The Town That Forgot God".

Burton Holmes, back from the Orient, has started a series of travelogs, five Sunday nights and five Monday matinees, at Carnegie Hall.

(Continued on page 54)

to begin work in Cosmo Hamilton's "The Hustle of Silk", which Herbert Brenon is to make as his first Famous Players production. Conway Tearle is in the cast.

Warner Brothers have announced that all of their screen classics have been booked by John H. Kunsky, of Detroit.

Florence Vidor is playing the lead in "Main Street", now being made by Harry Beaumont for Warner Brothers.

Universal announces it is prepared to spend a million dollars on "The Hunchback of Notre Dame", by Victor Hugo. Lon Chaney will play the hunchback, with Wallace Worsey directing.

"The Little Church Around the Corner", from Marion Russell's novel, is the January release by Warner Brothers. Claire Windsor is starred.

The Select Pictures Corporation advertising (Continued on page 105)

# VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFFEL

## \$35,000 IN CLAIMS AGAINST "ECHO" UNIT

### Edward Butler To Make Adjustment Out of Fortune Inherited From Mother

NEW YORK, Jan. 6.—Salary claims totaling nearly \$35,000 of practically the entire company of "Echoes of Broadway", the Butler Estate's Shubert unit, which were put into the hands of Kendler & Goldstein, attorneys, of 1540 Broadway, will be adjusted by Edward L. Butler, who has just inherited a large estate by the death of his mother, Mary Rose Butler, in St. Louis last week, it was stated by Mr. Goldstein today.

"Echoes of Broadway" played its last date in Boston the week of December 17. Originally it was routed to play the week of December 25 at the Central Theater in New York, but Arthur Klein's unit, "Hello, Everybody", got that date instead. Edward Butler raised objection to the switch in his route, but his show did not play again.

The principals and the chorus people of "Echoes of Broadway" held play-or-pay contracts which had seventeen weeks to run, and placed their claims with Kendler & Goldstein. Mr. Goldstein said on Saturday that he had been in communication with Mr. Butler, and expected to have all the claims settled in full when the latter obtains the money and property willed to him, which will be within a few months.

The closing of "Echoes of Broadway" adds another to the long list of units produced by burlesque men which have closed. Those which have closed thus far are: Barney Gerard's "Town Talk" and "Funmakers", George Gallagher's "Broadway Follies", Jack Sinker's "Hello, New York", Jack Reid's "Carnival of Fun", Max Spiegel's "Success" and "Plenty of Pep", I. H. Herk's "Stolen Sweets", and Arthur Pearson's "Zig-Zag". This makes ten shows closed out of fourteen which were produced by burlesque men.

### \$4,000 JUDGMENTS ENTERED AGAINST MAX SPIEGEL

New York, Jan. 6.—The first legal action against Max Spiegel, the alleged bankrupt theatrical manager, taken by creditors to whom he owes money resulted in four judgments amounting in all to over \$4,000 being entered against Spiegel, his wife, Annetta Mark Spiegel, and the Wedgewood Strand Theater Co., Inc., in favor of the Credit Alliance Corporation this week.

The Wedgewood Strand Theater Co., Inc., is one of the Spiegel theater properties involved in the bankruptcy proceedings now being carried on against him. Each judgment is for \$1,011, representing money loaned on notes several months ago. Judgments were received in the Ninth District Municipal Court thru Attorney C. Palitt.

### ACTRESS OPERATED UPON

New York, Jan. 6.—Lillian Steele, well-known vaudeville actress, was operated upon this week for dislocation of the spine. Miss Steele is convalescing at her home, 507 West 142d street,

### MUSIC HALL ARTISTES' RY. ASSOCIATION IN BAD SHAPE

London, Jan. 6 (Special Cable to The Billboard).—The Music Hall Artistes' Railway Association, which operates the vaudeville artistes' railway concession of 25 per cent off ticket value, is in a parlous condition owing to vaudeville artistes having no work or going into productions. It does not possess \$500 ready money and has no assets. Officials of the M. H. A. R. A. will see that immediate steps are taken to secure a continuation of this most valuable concession, as, if it is once lost, it will be difficult to get back on the same conditions.

### MONKEY SHINES AT MT. VERNON

New York, Jan. 6.—Two baboons belonging to the Max Circus act broke out of their cages at Proctor's Mt. Vernon house this week and gave attendants a lively time before the monkeys were chased into the men's smoking room, where they were locked in until their trainer arrived.

## Weber & Fields To Re-Establish Music Hall

### Famous Pair Incorporate Enterprise for \$3,500,000

New York, Jan. 8.—Joe Weber and Lew Fields, whose Music Hall for many years was the fountain head of buffoonery on Broadway, plan to re-establish their famous variety theater in the heart of the theatrical district, it became known this week, when a charter of incorporation was granted the comedians under the laws of the State of Delaware. The enterprise is capitalized at \$3,500,000.

While no definite plans concerning the venture are known at the present time Max Weber, brother and local representative for Joe Weber, stated that he was of the opinion that the filing of papers of incorporation marked the first step in the realization of a scheme the comedians have long had up their sleeve for the establishment of an elaborate music hall patterned after the one that made them famous.

Sure for the notification of incorporation Max Weber stated he had heard nothing from his brother or Fields concerning the enterprise. Weber and Fields are named as the only officers in the papers filed, which disclosed their plans only to the extent of announcing the purpose as "for the conducting of places of amusement."

After the close of the old Weber & Fields Music Hall the famous team split, each going into business for himself. During the years that followed they several times appeared together for periods of short duration. Early this season they teamed up again as the feature of "Reunited", in which both are appearing at the present time.

Several weeks ago it became known that Flo Ziegfeld and A. L. Erlanger also planned to build a music hall for Sam Bernard and Willie Collier as a residence for variety.

### VAUDEVILLE ACTRESSES SUE FOR \$4,000 SALARIES

New York, Jan. 8.—Four suits for salaries aggregating nearly \$4,000 were filed this week against George Hamid, connected with the Wirth-Blumenfeld offices, by the members of a diving act that he produced last year, Luella Anderson, Lillian Dixon, Florence McMaster and Constance Marion.

Miss Anderson is suing for \$1,750 in the Supreme Court. Miss Dixon is suing for \$842, Miss McMaster for \$875 and Miss Marion for \$450, all in the Third District Municipal Court. Attorney Robert Morgan McGaughey, of 152 West Forty-Second street, represents all the plaintiffs.

The contract claimed in the suits was for one year, and the plaintiffs allege salaries are due them for periods ranging from twelve to fourteen weeks not played.

David Steinhardt, counsel for Hamid, claims that Miss Anderson has converted the diving tank and scenery to her use.

### OPENING OFFICE IN NEW YORK

New York, Jan. 7.—Harry Rogers, the Chicago agent and producer, who has been here for some time producing "Husbands Three" and "Harry Rogers' Review of Reviews" left the "Full Time" and "Indian Services" left this week to sublease his Chicago office to George Webster, well known in the Windy City for the past twenty years as an agent, and for his connection with the Webster Circuit. Rogers will open a New York office in the Strand Theater Building February 15.

### ATLANTIC CITY CAFE IS AGAIN IN FLAMES

Atlantic City, N. J., Jan. 8.—Fire broke out again in the ruins of the Moulin Rouge Cafe which burned last Saturday and for a time threatened to spread to buildings near by. After two hours' fighting by fire departments the blaze was extinguished. Embers smoldering in the demolished ceiling of the cafe are believed to have started the blaze.

CLEAN UP OR CLEAR OUT!



### ARTISTES GLADDEN 300 BOYS

While playing at the Lyric Theater in Birmingham, Ala., Christmas week Keith artistes donated their services for a performance at the Alabama State Industrial School: Jordan Sisters, Kelso and Demond, Barret and Farnum, Gordon and Germaine and Smith Brothers. The house orchestra, directed by C. H. Niles, also helped in the show, which was heartily enjoyed by 300 youngsters.

### CYRUS JACOBS PLAYS HOST

Kansas City, Mo., Jan. 4.—Artistes on this week's bill at the Globe and all employees connected with the local W. V. M. A. theater were guests of Manager Cyrus Jacobs at a big turkey dinner served on the stage New Year's Day.

### ACTORS ROBBED

New York, Jan. 6.—While playing Loew's Greer Square Theater recently the dressing room of H. F. Hoffman and Freddie Steele, members of the Lillian Steele and Company act, was entered and two watches, chains, a locket, a wedding ring and two pocketbooks were stolen. The burglars gained entrance by way of the fire escape.

### PEGGY JOYCE LOSES SUIT

New York, Jan. 6.—Judgment in the sum of \$705 was entered against Peggy Hopkins Joyce, the famed millionaire actress, this week by the Frank Rusek Fur Shop, Inc., of 382 Fifth avenue. The judgment was obtained in the First District Municipal Court in a suit for furs sold to the actress a number of months ago.

# PROBE CASTS NEW LIGHT ON SPIEGEL'S COMMITMENT

## Examination of Mother-in-Law and Brother of Bankrupt Manager Fails To Reveal Any Assets, However

NEW YORK, Jan. 6.—Four hours of grueling examination of Dr. Leo Spiegel and Mrs. Mitchell H. Mark, brother and mother-in-law, respectively, of Max Spiegel, alleged bankrupt, at the hands of attorneys for the theatrical man's creditors and receivers, brought out no information shedding any light upon his undiscovered assets, but drew forth some peculiar and interesting facts surrounding his commitment to an asylum as being insane. The examinations took place on Friday at the offices of Harold P. Coffin, receiver in bankruptcy, at No. 217 Broadway. Attorney E. M. Otterbourg, of 200 Fifth avenue, conducted the examination.

Altho Max Spiegel's theatrical holdings were estimated at several millions of dollars in value, it was brought out at the examination that the investigation into his affairs has thus far disclosed not one penny of assets, other than some insurance policies of doubtful value, to offset the liabilities of close on to \$1,000,000. Spiegel, for years looked upon as one of New York's most able and conscientious theatrical managers, not only is alleged to have committed fraudulent acts, but confessed to his mother-in-law he had converted stock certificates that did not belong to him to his own use. Confirmation of this action was made by Mrs. Mark under examination by Attorney Otterbourg.

Max Spiegel's great fall from his enviable business position occurred in the early part of December, according to the testimony of Leo Spiegel and Mrs. Mark. It was during the first week in the month that his financial troubles caused him to attempt suicide on two occasions, and on December 10 he was removed by them to Gibbon's Sanitarium in Stamford, Conn., where he is now.

### Conflicting Stories

Dr. Leo Spiegel and Mrs. Mark were closest to Max Spiegel at this time, but the stories they told on Friday about the incidents that occurred then were directly contradictory upon an exceedingly vital point.

Leo Spiegel was examined first, before Mrs. Mark was present. Questioned by Attorney Otterbourg, he asserted that he knew very little about his brother's business troubles and had had no conference with Max Spiegel's business associates and lawyers representing his interests until after he returned from taking Max Spiegel to the sanitarium in Stamford.

After Dr. Spiegel left the referee's office Mrs. Mark testified that he had been present at a conference held in the Hotel Astor several days before the fallen magnate was taken to the sanitarium as an insane person. This conference, she said, was attended by Walter Hays, vice-president of the Mitchell H. Mark Realty Corporation, of which Max Spiegel was secretary; Henry F. Wolff, his attorney, and an attorney by the name of Falk, from Buffalo, who was summoned to New York by Mrs. Mark; Attorney Irving Dittenboefer, representing the Spiegel interests, and herself.

This conference took place on Friday, December 8, she said, and Dr. Leo Spiegel escorted his brother Max to the sanitarium in Stamford on the following Sunday, the 10th. The importance of this contradictory testimony hinges upon the strong suspicion that Max Spiegel's dangerous position prompted his being committed as insane outside of New York State.

On Friday, December 1, Dr. Leo Spiegel testified, Max Spiegel called upon him in his office and told him that his financial worries were preventing him from sleeping nights. Leo prescribed for him, telling him to use veronal tablets, and Max Spiegel left for Hartford, Conn., to attend to business in connection with his theater there. On the following Tuesday he was brought back to his home at 325 West End Avenue, where his mother-in-law also lives in an adjoining apartment, by A. Finburg, his Hartford manager, and Mr. Fleischman, who was associated with him in business. They said that he had attempted to take his life by swallowing an overdose of veronal.

Dr. Spiegel said that he attended his brother on Tuesday morning and found him in a condition bordering on hysteria. "He was crying,

### GOODFELLOWS AID CHRISTMAS FUND



While playing the Temple Theater, Detroit, Mich., recently, Bessie Barrisole became a Goodfellow, and assisted Fred E. Burton, Detroit representative of The Billboard, sell newspapers Tuesday, December 19, for the Old Newsboys' Goodfellow Christmas Fund for the poor kiddies of Detroit. A. J. (Bert) Mosler, of New York City, general manager of the Motion Picture Theater Owners of America, is working at Mr. Burton's right.

cries, crying all the time," said Dr. Spiegel. Max Spiegel, he said, was confined to his bed all week, and on Friday made another attempt to end his life by drinking the contents of a half-empty bottle of lysol which he snatched from a bathroom while the servant, who was using it in cleaning the place, was out. After this second attempt, said Dr. Spiegel, he decided to call in specialists on nerve diseases with a view to having his brother committed to a sanitarium. He visited Dr. Ralph Jacoby, a well-known alienist, but the latter told him that he should see someone else, he said.

At first Dr. Spiegel stated that he had visited Dr. Jacoby in the company of Mrs. Mark alone, but later admitted that Attorney Dittenboefer was with them. Then, he said, he called in two other alienists, Dr. Pritchard and Dr. McDonald, who examined Max Spiegel.

On Sunday, December 10, he said, he and a male nurse, William Clark, took Max Spiegel to Gibbon's Sanitarium in Stamford in an automobile belonging to Mrs. Mark. Quizzed by Attorney Otterbourg, Dr. Spiegel said that he had nothing to do with the legal commitment as insane of his brother and knew nothing about, but, after being questioned more closely, said that Dr. Hennessy, of Gibbon's Sanitarium, had told him that he would take care of obtaining the court order committing him as insane. The Connecticut Probate Court in Stamford issued the order of committance.

On Monday, when he returned from Stamford, testified Dr. Spiegel, he was called into conference with Hays, Falk, Dittenboefer and Mrs. Mark in the Strand Theater offices, when he received his first knowledge of Max Spiegel's precarious position. This is the statement which was contradicted by Mrs. Mark's testimony.

Attorney Otterbourg asked Mrs. Mark and her counsel, Attorney Ellenberg, if they would permit him to examine certain letters which she said she had received from Max Spiegel since he has been in the sanitarium, but they refused. Otterbourg then stated that he would apply to the courts for an order for the submission of the letters, as they might contain information about Spiegel's assets. Mrs. Mark testified that Walter Hays, vice-president of the Mitchell H. Mark Realty Corporation, had

### RESERVES DECISION IN CONTRACT CASE

New York, Jan. 6.—Judge Murray, in the Third District Municipal Court this week, reserved decision in a breach of contract action brought by Dolly Edwards, cabaret artiste, against Harry Walker, booking agent, in which the plaintiff alleged \$150 to be due her on an engagement at the Habana Park, Havana, Cuba.

Miss Edwards testified that she was engaged by Walker for a part in an act known as "The Broadway Bathing Beauties Revue" for a period of ten weeks, and that the revue closed after one week's playing, following which she refused to join other members of the company in signing a release.

Walker set up the defense that the act was not his, that he had merely acted as an agent in procuring Miss Edwards' employment and that the contract was not signed by him but by Eugene West, business manager of the act. West, however, told the court that he was authorized by Walker and a representative of the Habana Park Company to sign the contract.

Ford and Packard, well-known comedy "auto" comedians, report that they will open a fourteen-week tour of the Keith Time, January 14.

## Determined To Stop Sunday Vaudeville

### Lord's Day Alliance Begins Checkup of New York Theaters

New York, Jan. 6.—Despite the assurance given out by the booking offices this week that the campaign against vaudeville performances on Sundays had been dropped, Dr. Harry L. Rowby, general secretary of the Lord's Day Alliance of the United States, emphatically denied this and told The Billboard that he was determined to put a stop to Sunday vaudeville.

"With a number of investigators of the Lord's Day Alliance assisting me, I have been carefully digging into the conditions in the vaudeville profession during past few weeks," said Dr. Rowby. "I have discovered that not only is the law prohibiting Sunday shows being broken, but that the vaudeville artists themselves are being treated most unfairly. They work on Sundays without any remuneration. Such a state of affairs is deplorable, and I intend to bend every energy of the Lord's Day Alliance to obtain for the actor his day of rest each week."

The first definite action of the Lord's Day Alliance may take place in a very few weeks, it was learned. Dr. Rowby, however, would not state when he will make his initial move in the open. He said that no action will be taken until he is sure that he has all the evidence against the managers and the booking office that can possibly be obtained, and that he would perfect a strong case for Sunday closing of theaters before he opened the fight.

### Performers With Him

Dr. Rowby declared that he has sounded a number of vaudeville artists on the Sabbath question, and has found them almost solidly against working seven days a week under the present conditions in the industry. He also stated that actors have told him that they are helpless to change the existing state of affairs by reason of the fact that they have no organization to fight for them, and cannot afford to risk incurring the enmity of the booking offices by objecting individually to Sunday shows.

Attention was called by Dr. Rowby to his successful opposition to the opening of Broadway's legitimate theaters on last Sunday. The Producing Managers' Association had announced that all the theaters would be open on that night, and that a portion of the receipts would be donated to the Actors' Fund. Dr. Rowby investigated the matter and informed the license commissioner that the managers could easily have held these "benefit" performances at special matinees during the week before Christmas, but that they merely wished to keep their theaters open on a Sunday night as an entering wedge against the Sabbath closing ordinance. Acting upon this information, License Commissioner John Gilchrist refused permission to operate the legitimate playhouses last Sunday.

Dr. Rowby pointed to this matter as proof of his earnest intention to have the Sunday closing laws enforced against all theaters in New York.

### EVELYN NESBIT SERIOUSLY ILL

Atlantic City, N. J., Jan. 6.—Evelyn Nesbit, suffering from double pneumonia, was taken to the Wagoner Hospital here this week. Her condition is declared to be critical.

Miss Nesbit came to Atlantic City last February and has recently been the partner of Max Williams in the management of the Cafe Palais Royal, on the Boardwalk.

She took a prominent part in the New Year's Eve celebration at that resort and contracted a heavy cold resulting in her present illness. She was removed to the hospital on Thursday.

### REYNOLDS AT COVENT GARDEN

London, Jan. 6 (Special Cable to The Billboard).—George F. Reynolds, of the Alhambra, will also manage the front of the house at the Covent Garden Opera House when George Rohey, with "Jazzaganga", opens there January 24.

### WITHERS GATHERING LAUGHS

London, Jan. 6 (Special Cable to The Billboard).—Charles Withers is gathering laughs this week at the Alhambra with "Withers' Opry"; likewise Julian Rose, Bessie Clifford and Mutt and Jeff.

### V. A. F. FIGURES

London, Jan. 6 (Special Cable to The Billboard).—The Variety Artists' Federation balance sheet shows a loss of \$2,750 on the year's workings, but its investments will stand at \$80,000. In addition the V. A. F. members have subscribed \$14,000 by the twelve-cent stamps towards members' death levy fund.

### BECK NOT RESIGNING

New York, Jan. 7.—Martin Beck today denied the report that he would resign from the presidency of the Orpheum Circuit. The report, which was published in last week's issue of a trade journal, not The Billboard, stated that Beck would resign as head of the Orpheum interests to occupy his leisure with tours thru Europe and in circling the globe. Beck told The Billboard that he will sail for Europe shortly in the interests of the Orpheum Circuit.

### "VAUDEVILLE RIVAL" SCORES

London, Jan. 6 (Special Cable to The Billboard).—Andrew P. Wilson, late of Sir Oswald Stoll's executive staff at the Coliseum, brought the Scottish National Players to the Coliseum January 1, with "A Vaudeville Rival", a story of newspaper life, supported by Miss Elliott Mason and R. B. Wharne. The piece scored well and would suit American audiences.

### GULLIVER LETTING HOUSE ORCHESTRA CONDUCTORS GO

London, Jan. 6 (Special Cable to The Billboard).—Charles Gulliver, of London Theaters Variety, is sucking his fourteen regular house orchestra conductors from April to August, this indicating the playing of touring attractions that carry their own conductors.

told her Spiegel had wrongfully used stock certificates of the company as collateral for private loans he made. Mrs. Mark is the widow of Mitchell H. Mark.

She also said that Max Spiegel had told her he had "done things he shouldn't have done," and had used stock certificates "he had no right to use."

Further examination of both Dr. Leo Spiegel and Mrs. Mark was adjourned until January 12. Walter Hays will be examined January 9.

Some definite legal action to bring Max Spiegel back to New York to be examined may be taken later, it is said.

# This Week's Reviews of Vaudeville Theaters

## Shubert Central, N. Y.

(Reviewed Monday Matinee, January 8)

Jim Barton is the piece de resistance at the Central Theater this week. The rest of the show is just bread to fill up with. Barton, in his funny cafe sketch, is irresistibly amusing. If the average drunk acts the way Barton portrays one, it is excuse enough to wipe out the Volated Act. Closing the first half, Barton and his two assistants absolutely had the theater in a panic. He was forced to return at the close of the act and perform three of his imitative dances.

"The Rose Girl", a condensed version of a musical comedy produced two seasons ago, makes up the second half of the show. The first half is opened by an introductory number which brings out the principals who appear later. The chorus then, assists Hattie Althoff in the singing of a popular dance song, which should only be danced.

Next the Arco Brothers, two muscular acrobats, perform a series of difficult feats of strength in a different manner. The brawniest of the brothers gives a little side-show entertainment in this act, stripping to a breech-cloth and flexing his well-developed muscles like a horse shaking off the flies. Not satisfied with showing off his back muscles, Mr. Arco flexes front and shimmies his breast muscles. Now we know why they call them dumb acts.

Following this interesting exhibition, Louis Simon and Company, consisting of Lella Romer, Gladys Hart and Jerome Bruner, exhibit an act written by Simon called "Dr. Pipp's Patient". The act is fairly funny, Simon being a laughable comedian. The set depicts a hospital room, the main article of furniture being a bed. Too much dependence is put upon the imagination of the audience, however, for there is a large opening in the flat scene, in back of the bed, backed up by a drop depicting a woodland scene. The bed seemed half in the room and half in a forest.

Hattie Althoff and her sister, the latter at the piano, make their second appearance this season at the Central in this show. Hattie sings several songs in a forceful manner but with rather poor diction. It requires an effort on the listener's part to understand the meaning of the words she sings. Her sister performed creditably at the piano, altho embarrassed by the inefficient orchestra. At her previous appearance she did not make so good an impression, but this may have been due to some accident.

Barton's act closed the first half. "The Rose Girl" made up the rest of the bill. The people who do their work well in this condensed comedy are Louis Simon, Ione Wilber, Hattie Althoff, Harry Coleman, Shep Camp and Lella Romer. The choristers work without attention. They seem to hate their profession. Watching them is like watching the monotonous grinding of factory machinery.

These condensed musical comedies are hard things to put across the footlights, make no mistake about that. The comedy, and even the general plot, is difficult stuff with which to impress an audience favorably, but the sentimental moments are the really risky ones. The hero must be laughing and the heroine of great personal attractiveness. The hero in "The Rose Girl" is played by one Hedley Hall. He works like an amateur, his chief care on the stage being the ponderous question, "What shall he do with his hands?" He works like a sewing machine, merely spinning out the lines given him. His emotional moments, as for instance when he is informed that his sweetheart has deceived him, are ridiculously unnatural. These reviews may save money for the Shuberts, we don't know, but they certainly are poor substitutes for vaudeville.—H. E. SEUMLIN.

## Columbia, St. Louis

(Reviewed Monday Matinee, January 8)

The Fenwick Girls. Two singers of listless blues who lack pep and class. More attention should be given to makeup. From the front it looked careless and slopshy. Twelve minutes, in one; one bow.

Elbert and Nugent. Two dinky individuals who shout Negro melodies and enliven with lary dance steps. The tall member is particularly deft with his feet. Twelve minutes, in one; one bow.

The Brazilian Heiress. A musical review of nine people who portray a series of unrelated bits. The real artist of the group is a boyish individual with unquenchable spirits and limitless versatility who acts a little like Daphne Pollard. The title of the piece is perfectly irrelevant.

Inez Hanley. A brief, excellent piano recital which, unfortunately, opens with a very vulgar song. The piano number won the applause honors of the afternoon. Six minutes, in one; four bows.

The Thomas Trio, trampoline artists attired as hicks, do two or three commendable feats. Six minutes, in full.—ALLEN HYDE CENTER.



(Reviewed Monday Matinee, January 8)

PROGRAM	PERCENTAGE OF ENTERTAINMENT																					
	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	
1   Palace Orchestra																						
2   Palace News Pictorial																						
3   Howard's Spectacle																						
4   Miller and Capman																						
5   Oriole Terrace Orchestra																						
6   Murray and Oakland																						
7   Arnold Daly and Co.																						
8   Topics of the Day																						
9   "The Realm of Fantaie"																						
10   Duel De Kerekjarto																						
11   Fannie Brice																						
12   The Briants																						

Quite a welcome relief from the last week's offering, diversified entertainment, good dancing, comedy, excellent music—Duel De Kerekjarto and Fannie Brice. Also worthy of specific mention was Howard's spectacle, the dogs and ponies getting over especially well. Murray and Oakland, "The Realm of Fantaie", and the Oriole Terrace Orchestra, which was the first act to stop the show and stop it good. After several encores Dan Russo had to make a speech before the audience would allow the next act to go on. Duel De Kerekjarto brought cries of "Bravo", which was the first time we have heard this at the Palace or any other vaudeville house. Fannie Brice would be there yet as far as the audience was concerned, and, altho she indicated that most of the audience wanted to go home, she was, nevertheless, compelled to sing "Second-Hand Rose".

1—Palace Orchestra.  
2—Palace News Pictorial. Interesting, up-to-date topics.  
3—Howard's Spectacle, exceptionally well-trained ponies and dogs. In addition to high-school tricks, the outstanding hits were the dog doing a run-over, the pony doing a rollover, and the finishing trick in which a number of dogs pushed each other off a small platform in succession and jumped to the backs of ponies.

4—Miller and Capman, following the ponies, did not do so well. They sang an opening number about the same as dancers usually do, altho they registered on individual dancing. This was more in evidence with the eccentric steps and instep work of one of the boys. Did not get over any too well at the finish.

5—The Oriole Terrace Orchestra shared the fate of many other orchestras at this house lately, that is, in the parlance of vaudeville they "cleaned up". Going in for effects in the music with little attention to the scenery or lights, this bunch of boys certainly put over a hit of decided proportions. The act will be reviewed in detail in a later issue, the only suggestion at the present time being that the accordion be toned down, more piano in the ensemble.

6—Murray and Oakland, in an act billed "Sublime and Ridiculous", were a decided hit, due principally to the clowning and comedy of John T. Murray, who has been featured along Broadway some few years in musical productions. Miss Oakland looked pretty and sang in a pleasing voice. An admirable foil for Murray, Miss Oakland succeeded in holding her own at the finish of the turn with a dance in an attractive Senorita costume. This was the second act to stop the show, Murray making a short speech of thanks and saying to the audience, "Every day you're getting better and better."

7—Arnold Daly and Company presented "Moral Courage", and we will certainly give Mister Daly credit for the moral and physical courage he displayed in presenting it. While undoubtedly better than the last affront he gave vaudeville in the supper scene from "The Affairs of Anatol", nevertheless, at the conclusion, where the most serious scene was enacted—a death—many of the audience laughed. The doctor was played by John T. Royle, who certainly looked the part. George Schaeffer was capable as Alois the servant, but Betty Baker as Emily was strangely amateurish and inefficient. Wonder why Daly is so unfortunate in getting capable women? As for the story, it is reasonably clean, and that's about all we can say for it. Daly endeavored to act with his usual nasal stridency and unemotional efficiency. Much better than before, but much worse than it should be.

8—Topics of the Day—Attenuated aphorisms.

9—"The Realm of Fantaie" made as big a hit as when previously presented at this house. Beyond the fact that the running time seems a trifle long, the act is one of the very best of its kind on the vaudeville stage. Stasia Ledova and W. Wania have taken the place of Guirnan and Marguerite and acquit themselves nobly. Some very capable toe work is done by Miss Ledova. Jimmy Lyons drew laughs, but the big punch of the entire offering, insofar as specialties go, is the wonderful synchronous stepping of the English Rocketts, other than whom there is no other group of dancing girls in vaudeville that remotely compares. They are undeniably some "punch". Andy Byrne registered with a violin solo.

10—Duel De Kerekjarto was a revelation and a sensation after his first effort, which the writer thought a little slow for vaudeville as an opening number. He was greeted with cries of "Bravo," stopped the show, playing a number of encores before they would let him get away. His wonderful technic is uncanny at times, and the way he caresses the violin at one moment and attacks it the next shows years of experience and arduous practice. He is without any shadow of doubt the greatest violinist on the vaudeville stage and with whom all the others pale into insignificance.

11—Fannie Brice did practically the same act as previously, with one or two changes, and was essentially the same hit. Her English number is not as good a punch as she has formerly had at the finish, and there is no excuse for the suggestiveness in the second number, "Hocus Pocus". Miss Brice is too clever an artiste to resort to such methods. The number did not gain the hand that the other numbers did. "Mon Homme" was missed, but the writer enjoyed "Second-Hand Rose" as much as anyone in the audience. In Miss Brice's hands it is a vaudeville classic.

12—The Briants, in a very hard spot, did not succeed in holding them in. This is in no wise their fault, as the act has played the Palace any number of times. The hour was late and they had to follow Miss Brice.—MARK HENRY.

## Majestic, Chicago

(Reviewed Sunday Matinee, January 7)

The Majestic opened its new bill today with a well-balanced program, except for the closing act, which was generally inferior.

Ambler Bros. opened the bill with an unsupported luller act that was very good. Act went over nicely. Eight minutes, three-quarters stage; one bow.

Louis London delivered a comedy monolog with some very fair comedy, but his singing was his forte. A good baritone voice that he knows how to use effectively took well with the house. Ten minutes, in two; three bows.

Ferguson and Sunderland started with a comedy turn of indifferent quality and went into a series of dances that were superb. They are real artistes with the feet. Nine minutes, in two; three bows.

Perceval Noel and Company have a sketch that is well written and well acted. Its backbone is the inevitable domestic tangle, but the humor is good. Fourteen minutes, three-quarters stage; three bows.

Carl and Dora are genuine entertainers and that is about the only classification the writer can give them. They have the knack. Nine minutes, in two; three bows.

Kalaini's Hawaiians give a good performance, and, by the way, it has been a long time since we have had any Hawaiians at the Majestic. Four men and a woman sing well, play steel guitars well and the woman bulabulas with spirit. One large man in the act is a baritone of merit. Special drop, twelve minutes, three-quarters stage; three bows.

Gilbert Wells came on with his single, and, in spite of a manifestly bad cold, showed a highly creditable versatility. He went good. Nine minutes, in two; three bows.

Cyril Boganny's Comedians closed the bill. There are eight people in the act, including some dwarfs. Not much to be said. Full stage, ten minutes; one bow.—FRED HOLLMAN.

## Orpheum, St. Louis

(Reviewed Sunday Matinee, January 7)

It is not amiss to disturb precedent just a little and say a word about the management, especially when the management is unusually eminent. Just as a man's dress, when correct, is unnoticed, so the technique of presenting seven varied acts of vaudeville is unnoticed when it is so perfect. There is no awkward advance flashing of orchestra lights when the next act is ready. A non-distracting cue is used. Artists and employees never loiter in the entrances to the stage. One can even sit in the front row and still be unable to tell the nature of the act to follow. Curtains move swiftly, properties are handled noiselessly, waits between acts are rare, the orchestra invariably picks up a melody when there is a lull in the program. The various house employees perform their tasks quietly and skillfully. The ushers are not arrogant, do not carry swagger sticks or wear gaudy costumes. The class of the Orpheum is effected by simplicity and restraint rather than lavishness and super formality. The man responsible for this excellent management is Edward J. Sullivan.

The Nagytys, two skilful fire eaters, who devour flames with ease and enjoyment. Ten minutes, in full; one bow.

Harry Faber and Uras McGowen, in a variety of feet chatter which passes for repartee on the two-a-day. Fifteen minutes, in two; three bows.

Ernest Anderson and Marjorie Burt, in "The Dross Heights", by Paul Gerald Smith. A dinky satire on a honeymoon in the Alps, splendidly done and universally pleasing. Twenty minutes, in two; four bows.

Walter and Emily Walters, one of the most pleasing ventriloquial offerings seen in many years. Their performance is manly and engaging—the baby-crying production is remarkable. Sixteen minutes, in two; four bows.

Edith Tallferro and Associate Players, in "Under the Same Old Moon". Three amorous playlets taken from various parts of the world. All presented admirably with spirit and emotion. Twenty-seven minutes, in full; three bows.

Claudia Coleman. A skilful presentation of rollicking impersonations which evoked hearty laughter and good feeling. If the most effective applause winners were saved to the last, the act would have a stronger finish. Twenty minutes, in one.

Blossom Seelye and Associates, in "Miss Syncopeation", an offering of syncopeated singing and dancing superbly dressed. Miss Seelye was compelled to refrain from taking several well-deserved encores on account of an intense attack of laryngitis. However, one of the boys responded and recited something tragic. Twenty-eight minutes, in four.

Antonio and Mabel. De Marco and their "Musical Shell". An interlude of lively dance steps to monotonous strains on mandolins and guitars. Fourteen minutes, in full.—ALLEN HYDE CENTER.

# From Coast to Coast by Special Wire

## Palace, Chicago

(Reviewed Sunday Matinee, January 7)

A bill with good novelty and a good sprinkling of merit, especially appealing to the average fan. Two inches of slushy snow delayed the acts and started the show an hour late, but the crowd was goodnatured.

Brown Sisters, no longer with Bothwell, began the activities with an accordion act, playing a potpourri of good and bad music. They are better on soft melody than on jazz. Ten minutes, in one; one bow and encore.

Jessie Reed, "Saying It With Songs". She is more eager and willing than talented and doesn't get going till her popular song story, which is clever, and puts her over for a good finish. Encored with "Carolina". Fourteen minutes, in one; three bows.

Al K. Hall, assisted by Walter Pearson, Carlie Cooper and Emma Adams. Hall is an eccentric comic, smacking strongly of burlesque, as does the material of the act. Pearson waves the flag with a bonus song, and one of the girls and Hall put over a nut dance that is a hit. Twenty-three minutes, in one; three bows.

Marion Morgan Dancers, sixteen of them programmed, depicting the kidnapping and rescue of Helen of Troy. The settings are gorgeous, the costuming striking both for style and brevity and the execution orderly. An obvious effort is made to help the layman understand the aesthetic qualities and the action is fast. Four programmed scenes. Twenty-four minutes, in half and full stage; four curtains.

William Sully and Genevieve Houghton. The girl has a voice of some power and with good range, and the boy does some nimble, quick stepping which is real. The title is "Calf Love", and suggests a running line of love chatter which ties it all together. Twenty minutes, in one; four bows.

Houdini himself, presenting via motion pictures and actual demonstration an escape from a Chinese torture frame, escape from an aeroplane collision, and his water cabinet escape, which is spectacular and baffling. Twenty-three minutes, full stage; three bows.

Charles (Chic) Sale, rural character studies. Sale is in a class by himself in this type of entertainment. He held the crowd for twenty-four minutes, starting at ten minutes after five. He has cut his range of impressions down to four, the school teacher, awkward girl and old man. A hit of serious sympathetic realism on the old man part enabled him to stop the show and extend a deserved courtesy to the closing act. In one; five bows.

Novelty Clinton, a man and girl. The man does some nifty jumping and tumbling and the girl assists with the props. The comedy is not so bad and not so good. Ten minutes, in four; two bows.—LOUIS O. RUNNER.

## Orpheum, San Francisco

(Reviewed Sunday Matinee, January 7)

The Orpheum bill, which opened this afternoon, is a merry affair from beginning to end, with Eddie Leonard remaining over for his second week and sharing honors with Roscoe Ails and his excellent company.

Jack Hanley starts the show off with a bang and laugh with his pantomime and funny juggling. Plenty of applause greeted him during his act.

Next came Edward Miller, with his smooth, rich baritone voice. He made himself popular right from the jump by his singing of "Maudslayi" and "Buddies". He was assisted at the piano by Carl Halbert.

Wilfred Clark and Company put over a farce that had the audience howling every minute Clark was on the stage. He proved himself a farceur supreme. Several bows, brought by the deafening applause, closed the act.

Hallen and Russell, in their second week here, proved again their ability as comedians. They wandered into Eddie Leonard's act, which followed, and were a riot.

Eddie Leonard and Company went over so big as they did last week. Eddie sang several of his famous songs and had to make several bows before the applause subsided.

Roscoe Ails and Company went over with a bang. Ails is a comedian of rare ability, including remarkable control of facial expressions. He danced like a wizard. In fact he almost stopped the show. Kate Pullman, who assists Ails, is an attractive miss, who does some remarkable acrobatic dancing. Charley Hivert also stopped things today with his eccentric dancing.

Bert Fitzgibbon, always a favorite here with his "Daffy-Dille", is nuttier than ever. He was assisted by his brother, Low, who is a comedian of ability. The usual applause that greets Bert on all his visits here was again in evidence.

The El Ray Sisters closed the show with a clever skating turn that received its share of applause.—STUART B. DUNBAR.

## Keith's, Cincinnati

(Reviewed Monday Matinee, January 8)

Jazz bands, piano and musical acts have been overused on many bills, but lack of them and omission of a dramatic sketch in the current arrangement results in the weakest vaudeville program offered at this theater in a very long time. There are seven acts and the running time is short. Patronage and applause were light this afternoon.

Pathe News. Aesop's Fables.

Cross and Santora merited recognition with a series of uncommon lifting and strength-testing feats. These young men are neat appearing and show knowledge of showmanship, with the single exception of their stalling business on the feature stunt, in which the understander, while lying backwards on a small table, raises his partner from the floor to an arms-length position for a walkoff. Six minutes, in two; one bow.

Green and Parker, straight working man and woman, talked and sang for ten minutes in the apron, and exited without returning for a nod. For this their routine is to blame. Sarcastic reference by the man of a house drop and other unwise remarks by him rather encourage the "gop".

Beaumont Sisters. That too much of the dialog is of the sympathy-arousing order was evidenced when their songs and dances, particularly the "Strolling in the Moonlight" number, earned hands, while the chatter about their headlining days of yore and their present standing in vaudeville went for naught. Their lines on "ramping" a theater manager to get work do not cast good reflection on theatricals. Fourteen minutes, interior in two, closing in one; two bows.

Jessie Maker and William Redford are rich for stage conduct, and, by the aid of pretty drapings, get over pleasantly in their skit, "College Chums". Miss Maker is a charming dancer and her partner wisely refrains from trying to take part in her numbers. His specialty is registering an oddity in the way of a song thru the use of playing cards to bear out its various points. Eleven minutes, in three; two bows.

Fern Redmond and E. Wells in "The Gyp". The title applies to the start of the turn where, in Wells, a long and lean chap in pale face and with a small and funny hat, is getting "gypped" by feeding silver to a captivating "miltreeder". This drew many hearty laughs. Then Wells executed an eccentric dance that clinched him with the fans. Miss Redmond also won favor with her stepping. Eleven minutes, special in one; three bows.

De Lyle Aids, in a satirical revue, "Sadie—One of Those Girls". Beautiful of face, figure and voice is Miss Aids, who does not wear socks or stockings with dress or gowns in this offering. In addition to her flashes of beauty and vocalism, and the nifty double-knocking of Edward Tierney and James Donnelly, dances of neat order are offered by Dorothy Duckley and George Dobbs, with L. J. Bertels doing well as straight man. Tom Holman, in a mother role, rounds out the company. Miss Aids takes away from her impression by dancing alone, the only for a moment. Thirty-one minutes, special in one and full stage; three curtains and one bow.

Collins and Hart in "Red and Blue". Fast and exceedingly favorable is the work of this team. Comedy singing and juggling is followed by introduction of a parrot that comes in at the right time with words and singing. Finish is made with a screaming burlesque on a strong and balancing act, a wire from the flies being used to suspend the "topmounter". Nine minutes, in one and full stage.—JOE KOLLING.

## B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, January 8)

There's a bill of uniform excellence at the Broadway this week as rich in entertainment values as bean soup is in calories. To get the full force of this simile consult a Child's menu. Everything would have been "Jake", as they say in the opposition camp, save for one mishap quite as mysterious as the reason for the prolonged engagement at this house of the act itself, and that was the hurried get-away of Harry Stoddard after his orchestra "in its sixth week at the Broadway by popular demand" had played two numbers. He just took one look into the wings and flew, leaving his men quite as surprised by this action as the audience. As bide Dudley says: "There was much excitement, but we could learn nothing."

In opening the show Palermo's Canines gave an interesting exhibition, several stunts of which drew hearty applause. The act is neatly dressed and the execution snappy. It runs a trifle long, however, and several of the less sensational feats might well be dispensed with. Moore and Freed jazzed their way thru the deuce position to the accompaniment of hand

## Shubert, Cincinnati

(Reviewed Sunday Night, January 7)

"The Blushing Bride" is aptly named in that it contains several snappy, even risqué narratives and jokes guaranteed to "burn" the ears of even the most blasé. Then, too, "bells" and "dams" are continually injected into the discourse by the various principals for no apparent reason other than to add "punch" to their lines. It has been said that in the character of a show, be it dramatic or musical, are reflected the personalities of the people participating. It does appear that way, too, especially to the unliking public. But those who understand and know the ethics of professional people are one in the opinion that actors, the majority of them, are as above reproach as the average law-abiding American citizen. Then why do they allow themselves to be used to perpetrate such filth?

Cecil Lean and Cleo Mayfield are decidedly clever entertainers. Mr. Lean has an engaging personality and a contagious brand of humor and throws himself wholeheartedly into the business at hand. Miss Mayfield, in the character of a demure, semi-Quaker maiden, was delightfully amusing. Her soft, throaty voice is ideally suited to such a character. Her vocal solos and duets with Mr. Mayfield were enthusiastically received.

Harry Corson Clarke is prominently cast in a comedy role and played it with the right amount of spirit. Richard Temple, as Paul Kominski, café proprietor, conducted himself, both in action and speech, like a vivacious Frenchman—rather paradoxical when considering that his name is supposed to be Kominski.

Harry and Grace Ellsworth, Harold Gwynn, Estaire Kaye and Gertrude Mudge handled various roles of varying importance well.

"The Blushing Bride" is divided into three scenes. The musical numbers are pleasing, especially "A Regular Girl". Costumes and scenery are good.

The first half of the program is composed of five typical vaudeville acts that were pleasing.

Jack and Kitty Demaco presented a neat, deliberately executed acrobatic turn. Both do stunts on Spanish rings that require skill and strength. Speed is lacking.

Herman and Brisco registered a hit with special and popular songs, some clever dancing and mimicry.

"On the Platform", a comedy in one act, was realistically presented by Harry Corson Clarke as a traveling man, Gertrude Mudge an adventuress, and Harold Gwynn, a conductor. The scene is the observation platform of a Chicago-bound passenger train.

Harry and Grace Ellsworth were seen in practically the same song and dance routine that they offered here during the week of December 3. They made a very favorable impression.

El Brendel, hapful Swedish comedian, assisted by Flo Burt, landed the applause hit of the show. His "trick" dress suit was the object of uproarious laughter. Brendel displayed a brand of comic dancing that was a treat. Miss Burt pleased with several popular songs.—KARL D. SCHMITZ.

clapping. This is as nifty a musical specialty as we have ever seen. While the boys may fall a bit short of the mark as comedians they nevertheless prove themselves mighty capable when it comes to tickling tunes out of novel instruments such as an ordinary toy balloon or a couple of tablespoons.

Of Harry Stoddard and his orchestra we have said our say.

Al Wohlman is a salesman par excellence. His monolog is just one laugh after another and his character studies in song corking examples of musicalized wit. He has a fair voice and a sure-fire delivery. His was a good hand.

Zech and Randolph have a neat little comedy turn, prettily staged and dressed. The lines abound with humor of a wholesome order and are as productive of mirth as can be. This act is two-a-day caliber in every respect.

Will and Gladys Ahearn scored from the very start with a clever exhibition of lariat stunts offset by some nifty stepping and witty optical remarks. It looks as if the West had given us another Will Rogers in Ahearn, and together with a partner as charming as Miss Gladys theirs should be a success unbroken.

Pileer and Douglas, with George Raft, have a diverting dancing skit deserving of only the best of time. Pileer is a dead ringer for that king of heart busters, Valentino, and makes capital of this remarkable likeness in an admirably executed tango with Miss Douglas—the dance that brought the erstwhile movie star to fame. The other numbers are danced by both with a deal of grace and charm. George Raft fills in between numbers with cleverly delivered comedy songs.—ED HAPPEL.

## Palace, Cincinnati

(Reviewed Monday Matinee, January 8)

The usual near-capacity audience viewed the opening of the new bill, all seven acts of which provided entertainment in abundance.

Pictorial program: "Ann Ascends", with Alice Brady.

The Hanako Trio, Japanese, executed baffling sleight-of-hand and illusion feats in a manner that stamped them as masters of the occult.

Octavio, a woman surprised by singing in an excellent baritone, changing occasionally to soprano. A rather sensational performance. Her repertoire consisted of semi-classic and folk songs that provided opportunity to display her vocal accomplishments to advantage.

Three Voices, male singers, pleased with comic and popular selections. They are good harmony vocalists, and with a stronger program could eliminate their comedy and devote more time to straight singing, which, in the reviewer's opinion, would improve their act.

Tom Kerr and Edith Pusiga have a pleasing skit which they put over neatly and to heavy applause results. They carry on a "conversation" with violins and then proceed to play the instruments in masterly fashion.

The most pleasing act of the afternoon was "From Broadway to the Bowery", a prettily staged musical and dance revue. The dancers, man and woman, glided thru a fancy waltz and several eccentric dances with graceful abandon. Their final offering, a burlesque Apache dance, was executed with little regard for life or limb, or so it appeared from the hard falls they took. A pianist and a woman vocalist complete the personnel and contributed no little to the charm of it in a musical way.

Despite the fact that much singing had been heard before Frazier and Bunce appeared, these clever comedians had little trouble in impressing favorably with their special songs.

Happy Harrison and Company provided amusement aplenty with their dogs, ponies, monkeys and kicking and biting mule. The difficult feat of riding this mule is finally accomplished after many ludicrous and near-disastrous attempts. Hearty applause.—KARL D. SCHMITZ.

## Proctor's 23d St., N. Y.

(Reviewed Monday Matinee, January 8)

A fair bill of ten acts was presented to a large and appreciative audience.

Randall and Gregory opened with "Carolina in the Morning", and two specials rendered in a manner that brought little applause. The man brought a hand when he sang an opera number. However, they quered themselves by concluding with "Say It While Dancing", in that they treated it like the preceding number.

"Dance Varieties", an act with two women and a man, was all that the name implied, presenting the evolution of dance from the minute to the eccentric dance of today. Neatly staged; scored a fair hand.

Copeland and Barbour, two colored men, one at piano, delivered in real red-hot fashion a couple of specials, followed by "Who Did You Fool After All" and concluding with a number that exposed, in comic style, the source of popular jazz songs. Two encores.

Winnie Madcaps, single, danced her way to three encores in a routine of clog dancing.

Billed as Adonis and Co., a man appeared in a living room set and performed handstands all over the place, including on the piano. A canine dressed in miniature evening clothes helped him to close his act with several feats of its own. The man took his stunts in too casual a manner, we think.

Driscoll and Ferry, man and woman, in evening dress, opened with "Carolina in the Morning" sung in the wings. Man played at piano while his partner, a rather stout personality, sang a special number. While she changed he rattled off the time-worn piece, "Gee, I Certainly Must Be in Love", and received encouraging response. They scored at the finish with a medley of "old-time songs".

Inez Regan and Co. presented a skit showing how a couple in the throes of divorce are brought together by a fountaining baby. This is a clever act and contains laughs galore, but could be acted better.

The Four Popularly Girls gave a number of songs in a poor manner. A hand was won by one girl, who in the rendering of the songs could be heard sweetly above the harsh voices of the other members.

Elsie and Marshall, man and woman, with Marshall, the writer of "The 5:15" and numerous other song successes, playing while the girl danced in blackface. They stopped the show. As an encore he sang a special by himself.

Landau's Entertainers, an orchestra of merit, that made you wonder why they were on small time, played marvelously, giving each member a chance to do his bit. They finally developed into a jazz band that entertained the most tickle and fastidious.—WARREN WHITE.

# NEW TURNS and RETURNS

## HOFFMAN AND JESSIE

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Juggling, comedy and singing. Setting—Special in one. Time—Twenty minutes.

A camouflaged juggling turn by a young fellow and a pretty miss who sings "Carolina in the Morning", selling it well and acts as a foil to the juggler.

A window is discovered cut in the drop and in which are a number of high hats. The two open with a song about hats, after which some very ordinary gagging is indulged in. Such bon mots as "Peters—for Jimmie—annoyed—adenoids," etc., followed. Hoffman then juggled hat, gloves and balls. With the return of the girl some more ancient patter was dispensed, such as "wooden wedding—married a couple of Poles". The girl sang "Blue and Brokenhearted" to a hand. More past history—"getting overcoat in restaurant", preceded juggling of watch, clear and bat. Gag about bringing down the house—"one brick at a time". Hat and cane manipulated cleverly and gag about dream of flannel cakes—waking up, and finding half the blanket gone.

The girl returned in a beautiful costume of blue and gold brocade in which she looked stunning. "Carolina in the Morning" was sold well—the man manipulated hats and did the hat-bouncing trick. The attenuated "hire a man to worry for me—where's he going to get the money—that's the first thing he has to worry about", was also interjected.

For the direct finish, the man sang with the girl intoning a counter melody. She does it exceptionally well, sending the team over to definite applause despite the fact that in an endeavor to stretch it, they almost begged, walking much beyond the artistic or professional allowance.

The girl is pretty, clever and an asset. The man is a good juggler and the idea of the set and introduction of his specialty novel. However, if there are any old gags that have been used to death that this fellow Hoffman has forgotten, we don't know what they are. Were he to eliminate each and every one, and have some new talk written, he would have a turn with big time capabilities. As it is, on this account alone, the act does not rate any but the medium houses.

## THE RANDALLS

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Shooting. Setting—Three. Time—Ten minutes.

Dressed as cowboy and Indian maid, the Randalls present an act of marksmanship, introducing several feats not done by the others. Among these was a mirror shot, breaking a double revolving target, opposite directions being noted in the revolutions and one shot breaking both as they passed each other. The girl did some excellent shots at a swinging bull's-eye with the gun sight covered, the entire offering concluding with double xylophone playing with rifles. A very good turn of its kind.

## LA VINE AND RITZ

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Singing and dancing. Setting—One. Time—Twelve minutes.

La Vine and Ritz, in suits of black, with one of the boys at the piano, opened with "Oh It Snappy", following which they talked "Do Gimme Some More", the fellow at the piano covering a solo born with a derby hat and intoning the melody of the chorus. An eccentric dance followed. One of these amateurs "with your kind attention", announcements preceded the impression of a movie pianist. Impressions of the dancing of Eddie Leonard and Pat Rooney followed. Rooney was the better. The Croole Fashion Plate, singing "I Don't Know Why I Should Cry Over You", preceded a fast dance done for the finish. Act went over fairly well when reviewed, but is for the medium houses, lacking big time finish and originality.

## DEAGON AND MACK

Reviewed Monday afternoon, January 1, at Palace Theater, New York. Style—Singing and talking. Setting—One. Time—Fifteen minutes.

Deagon and Mack gave a good account of themselves, registering many laughs. Starting rather slow, the team picked up wonderfully, especially so when the girl did the kid impersonation, which is quite clever and would fit nicely in a production. The man is refined, artistic, smooth, clever and repressed. He never rants, forces or commits a faux pas.

Act consists mostly of talk interspersed with a song or two and considerable business. The drag-out of the girl who is attempting to sing, by the man, is a clever bit that might easily be overdone, but wasn't.

Considering the next to closing position, being booked at the last minute to take the place

of Jack Wilson, and the terrible bill which preceded, Deagon and Mack are to be congratulated for holding the spot well.

## DOLLY SISTERS

With HARRY RICHMAN

And Their Brother, EDWARD DOLLY  
Words and Music by Harry Richman and Lou Davis

1. Introducing Dolly Sisters in Their Own Jazz Dance and Waltz Creations.
2. California Poppy—Harry Richman.
3. Scene in the Slums of Paris, Introducing the Torture Dance by Dolly Sisters, Edward Dolly and Harry Richman.
4. Ballad—Harry Richman.
5. Pony Trot—Dolly Sisters and Edward Dolly.
6. Tom Tom, Introducing Tom Tom Dance—Dolly Sisters, Mr. Richman and Mr. Dolly.

Reviewed Monday afternoon, January 1, at Palace Theater, New York. Style—Dancing. Setting—Special in three. Time—Eighteen minutes.

The Dolly Sisters have brought us nothing new except wardrobe. In costume creations, the girls present an effective "Twin-Two" appearance of elegance, but little else worthy of serious consideration. Whatever chance they might have had was ruined by the inanity of the collection of stupid, worn-out, moth-eaten and unaesthetic verses vocalized at the conclusion of the act. It seemed like an amateurish attempt of some school girl cakata after having culled various attenuated copies of Joe Miller, Madison's Budget, Jensen's Encyclopaedia of Comedy, Encyclopaedia of Wit and

There was an attempt at comedy in the lines at various points, which flopped sadly. Also much old business with money, papers, telephone line cut, various articles of clothing thrown over a screen, including a corset, some poor gun play, calls for police and a lot of other things. The het of a newspaper woman that she could trim the gambler was utilized, the gambler giving the girl \$100 for a present at the finish, in return for which she nabs his roll and watch. This served for the first curtain, which descended largely in silence and odd speech too soon. For a second curtain the girl returned and the two indulged in one of those almost forgotten "dear friends" epilogal efforts that showed really the most ridiculous judgment displayed on the vaudeville stage in the memory of the writer.

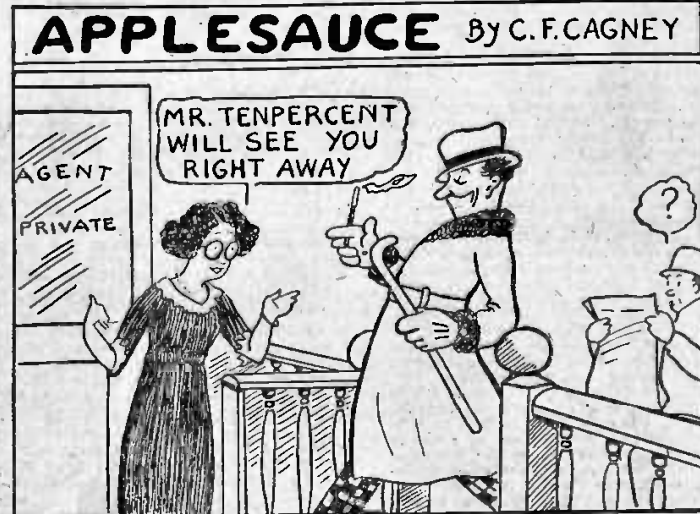
There seems to be no excuse in the world for the sketch. Purchase if Miss Roseman had another vehicle she would be successful. She has a nice Irish brogue and could she be fitted with something a little more up-to-date, no doubt could put it over.

## JONES AND SYLVESTER

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Singing and comedy. Setting—Special in one. Time—Thirteen minutes.

In a turn called "The Actor and the Buckster", Jones and Sylvester do some excellent singing. The drop represents a street showing a couple of adjoining houses. The actor is arranging his toilet and the buckster crying his wares. The crying of various edibles is arranged to fit the remarks of the actor, with comedy effect.

A sneezing number was well done, as was also the rendition of "Maggie" with a counter jazz patter. "If You Can't Say a Good



Wisdom, and ten-cent copies of "How To Be an Actor". For two girls supposed to show evidences of refinement to lend themselves to the gag about the barber cutting off the nose and toe, switching them so that the poor victim had to take his shoe off every time he wanted to blow his nose, shows that they have been poorly advised. One, even by a far stretch of the leniency of imagination, could hardly call it class. "Ve veeah you a Happy New Year", delivered by one of the sisters, did not palliate the former descent into the vulgar commonplace.

The Pony Trot, in which the girls were reined by their brother, Edward, and which gave them an opportunity of pawing, neighing and kicking after the manner of horses, was well presented and beautifully costumed, but it has been done before by Horlick and the Sarapma Sisters and others.

The "Torture Dance" certainly was. So was Harry Richman's self-satisfied air and exaggerated ego as he attempted to plug several numbers. Edward Dolly was the least offensive—he remained in the background.

To the writer, the Dolly Sisters are terrifically overrated and lack the technical skill in dancing possessed by so many others. They do not appear graceful, talented, clever or anything else, except synchronous in their physical appearance.

## ETHEL ROSEMAN AND COMPANY

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Sketch. Setting—Interior in three. Time—Seventeen minutes.

One Mary Fenton tries to blackmail a gambler answering to the name of Brocton. The girl wants \$10,000 for ten love letters the gambler is supposed to have written, and enters his house on the eve of his proposed embarkation for the second time on the matrimonial sea, the subsequent day.

Word for Everyone, Say Nothing at All", sent the boys over well, their robust musical voices being heard to good advantage and the number sold in fine style. "Jazz Band Jamboree" was used for an encore, the team taking several bows to good applause.

Will get over anywhere.

## EVANS AND WILSON

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Singing and Talking. Setting—One. Time—Fourteen minutes.

Evans and Wilson could have a good act—as it is, there is a great need of routine and suitable talk. The man has an excellent tenor, a nice breezy Irish style with a likable personality. The girl is pretty, cute, clever and puts over a number well. Yet there is just that lack of something that makes or breaks an act for the better time.

Man in tuxedo and straw hat and girl in effective gown of lace and silver and wearing a hat, indulge in some talk about matrimony. The man does a poem on the same subject which flops altho he stalls unmercifully for a hand. The girl does a unique special number, "I Want a Husband", which she certainly sells with exceptional diction and enunciation. At the direct conclusion, however, she attempts to sing some very high tones which are forced and strident, lacking in tonal roundness. Number would be much better without this and could easily be featured in a production as done by the clever comedienne. More talk about marriage, also the gag about whisky being a dangerous comey and the Bible saying we should love our enemies. This has been heard before—once or twice.

The man in a very good, pleasing tenor sings a number but explosively. He should (Continued on page 18)

# VAUDEVILLE in Review

WEIGHING carefully in the balance, the advantages and disadvantages of the tryout to the vaudevillian, it must be said that the chances are as ten to one against, rather than for, the actor.

That the battle is long, hard and discouraging, almost anyone who has tried trying out will testify, and yet over a period of years what single step in advancement has been made toward improvement in this particular respect? One may well prate of dressing rooms, organization, beautiful edifices, charities and any one of a number of other things, but actually what has been done as an incentive to the artists to produce something new? And if he has a new turn, what are his opportunities of getting action when it comes to inducing those who are supposed to be on the lookout for novelties to see his act?

Over twenty years ago the actor was allowed the privilege of paying for his baggage in and out of the Union Square Theater on Fourteenth street, New York, to show his act in the morning. Today he is granted not only the privilege of paying for his baggage in and out of the Palace Theater, at Forty-seventh and Seventh avenue, but in addition the extra charge of paying stage bands to hang his scenery, so that he may show his act in the morning. Who the heck can feel romantic, artistic or inspired in the MORNING? Because the agents are too lazy to go to see the act elsewhere why should the artists have to bring the act to them—and in the MORNING? Who can properly present a turn with no orchestra, to a house, with the exception of a few hard-boiled agents, full of empty seats, at 10 a.m.? What effects can be obtained when four or five other acts try out in the same set before the ones who own the hangings are accorded the wonderful opportunity that is pointed in as glowing colors as their own scenery? Surely this mode is just as arduous as was the old Union Square as a place of entertainment, compared to the present Palace as a theater.

The only other alternative is, after many weeks of waiting, and much inducement thru a ten-percent, or an inside man with a rake-back rating, to manage to get one of the split-week, suburban, non-English edifices, such as the Grand in the Italian quarter of the Bowery or Proctor's 125th Street, where the elite of Harlem generally voices its disapproval of anything and everything, good, bad or indifferent, in an uncertain terms. Oh, yes, one may also be a headliner in one of the advertised amateur or professional tryouts, which is but adding insult to injury.

What can be done to correct this state of things? Naturally a man who owns a good theater is not going to ruin his business with experiments, nor take a chance on buying a cat in a bag. Even tho some of the acts are no worse than some he gets, many are much worse, and were he to run open house for the abridged attempts of some near-comics 't would be but a short time ere the deficit at the box-office would attest to the manager's short-sighted judgment.

There are several methods which would be safe and comparatively fair to both the artist and the theater owner, but why dispense what is the easiest thing in the world to give—advice? It will be sure NOT to be followed. However one, sort to be in form, must draw a conclusion of some sort, so here goes.

What is the matter with sandwiching say two or three acts between a regular bill at a matinee in the medium houses, and then insist that the agents do more than PROMISE to see the act? Why not have the manager of the house, or some one other than a careless doorman, see that they register, or check in, and why not protect even this by having all the agents report to a certain office head with not only a report, but a review of the act. Check one agent against the others and draw conclusions. This would insure the fact that the agents saw the act, insure the artist against the prejudices of any particular agent, and also give the artist the benefit of an opportunity for time, were the preponderance of reports in his favor.

This plan could be put into effect in several houses in different neighborhoods each week simultaneously. It would be up to the office to see that the agents attended personally, instead of sending office boys to report back to the "artists' representatives".

When some artist wakes up, and with the assistance of his fellow artists, drafts such a plan as outlined, with possibly many improvements that may suggest themselves, and lays the matter before Mr. Albee, pointing out the disadvantages of the present arrangement, a grave injustice that has obtained for many years will no doubt be obliterated.—MARK HENRY.

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



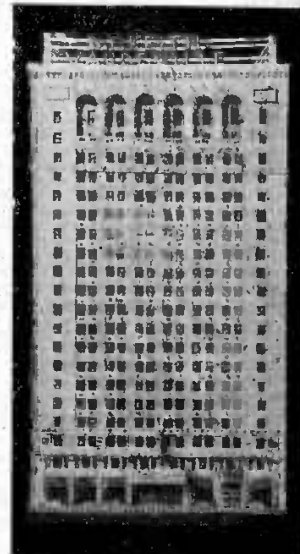
# VAUDEVILLE IN PICTURES



**HONEYMOONERS**—Mr. and Mrs. Leon Leitrim sail from New York on the White Star liner Olympic. Mrs. Leitrim was formerly the well-known dancer, Florence Walton, and the couple are sailing for a honeymoon trip abroad.  
—Copyright, Keystone View Co., Inc., New York.



**RESIGNS**—Captain Rhoda Crawford, known to scores of vaudeville performers, has quit the Salvation Army, a martyr to soul-saving on Broadway. Disapproval of personal publicity attendant upon her recent arrest for obstructing traffic while holding a revival meeting in West Forty-sixth street is said to be the cause behind her resignation.  
—International Newsreel Photo.



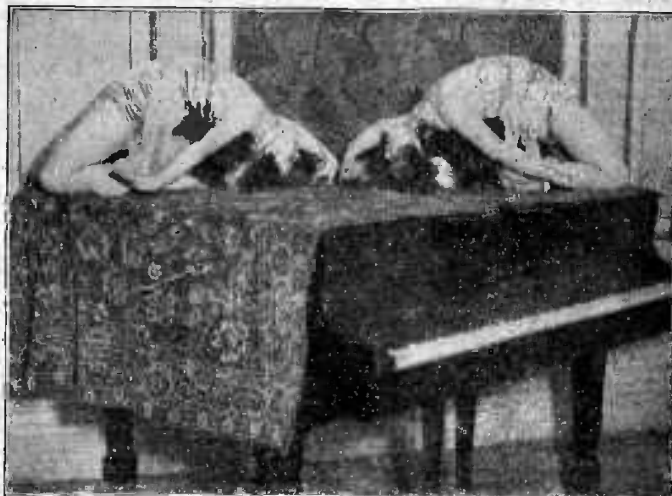
**CANDY**—A replica of the new Keith Theater, Cleveland, made entirely of candy, and on exhibit at the National Vaudeville Artists' Club, Inc., New York.



**BLIND HEADLINER**—Mollie Fuller, of the once famous team of Hallen and Fuller, who calls herself the happiest woman in the world, the reason being that, altho she is sightless, Broadway has opened its arms to her and has taken her back. Last week she made her triumphant return at the Palace Theater.  
—Copyright, Keystone View Co., Inc., N. Y.



**SNAPPY WORK**—Jean Schwiller, "The Cello Man", English headliner, who jumped from London last week to show his act to the Keith Bookers, and who hopped the same steamer back home to complete contracts which will keep him busy until next season, when he will return to this country to take up a vaudeville route. Snappy work we call it.



**BABY GRANDS**—It would take a mighty long search to find two youngsters, aged six, who show more dancing ability than Ardele and Barbara Hastings. Nothing seems too difficult for them, as the above pose shows.  
—Photo by Fotograms, New York.



**GETTING A BUN ON—"Pimp"**, the famous English clown, coaxing "Fat" into the arena of the Olympic Circus, London, via the bar, where he ("Fat", of course) is accustomed to receiving a bun.  
—Photo from Our World Picture Service, New York.



**BETWEEN TURNS AT THE ALHAMBRA, LONDON**—The management of London's famous variety house has not allowed American managers to get ahead of it in providing comforts for the artistes. The above photo shows the Trix Sisters and other members of the bill enjoying a cup of tea between turns.

# LAST HALF REVIEWS

## Fox's City, New York

(Reviewed Thursday Afternoon, January 4)

Witnessing the performance the last half of this week, one received the impression that the stage crew had been severely censured for its discrepancies the week before. Everything was snappy, there were no waits and the running as a whole was very much better. The bill was overhauled with dancing in two flash acts, "A Dancer's Dream," and Grazer and Lawlor, separated only by one turn. The only novelty turns on the bill were Judson Cole, a magician, and the Bader La-Valle troupe of cyclists, who opened with a good act of its kind. All the usual stunts were done and in addition several figures in ensemble work that drew good hands. The two girls looked nifty and shapely in short costumes and worked with a will and apparent interest.

Judson Cole, with a Frank Ducret table and a number of pieces of apparatus, indulged in considerable patter and a few tricks. Cole does not do much, but whatever he accomplishes, executes cleanly. His card production at the finger tips is exceptionally skilful and he gets a lot out of the "Spirit Hand" on the stage board, working it in the audience. His remarks are of the wise kind that would go better in an up-town house. We censure Cole strongly, however, for exposing the egg and flag trick, or part of it. His offering will be reviewed in detail in another column.

Ethel Roseman and Company appeared in a terrible sketch. The "and Co." consisted of a visible man on stage, and an invisible person off stage. Miss Roseman tried hard with the material, but no one could put over that antiquated stuff about blackmail, with all the old business such as cutting the telephone connection, love letters and all the rest of the stock junk that has served as a filler for rep. shows and "mellerdramas" in the by-gone days. Miss Roseman might be more careful that the screen hides her from all points of the auditorium when she undresses behind it, and also could improve the dress worn later. She advises the man to look at her, saying it's a "right for sore eyes"—it is a sight, but not the right kind of a sight. The "dear friends" speech at the end was very unattractive.

Both Chells tried hard, but it was not until the final number, "When a Feller Needs a Friend," that she got over. With the assistance of a pianist, Miss Chells sang several numbers, including "I'm Mighty Sweet on My Sweetie and He's Mighty Sweet on Me," "For the Things That I Did When I Was a Kid, They Called Me Tomboy" and "Wabash Blues". None of them seemed to get over very strongly. Miss Chells is pretty, cute and was attractively gowned. Perhaps some better numbers would help. See special review.

Besser and Irwin, two men, one doing straight, the other asp, did a lot of clowning and won many laughs at this house. They sang "Oh, Listen to Ginsburg's Band," did a Hearts and Flowers recitation, "He'll Come Back Again", and a parody on "I Don't Know Why I Should Cry Over You". The latter could be improved. The Sheikh of Araby with the business and dance, sent them over strong to a number of bows, stopping the show and necessitating a speech before they could get away.

"A Dancer's Dream" is a pretentious offering in which some excellent work was done by a young fellow and a couple of girls. It will be reviewed in detail in another department. The act is for the better houses but the opening and closing certainly slow it up and the turn would be immeasurably better with the dream idea discarded. It might be well enough for a production, but is too slow for vaudeville and kills the punch at the finish.

Tower and Darrel have a coarse, slip-stick connection that certainly is far below the standard of acts seen in this house and in many others. Primarily the woman evidently thinks she is funny, for she does a sort of horse laugh upon every possible occasion. There were a lot of very old gags and a couple of coarse ones. Speaking of Blmer, her partner, and saying "His wife is sick and I'm taking her place", was very rough and, as used, suggestive. "The fourth man I've had this season—I killed the other three", should also come OUT. The act jockeyed and stalled for applause at the finish.

Grazer and Lawlor, in a dance offering, suffered from the position on the bill, but did nobly. Following "A Dancer's Dream" and Tower and Darrel certainly was a hardship, but the act nevertheless was put over in fine style. Grazer and Lawlor both dance well, the man has a splendid physique and the girl is quite pretty and has a figure that any of

her sex might well be proud of and which she shows to good advantage. A detailed review will appear in another column.

As a whole the show did not measure up to several caught previously, but considerably better than some reviewed here in the past.

MARK HENRY.

## Loew's State, New York

(Reviewed Thursday Night, January 4)

There is another one of those luke-warm bills at Loew's State Theater the last half of this week. When a house runs a feature piece and several reels of miscellaneous screen material besides vaudeville, it would seem that a good rule to follow in selecting the latter portion of the program would be to choose offerings with some speed and action in them. The two sections of the entertainment would then stand out better by contrast, and the general effect would be more satisfying. For several weeks now the bills at the State have not had enough fire in them.

In the opening spot the Three Phillips did some interesting things in the way of juggling and climbing poles and ladders balanced by one of the trio, and did them very neatly.

The background for the offering of Jones and Sylvester was a drop representing the front of a tenement house. Over the entrance was the number 1890. It corresponded exactly with the date of the stuff these boys handed out. There were several flashes of good comedy and pleasant singing which showed they could do something more up to date and worth while, but their present line is weak. However, in spite of scanty encouragement, they took an encore and made use of it to improve their general average.

If the stage crew didn't fumble the opening of Fiske and Lloyd then it just naturally isn't effective and should be changed. This skit is surrounded with a rather pretentious atmosphere, tho' it has nothing to be pretentious about. There are some tame songs, interspersed with some non-essential talk. Then a monolog delivered by the man into a telephone. Just why it was buried into a 'phone instead of being talked over the footlights so the audience could hear it, perhaps the monolog knows. But some of the gags needed burying somewhere. There was a pleasing bit at the finish—at least the music was very tuneful, and the orchestra made it count for all it was worth—bringing a fair hand. The main trouble with this act is that

the partners don't harmonize with each other, and neither harmonizes with the setting. Each could be reset to better advantage.

Phil Baker was a long, long time getting started. He seemed to take too many liberties with the fact that he headlined this house for the entire week, and wasted a lot of time fooling around the stage to poor effect. His offering could be a sure-fire smash if he dispensed with several retarding features, to-wit: first, the young valet who attends him at the opening; second, the telephone; third, the cheap joke about Mathilde McCormick, the suggestive joke about the colored eggs and the worn-out gag about Hon-dia; fourth, the plant in the box—who, even with his poor singing, took away the biggest share of the applause; and last, all the stalling and kidding. This leaves Phil and his accordion. Incidentally, he walked around the

stage for ten minutes or more with the accordion in his arms, without playing one solid piece on it. If he had worked this instrument right from the start, he would have needed sobbing else to raise the auditors out of their seats. Even allowing him some of his comedy and vocal exercise, if he must have it, he could still go over strong. But when he spreads himself all over the stage and out into the audience as well, without judgment or continuity in the bargain, his entertainment value fades away into thin air.

"Sparks of Broadway", comprised of four girls and a boy, is evidently one of the recently recruited Loew's Junior Follies aggregations. These youngsters showed ability, good drilling and eagerness, but they are not quite seasoned yet for Longacre Square, and the presentation as a whole seems to lack a personality. DON CARLE GILLETTE.

# NEW TURNS and RETURNS

(Continued from page 16)

correct this. More attention should also be given by him to enunciation which is far inferior to that of his clever partner's. More talk about marriage preceded "Supposin'", a clever number that suits the act. The repetition of the marriage proposal interjected for the nth time was very annoying and most tiresome. The headkerchief folding business, with more talk is of doubtful value if the act has the big time in view. Emmet's Lullaby with a yodel, the girl doing a counter patter, proved a weak finish that lacked the necessary punch at this point.

The team tried hard to stretch the bows at the finish, unsuccessfully. Their failure to get over strong may have been partly due to their spot misplacement on the bill as they should never have closed the show. It is not that kind of act.

Under some capable director or coach with some new talk written for them, the two could eventuate into a desirable offering in the better houses. The girl is worthy of consideration in a production where she could be featured, and the man could probably find a place also.

## BITS OF DANCE HITS

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Dancing. Setting—Special in three. Time—Seventeen minutes.

A good set of its kind that followed the routine of many similar acts, but is not to

be treated lightly on that account. Before a front curtain of light blue silk—with storm effects—a fellow in Inverness and top hat appeared and sang an introductory number, subsequent to which the act goes to three. Before hangings of black ornamented with vases of flowers, two girls with pink fashings, short green satin pants, hats of Napoleon shape trimmed similarly, and carrying swagger sticks, did a dance together with a juvenile in tuxedo.

Discovered in three and a half was a fellow holding a young girl aloft. The miss was dressed in a short costume of blue and gold. The dancing followed, including a number of poses to the music of Drda. A side lean on one toe, assisted by the man, drew a hand, as also did a running dive to a catch. A solo dance by the juvenile, including duck and wing and slides, was applauded.

Three girls in henna-colored and gold Chinese costumes tripped lightly in neat fashion. The singer again appeared and vocalized preceding a waltz clog by girl and fellow in East Side costume—music "Sweet Rosie O'Grady" and "The Bowery". Assisted splits by the girl were well done. She wore an unmanageable sweater that insisted on rising to the occasion, especially so when the young fellow put his arm around her waist to execute one of the figures of the dance. As the sweater seemed to recognize no limitations, and as the young girl wore nothing but the nature endowed covering beneath the sweater, there was considerable anatomy in a localized area that is not generally exhibited in public, on view. If the sweater persists in its peripatations, some protection should shield the intimacy from the vulgar public gaze.

A girl in flame-colored costume did a song and dance preceding the punch of the turn is the person of a pretty young blond with an excellent figure who did a fast, snappy toe dance including back-kicks and instep work. She was exceptional in her technique and more mindful of Bessie Clayton than any other dancer we have seen in many a day. The girl will bear considerable watching.

All wore tight for the final ensemble and waist coverings of silver cloth, green and lavender. Snappy Russian steps, pivots and a neck leg-hold swing with the head down, drew a good hand, the juvenile doing leap-frog over the other members of the company, single and collectively, at the direct conclusion. The latter feat was anti-climaxed by the former and could be eliminated without impairing the value of the offering. Can easily make good on the big time.

## MARION GIBNEY

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Monolog and singing. Setting—One. Time—Twenty-five minutes.

Marion Gibney does a single that is considerably away from the beaten track, the woman as a monologist being almost an unknown quantity since the days of the seriocomics and not much in vogue then.

The most impressive point about Miss Gibney is her wonderful personality and intimate, confidential assurance. She has a pleasing manner, a refined style, an excellent vocabulary and the carriage of well-balanced poise.

On a standard stage a spotlight is thrown. Miss Gibney is discovered with a five-dollar bill in one hand and a baby carriage grasped by the other. She is dressed in a coat of black trimmed with fur, and a hat. Some talk followed that was bright and natural, setting laughs without being gassy. The piece of business of unscrewing a lamp from the footlights and placing it in the baby carriage for use at home, seems to be original with this comedienne, the writer never having seen it before. The demijohn in the baby carriage did not get the laugh strongly and could be fed up better. The remarks about adenoids should be eliminated.

The gag about kicking in the shins and knickerbockers is not exactly refined, but is not vulgar either, and may be excused, as it gets a good laugh. Yet we wouldn't be sur-

(Continued on page 113)

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VAUDEVILLE NOTES

Richard Carle will shortly be seen in vaudeville in a three-people skit.

Florence Courtney is reported about to remarry George Jessell, her ex-husband.

"Stars of the Future" has been routed over the Keith Time for the remainder of the season.

Vic Burns and Adelaide Wilson are touring the Foll Time in their comedy skit, "Untrained Nurse".

Horace Goldin, the illusionist, has recovered from his recent illness and will resume booking shortly.

Louis Jean Charley reports that he has joined the Nat S. Jarome Company, playing Keith's Boston Circuit.

Tom Watters, comic pianist, arrived in this country last week following a long tour of the British music halls.

Doris Kenyon, the picture star, opened in vaudeville this week under the direction of the Air Wilton office.

Valeska Surratt will shortly be seen in a new vaudeville act, entitled "Silks and Satins for Calico and Bags".

Nan Halperin, who appeared in three picture theaters in Chicago New Year's night, received \$1,750 for the evening.

Julian Eltinge has been given ten additional weeks over the Orpheum Circuit, starting at Minneapolis January 21.

J. K. Emmett was forced to leave the bill at Loe's State, New York, last week, Frank Ford and Company substituting.

Richard Ranier, Della Evans and Marie Falls comprise the company which is presenting George Kelly's sketch, "The Weak Spot".

The Novelle Bros. are appearing nightly at

Chin Lee's restaurant on Broadway, New York, booked by Al Herman and Jack Phillips.

The Casinos have been tentatively engaged for eight or ten weeks on the Orpheum Time, with Kansas City set as the opening point March 11.

Joe Roberts is taking his banjo on its first tour of the Foll Time. Roberts was a hit when he showed at Foll's Capitol, Hartford, Conn., recently.

The Park Theater, New York, which is housing Minsky Brothers' Burlesque "S", is now playing Sunday vaudeville. Bills booked by Fally Markus.

Major Doyle, the midget who has appeared in vaudeville until lately, is now engaged in the making of a picturized version of "Backbone", from the story of that name.

Jessie Busley, in "Batty", a satire on "The Rat", opened this week in Milwaukee for a tour of the Orpheum Time. William Raymond and Company are supporting Miss Busley.

Miss Billie Farreau, in Oriental and Egyptian dances; Nell Howe, in classical dances, and the Montmartre Dancing Girls (Peterson and Bryant) were the attractions at Kolb's, New Orleans, last week.

Max Budnick, manager of the Harlem Opera House, New York, since it started to play Schubert vaudeville, resigned the day before Christmas to take charge of the new Premier Theater in Brooklyn.

Bobby Jones, Bernie Grossman, Leon Flatow, Ed Rose, Nat Osborne, Gilbert Dodge, Hal Burton and Otis Skinner (?) are the present members of "A Trip to Hildland", the song writers' act. Jones and Flatow are the only ones remaining who were with the original act of that name. The others were Sam Ehrlich, Al

(Continued on page 23)

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**SONG NOTES**

The entire staff of Jack Mills, Inc., saw the New Year in at Atlantic City.

The Versatile Sextet closed a long run at the Side-Show, New York, January 5.

Harold C. Berg, of the Mills sales staff, is on the first leg of a six weeks' trip thru the Middle West.

Over fifty cartoons have appeared in the daily newspapers paraphrasing the famous "Mr. Gallagher and Mr. Shean" song.

John D. Sutherland, of Lake Charles, La., and Fred O. Tucker, of Providence, R. I., are making a bid for fame in songland with their new waltz ballad, "Your Lips Answer 'No', But Your Heart Cries 'Yes'".

"Who Did You Fool After All?", a new ballad by Johnny S. Black and Van and Schenck, was the musical feature last week at the Branford Theater in Newark, N. J. The number is published by Goodman & Rose, Inc.

M. J. Mintz, president of the Cameo Music Publishing Company, announces that he has just closed final negotiations with the Famous Players-Lasky Corporation for the adoption of his thematic music cue sheet, their issuance to commence with February releases.

**CONVICT MUSIC MAN ON PERJURY CHARGE**

New York, Jan. 8.—After a trial lasting two days in the Federal District Court, Terry Bradford, a Negro music publisher with offices at 1547 Broadway, was found guilty last week on an indictment charging him with subornation of perjury. He will be sentenced this week by Judge Hand. He has been released in \$5,000 bail.

According to evidence, Bradford induced two other Negroes, Lemuel Fowler and Spencer Williams, to make false affidavits in an equity injunction suit pending before Judge Mack in the United States District Court. This litigation, last August, concerned the ownership and authorship of a song, entitled "He May Be Your Man, But He Comes To See Me Sometimes".

Fowler and Williams, who pleaded guilty to indictments charging them with perjury in the proceedings before Judge Mack, were used as government witnesses by Assistant United States District Attorney Lorenz in the trial of Bradford. They probably will be given immunity for their testimony, which was the means of convicting the music publisher.

**"JONAH"**

Chicago, Jan. 2.—Eliza Doyle Smith announces that the comedy song, "Jonah", recently put out by the house bearing her name, is taking hold splendidly. It is a fox-trot, with a snappy and humorous lyric and the melody is of the whistly sort. It is being exploited as "Jonah"—a Whale of a Song. The firm reports that its line is moving well.

**HARRY VON TILZER BROKE**

New York, Jan. 8.—Harry Von Tilzer, president of the Harry Von Tilzer Music Publishing Company, against which a petition in bankruptcy was recently filed, has himself filed a petition in bankruptcy, giving his address as Freeport, L. I., and listing liabilities of \$9,928 and no assets.

**SPECHT SETTLES DIFFERENCES**

New York, Jan. 6.—Differences between the management of the Monte Carlo Cabaret and Paul Specht, whose orchestra is playing there, were smoothed out this week and the dance combination, reported at first as leaving the resort, will continue there indefinitely.

**"TROT ALONG" HITS FAST GAIT**

Chicago, Jan. 4.—Will Rosmer reports that his new fox-trot, "Trot Along", which was issued seven weeks ago, has already created a sensation and brought an offer of \$15,000 from an Eastern publisher.

**DISKAY IN BERMUDA**

Joseph Diskay, tenor, who has been singing on the Keith Circuit, has been released by special permission for ten days in order to make a brief tour of cities in and near Bermuda. He sailed from New York last week for Bermuda, and will return about January 15.

**DIDN'T LIKE DALY SKIT**

New York, Jan. 6.—Arnold Daly, who tried out his new sketch from the Hungarian, as an added attraction at the Fordham Theater this week, got the razz from college students, according to those who sat in the audience. Daly's performance is said to have been the occasion of repeated hisses, of which, however, he took no notice.

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## CHICAGO POST SUES SHUBERTS

Chicago, Jan. 8.—Suit for \$500,000 damages was begun here last week by The Chicago Evening Post against Sam S. and Lee Shubert, Inc., theatrical producers, and the Jackson Theater Company.

According to papers filed the action is based on a notice printed by the defendants in their programs here in 1918, in which it was alleged The Evening Post had published "untruthful statements" about the Shuberts and their attractions.

Some time ago the Shubert brothers failed to press suits against the newspaper because of alleged criticism of some of the Shubert attractions.

## SHUBERTS PREPARING TWO MORE OF OWN UNITS

New York, Jan. 6.—The Shuberts have in rehearsal two more unit shows of their own to take the place of Max Spiegel's attractions, which closed recently as a result of the latter's financial difficulties. The new Shubert units are "The Passing Show of 1922", last season's Winter Garden production, and "The Spice of 1922", which recently stranded in Chicago. Both are slated to get under way February 4.

## JENIE JACOBS' SUIT OUT

New York, Jan. 6.—Jenie Jacobs' \$3,000,000 suit against the Keith and Orpheum interests under the Sherman Anti-Trust Law has been discontinued pending the outcome of the U. S. Supreme Court findings in the \$5,000,000 action of Max Hart against the same interests.

## WANTED HER NAME FIRST

New York, Jan. 6.—It became known this week that Frances White, now appearing as an added attraction in the Shubert unit, "Steppin' Around", had refused to appear in the forthcoming Winter Garden's revue, "Fashions of 1923", because, it is said, her name had been subordinated to those of Peggy Hopkins Joyce and Benny Leonard in the billing matter.

## "TOPICS" REVUE OPENS

New York, Jan. 6.—B. D. Berg presented his new revue, "Topics of 1923", featuring Cortes and Peggy, Wednesday night at the Palais des

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This popular organization, of Whitehall, N. Y., is composed of the following: J. Perak and L. Boles, violins; L. Gilbert, saxophone; W. Jackson, xylophone; Miss L. Carrwell, piano; M. Rosa, cornet; Z. Santelli, banjo; O. J. White, drums.

## ROBERTS' TIME EXTENDED

New York, Jan. 8.—Theodore Roberts, well-known film actor, has been re-engaged for a number of weeks over the Orpheum Circuit in a sketch, "The Man Higher Up", opening at St. Paul, February 11, with Minneapolis, St. Louis and Milwaukee to follow. The Orpheum people are dickering with the Paramount Picture Corporation to have it release "Grumpy", the latest picture Roberts made, for a showing at Minneapolis and Milwaukee during the engagement of the star.

## CANADA WELCOMES DUFRANNE

Montreal, Can., Jan. 4.—An enthusiastic welcome was given this week at the Princess Theater to Georges Dufranne, eminent Canadian-French tenor, who has come from the Gaite Lyrique Opera House, Paris, to join the Keith Circuit.

Canada welcomes Dufranne as her son. Although he received his education abroad he was born in Nicolet, Province of Quebec, the youngest in a family of sixteen children. His father, a lawyer, was a Frenchman by birth, who adopted Canada as his home.

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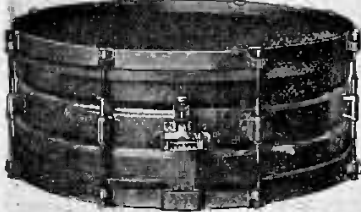
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### VAUDEVILLE NOTES

(Continued from page 19)

Siegel, Nat Vincent, Will Donaldson, Billy Baskette and others.

The "Cave Folies of 1923" are attracting much attention at the Cave, New Orleans, this season. Milt. Marion and Martinez Randall, in their clever dancing specialties, have won the hearts of the patrons.

Sylvia Cobacker, a vaudeville dancer, aged nineteen, was attacked by a Negro when returning from her work at an early hour in the morning, at Flushing, L. I. A taxicab driver came to Miss Cobacker's rescue.

Caterina Marco, May Hoey, Harry Bartlett and Charles A. Loder, who are the vaudeville act, "The Favorites of the Past" were subjects of over half a column of space in The Illinois State Journal, Springfield, January 29.

H. Gene Daniels, "The Marimba Jass Hound", is resting at his home in Anderson, Ind., having, so he writes, grown tired of the road. He is planning to "go out" next season with something entirely new in the way of a marimba act.

Anna Glocker, who appears with her husband under the name of The Glockers, who do baton and water juggling, had a narrow escape from death when a bullet was fired on New Year's afternoon into her home in Ocean Grove, N. J.

Camille McBan, of the Juggling McBans, has recently come into possession of a fortune thru the death of her grandfather, a wealthy oil land owner of Texas. Miss McBan will make an extensive tour thru the Orient and thereafter make her home in Paris.

Miss Buddy Walton, prominent vaudeville artiste, is reported to be sick in Gatesburg, Ill. Miss Walton was to have played the Palace, Cincinnati, last week, but had to cancel. Force and Williams taking her place. She has been ailing for the past three or four weeks.

Fred Forton and Partner, tramp comedians, who have made several world-wide tours, have commissioned Philip J. Lewis to write a new act for them that will include special songs. They are at present resting in Massachusetts, but will resume work in February.

Eva Tanguay made her first appearance in Minneapolis, Minn., in two years, when she played the Pantages Theater there. Miss Tanguay has acquired a clever jazz orchestra, which is heard to great advantage in her act. She also carries two people who work from the audience.

Violet Connor, of 2633 Jefferson street, Cincinnati, who has been with the Skelly-Helt Revue the past three or four months, has taken Harry Cornell and the Faye Sisters, to take the place of Marguerite Faye, who was killed in an automobile accident at Saginaw, Mich., early last month.

Sternad's Midgets, under the capable management of Billy Hart, are still stopping traffic and shows, the former with their unique parade, and the latter with their equally unique and original performances. At present they are touring the Interstate Circuit, Houston, Tex., Christmas week, and San Antonio, New Year's.

Eva Fay, at a Christmas dinner given in Dubuque, Ia., at the Julian Theater, entertained R. O. Brumbaugh, Joseph P. Mack, lecturer; Marie E. V. Hurt, Max Le Deon and Leona Du Freese, of Romona Acres; Villani Brothers, Billy Batchelor, Hazel Vert and Company, and Carl Karoy.

Conchita Piquer, the Spanish dancer and singer who was featured in "The Wild Cat" and "Make It Snappy", is now being featured at the Monte Carlo, New York, along with Savoy and Brennan, who are also playing "The Greenwich Folies"; Beth Berl, the pretty Los Angeles dancer, and George Hale, the eccentric stepper. Phil Bsker acts as master of ceremonies.

A special New Year's Eve frolic was staged at the Regent Theater, Kalamazoo, Mich., by J. O. Wodetaky, in which ten acts participated. Wodetaky says the show was one of the biggest events of its kind ever staged in Michigan and that fully 5,000 people crowded the lobby and street awaiting admission to the midnight show. Three of the acts stopped the show, Wodetaky says. They were Primrose Seamon & Co., Kalulua's Hawaiians and Ed and Wyan.

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# THE DRAMATIC STAGE

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A DEPARTMENT OF NEWS AND OPINIONS

(COMMUNICATIONS TO THE BILLBOARD, 1422 BROADWAY, NEW YORK, N. Y.)

## MOSCOW ART THEATER ARRIVES IN NEW YORK

### Fifty-Eight Russian Artists Here for Short Tour of This Country

New York, Jan. 5.—Fifty-eight members of the Moscow Art Theater, who are to begin their American engagement at the Jolson Theater next Monday night, arrived here yesterday aboard the Majestic and were given a hearty welcome to this country by representatives of the amusement profession in all its branches.

Nikita Balieff, regisseur of the "Chauve-Souris", headed the delegation along with other members of his company and greeted his fellow countrymen with the traditional Russian presentation of an ikon and an offering of bread and salt. Among those present to show their regards for the visiting artists were: Leon Baket, Sergel Rachmaninoff, Alexander Siloti, Professor Nicholas Roerich, Boris Anisfeld, Francis Wilson and Frank Gillmore, representing the Actors' Equity Association; Augustus Thomas and Morris Gest, who is managing the tour for Constantin Stanislavsky and his associates of the Moscow Art Theater.

The Actors' Equity Association have made the Russian players honorary members of the organization for the length of their stay in America.

#### Not Interested in Politics

Stanislavsky, who has been called the "gray godfather of the Russian theater" and who founded the Moscow Art Theater, said that his organization had nothing to do with politics and was here to cement artistic relations between his country and America.

"We have no connection with the Soviet Government," said Stanislavsky. "We are interested only in art. It is our art that we have come to bring you, not politics."

#### Specialists in Realism

The Moscow Art Theater is famed thruout the theatrical world as the greatest exponent of the realistic method in the presentation of plays and of acting. It was founded by Stanislavsky and Vladimir Nyemirovitch-Dantchenko in 1897 as a co-operative institution and has remained so ever since. Members of the company draw salaries and divide whatever profits accrue after the needs of the theater have been provided for. The theater became so famous that it had little difficulty in attracting the greatest theatrical artists of Russia and retaining them.

#### Twenty-five Years With Company

There are quite a few players now in the company who were with it when it was founded. Among these, besides Stanislavsky, are: Olga Knipper-Tchekova, the widow of Tchekoff, the eminent Russian author, who wrote his plays for the Art Theater; Vassily Katchaloff, Ivan Moskvin, who created the role of Tsar Fyodor and who will play it in this country; Leonid M. Yeonidoff, Vassily Lusbsky, Alexander Vishnevsky, Vladimir Gribunin and Nikolai Alexandroff.

During the quarter of a century that the theater has been in existence the players boast that they have never had an empty seat. Most of the time the demand for seats was so big that intending patrons had to draw numbers to see whether they would get a seat or not. During their engagement here the Moscow Art Theater will keep up its custom of not offering seats for sale at the box-office for the performance of the day. All tickets must be purchased at least one day in advance.

#### No Applause at Performance

Another custom which the Moscow Art Theater will endeavor to enforce during their engagement here is its iron-clad rule that there shall be no applause during the performance. In Moscow the players acknowledge no applause either during the performance or at the end, but it may be that they will relax their custom here to the extent of bowing at the end of the play.

Friday instead of Wednesday. This was done in order to allow the players on Broadway an opportunity of seeing the Russians act. There has been marked interest on the part of the local players in the forthcoming engagement, and the Friday matinee will probably see many of them in attendance.

#### Must Return in Eight Weeks

The stay of the Moscow Art Theater is strictly limited to eight weeks, and it is improbable that they will be seen outside of New York. They have posted bonds with the Soviet Government to insure their return in that time, and some of their fellow players are said to be held as hostages in Moscow to

HELEN GAHAGAN



The girl who looks like Ethel Barrymore. She glided gracefully from the cast of "Shoot!" produced by the Inter-Theater Arts, at the McDowell Galleries in June, into the cast of "Manhattan"; thence into the feminine lead of "Dreams for Sale"; and into a contract with William A. Brady. Yes, she is both fortunate and beautiful!

#### Masterpieces in Repertoire

The Moscow Art Theater has over seventy plays in its repertoire, but they have only brought over a few of their best dramas for presentation here. A different play will be mounted every week for the first six weeks and the remaining two will be arranged from those played in that time. The first week's play will be "Tsar Fyodor Ivanovitch", by Count Alexei Tolstoy. The following week will be devoted to "The Lower Depths", by Maxim Gorky, which has been seen here in an English translation under the title of "Night Lodging". For the week of January 22 "The Cherry Orchard", by Tchekoff, will be played, and "The Three Sisters", by Tchekoff, will be produced for the week of January 29. The weeks of February 5 and 12 will be devoted to hills of short plays by Pushkin, Dostoevsky and Turgeniev.

The price scale for the opening performance Monday night ranges from \$2 to \$10. For the balance of the engagement a \$5 scale will prevail.

Morris Gest recently obtained the consent of the Moscow Art Theater to play a matinee on

insure the visitors' compliance with the Russian Government's orders.

#### ACTOR INJURED BY GRENADE

Berlin, Germany, Jan. 4.—Edward Knopf, a New York actor, had his hand blown off New Year's Day while setting off some fireworks for some children. Knopf bought some firecrackers to amuse the children and found a grenade among them, which he thought was harmless. It exploded while he was holding it, severing his hand at the wrist and injuring seven other people. Knopf is studying the drama here and has appeared in a film production.

#### THEATER GUILD'S FOURTH

New York, Jan. 5.—The Theater Guild has already started preparations to present Joseph Schildkraut in "Peer Gynt", its next production for the season. Margalo Gillmore will probably have the leading feminine role. Others selected for the cast are: Louise Closser Hale, Helen Westley and Elise Bartlett. The play will open at the Garrick Theater in February.

## Altho Helen Gahagan Has Scaled the Theatrical Heights With "Seven League Boots", She's Been Preparing To Do It Since She Was Seven

AND that's just fifteen years ago, to be exact. We know because she told us in a five-minute monosyllabic interview between the first and second acts at the Belmont Theater, New York, where she is playing the leading feminine role in "Fashions for Men", that she was born in Bonton, N. J., just twenty-two years ago. But she was "brought up" in Brooklyn, where she attended the Berkeley Institute. She studied voice production and elocution under the guidance of Elizabeth Grimbali, whom the young star considers her "patron saint".

We were among those present when Helen Gahagan made her New York City theatrical debut in "Shoot!", given by Inter-Theater Arts at the McDowell Galleries last summer. At the time we found it difficult to believe that this Junoque girl with the whimsically curved mouth and long, expressive violet eyes, that can be ineffably tender or scathingly scornful, was an amateur. She played with the poise and assurance of a well-seasoned professional.

We told Miss Gahagan about this impression and she replied with mock seriousness that she experienced her first stage fright when she was seven years old. She was to have spoken a piece in German but forgot her lines and was borne from the stage "dissolved in tears". But she never again suffered from stage fright. Miss Gahagan is not talkative. Perhaps it is because her mind is preoccupied. She has many wonderful things to think about. She is being eulogized by the critics and they say she looks like Ethel Barrymore (enough to hold any girl in breathless wonderment before her own image). It is even said that a certain distinguished playwright sits in the audience weaving a wonderful play about her lovely personality. And, best of all, William A. Brady has given her a three-year, two-year option contract.

Miss Gahagan's first professional role was a part in "Manhattan", which she played so conspicuously well that she was engaged by William A. Brady as leading lady of "Dreams for Sale". She is now appearing in "Fashions for Men", by courtesy of Mr. Brady, and, judging from the applause that greets the young actress in that play, Mr. Brady's courtesy is going to feel somewhat "imposed upon", for the play seems destined to stay—and, well, Helen Gahagan is its shining light.

ELITA MILLER LENZ

#### "HUMMING BIRD" GOES EAST

New York, Jan. 2.—Mande Fulton, author of "The Humming Bird", will appear in that piece early in February if all her plans come thru. Preparations for the presentation of the play on Broadway have already begun under the management of Frank Egan, who produced it in Los Angeles, where it enjoyed a twenty-four weeks' run. Robert Ober, husband of Miss Fulton, will play a part in the production.

"The Humming Bird" has been on its way to New York for the past two years. Oliver Morosco announced his intention of producing it months ago, but his plans miscarried.

#### NAZIMOVA RETURNS TO STAGE

New York, Jan. 6.—Alta Nazimova, having seen her latest photoplay, "Salome", safely launched, is about to return to the speaking stage. Rehearsals of "Dagmar", a drama by Louis K. Anspacher from the Hungarian of Ferenc Hercegy, in which she will appear, have begun already and the opening is set for January 15 at the Majestic Theater, Buffalo, N. Y.

The cast of "Dagmar" includes: Charles Bryant, Gilbert Emery, Donald Call, Temple Saxe, Pola Verina, Greta Komba Cooper, Sophia Wilds and Myra Brook. The piece is being staged by B. Ideu Payne, and after a short tour is destined for Broadway showing.

#### ANOTHER "THE FOOL" COMPANY

New York, Jan. 5.—A second company of "The Fool" has been organized by the Selwyns for a Boston presentation of the Channing Pollock play. Charles Millward will portray the Gilchrist of the piece, and Clare Jewett will be acted by Alexandra Carlisle.

The opening is expected about the first of February, and the scene of the presentation will be the Selwyn Theater, Boston.

#### ANN MASON BACK IN PART

New York, Jan. 6.—After an illness of two days Ann Mason has come back to the cast of "The Last Warning", now thrilling the public at the Klaw Theater. Louise White played Miss Mason's part while she was absent.



'ROUND THE RIALTO

THE deep snow is keeping the lads off the Rialto these days, but, nevertheless, Tom has been able to scrape together a few items of friendly gossip that may interest his clients. : : : For example: We only walked a few blocks on Broadway the other day when one of the boys rushed up to tell us that everybody is saying that Leo Ditrichstein's new production, "The Egotist", is a Hechtic play. : : : That is what one might call a common or garden "nifty". : : : Lester M. Morrison drops us a line saying that he is to be the manager of the new Chaloner Theater at 55th street and Ninth avenue. : : : Lester has resigned his position as manager of the Lyceum, Bayonne, N. J. : : : Tom wishes him lots of luck in the new job. : : : Foxhall Daingerfield has left the stage. : : : He is now the dramatic critic for The Washington Post. : : : Eddie Garvie wrote a note to Tom that was most amusing. : : : We wish we could quote copiously from it, but much of the matter is confidential. : : : Eddie is with "Lola in Love", and they have been playing some coal mining towns. : : : "Consequently," says Eddie, "no coal. Freezing in hotels is my pastime." : : : Tom hears that William Morris, Jr., is about to burst forth as a dramatist. : : : He has written a play called "The Bohemian" which is likely to see Broadway production. : : : Tom met Ruth Benedict, the pleasant little press lady for The Theater Guild, and she asked us if we realized that Helen Westley has played for eight years on Broadway, between the Guild and the Washington Square Players. : : : Well, Ruth, we never had thought of it, but, now that you mention it, it is a good thought at that. : : : This strikes Tom as being a good one. : : : A scout for one of the Broadway managers was sent out to report on the traveling attractions owned by his boss. : : : He saw one show and wired back: "Everything sanguine here." : : : The next day he got a wire from the boss reading: "Kindly explain what you mean. Word in telegram spelt wrong." : : : Yes, it's a true yarn. : : : You should have seen Jimmie's New Year's party at the Green Room Club. : : : Jimmie is James Mattimore, the steward for eighteen years for the club. : : : There was a gigantic "blowout", and Henry Travers was the hero for the occasion. : : : He made a speech or two that should get him a niche in the Hall of Fame easily. : : : W. A. Hildebrand, who has made a marvelous collection of theatrical material which he calls "The Dramatic Morgue", is now a bookseller at 21 Montgomery street, Jersey City. : : : Walter Alsop tells Tom that Bertha Broad has been hiding away in "The Red Poppy". : : : Bertha is to play her much-heralded Juliet in a special production to be made at the Town Hall before very long. : : : Tom met Jack Hayden, who, with his wife, Hazelle Burgess, will open in stock at the Criterion, Brooklyn, shortly. : : : The house will be renamed The Burgess. : : : Tom wishes them much and great success. : : : Tom hears from Oliver Saylor that the net result of the agitation against The Moscow Art Theater by the American Defense Society was to jump the advance sale up by many thousands of dollars. : : : Great is the rejoicing thereat in the House of Gest. : : : Tom was told of a certain manager who, in order to retain the English rights to a show he produced, was bound by contract to stage the show in London by the first of the year. : : : He engaged a director and instructed him to go to London, engage any kind of a company, hire any old scenery and theater, and put the play on for one night. : : : The director was all packed

up ready to go, when the manager came to an arrangement with the authors, a pair of women, and the deal was called off. : : : How's that for a nice little story? : : : Well, see you next week!—TOM PEPPER.

A CHIP OFF THE OLD BLOCK

New York, Jan. 4.—Dwyer Kellard, eight-year-old son of Ralph Kellard, leading man of "It Is the Law", now playing at the Ritz Theater, has written, produced and played the leading role in a piece called "The Runaway Boy". The first presentation was made in the parlor of the Kellard home in Rye, N. Y., New Year's night. The supporting cast consisted of Robert Kellard, seven-year-old brother of Dwyer; Steve, Boh and Jack Courtleigh, young sons of William Courtleigh, leading man of "The Last Warning", and Jean and Bill Cross. Altho the production was pronounced a triumph by the parents, it will not be brought to New York.

LECTURE FOR EQUITY

New York, Jan. 5.—Walter Pritchard Eaton and Kenneth MacGowan are among those who are to speak at the fourth of the Equity Players' Sunday afternoon lectures at the Forty-eighth Street Theater, January 14. The subject for discussion will be "What Next in American Plays?"

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 6.

IN NEW YORK

Table listing dramatic plays and their performance records in New York. Columns include play titles, authors, and performance counts. Examples include 'Abe's Irish Rose' (273), 'Awful Truth' (130), 'The Dragon' (17), etc.

IN CHICAGO

Table listing dramatic plays and their performance records in Chicago. Columns include play titles, authors, and performance counts. Examples include 'Oat and Canary' (145), 'First Year' (67), 'For All of Us' (57), etc.

COMING TO BROADWAY

New York, Jan. 6.—There will be two openings on Broadway next week in addition to the premiere of The Moscow Art Theater at Johnson's Theater. The new shows are "Polly Preferred", which will take the place of "Spito Corner" at the Little Theater, and "Mike Angelo", which replaces "Why Men Leave Home" at the Morocco. "Polly Preferred" is by Guy Bolton and has Genevieve Tobin as the leading player. Presented by Comstock & Gest it will open at the Little Theater January 11. "Mike Angelo" is Leo Carrillo's new starring vehicle and was written by Edward Locke. It will open January 8. Business as a whole has been good in theaters here this week. Most of the new plays which opened last week are drawing well and the older productions are getting their share, according to their deserts. This condition is prompting the managerial forces to weed out the dead ones and bring in the promising material as fast as possible. Among the plays announced for the week of January 15 is "Give and Take", which will come to the Forty-ninth Street Theater with

George Sidney, Louis Mann, Vivian Tobin, Charles Dow Clark, Douglas Wood and Robert Orsik in the cast. "Baraam Was Right" will open at a theater as yet unnamed with Donald Brian and Marion Cookley in the leading roles. For the week of January 22 there will be "Lady Butterfly" and perhaps "The Invisible Guest", while later on Broadway will see the openings of "Icebound", "Steve", "Virgins", "Humorogue", "Diana Comes to Town", "The Moreland Case", "Elsie", "La Flamme", "The Rear Car", "Annabelle", "The Sporting Thing To Do", "Lola in Love", "Suspended Sentence", "Tiger Lily", "Steam Roller Bender" and "The Third Shot". As some of these will doubtless fall by the wayside the list may not be so heavy in a week or two as it is now. After the big rush in getting to Broadway last week, which resulted in ten shows opening, there has been somewhat of a lull, only one opening taking place this week, but any number of shows are in rehearsal and every one of them is slated for Broadway sooner or later, if the road trials prove satisfactory.

DRAMATIC NOTES

John Craig will be seen in support of Bertha Kalich in "Jitta's Atonement". John Sharkey advises that he is not a member of the cast of "Baraam Was Right". "The Green Scarb" postponed its premiere for one week. It will open in Hartford, Conn., January 15. William A. Brady let forth a boy of oratory last week at the Wanamaker Auditorium on "Great Actors I Have Known". Walter Abel, who played in "Back to Methuselah" and "Nice People", will have an important role in "A Square Peg".

Cleveland. It opens in New York January 15 at the Selwyn Theater. Clifford Brooke is staging Oliver Morosco's production of Thompson Buchanan's latest melodrama, "The Sporting Thing To Do". Mande Fulton will open in "The Humming Bird", of which play she is the author, at the Ritz Theater, New York, January 15. "Thank-U" will play its 500th performance January 22, and is now approaching its 200th performance in the Cort Theater, Chicago. Marie Haines will support Beverly Sitgreaves in "A Square Peg", from the pen of Lewis Beach. This is a Guthrie McElliot production. Porter Emerson Browne will take a fling at the managerial game when he produces his new play, "Ladies for Sale". It is slated for an early spring presentation. "Whispering Wires" ends its engagement at the Forty-ninth Street Theater, New York, January 13. Walter Lawrence is the chief detective in this mystery play. Frances Ross will play the feminine lead in "Take a Chance". Miss Ross will be remembered for her ingenue roles with the Washington Square Players, New York. The Yiddish Art Theater, New York, was the scene of the presentation of "Three and the Man", a play by Gabriela Zapolska, the Polish author of "Sonya", last week. Lucile Watson, the Queen in Lady Gregory's "Dragon", will deliver a series of lectures before the women's clubs this winter. Her topic will be "What the Critics Can Do for Us". Brock Pemberton has secured the rights to Hubert Osborne's dramatization of Julian Street's novel, "Rita Coventry". The play will be presented in New York this season. Beatrice Terry, niece of the eminent Ellen Terry, will play a prominent part in Rachel Crothers' satirical comedy, "Mary, the 8d". George Howard is also a member of the cast. After going thru repairs, Edward Sheldon's play, "The Lonely Heart", will be produced by the Shuberts. This was tried out on Nov. last spring with Basil Sydney as the "lonely heart". Luther J. Adler, son of Jacob Adler, famous Yiddish actor, plays the juvenile in Lenrotte Taylor's "Humorogue". The piece is now in a Brooklyn theater, and makes its Broadway debut January 15. The leading roles in Aaron Hoffman's comedy, "Give and Take", will be portrayed by Louis Mann and George Sidney. This comedy goes to the Forty-ninth Street Theater, New York, January 15. Leslie Stowe has been chosen to play the part of Professor Moriarty in William Gillette's revival of the famous A. Conan Doyle story and play, "Sherlock Holmes". This production opens in Philadelphia January 8. The Sing Sing performance of "The Fool" on January 14 will have as supers in the third act Madame Nalimova, Alexandra Carlisle, Florence Roberts and many others. This will certainly make an all-star mob scene.

"Mr. Malatesta", which was produced in London a year ago, is to be presented in New York as "Papa Joe", by R. G. Emmet and Company. William Ricciardi, author and leading man of the London presentation, will play the principal role here. The rest of the cast (Continued on page 112)

Belasco, New York West 44th St. Evs. at 8.30, Mats. Thurs. & Sat. at 2.30 DAVID BELASCO Presents LENORE AS 2D YEAR ULRIC KIKI Lyceum Theatre 45th Street, near Broadway. Evnings at 8. Matinees Thursday and Saturday at 2. NEW YORK. DAVID BELASCO Presents David Warfield in Skivlock in Wm. Shakespeare's THE MERCHANT OF VENICE

# STOCK DRAMATIC

## IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

### BOSTON STOCK HAS NEW LEADING LADY

#### Adelyn Bushnell Admirably Cast as Rosalie in "Wed- ding Bells"

Boston, Mass., Jan. 5.—The first local production of Salisbury Field's light little comedy, "Wedding Bells", is being given this week by the stock company at the St. James Theater. The play, which is distinctly entertaining, serves to introduce to Bostonians a new leading woman, Adelyn Bushnell, who was admirably cast as Rosalie. Miss Bushnell's charming personality and vivacious manner completely won the huge audience which filled the theater. Walter Gilbert handled his Reginald with a pleasantly light touch, but the male honors of the performance go to Mark Kent as the philanthropic butler, Anna Lang as a dignified Mrs. Hunter and Lucille Adams played the difficult role of Marcia Hunter excellently. Ralph M. Remley deserves praise for his makeup as the Jap, as does Viola Rouch for her accent as the Cockney maid. Miss Bushnell will prove a welcome addition to the company if she can act many and differing parts as well as she did the adroit Rosalie in "Wedding Bells". Business is good.

### DOROTHY LA VERN AND PLAYERS IN NOVEL REVUE

Sioux City, Ia., Jan. 8.—In addition to the regular performance New Year's Eve, Dorothy LaVern and her associate players offered a novelty revue, presenting scenes and makeups from some of the plays they have presented during their season here. Each member of the company appeared in the part and original makeup of the plays in which they were most popular. Miss LaVern appeared as Motecan, from "Smilin' Thru"; Melvyn Hesselberg, from "The Girl in the Limousine"; Jack Putnam, as Cappy, from "Cappy Ricks"; Myles Kingston, as Charlie Yang, from "East is West"; Al Jackson, as Mamie, from "She Walked in Her Slip"; Mae Rey, as Stella, from "The Good Little Bad Girl"; Chas. Phillips, as Theodore, from "Three Wise Fools"; Beatrice Lewis, as Aunt Cicely, from "The Girl in the Limousine"; Pierre Akey, as Alphonse Pettibob, from "Buddies"; Jack Conley, as Able, from "Buddies"; and W. S. Hurley, as "Lester Knowles", from "The Nightcap".

Scenes from "Welcome Stranger" also were shown. A big carnival dance was given on the stage and the audience participated. Music was furnished by F. M. Copeland's Orchestra.

### ST. JAMES PLAYERS REVIVE OLD CLASSIC

Boston, Mass., Jan. 2.—A revival of the classic "Rivals" is being done at the St. James Theater and these popular players made much of Sheridan's old-time comedy. H. Conway Windfield's Bob Acres was a fellow of agreeable manner brilliantly acted. Catherine Willard won many laughs as the loquacious Mrs. Malaprop. Katherine Standish was the Lydia Langolab and May Ediss the shrewd and lovable Lucy. Charles Warburton played Captain Absolute with a quiet distinction that was most telling and C. E. Olive was a quietly humorous Sir Lucius O'Trigger. The entire company make the most of the many opportunities offered them in this revival, which seems to be an annual event with the St. James Players.

### PLAYERS AND HOUSE STAFF GUESTS AT DINNER PARTY

Davenport, Ia., Jan. 2.—Christmas was a merry one for the Grand Players, who held their second annual dinner party at Terrace Gardens preceding the Christmas night show to guests of Manager and Mrs. Charles Berkell. Thirty guests, including the players and the entire house staff, were present. J. N. Sims, stage manager for Mr. Berkell at the old American vaudeville house, was among those present.

The previous night Sir Harry Luder, playing a Christmas Day engagement here, dropped in on the vaudeville players' midnight Christmas party and gave the two-day artists a merry half hour with his quips.

### WESTCHESTER PLAYERS

#### Start New Year With "Three Wise Fools"—Frank Jayner Specially Engaged for Role of Judge

Mt. Vernon, N. Y., Jan. 4.—The Westchester Players are christening the New Year with a presentation of "Three Wise Fools", one of the pure white "heart interest" cycle of plays produced by John Golden. A big success in New York and on the road, the Austin Strong comedy finds high favor with stock patrons. They laugh at its central figure, a crabbed, crusty old financier; they chuckle at the diverting stage business of the companion musketeers; they swallow its dose of romance; they "eat up" its sentiment and they warm to its drama overlooking entirely the theatricalness of the piece, its familiar characters, its well-nigh time-worn plot and its obvious ending.

The Westchester Players present the piece in a satisfactory fashion. Frank Thomas, Seth Arnold and Frank Jayner play "the three musketeers" nicely. Mr. Jayner was brought on here for the week to play the role of the Judge. Alfred Swenson is seen as the young nephew of the financier and Lillian Desmonde as the orphan "girl". Mr. Swenson lacks the youthful appearance and snap which should go with the character, but otherwise portrays it well. Miss Desmonde, too, is perhaps a trifle ma-

### BROADWAY PLAYERS OFFER "THE MAN WHO CAME BACK"

Schenectady, N. Y., Jan. 3.—The Broadway Players are this week presenting what your correspondent believes to be the best current stock release, "The Man Who Came Back". During the past twenty months the writer has seen eighty plays presented in stock and only one other, in his humble opinion, compares in excellence with the Jules Eckert Goodman drama; that piece is "Smilin' Thru". In its field "The Man Who Came Back" comes close to being unequaled; certainly it is as good as, if not better than, any other American melodrama of the last ten years. In its many and successful road tours "The Man Who Came Back" has been seen here, but the play is well worth seeing again.

The Broadway Players present the piece in fair fashion, but not nearly so well as the writer recently saw a stock company in a neighboring city do it. Harry Hollingsworth and Ruth Robinson, of course, play Henry Potter and Marcelle. Mr. Hollingsworth lacks the youthful dash so necessary to a proper characterization of the reckless, impetuous Potter, but more than that he lacks the dramatic ability to adequately rise to the play's great moment in the Shanghai option deal. His characterization of the role, however, is acceptable. Ruth Robinson's Marcelle is quite well done,



Setting used in "Lombardi, Ltd.", as produced recently by the Union Square Players at the Union Square Theater, Pittsfield, Mass. Antique gold furniture and antique walnut are used. The tapestry pieces are said to be all imported from China, some of which are 200 years old. Silks are hanging from walls and on the table. You will note the details, such as small statues on the columns and on the tables. Heavy brocades cover divan in front of table right of stage. This is one of the most pretentious productions ever staged in stock. In addition professional models were employed to show off gowns and wraps from a local store with a value running into thousands of dollars. At the Union Square Forest K. Cummings is director; R. O. Benjamin, artist; Louis Binell, carpenter; George Bissell, electrician; E. H. Brown, property man, and Kerwin Wilkinson, stage manager.

tured for the role of the "girl", played by Helen Menken in New York. Appearance, personal charm and good acting, however, overcome this handicap for Miss Desmonde. Director J. Dallas Hammond has a part of some importance. Lorle Palmer, George Clarke, Ralph Jordan, Violet Aymes and James Hayes complete the cast. Mr. Hayes is substitute for Harry Jackson, who is ill. The play makes no heavy demand on the production department or its expense account, requiring but a single set. "That Girl Patsy" next week.

### STOCK PLAYERS HAVE GOOD OPENING WEEK IN READING

Reading, Pa., Jan. 2.—The Orpheum Players at the Orpheum Theater put their first week over in fine shape, especially financially, as the patronage was very encouraging. Their performance of "East is West" was all that could be desired and the audiences were very warm in their approval. Judging from the first week's observations, the company is sure to make many friends and already there are many social events planned in their honor. Mr. Arrive has worked hard to put in a first-class company and put it over and he has succeeded. It looks as if the stock is here for an indefinite engagement and if the future weeks are to be like the first, it will be indefinite. "Buddies" is the second week's offering, to be followed with "Smilin' Thru".

### PITTSFIELD (MASS.) STOCKS

Pittsfield, Mass., Jan. 3.—The Union Square Players have the call on the Colonial Players this week in the matter of presenting recent New York productions. They are offering "It's a Boy", which had a fall run at the Harris Theater, while their rivals are giving "Outcast", in which Elsie Ferguson appeared on Broadway several years ago.

### SAENGER PLAYERS

#### At Their Best in "Tiger Rose"—Crowds Turned Away at Holiday Performances

New Orleans, Jan. 4.—"Tiger Rose", presented by the Saenger Players, has broken all records at the St. Charles, both in point of attendance and the lavishness of sets, drops and costumes, and is the best production so far attempted by the Saenger Amusement Company, which controls the theater.

Sunday matinee and night the house was completely sold out hours before the opening time and many were unable to obtain admission at these performances. New Year's night was a repetition of Sunday, and good attendance is reported up to this date. After the matinee this afternoon an informal reception was held on the stage, in which the players met those in the audience who cared to greet them as persons of real flesh and blood. The reception was in the hands of several society ladies who have been prominently identified with the Little Theater movement in New Orleans.

In "Tiger Rose" the Saenger Players were at their best, and presented one of the best dramatic productions seen in this city in many a day. Lucus Powers, as usual, captured the honors of the evening and was ably supported by Foster Williams, who was especially good in the role essayed by him. Lee Stretter received much applause, as he worked hard and deserved all he received. Special mention should be made of Alice Buchanan, Lola May, William Melville and Orris Holland. "Tiger Rose" was staged under the direction of Lee Stretter with Robert (Bob) Jones as his able assistant.

Week of January 7 "Nice People" is the bill.

### WADELLE PLAYERS IN "THREE WISE FOOLS"

Rockford, Ill., Jan. 3.—On New Year's Day Clyde Waddell and his players presented "Three Wise Fools" to two packed houses. A better play has never been done by this stock company. Mr. Waddell does not leave plays for personal glory; he makes his support work and all the honors that can get he says "Go get it."

Dollie Day has taken hold of her audiences in grand style and bids fair to set them talking. She's pretty, petite and has all the requirements that go to make an ideal leading lady. Honors go to Gavin Harris as Teddy Findley. A better characterization hasn't been seen on a local stage in many a day. His handling of the character makeup and voice of Findley all showed deep study on his part. But then Harris is noted for his grouchy parts and Teddy is only another notch to his record. Rene McDonald, as Hon. James Trumbull, was a dignified and masterful member of the bench, and at all times the leader of the musketeers. Director Jack Dally is deserving of great credit for a wonderful piece of work in "Three Wise Fools". The performance shows painstaking care and detail. His portrayal of Doc Trumbull was finished to the nth degree. Clyde Waddell and Dollie Day were excellent and gave the proper lights and shades their parts required. Miss Day was very sweet in her scene at the birthday party and in her scenes with Gordon. She ran the entire gamut of emotions to the entire satisfaction of Rockford's New Year crowds. Richard Follette was all the underworld could ask for in a crook. E. M. Johnstone was cast as J. Fools from headquarters and looked the part of a "Dick". Fred Gordon was an able lieutenant to Poole and doubled John Crawshaw in a very creditable manner. Margaret McDonald, Bessie Bennett and Ethel Lorraine were excellent as servants to the three guardsmen. Scenic Artist Hugo Miller again gave Rockford players something to gaze at in the style of his interior decorations. Mr. Miller isn't satisfied with just painting a set. It must be exactly right. Fred Gordon is stage manager.

Mr. Waddell is going to give Rockford plays of the highest standard.

### FIRST STOCK PRODUCTION GIVEN "DULCY" IN DETROIT

Toledo, O., Jan. 4.—The players at the Toledo Theater are giving a thoroughly entertaining performance of the scintillating comedy, "Dulcy", this week. This is claimed to be the first stock production of the play and it went over with a bang at its opening performance. Clara Joel is ideally suited to the role of the well-meaning meddler, and although this is only her second week with the company she received a tremendous reception on her entrance. Miss Joel wore some charming frocks. The new leading man, Raymond Bramley, gave an excellent portrayal of Dulcy's long-suffering husband. The juvenile role was in the hands of Howard Miller, whose local popularity is steadily growing. B. N. Lewin deserves praise for his work as the insane guest and Neil Pratt made the most of the movie "aut". The single setting used through the three acts is in good taste. "Dulcy" is one of the best performances given by the company this season and Miss Joel's engagement as leading woman seems to have given the company new life.—W. H. O.

### WATERLOO TO HAVE STOCK

Waterloo, Ia., Jan. 3.—For the first time in the history of Waterloo the theater patrons of this city will have a first-class dramatic stock company to patronize. One bill a week, very latest successes, incomparable cast and real productions will be the policy. The company will be known as the Gordiner Players, and under the management of Clyde H. Gordiner. Mento A. Everitt is being featured, supported by Happy Bittner, Virginia Stewart, Adele Bradford, Herbert Duffy, Harry Richards, Wallace Grigg, John Hill, Dallas Packard and Earle Ross, the latter to do second business and direct. "Adam and Eva" will be the opening attraction, with "Mary's Ankle" to follow.

**STOCK CHATTER**

Justina Wayne scored a big hit as "Lulu Bett" in the play of that name, the opening offering of the Cosmopolitan Players in Seattle.

Otis Oliver has sold out his interests in the East and has taken an executive position with a theater circuit on the Pacific Coast, where he will remain for the balance of the season.

Charlotte Wynters, leading lady in Paterson, N. J., received a bowl of goldfish from her maid, Barbara, as a Christmas gift. They say that her many tribbe is suffering from an attack of the flu—or something.

Genevieve Tobin, star in "Polly Preferred", was entertained by her friends during a recent engagement of that show in Hartford, Conn. Miss Tobin was a popular ingenue in stock at Hartford in her early stage days.

Robert (Bob) Jones, of the Saenger Players, New Orleans, suffered last week from a severe attack of dengue fever, but is now able to again resume work. Dengue fever has been prevalent in the South for the past several months.

The Uptown Theater, Toronto, Can., is considered the largest theater in the world devoted to a dramatic stock policy. It seats 3,000. This is the third season for the theater and the second for the Vaughan Glaser Players to play in it.

Henry Mortimer, who is in the cast of "Her Temporary Husband", William Courtenay's starring vehicle, how on the road, was leading man of the Majestic Players in Utica, N. Y., a year ago. He was succeeded by John Litel, who is now playing leads with the Forsyth Players at Atlanta, Ga.

Blaine A. Darnold, formerly in stock, vaudeville and motion pictures, is now in the insurance business. He also played the lead in Win. A. Brady's production of "Baby Mine" for two years. He recently appeared as Daffodil, the villain, in the Kansas City Theater's production of "The Yellow Jacket".

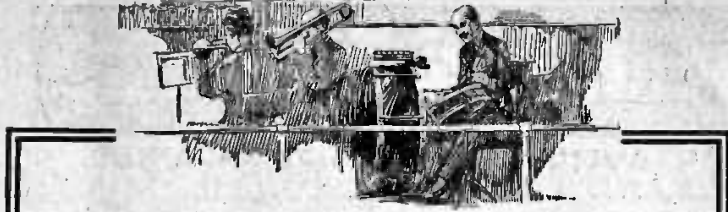
Pearl Hazelton has replaced Mento Everitt as leading lady with the Gordinier Players in Ft. Dodge, Ia., opening in "Baby Mine", the New Year week's offering, which made a decided hit with the four packed houses that witnessed the production at the matinee and evening performances Sunday and Monday.

Alice Mason, a favorite with the Grand Players in Davenport, Ia., last season, but who has been filling an engagement in Kansas City this winter, returned to the Grand company Christmas week. She made her first appearance with that company in "Welcome Stranger", last week's offering, and the first night received an ovation.

The latest releases are being offered at the Academy Theater, Wilmington, N. C., by the Pickert Stock Company, and a first-class scenic production for every play. Members of the company are Lillian Pickert and Ralph W. Chambers, leads; Clint J. Dodson, manager; Violet Leclair, Jack Emerson, Caroline Cunningham, Jack Daly, Frederick Tonkin, director; Gertrude Epy, Robert Sacray, M. W. Mason and Baby Jack.

Sam Banks, the circus agent, saw the Bonstelle Stock Company, of Providence, R. I., in "Peter Pan" the week of January 1, and says the stage settings, costuming and support given Ann Harding as "Peter" were actually as excellent as stage settings, costumes and support given Maude Adams of years gone by. The same week he journeyed over to Pawtucket, R. I., and witnessed a performance of "Madame X" by the Carle-Davis Players. He says "Madame X" was presented as an A-1 road company would present it and the emotional acting of Betty Ferris in the title role was most extraordinary.

Booth Tarkington's "Seventeen" was the holiday week offering at Keith's Hudson Theater, Union Hill, N. J., and Manager William Wood could not possibly have chosen a better or more pleasing play, to quote a local critic. The critic also says the performance was one of surpassing excellence and the scenic inventiveness was most attractive and added materially to the beauty of the performance. Praise was given Anthony Stanford, as Willie Sylvannus Baxter; Clay Clement, as Mr. Baxter; Ann McDonald, as Mrs. Baxter; Peggy Paige, as Loin Pratt; Lorraine Bernard, as Mary Parcher; Bobby Livingston, as Joe Bulet; Frank Armstrong, as Senesis, a Negro; Bill Hawkins, as Johnnie Watson; Howard Lane, as George Cooper; Answorth Arnold, as



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Mr. Parcher; Violet Dunn, as Jane Baxter; Audrey Wood, as Mary Brooks, and Florence Muscott, as Ethel.

Charlotte Wynters and her associate players, in Paterson, N. J., last week, presented "It's a Boy", and, to judge from a review of the play appearing in The Press-Guardian, to have missed seeing the production deprived one of a rare treat. Members of the company were cast as follows: Phyllis Blake, Charlotte Wynters; Marjorie Fletcher, Maude Franklyn; Rev. David Talbot, Joseph Greene; R. W. Pendleton, Fred Neilson; Rita Pendleton, Edna Marshall; Kenneth Holmes, Harold Jessup; Maurice Hemmendinger, Joseph Greene; Judson Blake, Harrison Hoy; Mary Grayson, Ada Dalton; Chester Blake, William Courneen; William O'Toole, Harry Coleman.

Mildred Dana chose the dramatic profession much against the wishes of her parents. Her stock experience has been with the stocks at Waukegan, Can.; Kansas City, Mo.; Salem, Mass.; St. Paul, Minn.; Philadelphia, Pa.; Tampa, Fla., and Malden, Mass., and she is now leading lady of the Carle-Davis Players at the Star Theater, Pawtucket, B. I. It was at Malden, Mass., that Henry Carleton had a chance to watch her work and when he organized the Players she was his first choice. Being a hard worker and a lady at all times, she has endeared her to the patrons and the Players. Miss Dana was born in Malden, Mass., and received her schooling at the Mt. Ida School, Boston.

Graham Velsey, a well-known stock actor, heads the company which recently presented "Abe's Irish Rose" for four weeks at The President, Washington, and is now presenting the piece in Baltimore, Philadelphia and other cities. Mr. Velsey played juvenile leads with the Robins Players the past two seasons, the first in Toronto and the second alternating between Toronto and Montreal, in both of which

cities Mr. Robins had a stock company. Last spring Velsey played the Prince of Wales in "Just Suppose" on a tour of Canada made by the Robins Players. Returning to his home in Troy for a rest, he was called upon at short notice to substitute for Eric Dressler, juvenile of the Proctor Players at Albany, in the leading role of "Experience", and did splendidly. Miuna Gombell, now appearing in "Listening In" at the Bijou Theater, New York, played opposite Mr. Velsey in the production and was high in her praise of his work.

Frank Powell started to learn how to wield a brush at the age of eight in his uncle's studio in New York City, where he spent ten years. About that time he wanted to act and also wanted to paint, so he played the game both ways. He would act in the winter and paint scenery during the summer. He made his start in the show business at the age of four years, playing child parts at Daly's Theater, New York City, under Augustin Daly's direction. Mr. Powell has traveled with such well-known stars as Thos. W. Keen, Modjeska, Lewis Morrison, Edwin Rossell, Luke Cosgrove and others. While with Mr. Cosgrove he was his understudy in "The Merchant of Venice" and "The Bulls". When permanent stock became so popular all over the country he drifted into that field and has painted stock productions in most of the larger cities in the United States, Canada and Mexico. He joined Gene Lewis and Olga Worth about 1915 and has been with that company ever since.

It is Edward Clarke Lilley's contention that you can't run a stock company in any theater and make money with poor plays and a poor cast. "Good plays are just like good books, a good piano, good shoes or good anything else," he says. "They cost money; they cost more money than mediocre articles. You must spend your money to secure good goods; the people will buy them and go away satisfied. The task of keeping a stock company together week after week is something more than the selec-

tion of plays. The play must be well cast. The question of type is one of the utmost importance. For years actors have been specializing in certain parts; this is particularly noticeable in the present stock companies. The leading man and the leading woman will generally be seen in the leading male and female role; and then comes the second man, the juvenile, the ingenue and so on down the line. B. I. as a general rule I see that my players are cast (when thoroughly going over the manuscript) according to the characters they fit."

Adelyn Bushnell, well-known stock leading woman, joined the Boston Stock Company at the St. James, January 1, opening in "Wedding Bells". Miss Bushnell, who recently closed her stock company at the Jefferson Theater in Portland, Me., was formerly leading woman of stocks in Toronto, Can.; Utica, N. Y.; Somerville and Malden, and has a host of friends in and around Boston. Her opening at the St. James on Monday was an auspicious event and she was warmly welcomed. Dramatic critics at Boston devoted several columns to praising the Boston Stock Company and the fortunate engagement of Miss Bushnell. The cast of players at the St. James includes Walter Gilbert, Edward Darney, Mark Kent, Anna Layne, Harold Chase, Houston Richards, Lucille Adams, Ralph Remley and Viola Roseb. Addison Pitt is stage director. George A. Giles is the managing director, and the St. James is managed by Robert Sparks, the youngster who promoted the Union of East and West Little Theater Movement in Washington last year.

For their eighteenth week in stock productions at the Bijou Theater, Woonsocket, R. I., the Leon E. Brown Players offered "Three Wise Fools". Elinor V. Arnold, in The Woonsocket Call, says of the performance: "Amy Dennis, as Sydney Fairchild, the ward of the 'three wise fools', makes the most of her opportunities in the part and incidentally wears some very becoming gowns. Earle Mayne, Robert Fay and Frederick Allen present an interesting group of character drawings as the 'Three Wise Fools', each characterization distinctly different from the other and blending into a stage picture convincingly real. Hooper L. Atchley, who for the past few weeks has been seen in older characterizations, is himself once more as the youthful Gordon Schuyler, playing it with all the energetic enthusiasm and optimism the author could have wished. The other members of the cast make the most of the parts assigned to them and it is safe to predict that 'Three Wise Fools' will prove one of the most enjoyable dramas yet presented by the Brown Players."

"Friday the Thirteenth" was the New Year week's offering of the Permanent Players in Waukegan, Can., and was presented in convincing style according to The Waukegan Free Press, which says the Milton Goodhand play is a mystery drama which keeps one on the edge of the seat for the greater part of the two hours the show lasts. In his review of the performance the local critic says: "George Earle, besides being the director, fills the role of the 'Jones' admirably; he knew his lines (which is more than can be said of other members of the company this week, something unusual), and spoke them with clearness and authority. Arthur Edwards, under suspicion, but whom you warm up to as the evening wears along, handled his situations with skill, concealing the action of the play with remarkable mystifying enjoyment. Belya Morrell was quite the most striking figure, handling the man who was wooing her for her charms with the air of a duchess and the part ways of a miss who knows with assurance when a man truly loves her. Jack McCrellan, who had proposed to the lady fifteen times with-

(Continued on page 97)

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## BUSINESS REPORTED GOOD FOR BRUNK

### Much Opposition Encountered in Southern Texas, But Patronage Holds Up

With ideal weather, good business and the feeling of good fellowship prevailing Brunk's Comedians are enjoying life in Southern Texas. Three days preceding Christmas the company took a layoff and scattered to the four corners, the majority driving to Galveston to visit and get a look at the gulf. They report a grand time. Harve Holland says that the water did not agree with him; however, he would like to play Galveston an indefinite engagement as he says he could get by very nicely without water. Christmas Day found everybody back on the job. The feature of the day was the choratare banquet given the company by Mr. and Mrs. Fred Brunk. Thirty folks were present and they all enjoyed one grand feed, some nice presents were exchanged and a good time in general was had. Following the banquet the auto-owning members of the company brought their cars into use and took the rest of the company for a ride around Lake Shores drive. On this drive Fred Brunk discovered a flock of birds which resembled ducks, but which proved to be blackbirds. However, later in the week he redeemed himself by bringing back a duck for everybody on the show and another feast was had. The company agreed to give the "Mighty" Brunk the fur-lined bathtub for being the champion bunter.

The winter business is up to expectations thru this section even with all the opposition at this time of the year. It seems like all the tented organizations in the country have drifted into this particular section. I can name twenty-five of them within a radius of 150 miles, and as far as I know they are all doing fairly well. Seems like Patterson James is having a hard time finding a good show in New York. Wonder how "Toby" would do there! It's Fred Brunk's idea to have a play written with "Old Man Toby" and the five little Tobies. They like it in Texas. We've even had a few ribbon salesmen from "No Yok" in to see the show that "eat it up". Why don't you take a little vacation and run out to Texas, Mr. James? You might find something of interest. It's a cinch we will try and entertain you, as nearly all the actors have cars; bunting is fine and the weather can't be beat. Trouping under canvas is not bad. Our happy family is hitting around the little week with good prospects for a continuation. Very few changes have been made. The personnel of the company is as follows: Mr. and Mrs. Fred Brunk, Harve Holland, Jess Hall, Floyd Haas, Happy Hullett, Riley Meyers, Billie Bartine, Paul Biedelman, Phyllis Smiley, Euna Holland, Irene Jones, Mabel Bartine, Pearl Thomas and Edna Haas. The orchestra includes Ralph Farrar, Jack Cory, Thomas Brennan, Miley Thomas, Aileen Hendricks, Roy Davis, Otto Davis and Junior Holland. Paul Biedelman is lid superintendent, Sam Russell boss canvasser with six assistants and Otto Davis and Jack Freeman props.—H. H.

## NUTT PLAYERS WELCOMED BACK TO MOBILE, ALA.

The report reaches us that theatregoers were sincerely glad to welcome the Ed O. Nutt Players when this aggregation of popular show-folk arrived in Mobile, Ala., just before Christmas and that the efforts of this company to put on clean comedy and dramatic bills are appreciated is evidenced by the large audiences that have attended the performances since the beginning of the engagement. All the Nutt people are well known to Mobilians and have formed many friendships in that city. The players are of a high type professionally and socially and they have provided South Mobile with a delightful community theater at a very nominal price. Members of the acting cast are: Charlie Monroe, Al Kaipo, Roland Sedgewick, Dot Chase, Vida Sedgewick, Billie Lee, Merab Henschiff, Baby Marian Schwab and others. The crew includes J. F. Warran, stage carpenter; Jack Hutchison, props.; O. Burnett, assistant carpenter; I. Watson, canvas. The band is under the direction of William Schwab. W. E. Jack is business manager and Mrs. L. Kaipo and Mrs. Miller are in charge of tickets.

## FEAGIN STOCK COMPANY

Offers "Thorns and Orange Blossoms"  
—Capacity Audience Sees  
Presentation

"Thorns and Orange Blossoms" was last week's offering by the Feagin Stock Company. The play is one that cannot endure any serious shortcomings in production; it must be staged pretty nearly all right or it will fail. The performance in its entirety was admirable and generally smooth and the work of the various members made a distinct impression on a capacity audience. J. Lawrence Nolan, leading man, played the part of the young nobleman, Lord Ryvers, who marries beneath his station, unknown to his family, a country miss who is taught to hate nobility and believes her husband to be a struggling artist. He was particularly strong in his scenes with Oscar Carston, a heavy part played by Joe Williams. Elizabeth Lewis was assigned the role of Dowager Lady Ryvers, who discovers her son's marriage and plans to compromise the young wife, Violet (Grace Feagin), and bring about a separation. Her plan succeeds until the intervention of Tommy Swift (Bob Feagin), an American commercial drummer, who succumbs to the love of Lord Ryvers' sister (Pearl Mosler), who brings the estranged lovers together. Leo Mosler made a good Sir Hubert Hays and doubled the part of Ferguson, the footman. Various changes of gowns were made by the female members of the company. A staging specialty was interpolated by Bob and Grace Feagin and splendidly done.

## BULMERS LEAVE SWAIN

H. P. Bulmer and wife, Myrtle Vinton Bulmer, who closed a season of ninety weeks with the W. I. Swain Show No. 1 at Lexington, Miss., December 16, have returned to their home, 810 East 33rd street, Minneapolis, Minn., until the opening of the spring season. On their way north the Bulmers spent a day in Memphis, two days in St. Louis and a few hours in Mr. Bulmer's old home town, Winchester, Ill.

Let's all preach, breathe and sing optimism in 1923.

## QUALITY PLAYERS

Booked Up Until April—Nat C. Robinson Joins Cast

The Quality Players (Billie Neff and Bob Leffers, managers) opened at Lawton, Ok., Christmas night to a turn-away business, it is reported. Lawton being an Army Post, the company's presentation of "Tomorrow", a play by Eugene McCaffrey, was witnessed by many officers and their wives and pronounced by them and the patrons of the Dome Theater to be a treat. Babe Holtman, the charming little ingenue, gave a beautiful and pleasing portrayal of a child of the sea. Mae Marsh gave a character drawing that was wonderful. Billie Neff and Bob Leffers offered a double vaudeville number that was a hit. Eddie Mack in song numbers was gratefully received. Master Holtman, in child characterizations, was a hit with all the young folks. This company has return dates in most of the houses it has played. A new member has been added to the company in the person of Nat O. Robinson, well known in the West and South as a stock actor. His first appearance was Christmas night and he is said to have given a pleasing characterization in the company's feature play, "Tomorrow". After the performance on Christmas night a mammoth Christmas tree was uncovered at a local hotel and everyone was remembered by Santa Claus. Then a big banquet was served and all the participants, including the members of the company and the manager of the Dome Theater and his wife, voted it a merry Christmas. The company is booked up until April 1.

## MYERS BROS. IN FIRE

According to a letter signed Claude Vaughn, the Myers Bros. Circus and Myers' Egyptian Stock Company were destroyed in a fire which swept a section of Zeigler, Ill., Friday afternoon, December 29. The stock company was to have opened in Cleburne January 3, according to Mr. Vaughn, and the new scenery, etc., which had just arrived from the studio, was destroyed. Circus tents, seats, one circus wagon, one stock wagon and two trained dogs were also destroyed, the letter says.

## HAZARDOUS TRIP FROM ROSENBERG TO HOUSTON

After Russell Anschell, of the Universal Theaters Concession Company, of Chicago, visited Copeland Brothers' Tent Show at Rosenberg, Tex., Ed Copeland suggested that he drive him back to Houston. Here Mr. Anschell had an experience that he will never forget. Mr. Copeland got his car rear-ended and they started for Houston. The party consisted of O. O. Copeland, Ed Copeland, owners of the show; Dick Sherwood, leading man, and Russell Anschell, of Chicago. For some reason luck was against them, as after they had driven only six miles to Richmond they blew out a tire. After getting this fixed they started down to the ferry across the Brazos River which is taking the place of the bridge that was washed out. On approaching the ferry a very steep incline is encountered. On this incline Mr. Copeland's car became uncontrollable and he went smashing down the hill into the engine house of the ferry. The only damage done was a broken fender and hub cap. After getting on the other side of the river another steep incline was encountered. Here Mr. Copeland got a running start, but before reaching the top the engine in car died and started backwards down the hill at a terrific rate of speed. Here it was a choice of smashing into the rail of the boat and stopping the car or running into the river. Mr. Copeland hit the rail. The car straddled the rail and came within a hair's breadth of turning turtle with Mr. Copeland in it. It took seven men and two mules over two hours to get the car off the ferry and up the hill. After Mr. Copeland paid off the mule driver they journeyed on to Houston. The only other trouble encountered was another blowout. After the accident Mr. Anschell said it was the closest shave he ever had and further said after this he would be sure there was a bridge instead of a ferry to cross before he started touring again. Business on the show is very good and the show will stay open all winter. "Frozen Sweets" are sold on the show between acts.

## "ON THE LEVEL" MAKES BIG HIT IN CINCINNATI

The bitter feeling of the police against ex-crooks supplied the theme in "On the Level", a sketch presented by Herschell Wiese and Company at the Empress Theater, Cincinnati, Sunday night, December 31. The allotment of parts was judiciously contrived and there resulted a well-balanced performance that brought several curtain calls. Herschell Wiese has been a liberal contributor of good character parts during the twelve or more weeks' tenure of his rotary stock company in the suburban houses in and around Cincinnati, but nothing that exceeded his forcefully done Police Chief. He was the strong-willed Chief Markel every inch of his 5 feet and something and won distinction for his work. May Plummer, as Fannie Wilson, the newspaper woman, more than held her own in the exchange of sarcastic repartee with the hard-boiled Chief, and there was a decided ring of sincerity in her defense of Kid Nichols, the ex-convict, as portrayed by Robert Toepfert, whose trail for a time was marked by the term he served in jail.

## OBRECHT IN MINNESOTA AFTER PLAYING DAKOTAS

The Obrecht Stock Company is touring Minnesota after playing North and South Dakota, in which States business was fair considering the bad climatic conditions, etc. Manager Christy Obrecht anticipates better patronage in Minnesota. The company has been out nineteen weeks and the roster remains the same. It is the plan of Mr. Obrecht to remain in Minnesota until the latter part of May, then open under canvas and play Wisconsin and Minnesota, where the show is well known. The members of the company are: Christy Obrecht, Katherine Obrecht, Carl White, Howard Stillman, Jim Daugherty, of the well-known Daugherty Stock Company; Hattie Daugherty, Forrest Smith, Zella Marston and Dorothy Smith. Jerry Ketchum is handling the advance, having replaced Burt E. Hall. Special scenery is carried and the vaudeville between the acts is said to be the best and strongest the Obrecht Stock Company has ever carried. A concert is given every Saturday night. The featured comedian, Toby Smith, delights the audiences with his singing specialties.

## ALINE NEFF IMPROVING

Aline Neff, who withdrew from the cast of "Over the Hills to the Poorhouse", in which she was featured, December 1, has been at home in Pittsburg ever since. Her health, which was poor when she left the company, is greatly improved. She has been the recipient of many floral gifts from friends during her illness.

## CALLAHAN IN FLORIDA

Chicago, Jan. 5.—The Callahan Dramatic Company, of which Arthur Callahan is manager, is playing Florida territory for the first time and the management reports a satisfactory business. Mr. Callahan is using "The Girl He Married", of which Glenn Beveridge is author, as a feature play.

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MIRAGE, by George M. P. Baird. A one-act play from the Pitt Players, Pittsburg, Pa. The scene is set in the Hopi Indian country of Arizona, on the roof of an adobe house. (3 m. 1 w.)

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

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

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

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

SOCIETY NOTES, by Dury E. 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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SOUNDING BRASS, by Edward Hale Bierstadt. A tragedy in one act, laid in the warden's room of a prison. (8 m. 1 w.)

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

MANIONS, by Hildegarde Flesher. A play in one act from the Indiana Little Theatre Society, Indianapolis. (1 m. 3 w.)

SWEET AND TWENTY, by Floyd Dell. Author of "Moon Call", etc. A comedy in one act from the Provincetown Players, New York. (8 m. 1 w.)

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

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

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

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A FAN AND TWO CANDLESTICKS, by Mary MacMillan. A costume play in one act from the Portmanthean Theatre. (3 m. 1 w.)

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

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

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

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

THE FOUNTAIN OF YOUTH, by Gertrude & NAME. A poetic drama in three acts translated by Samuel N. Baker. (1 m. 1 w.)

STEWART KIDD, Publishers and Booksellers, CINCINNATI, U. S. A.

REP. TATTLES

This thing of one man or group of persons regulating our recreations and appetites is getting to be quite too regular a thing in this land of the free.

Val Howland, recently of the popular Val Howland circuit stock company in the smaller Washington towns, is making a big bid as Swedish comedian with his Brother Ted's burlesque troupe in Seattle, our correspondent there writes us.

While last season was one of the leanest of theatrical years for tent show managers, many of them found their balance on the right side of the ledger. This season, fellows, cut out the blues, stop moaning hard times, step on the gas and yell, "Hello prosperity."

Gain the respect and confidence of your clientele and you have paved the way for the future of your company. Knowing how to handle your public is the biggest factor toward success. Give your patrons clean, wholesome entertainment and you'll be welcomed back with open arms.

In passing thru San Bernardino, Calif., recently, Otis Oliver, well-known stock manager of Chicago, enjoyed a visit with members of the Hilda Morgan Company, which played a two weeks' engagement there. "The Morgan company has two of the finest Pullman cars and tent outfits I have ever seen," Mr. Oliver informs.

The Cutter Stock Company was the second last road attraction that appeared in the Temple Theater, St. Marys, O., before its complete destruction by fire on December 26. The blaze, the origin of which was never learned, spread rapidly and it was impossible to save any of the building, the value of which is placed at \$85,000. Chas. E. McBridge had been connected with the house as orchestra leader and assistant manager to J. C. Fisher eight months previous to the fire. The Cutter

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G. Lote Silver, Manager of City Opera House, Traverse City, Mich.

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Mr. Fuller, Leah Covert and Mr. Covert, Eliza Wilkinson, John Addison, Byron Carpenter, Hester Gators and Mrs. Lottie Smith, all familiar names in the show world. Thus did these trouperers from all over the country bid the old year Godspeed and welcomed the new in toast, dance and song.

FERGUSON PLAYERS LEAVE ARDMORE (OK.) HASTILY

The Ferguson Stock Company is said to have received its bill of Ardmore, Ok., after one performance and then made its exit. The company, which was booked to play there at a convention during the entire week commencing December 25, gave its show, "Eu Klux", on Monday night to a small crowd and then left the city. However, before the company departed the manager is said to have called at the office of the city manager and paid the rent and the war tax. Just what caused the players to leave so hastily was not learned. Evidently Ardmore was not all they had heard it was.

THREE BANDS WITH TERRY'S "UNCLE TOM'S CABIN" CO.

Mary T. Brand, of the Six Brands, recently visited Mr. Connie Dickey, of the Terry "Uncle Tom's Cabin" Company, renewing an acquaintance since childhood. Miss Brand was escorted around the winter quarters, where she says everything is being put in shape for the coming season. "Everything looks fresh and clean and the little red wagons are sure classy," Miss Brand writes. "It sure is a pleasure to visit this show, as the hospitality is wonderful. My visit was of too short a duration. Mrs. Dickey tells me they will have three bands, two white and one colored jazz band, next season."

"TEXAS TOM'S SHOW"

Getting Ready for New Season—One of Its Trucks Demolished by Train

"Texas Tom's Show" closed its season December 9 at Choccoloco, Ala., and the following day while en route to winter quarters in Rock Spa, Ala., a fast mail train collided with truck No. 5, demolishing it and the contents, which included a moving picture machine, electric light plant, film and other moving picture accessories, trunks and wardrobe. The total loss is placed at \$2,000. The show is now stored away in winter quarters, where the work of overhauling and painting is in progress. The canvas will all be new from cookhouse to marquee, and two new trucks will be added to the fleet, making a total of seven, including the one-ton truck in advance. The big top will be 50x80. The show will play thru Tennessee, Kentucky, Illinois, Missouri, Kansas and Oklahoma, and winter in 1923 on the Richard Brothers' ranch at Pipe Creek, Tex. An eight-piece band will be carried. This will be Mr. Parker's thirteenth season. He has been with some of the larger wagon shows and during the seasons of 1915 and 1916 he owned a railroad show, but prefers the motorized means of conveyance. The show will open at Cave Spring, Ga., about March 1. The staff includes J. T. Parker and son, Eugene, sole owner and managers; Mrs. J. T. Parker, treasurer; Eugene Parker, secretary; Beatrice Parker, privilege; Oleo Hines, reserved seats; Mrs. Oia Parker, props; Ernest Hines, mechanic; A. E. Elrod, electrician; J. T. Gris, who has been with the show for the past three seasons, will have charge of the advance.

INDORSE DARR-GRAY COMPANY

Athens, Tex., Jan. 3.—The Darr-Gray Stock Company closed a week's engagement in this city Saturday night with a very pleasing after-show or concert. The Darr-Gray Company is one of the best show troupes now playing this section and its week in Athens has been one of real enjoyment to show-going people. All of the company's plays have been of the very best ever shown in this city and were presented by high-class artists. Splendid vandaville (Continued on page 97)

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(Irish mother part). Character Man (white). Woman for child part (Burr type). Inconceivable, Juvenile Man, Utility Man for carpenter, with union card. State lowest and age, weight, height. Send photo; will be returned. Refuse Chicago. Address LYCEUM COMPANY, Billboard, Chicago.

WANTED QUICK—Singles and Doubles that can cheer strong for one week. Tell all you do. Make it plain, and lowest salary in first. No time to dicker. EUGENE A. NICKELS, Sisseton, S. D., Jan. 8 and week; Webster, S. D., Jan. 15 and week.

WANTED—A-I SKETCH TEAM. Must play piano, read music. Other Med. People write Manager JACK'S COMEDY PLAYERS, General Delivery, Franklin, Pa. Explain all. Don't write. Steady work.

# AMERICAN CONCERT FIELD

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

## MUSIC WEEK

### May Be Observed Nationally

### A Questionnaire Discloses Strong Interest in Such Observance

Throughout 1922 the National Bureau for the Advancement of Music received so many letters from prominent men and women interested in the advancement of music urging national observance of Music Week that C. M. Tremaine, director of the bureau, decided to learn the sentiment of the public and sent out a questionnaire to Music Week committees. According to the bureau records, Music Weeks have been held in 94 cities up to the present year, and many others are planning celebrations during the early spring. The questionnaires sent to the various Music Week committees was aimed to ascertain whether Music Week would be held annually, how many desired a National Music Week and what time of the year was considered most favorable for this event. Sixty sets of answers were received, indicating a desire for a National Music Week observance, but there was a difference of opinion as to a suitable time. The month of May received the largest number of votes as the most appropriate season.

The various committees supplied interesting information as to the good effect obtained thru local observance of Music Week. In several instances it was reported that thru Music Week celebrations, municipal officials had been convinced of the importance of music to the city and in this way larger appropriations had been made for free band concerts during the summer.

Mr. Tremaine and his co-workers in the National Bureau for the Advancement of Music are at work making further plans toward a National Music Week, and it may be that President Harding will be asked to issue a proclamation. As the work progresses further announcement will be made in these columns.

## CHOPIN PROGRAM

### Fourth in Masters of Music Series, by Ernest Hutcheson, Pianist

New York, Jan. 1.—An audience completely filling Aeolian Hall and the entire stage surrounding piano and artist met with Ernest Hutcheson Saturday afternoon when he gave the fourth of his programs devoted to the five great masters of music. If one could forget his splendid depictions of Bach, Beethoven and Schumann, which preceded this, and recall only his performance of Saturday, Hutcheson could be classed particularly as a Chopin authority, for his renditions and interpretations were as near perfection as possible. His ideally arranged groups consisted of Fantasia Opus 49, Ballade in F Major, Nino Preludes from Opus 28, Nocturne in F Sharp Minor, Scherzo in B Minor, Valse B Minor, Three Mazurkas Opus 32 and Five Etudes from Opus 10 and 25. Upon request he repeated the Etude No. 6 in the last group and also added several more, including the familiar Minute Waltz and the popular Polonaise. On January 20 he will complete the series with a program of Liszt compositions, and to whom Hutcheson ascribes the final place among the great piano composers.

## FIVE CONCERTS

### To Be Given by New Buffalo Symphony Orchestra

Plans have been completed for the first full season of the new Buffalo Symphony Orchestra of Buffalo, N. Y. The first concert is scheduled for January 11, and there will be four other concerts which will take place February 11, March 11, April 8 and May 6. All the concerts will be given in Elmwood Music Hall, and thru an appropriation of \$1,500 made by the City Council the management of the orchestra has been enabled to materially decrease the price of the series and single tickets can be obtained for 50 cents, with prices in proportion for season tickets.

## JOHN ALDEN CARPENTER UNDERGOES OPERATION

Chicago, Jan. 5.—John Alden Carpenter, composer, playwright and society man, is recovering in St. Joseph's Hospital from the effects of a minor operation performed several days ago. He is said to be rapidly improving. Mr. Carpenter, who wrote the opera, "The Birthday of the Infanta", produced by the Chicago Grand Opera Co. two years ago, is a Chevalier of the Legion of Honor, president of the Arts Club and has had the degree of Master of Arts conferred on him by Harvard University.

## ERNEST SCHELLING

### To Be Heard in Three New York Recitals

In the New York Town Hall the afternoons of January 23, 30 and February 6 three programs of piano concertos are announced by Ernest Schelling, the American pianist. Mr. Schelling will play with the New York Symphony Orchestra, under the direction of Rene Pollain. These afternoons will be looked forward to not only by music lovers, but by students of music as well.

## POST-SEASON TOUR

### Of Chicago Civic Opera Company Is Again Curtailed

Chicago, Jan. 5.—The post-season tour of the Chicago Civic Opera Company has again been cut, this time one of the remaining four weeks having been jopped off. Now, instead of the customary ten weeks' tour it has been cut down to three weeks. Cleveland and Detroit have been dropped from the itinerary, owing to the fact that satisfactory guarantees from those two cities were not forthcoming. The shipping of scenery to Boston will begin next week, under the supervision of Harry W. Beatty, technical director. The scenery of all of the operas to be presented in the East has been so constructed that it will telescope, to meet the needs of smaller theaters than the Auditorium, and yet lose none of the sought-for effects. The tour will open in Boston January 22 with "Aida", with Marshall, Raisa and Van Gordon. Amelita Galli-Curci and Ina Bourskaya will leave immediately after the Chicago season to join the Metropolitan Opera. Feodor Chaliapin, the marvelous Russian basso, will then also have finished his engagements with both the Chicago and New York organizations and will not be heard with the Chicago company on tour. Tito Schipa and Florence Macbeth will join the Chicago company in Boston for one performance of "Rigoletto". The other stars who will be heard during the Boston engagement are: Mary Garden, Edith Mason, Ross Ross, Claudio Muzio, Cyrena Van Gordon, Charles Marshall, Cesare Formichi and Virgilio Lazzari.

## TOSCHA SEIDEL,

### Violinist, Returns From Triumphs Abroad—Repeats Former Impressions

New York, Jan. 2.—For the first afternoon concert of this new year in Carnegie Hall yesterday, Toscha Seidel, violinist, fresh from nearly two years' playing and successes abroad, was greeted vociferously thruout his two-hour program by a fair-aised audience. Handel's Sonata in E Major furnished his good beginning which he followed with Bach's "Obaccone" for violin alone. For this he took "his own sweet time", but it was not to be wondered at when its difficulty in execution is considered. Kreisler's arrangement of Pugnani's "Praeludium and Allegro", Cecil Burleigh's "Indian Snake Dance", Auer's exquisite setting of Schumann's "Vogel als Propheet" and Mozskowski's "Guitarre" made up his third part, and the rest consisted of his own arrangement of Grieg's "Anitra's Dance". As customary these days, he was forced by his admiring and overzealous fellow countrymen to not only repeat several of the above, but add others, lastly even the "Eli, Eli".

## MUSIC INDUSTRIES

### To Aid National Thrift Week Observance

In a desire to aid in the observance of National Thrift Week, January 17 to 23, the Music Industries' Chamber of Commerce has prepared a number of advertising helps which can be obtained at very little expense at their office in West 40th street, New York City. Special advertising copy has been prepared, also window display cards, illustrated slides and booklets. In addition to this data for newspaper publicity, also for speakers on the subject, "The Musical Side of Franklin, the Father of Thrift", can be had entirely free of charge for use in Franklin Day programs. Thru this advertising matter the Music Industries is seeking to impress upon the people of this country the importance of music in providing wholesome amusement, entertainment and at the same time create a desire for the better class of music.

## OPERA CHORUS FETED BY MISS VAN GORDON

Chicago, Jan. 3.—One hundred members of the chorus of the Civic Opera Company were guests last night at a banquet by Cyrena Van Gordon, in the Iron Lantern Restaurant, after the performance of "The Barber of Seville". Dr. Shirley B. Munns, husband of Miss Van Gordon, presided over the punch bowl.



GEORGES ENESCO

Composer and violinist, is appearing in the capacity of conductor with the Philadelphia Philharmonic Orchestra. He will conduct each of the concerts to be given during the absence of Mr. Stokowski, who is fulfilling several engagements in Europe.

## JANUARY RECORD LIST

### Contains Much of Interest to Music Lovers

For those interested in records of the best in music the Victor list for January will be most interesting, as many famous artists and musical organizations have made a number of new records. Lucrezia Bori has recorded the waltz song from "Romeo and Juliet". Then there is a record by De Luca from the opera, "I Puritani". Galli-Curci is heard in "Some Day He'll Come", from "Madame Butterfly". Heifetz has recorded Grandos-Kreisler's "Spanish Dance". Marta Veritas is heard in the well-known "Valse d'arte" from "Tosca". Fritz Kreisler is heard in one of his own compositions. There is also Paderewski's record of the Hungarian Rhapsody No. 10, and Rachmaninoff plays Grieg's "Waltz and Elfin Dance". The New York Philharmonic Orchestra, with Mengelberg as conductor, has recorded Parts One and Two of Liszt's "Les Preludes". Also Stokowski and the Philadelphia Orchestra have recorded the "March of the Caucasian Chief", by Ippolitow-Ivanow. Another record has been made from the "Chauve-Souris", and this gives "Twas in the Month of May-Katinka" and "Chinese Billikens".

## CIVIC MUSIC LEAGUE

### Completes Plans for Music Week in Minneapolis

James A. Bliss, president of the Civic Music League, has announced plans for Minneapolis Music Week, January 10 to 17. The week will be inaugurated with Chorus Day, January 10, when concerts will be given by the Apollo, University, Odin, Odd Fellows and Calhoun Glee clubs at the public schools. On the second day a reception and concert will be given in honor of Henri Verbruggen, conductor of the Minneapolis Symphony Orchestra, and Walter Damrosch, guest conductor. Thru the Theater Committee, theaters and moving picture houses will offer special music thruout Music Week. On January 16, which is to be known as American Music Day, the works of six Minneapolis composers will be presented in programs to be offered in the various concerts scheduled for the day. Fifty women's organizations will present special musical programs during the week, and the concert to be given by Paderewski in the Kenwood Armory January 17 will close Music Week.

After an absence of eight years Mischa Elman will be heard in San Francisco in two recitals, the first the afternoon of January 21 and the second on the 28th of the month.

PAUL BENDER,

Metropolitan Opera Company Bass-Baritone, in Recital

New York, Jan. 4.—Carnegie was only "sparingly settled" yesterday afternoon when Paul Bender, bass-baritone of the Metropolitan Opera Company, gave an entire program of German songs by Schubert, Brahms, Hugo Wolf and Carl Loewe, four in each group. His interpretations and renditions of "Der Wanderer" and "Alinde" by Schubert; "Bitterkeit" and "Schlafendes Jesuskind" of Wolf's and Loewe's "Kleiner Hausbau" were received with the most enthusiasm. Bender is of heroic stature and really large pleasing voice, but it was seldom that he used his bass quality, for the greater part showing preference to his more melodious upper register in half voice. His pianissimo passages and precise diction were excellent. Upon the next concert appearance of this much-acclaimed grand opera star it is hoped that a more varied program showing more versatility will be offered by Mr. Bender, and if so, no doubt a much larger audience will be on hand with spontaneous applause, which was lacking yesterday.

MANY CITIES

To Observe MacDowell Memorial Week

The music division of the General Federation of Women's Clubs, under the direction of Mrs. Max E. Oberndorfer, of Chicago, in connection with its plan to arouse more interest in the music of our own composers, is instituting the observance of MacDowell Memorial Week in America which will include special musical services on January 21, which is the date of the death of the American composer. Many cities have signified their intention to aid in the observance of the Memorial Week and letters are being sent to orchestral conductors requesting them to devote one program to MacDowell and American composers, also similar letters are being sent to all large motion picture theaters having orchestras. Any music club or musical organization may secure further particulars by communicating with Mrs. Max E. Oberndorfer, Fine Arts Bldg., Chicago.

MYRA HESS

This Week's Soloist With New York Philharmonic

New York, Jan. 8.—For the pair of concerts to be given in Carnegie Hall Thursday evening and Friday afternoon of this week by the Philharmonic Society with Henry Hadley, conducting, the distinguished English pianist, Myra Hess, will be the soloist. Miss Hess will play Beethoven's Fourth Concerto for Piano in G Major. Debussy Taylor's tone poem, "The Siren Song", will be performed for the first time at these concerts on Thursday evening and will be repeated on the Friday program.

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MUSICAL EVENTS IN NEW YORK CITY

JAN. 10 TO JAN. 24, 1923

AEOLIAN HALL

- Jan. 10. (Aft.) Piano recital, Ernesto Beraman. Song recital, John Charles Thomas, for benefit of Reconstruction Hospital.
11. (Aft.) Concert, Amphico the Aeolian Co. and The Evening Mail.
12. (Noon) Piano recital, Marguerite Meville Lkynienka.
13. (Aft.) Piano recital, Ignaz Friedmann.
14. (Aft.) New York Symphony Orchestra, Albert Coates, guest conductor.
15. (Aft.) Violin recital, Carmine Fabrizio.
16. (Aft.) Cello recital, Felix Salmoud.
17. (Aft.) Concert, Flonzaley Quartet.
18. (Aft.) Song recital, Inez Barbour.
19. (Aft.) Concert Singers' Club of N. Y.
20. (Aft.) Piano recital, Augusta Cottlow.
21. (Aft.) Piano recital, Ernest Hutcheson.
22. (Aft.) Piano recital, Bertha Schtirman.
23. (Aft.) Violin recital, Paul Kochanski.
24. (Aft.) Concert, New York Trio.
25. (Aft.) Piano recital, Gloria Novacek.
26. (Aft.) Joint recital, Sura Fuller, soprano; Margel Gluck, violinist; Fred Baer, baritone.
27. (Aft.) Piano recital, Ruth Cing.

CARNEGIE HALL

- Jan. 10. (Eve.) Banks Glee Club.
11. (Aft.) New York Symphony Orchestra, Philharmonic Society.
12. (Aft.) Philharmonic Society.
13. (Aft.) New York Symphony Orchestra, Piano recital, Josef Hofmann.
14. (Aft.) Recital, Isador Duncan.
15. (Eve.) Isadora Duncan.
16. (Aft.) Piano recital, Elly Ney.
17. (Eve.) Song recital, Elena Gerhardt.
18. (Eve.) Song recital, Margaret Matzenauer.
19. (Aft.) Philharmonic Society.
20. (Aft.) Philharmonic Society.
21. (Aft.) Joint recital, Louise Homer and Louise Homer-Stiles.
22. (Eve.) City Symphony Orchestra, Daris Milhaud, soloist.

TOWN HALL

- Jan. 10. (Eve.) Song recital, Tom Williams.
11. (Aft.) Violin recital, Joan Manen.
12. (Aft.) Concert, Society of Friends of Music.
13. (Eve.) Benefit Concert, Gahrilowitch, Borissoff and others.
14. (Aft.) Piano recital, Raymond Hovens.
15. (Eve.) Song recital, Mme. Clara Clemens.
16. (Aft.) Piano recital, Estelle Laiken.
17. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.
18. (Eve.) Song recital, Mme. Minna Kaufmann.
19. (Aft.) Piano recital, Harold Bauer.
20. (Aft.) Benefit Concert, A. Friedman, baritone; Anna Blumfeld, pianist; Isador Strasser, violinist.
21. (Aft.) Violin recital, Jacques Thibaud.
22. (Aft.) Fieletto's Artist Pupils.
23. (Aft.) Recital, Mme. Carreras.
24. (Aft.) Recital, Emesco.
25. (Aft.) Ernest Schelling, with N. Y. Symphony Orchestra.
26. (Aft.) Amy Grant's Opera Recital.
27. (Eve.) Violin recital, Gogna.
28. (Eve.) Song recital, Lucille deVescevi.

METROPOLITAN OPERA HOUSE

Metropolitan Opera Company in repertoire.

CONCERT AND OPERA NOTES

Mieczyslaw Muns, Polish pianist, will be heard as soloist with the New York Symphony Orchestra for the Sunday afternoon concert in Aeolian Hall January 14, directed by Albert Coates, guest conductor. Cash prizes amounting to \$1,000 are to be offered by John Hamrick, manager of the Blue Mouse theaters, in a "popularity" contest, in Seattle, Portland and Tacoma, the contest open only to permanent residents of the three cities. The noted French harpist, Marcel Grandjany, accompanied by his wife and Marie Caspell, arrived in New York last week. A tour of our principal cities will be made by M. Grandjany and Miss Caspell. The fourth concert in the Philadelphia series given by the New York Symphony Orchestra, directed by Guest Conductor Albert Coates, is announced for Thursday evening, January 18. The soloist for this concert will be Marie Ivogun. Sascha Jacobinoff, Philadelphia violinist, will be the soloist with the Philharmonic Society of Philadelphia for the third concert of the season on January 14. Mr. Jacobinoff will play the Brahms Concerto for Violin and Orchestra. For 1923 the Musicians' Union of San Francisco has elected the following officers: President, W. A. Weber; vice-president, A. J. Hayward; recording secretary, A. A. Greenbaum; financial secretary, O. E. King; member of Board of Directors, J. G. Dewey. Four performances will be given by the Irish Regiment Band in San Francisco the

(Continued on page 98)

COMMUNITY MUSIC ACTIVITIES

In an endeavor to aid in a campaign for the production of light operas, the Vincennes Community Service presented Arthur Penn's "Yokohama Maid" at the Pantheon Theater, Vincennes, Ind. The production was staged under the direction of Charles G. Tingle, music organizer for Community Service, and the members of the cast included Robert Richaus, Roy Jackson, Hubert Rice, Mrs. D. O. Hayden, Christine Wagner, Mrs. Harry Bitterkamp, Jesse Roudchuck and W. J. Duncan.

Under the auspices of Community Service the Elmira Boys' Band was presented in its first concert in Elmira, N. Y. The band of eighty boys was directed by Robert M. Dorin, and the accompanists were Mildred Young and Ida Cotton. Special solos were given by Mrs. Richard J. Moxley and J. Parker.

In the city of Geneva, O., with a population of only 3,000, an excellent presentation of Haydn's "Creation" was given recently under the auspices of the Geneva Community Association. Geneva also has a Community Orchestra and at a recent concert an original composition by the director, A. E. Foster, entitled "Community Spirit", aroused considerable interest.

The Community Choral Club, a group of Negro singers, attracted an audience of 2,000 to a recent community sing given at the Court-house in Augusta, Ga., under the auspices of the Negro Community Service. The program included several "Spirituals", also the singing of "America" and "The Star-Spangled Banner".

To raise funds for the playgrounds activities next summer, Community Service, of Owensboro, Ind., recently gave two performances of Arthur Penn's operetta, "Mam'zelle Taps". The production was staged by Charles G. Tingle, musical organizer of Community Service, and the leading part, Herman Oberst, sung by Grace Deaf Costello. Other performers included Mrs. Ray Boss, Frances Kantmann, Katherine Froschell, Susan Field, Walter Farris, Homer Weatherholt, R. O. Calhoun, O. E. Curry, Harold Burns and L. Clements.

MOTION PICTURE MUSIC NOTES

Included in the musical program at the New York Capitol Theater this week is an original composition, called the "Capitol March", written by Erno Rapce, conductor, and William Axt, associate conductor of the orchestra. The composition has been dedicated to Managing Director S. L. Rothafel, who is conducting the orchestra for this number. Mr. Rothafel is introducing this week Nadia Reisenberg, a young pianist, who since coming to America has been studying with Alexander Lambert. She is playing the "Scherzo for Piano", by Liszt.

Owing to the length of the feature picture at the Rivoli Theater, New York, this week, the supplemental program has been dispensed with, the program opening with two overture numbers, the overture from Massenet's "Phedre" and a classical jazz selection, played by the orchestra and directed by Mr. Biesenfeld and Frederick Stahlberg.

The "Robespierre" overture, by Liszt, opens the musical program at the Rialto Theater, New York, this week. The Serova Dancers are presenting their "Chopiniana" dances as another important feature of the music program.

Ernest P. Russell, a talented organist, who has been meeting with success in Los Angeles, has accepted the position of chief organist at the Liberty Theater in Seattle.

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 93

Directory of Music Teachers

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# MUSICAL COMEDY

## REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY

Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

### ZIEGFELD IMPROVES

#### Immediate Operation for Gall Stones Was at First Thought Necessary

New York, Jan. 6.—Florens Ziegfeld, Jr., producer of the "Follies" and other musical shows, is ill at St. Bartholomew's Hospital. He is suffering from gall stones, according to X-Ray pictures taken Thursday. Since yesterday, when his condition was pronounced as serious, Mr. Ziegfeld has improved and there is now a good chance that an operation will not be immediately necessary. He is now planning to leave here tomorrow for Chicago to witness the opening there of "Sally", and in order to avoid mishaps will take his physician, Dr. Joseph Wagner, on the trip with him.

Mr. Ziegfeld was taken suddenly ill at his home at Hastings early Tuesday morning and his physicians decided to remove him to the hospital. Then X-Ray pictures were taken and revealed the source of the trouble. Precisely what this was had puzzled the doctors and at one time they diagnosed the complaint as something else and were inclined to believe that a major operation would be necessary. Ziegfeld had been in severe pain and was constantly attended by his wife, Billie Burke, and his daughter, Patricia. He told reporters that this illness is the first he has ever had.

#### "KISS ME" CALLED OFF

New York, Jan. 5.—Due to a financial mixup, "Kiss Me", a musical show which was rehearsing here, was called off this week. The piece was being produced by the Virginia Producing Co., in which Jack Curtis was apparently the managing, with George Whiting also interested.

Curtis wanted to declare everything off on a basis of one week's salary to the cast and chorus. Equity holds that two weeks' salary is due. The chorus members have received one week's pay and the matter of the balance is in Equity's hands.

Among those in the cast were Vinton Freedley, Sadie Burt, Sidney Phillips, Janet Adair, Irving Edwards, Rose Morrison, Jessie Murdoch, with Sammy Lee staging the numbers and Nat Phillips producing the book.

It is possible that a Broadway producer will take over the show, as several of them have watched it in rehearsals and were favorably impressed.

#### TINNEY FOR VAUDEVILLE

New York, Jan. 8.—Frank Tinney will close his season in "Duffy-Dill" at the Broad Street Theater, January 13. He and his wife are arranging to make a tour in vaudeville shortly after closing with the show. They will appear in an act which, besides giving the comedian a chance to do his monolog, will have several musical numbers. Before Tinney went into musical shows he was an established favorite on the variety stage.

#### FRENCH COMIC OPERA COMING

New York, Jan. 7.—A French comic opera company is due to arrive here tomorrow aboard the Homeric and make a tour of Canada and the United States under the patronage of the French Ministry of Beauz Arts. The tour will start at the St. Denis Theater in Montreal, Can., January 15. The tour is being booked by the Shuberts and will be under the direction of J. A. Garvin, who performed a similar office for Mlle. Sorel and her French company. Among the singers in the company are Mlle. Bachelet, M. de Laquerriere, Mme. Leo Demoulin, M. Andel and M. Roland. M. Jaquet will be the musical conductor.

#### BIG HIT IN AUSTRALIA

New York, Jan. 5.—According to cable advice received here this week, "The O'Brien Girl" has made a big hit at the Princess Theater, Melbourne, Australia. This show was presented in Melbourne by Hugh Ward, in association with Sir Benjamin and John Fuller. Ward also has the Australian rights to "The Last Waltz" and "Little Nellie Kelly" and will make productions of them shortly.

THEATRICAL

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#### PLAN TO BRING HAREM HERE

New York, Jan. 5.—R. H. Burnside, general manager of the Hippodrome, is busy on a deal to bring the ex-Sultan of Turkey's harem to this country as an attraction for the Hippodrome.

Charles Bornhaupt, representative for H. B. Martindell, has called for Europe with a definite offer to bring the harem beauties over. It is said that several of the ex-Sultan's wives have evinced a keen desire to see America and Burnside has hopes of being able to clinch the deal. It is said that if the offer is considered by the ex-Sultan and his wives, the Turkish government will place no obstacles in the way of their leaving the country.

#### HIP. DIVER ROBBED

New York, Jan. 5.—Dorothy Campbell, a diver at the Hippodrome, was robbed of a lot of trinkets and photographs when burglars entered her apartment at 256 West Forty-fourth street, Wednesday night, during her absence. The thieves overtook a quantity of jewelry, \$150 in War Savings Stamps and nearly \$100 in cash. No trace of the robbers has been discovered.

#### TO RESTORE "LOLA"

New York, Jan. 5.—William Morris, who was seen here last season with William Gillette in "The Dream Maker", has left for Hartford, Conn., to restage "Lola in Love". This musical show is headed for Broadway, but revisions in the book and the numbers will be made before its opening here. Reports from the road are to the effect that "Lola" has great possibilities for success in New York.

#### "OUR NELL" CLOSING

New York, Jan. 5.—"Our Nell", the musical satire on melodrama which has been playing at the Nora Bayes Theater for the past few weeks, will close tomorrow night.

This piece was originally in the hands of E. Ray Goetz, but he let it go during rehearsals and it was taken over by Davidow and LeMaire, George Gershwin and some others who invested small amounts. The total amount of money put into the show was small and the running expenses were not big, but the theater and the percentage allowed the attraction resulted in its being taken off. Absence has not been very good from the start, tho in the opinion of the wisecracks the show had an excellent chance to succeed had it been in the proper house.

#### "POLLY" REVIVED IN LONDON

London, Eng., Jan. 3.—"Polly", the sequel to "The Beggar's Opera", has been revived here at the Lyric, Hammersmith. This house was the scene of the record-breaking run of the latter piece and according to press reports "Polly" is likely to run as long. All are agreed that "Polly" is a charming companion piece to "The Beggar's Opera" and will rival it in popularity.

#### "THE SUNFLOWER" OPENS

New York, Jan. 5.—"The Sunflower", a musical comedy by Harry Delf, who is also appearing in it, opened out of town this week. Lew Cantor, a vaudeville agent, is presenting the piece. It marks his first entry into the "legitimate". The show will come to New York if it shapes up well on the road.

## LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 6.

### IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	213
Blossom Time.....	Century.....	Sep. 29.....	494
Bunch and Judy.....	Jobo.....	Nov. 28.....	40
Chauve-Souris (3d edition).....	Century Roof.....	Feb. 3.....	324
Clinging Vine, The.....	Knickerbocker.....	Dec. 25.....	17
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	155
Glory.....	Vanderbilt.....	Dec. 25.....	17
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	137
Lady in Ermine, The.....	Wilda Bennett.....	Oct. 2.....	116
Little Nellie Kelly.....	Liberty.....	Nov. 13.....	68
Lisa.....	Daly's.....	Nov. 27.....	50
Music Box Revue.....	Music Box.....	Oct. 23.....	90
Our Nell.....	Nora Bayes.....	Dec. 4.....	40
Sally, Irene, Mary.....	Orlando.....	Sep. 4.....	48
Up She Goes.....	Plyhouse.....	Nov. 6.....	75
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	248

### IN CHICAGO

Bombo.....	Al Jolson.....	Apollo.....	Sep. 22.....	115
Greenwich Village Follies.....	Colonial.....	Grant Northern.....	Nov. 27.....	48
Music Box Revue.....	Illinois.....	Nov. 12.....	67	
Orange Blossoms.....	Miller and Lyles.....	Olympic.....	Nov. 12.....	67

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## MUSICAL COMEDY NOTES

Edna Bates and George Sweet are with F. C. Coppicus' company of "Lola in Love".

Vinton Freedley is in the cast of "Elsie". He was last seen in "The World We Live In".

Sam Harrissop, overseer of Ziegfeld's "Follies", is back at work after a slight indisposition.

Francis Ross will play the leading feminine role in Harold Orloh's production, "Take a Chance".

Harold Orloh has engaged Jean Newcombe for his musical comedy, "Take a Chance", now in rehearsal.

There is a report circulating around Times Square that a hotel will be built atop the New York Hippodrome.

Dob Lee, who was seen last season with "Shuffle Along", has joined the cast of "Liza", playing at Daly's Sixty-third Street Theater.

Harry Fender has signed a long-term contract with the Shuberts. He is now playing the part of Count Adrian in "The Lady in Ermine".

Trini, the little Spanish dancer, is preparing the numbers in which she is to appear in the new Winter Garden musical production. This show is now rehearsing at the Century Theater, New York.

Joseph Cawthorne, who was injured during one of the final rehearsals of "The Bunch and Judy", is now out of the hospital and has gone to his country home in New Jersey to recuperate.

Doris Landy, a member of the cast of "The Bunch and Judy", now at the Globe Theater, New York, was guest of honor at a New Year's Eve party given by fourteen young men and women of Scranton, Pa., her home town.

Eleanor Griffith, one of the leading women in "Springtime of Youth", has withdrawn from that company. She played two performances with the company in Boston in order to prove to the Bostonians that they could expect the original cast. Gladys Rogers has succeeded her.

Mitzi, now touring in "Lady Billy", will close in that show the middle of next month and return to New York. She will appear in a new musical play from the pens of Zelda Sears and Harold Levy, author and composer, respectively, of "Lady Billy" and "The Clinging Vine".

It is said about Broadway that "Diana Comes to Town" will go to the new theater that A. L. Erlanger and Flo Ziegfeld are making on the New Amsterdam Roof. However, like many rumors, it may amount to nothing. The theater will be finished in about two weeks.

"The Gingham Girl" will probably be presented at the Garrick Theater in London, when that show opens there. Laurence Schwab, one of the producers of the show, will sail for London to close such a contract. At present the play continues indefinitely at the Earl Carroll Theater in New York.

Florens Ziegfeld, Jr., announces that he will place tickets on sale at the New Amsterdam Theater box-office for his "Follies", to cover the next eight weeks' performances. This will bring the run of the "Follies" into March and will leave only three months for their out-of-town tour.

Grace Fisher, last seen in "The Love Mill", has arrived in New York from California, where she was sojourning with her husband, Ballard MacDonald. She spent some of her time in vaudeville, playing the Orpheum Circuit in her own act and also with Harry Carroll. Ballard MacDonald is well known as a scenarist and song writer.

Oliver Morocco renamed "The Little Kangaroo", and it is now known as "Lady Butterfly". The show opened at the Majestic Theater, Buffalo, N. Y., on New Year's Day. It was written by Clifford Grey, who adapted it from a play by Mark Swan, F. J. Randall and James T. Powers, and the music is by Werner Janssen.

#### FOURTH PROGRAM FOR RUSSIANS

New York, Jan. 5.—The fourth program of the "Chauve-Souris" was produced here last night. This will be the last change in the entertainment to be made before the company sails for the other side in May. Some of the old favorites are retained in the bill. New numbers include a group of Gypsy songs, "La Soiree Intime", "Napoleon's Love" and "E Ukahnim", the famous Volga boatmen's song.



**THE GUS SUN BOOKING EXCHANGE CO., NEW REGENT THEATRE BLDG., SPRINGFIELD, OHIO**

Musical Comedy Owners and Managers Note: "3" Consecutive Seasons' Bookings, Sun and Affiliated Circuits. Attractions that have not played the territory and are really meritorious write, wire, phone, where your attraction can be reviewed. Immediate booking follows if satisfactory. WANTED—Novelty Acts for our Fair Department. Write fully at once.

**TABLOIDS**

(Communications to our Cincinnati Office)

HAP AND FLO FARNELL are booked until May, 1924, on the Orpheum Time.  
RED AND MARY DAVENPORT are reported doing nicely with the Harry W. Allen Revue on the Hyatt Tins.

DON ADAMS, who recently closed with Jack Wald's "Darling Dollies" as principal comedian, has joined Hal Hoyt's "Hits and Misses" Company in Springfield, O.

EARL WHITTEMORE, formerly in tabloid, is connected with the Maryland Amusement Company in Baltimore and also represents the Triangle Music Corporation of New York City.

W. BURT DENNIS closed with W. F. Bowker's "Nangity Nangity" Company in Joplin, Mo., January 7, and left at once for Los Angeles, where he opens for Dalton Bros., at the Burbank Theater.

CHAS. BENGAR has been with Bert Lewis' "Musical Whirl" Company for fourteen weeks and left southward with the company for the balance of the winter. He is still doing the old vaudeville act.

BILLY GEE AND GEORGE LEVEY, after working part of the season with a burlesque show, have opened on the Fox Time with a double Hebrew comedy act. The feature of the act is their closing with a burlesque on a jazz band.

"THE GLOBE TROTTERS" Company is playing stock at the Princess Theater, Los Angeles, Calif., and the "Golden State Revue" is playing rotary stock around that city. Both companies are booked by the Golden State Vaudeville Exchange, of which R. E. Mack is general manager and C. L. Gustavus business representative.

BERT SMITH'S "Ragtime Wonders", which played the Bandbox, Cleveland, O., Christmas week, offered a much better performance than many of the Mutual attractions that played the former burlesque house, in the opinion of Flo Rockwood, "that different dancer", popular entertainer of Cleveland.

BILLY FARNELL, looking hale and hearty, arrived in Cincinnati for a visit with his folks and left for Marion, Ill., to join a stock company playing at the Strand Theater. As a comedian Farnell has a nice breezy style. His wife, who was recently discharged from the hospital, has been ordered to take a complete rest.

ALEX SCHWARTZ has a new subplot on the job at the Lyric Theater, Seattle, Wash., Patsy Salmon by name. Jack LaMar is the new producing comedian, succeeding Lou Newman. Schwartz, an oldtimer at the burlesque game, has a tip top company dishing up stock burlesque at his popular Washington street playhouse.

A BIG SURPRISE was given the members of Pete Pate's "Syncoated Steppers" Company December 18, when Lillian Murry and Elmer Wright were married. Miss Murry is eccentric comedienne on the Pate show and her husband is stage manager and does general business. Mr. Wright is a brother to Walter Wright, also connected with the Pate show.

MARSHALL WALKER and his "Whiz Bang Review", after a run of fourteen weeks at the Strand Theater, Port Arthur, Tex., opened an engagement of indefinite run at the Cozy Theater, Houston, Tex., December 31. The company numbers twenty people, including a feature quartet and jazz band. The organization is booked for a return date in Port Arthur.

BOBBY FISHER'S "Peppy Steppers" Company, which has been playing a stock engagement at the Central Theater, Danville, Ill., left that place Saturday night, January 6, and four acts of vaudeville and pictures will be the policy of the house for the present. George Donabus and George Dunn, of the "Peppy Steppers", have organized their own company of twelve people and are going to play stock at the Strand Theater, Marion, Ill.

HAL HOYT'S musical comedy company, headed by Verne "Buzz" Phelps and Gene "Honey Gal" Cobb, is having the most successful engagement it has ever known. It is all due to the fact that this aggregation of entertainers is giving patrons of the Star Theater, Muncie, Ind., the best line of musical comedies they have seen in a long time. The company was booked at the Star for one week, but it has passed its fourteenth week and is going strong.

MANAGER RUTLEDGE, of the Denver Theater, Ft. Worth, Tex., gave the members of the tabloid stock company playing that house the proceeds of the midnight shows on Christmas and New Year's Eve, amounting to \$24 for each member. Skeet Mayo and Pick Maloney have exceeded their seventeenth week at the Denver, and other members of the company are Chas. Scandion, Marvin Green, Dot Willard, Jessie Erwin, H. W. New, scenic artist and bits; Bob Gaylor, musical director, and six chorus girls.

JACK PARSONS has finished his engagement at the Orpheum, Waco, Tex., and the house will change back to tabloid policy. M. Q. Thomson, owner and manager, informs that only first-class tab. shows will be used, and capacity houses are expected. "Smiles an' Kisses", the product of the Universal Theatres Omession Company, of Chicago, are continuing to grow in popularity. The sales are getting larger every week.

"FOLLY TOWN MAIDS", which just finished a successful twelve weeks' stock engagement at the Washington Theater, Eldorado, Ark., has been enlarged to sixteen people and opened a stock engagement at the Kyle Theater, Beaumont, Tex., on January 7. Manager Arthur Higgins says his company has been working continuously since July 11 of last year without losing a day. The principals are as follows: Earl and Patsy Miller, Madge Stewart, Olive Similes, Lem Davis, Jack Vivian and Arthur Higgins. There are eight girls in line.

MEMBERS of Clark & Loker's "Musical Jollies" were given a party on the stage at the Gillis Theater, Clarksburg, W. Va., on the Saturday evening before Christmas by Manager Gillis. After the show the stage was cleared and a large Christmas tree was brought on with many presents for the members of the company. Mr. Gillis served as toastmaster and after the presents were distributed the theater orchestra played for dancing, while all present declared it was a fitting ceremony for "the end of a perfect week."

THE GRAND THEATER, San Antonio, Tex., opened December 31 to a capacity business. Six shows were given, including a Midnight Frolic New Year's Eve, and at no time during the day or evening was there a vacant seat available. They are playing stock tab. at 10

and 20-cent admission. If Sunday and Monday are any criterion the house is sure going to be a winner. "Frozen Sweets" are being sold before each performance. Sales averaged 60 per cent of the people who entered the doors Sunday and Monday.

THE PEARL THEATER in San Antonio, Tex., is packing them for five shows daily. Tall Telters, the manager, has organized a 10-act policy of tabs. and pictures. Mr. Telters says the only drawback is that the theater is not large enough to accommodate the crowd that seeks admission. The patrons start lining up at 1 p.m., and there is a continuous line until 10 o'clock in the evening. "Frozen Sweets" are sold during the performances, and Mr. Price informs us that this product is going better than ever.

A NEW "SYNCOATED STEPPER" arrived on the Pete Pate (Syncoated Steppers) show now playing the Lyceum Theater in Memphis, Tenn., December 19 and proved to be the most loved member of the company. The new arrival is a seven-pound daughter born to Mr. and Mrs. Walter Wright at the Baptist Hospital, Memphis. Mrs. Wright is known in tabloid as Myrtle Marace of the Marace Sisters, and has given the baby the same name, Mitzie Myrtle Wright. Mr. and Mrs.

Wright have long been members of Mr. Pete's company, having joined last May after leaving the "Midnight Whirl" Company with Billy House.

COLLIER'S Musical Comedy Tab. Show opened a three-week engagement at the Casino Theater, Ottawa, Can., last week and played to good houses. The chorus is of the pony type, neatly wardrobe and splendid dancers. The seven choristers work in fine harmony and apparently take a keen enjoyment in their various numbers. Collier himself puts over a blackface number with some quiet mirth-provoking drolleries. The show has splendid material in its chorus and with some changes in the principals would stand out prominently among the best. Script bills solely are being used by Owner Collier. Manager Pete Kehays, also owner of the Casino, spent a day in Montreal last week booking in a new show to follow Collier's Musi-Girls.

ROY HUGHES writes under date of January 1 from Pittsburg, Kan., that his show, "The Honeycomb Limited", is in its eighth week and doing very nicely. He also says the members of his company enjoyed a bounteous Christmas dinner given by Easley Barbour on the stage after the evening show. Presents were exchanged by the members of the company, which includes: Roy Hughes, principal comedian and manager; Bicca Hughes, character and ingenue; Floyd E. White, straight man; Edna Mae White, prima donna; Bobby Whalen, juvenile; Ernie Devoy, general business; Edith Osborn, sobrette; Peggy Powers, Elizabeth Hawkins, Rex Dares, Ethel Kaater, Jean Moss, Fanny Wilkinson, Helen and Minnie Rose, chorus. Chas. Wilkinson is musical director.

FLO ROCKWOOD'S ENTERTAINERS put on a show for the Bayonet Club, Cleveland, Tuesday night, January 2, and on the program besides Flo Rockwood's Jazz Jammers, of five pieces, were Eva Smalley and Flo York, Lillian May, toe dancer; Fiozari, classical dancer; Wesley Barry, Al White and Mr. Warner, son of one of the Warner Brothers, film producers. Wesley Barry told many interesting stories of film life, which were greatly enjoyed. Miss Rockwood entertained for 4½ hrs. club again Thursday night, January 4. Miss Rockwood and her company of entertainers arranged a big chicken dinner for Bert Miller's birthday and everything went off tip top. Mr. and Mrs. S. Faber, the latter known professionally as Mile. DeBeverleigh, visited Miss Rockwood recently, en route from Whaling, W. Va., to Toledo. The Fabers sold their home in Toledo and have gone to Montana.

BURLESQUE PATRONS attending the Olympic Theater, Cincinnati, last week were sent home with their sides aching and jaws sore from laughter as a result of the efforts of Billy Watson and members of his "Beef Trust" Company. Beat of all about the show was the apparent determination of every member in the production to make the audience appreciate his or her efforts. On account of the show laying off in St. Louis this week, Mr. Watson left Cincinnati Saturday for his home in Paterson, N. J., and was replaced at the Olympic for two performances by Jules Jacobs, Hebrew comedian. Jim Rooney, Irish comic, stepped into Jacobs' place. Both worked exceedingly hard to capably fill their temporary assignments and succeeded without any trouble. Jacobs and Rooney were formerly with tabloid companies. Dick Griffin, another principal with the Watson show, is also well known in tabloid.

FOR THE RENDON MUSICAL COMEDY COMPANY, at the Hippodrome Theater, Louisville, Ky., Christmas and New Year's weeks were capacity in the way of business. Many gifts were exchanged by members of the company and all had a very enjoyable time. The roster of the company remains the same as the past few months, with the exception of one new girl. Bobby Allyn is still the principal fun-maker, with Fred Neesley doing second comedy and characters. Neesley's dance specialties are a big hit with the "Hipp." audiences. Hughie Whitaker, straight man, always strives to keep Allyn and Neesley "with it". February 4 will find this company one solid year in the "Hipp." without losing a single day, a record, considering the fact that the theater was operating at a loss and business had to be built up from the beginning, it is said. Manager Billy Rendon saw what the house needed and by a policy of clean shows and better pictures the house now caters to the best class of people in the city. Jessie Lentz is chorus producer, with Helen Kepsch, Billie Cook, Alice Earl, Virgil Williams and Erma Kepsch in line. A big anniversary week is now being worked out.

ROBE WELCH'S "International Follies", which stranded in Halifax, N. S., after playing the Strand Theater, was due to (from your correspondent's point of view) first, bad luck; second, bad judgment—bad luck in that the company struck Halifax in one of its worst theatrical seasons, and bad judgment in the lack of taste shown in the production. The Strand has always been essentially a family theater, but when your correspondent visited the house in the second week of the "Fol-

(Continued on page 61)

**AT LIBERTY—Musical Comedy or Dramatic JUVENILES and LIGHT COMEDY**  
Lead numbers. Piano. Wardrobe. Ability. Reliable. Age 20; height 5 ft., 5 in.; weight 119 lbs; at once. Reference. Wire  
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**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.

**WANTED PEOPLE IN ALL LINES FOR MUSICAL COMEDY STOCK**  
Also Chorus Girls, Ponies only, for JIMMIE ALLARD, Jefferson Theatre, Dallas, Texas. Wire; don't write.

**ARTHUR HARRISON WANTS**  
For his No. 1, 30-people show, BASS SINGER FOR JAZZ AND HOKUM QUARTETTE; ONE CHORUS GIRL. MUST HAVE YOUTH, FORM AND APPEARANCE. This is stock engagement. Other useful people write. Address  
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Prima Donnas, Soubrettes, Comedians, Straight Men, A-1 Chorus Girls, Sister Teams and Musical Acts and Specialty Teams, at all times. State all first letter. For long engagement.  
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**WANTED Musical Comedy Tab. People in all lines. Comedians that can produce work year round.**  
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**AT LIBERTY—A No. 1 TAB. M. C. PRODUCER.**  
Accompt burning of Orpheum Theatre, Grand Rapids, Mich., where I have been producing highest class Tabloid Stock for past two years (previous engagement, National Theatre, Detroit, Mich., two seasons). I have the most wonderful line of Tab. Scripts and original musical openings for each one, comedy and dramatic, the kind that builds up business. Can open immediately. Road or stock. Salary your limit, as I guarantee I know my end of the game. Ask any manager who knows me. Will organize and install company if wanted. FRED L. GRIFFITH, care Hermitage Hotel, Grand Rapids, Mich. P. B.—Some good Chorus Girls and other people still here.

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Burlesque or Musical Comedy, Stock or Road Show. Address HAL RATHBUN, Has Hyatt's Booking Exchange, 205 Delaware Building, Chicago, Ill.

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# BURLESQUE

STOCK  
COM-  
PANIES

Conducted by ALFRED NELSON

## GAYETY, BOSTON, SETS NEW RECORD

Does \$4,800 on New Year's Day  
—News of the Columbia  
Circuit

New York, Jan. 5.—Tom Henry, manager-in-chief of the Gayety Theater, Boston, is highly elated over the phone message from Mrs. Tom Henry, resident manager of the Gayety, to the effect that Barney Gerard's "Follies of the Day" show played to over \$4,800 on the three shows, commencing a few minutes after midnight on New Year's Day, followed by the matinee and evening performances, and by Tuesday noon the house had been sold out for the entire week and it was decided to take care of the overflow by giving an extra matinee on Saturday, January 6, at five o'clock.

The New Year's Day business at the Gayety is conceded to be the biggest business ever done in a burlesque theater in any one day. The remarkable part of it is the fact that "Follies of the Day" is the same show and same cast that played the Gayety for an eight-week summer run after the close of the regular season last summer.

### \$8,000 and \$10,000 Week

That Boston was not the only big week in the circuit was made manifest by reports to the Columbia Amusement Co. from other cities on the circuit where many of the shows played to from eight to ten thousand dollars on the week.

### Columbia Theater Changes

Sam A. Scribner confirmed the report that Henry Blossom, who has been treasurer in the box-office of the Columbia Theater here for many years, would be replaced by Walter Grievak, a former company manager and agent of burlesque, likewise of Broadway shows and theaters, and a former employee of Mr. Scribner. Another change at the Columbia will be the exit of the present ushers, who are boys, and who will be replaced by a very of feminine flappers selected for their intellect and refinement. The Columbia has gone back to its old method of billing shows with stand and window work.

### Columbia Has No Franchise for Reynolds

A report in a theatrical journal on the street today, that Abe Reynolds, a former featured comic of burlesque and more recently of the Shubert Unit Circuit, was slated for an operating franchise on the Columbia Circuit was denied by Sam A. Scribner as being without any foundation in fact and the only basis for the rumor was an offer made Reynolds by a producing manager on the Columbia Circuit to do a comedian role in his show provided Reynolds' salary was in keeping with the times.

### Rudder's Agency Reports

Marty Wigert engaged as agent and Althea Barnes to replace Bernice La Barr as prima donna in Ed Daley's "Broadway Brevities", a Columbia Circuit show.

### "BEAUTY REVUE" CHRISTMAS

Our radio correspondent with Jimmie Cooper's "Beauty Revue" on the Columbia Circuit flashes that the company had a Christmas celebration at Detroit second to none on the wheel, and that it included a tree that was heavily laden with the gifts of members, one to another. Mildie Gibbons received a beautiful platinum wrist watch from friend husband. Mildie is the titian-tinted pony on the end who produces the foot numbers that Juvenile Jimmie calls for in his show.

The one regrettable incident was the sudden illness of Ingenue Betty Delmonte, who was forced to retire from the cast for a few performances, and again an end pony came to the front in the person of Alice Balaine, the black-haired apache dancer, who handled Ingenue Delmonte's role in an exceptional manner.

Be Be Greenberg and Marie Camick, the feminine wrestlers with the show, are being highly commended for their realism in wrestling and for the flash of forms that make the boys sit up, take notice, talk about and bring their friends to the show to see.

### PICKED UP IN PHILLY

An example of how true burlesque and showfolks will help their own was well illustrated last week. Kitty O'Connor, a popular member of the "Bowery Burlesquers" chorus, playing the Casino Theater, was taken seriously ill at Zeiss' Hotel on Tuesday night with an infected carbuncle at the base of her brain. Two doctors from the Jefferson Hospital were summoned and ordered her removal to the hospital at once, where an operation was performed at 2 a.m. She is doing nicely and hopes to join the show in about a week. Manager Billy Trueheart, who has just replaced Eddie Lester, former manager of the show, went backstage and announced Miss O'Connor's condition, and in less than a half hour over \$100 was donated by the show members for her operation and hospital expenses. It did one good to see the way the showfolks helped bundle Kitty up for the ambulance and accompany her to the hospital and stay with her until the operation was over early in the morning. The affected carbuncle being at the base of the brain, heroic work by the doctors also saved her from blood poisoning and possible brain infection. The real, true showfolk spirit came from everyone, and Manager Billy Trueheart worked like a beaver between attending to his theater duties and summoning the doctors and making everything "comfy" for suffering little Kitty O'Connor, who was one of the pluckiest patients we have seen for many a day.

The midnight shows and New Year's Day performances in all the burlesque houses in Philly had capacity attendance. The "Bowery Burlesquers" at the Casino was a dandy show and everyone worked hard to please. Nelson, in his review of the show last week, said about the same thing we think of the show.

Marty Seman's four-year-old girl, Charlotte, was robbed of her little trunk of Christmas toys last week in Brooklyn by some mean thief. Marty says Old Santa replaced as many as it was possible to duplicate and that eased up things a bit.

The Mummies' Parade has been postponed until January 6, owing to the bad weather on New Year's Day. It will start at 8:30 a.m., and a lot of theaters, including burlesque houses, are thinking of giving midnight shows on Friday. This is the first time the parade has ever been postponed.

As a star is supposed to have five points, so has the Casino Theater five star usaberts this season who are nifty and snappy live wires for the comfort of the house patrons. They are: Oneta Nerl, Virginia Dry, Bonnie Benler, Emma Geiger and Thresa Lloyd.

The Trocadero had a good holiday show and did fine business. The principals were: Al

Tirpin, Chic Fontaine, Loretta Fradlen, the popular Waite Sisters, Oeo. Baehen, Babe Oriffin and our well-known Anna Grant. The crackerjack Troc. beauty chorus was right up to the minute in everything.

The "Parisian Flirts" was the Bijou Theater attraction and went over to a good-sized hit with big business. Had a chat with our well-known Philly favorites, Emma Kobler and Arthur Mayer, and dainty Nellie Nelson. The chorus was an excellent bunch of lookers and steppers. Sorry we cannot mention all.

The Gayety had a dandy bunch of principals who were held over from the Christmas week, and they put on some show that drew fine houses both holiday weeks. They were: Jim Dalley, Marty Pudig, Al Brooks, Frank Ernest, Josie Fontaine and Mae Mitchell, with Julius Arcand, from the Gayety chorus, for her first appearance as a soubret, and she acquitted herself finely. The Gayety chorus never did look or work better. The Christmas tree of the Gayety was a wonder, and folks are still talking about its beauty and the wonderful party held after the show on Christmas night.—ULLRICH.

### NOVA SCOTIA TO HAVE BURLESQUE

New York, Jan. 5.—L. R. Aker, a former producer of varied theatrical presentations in the United States, who left the States seventeen years ago with a company to tour Nova Scotia, was sufficiently successful to warrant him remaining there until he had acquired control of a circuit of theaters that for many years past have been buying outright many shows for presentation at his various theaters, until the demand of his patrons for burlesque caused him to return for New York City, where he is now organizing several companies to go to Nova Scotia for the purpose of putting on burlesque stock with two changes weekly at each theater on the circuit.

### SHAPIRO STEPPING LIVELY

New York, Jan. 4.—Harry Shapiro, with visions of big business on the Shubert Unit Circuit and full evening dress attire on the front of the house as a company manager, saw the materialization for a few short weeks with one of Barney Gerard's shows, and then he laid aside his "ash" and cast his line in other directions, and, altho his bait of experience qualified him to make a good haul, he found that his catch did not come up to that of burlesque, and he is now back in the game again by relieving Wash Martin of the management of the "Step Lively Girls" on the Columbia Circuit, and Harry says that he will step lively along with them until the end of the season.

### MUTUAL CIRCUIT SHOWS PLAYING TO BIG BUSINESS

New York, Jan. 5.—Alex Yokel, press representative of the Mutual Burlesque Association, reports that all the shows of the Mutual Circuit played to big business during the past two weeks. Beginning with its repeat engagement at the Empire Theater, Hoboken, the week of January 8, Peck & Kolb's "Follies and Scandals" will be rechristened "Towa Follies", with an entire new show and several changes of cast.

Howard & Messing's "Pepper Pots", on its repeat at the Olympic Theater here week of January 8, will be rechristened "Kaddlin Kittens".

Unofficial reports to the New York office of the Mutual Circuit indicate that the Manhattan people, who control the Western Circuit playing the Mutual Circuit shows, have made several changes in their executive staffs by the appointment of Bob Shonker and Joe Jermon as field representatives, to make changes when deemed advisable in the theaters controlled by them, and it is reported that Abe Finberg has been engaged to manage the new Empire Theater, Cleveland, in the absence of Joe Jermon.

Jimmie James, formerly with Col. John Walsh at the Gayety Theater, Philadelphia, and more recently a partner of Lester Fad in the Gayety stock at Baltimore, may become manager of the Plaza Theater, Springfield, a Mutual Circuit house.

Dave Kraus, president, and Al Singer, general manager of the Mutual Burlesque Association, will entrain on Monday, January 8, for a tour of inspection of houses. At the same time Jack Perry, doctor of hits, and Dancing Dan Dody, doctor of dance and ensemble numbers, will make a tour of the entire circuit, and where either of them decide on changes in their particular line they will make them, and if both hits and numbers require changing they will join in making them, and their decisions will be final.

### FRANK "BUD" WILLIAMSON CALLS

Frank (Bud) Williamson, erstwhile burlesquer, now a member of the McIntyre & Heath Company presenting "Red Pepper", was a caller at the home offices of The Billboard last week when the show was playing the Grand Opera House, Cincinnati, and had a pleasant chat with the editors. Mr. Williamson is a graduate of the white tops, having been with Barnum & Bailey Circus for a number of years, later going with the Wallace Show, and afterward appearing with Fred Stone before the formation of the Montgomery and Stone team. He also played the big cowboy part in "Me, Him and I". Mr. Williamson is well known to patrons of the Columbia Burlesque Circuit.

### NIFTY ADVANCE ADVERTISING

A brand of nifty advertising is being circulated on the Columbia Wheel by Lew Frank for William K. Wells' "Bubbie Bubbie" Show. In addition to lobby displays that are among the classiest used in burlesque theaters, this show's coming is heralded by an eight-page folder, in several colors, that carries eighteen cuts of principals and the chorus of the show and also the words and music of three of its leading song numbers. Several thousand of these heralds are distributed a week ahead in each city by Mr. Frank at the theater to be played and also in leading hotels and other places where prospective patrons may be reached.

## BURLESQUE REVIEWS

### "THE MARION SHOW"

"THE MARION SHOW"—A Columbia Circuit attraction, staged by Dave Marion; lines and lyrics by Dave Marion, music by Earl Bronson, dancing numbers by Amelia Bartolletti and Jimmy Stanton, ballet music by J. S. Gheekman. Production and presentation by Dave Marion at the Casino Theater, Brooklyn, N. Y., week of January 1.

### REVIEW

THE CAST—Mary Lee, Lillian Elliott, Mae Myrtle Bender, Florence Smith, Betty Taylor, Maude Belmont, Nellie Della, Rose Butler, Billie Moore, Sue Deaser, Marjorie Campbell, Claudia Brown, Eleanor Fisher, Margaret Nelson, Mary Jones, Mary L. DeVore.

CHORUS—Mary Ryan's Friends: Stella Beneset, Florence Johnson, Alys Shurkey, Mary Johnson, Agnes Carter, Rose Moreland, Ray Kelsey, Olga Gray, Marion Karr, Myra Ludescher, Dolores Friel, Ida Russell, Etta Mann, Helen Aspen, Mary Rinkins, Elna Kellogg, Dolly Taylor, Lillian Elliott, Fannie Furst, Maude Dunn, Mildred Swencex and Dora Gobson.

### PART ONE

Scene 1 was a silken drape for John Willard, in evening dress attire, as an author, and Ed-

(Continued on page 105)

### "FOLLIES AND SCANDALS"

"FOLLIES AND SCANDALS"—A Mutual Circuit attraction; book by Matt Kolb, numbers by Billy Koud, staged under the personal direction of Matt Kolb. Presented by Peck & Kolb at the Star Theater, Brooklyn, N. Y., week of January 1.

### REVIEW

THE CAST—Ernie Mack, Billy Tanner, Oscar Lloyd, Ray Kolb, Bonnie Lloyd, Jessie Recc, Rose Bell.

CHORUS—Pauline Rosemond, Emily Nice, Mae Myrtle Bender, Florence Smith, Betty Taylor, Maude Belmont, Nellie Della, Rose Butler, Billie Moore, Sue Deaser, Marjorie Campbell, Claudia Brown, Eleanor Fisher, Margaret Nelson, Mary Jones, Mary L. DeVore.

### PART ONE

Scene 1 was a floral landscape set for an ensemble of chic ebullients in bare legs, rolled socks, costumes that were attractive, and the girls equally so; furthermore, talented, vivacious and conscientious workers who never lagged a minute thru the show.

Oscar Lloyd and Ray Kolb, clean-cut, clever

(Continued on page 105)

## WIGS AND TOUPEES MADE TO ORDER

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### COSTUMES—TIGHTS

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Write for estimates and measurements. Costumes and Wigs to hire. Make-up.

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Opera Hose, Cotton	..... \$1.25
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IMPORTANT—Add 15c postage to above prices. No goods C. O. D.

NEW THEATERS

C. H. Mullen will probably open a picture theater at Table Grove, Ill.

A \$80,000 theater and office building is planned for Mountain View, Calif.

The Utopia Theater, Ft. Worth, Tex., is the newest addition to the movie row of that city.

A picture theater was recently opened in the Armory Building, Ithaca, Mich., by a Mr. Struble, known as the Ithaca Community Hall Theater.

A 600-seat picture theater will soon be erected at West Adams and Calais streets, Los Angeles, by Agnes M. Dautrec. The structure will also include space for a number of storerooms.

The new Balboa Theater, in the Westwood Park section of San Francisco, which was erected by S. H. Levin, was opened about two weeks ago. It is situated on Ocean avenue.

The contract for the \$15,000 picture theater to be erected at York and Garfield avenues, Middletown, O., by Joseph Lorenzo has been awarded to the J. B. Stevenson Company. The building is to be completed April 1.

The new Strand Theater, on Main street, Reed City, Mich., built by Will Curtis, was opened December 27. Guy Bacon, who formerly conducted picture houses in Mt. Pleasant and Ithaca, Mich., is manager of the Strand.

George Winkelman, business associate of the late J. J. McNamara, former mayor of Martinez, Calif., who died December 16, announced that the McNamara Theater Building in that city would be completed by him. Prior to Mr. McNamara's death he deeded a third interest in the uncompleted structure to Winkelman.

William Gregg, owner and operator of the Oregg Theater, Norwood, N. Y., recently destroyed by fire, is negotiating for the purchase of the McCormick Building, that city, adjoining the site of the old theater. He is planning to raze the building and use the site together with the old one in the erection of a new playhouse.

The \$100,000 Rivolt Theater, Two Rivers, Wis., was formally opened into last month with a combination vaudeville and picture program. The Rivolt has a seating capacity of 800 and was erected by a company of which Edward Niquette is president; William Volin vice-president and John Mezera secretary and treasurer. Mr. Niquette is managing the house.

Nathan Robbins, head of the Robbins Enterprises, Inc., of Utica, N. Y., has announced that he will build a new picture theater in Albany, to be one of a chain of playhouses to be established in all the principal cities of New York State excepting New York City. The \$3,000,000 Robbins corporation already has five theaters in Utica, one in Syracuse and three in Watertown.

George Billings, son of Mrs. E. M. Billings, owner of the Criterion Theater Building, Enid, Ok., which was destroyed by fire some time ago, announced that adjustment on equipment, etc., consumed by the games has been made with the insurance company. Adjustment on the building proper has not been made, but this is expected shortly. As soon as these matters are settled the Criterion will be reconstructed.

With an address of dedication by Mayor George W. Neely the Oakland Theater, Marion, O., was formally opened Christmas afternoon. It is Marion's first neighborhood theater. The policy will be pictures, with an occasional vaudeville offering. The seating capacity of the new Oakland is 400. It is another of the chain of the Marion Photoplay Company theaters and will be in charge of G. H. Foster and Ed F. Sharpless.

Rapid progress is being made on the Liberty Theater, Ellwood City, Pa. T. V. Barnes, owner of the building, stated that it would be finished and pictures or vaudeville shown some time after New Year's Day. The Liberty will have a seating capacity of 1,100. It was Barnes' intention to open Christmas Day, but due to lack of material and the large furnace not arriving on time work was held up. The Liberty will cost in the neighborhood of \$75,000.

The recently organized Ponca City (Ok.) Amusement Company announced several days ago that it would erect a 1,200-seat theater, with all the necessary equipment to accommodate both pictures and legitimate attractions, at Cleveland avenue and Third street, that city. It has been estimated that the projected playhouse will cost \$100,000. Officers of the Ponca City Amusement Company are: A. L. Bogan, president; Frank Jamieson and O. P. Callahan, vice-presidents, and C. B. Kinney, secretary-treasurer.



(Communications to Our New York Offices)

STAGECRAFT IN EUROPE

LAST summer Kenneth Macgowan, the critic of The New York Globe, and Robert Edmond Jones, the scene designer, made a pilgrimage to Europe and saw what was worth seeing in the theaters there. The fruits of that trip are to be found in Continental Stagecraft, for which Macgowan furnishes the text and Jones the illustrations. It is a particularly handsome book, with any number of drawings, quite a few of which are in color.

Kenneth Macgowan sees the theater of the future as one where "realism" and "representational" acting and scenery must give way to "form", or what we commonly call "expressionism". This will really mark a return to the ancient theater, as Macgowan puts it. The Greeks made no attempt at simulation or reality. The "realistic" movement that marked the rebellion against "romanticism" only dates back to the last fifty years or so. Now, the rebellion against "realism" is taking the form of "expressionism". This was started by the scenic artist, who sought to get away from a tiresome realism and introduced innovations in scenery that portrayed the mood of the play rather than a photographic rendition of the locale of the scenes. This was quickly discovered by the dramatists and they started to apply the same principles to their plays. As yet, as Macgowan points out, only a beginning has been made, but he sees in it the seed of what the future theater may become.

Now practically all of this newer stage development has been done on the Continent, so what more natural than that he should seek it out on its native heath and find there examples to illustrate his ideas. He found them, particularly in Germany, and they are rather fully described and pictured in Continental Stagecraft. Perhaps some may object to the fixation of Macgowan's ideas in terms of what he has seen actually done in the Continental playhouses. By that I mean that he apparently went to Europe with a preconceived notion and then sought examples to fit it rather than looking at what there was to be seen and then deducing from the examples.

This is not a serious fault, if any, for the author has given a comprehensive view of what Europe is doing in the way of experiment in the theater, and, as he is a trained observer, there is much information to be gained from his book. In any event, progress is being made in the direction of the "theatrical" theater, the theater where all concerned frankly state by word and action that they are in a theater and doing theatrical things. We have seen glimmerings of it in this country, but the full flowering of the movement is only seen where Macgowan and Jones sought it. Therefore, a report of what it is and the way it is worked is welcome, and this is what Macgowan has written of and Jones has illustrated.

Too much cannot be said for the excellence of these same illustrations. They are infinitely superior to the photograph, for the lightings are rendered with more truth than the camera, with its chemical eye, can gather. Besides, they have first been filtered thru the mind of a scenic artist who knows what he sees when he looks at it. This surety of the authors in their respective fields gives an air of authority to Continental Stagecraft, and it should take its place as a source of up-to-date information about its subject. It is the latest word on the European stage, and as such should be welcomed by those in search of information about it. It is, besides, a book that will serve as a useful illustrative appendix to Kenneth Macgowan's other splendid work, The Theater of Tomorrow.

THREE UNUSUAL PLAYS

The most refreshingly original plays that have come the way of this reviewer in many a long day are those by Luigi Pirandello in his book of Three Plays. The plays are: Six Characters in Search of an Author, Henry IV and Right You Are!

The first named is running on Broadway at the moment of writing and is one of the real plays of the season. The advantage of having seen it proves beyond question that Pirandello writes plays to be acted as well as read. The other two in the book only require scenery and actors to make them complete. The dialog is made for actors to speak and the situations are made to play.

Six Characters in Search of an Author is more than a play. It is a discussion in dramatic form of the character-making process formulated in the artistic. Is it real? Is its necessary transmogrification thru the player an insurmountable obstacle to its maker's realization of the character? This is worked out by example and discussion, and with more than a dash of satire.

Henry IV and Right You Are deal with other variations of this question of reality and unreality, and both do it in a theatrically entertaining and effective fashion. If you would be abreast of the "new" movement in the theater you must read Three Plays by Luigi Pirandello. If you are only in search of entertaining reading we recommend it just the same. But you had better hurry up and get your copy, for the edition of the book is limited to 1,500 copies.

SOME SHORT PLAYS

Mary MacMillan, whose two books of short plays have been in circulation for some time, has written another volume of similar material which has just been published under the title of Third Book of Short Plays.

The plays printed in this volume are: A Weak-End, In Heaven, Standing Moving, An Apocryphal Episode, When Two's Not Company, The Storm and Peter Donally.

Mary MacMillan writes brightly for the stage and keeps the fact that plays are meant to play first, and anything else you want after, always in view. The little theaters will find much that they can use in this, her latest writing.

IN THE MAGAZINES

The January issue of Shadowland has an account of the new Eastman Music School at Rochester by Edward Hungerford; The Economics of Experiment, which deals with some phases of the "new stagecraft", by Walter Prichard Eaton; American Civic Opera, an account of the Chicago experiment, by Jerome Hart; Kenneth Macgowan writes of some Broadway plays in Insects, Actors and Frankensteins, and there is The Buffoon Ballet of Larionow, by Barrett H. Clark, and an excellent article on old violins by J. C. Freeman entitled Famous Stradivari.

CONTINENTAL STAGECRAFT, by Kenneth Macgowan and Robert Edmond Jones. Published by Harcourt, Brace & Company, 1 West 47th street, New York City. \$5.  
THREE PLAYS, by Luigi Pirandello. Published by E. P. Dutton & Company, 681 Fifth avenue, New York City. \$3.50.  
THIRD BOOK OF SHORT PLAYS, by Mary MacMillan. Published by Stewart-Kidd Company, Cincinnati, O. \$2.50.

Theatrical Briefs

The Grand Opera House, Norristown, Pa., was saved from complete destruction by fire which caused damage estimated at \$20,000.

Dearie Baker, manager of the Empress Theater, Falls City, Neb., has sold the business to Frank Creeley, who assumed immediate possession.

Joe Anderson, who is at present operating a picture house at Mayville, N. D., took over the management of the Hatton (N. D.) Opera House January 1.

Messrs. W. Felton and C. M. Russey have taken over the management of the Belmont Theater, Dallas, Tex., and have changed its name to the Belvick.

The Crab Orchard Opera House, Crab Orchard, Ky., was destroyed by fire the morning of December 30, along with several commercial structures. The loss is \$30,000.

Fred Childs, of Boston, who for the past few months has been manager of the Carthage Opera House, Carthage, N. Y., has resigned. His successor has not yet been named.

William Bernstein, of Albany, N. Y., has purchased the Palace Theater, Troy, built two years ago. Mr. Bernstein is owner of the Colonial and Hudson theaters in Albany, and the Mozart and Majestic in Elmira, and has acquired a site in Glens Falls for a new theater.

Co-operating with the city amusement inspector, Birmingham (Ala.) theaters have resumed the Saturday morning shows for the benefit of school boys and girls. A number of women's clubs and parent-teachers' associations endorsed the action of the theaters. Specially selected pictures are shown.

In the suit of unlawful retainer brought by the O'Keefe Brothers' Grocery Company, of Moberly, Mo., against T. P. Davis, Judge A. W. Walker returned a decision giving the plaintiff possession of the property, which is the Fourth Street Theater Building. Damage to the building by the defendant has been placed at \$250, and the monthly rentals and profits at \$175.

H. Augustus Huse had been appointed to succeed Ernest L. Crawford as manager of the Bath (N. Y.) Opera House, Mr. Crawford having resigned December 30. The appointment was made by W. P. Gray, of Lewiston, Me., manager of the Maine circuit of the Famous Players Company. Mr. Huse will also manage the Columbia Theater in Bath, the F. P. Company having recently acquired a long-term lease on it.

The Matland Theater, home of legitimate attractions in Portland, Me., was to have been closed January 6 unless \$4,000, necessary for operating the playhouse the remainder of the winter, was raised. Books of tickets are being sold at \$10 each in an effort to raise the needed sum. The theater is operated by the Matland Playhouse Committee, which includes Walter B. Brockway, Henry F. Merrill, Philip Q. Loring, Harold F. O'Keefe, Louis E. White and William P. Whitehouse.

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NATIONAL THEATER, NEW YORK
Beginning Monday Evening, January 1, 1923

WINTHROP AMES Presents
"WILL SHAKESPEARE"

An Invention. By Clemence Dane
Anne Hathaway Winifred Lenihan
Will Shakespeare Otto Kruger
Mrs. Hathaway Angela Ogden
Henslowe John L. Shine
Queen Elizabeth Huldee Wright
Mary Fitton Katharine Cornell
Kit Marlowe Ann Birmingham
Stage Doorkeeper Wallace Jackson
Stage Hand Herbert Clarke
A Boy Lewis Shore
Landlord Harry Barfoot
A Man Samuel Godfrey
Another Man William J. Kline
Maid of Honor Cornelia Otis Skinner
Street Hawker Anne Williamson
Secretary William Worthington
A Seneschal Charles Romano
Strolling Players Stage Hands, Actors,
Taverners, Attendants, etc.
Quartet—Robert Mills, Alexander Mason,
Ralph Odlerno, George Hastings.
The Play Produced by Winthrop Ames.
The Settings and Costumes Designed by
Norman-Bel Geddes.
The Songs Composed by Decms Taylor.

Winthrop Ames has added considerably to his artistic stature by producing "Will Shakespeare". I question much whether he will make any money with it, but it is a play that anyone could be proud of having staged and that will add to Mr. Ames' stock of consolation, if not to his bank balance.

It would be easy to say that "Will Shakespeare" is unlikely to be a hit because it is too good, but that is too easy a solution. Rather is it too fine-spun, too rich in flavor, to meet with popular approval. For Miss Dane has chosen in her "Invention" to deal with things of the soul and to clothe her thoughts in the mantle of blank verse—a perilous thing for any dramatist to do who seeks to please Broadway. One is inclined to think that Broadway never entered Miss Dane's head and it must have been shovied into the background by Winthrop Ames, else the play would never have seen the light of day in this country.

The story deals with the first ten years of Shakespeare's writing period; his love for Mary Fitton, the "Dark Lady of the Sonnets"; the influence of Queen Elizabeth on the theater of her time, and the murder of Kit Marlowe. History is distorted in the telling of the tale, but not unjustifiably so, and certainly not more than was the custom of Scott, Ainsworth and Bulwer when writing historical romance.

The settings and costumes are from designs by Norman-Bel Geddes, and as there are six different scenes, he has had ample opportunity to show his skill. Some of the sets are of striking beauty; others are not so effective, mainly because they are interiors of small places and have no ceilings, as Geddes has designed them. The consequence is that they look far too huge for tavern taprooms and peasant cottage interiors. The lighting is beautifully done and the stage direction leaves little to be desired. There is a surety about the latter, which stands for knowledge on the director's part.

The playing of the piece discloses one of the finest performances Broadway has witnessed in a good long time. This is the playing of Queen Elizabeth by Haidee Wright. This player is a consummate master of her craft. Her voice is at all times under absolute control, and there is no nuance of timbre or pitch which she cannot strike with precision and ease. Add to that a similar control of the facial muscles, a great beauty of gesture and an air of regal dignity that is as royal as the Crown Jewels. While only on for two acts, Miss Wright made a colossal hit, particularly in the last act, where in a stirring scene with Shakespeare, the audience could not restrain itself and broke in on the middle of the scene with a salvo of applause. Of course, it was in the wrong place, but it was an earned

tribute paid to a deserving artist. Miss Wright's playing is nothing short of gorgeous.

Otto Kruger plays Will Shakespeare. His makeup is very faithful to the Droeshout portrait, and he makes the Bard a plausible figure if not an inspired one. Mr. Kruger did not seem to be quite sure of himself at times and lacked some of the fire and impetuosity which the role calls for in several scenes. That may come with more playing, for Otto Kruger is an actor who knows his business and who always polishes up a part with playing. Katharine Cornell as Mary Fitton made a pretty picture and invested the role with considerable passion and vigor. This is right for the character, which is somewhat ungrateful as a part, for Mary never has the sympathy of the audience. The temptation to strive for it must be lived down by the actress, and as to succumb would utterly throw the performance out of key, that Miss Cornell resisted it so well is distinctly a feather in her cap. Winifred Lenihan appeared in only one scene as Anne Hathaway, the rest of her part having been cut from the published version of the play. She made an appealing figure as the scorned wife of the poet and played her role with the right touch of emotional appeal. John L. Shine, cast as Henslowe, read his part nicely, save at such times as he had to grope for his lines. When he knows the part better he will make much more of it. Alan Birmingham played Kit Marlowe in a negative sort of way. That may be the fault of the part, but it seemed to me that Mr. Birmingham was not so sure of himself as he might be, and certainly his playing lacked authority. The rest of the roles are minor ones, but all were well done by Wallace Jackson, Herbert Clarke, Lewis Shore, Harry Barfoot, Samuel Godfrey, William J. Kline, Cornelia Otis Skinner, Anne Williamson, William Worthington and Charles Romano. A word, too, should be said for some excellent singing by a male quartet composed of Robert Mills, Alexander Mason, Robert Odlerno and George Hastings.

An historico-fictional romance of William Shakespeare and his time; played by an excellent company in a handsome production. Distinguished by a particularly fine bit of acting done by Miss Haidee Wright.

GORDON WHYTE.

APOLLO THEATER, NEW YORK
Week Beginning Monday Evening,
December 25, 1922

THE SELWYNS Present

BEN-AMI

- in -

"JOHANNES KREISLER"

A Fantastic Melodrama
By Carl Meinhard and Rudolf Bernauer
Produced Under the Direction of Frank
Reicher. Technical Effects and
Scenery Under the Personal
Supervision of the Inventor,
Svend Gade
Ballet by Fokine. Orchestra, Direction
of Max Bendix. Music by E. H.
Von Reznick. Adapted for Amer-
ica by Louis N. Parker

JULIA

Johannes Kreisler Jacob Ben-Ami
Theodor Erskine Sanford
Cyprian Manart Kippen
Ludwig Cecil Owen
Vincent Fritz Adams
Othmar Hyman Meyer
Sylvester Oliver T. McCormick
Julia Mark Lotus Robb
Undine Rosa Nier
Mr. Mark Charles E. Burrows
Mrs. Mark Anna Bates
Father Ignatius Manart Kippen
The Rich Man Cecil Owen
Gottlieb Edward Le Duc

NEW PLAYS

EUPHEMIA

Johannes Kreisler Jacob Ben-Ami
Theodor Erskine Sanford
Prince Von Soden F. Eckhard Dawson
Euphemia Lotus Robb
The Lord Chamberlain Manart Kippen
Sekonda Burr Caruth
Baronl Hyman Meyer
Ono Allyn Joslyn
Dittmaler Edward Le Duc
Assistant Stage Manager A. M. Bush
Baron Puckler Fritz Adams
Madame Von Benson Millie Butterfield
A Lackey William Lilling
Undine's Voice Rosa Nier
The Fisherman Berthold Busch
His Wife Alta Virginia Houston
Their Son Hilda Steiner

DONNA ANNA

Johannes Kreisler Jacob Ben-Ami
Theodor Erskine Sanford
Cyprian Manart Kippen
Ludwig Cecil Owen
Vincent Fritz Adams
Othmar Hyman Meyer
Gottlieb Edward Le Duc
Donna Anna Lotus Robb
Voice of Donna Anna Rosa Nier
Don Juan Berthold Busch
Don Ottavio Josef Battistich
Elvira Alta Virginia Houston
Leporello Oliver T. McCormick

The widely-heralded German sensation, "Johannes Kreisler" (so named for its American presentation), proves like many Teutonic idols, upon examination, to have feet of clay. It is a good example of intelligent stage management, it displays careful and effective use of lights to take the place of scenery, and it has the spectacular note which (whenever it can be squeezed in) characterizes continental productions. Of dramatic intensity, humor, appeal, suspense or interest it has nothing. The motion picture arrangement of the episodes adds confusion to a story which is always foggy, and the forty-one scenes which make up the entertainment grow tiresome. Whatever beauty there is in the play depends upon the incidental ballet, done with stereotyped soggi-ness by Fokine in the Selwyn production, and the ensemble groupings, of which there are only one or two of more than common merit. There is plenty of gloom, heaviness of acting (relieved only by the delightful and limpid unaffectedness of Lotus Robb), and an oppressiveness suggestive of an evening spent in a badly ventilated rathskellar, too much pipe tobacco smoke, too much dark beer, too much pig knuckle and sauer kraut, and consequent nightmare upon retiring.

While Kreisler tells the story of his failure as a lover and a composer to his friend, Theodor, in different spots on the stage, the important experiences in his career are set forth in succession of rapidly executed scenes. Sometimes they show the hallucinations of his half-crazed mind, sometimes pictures of actual occurrence (such as the rejection of his opera, "Don Juan", because he refused to permit the interpolation of a stupid ballet), sometimes incidents half real and half imaginary. Always thru the series run two figures; or the incarnations of the dream woman, Undine, who inspired his opera, in the persons of Julia, Euphemia, and, finally, the prima donna, Anna; and the other the spirit of cynicism (impersonated by Father Ignatius, the Lord Chamberlain, and Cyprian), which would destroy his soul. That Kreisler expires when he learns that Donna Anna has died is a bit of ideal gastaus pathos and brings down the final curtain.

Ben-Ami plays the title role with sincerity and the accurate degree of somberness. His performance is loaded, consciously or unconsciously, with the assumption of intellectual superiority which the Boche theater affects and which long ago brought the Deep Dishes groveling in the dirt of fatuous adoration. Nevertheless, it is a serious, intelligent, well-thought-out job that Mr. Ben-Ami does.

Miss Robb is lovely, human and winsome. She makes something fine and fragile out of a role which was far from being inspired. Erskine Sanford and Manart Kippen also contribute worthy performances.

"Johannes Kreisler" properly belongs in the curriculum of students of stagecraft, and, while the Selwyns have given it a conscientious presentation, it seems to me to be a lot of time, money and effort wasted on something not worth it. It does one salutary thing, by exposing the fact that "Made in Germany" is just as big an insult to the intelligence as it was before 1914. The saddest after-effect of the war is that there are still those who preach the gospel of Teutonic kultur. How they are going to square all their preliminary enthusiasm over the coming of "Johannes Kreisler" with the stubborn fact of its actual reception is not easy to see. But the explanations will be forthcoming—so long as the Selwyns continue to pay for display advertising in the newspapers. PATTERSON JAMES.

39TH ST. THEATER, NEW YORK
Beginning Monday Evening, December 25, 1922

LEE SHUBERT Presents
LEO DITRICHSTEIN

- in -

"THE EGOTIST"

A Pensive Comedy. By Ben Hecht
Sally Jenkins, of The Courier. A newspaper woman, a special feature writer for a morning sheet. Domestically she is Mrs. Edward Jenkins—a woman whose first youth, talents and ambitions have evaporated and left behind a sort of maudlin enthusiasm. Madel Turner Mr. Smart, house treasurer. Gustav Bowhan Manny Epstein, a youth who was probably a successful newswriter as a boy and has grown up into a theatrical press agent. Jack Belgrave Helen Tarbell, wife of the peculiarly aggravating Felix Tarbell. A contained, capable-mannered woman, somewhat cold but not intimidating; a sane female who has weathered some eleven years of marriage with a phrase maker. Maude Hanford Margaret Schmidt, a widow of forty odd, with an obsession to regulate the affairs of others. Catherine Carter Mr. Gorman, a theatrical manager of the type most easily recognized and accepted as a Broadway theatrical manager by the audience. Earle Mitchell Felix Tarbell, a man of forty odd. An egotist with a vocabulary; with an attitude—always an attitude. A dramatist by profession—a poseur—a gentle comedian, and in the presence of others a man amused at the spectacle of life. Leo Ditrichstein Edward (Bud) Jenkin, a well-meaning, vacuous type of newspaper man who seeks to matriculate in saloons. Albert Morrison Norma Ramon, an actress. An interesting creature given to moods which if verging on the artificial are nevertheless fetching. In short, a pretty gal with a semi-theatrical soul. Life to her is a continuation of whatever second-act climax she happens to be playing. Mary Duncan Sing, the long-suffering Chinese servant of the temperamental Norma. Alexis Pohlenov Toy, Sing's "cousin" and helper. Young Lee Virginia Hansen, an actress friend of Norma's—just graduated from the movies. Carlotta Irwin Murphy, a butler, this time as always—"ago 55". M. A. Kelly Richard Collins, a broker, a business man. Lee Miller

The chief value of "The Egotist" lies in the program outline of the characters. It is novel and helpful, and, if not strictly accurate, doubtless gives a fair idea of what Mr. Hecht thinks his brain children are. As a matter of fact Felix Tarbell, who has been fluffing around women for years, is about to succumb quite willingly to seduction by the leading lady of his play, when he is driven into virtuous retreat down the fire escape from the lady's apartment by the sight of her trying to do an Oriental dance in breastplate and slippers. To make everything sweeter he discovers later that while he has been enjoying the delights of mental adultery his wife

has gone in for the real thing. Too late, too late, he awakes to the error of his way when the wife leaves him to go to her lover, and life yawns remorselessly ahead of him. Ah, me!

The dialog between Felix and Norma is reminiscent of the days in New York when male travelers after dark were solicited countless times, between the Flatirons, by street prostitutes. Only Mr. Ditrachstein's manner of airy make-believe makes the evening possible at all. He skips from puddle to puddle without wetting the soles of his shoes, but the unhappy part of it is that the puddles are there after he has passed—and very smelly too. Every bit of his peculiar deftness is required to keep the piece altogether out of the sewer. If he doesn't succeed it is because the trick cannot be done.

An amazing performance is given by Mary Duncan as the outspoken lady who does the "cooch" which drove Felix down the fire escape. It is appalling in sincerity, thoroughness and wide-eyed simplicity. From Miss Duncan's performance one is almost persuaded that Norma means nothing wrong to anyone.

Maude Hanaford was crisp, clean-cut and vital as the wife of the phrase-maker, and Earle Mitchell was natural and intelligible. He was not, as Mr. Hecht drew, "Mr. Gorman, a Broadway theatrical manager." That particular form of life is not so good as Mr. Mitchell—on or off.

**PATTERSON JAMES.**

**FULTON THEATER, NEW YORK**  
Beginning Monday Evening, December 25, 1922

SAM H. HARRIS Presents

**MARGARET LAWRENCE**

— in —

**"SECRETS"**

A Play with Prolog, Three Acts and Epilog. By Rudolph Besler and May Edgington. Staged by Sam Forrest

Mary Marlowe .....	Miss Lawrence
Mrs. Marlowe .....	Mrs. Edmund Gurney
Elizabeth Channing .....	Lillian Brennan
Susan .....	Mary Scott Seton
William Marlowe .....	Orlando Daly
John Carlton .....	Tom Nesbitt
Dr. McGovern .....	Elmer Grandin
Bob .....	Norman Houston
Lady Lessington .....	Barbara Allen
Audrey Carlton .....	Mignon O'Doherty
John Carlton .....	Shirley B. Pink
Robert Carlton .....	Horace Cooper
Dr. Arbutnot .....	Frazer Coulter
Mrs. Eustace Mainwaring .....	Diantha Pattison
Bianche .....	Beatrice Kay
Audrey .....	Cynthia Hyde
John .....	Shirley B. Pink
Robert .....	Clay Kennedy
Briggs .....	Allen Jenkins
Nurse Martin .....	Nora Ryan

It is probable that "Secrets" will be a financial success. It has Miss Lawrence making half a dozen changes of dress to the accompaniment of a chorus of gasps from the ladies and a three-minute twittering of comment immediately following each change (to the complete drowning out of the dialog on the stage) by the human parakeets in the orchestra seats. It has a dash of fierce melodrama in the form of an attack by outlaws upon a Wyoming cabin which encloses a woman, a baby and a heroic husband. The rifle shots, revolver shots, dippers of scalding water and general racket in this one act are enough to make Blaney's "Across the Pacific" sound like a debate at a deaf-mute institute. Above all that, it has a WRONGED WIFE, who magnanimously—if fatuously—forgives her husband his fifteen or sixteen lapses from his marital vows, and at the good old age of three score and ten drags him out of the clutch of pneumonia as an example to the feminists of what a good wife should be. It will probably make no difference that the play is that kind of trashy, treacly muck which years ago was the literary diet of chambermaids and

kitchen scullions under the fetching label of "The Fireside Companion" and "The Family Story Paper". It will doubtless be of even less moment that the philosophy of the play is purulently vicious. Few people—and fewer play reviewers—have the reasoning faculty sufficiently developed these days to detect the virus in anything they see or read or hear. Therefore, no time need be wasted nor tears shed in considering the possible havoc that may be wrought by "Secrets". Those who will see it and will gurgle with joy over it are, as victims of invincible ignorance, not responsible for anything they may do or say in the future. Just the same, the constant stage exhibition of marital infidelity unpenalized, either by society or circumstance, is bound to have its reaction, whether the infection arises from friction or from conscious exposure.

Mary Marlowe, 18, the daughter of rich and stupid parents, elopes with one of her father's "clerks". She goes with him to Wyoming, where, after great hardships, she saves his life when their cabin is attacked by "Red Jake's" gang of cattle thieves. Then after all she has gone thru for him she has the sweet satisfaction of being informed that for years he has been diverting himself with a succession of other women, starting with a Spanish rancher's wife, including a musical comedy queen, and capping his amorous climax by being named as co-respondent in a divorce mess. Mary kills a red-handed brigand to save her John. In return he presents her with a list of his mistresses as long as a giraffe's neck. But to prove what a truly noble woman she is, to show the rising generation that its attitude on matters of sex morality is all wrong and to create a gully situation, she forgives him all, because she "loves" him and because he needs her. (A serious defect in the production of the play should be noted here. Incidental music during the reconciliation scene should be played, and the tune should be "With All His Faults I Love Him Still".)

Miss Lawrence, despite an irritating affectation of speech which makes her talk as if she was giving an imitation of an actress born, reared and staged in Philadelphia, giving an imitation of an English gentlewoman, is winsome and effective. In the opening act of the play, which is heartlessly theatrical, but which is a model of skillful—and cynical—construction, Miss Lawrence plays with a fine appreciation of high comedy method and an unerring eye for effects. She utilizes every fragment of opportunity with a remorselessness that is worthy of a finished stock leading woman. She is an attractive picture at all times, whether in the hoops of 1867, the bustle of 1888, or the mother Hubbard of all time.

If "Secrets" is the success in New York it is in London, it will be due to her alone. I have not yet become so convinced of the hopelessness of our native intelligence as to harbor for an instant the thought that she is not its only claim to notice. From beginning to end the language is the high-falutin bosh encountered in the masterpieces of Bertha M. Clay and Mrs. Georgie Sheldon. The scene in the Wyoming cabin is like any ten pages out of "The Adventures of Deadwood Dick" and leads to the suspicion that the authors must belong to hearty old English county families who believe that defenseless citizens are daily scalped and tomahawked at Forty-second street and Broadway by the Buffalo Indians.

The prolog is well-nigh ruined by the most insulting inarticulateness I have encountered in a long time. Horace Cooper and Frazer Coulter were the only ones who could be heard at all. For the management to permit such disregard of the rights of those who have paid admission to the theater is to compound a felony.

**PATTERSON JAMES.**

**LONGACRE THEATER, NEW YORK**  
Beginning Wednesday Evening, December 27, 1922

ARTHUR HOPKINS Presents  
**ETHEL BARRYMORE**

— in —  
SHAKESPEARE'S

**"TRAGEDY OF ROMEO AND JULIET"**

Production Designed by Robert Edmond Jones. Staged by Arthur Hopkins

Sampson .....	Barlow	Borland
Gregory .....	Albert Reed	
Balthazar .....	Howard Meering	
Abraham .....	James Hull	
Benvolio .....	Jerome Lawler	
Tybalt .....	Kenneth Hunter	
Capulet .....	Harvey Hays	
Lady Capulet .....	Lenore Chippendale	
Montague .....	Frank Howson	
Lady Montague .....	Allee John	
Eseulius .....	Edwin Brandt	
Romeo .....	McKay Morris	
Paris .....	William Keighley	
Peter .....	Barry Macollum	
Nurse to Juliet .....	Charlotte Granville	
Juliet .....	Miss Barrymore	
Mercutio .....	Basil Sydney	
An Old Man .....	John C. Davis	
Prince Laurence .....	Russ Whytal	
An Apothecary .....	Barry Macollum	
Page to Paris .....	Vivian Gelson	

Arthur Hopkins' intention in producing Shakespeare as he does must be to make the Bard so unpopular that he will not be heard from for another generation. Certainly he can not mean to add to the gaiety of the nation, for a more lugubrious affair than the play at the Longacre would be difficult to imagine. Those well-known balmers, Frank Campbell and Rev. Stephen Merritt (original), never could be so gloomy as are Miss Barrymore and McKay Morris from the very instant they meet at the Capulet Strutters' ball. Instead of being human fire and tow, match and gunpowder, spark and tinder they show plainly that they have read the tragedy, know that at about eleven o'clock they are doomed to die anyway, so what's the use? That is the worst of letting actors in on the plot of a piece. They will take advantage of advance information and let the audience know by their actions how it is all coming out. The foreknowledge in this case turns the play into a wake. Miss Barrymore's Juliet, instead of bursting into white hot flame at the sight of Romeo and forcing Mr. Jones to have his scenery (what there is of it) safely fireproofed against the conflagration of her maidenly ardor, conveys the palpable impression that she has already picked out her slab in the Verona morgue. Mr. Morris' Romeo, instead of seething and raging in a very furnace of Italian passion, groans and moans as if the apothecary's poison was already devouring his vitals.

No one expected Miss Barrymore to be a girlish Juliet nor a sylphlike Juliet nor a fiery Juliet hanging half over her balcony and all over her Romeo in the inconstant moonlight. Her ripe maturity precluded all that. But we all had the right to look for a rigorous, merry Juliet who was more interested in living than dying, more expressive of hot love than funeral baked meats, and considerably more intent on getting married than getting buried. We anticipated an understanding, appreciative, technically good performance. We found crepe draped all over Miss Barrymore and the creepiest black crepe that ever undertaker hung from a doorknob.

Mr. Morris' first costume was deadly black, doubtless a bit of Hopkins-Jones symbolism emblematic of his end—and the mood to which he would help reduce the audience. Knowing Mr. Hopkins' penchant for bright little innovations it was a grateful surprise that Romeo did not declaim a parody of Hamlet's rebuke to his mother:

"Is not alone my lanky thighs, good Juliet,  
Nor fast black trunks that gird my slender waist,  
Nor hearsey, midnight plume that decks my hat,  
No, nor the long-jawed behaviour of my visage."

Nor the weeping willow of my eye,  
Together with pallbearer voice and mien.  
That can denote how truly much I love thee.

For I have met a man outside who  
whispered in mine ear,  
"Tho' you escape me now, I'll nail thee  
in the flesh, have no fear!"

The chill of the inevitable eleven o'clock taking off was on Mr. Morris' performance from the outset, and it got no cause to disappear from Miss Barrymore's progressive rigor mortis. Not for one single fleeting moment did either Romeo or Juliet suggest the pair of young lovers who met, loved, married and died all in a mad four days. They were sluggish, contemptive, ruminative and polar bear bloodied. Medieval Italy in all its volcanic amorosness, its murderous impetuosity, its noble blitheness, its ecstatic emotionalism and its ferocious precipitancy is typified in these children of the Montagues and the Capulets. The Romeo and Juliet of Mr. Morris and Miss Barrymore are as glibly Anglo-Saxon as a beefsteak and kidney pudding. Shakespeare's play is cooked in a white hot crucible and should be served piping hot. The performance at the Longacre is packed in ice and would be chilly in an igloo.

The glorious role of Mercutio (with Mr. Hopkins' genius for miscasting) is in the phlegmatic grip of Basil Sydney, late of "R. U. R.". The result is a robot Mercutio in a chiropractor chin-piece, devoid of every atom of natural spontaneity, high courage, merriness, elegance and humanness. The "Queen Mab" speech, one of the most delicate and fanciful in all Shakespeare, was read by Mr. Sydney with a rapidity and unappreciativeness that robbed it not only of its grace but its sense.

Russ Whytal, usually a fine and capable actor, was a moulting, mumbling disappointment. For some occult reason (it may have been stage direction) Mr. Whytal spoke the opening soliloquy of Friar Laurence so that it remained a profound secret from the audience. In one or two places he revived from his vocal stupor and was excellent. But the careless enunciation which cursed the entire performance served to ruin his. Barry Macollum, who injected a fine Irish brogue into a welter of English and American mutterings, was a pleasant contrast both as the fan-bearing Peter and the timorous apothecary because he spoke clearly and distinctly. Charlotte Granville, who was sufficient but not Shakespeare's nurse at all, was also intelligible.

It must not be inferred from what has been said that the production was quite without merit. There was an admirable demonstration of the Einstein theory given by Benvolio, who announces Romeo's first entrance, "See, here he comes," etc. Benvolio looked straight off stage while Romeo appeared thru a doorway upstage and behind him. This proves conclusively that it is possible for men to look around corners, as otherwise Benvolio could hardly see Romeo coming.

Romeo demonstrated that he was a mindreader. The Capulets and the Montagues engaged in their customary brawl in the first act, but Mr. Hopkins' "symbolism" of direction dictated that not a drop of blood should be spilled, a ribbon torn, nor a feather slashed off. But Romeo enters from nowhere in particular and in the middle of a speech, looking at a spotlessly clean stage, exclaims: "O me, what fray was here?" In Anna Eva Fay this would be a proper exhibition of knowledge, but hardly in Romeo.

In scenic simplicity Mr. Jones has quite outdone himself. Hitherto he has made the same set do for all sorts of rooms in the same house in the same city. In this production he makes a distinct stride forward. The identical set does duty for a street in Verona and a street in Mantua. A perfect example of doubling in brass!

We are by this time so hardened to the eccentricities of "genius" emanating from Mr. Hopkins and Mr. Jones that it is no longer possible to take either seriously. Henceforth the only

(Continued on page 47)

# ACTORS' EQUITY ASSOCIATION

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## Chicago Dances at Equity's Ball

**E**QUITY owes a debt of thanks to our members and to the society folks in Chicago who made the 1922 Ball on Saturday night, December 30, such a great success. The Council instructed the writer to represent it out there and he was amazed and delighted with the splendid work of the different committees.

The First Regiment Armory is not particularly attractive in its own condition, but under the magic wand of Mrs. John Alden Carpenter, who was chairman of the Committee on Decorations, it was transformed into a delightful and attractive ballroom. The scheme was "Winter". From the galleries and all around the huge floor hung canvas on which were painted trees as they appear in the dead of winter; the boxes, one tier behind the other, represented sleighs, and a number of tall saplings—in which were innumerable electric lights—lined the spaces where the tables were placed for supper. At one end was the proscenium thru whose curtains came the acts, each a rare bit of perfection. New York itself seldom surpasses the brilliant array of talent which made the entertainment a delight.

It would be hazardous to mention names when all were so successful, but we must thank especially Joseph Santley, who was chairman of the committee which put on the show. The original chairman of the ball, Grant Mitchell, was compelled to leave the city one week before the date, and Bertou Churchill, who was vice-chairman, took his place. There is no need to mention to members of Equity the efficiency with which he always works.

The Council passed a hearty vote of thanks to everyone connected with the affair, and among the local people we must especially mention, besides Mrs. John Alden Carpenter, Mrs. Kellogg Fairbank, chairman of the Box Committee; Mrs. Edward Fifield, chairman of the Supper Committee; Mrs. Jacques Potts, chairman of the Ticket Committee, and Mrs. Joseph Fish, treasurer. These ladies of Chicago are really remarkable for their initiative and practical vision.

At the time of writing we have not received a report of the receipts, as there are many collectors to be heard from, but we believe the event will prove as financially successful as it was artistically perfect. Most of the best people in Chicago were present and all expressed the hope that the Actors' Equity Ball would become an annual event on New Year's Eve.

## The Strike Hoax

We have a great deal of sympathy for the reporter who desires to put a punch in his story, but we are regretful when his zeal carries him beyond the realms of discretion.

We were quoted the other day as declaring that the motion picture actors would strike here and in California unless a certain standard contract was agreed to by the producers. As a matter of fact there was not a grain of truth in all this. We had received a proposed form of standard contract for motion picture actors in our office in Los Angeles, and the Council appointed a committee to go over this data and report back upon it. After this had been done we intended to get in touch with Will Hays, who has always shown himself particularly sympathetic to the Actors' Equity Association, and see if some board could not be formed to go over the provisions of the proposed contract and arrive at some conclusion.

It was expected that the whole thing would be put thru amenablely, but now, owing to this

published statement that we intended to use force, it may be that producers will regard us with more or less suspicion, and thus a plan which promised so well may be defeated in its very inception.

## Bouquets for Mr. Williams

It is very gratifying to read the enthusiastic criticisms in the New York press of the latest production of Equity Players, Inc., "Why Not?" by Jesse Lynch Williams. It has been compared to Shaw and to the writings of the most vivacious satirists of the day. Equity Players feel very pleased indeed to be able to present this remarkable work of a distinguished American author, until recently the president of the Authors' League of America, to the public.

## New Artists for the New World

At the time of writing, Mr. Stanislawsky, director, and members of the Moscow Art Theater, are expected to land in the port of New York within a few hours. He will be welcomed by many delegations, including the league of representatives of the city itself.

The committee appointed by the Actors' Equity Association consists of Francis Wilson, Augustin Duncan, Madame Nazimova and the writer.

## Daily Matinee Reforms

In answer to Leon E. Brown's letter, published in our column in The Billboard of December 23, we have received a number of letters from actors who contend, and we think with some justification, that a reform should be brought about concerning the daily matinee in the stock companies. It is a terrible hardship and in the long run hurts the business of the theater. It has been proposed that the number of matinees be limited to four, thereby cutting out two. We ourselves have never been able to understand why it is not particularly apparent that the money lost on the two extra matinees would be recovered in the remaining four. If this money does not actually come in in full the difference is made up by the saving of expense attached in raising the curtain. We sincerely believe this is sufficient to make up the balance.

## Memoriam

It is with deep regret that we have just learned of the death of two staunch members, George Harrison Hunter and Edwin Stevens.

## Standing, Goltra and Degan Suspended

Bertram Goltra and William Degan have been suspended by the council. Over thirty days ago they were notified of charges brought against them for breaking the obligation which they, as members, undertook when they joined the Equity Association, but they did not answer, and assume they continue to play in the May Valentine "Robin Hood" Company with non-equity members.

The council has also suspended Gordon Standing. Mr. Standing had been engaged by Messrs. Wagenhals & Kemper. The case was tried by the P. M. A.-A. E. A. Arbitration Board which unanimously agreed that Mr. Standing had breached his contract and, therefore, owed the management two weeks' salary. We attempted to get in touch with Mr. Standing without success. Thirty days ago charges were brought against him and, no answer being received from him, final action was taken at the meeting of the council on January 2.

It must be borne in mind by all our members that they cannot play in the same company with those suspended unless it be under the management of the Producing Managers' Association.

We shall continue our efforts to secure justice for the manager as well as for the actor. All the members of the A. E. A. endorse the council in this attitude. It is believed that in a very few years' time such a thing as an actor breaching his contract will become practically unknown.

## Mr. Pollock Triumphs

A very charming dinner was given by Siegfried H. Kahn at the Harvard Club in honor of Channing Pollock on Thursday, December 28. Augustus Thomas was toastmaster. We were privileged to be present as a representative of the actors, and it gave us much pleasure to express how deeply gratified the members of the profession feel that Mr. Pollock has so successfully given expression to his deepest ideals in the form of the play "The Fool".

It is not always that a dramatic author, careless of tradition and indifferent to commercial success, writing from his heart of those things which he has desired for many years to express, finds that the public responds in even more generous measure than to purely theatrical entertainment.

Our heartiest congratulations go to Mr.

Pollock. To do a fine work of art is satisfying and to have it recognized as such is additionally gratifying.

## New Tent and Rep. Ruling

It was decided by the council at a recent meeting that in tent and rep. attractions a maximum of two weeks' free rehearsals be allowed, and that further rehearsals deemed necessary by the management should be paid for at half salary.

## Deputies To Meet

There will be a meeting of all New York deputies in the council room at headquarters on Monday, January 15, 1923, at 3:30 p.m., to discuss a number of interesting questions.

## No More Tent Bases

A request had been received by Equity from a certain tent show manager to make New Orleans a base for the organization of such companies, similar to Chicago, Kansas City and Los Angeles, but after careful consideration the council decided not to increase the number of bases at this time.

## Bravo, Mr. Brady!

William A. Brady, in one of his recent interesting addresses is quoted as saying:

"The people of the theater in America are not regarded with the same respect given to the stage artists of Europe. In all foreign countries the great actors, playwrights and managers are officially honored by the governments. In England, for instance, they are knighted; in France they receive the decorations of the Legion of Honor; in Germany and Austria likewise they receive official recognition. But here it is otherwise.

"Why? Well, to tell the truth, the sensationalism of the press is in great part to blame. Every time some chorus girl of a burlesque company, for instance, takes dope or shoots a man, some papers carry streamer headlines across their front pages to the effect that 'Actress Takes Dope' or 'Actress Shoots Man'. Now, as a matter of fact, the majority of those who are involved in scandal are really not actors or actresses. But this constant dragging of the theatrical name into the mire injures the standing of the entire profession.

"In Central Europe, where I spent four months this year, conditions are deplorable. The workmen are on the verge of starvation; they live in abject misery. Their countries are on the point of some mighty cataclysm. Yet the theaters are crowded because these poor people find in the realm of make believe the one sure means of escape from the trials and tribulations of their everyday world. In other words, the theater in Europe is something that is part of the very life of the people; but unfortunately this can not be said of America.

"What is more, it will not be so until the great public comes to realize what a wonderful and essential part the theater should and must eventually come to hold in the scheme of national existence. When this is the case then we will give due respect to the artists of our own land.

"I saw Forbes Robertson, the English actor, in 'Hamlet' and I enjoyed it; it was a good performance. But I also saw a young American, John Barrymore, in the same role, and he was superb. The Englishman was given an honorary degree by Harvard; I wonder whether the same honor will be shown to the American?

"There are some people here who think that the theater is the workshop of the devil. They want to create a censorship. Now I detest a play that is really immoral. In fact, I favor sending to Sing Sing any man who would produce a deliberate salacious attraction, but at the same time I certainly do not favor placing the fate of the dramatic art in America in the hands of sour-faced, long-haired cranks.

"These reformers who are attacking the theater forget that during the war its people, and those who are engaged in the motion picture industry as well, devoted themselves to a whole-hearted effort toward achieving victory."—FRANK GILLMORE, Executive Secretary.

## Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

**E**LEVEN new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Ann Smith, Charles Murray Blackwood, Larry Lawrence, Salome Clark, Royal Trott and Margaret Royce Collignon.

Some of our members seem to have misunderstood the basis on which money is forwarded for the aid of stranded companies. The money is sent as relief to people who are destitute and who could not get back to New York without the aid of Equity. If you are able to pay your own fare or to join another company you are expected to do so. Certainly if you have been receiving salary for several months you cannot think that members of your association should send money to pay your hotel bills. Members of Equity who have been unable to obtain work for a season or more have a better reason for expecting aid in payment of hotel bills than have people who have been receiving salary over a period of months even if the last week's salary has not been paid. Equity wishes to be in a position to guarantee every member in good standing that he will never be left miles from home without the wherewithal to get back. But if all our members decide—on the unfortunate closing of the company—that Equity is to pay their hotel bills and return fare, even when they are able to do it themselves, Equity could not carry on. The spirit which leads a member to say "Well, members of a company that was stranded last week had money from Equity so

I think I have it coming even if I don't need it" is all wrong. The member who does not have to appeal to Equity should be glad that there is that much more for the unfortunate member who does.

The Engagement Department is still hampered by the fact that so few of our members have given us addresses that are correct. As soon as your present engagement closes you should register again with the Engagement Department and, as soon as you have obtained an engagement, you should notify that department so that we will not be sending calls to people who are out of town.

Members who are in New York are urged to take advantage of the dancing school which the Chorus Equity is making an effort to establish. Mr. McPherson is at the headquarters of the association every afternoon and Equity of the association is every afternoon and Equity members are charged only one dollar an hour for lessons. If we guarantee the managers that all our members are really well-trained dancers your Engagement Department will have more to offer than any other agency in the city. The manager will feel that he can depend upon the work of any one engaged there. There will be more 100 per cent Equity companies. Many of our people have complained that the minimum salary for chorus people is too low. Perfect yourself in your art and you can demand more than the minimum—and get it.

Do you hold a card good to May 1, 1923?—DOROTHY BRYANT, Executive Secretary.

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# THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

## "The Merchant of Venice"

**S**IMPLICITY and pleasingness characterize the story of Shylock as told in David Belasco's presentation of "The Merchant of Venice". Beauty in stage setting and costume, the atmosphere of music, and life on the stage represented by extra people; these embellishments of the story show the poetic thought of Mr. Belasco. Exquisite care in every detail gives smoothness to these embellishments. They are done in harmony. Color and decoration are done with conservative taste. Not a star in the sky of the closing scene shines too brightly. The stage at all times shows a sense of grandeur and of old world elegance. The action of the play is intended to fit this background of space and beauty. No visible ray of spotlight falls on any actor's face. No individual speech grips one's imagination with sufficient force to make the listener forget the splendor of the pageant as a whole. The voices of the actors in general are the voices of pageantry rather than the concentrated voices of character and intense emotion. There is everything on Mr. Belasco's stage to arouse pleasant emotions that are soothing to the mind. There is less attention to any subtle deepening of one's knowledge of human character.

Mr. Warfield's interpretation of the Jew is a simple one. Shylock is a modest, gentle, clean-faced, white-handed, law-abiding lender. He is a man of simple habits. He loves his daughter and his race. The pressure of persecution makes him desperate. The elopement of Jessica with a Christian is his end of endurance. He must have justice. Where he seeks justice, he finds himself robbed even of his religion. He falls prostrate in childish helplessness, a pitiable, inoffensive, helpless man. Shylock is never malignant. His cry for justice seems always to come from an aching heart. It is a plea devoid of malice and cruelty.

Mr. Warfield brings to Shylock a smooth and velvet voice. It is Mr. Warfield's voice. It is a voice in which he could play nearly all the characters of Shakespeare if he chose. It is not especially a character voice and it certainly is not a dialect voice. Its normal modulation is gentle. Its tone is clear and winsome. It is frank and open. It expresses no hatred and it suppresses none. It is the voice of William Jennings Bryan, after a presidential election; "I ain't got nothing against nobody." In his opening scenes, Shylock softens his tone at the end of phrases to a note of warmth and affection. All this is very favorable toward establishing a vocal sympathy between the actor and the audience. Shylock is human. He plants seeds of friendship with his voice. His voice remains unselfish through the play. Even its "pound of flesh" remains unantagonistic in spirit. Such a Shylock fits the poetic mood of Mr. Belasco's investiture of the Lyceum stage. It is an agreeable Shylock to spend an evening with.

In the reading of the part, Mr. Warfield as a general thing gives an impression of naturalness. He employs two styles, the conversational and the declamatory. In quiet scenes he is conversational. In dramatic scenes he is declamatory. Mr. Warfield's greatest asset in conversational style is the naturalness of his vocal quality and the blending smoothness of his tone. His method of reading if done in a heavier and less fluent voice would sound inferior.

Mr. Warfield's reading neglects rhythm both of Shakespeare's lines and of modern speech. His literal pronunciation savors of "foreigner's English". His stress becomes a "common scansion". There is stress on every other word in mechanical repetition. The following line is not phrased:

"And all for use of that which is mine own."

This line becomes:

And 'all for 'use of 'that which 'is mine 'own! The stress mark precedes the stressed word, and the bar indicates a stress group. This may be accepted as possible reading if we wish to interpret Shylock as a shopkeeper of a modern American city, with two hands (palms up) marking time to the scansion. It is doubtful if Mr. Warfield intended that. The objection to the "common scansion" is that it loses out of account the rhythm of Shakespeare's verse, either for "old-school" or for modern reading, and it leaves out of account the length of Shakespeare's speeches which require a momentum, a rising emotion, and a "building" process of considerable workmanship if the speeches are to stand as a whole rather than as segmented parts. Much of this common scansion of Mr. Warfield comes on a level intonation. It does not build. It has audibility and mental clearness that is easy for the audience to grasp. It has an everyday prosaic simplicity. It has no particular sweep of emotion. It leaves the audience to listen, not to participate in. It fails to amalgamate the audience into a unity of mind. "Six Characters in Search of an Author" and

"Seventh Heaven" are doing things with an audience that Mr. Warfield's Shylock is leaving undone. It is a Shylock of pageantry, not of intense drama.

Much of this common scansion—stressing everything—runs thru Shylock's speech to Antonio. "You called me dog" was stressed on all four words. There was no special reaction on the voice in this reminiscence, and the word "dog" had the same tone as "called". In another sentence, "I would be friends with you and have your love," every word was stressed. This was the trend of many speeches, a clear tone, repetitious stress, level intonation; instead of subtle inflection, change of pitch and rhythmical elements of expression. There was very little "double intonation" in Mr. Warfield's voice or reading to prove Bassanio's "fair terms and a villain's mind". The frequency of Mr. Warfield's strong stress gives him few weak syllables in pronunciation. "Usances" has a deliberate spelling pronunciation (yon-zan-sis) rather than a more typically English rhythm with a strong stress on the first syllable and a weakened or obscure vowel in the second.

Mr. Warfield minimizes the physical and mechanical elements of voice more successfully

than Mr. Hampden is accustomed to? To really appreciate Mr. Hampden's weight as an actor is to see him in one of his mixed programs that includes half a dozen plays ranging from Petruchio to the Jew of the Courtroom scene.

Mary Servoss gives us an interesting evening with Portia. We start out by declaring hostility to this Portia and we end by tending

## HELEN MACKELLAR

**"THE MASKED LADY"** brings Helen Mackellar to the Eltinge Theater, New York, in a part that shows her natural equipment for the stage and her promise as an actress of importance. To see her is to believe in her. In a "dapper" age it is refreshing to see a young actress whose style of beauty suggests the fundamental stability and depth of character of old-fashioned education. Miss Mackellar has that. The luxuriant wave and luster of her hair, defies the artificial doctrines of the "beauty shop". A quaint conservatism in her style of dress shows a purity of taste and a sense of individuality more essential than fads. Her voice fits her general make-up. Miss Mackellar has a great advantage. Her face is exceedingly young and sincere. It is womanly and expressive. Her voice has weight of character and power to show experience of heart and maturity of mind. That is why Miss Mackellar so admirably fits the "masked lady" who visits the Baron Tolentino, only to be trapped by locked doors for the "masked lady" who visits the Baron Tolentino, and the gossips of the outer world. There is an unconventional distinctness about Miss Mackellar. It shows immediately that she furnishes material for an unlimited variety of parts. She is a youthful dramatic actress. One cannot see her today without wishing to see her play Juliet tomorrow. While she meets every requirement of everyday life, she has that unformulated breadth of personality which immediately recommends her for romantic drama and characters of the highest order. Miss Mackellar's voice is gaining in smoothness. Her speech is feeling its way toward Standard English. She belongs to that interesting group of young actresses with Helen Menken, Jeanne Engels, Margalo Gilmore and Mary Servoss, not to forget Helen Gahagan, who comes to light in "Fashions for Men".

Lovell Sherman brings his usual certainty of detail to the part of the Baron. His work is dramatically interesting, but not humanly impressive. His makeup is a mask, as complete as any worn in the insect play. "The World We Live In". This in itself robs Mr. Sherman's features of subtlety, and one misses the mobility of countenance that a more soulful actor would wish to convey with his emotions. He has more subtlety in his finger than in his voice or eye. His attitudes are superlative in picture value and strength. All this is admirable, but we inquire about the character inside the attitude. Edwin Nicander in "Fashions for Men" has elegance of attitude and a finish of manner as complete as Mr. Sherman's. Mr. Nicander also has a radiance of soul of dramatic value, a method of conveying messages in stillness and silence that Mr. Sherman lacks. It doesn't matter what kind of soul we are dealing with, there is the inner man and the complete man to be dealt with. One might enter the complaint against Baron Tolentino that he is all bad. He was always all bad. He is a stage villain. It would be possible for Mr. Sherman to broaden this interpretation. This would improve his Count and be a compliment to the actor's art. Jane Houston, in the company, has an unusually interesting voice, and Florence Flynn has pleasing speech. John Halliday is in the cast.

than E. E. Sothern. Mr. Sothern sometimes stood in his own light by overdoing the right thing. Even in declamation Mr. Warfield succeeds in keeping a somewhat gentle human voice. Mr. Sothern's reading, it must be said, showed an understanding of subtle expressions and shading, and a gamut of pitch and inflection that Mr. Warfield does not attempt. In this respect Mr. Sothern gave an authentic Shakespeare whether his method of delivery was always satisfactory or not. Mr. Warfield does not even experiment with the gamut of Shakespeare except to fly to its two extremes. He talks somewhat everyday prone in the simpler situations. He talks somewhat declamatory prose in the scenes of excitement. A fundamentally appealing voice, backed by simplicity of purpose and supplemented by careful pantomime, makes him interesting and satisfying on a somewhat common level of expression. While Mr. Warfield's Shylock may be called enjoyable, it only throws into relief the intrinsic weight and complexity of Walter Hampden's work in that part. In voice shading and dialectal characterization, in its "double intonation" and mysterious depth of feeling, Mr. Hampden has attained a Shylock that would create illusion on a soapbox. In the Lyceum Theater, New York, one was privileged to this teasing thought: What would Mr. Hampden do to his audience with that Belasco setting around him and sufficient freedom to show his power? And what would Mr. Warfield "create" out of his mind for his audience against the less colorful background

our respects and wishing long life to her creator. Miss Servoss is personally resourceful and her Portia shows all the handwork of a piece of lace. Two things one cannot mix with his conception of the Lady of Belmont. One is monkey laughter and the other is a mincing gate. The opening scene in Belmont began with the voice of imbeciles. Mary Young used such a laugh in "We Girls", but to introduce such silly "youthfulness" in Portia's bowler is sacrilegious. Norissa (Mary Ellis) was responsible for this false note, but Portia, according to stage direction, shared in it. To ask Portia to trip over the stage in mincing steps may have historical warrant according to the costume, but character has always been stronger than convention and Portia is not a mincing female. As a Portia to look upon, Miss Servoss lacks those blossomed curves that our fancy pictures in a woman whose physical perfection bespeaks the generous beauty of her soul. Miss Servoss suggests straight lines rather than curves. She suggests:

"The lily maid of Astolat  
High in her chamber up a tower . . .  
With shadows on her cheek, this Portia of the casket scenes, high throne upon her chair, suggested the self-composure of a Mona Lisa rather than the goddess of Bassanio's eye. These are but momentary glimpses. They are not due to a false conception on Miss Servoss' part. They show a desire to bring beauty to Portia. Every studied gesture and pose and intonation of Miss Servoss has interest. It is

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done in artistic sincerity. It is done with an idea of character back of it. It is done, too, with much instinct for beauty, and it is full of promise for what Miss Servoss has in store for us as her acting becomes more fluent. Whatever Miss Servoss does she never steps out of her part. She never loses her oneness of character.

In voice Miss Servoss tries to bring us some of the splendid qualities of Julia Marlowe. She also experiments with some of the grace notes of Ruth Chatterton in "Mary Rose". Miss Servoss hasn't a Marlowe voice. She is speaking distinctly in a voice that gives promise of musical freedom. But at present Miss Servoss has not entirely separated the mechanics of voice and speech. She is molding words with somewhat conscious elocution. Her voice does not flow to her lips and her speech does not lift off her tongue with the musical purity and articulate ease that is the highest mark of cultured speech. Even this may come to a woman of Miss Servoss' intelligence and artistic aspiration. The Ruth Chatterton notes that Miss Servoss tacked on to the end of phrases in Portia's scenes with Bassanio are of doubtful value. They introduce an element of baby talk into Belmont. They are part of the silly laugh and mincing step which are an artificial and unconvincing effort to make Portia youthful. Miss Servoss does not need these didoes. She is big enough to play Portia in splendor with the spontaneous palpitation of Ellen Terry and without the measured lineaments of the art gallery and the trailing of a hand over the arm of a chair. These things are acceptable now because they show us the "stuff" of a real actress and the promise of a greater one.

Miss Servoss by no means dominates the Courtroom scene. She is less manly in walk, less amusing in sense of humor, less commanding as a lawyer than Miss Marlowe. She is simpler in this scene than in those preceding. Mr. Belasco appears to have shaped this scene for Mr. Warfield. In the Mercy Speech, Miss Servoss gave a reading that was disappointing. In "mightiest in the mightiest" she stressed the preposition. From my "teams" up I was taught to consider that a "stock actress" reading and nothing else. No logic of interpretation can defend the stressing of that preposition. There is no question of "in" or "out". The antithesis rests entirely on the subject of might. The second "mightiest" must top the first "mightiest" to bring out the idea. The "in" is a connecting word of no significance.

In her sounds of English Miss Servoss should eliminate some of the sharp aspiration of her t-sounds. Her close vowels (so in "see" and i in "it") are too tight. They interfere with the music of the voice. As her voice becomes more perfectly placed at the lips, the action of her lips will be less noticeable.

Philip Merivale as Bassanio has a fine physique and a masculine voice. He is more a soldier than a lover. He emphasizes masculinity in all his scenes. This appears to be his wish and purpose. The romance of love and the enchantment of Portia did not bring to his lips those shaded cadences that one is happy to recall in the readings that Frederick Lewis gave to Julia Marlowe. Jan MacLaren brought ease and naturalness to the part of Antonio and Herbert Grimwood was a distinguished figure and speaker as the Prince of Morocco. W. I. Percival as Gratiano is a person that Shakespeare would have clapped on the back. With admirable ease and authority he brings to the play the youth, the simplicity, the merriment, the salient modernity that Mr. Belasco has intended to give his cast and production. No one has caught this more completely than Mr. Percival and no one has expressed it quite so well. Julia Adler is a satisfying Jessica. Her dialect is a pleasing

(Continued on page 45)



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 Company.

1. The fur coat illustrated is a typical example of the splendid values that can be had by availing oneself of the special January sales. This graceful, long-lined garment is made of Hudson Bay seal, with reverse panels at side.

2. Black satin or Canton crepe may be used to fashion the striking stage design reproduced by the artist. The cabochon in the center of the waistline is made from jet and white beads. Alternating bands of black and white satin ribbon stream from the arms.

3. Franklin Simon & Co. are showing a most wonderful suit, named "The Boyish Suit", for misses and small women. It is developed from camel's hair, in the natural tan shade, the color which smart young women have established as a fashion success.

4. Easy Bread offers a scientific and agreeable way to reduce weight. You simply eat three slices a day with meals, and after the fifth week you will notice a gradual reduction.

5. You who have made the acquaintance of the Five dollar silk stockings will be interested to learn that this reliable house is offering wide-rib sport hose in the dominant sport shades, such as nude, camel, French blue, gray, cordovan, white, black and beige, for 69 cents a pair.

6. The Shopper is receiving quite a few requests from readers to purchase slightly used garments for them—such as street and evening dresses. Do you wish to avail yourself of this service? If so, please state explicitly just what your requirements are, being very sure about measurements.

7. "Via Billboard". Will the correspondent who addressed The Shopper in reference to wooden shoes, or sabots under the salutation of "Help! Help!", please be advised that wooden shoes may be ordered from Barney, 654 Eighth Avenue, New York. Takes a week to make. He will give prices upon application.

8. There are free catalogs of vocal orchestration to excerpts from operas, concert arias, encore songs, concerted numbers and choruses, as well as a list of royalty and non-royalty grand and comic operas, musical and farce comedies.

SIDE GLANCES

Valiant Women!

There have been two women uppermost in the minds of the theatrical world for the last two weeks: Sarah Bernhardt and Mollie Fuller.

The "Divine Sarah" again demonstrated her indomitable spirit by rallying from an illness over which famous physicians shook their heads negatively. And when the world was breathlessly awaiting news of her passage into the Great Beyond, her own "voice" came from the sick-room with this startling message: "I WOULD die if I rested too long."

Mollie Fuller has been blind for nine months, and after undergoing several operations that failed to restore her sight, she found herself destitute in a little hotel in the Forties. But she didn't remain destitute. Along came a splendid woman by the name of Blanche Merrill—you all know her, she furnishes popular-appeal songs to vaudeville headliners—and wrote an act for Mollie Fuller, gratis. And, here's where the masculine element enters: N. F. Albee furnished the scenery and booking in Keltb vaudeville houses for Mollie Fuller's act.

The world of the theater has again lived up to its tradition of brotherly love in the case of Mollie Fuller.

Miss Fuller told visitors that the Christmas of 1922 was the happiest of her life, because black chaos had been changed into sunshine by kind hearts. And the best part of it is that everybody likes this charming woman whose eyes are darkened, solely for herself, for the audience does not know she is blind; does not suspect that the solicitude shown by her fellow players is for the purpose of guiding her about the stage.

"Kind hearts are more than coronets!"

Ah, There, Juliet!

Everybody's talking about "Juliet"—Shakespeare's "Juliet". Why? Because two of our loveliest stars, Ethel Barrymore and Jane Cowl, are going to make 1923 memorable by playing the role of Juliet almost simultaneously. Style connoisseurs who bought front seats to see our own Ethel revive period styles left the theater wringing their hands with dis-

(Continued on page 41)



A late fur coat model that forecasts the mode for next winter and many winters to come, out on lines that make the garment adaptable to alterations when desired. (See Shopper's column.)



Decidedly Parisian, very piquant and entrancingly becoming is this unique fancy in black and white, by Bayer-Schumacher, theatrical costumers. (See Shopper's column.)

THE VANITY BOX

(a) There was a certain prominent Viennese skin doctor who made a face cream that was so wonderful that he was able to ask \$10 a jar for it before the war. Madame Helena Rubinstein made him several offers for the recipe, desiring to introduce it to her exclusive New York clientele, but the doctor rejected her offers until the vicissitudes of war compelled him to part with his treasured formula. Madame, who used to import this cream and sell it for \$5 or \$10 a jar, is now having the cream made up in her own laboratories. She is going to advertise the cream, which she considers a real boon to womankind, by selling it for \$1 a jar. She wants theatrical women particularly to use this Pasteurized Cream, as she calls it. It does not need to be massaged in. It is absorbed. It cleans, nourishes and firms the skin, removing crows feet and irritations due to weather exposure. It is also splendid for the lips and ideal for nourishing thin necks. Here is a cream that beautifies while you move about or rest. The dollar sizes are now ready. Do you wish one? They are really generous sizes and the cream is truly helpful.

(b) It is still possible to secure samples of Delica-Brow, the waterproof dressing for lashes and brows. It makes the lashes appear long and luxuriant. Stays on all day and is very popular with motion picture actresses because it is not dissolved by tears. A large sample for 25 cents.

(c) If you have freckles on your face, hands or arms you will find a remedy for them in "Youth-Aml", the harmless liquid skin peel. Regular-sized bottle costs \$4; introductory size, \$1. If you prefer to keep confidential your correspondence with "Youth-Aml", send your order to "Youth-Aml", care The Shopper, enclosing money order made payable to Youth-Aml Laboratories.

(d) The "Inecto" process of hair dyeing and bleaching is hailed as a success by beauty shops throughout the city. These shops charge \$25 for an application, but a home treatment costs only \$5. It comes specially prepared for numerous shades of hair and is also used as a corrective where hair has been bleached an "off shade". Restores gray or faded hair to original color, leaving a glossy, natural finish. The Shopper will be glad to pass along your inquiries or orders to the Inecto people. If you desire your letter to be confidential simply address it to "Inecto", care The Shopper.

(e) Plexo Evening White is the ideal decollete make-up and costs but 50 cents a tube, in white, flesh or sunburnt tint. Does not rub off and is considered an ideal body makeup by dancers.

(f) "Curline", which costs only \$1 a bottle, keeps the hair in curl or wave and leaves it smooth and glossy. The Shopper will be glad to handle your order for this preparation, which is used by a beauty parlor in the Forties to insure what it terms "a semi-permanent" wave.

GLIMPING THE MODE

NEW GOWNS FROM NEW SHOWS

Billie Burke has never been lovelier or more prettily costumed than she is in her new play, "Briar Rose", at the Empire Theater. She presents a very seductive picture as Mme. de Pompadour, costumed in a lavish gown of rose tulle, embellished with silver stripes, over widely extending hoops, covered with a two-tiered petticoat of silver lace. The sleeves are tight fitting to the elbow and are finished with two deep ruffles of silver lace. Festoons of pastel-tinted flowers fall from waist to bottom of hem.

The woman to whom green is becoming should emulate Peggy Wood, now appearing in "The Gilding Vine" at the Knickerbocker. She wears a leavin green frock of tulle, the sleeveless, snug-fitting bodice trimmed with a bertha of cream lace, the lace being repeated in three uneven tiers on the full-gathered skirt.

It seems that the Barrymores are enlisted in a tradition-breaking campaign. We have John Barrymore as a modern and admirable Hamlet, and Ethel Barrymore as a lovely but sophisticated Juliet. To quote Eleanor Gann, a leading fashion authority, whose description we use because our own admiration for the incomparable Ethel Barrymore is almost to deep for unbiased criticism: "In the potion scene she wears white satin and on her visit to the cell of Friar Lawrence, a white chiffon brocade. At one time wearing a Madonna blue velvet scarf over her head, Miss Barrymore looked more like Mary Magdalene than Juliet."

There are several unique costumes in the new mystery play, "Listening In", at the Bijou Theater. Minna Gombel, who is of 'twixt and 'tween coloring, wears a strikingly becoming costume that combines henna and jade green. The frock, developed from henna crepe de chine, is cut on simple, long-waisted lines, and embellished with side panels of jade-green. On her brown tresses Miss Gombel wears a chic little draped toque of jade-green velvet.

Miss Gombel reveals another use of henna silk with a black overblouse. The overblouse consists of a side and back panel confined at the waistline. Strips of black continue down the henna sleeves. A medallion of coral beads marks the waistline, the head motif being continued about the edges of the panel-effect overblouse.

Stately Margaret Linden, in this same play, made a dashing entrance in a black satin gown, to which wide bell sleeves of white chiffon embroidered with crystal and jet beads afforded a striking contrast. A black continental hat, the edges piped with silver braid, afforded a becoming frame for her classic features.

"Fashions for Men", the fantastic comedy at the National Theater, shows some very smart day-time frocks for her ladyship. One of them is developed from black broadcloth, with a fitted bodice and circular skirt. A collar of bisque-toned Venice point lace and deep cuffs of bisque organdie lend enrichment to the dark-toned broadcloth. Another is a low-bloused model of tan broadcloth, with a simple tie belt, high circular neckline and long, tight-fitting sleeves with gauntlet effect cuffs of yellow suede.

Fashion Bon-Bons

Yellow was the dominant shade in the Southern resort fashions displayed at the Fashion Promenade, staged recently at the Astor for the Theater Assembly.

Some very charming morning frocks were also shown at the Theater Assembly display. They were developed from printed fabric, in quaint girlish effects—dotted bodice, full skirt, berthas and bow sashes.

Ermine collars and cuffs on black velvet or duvetyh costumes are very effective.

Evening wraps show a leaning toward up-standing Medici collars, with cape and cuffs. One charming design is decorated with a front wash bow, somewhat Japanese in effect. Lace, embroidered with gold and edged with monkey fur, differentiates another model; while still another disparts wheels of monkey fur about the bottom of the skirt.

Over-the-shoulder necklines, with gathered berthas, are popular with the ingenue.

If you make your own handbags you will be interested to learn that style authorities predict larger ones for the spring season. Celluloid and steel frames will be used, while tapestry and Paisley will be the leading fabrics.

Simple black satin evening gowns with fichus of rare old lace, knotted low over the bust, are very charming. When the wearer's coiffure is dressed low the fichu is looped

(Continued on page 41)



# MANSTYLES

By ELITA MILLER LENZ

## DRESSING FOR THE FORMAL OCCASION

Several of our men readers who have been buying Christmas gifts for maddly thru The Shopper want to know something about the up-to-date requirements of the formal dress made for men. Feeling that there are quite a few men playing in outlying districts out of touch with New York who are interested in the same subject, we have gathered the following information from a reliable source:

London, the authoritative source of men's fashions, has decreed that mildor may wear the tall coat on all social occasions, unless he has been specifically requested to dress informally.

Smart men now wear the short dinner jacket that used to be confined to the home or club, to restaurants and to the theater, of course.

At the small dance, ball, dinner or theater party the white tie is considered proper. The white tie is worn in a very narrow bow, the ends being kept within the space between the wings of the collar.

The opera hat has been supplanted by the silk hat, due doubtless to the prevalence of the dinner jacket, to which the silk hat seems a more fitting companion.

Striding down the sides of trousers is out of date for full dress, altho it is permissible with the dinner jacket.

## PRESENT STYLES

The mode for men of the hour is here briefly told, so that he who runs may read:

Coats fit snugly to the body. Sleeves are narrow, minus the slight bell effect of former seasons.

Trousers are made very full and are pleated at the waist, falling in an unbroken line from hip to heel, not revealing the contour of the calf.

It is a matter of conjecture whether the actor will adhere to the rule of not turning up the trousers around the bottom. But it isn't being done—not among correctly dressed men, at least.

## THESPIAN TATTLES

Oh, Mr. Shean, of Gallagher and Shean, of the "Ziegfeld Follies" believes that every man should "roll his own"—home. He is putting up a Sears-Roebuck house with his own hands.

Will Rogers is "Shipping the Lariat Over" in the pages of The New York Times, as well as in "The Follies". And his quips are well worth reading.

"Mr. Rogers," says a sapper publicity worker, "is very polite over the phone. He says yessum and noma'am. But Valentino has just an ordinary voice."

An actor in a reminiscent mood told us that Ed. Lock, the actor-dramatist, was once compelled to wear socks in a night-shirt scene, to conform with Rhode Island ideas of propriety.

"Fashions for Men", at the National Theater, is more of a marital triangle than a sartorial extravaganza.

James Kirkwood, now playing the leading role in "The Fool", was appearing in the last act of "The Worst Woman in London", as a jockey some years ago. When the youthful Kirkwood returned to his dressing-room he found that thieves had preceded him and left him nary a thing to wear. They say he broke all speed records in racing to his hotel.

## SHOPPING TIPS

Inquiries should be addressed to Elita Miller Lenz, care The Billboard, 1493 Broadway, New York, and all money orders made payable to The Billboard Publishing Company. Please enclose stamps for replies.

1. The correct type of ready-to-wear dress shirt, which may be worn with either dinner jacket or dress coat, costs \$4. An excellent quality for the price.

2. London-made brogue oxfords, of imported Scotch grain, to be worn with heather hose—just the thing for the outdoor man or the actor who wishes to give his feet a juvenile appearance—cost \$7.50. Would you like a catalog?

3. Are you interested in a catalog of sweaters that also lists articles for the sportsman?

4. The smartest golf suits in New York cost \$60. Would you like a booklet showing illustrations?

5. Have you falling hair? The Shopper can refer you to a scalp specialist who stops this condition with three treatments which cost \$5. She also sends instructions by mail. But if you are in the vicinity of Times Square you will find it more satisfactory to have her apply the treatments.

6. There is a tailor who makes new trousers for coats and vests. Simply send him a sample of the coat and your measurements. He will make you a pair of trousers that will match perfectly.

## SIDE GLANCES

(Continued from page 40)

appointment and hid them quickly to their typewriters to "knock out" copy of lamentation, hemoaning the fact that Ethel's costumes were made of modern fabrics, losing eight entirely of the spell of a golden voice and inimitable artistry. Then when the final period was affixed to the style reporters' Juliet-Barrymore story, they made notes in their "Things To Do" diary, to the effect:

"Watch for Jane Owl in Juliet."

The biographers, too, have been busy with Juliet. They say: "Oh, having two notable Juliets in one season is nothing new. Mrs. James Brown Potter and Julia Marlowe gave versions of Juliet within a week of each other." And in the year 1895 there was a male Juliet (we don't remember him, do you?). We wonder if he made the last statement as a suggestion to Bert Savoy. Imagine Bert Savoy laughing on a reinforced concrete balcony, when along comes Jay Brennan "Romeo" and utters: "Hist, Juliet, will you come with the son of a Montague for an automobile ride?" To which Juliet Savoy responds: "Nay, nay, Romeo! I jes' walked back from one!"

Now we just can't wait to see whether Marjorie Rambeau will play "Rosalind" in rose-colored pajamas and Florence Reed introduces us to a bob-haired Lady Macbeth.

How critical we have grown. Just a few short years ago we sighed sympathetically to William J. Kelley's "Romeo" at the Yorkville Theater, and counted life lost if we missed seeing Beatrice Morgan and Paul McAllister, stars of the Harlem Stock Company, every Saturday matinee. And we still wish we could see them every week! They were great! We were thrilled and so was every other youngster in Harlem.

P. S.—Nor have we forgotten Corse Peyton and his "Thirty actors for thirty cents" curtain speech.

## GLIMPSES OF THE MODE

(Continued from page 40)

close to the throat and fastened with an antique brooch or cameo.

Black lace evening gowns are among the importations. The slip of black tulle, trimmed with myriad rows of narrow black velvet ribbon, finished in tiny bows, is worn beneath the delicate lace mesh. A bateau neckline tops the bodice, while the corsage is nestled at the top with tiny rows of black Valenciennes lace. A garland of deep-dyed roses, fashioned from the most fragile silk, hangs almost to the hem of the skirt.

Spanish shawl wraps, fastened to one side, with fur collar, are extremely smart, especially if the collar is topped with an ornate Spanish comb.

If you have an antique cameo resurrect it and wear it with the bertha that tops your evening gown—if you wish to be ultra modish.

## TABLOIDS

(Continued from page 33)

lies", the audience (about 50 persons) was 90 per cent or more male. The show was entitled "A Trip to Hades" and was a collection of antique comedy bits, interspersed with a few musical (?) numbers and a lot of "hells". The only redeeming feature was the costuming, which was classy looking with a few exceptions, but in book, comedy, music, dancing or production, the "Follies" was "not there".

L. B. Acker, manager of Acker's (the opposition), showed himself a true sport when on the 26th he donated theater, staff, his current attraction, "The Powder Pug Revue", and attendant expenses to the members of the "Follies" Company and staged three benefit performances to help the attraction pay its debts and get back to the United States. Mr. Acker also used large newspaper space advertising the benefit, tho it is humorous to note that in a small box at the bottom he adds: "This would never have happened at Acker's Theater." It is high time that tab. managers realized that they must put in talent, and not only time. The shows coming into Halifax have been getting more and more mediocre, until the entertainment value for the money was nil.

"BOOTS" WALTON'S "Musical Melange" is holding the boards at the Chestnut Street Theater, Sunbury, Pa., at the present time and playing to good-sized audiences. "Boots" is featured in comedy black-face roles and is being supported by an excellent company. The Cadillac Quartet, composed of "Boots", Dave Rose, Sid Stewart and Harry Dewit, is a strong feature and always brings a big hand. The company is offering specially written one-act productions, with music and special scenery, costly satin and plush drops are used extensively. The chorus is a wonder, the girls' singing, dancing and costumes are of the best and very effective. The bills are full of pep, clean and capably put on. "Boots" fully deserves his success as a drawing card at the Chestnut. He never resorts to smut or crudity to get a laugh, being fully capable of putting over clean comedy in his own droll manner. Mr. Walton celebrated his birthday on Christmas Day when a party was given in the green room of the theater. A large number of guests were present and never before was there such a joyous and merry bunch of players at this house, especially when each one was given their gifts. Of course, "Boots" acted the role of Santa. A large cake lighted with (?) candles occupied a prominent spot on the festive board, not to forget a beautifully illuminated tree. Merriment continued until a late hour when all returned to their homes.

CONTINUED SUCCESS is reported for the "Pep-O-Mint Revue", which has been playing the rotary houses in and around Cleveland for about the past forty weeks. Following is the cast: Hal Ring, producer and comedian; Baron Haag, comic; Martin Jennings, juvenile; Eva Smalley, leads; York Sisters, specialties and chorus; Three Huston Sisters, specialties and chorus; Lillian Beasley, chorus, and Baby Fay, the child wonder. "Wise and Wiser" was the Christmas week offering and "Hello, 1923" was the bill for New Year week. Fozari, "that different dancer", was an added attraction. Members of the "Pep-O-Mint Revue" attended one of last week's performances by Bert Smith's "Ragtime Wonders" at the Band Box Theater, and all agreed that it was one of the finest tabloid attractions they had ever seen.

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Mary Young and John Craig, by invitation of the Fellows and Faculty of the University of Princeton, presented "The School for Scandal" on the afternoon of December 18 at Princeton, N. J. Mr. Craig staged the production.

The Manual Arts Players of the Stout Institute, Menominee, Wis., gave their first program of the year at the Auditorium December 16. Two one-act plays, "Overtones", by Alice Gerstenberg, and "Hunger", by Eugene O'Neill were presented.

Sam T. Strang, director of the newly organized little theater club of South Orange, N. J., which bears the name of "The Masque", wishes to hear from dramatically inclined and talented amateurs of the better class. Address Mr. Strang at 10 Laekavanna place, South Orange, N. J.

If any of our readers have any information to impart on the subject of stage management, lighting, settings, etc., the various little theater groups about the country would like to hear from them thru the medium of letters published in this column. We will publish signatures unless advised to the contrary.

Dramatic clubs in several communities in the State of Washington are rehearsing series of one-act plays for presentation in January. In Hoquiam the Young People's Club is directed by Mrs. C. D. McClure; the Drama Tynes by Mona Shemon. In Yakima the dramatic club was formed by Community Service.

The New York Art Theater is coming to the foreground for its excellent work. The directors of this association make the announcement that in view of coming productions new members will be received. They are desirous of annexing professionals as well as amateurs of high standard. Application for membership may be made by letter to the New York Art Theater, P. O. Box 133, Times Plaza Station, Brooklyn, N. Y. An open meeting will be announced later.

The Spence Alumnae Society are rehearsing a skit, entitled "Behind the Scenes at a Dress Rehearsal", which they will present as part of their play, "The New Moon", which will be presented in the main ballroom of the Plaza Hotel, New York, on the evening of January 12. The program will include a "Futuristic Chorus", the principal vocal number to be "When I was a Red Rhomboid and You Were a Bright Blue Square", to be given in a colorful setting created by Beatrice Beard. There will be a special wooden soldier number.

The dramatic club of Columbia College, Duquesne, Pa., will present a series of three plays in the school auditorium the night of January 11 and repeat the bill as a matinee performance the afternoon of January 13. The one-act productions chosen for this entertainment are: "The Game of Chess", by Kenneth Sawyer Goodman; "The Shepherd in the Distance", by Holland Hudson; "The Yellow Jacket", by George C. Hazelton and Benrimo. The college orchestra of 30 pieces will assist in musical settings and student artists will arrange scenic effects.

Because of the fact that 30 of the 42 members of the Harlequin Players, a Missouri University organization, live in Kansas City, rehearsals for "Blood and Sand", a play that is to be given in Columbia, Mo., by this organization, were held in Kansas City during the holidays under the direction of Marcus Ford, director of the Kansas City Little Theater Guild. Helen Clark, a former student of the University of Missouri and now an instructor in dancing in Kansas City, coached the dance numbers of the show during the holiday rehearsals in Kansas City.

A Little Theater group, the Huntington Community Players, has been formed as a result of the Community Service Drama Institute held in Huntington, W. Va. Their first bill of plays consisting of Anatole France's "The Man Who Married a Dumb Wife", George Middleton's "Madonna" and S. K. Fairbank's "The Other Voice" was recently presented in the City Auditorium and the productions were exceedingly well staged. A program of one-act plays has been outlined for the season and will be given regularly each month. More than a hundred students enrolled in the Drama Institute which lasted three weeks.

Roy Duckworth, dictator of Ottawa Lodge, No. 980, Loyal Order of Moose, Ottawa, Ill., writes us as follows:

"The minstrel and musical revue, 'Ki-Ko-Koo', as staged by Billy Franz, director of the Landwehr-Chicago Producing Company, was one of the best local talent affairs ever presented in the city of Ottawa. The crowds were large and the show went over in real professional style. Our organization, Loyal Order of Moose, No. 980, thought so much of Billy Franz, the director, that we have taken him into our order as an honorary member. Billy is a wizard in directing and a regular fellow if one ever lived."

Our Missouri correspondent writes that "The Thirteenth Chair", which was presented at the Booneville Opera House, Booneville, Mo., December 29, under the direction of the Kemper

# LITTLE THEATERS

Dramatic Club, of the Kemper Military School, played to a packed house and was the most finished product ever given by amateurs in Booneville. One of the elements that contributed to the success of the play was the elaborate stage settings, the scenery being of the Tudor Gothic period. The sets were artistically arranged and no small detail was overlooked. Alice Hain, as Madame La Grange, and O. J. Brinson, as Inspector Donohue, were the outstanding stars, but the entire cast was well balanced.

Drama Week in Denver will begin early in March at the close of Drama Institute sessions

The Hightstown Players, newly organized, gave their initial series of one-act plays in Hightstown, N. J., where they have taken an old church building and equipped its stage with a complete set of scenery, curtains, decorations and electrical effects.

The show was presented on November 30, under the auspices of the Red Cross. The program comprised three one-act plays, "Two Crooks and a Lady", "The Playgoers" and "The Last Man In". Our correspondent tells us the cast was evenly balanced, but special mention should be made of the fine interpretations given by Leonard Norcross, Myrtle Ferris, Lydia Dee, Albert Priory, Helen Applegate.

costumes were designed by James E. Davis, of the class of '23, and were in harmony with the expressionistic settings, which reflected the styles of Rchabardt, the German producer, and Appia, the Swiss designer. The show was produced almost entirely by the under-graduate students themselves, except for some professional dancing instruction and coaching by Professor Donald and Clive Stewart of the Princeton faculty. The book is by John S. Martin, '23; Louis E. Ladin, '23, and Henry C. Minor, Jr., '23, while the music was composed by Robert M. Crawford, '25; Frank T. Corbett, '23, and William R. Stubler, Jr., '23. Harold L. Strong, '24, devised the settings and lighting effects.

North Dakota as the origin of the Little Country Theater movement, and the reason and need for its success is outlined in a new book by A. G. Arvid, founder of the North Dakota Agricultural College, entitled "The Little Country Theater", according to The Minot (N. D.) News.

"To test out and to produce plays and exercises that can be easily staged in any country community, and to stimulate as a means of giving country people opportunity to satisfy their hunger for expression, is given by the author as the aim of the movement which originated in the college in 1914," reads the report, which concludes as follows:

"Plays, pageants and festivals are not only tested in this country life laboratory, but students are made to direct the entertainments themselves, the author states. Close co-operation is maintained with country communities in selecting plays and other programs of local entertainment. To help people find their true expression in the community in which they live is the message of the Little Theater.

"Incidents, examples of programs and little stories of the movement's success are contained in the book. The appendix contains lists of plays and a detailed list of books and texts that bear on aspects of the work."

Community groups all over the country have been very active, as the following report from the Community Service of New York reveals:

A recent program presented by the Drama Department of Clarksville (Tenn.) Community Service included the following plays: "The Shepherd in the Distance", "A Fantasy in Pantomime", by Holland Hudson, and "The Valiant", a drama of faith by Holworthy Hall and Robert Middlemas.

The Knoxville Community Players, of Knoxville, Tenn., is a new dramatic organization. They are giving a series of plays this season at the Bijou Theater. Three one-act comedies successfully presented so far, under the direction of Percy J. Burrell, were Susan Glaspell's "Suppressed Desires", Eugene O'Neill's "Hunger" and Zona Gale's "Neighbors".

The formation of a Little Theater group is under way in Clearfield, Pa. Three plays demonstrating the types of production popular in a community, produced under the direction of Elizabeth H. Hanley, of Community Service, were a fairy play, "The Magic Path", in which fifty children of the public schools participated; M. E. Erwin's "The Happy Man", acted by high school students and other young men and women of Clearfield, and Grace Griswold's "The Japanese Wife" as representing the more technical type of play. The series demonstrated examples of the new stage setting where the same scenery may be designed to serve effectively for all productions.

In New Iberia, La., the Community Players are doing some interesting work this season under the direction of Theda Murtry. "The Neighbors", by Zona Gale, seems to be an especial favorite.

The editor has just received the following letter from Mrs. Sarah A. Haate, member advisory board, Little Theater Auxiliary of Billings, Mont.:

"The Little Theater Auxiliary of the Billings Women's Club gave on December 9 its first program of three one-act plays—"The Ghost Story", by Booth Tarkington; "Will of the Wisp", by Doris Halman; and "Reform", by Marjorie Benton Cooke. Two other programs, one a three-act play and the other to be made up of one-act plays, will be presented during the club year, the proceeds going to the Billings Women's Club House Company to aid in providing a club home which will also provide an auditorium and stage suitable for Little Theater activities. This Little Theater Auxiliary is open in membership to anyone in the community interested in the purposes of the Little Theater.

"To aid in discovering and developing dramatic talent, the coach, Mrs. F. S. Todd, a graduate of the Minneapolis School of Dramatic Art, is doing a notable community service in conducting free of charge a class in dramatic expression, open to all members of the auxiliary. To interest the people of Billings in the purposes of the Little Theater a pageant written by two Billings club women, Mrs. E. A. Frith and Mrs. A. M. Crawford, was presented before a large and appreciative audience on October 27. No admission was charged, but a silver offering was taken up which provided sufficient funds to defray all expenses of producing the pageant and left enough on hand to meet needs in beginning the work of the auxiliary. The pageant introduced such characters as the Spirit of Drama, Little Theater in the

(Continued on page 48)

## ON DYEING

ELIZABETH B. GRIMBALL, of Inter-Theater Arts, Incorporated.

A colorist is one of the vital elements which make for value and beauty in stage costumes and draperies. Art Directors of Little Theaters would find it of great assistance in their work to understand something about methods of coloring and decorating textiles.

Dyeing is probably the most popular way of obtaining interesting color effects thru the medium of textiles, and a method which can be recommended as both economical and extremely decorative. One of the properties of color under light is its remarkable ability to give a variety of rich effects to the most ordinary materials. A piece of heavy unbleached muslin, dyed first in a red and blue mixture of cotton dyes, then re-dipped in a royal purple basic dye, will take on the appearance of a brocade velvet robe when made into a costume and lighted with the right color. A piece of cheap saten dipped unevenly into a bath of chrysolide (a deep orange basic), when rough dried and subjected to the proper lighting, has the quality of panne velvet.

It is never necessary to use very expensive materials for costumes and hangings, but it is necessary to give the illusion of richness when required. This effect generally depends on the brilliancy of color and the apparent weight of textiles used. Materials must first be selected from the point of view of texture. If heavy, rich effects are desired, then the heaviest unbleached muslin, denim, cotton flannel, ratine or similar materials must be chosen. They are next dyed unevenly in whatever color the general plan requires, and lighted carefully.

There are several kinds of dye-stuffs, but three of these will serve the purpose for theater dyeing. They are: The Cotton or Salt Dyes, chemically right for dyeing cotton and linen or any other vegetable goods; the Silk or Acid Dyes, chemically right for dyeing silks, wool or other animal textures; and the Basic Dyes, which are very strong coloring dye-stuffs with powerful affinity for acids, and which give a peculiarly beautiful brilliancy when used. This class of dye-stuff is extremely fugitive to sunlight, and it is not advisable to use it in coloring costumes for outdoor pageants presented in the day under sunlight. If a production is to be given under artificial light, the Basic Dyes are very valuable because of the vibrant quality resulting from this method of coloring. The Basic Dyes may be used on silk, wool, straw or feathers, or leather directly; but cotton has no affinity for them unless first dipped in a mild solution of cotton dyes of the color desired as a foundation.

Flat, even dyeing is not interesting for theatrical effects. If blue curtain is wanted, the most beautiful result can be obtained by first dipping the materials in a bath of pale blue, and then redipping in one of the Basic Blues—Imperial, Methylene or Victoria. When light is played on such curtain there is a vibrant sparkling beauty which entirely goes away with the feeling of an ordinary curtain of a flat color.

All dyeing of costumes to be worn under artificial light on the stage should be done this way. For instance, a better purple results from first dipping the material in blue and topping it with red, than from a bath of purple dye already mixed. The effect is vivid and living in one case and quite dead and monotonous in the other.

There is no hard and fast rule about the amount of water and dye-stuff to be used. It depends a good deal on the effects desired. The best way is to experiment a little and use individual taste and judgment. There are definite directions, however, about mixing dyes which the beginner must know. All cotton and silk dyes should be dissolved in warm water before being poured into the dye-bath, and to the bath of silk dye must be added a small amount, say a half teaspoonful, of acetic acid. The basic dyes must be dissolved in a little acetic acid if used on cotton or silk and in oxalic acid if used on straw or feathers; hot water is then added, and the mixture is poured into the bath. Cotton goods must be boiled in cotton dyes in order to get any depth of color and to make it fast. All materials should be thoroughly rinsed before dyeing, and after dyeing before they are hung up to dry. It is best to dry dyed fabrics in the shade, and, if basic dyes are used, indoors.

There are several very interesting ways of varying the results in dyeing. The simplest of these is graduating the color, so that some portion of the material is much darker than another. This is done by holding the material so that each time it is dipped, one end gets an additional layer of dye while one portion gets possibly only one dipping. The secret of getting an even color is to graduate color by the constant dipping of the material in clear water between the time it is redipped in the dye. The method known as "tied and dyed" is very decorative and effective. Material may be tied across the breadths at regular intervals or in circles after having been dipped into a color and then dyed with another color. When the fabric is untied, the result is a brilliant stripe or spot.

The commercial dyes on the market are very good and are prepared for use with explicit directions as to quantity, but if large amounts of dye-stuffs are to be used, it is more economical to buy by the pound from the manufacturers. The best reference book on dyes and their use is "Dyes and Dyeing", by Charles E. Felton.

It is suggested that a very necessary first step toward successful dyeing for use in the theater, whether little or big, is a fundamental knowledge of colors and their combinations, also the effect of colored light on color.—(Reprinted from LITTLE THEATERS SUPPLEMENT, New York Drama League.)

conducted by Denver Community Service. It will be operated by a committee organized thru the Denver Community Service office. Drama Week is a general community movement to promote city-wide dramatic expression. Concentrating on a week of civic history the occasion focuses the attention of the citizens specifically on drama and dramatic productions and also seeks to encourage a healthy continuing interest in drama as a civic and social asset.

Churches, schools, community clubs and especially dramatic teachers and dramatic clubs have been enlisted since last fall in an effort to promote drama of all kinds during this special week. It is planned to have at least two major productions in the city auditorium given two nights in succession with separate casts. These casts will be chosen from among the amateur actors of the city and it is possible that an outside director may be engaged to coach these two productions. Emphasis will be laid upon selecting a play which will furnish the finest opportunity for real dramatization.

Hazel Waite, Mrs. Keeler, Olinton Sprout, Erma Reese, Douglas Newcomb and J. Walter Reeves. The greatest credit is due J. Walter Reeves, a man of big professional experience, who organized the heaviest part and directed the whole organization since September. G. W. Marque Maier, dramatic critic, assisted in the preliminary rehearsals. Both Mr. Reeves and Mr. Maier are members of Fieddie Institute.

The Princeton Triangle Club, of Princeton College, made history for itself with its new variety play, "The Man From Earth", when it presented that tuncful production to New York on a matinee and an evening performance on December 2. The matinee was held at Daly's Sixty-third Street Theater, and the evening performance was presented at the Metropolitan Opera House. These performances marked the last two of fifteen, given in the South and West during the Christmas holidays. Critics have praised the performance as revealing a serious study of settings, costumes and music. The

# AUSTRALIA

By MARTIN C. BRENNAN,  
114 Castlereagh Street, Sydney.

Sydney, Nov. 15.—Shows in Sydney at the present time are "Cairo", "The Silver Fox", "The Naughty Princess" and "Bleak House". Melbourne attractions are "Mary", "The Peep Show", "Spangles", "The Sentimental Bloke" and Fuller's Dramatic Players.

In both these States there are the usual vaudeville, costume comedy and small-time attractions.

Ada Reeve will close her Melbourne season next week with "Spangles". Thus will the Australia long-run record be broken.

The Flying Winkles, who came here with Wirth's Circus, will leave for South Africa next month, being booked by Harry G. Musgrove.

Jack Andrie, whose animal act has been a big drawcard with Wirth's Circus, has signed on for an eight weeks' season in Musgrove vaudeville.

Harry G. Musgrove is scheduled to leave for America on the 24th providing the shipping strike is over.

Harrington Reynolds, Jr., and Eddie DeTimo, American vaudeville artists, are doing wonderfully well in Brisbane with their stock dramatic company.

South African bookings are now being made direct from here by Jack Musgrove on behalf of Harry G. Musgrove. It is significant that every act booked from this side has had an extension on the original contract.

Stuart Barnes, of the original Kellerman vaudeville company which played Australia last year, is booked for South Africa by Harry G. Musgrove.

Sir Benjamin Fuller has signified his intention of seeking political honors at the forthcoming Federal Parliamentary elections.

The team of Eddie and Decima McLean, Australian dancers, returned to this country last week after an absence of six years. They were accompanied by their manager, Mark Higgins. The act will play the Tivoli Circuit.

Dan Thomas, pantomime dame, arrived from South Africa this week under engagement to George Marlow, for whom he will produce an extravaganza written by Archie Martin, Musgrove publicity manager.

The Mirano Bros., continental athletes, are meeting with big success on the Fuller time.

Nella Webb, the American comedienne, created a very big impression on her comeback last Saturday. It is seven years since this artist was here and her present repertoire includes nearly all her former numbers.

Leo White and Clay Smith will come back to the Sydney Tivoli early next month.

Ed E. Ford is now en route to America after playing the Musgrove Time in Australia and the Fuller section of the latter firm's New Zealand circuit.

Nicola and his magical company returned from New Zealand last week. Rumored that he finished rather abruptly with the Williamson management and that legal proceedings will be instituted against that firm. In the Dominion Nicola's season was unprofitable, altho the show was good.

Magician Marcello, who came to New Zealand from America last year, has been working behind stage at the Tivoli for some considerable time now.

Leonard Nelson, Australia's foremost single-handed variety entertainer, will open a season under the Musgrove management next month.

Advice from South Africa states that John Isaacs is now manager of the Empire, Johannesburg, a position held for many years by Gilbert Fletcher.

American artists now in New Zealand include Melville and Stetson, Everest's Monkeys, Charlie Sherman, George Ward, Louis Benson, Daisy Jerome and Dalbeane.

Frederick Shipman canceled the Wellington season of the American singers, Paul Althouse and Arthur Middleton, due to the unfair treatment he claims was meted out to him by the civic authorities and the manager of the Sistine Choir soloists. The great success of this latter combination called for an additional matinee, and at the last moment permission was granted Henry Haywood the extra performance. This meant that Shipman's attractions would have to appear the same evening in a dirty hall and without an opportunity of a little rehearsal. He naturally resented putting his artists at a disadvantage and thus closed his show. The action of the civic authorities called for general condemnation.

Emercy Ilroe, and Baker's circuses are touring the New Zealand "smalls".

Wirth Bros. Circus is at its usual Melbourne location for the racing carnival.

Stella LaDell, trapeze artiste, who joined Lloyd's Circus recently, will quit that show next week in order to return home to her folks in the West.

Bert Trenery, one of the big men among carnival workers, is doing the New Zealand show dates.

Selbit is touring the smalls of New Zealand with "Sawing a Woman in Half".

Jack Heller, acrobatic clown, has signed up for a season with Lloyd's Circus.

Captain Greenhalgh is the first showman to introduce snakes to New Zealand. The author-

ities took some convincing ere the Cap was allowed to land the reptiles.

Captain Adams will play Hobart next week with the Odiva's Seals act.

Wilson Hicks, younger brother of John W. Hicks, Jr. (Chief of Paramount exchange), has been added to the publicity staff of that organization. Chief Percy L. Curtis is now enjoying a well-earned vacation.

A cable has been received from South Africa to the effect that the Australian-made film, "The Man They Could Not Hang", will not be permitted screening in that country owing to the belief that it might incite the natives to unrest. Application may be made for a reconsideration in three months' time. Hugh D. Wilson, who took the picture to Africa, will go on to England.

A new picture theater will be opened in Geelong (Victoria) this month.

The film is being used as an effective aid to electioneering, several campaigners now utilizing this means of supporting their interests.

Yvonne Paris will go to the United States shortly taking with her three Australian-made film productions in which she is the star. Miss Paris is an American.

Albert Deane, formerly publicity manager for Paramount, will return from his world's tour

towards the latter end of December. He will probably rejoin his old organization.

First National will get its first Sydney release in the Lyceum (Sydney) from the beginning of the year. Paramount, which has been screening here for some time, will go to the Haymarket.

"The Sheik", absolutely the biggest money-spinner in the history of film features in this country, is still doing record business in the way-back towns.

"The Prisoner of Zenda" will be Seiznick's forthcoming feature, while Fox will go the limit on "Queen of Sheba".

Messrs. Gurney and Chambers, who have opened up an independent exchange in New Zealand, will lead off with "Omar Khayyam". Archie Young, acting secretary of the Federated Picture Showman's Association of N. S. W., will probably be permanently elected in place of Charles F. Jones, deceased.

## LITTLE THEATERS

(Continued from page 42)

United States, Little Theater in Billings, Hope, Discouragement, Madam Club Woman, the Spirit of Prophecy, Advance Agent, Herald and various committees illustrative of the work of the Little Theater and its appeal to various lines of artistic effort. Of these last the scene painters in black caps, gay smocks and white trousers were particularly effective. A number of interludes, including interpretative and character dances, a scene from "The Stoops to Conquer" and a visitation from such stars of the silent drama as Mary Pickford, Bill Hart, Charlie Chaplin and Jack Dempsey gave variety and added to the interest of the performance."

## Professional Coaches and Amateur Shows

By ALVIN E. HAUSER

**A**FTER several years of coaching amateur productions and meeting with a certain amount of success I wish to offer a few suggestions to others who may be in the same line of endeavor.

Have you ever been to a vaudeville show and seen an act in which, altho you realized that the artists were versatile and had apparently put a great deal of thought to their work, did not get their act over as you had wished? After analysing such an act I have come to the conclusion that the artist was his own critic. This has been a helpful hint to amateurs. Many so-called professional coaches are too prone to make their work look good to the people they are training, or to the committee or organization which has hired them. This is a false procedure. Let us start right from the beginning of a coach's engagement to put on an amateur performance.

Make it understood to the committee that you will not "play favorites". In other words just because one of the members of your chorus is Mrs. So-and-so's daughter, or the son of one of the influential members of the organization, is no good reason for them having a leading part or a solo to sing. We get back to the beginning of this article right here. If, through your endeavors you will always visualize your work thru the eyes of your audience—you your ultimate critics—you will meet with better success.

Now you come to your first rehearsal. Make the members of your chorus respect you, make them realize that rehearsal nights are work for you, work that you are getting paid for, and nights that cannot be given over to pink teas and social calls. In other words, make them realize that they have a job to do, and this job needs work. And remind them always that they are going to offer the public (their audience) something for sale and that the public must be satisfied. Once again, during your rehearsals, here is another angle of seeing your work thru your audience's eyes. Now after you have your chorus pretty well in hand and rehearsals have been under way a few weeks, you have already studied characteristics of some of your material. People are about fed up on amateur minstrels. So turn to a musical comedy with a plot. Even the

thinnest kind of a plot will do. And here again you must consider the audience. By audience I mean the entire audience, not a small part here and a small part there who have some individual friend in your cast. Feel that you are presenting a show to absolute strangers all of whom are able critics. Getting back to the plot. Many times some comedy that has been successfully produced by professionals is repeated by amateurs. This I believe to be a bad thing for a coach to do with amateurs. Conceding that your audience has no favorites in the cast, and that a great many of them have seen the comedy when it was originally produced, their subconscious mind will be looking for comparisons between the original show and the reproduction. The best thing they can say is "that it was very well performed considering that they were amateurs." And never forget that "imitation is the sincerest form of flattery" and in no way carries your stamp of originality on it. So write a plot yourself. Probably around some little happening during a rehearsal night, or around some characteristic which you have discovered among your cast. Make the plot last the entire show. Once again back to your audience. This will keep their attention on the show in a different way than just to watch for individual friends.

Now your rehearsals are well under way. After one or two private rehearsals for principals and dancing choruses have all rehearsals general. Let everybody in the show know everything that is going on. It is all right to spring surprises on an audience, but don't try it on your own cast. Looking at your show thru the eyes of the audience, watch for any place where the audience may cause an interruption. Some particularly clever line may have been heard so often during rehearsals that it becomes stale. Then your audience hears it, it strikes them, they laugh or applaud, and the amateur is so well trained to go on with the show that he or she does not know how to cover up the "stage wail". Once again you can overcome a lot of these possibilities by visualizing your show from in front of the footlights, rather than from behind them. Your show is almost ready to be produced. You have some particularly pretty young lady good to look at with a pretty song

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## BOOKING LETTERHEADS

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and a sweet voice. The voice, however, is not strong enough to carry far past the footlights. This may be partly because of timidity and partly because of poor acoustics. Put a dance chorus behind her, and if that doesn't materially help have her sing closer to the audience. A good trick to cover up is to have her sing from a box. This will split the audience's attention between her weak voice in the box and a good dance chorus on the stage.

You have now arrived at the night of the show. Convince your committee that it is good business to engage a professional orchestra. Many a good show has been spoiled because some one had a friend who had a "jaz band" that could play the show. They usually turn out to be a whole show in themselves.

The ladies in amateur shows are usually the recipients of flowers. Make it an iron-bound rule that the ushers unwrap these flowers in the back of the auditorium, leaving the recipient's name in plain view, and have them given to the leader of the orchestra, whether be yourself or the first violinist. The leader should give the flowers over the footlights. In my experience I have seen one show completely stopped because of violating this rule. An usher came down the aisle, first in the wrong part of the song, then in trying to reach over to the musicians' heads he upset a music stand, and the order of the songs was mixed, and the result was that the show had to stop until the damage could be repaired. Just a small thing that may never be thought of during rehearsals. And one big point that you might always do well to keep in mind: Even the smallest electrical effects can brace up a weak number. An actual experience: A young lady was to come down from the last row of seats on the stage. It meant a number of steps for her and the introduction to her song was very short. I advised her to wear an absolutely plain white gown. Then as she came down to the footlights by concealing footlights behind boxes supposed to contain similar at three different elevations of seats, the audience saw this same white gown change four times into different colors. It saved an embarrassing experience. Each one of these points could be gone into in great detail, but they may be helpful in brief.

In conclusion let me sum up. From first rehearsal, thru both the orchestra and dress rehearsal, always try to picture your show thru the eyes of your audience and, above all, maintain throughout all your rehearsals absolute discipline.

May I moralize? I once read of a very prominent sculptor who, while at the hey-day of his success, was discovered in his studio by his closest friend, weeping bitterly over his latest work. When questioned by this friend why he should be grief stricken at the very time he had attained fame in his profession, he said it was because it was the first time in his life that he was satisfied with any of his works. In other words, up to that time he always had a goal to reach which gave him inspiration. After he completed his last masterpiece he was so satisfied with it that he felt any further inspiration, had left him. This story so impressed me, that after a show is over, and the plaudits and commendations have faded a bit, I try to go over the whole show, from overture to grand finale, and pick it apart to find the flaws and mistakes that I was directly responsible for.

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OPEN LETTERS FOR OPINIONS AND VIEWS ON THE LATEST

Denies That State-Congress Will Book Mutual Burlesque

Editor The Billboard—An article appeared in one of the theatrical papers which I desire to contradict. It was a statement supposed to be made by the Mutual Burlesque Circuit that the State-Congress Theater of Chicago was considering putting in Mutual shows.

As I am contracting the entire business for the State-Congress I desire to state that the article must have been an error.

We are doing around \$6,500 to \$7,000 every week and have no desire to lease or sub-lease the theater, and no one has the right to make such claims as the one we contradicted.

(Signed) LEO STEVENS,

For Yancko Amusement Company, Operating the State-Congress Theater.

Ethel Spear Does Not Take Every Knock as a Boost

Louisville, Ky., Dec. 30, 1922. Editor The Billboard—I have a letter that was written a member of this company by Bert Southern, of Arthur Harrison's Show, stating that, as he terms it, I was kicked off that show.

I gave Mr. Harrison my two weeks' notice on a Monday. He accepted it. Later in the same week I learned that Mr. Harrison had plenty of girls and could easily get along without me, and I asked him if I could close the coming Saturday in Huntington, W. Va., as I was going to join my girl pal in Cincinnati and, by closing then, my jump would be shorter than the following week. Mr. Harrison agreed and said that any time I needed a place to let him know and he would do his best to make an opening for me. I believe Mr. Harrison too much of a man to say anything untruthful. At the same time I wish Bert Southern would put his hammer away.

He said that every knock is a boost; still knocks are not appreciated. Does it pay to be on the square with managers? (Signed) ETHEL SPEAR, Savoy Theater, Louisville, Ky.

Conditions in Southwest Improving, Says Reynolds

Dallas, Tex., Jan. 2, 1923. Editor The Billboard—It will no doubt be of interest to you and the profession to learn that the Frankel Brothers have opened a booking office in the Jefferson Theater Bldg., Dallas, Tex. I have been on their circuit now for five weeks and have more to play. Vaudeville seems to be on the increase in this part of the country and these two boys will, I am sure, be able to make it snappy.

I am going to put out a road show in a few weeks on the Frankel Brothers' Time. Conditions are beginning to pick up here and I want to say to some of the old timers that it will not be a bad idea to take a peek at Texas and Oklahoma and see how good things look for the real "operas". I believe that the careless and loosely managed shows have had their day, but he who cares and tries will make good down here. "Old Billyboy's" work against dirt in the show business has reached the general public and dirty, careless and indifferent managers are taking to the tall timbers, and I feel they will have to stay there.

(Signed) LAKE REYNOLDS.

P. S.—When in Dallas call on Ray Stinnett, manager and owner of the Jefferson Theater. Ray will slip you the glad hand and make you feel at home in these dignins'.

Hotel Lady Is a Friend of Showfolks, Says Madam Reno

Laramie, Wyo., Jan. 1, 1923. Editor The Billboard—I have been a constant reader of The Billboard for eighteen years and never asked you to print anything for me so far, but I have just been thru an experience here which impressed me so strongly that I want to tell you about it and have you print it. I arrived in Laramie December 22 and had engaged a room at the Hotel Connor, of which Mrs. S. A. Massie is proprietress and manager. Arriving at the hotel I registered and went downtown to see about a license for palmistry to be worked at the hotel. The city clerk informed me that due to the actions of a gentleman palmist who had worked here eighteen months ago the license had been raised from \$10 to about \$125 a month. Of course, that is a prohibitive license for a town of this size, so I returned to the hotel and met Mrs. Massie. I told her I was going to check out the next morning and why. Did she say "Too bad?" No. She got busy on the telephone and called up the mayor and city attorney and vouched for me in no uncertain terms, going so far as to put up \$100 cash bond for my honesty in doing business, so I went to work. On Christmas day Mrs. Massie signed my dinner check for \$2. Now this hotel lady was never a troupier, but she is wonderful, and if show-folks coming to Laramie will stop at the Hotel Connor she will make them at home and treat

them right if they treat her right, as she hits right from the shoulder. It is the first-class hotel of the city.

(Signed) MADAM RENO.

American Players Director Replies to Van Antwerp

Spokane, Wash., Dec. 30, 1922. Editor The Billboard—In the Stock Dramatic Department of your issue of December 23 was an item stating that "Albert Van Antwerp, prominent with the New American Players, was given two weeks' notice by Albert McGovern, producing manager, and left the company December 10. Van Antwerp claims the break came after he defended a woman player against a cut in salary after she had rehearsed a part and then was replaced by an inexperienced player when the play opened."

Knowing the fairness of The Billboard, I am giving you the facts which led up to the article in question. Van Antwerp was engaged by me to play second business in the New American Players Company. His notice to close was signed by me as producing director, and A. B. Bunt, the manager.

The claim that his discharge resulted from his protection of a lady's contract is without foundation. The lady was the ingenue of the company. She asked to be let out of the cast of "Spotters" and suggested that she be paid no salary. After a week of big business I recommended payment for her and it was made. Later on she refused to play a part which she called out of her line, and waived salary. It was understood by all parties that the salary given in "Spotters" would cover the last episode. A signed statement sent to Equity by the lady, assuring them that the management was within its rights, that Van Antwerp was never consulted and that the whole affair was her private business, clears the situation, I am sure.

This affair happened some ten weeks before Van Antwerp was given his release, according to his contract.

The purpose of this letter is to clear ourselves with our many friends and your readers. (Signed) ALBERT McGOVERN.

The Actor—And Quitting Acting When He Wants To

Oklahoma City, Ok., Dec. 30, 1922.

Editor The Billboard—Passing a certain hotel on the North Side in Chicago, I was accosted by a man who desired "two bits" for coffee and rolls. It was not an unusual thing to be asked for a dime or any small amount by men in that section of the town, but when I stopped, and while "fishing" up some loose change, I recognized an old acquaintance who at one time had been a legitimate actor. I then took cognizance of several bystanders and, to my great surprise, saw many actors and artists with whom I had previously worked. The general picture was one of dejection, poverty and want. A brilliant attempt to keep up appearances. A clever actor standing over by the building, neatly dressed, but with turned collar, which denoted his trying to keep clean in appearance, but with not the wherewith to pay for a new collar or laundry bill; another one nearby with no overcoat; another one with his suit pressed under the mattress, showing the marks of the bed springs, and so on. I saw something wrong with each man there, but all were trying to keep up appearances. Here was an oldtimer, perhaps fifty years in the work, and his condition was pitiful. His eyes watery, his hand shaking and his trousers ragged at the bottom; his waistcoat greasy and his appearance was one of the most severe poverty. Yet they all either had a cigar or cigarette; one was hawking the makings from a friend, and so on. I might paint the picture until I brought in the young kiddies who belonged to some of the older men, and the wife upstairs who was doing the family washing in the basin, and the dinner of ham sandwiches and a pot of coffee from the restaurant below. Were I could not paint the look of wretchedness upon some of their faces. How they wished to get even one day, perhaps a half or a full week's work would be almost a Godsend. They did not enjoy asking for alms; they wanted work, and the theatrical business was the only thing they knew.

I then thought of other lines of work. I looked around me, saw motemen and street-car conductors riding by as they worked at their trade; the teamsters, the newshaws and the bridge watchmen—in fact, everywhere I looked someone was working and his business seemed better than that of any of the actors. So I wondered. I wondered if I was coming

to this. I asked myself the question fairly and squarely. When I got back to my hotel I took careful inventory of my assets of show business and found that in seventeen years I had accumulated several trunks of junk wardrobe, a long trail of experience, several hundred programs of the best theaters in which I had appeared, thousands of which I held in memory only; many acquaintances, and practically no friends; two weeks' room rent; laundry bag full of dirty clothes, and I saw myself as the others saw me. Then I got a railroad guide, looked up the next train out, packed my trunk, checked out (after I wired home) and beat it. For three months I have had the hardest struggle to keep off the stage. It was worse than the years trying to get up to somewhere near the top, and the struggle was simply fierce, with more good jobs offered me than I ever had in my whole life, but I have held out against them. Got myself a good choir job (paid singer in quartet), a few puppets, and tried hard not to bear the trains whistling.

How my heart goes out to the old fellows who can't quit, and to whom keeping on means only deeper poverty and more hardships. I know at the top there is room, but look at the great rank and file. Look at the fellow who is a clever actor and never gets a chance to be great. Ah, there are many of that kind. I say this with all sincerity; I have seen as clever actors in the State of Oklahoma playing the "tricks" as I have seen on Broadway, and that's saying a lot. I have in mind a comedian who never gets away from Texas, Oklahoma and Kansas—the greatest comedian I ever saw, and I have seen all who are supposed to be comedians. He doesn't know his own greatness and has provoked laughter and tears alike in this country for over thirty years. These are the sad things in staying long in the game. Think of the years our beloved Frank Bacon spent in attaining success, but his greatness was achieved years before his success came. Think of the thousands who never achieve any success and very little greatness. And so I wonder what it all means, and where it will all end; for one I hope my stage career is only a memory—I'd rather work at almost any trade than become a dependent. And so I wonder will the actor ever come into his own? Is it his reward for chasing gloom and sorrow away from others to suffer it all himself? I see no solution, have none to offer. But wouldn't it be fine if he could quit when he wanted to? I wonder if a remedy will ever be invented whereby an actor can be cured of acting? (Signed) GRIFF GORDON.

MUSICAL MUSINGS

By the MUSE (Communications to Cincinnati Office)

Louis Metz is reported to be making a hit as a cello artist at the Plaza Theater, Wheeling, W. Va.

Gay Jerspersen recently left the Majestic Vaudeville Show, of which he was musical director for a few weeks, in Cincinnati and informs that he left for Cuba to fill a ten weeks' engagement.

Prof. Jean Allen and William A. Knowles have returned to the O. R. Loggette Shows after a week's layoff, it is reported, and are feeling fine physically, but not so good otherwise.

Billy Smith's Orchestra, of Fordham Road, N. Y., was engaged for the recent opening of Mrs. Louis Pond's new \$8,000 dancing studio above the Rialto Theater in Poughkeepsie, N. Y.

Troupers are called upon to furnish some of the good old "Do you remember" yarns, that will help put a kick in the interest of these columns. Make 'em snappy, boys, and shoot thick and fast!

Sam Dovi, well-known musician in Dubuque, Ia., is directing rehearsals of the fifty-piece girls' band being organized in that city. Of the scores of volunteer applicants not one could or wanted to play the bass drum.

J. Allen, formerly of the Bill Pike Orchestra, and Al Glaeser, composer of "In Your Arms" and other well-known songs, have organized a nine-piece combination which will open shortly at a Broadway cabaret in New York.

Word last week from Watertown, N. Y., stated that Mrs. Sullie Spencer Klump, a local soprano, was considering an offer to be soloist with Harold Bachman and His Million-Dollar Band for a three months' concert engagement at West Palm Beach, Fla., starting January 6.

The State Theater in Minneapolis, Minn., has engaged Yerkes' Flotilla Band, the Royal Ma-

rimba Band, a Paul Whiteman unit and one of Benson's Chicago orchestras for appearances this year. These musical features will be augmented by Arthur Burckley and other locally popular artists.

Edward A. Wockcner, who has been a member and leader of bands in all branches of the show business during the past twenty-four years, and was bandmaster of the Al G. Barnes Circus since 1912, has signed with Mugivan & Bowers and will direct a band on one of their circuses this season.

Manager John B. Hamp's Ambassador Hotel Orchestra finished a three months' engagement at the Hotel Sinton, Cincinnati, January 6, and departed for Philadelphia to hold forth at the Walton Roof until the summer season calls the aggregation back to Atlantic City. The orchestra now at the Sinton is directed by Albert Kats.

The Roseland Girls' Orchestra is winning high favor with concert and dance programs at the Hotel Astabula, Astabula, O. The personnel includes Mary Pool, violin; Mae Hendy, trumpet and sax.; Laura Palmer, sax.; Senia Koyka, banjo and string bass; Agnes Johnson, piano, and Vern A. Tapio, drums, marimba and tympani.

The newly organized orchestra at the Plumb Theater in Streator, Ill., is directed from the organ by Walter H. Tanner, who also arranges the musical settings for the feature pictures. This combination is proving highly successful, states Tanner, as it presents what he claims is a closer musical interpretation of the silent drama.

A violin in New York measuring eleven feet and seven inches in height is thought to be the largest fiddle in the world. It is four feet and seven inches wide, thirteen inches deep, weighs 150 pounds, has strings the thickness of a man's finger and seven feet ten inches long. The bridge is one foot high and the bow is thirty-nine inches long.

Henry Azine, who has been identified with theatricals in Duluth, Minn., for a number of years, resigned as manager of the Lyric Theater, that city, January 1 to become manager of the tour of the band organization headed by the Lyric Theater in Duluth early in December and returned to that city Christmas week to conduct the New Garrick Theater Symphony Orchestra.

The orchestra of the New Virginia Theater at Fairmont, W. Va., which opened Christmas Day to capacity business, is receiving much favorable comment from the local press and public. Glen Arnett is violin-director. His roster includes Edna Lina, piano; John Abercrombie, clarinet; Roy Cunningham, trumpet; Stanley Hicks, trombone; Frank McNeese, bass; William Toon, drums.

D. Walter Spaulding has made a few changes in the lineup of his Royal Harmonists, now playing at the Alhambra Dancing Academy, Syracuse, N. Y. He leads on violin, cello and trumpet; Ralph Neville plays piano and piano-accordion; Harry B. Jones, sax.; Fred Shaffer, trumpet, sax. and clarinet; Don Combs, trombone; Fred Klein, banjo and singer; H. E. Miller, brass and string bass; Merwin Bank, drums.

The Rialto Theater at Rock Springs, Wyo., playing Pantages vaudeville, pictures and road shows, has the following named troupers in its orchestra: O. J. Selby, piano; Gy Sorenson, leader and violin; J. Barker, violin; Etторе Atlas, cornet; Walter Oja, clarinet; Ben Smith, flute and piccolo; Frank Whitney, bass; Geo. (Spike) Nelson, trombone; Cecil Thurston, cello; Nellie Thacker, bassoon, and Carl (Kelly) Suck-pel, drums, marimba and xylophone.

Oxley's Society Entertainers, under the management of Paul Specht, were scheduled to open an indefinite engagement at the Mont Royal Hotel, Montreal, Can., January 8. The organization comprises Harold Oxley, violinist-director; Dodge Kyle, banjo; Al Forrest, piano; Calvin Stump, string bass and sousaphone; Van Camp, trumpet; Arthur Wright, trombone; Kirk Lynch, drums; Lyman Cobb, saxophone, trumpet, clarinet and arranger; Ted Hathaway, saxophone and clarinet.

Ed Chenette reports that he is progressing splendidly with rehearsals of his eighteen-people band act in Chicago and that a tour of the Orpheum Circuit will be started the latter part of this month. Chenette was a leading bandleader of the show world for many seasons and headed a Canadian band in Europe during the World War. He recently resigned as director of the municipal band and orchestra.

(Continued on page 45)

GRIFFIN MUSICAL SAWS THE MOST MELLOW TONED SAWS

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# A LONDON LETTER

Treating of the "Legitimate"  
By "COCKAIGNE"

### In the Running

London, Dec. 22.—From the list of productions current in London during Christmas week it will be seen that a varied assortment of wares is to be had for the asking—and the payment.

Pantomime is poorly represented this year, only two West End theaters offering this time-honored Christmas attraction; but of children's plays, many of which have pleasant ingredients for grownups intermingled, there are many. Opera is unusually well represented.

With two sound comedies by Sutro, besides "The Happy Ending", "Localities", "Secrets", "The Dover Road", "Sweet Lavender" and "Bluebeard's Eighth Wife", patrons of "straight" drama are well provided for and there is stronger meat in "The Cat and the Canary", "Bulldog Drummond" and "East of Suez" for the more robust sensation seekers.

Laughter-fodder is not lacking from Hampstead in the north to the Playhouse by the river, and from Hammersmith westward to the Gaiety eastward. In short we are in for a rollicking, enjoyable go-where-you-please-and-be-well-satisfied holiday so far as things theatrical are concerned. And, if there is a fly in the ointment (there usually is), it is this, that three theaters are given over to the "movies". But as several are doing two shifts of plays we'll forgive the silver screen its iniquity for once in a way, and with its black and white shadowplay a happy and prosperous Christmas and New Year along with the rest of them.

### The Corner Turned?

If one can argue from present to future it would appear that we are indeed on the road to prosperity. I do not suppose anyone in theaterdom recollects such a busy holiday time, and the usual pre-Christmas slump has been conspicuous by its absence, all theaters being well booked through the past week. I hear that on all sides advance bookings are making the box-office folk rub their hands.

It is early to prognosticate; one can only ask hopefully: "Have we turned the corner at last?"

### Moralities

Besides Father Andrews' morality play, at the Old Vic, other religious pieces will remind us this holiday time that the early theater owes its development in large measure to the attempts of medieval clerics to bring home their teaching by means of the dramatic form.

"Eager Heart" was played at the Westminster Church House on Wednesday, the cast being anonymous, Leslie Frith producing. Later on the Glastonbury Players will give us Rutland Boughton's music-drama version of "Bethlehem", a Nativity play.

Leno Ashwell's once-a-week players will perform Cicely Hamilton's "The Child in Flanders" at Westminster Hall and at Richmond Hippodrome.

### Phyllis Neilson-Terry's Return

Her tour of J. B. Fagan's "The Wheel" having ended according to plan, Miss Terry has secured a London theater in which shortly to put on E. Temple Thurston's new play, "A Roof and Four Walls". Her husband, that excellent friend of everybody theatrical—among others—and safe director, is to produce. I hear that Nicholas Hansen and O. B. Clarence (the latter well known on your side) are included in the cast.

Phyllis Neilson-Terry, by the way, trained at the Royal Academy of Music as a singer and made her debut at Queen's Hall before the war. So the part of a professional singer in this new piece will hold no terrors for her.

### "Via Crucis" for Town

A correspondent writes enthusiastically to me concerning Martin Harvey's production of von Hofmannsthal's version of "Everyman", the morality play under the above title. As I could not see the performance in Stratford-on-Avon last Saturday, it is good to hear that Sir John hopes to bring "Via Crucis" to the West End in due course.

### Lionel Bute Feted

There was great enthusiasm and honest good fellowship around the board at the Trocadero Restaurant last Tuesday when members of "The Sign on the Door" and "Bulldog Drummond" companies dined and amused Lionel Bute in celebration of a year's work of the Lionel Bute, Ltd., touring companies. F. B. O'Neill gave the toast of the evening to this popular manager and the latter responded with a fine tribute to his artistic hosts. He stated that he should stand by the Standard Touring Contract until an even better one was obtained, for he himself knew the conditions under which touring actors worked from personal experience. Five more companies under this management were, he announced, to go out in the spring.

### Contract Deadlock

It is worth remark that Bute will continue to use the A. A. contract, as indeed I hear most managers with a sense of decency and fair play propose to do despite the breakdown of negotiations between the A. T. M. and the union.

The "one week out in ten" clause is now practically the only bone of contention, and the managers' resistance to this equitable proviso is incredibly harsh. When the present rush of productions is over the A. A. is going to tackle the contract problem in fight style. So the new year may well provide alarms and excursions.

### Brevities

"Ambrose Applejohn's Adventure" comes to an end on January 27 and Charles Hawtrey goes holiday-making on the Riviera until rehearsals of Maugham's "Jack Straw", due for March 27, recall him to his pulpit.

Leslie Faber has replaced Godfrey Tearle in the part of Farr, the harpist-lover of "The Laughing Lady", at the Globe.

Alfred Lester appears in the Christmas bill at the Coliseum as "The Night Porter" in the sketch of that name.

Robert Courtneidge has secured the rights of "Merton of the Movies". He produces Noel Coward's comedy, "The Young Idea", at the Savoy on February 6.

Tom Walls and Madge Saunders return to the cast of "Tons of Money" on Boxing Day, thus making up the bill to its first-night form. The piece maintains its phenomenal hold on the public.

A new play by Edward Percy, author of the success "If Four Walls Told", will be the first of the Repertory Players' Sunday night pro-

### FAMOUS "VERY'S" TO GO



Verry's, the famous restaurant, in Regent street, W. London, England, which was opened in the early part of the last century, and a picture of which is shown herewith, is to be demolished.

ductions in their next-year season. Three plays of this season's production have been sold to London managements.

The film relating the story of the late Sir Ernest Shackleton's last Antarctic Expedition is being shown at the New Scala. Commander Wild accompanies the film with a "travelogue" of the voyage of the Quest.

Frank Vernon, the well-known producer and man of the theater, is contributing a series of illuminating articles to The Stage under the title "Modern British Stage Productions". His insistence on the note of "More power to the director" is well timed.

### THE LONDON THEATERS

#### Christmas Attractions

ADELPHI—"The Island King", by Peter Gawthorne and Harold Garstin, with W. H. Berry starring.

ALDWYCH—"Tons of Money", by Will Evans and Valentine. Yvonne Arnaud and Ralph Lynn starring.

ALEXANDRA PALACE—"Cinderella".

AMBASSADORE—"Sweet Lavender". Second play of Lion-Grain revivals of Pinero children.

APOLLO—Matinees: "Thru the Crack", children's fantasy by Algernon Blackwood and Violet Ferns. Evenings: "Envoies of the High Street". Comedy by W. W. Ellis.

COMEDY—"Secrets", by Rudolf Besler and Alay Edington, with Fay Compton and Leon Quartermaine in principal roles.

COURT—Bromley Challenger's return with "When Knights Were Bold" in the evenings. Matinees—"Alice in Wonderland". Evelyn Joyce as Alice.

CRITEBION—"The Dippers", by Ben Travers. Cyril Maude as lead.

DALY'S—"The Lady of the Rose", "Daly's greatest success".

DRURY LANE—"Deemcron Nights".  
DUKE OF YORK'S—"The Blue Bird". Violet Melnotte's revival of Maeterlinck's play.  
EMPIRE—"Arlequin", comedy fantasy by M. Magre, with Godfrey Tearle in name part.  
PLAYHOUSE—"The Private Secretary", Ohas. Eastrey's revival.

PRINCE OF WALES—The Co-Optimists.  
QUEEN'S—"Bluebeard's Eighth Wife", adapted from A. Sorel's French play.

REGENT—Matinees: "The Christmas Party", by Barry V. Jackson, Director of the Birmingham Repertory. Evenings: "The Immortal Hour", Rutland Boughton's Opera.

ROYAL OPERA HOUSE, COVENT GARDEN—Matinees: British National Opera Company, revival of Humperdinck's "Hansel and Gretel". Evenings: Repertory of opera.

ROYALTY—"Charley's Aunt".  
SAVOY—"Ambrose Applejohn's Adventure", by W. Hackett, with Chas. Hawtrey starring.

SHAFTSBURY—"The Cat and the Canary".  
STEINWAY HALL—Matinees: Jean Stirling Mackinlay's Children's Theater in "The Queen of Hearts".

ST. JAMES—Evenings: Robert Lornie in Ian Hay's "The Happy Ending". Matinees: "Peter Pan", with Edna Best as Peter.

ST. MARTINS—"Shall We Join the Ladies?" and "Localities".

STRAND—J. B. Fagan's adaptation, "Treasure Island", with Arthur Bonnehier leading.

VADEVILLE—The revue, "Snap".  
VICTORIA PALACE—"The Windmill Man", revived by Bert Cootie (matinees).

OLD VIC—Father Andrews' Morality, "The Hope of the World", and Robert Atkins' adaptation of Dickens' "The Cricket on the Hearth".

WIMBLEDON—"The Babes in the Wood".  
EVERYMAN—Matinees: "Brier Rabbit". Evenings: "Twelfth Night", revival by Norman Macdormott.

### THE SPOKEN WORD

(Continued from page 30)

one and it is somewhat needed to give a bit of dialectal color to the Jewish household. Mr. Belasco's company as a whole gives modern reading to Shakespeare successfully. They show that it can be done. No one can see this "Merchant of Venice" and call Shakespeare "dull".

### "Seventeen"

"Seventeen", by the Hudson Theater Players, gave Antony Stanford the part of Willie Baxter and Ann MacDonald the part of his mother. Both were excellent. This popular juvenile actor at Union Hill was entirely at home as the amusing Willie and the hit of pathos under this youth's disappointments was equally effective. Mr. Stanford is very popular at Union Hill and when the curtain came down on the last act the audience was drying its eyes as Willie laid his head on mother's shoulder.

The part of Mrs. Baxter brought into prominence the unusual charm of Anna MacDonald, leading woman. She has a musical voice of cultured modulation and real sensitiveness in expression. Miss MacDonald works quietly as an actress. A tendency for loud speaking by other members of the company sometimes draws her out. The actors in the company seldom take their key from Miss MacDonald. As a matter of fact her voice fills the Hudson Theater with perfect ease. By keeping her natural pitch and musical quality her voice is free to show every subtlety of her mind. All this was so pleasing in the part of Mrs. Baxter that it made the mother one of the delightful parts of the play. Jane was very successfully played by a charming little girl, Violet Dunn, who in reality is all of seventeen. Peggie Paige was effective as Lola Pratt, although one suspects that her talents are somewhat wasted on such a part. Bill Hawkins was especially engaged for the part of Johnnie.

### MUSICAL MUSINGS

(Continued from page 44)

of Eveleth, Minn., where he operates a music publishing firm. A few years ago Ed Chenetto conducted this column of The Billboard.

After a triumphant concert tour of the leading cities of Texas and a short stay in Arkansas, the boys of the Alabama Industrial School band returned to Birmingham Christmas week loaded with honors, including a large silken Texas flag presented by Mayor O. E. Black, of San Antonio. The boys left Birmingham November 17, under the direction of Capt. Eugene O. Jordan, and played Keith vaudeville houses at Dallas, Houston, San Antonio, Fort Worth and Little Rock. On the return they appeared one night on the program of Keith's Lyric in Birmingham on the invitation of Manager W. M. Crosby.

A veteran member of the road recalls a friendly set-to on the Hag Show the year the organization made a short trip thru Texas. Dick Masters just got the hand and at the opening point, remembered as Greenwood, Tex., got all het up when Jack Satterlich "blowed his pedal". In answer to many words from Masters, Satterlich said: "Hold your shirt on, old socks. When the hand plays you will have drums." And Satterlich finished the season playing drums and traps by hand. Our informant says that hunch was a good one. In addition to Masters and Satterlich there were Pat Granner, "Sput" Redderick, Art Brown, "Old Man" Sparkie, "Old Yag" Walker and Roy Chambers, who played first chair on old Sunny Brook with Satterlich; it was in the days of \$10 a week and cakes, that is if the musician was A-1. If not he started at \$6 per. What became of Jack Satterlich? Let's hear from some of the tooters of the "hey rube" period.

### MONTREAL PLAYERS' PROGRAM

Montreal, Can., Jan. 6.—Six productions will be given by the Community Players of Montreal at His Majesty's Theater as follows: January 10 and 17, "The Admirable Crichton", by J. M. Barrie; January 10 and 20, "Beauty and the Jacobin", by Booth Tarkington; "The Weather Breeder", by Merrill Denison; of Toronto, and "The Man Who Married a Dumb Wife", by Anatole France.

The bill for February 27 and 28 will be announced later. March 2 and 3, "Our Mr. Reppewaitte", by Gladys Unger.

April 10 and 11, "Rosmersholm", by Henrik Ibsen; April 13 and 14, "Androcles and the Lion", by Bernard Shaw.

Negotiations are pending for performing rights for "Lilium" for the February production.

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## FROM LONDON TOWN

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### Old-Time "Stars" To Reappear

London, Dec. 15.—On Boxing Day, as part of its program by which Variety will follow the Palladium will bring back to the footlights some of the old-time music hall artists. It will be on the lines of the musical show, with twenty to forty minutes to make its hit, and if there are too many of the oldtimers for one show they will be divided among the three performances a day. Joe Tabrar, at the piano, will play the medley of past favorite melodies. He composed "Daddy Wouldn't Buy Me a Bow Wow", Charles Godfrey's "Here Upon Guard Am I" and scores of many successes of a former day. Some of the artists who will appear are: Charles Bignall, who sang "What Hot She Bumps"; Jake Friedman, the yodeler; Charles Lee, dancer; Tom Costello, still in good form (he sang "The Ship I Love" and "At Trinity Church I Met My Doom"); Johnny Dwyer, one of the oldest veteran comedians; Clark and Glenn, with the "Haunted House" sketch; Fred Percy, the Negro comedian. Some of the women artists are Louie Frear, Sable Fern, Florrie Robina, Lily Burnand and Margaret Cornelle, who had a song at the Tivoli about the L. O. C. which was the rage of London in its time.

### London 1925 Exhibition Project

The organization of trade exhibitions in London of a world-wide character on the lines of the Leipzig Fair, it is stated, is the underlying idea of the promoters of the World's Exhibition and Development Corporation, Ltd., a new company which has just been registered. The immediate object is to promote an exhibition of British industries in 1925 to which traders from all over the world will come, and to develop this, if possible, into an annual event. It is proposed to raise a guarantee fund of \$2,500,000, which has already been promised by a number of influential firms. An option has already been secured from the Crystal Palace authorities for the use of their premises. The chairman is Lord Amptill. It is not intended, the promoters state, that the exhibition shall compete in any way with the British Empire Exhibition of 1924.

### German Toys—Big Increase in Value of Imports

As compared with September, the imports from Germany into the United Kingdom during October show an increase of no less than \$887,483; compared with October, 1921, the increase is \$381,250. The dumping of toys continues, and the value of all descriptions sent over has increased by \$257,975. Over 120,000 complete clocks were received, and the increase in value of goods under this category is nearly \$90,000.

### Annual Meeting of London and Home Counties' Section of the Showmen's Guild

The annual meeting of the London and Home Counties' Section was held at the Royal Agricultural Hall, London. The meeting was opened by Vice-Chairman William Wilson, who had the pleasure of welcoming the president (Councillor P. Collins, M. P. for Walsall) to the meeting. The president, who was escorted and introduced by the chairman (Fred Gray), received a tremendous ovation. The financial statement shows that the subscribing members last year were 350. This year 343 had paid, 43 had been expelled owing to being in arrears, and 75 were still in arrears for this year. They were sending to the Central Council this year over \$2,000, which sum included organ licenses. The expenses of the section this year had been very heavy, no less than \$1,140, which left them with a balance of \$1,730. This amount is \$200 less than last year, but it had been expended in good work for the lasting benefit of this section in particular, the Guild in general. They started their Benevolent Fund this year with a balance in hand of \$2,200 and had received in subscriptions \$600. It reported that grants totaling \$289 had been made, leaving a balance of \$2,800, of which \$2,600 was on deposit. It was further stated that they had collected a further sum of \$294 for organ licenses under the Musical Copyright Agreement. It was proposed and carried that a contribution of not less than \$1.25 be paid by each full member to the Benevolent Fund for next year.

### Skegnesh' Pleasureland

An amusement scheme on a big scale which is forecasted would prove a stepping stone to Skegnesh being acclaimed "The King of East Coast Holiday Resorts" received the final approval of the Skegnesh Council at its last monthly meeting. For some few weeks past the council has been in negotiation with the Thompson Patent Gravity Switchback Railway Co., Ltd. (the proprietors of the Figure 8), with regard to the portion of seashore extending from the latter structure to the first arbor on the North Parade. The company made an offer for a considerable stretch of the seashore fronting the North Parade and a settlement had ultimately been arrived at. The area concerned had a frontage of about 400 feet, with a depth of 250 feet running towards

the sea. The frontage would extend approximately from the Figure 8 to the first arbor on the parade. The lessees proposed to put up a very fine frontage, and the whole of the scheme would be regulated in a thoroughly up-to-date and proper manner. It would include no games of a doubtful character, throwing for money or gaming of any description. Briefly the terms were \$1,500 rental per annum cash down, and the council would also receive 40 per cent on all rentals up to \$3,000, and 50 per cent over that sum. The attractions would embody a miniature railway running along the sands near the pier to the Figure 8. There would be a Flight Tower costing \$20,000 and various up-to-date amusements on a big scale. The promoters of the scheme were very eager to get on with it, and they had promised to employ as large a percentage of local labor as possible. They were taking certain land which had never been let before, and were running back practically to the line of the Figure 8. It was the wish of the council and the town generally to remove the shows from that part of the shore, but this scheme would not interfere with the sites south of the arbor stated, which could be let exactly as before if the council wished. The only stipulation was that the council could not let or sublet southward of the scheme land for any other amusement of a like nature at a rental exceeding \$2,500. The fact that the railway running along the sands would interfere with the passage of the public between the parade

and the sea was cited, and Messrs. Thompson had agreed to erect suitable crossings at the certain points specified. The maximum speed of the trains on the railway would not exceed two miles per hour.

A. Harland Pickard, a director of the Thompson Patent Gravity Switchback Railway Company, Ltd., told a newspaper man that the company was established in 1887, and its interests in Skegnesh extend as far back as the construction of the old Switchback Railway which used to occupy the site of the Chabot Theater. Subsequently, in 1908, it erected the Figure 8—admittedly one of the greatest amusement "draws" this town has possessed. In connection with the latest scheme it is only possible to give a bare summary, but one of the points which will especially appeal to Skegneshians at the present juncture is the fact that from 150 to 200 men will be employed on it from just after Christmas to somewhere about Easter, and of these fully 100 will be recruited locally. This in itself represents a very timely "lift" to Skegnesh. It is safe to say that the minimum expenditure on the scheme between now and the commencement of next season will be in the neighborhood of \$50,000. In addition to the miniature railway it is proposed to erect a large shelter with shops, etc., access to all of which will be free. A Flying Machine on similar lines to that designed by Sir Hiram Maxim for the World's Fair is also proposed, together with a Hall of Mirth, a Cycle Racer (the first to be erected in this country), along with several smaller novelties in the amusement line.

### Alleged "Degrading" Shows at Barnstaple Fair

Some members of Barnstaple Town Council seem to be somewhat hypersensitive on the

subject of the shows which visited Barnstaple Fair. While a "fat lady" or a "four-legged man" or a "living skeleton" may not be very elevating exhibitions, they do at least present peculiarities of the human form which have a certain scientific interest. Moreover, the unfortunate people who are the subjects of such " freak " exhibitions have to earn their living somehow, and it is only by exhibiting themselves to the curious that they are able to do so. It might be well to provide a lethal chamber into which all the freaks should be compelled to enter in infancy, but unless critics are prepared to propose such a short and easy way of disposing of the freaks what would they do with them? It would not be right to maintain them at the public expense when there is a means of earning a living open to them. It is quite possible to be too particular in such matters, and there are exhibitions far more degrading even than a "fat lady" which the worthy censors of the Barnstaple Council would do well to devote their attention to. Of course, if there is any overt indecency about the shows it ought to be put down with a firm hand. But refinement should not be permitted to degenerate into intolerance of what may be somewhat vulgar, but is not in itself evil.

### Review of the Year's Work of the Crystal Palace

The eighth annual meeting of the Crystal Palace trustees was held at the City of London Guild Hall, when Sir David Barnett was again elected chairman and Sir Edward Smith vice-chairman of that body. Reviewing the work of the past year the chairman said satisfactory progress had been made, altho the magnitude of the undertaking was not generally appreciated, and items of expenditure which in many businesses were almost negligible assumed alarming proportions in the case of the Crystal Palace. For instance, the average cost of light, heat and water during the past seven years had been \$35,005 per annum, while for the previous seven years the figure was only \$24,090. In addition to ordinary expenditure they had been faced with the necessity of making large outlays on structural work to repair the ravages of time and neglect. Among such works was the strengthening of the center bonnet and repairs to the North Tower Tank. The former interesting piece of engineering proved to be a gigantic task, which involved the placing in position of eighty-four tons of steel work 180 feet from the ground, the cost of which exceeded some \$40,000. The repairs to the North Tower Tank, which are not yet completed, had also been very costly, as this work necessitated hoisting to a height of 200 feet no less than 500 tons of concrete. During the year much had been done to encourage sport, and to provide additional features for the entertainment and amusement of visitors. With regard to attendances, the chairman stated that during the two years and a half the Palace had been reopened to the public (since the war) 3,154,921 people had passed thru the turnstiles and nearly \$200,000 has been paid to the Government in respect of entertainments tax.

### "Stars" 4 Cents a Performance

The financial side of the "Passion Play" at Oberammergau is now revealed. Sixty-nine performances were given between the beginning of May and the end of September, and during that period 315,000 people saw the play. Early in the year the villagers wondered whether they were wise in presenting the "Passionspiel" so soon after the war. They ran the risk, with the result that 50,000 more visitors arrived than in 1910. Owing to the decline in the mark, however, the play was a financial failure as far as the players were concerned. Anna Bauer, who played Martha, has just received 20,000 marks or just over \$2.50.

would-be agent may think that he is wise, but we think otherwise.—NELSE.

W. J. Lester, a former circus agent, is now in advance of Ray Daley's "Chocolate Town" colored show, and reports business to be far beyond expectations for the holiday season.

Sam Banks, ye well-known specialist in circus publicity, is in the Big City free-lancing in publicity, and appears more prosperous than ever.

Eddie Mack, publicity exploiter, of New York City, has been doing novel street stunts for the stock company at the Orpheum, Reading, Pa.

Frederick De Coursey, of Philly, has been on a mysterious expedition into the wilds of Pennsylvania and may and may not be in advance of the Sam E. Spencer Show for next season.

W. S. Cherry, ye grand old man of carnival fame and fortune, was a recent visitor to William Jenkins Hewitt and ye scribe. Cheerful Cherry informs us that he is now in advance of the T. A. Wolfe Shows.

Joe Short, the funny little clown who has pulled off some clever stunts in advance of various indoor and outdoor shows, made a decided hit with his clown and wooden soldier act at the entertainment given by the Advertiser.

(Continued on page 88)

### LONDON SEES "TREASURE ISLAND" STAGED



Arthur Bourchier has produced Robert Louis Stevenson's famous romance, and this scene from the production shows Billy Bones tracked to the "Admiral Blackbow" Inn by the survivors of Captain Flint's pirate crew, and there handed the "Beak Spot" by Blind Pew. Jim Hawkins is seen in the center. —Photo by Central News.



Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

### WISE AND OTHERWISE

Some time ago a columnist of a metropolitan daily was engaged to press-agent the opening of a burlesque theater. He, either thru ignorance or arrogance, sent two seats to the dramatic editor, thereby ignoring the credited editor of burlesque, who is well known to everyone in burlesque.

There have been several changes in press agents in that theater since its opening, and one of them, a clever little girl, has been getting considerable space in the dailies and theatrical journals, including The Billboard. We were hoping that she would continue with her weekly contributions of information that we could convert into interesting and instructive news relative to burlesque at that particular theater. But it is apparent that a would-be-wise journalist is trying to cut in on her position for during the past week our editor-in-chief received a communication,

"Editor Billboard, Cincinnati, O.

"Dear Sir: If you will give space to the above article I will greatly appreciate it. I am trying to do business with the management of the Theater and they requested me to send a notice to you for pub-

lication, as they are from Missouri, so to speak. This and the \_\_\_\_\_ will make a decently remunerative position for me.

"Very truly yours, \_\_\_\_\_"

### COMMENT

The article referred to was practically a review of a performance at the theater, and a great part of it was a tirade against one of the feminine principals, who was advised to get away from the "stag and smoker" idea of a song in entertaining a Broadway audience. It is very evident that it was intended to discredit the girl and possibly lay the foundation to let her out without notice. Be that as it may, it is not the policy of The Billboard to accept and publish contributions from unknown writers with ulterior motives. A communication of this kind to the editor-in-chief over the head of the credited editor of the department is always open to suspicion and investigation.

This was either the work of a "boob" pulling a "honey" or a conspiracy to make The Billboard the goat in discrediting a woman whom the editor of burlesque has found peculiarly attractive for her very evident intellect and refinement, in the ingenue role that she handles in an admirable manner. This

NEW PLAYS

(Continued from page 37)

Inducement a Hopkins-Jones presentation of Shakespeare can offer to the critical intelligence or the instructed mind is humor of a blissfully unconscious order. Excuse has been made in the past for Mr. Hopkins that he is a "symbolist" and an "impressionist". Truth is, he is an economist. No costly scenic outlay for Mr. Hopkins. He makes shift to do with "a rag, a bone and a hank of hair" as well as ever Kipling's vampire did and gets thrice as much publicity out of it.

The concluding words of the play (fortunately elided by the producer) are spoken by Escalus, Prince of Verona, thus:

"A glooming peace this morning with it brings;

The sun for sorrow will not show his head;

Go hence, to have some talk of these sad things;

Some shall be pardon'd and some punished;

For never was a story of more woe Than this of Juliet and her Romeo."

Mr. Shakespeare must have anticipated what this presentation would be like when he wrote the tag of the piece.

PATTERSON JAMES.

EMPIRE THEATER, NEW YORK. Beginning Monday Evening, December 25, 1922

BILLIE BURKE

- in -

"ROSE BRIAR"

A New American Comedy by Booth Tarkington. Produced by Florenz Ziegfeld, Jr.

- Rose Briar ..... Miss Burke
Paradee ..... Allan Dinehart
Valentine ..... Frank Conroy
Mrs. Valentine ..... Miss Julia Hoyt
Little ..... Richie Ling
Cecelous ..... Paul Doucet
Miss Nicely ..... Miss Florence O'Denishawn
Miss Sheppard ..... Miss Ethel Remy
Monsieur Prologue of the Restaurant Pompadour Cabaret ..... Georges Renavent
Sullivan ..... Mark Haight
Thompson ..... John White
Cabaret Patrons - Misses Beulah McFarland, Janet Megrew, Polly Nally, Vivian Vernon, Aynone Taylor. Messrs. M. G. Jennings, M. J. Thomas, John Donnelly.

The correspondents who wrote me some time ago when I asked for cures for Truck Horse Baby Talkers should make it a point to see "Rose Briar". The play is the tragedy of such a woman who tried to get rid of one husband and acquire another, but got instead her come-uppance from a lady who could outbaby her in conversation. Mrs. Valentine was making good speed in shedding her melancholic spouse and goo-going his perspective successor into the proper state of imbecility to ask her to marry him when her plans were ruined by the cabaret singer whose affection for her contemplated victim forced her into the role of life saver. Mr. Tarkington has made his society queen sufficiently selfish and silly to be human, but he has stopped just short of pinning seraph's wings on the alabaster shoulders of the singer in the Restaurant Pompadour Cabaret. It is as great a strain to imagine such a creature as it is to picture Miss Burke as a headliner in a fashionable "Two Up" dance place. She is too much the Watteau shepherdess to impersonate successfully the ideal entertainer of early morning jazz hounds. The author, however, has taken care of all that by insisting that Rose Briar was not a born cabaret singer but a made one. She was really the daughter of once wealthy parents who took up cabaret work to earn her living. It's reasonable! There is no telling what our best families will turn to when the estates are impaired.

It is just because she is not true to type that Mr. Valentine, the man with the baby talker wife, takes his hip pocket flask to the Pompadour every afternoon and sits and sits and sits and drinks and drinks and drinks and merely looks at Rose Briar. No wonder Mrs. Valentine got the idea she

could compromise Mr. V. and Miss B. and less wonder that she got her lawyer to arrange the details. You can get a lawyer to do most anything. But Miss B. was too smart for Mrs. V. and made her look so much like a zero in the baby talk contest that there was nothing to it. At the finish Mrs. V. begged for mercy; Mr. V., who loved Mrs. V. (and was a real man before she dragged him away from the tile business and turned him into a silver flask addict), turned over a new leaf and promised to beat Mrs. V. into the right state of subjection; and Mr. Paradee, with whom Rose Briar was in love all the time, awoke to the realization that Rose was "a gran' lil' woman" after all and everything ended satisfactorily.

Miss Burke is admirably equipped to do baby talk. It is always difficult to decide whether she is crying or laughing her lines, she is most tenaciously dulcet at all times, and her high C emotion is ever plaintive whether it should be or not. But she does play the burlesque "idgy-widgy-pidgy-pie" scene with Mrs. V. with real skill and comic effectiveness. Frank Conroy as "Something-on-the-Hip" Valentine is memorable, Georges Renavent speaks good French, Richie Ling is human as the lawyer and Allan Dinehart is back again in the same old rut which he left too briefly in "The Exciters". Florence O'Denishawn of the bare-legged dancing O'Denishawns does a bare-legged dance for cabaret atmosphere and Miss Burke sings two songs in a gentle lavender and old lace voice to prove the legitimacy of her job as an entertainer.

Doubtless to give cachet to the presentation Mrs. Lydig Hoyt has been engaged to play Mrs. Valentine. Mrs. Hoyt is a society woman. So is Mrs. Valentine. Aside from that coincidence there is not the slightest reason, dramatic or pulchritudinous, for Mrs. Hoyt being in the play. With thousands of actresses who have served tedious years of apprenticeship, who are capable, talented and genuinely beautiful breaking their hearts trying to get a job, it is monstrous that a society woman who has no reason for acting except possibly the desire for "a little honorable advancement" should be employed. If Mrs. Hoyt did it well there would at least be an artistic argument to be advanced in her favor. But she has literally nothing to bring to the theater except a name which may draw patronage to the box-office. The employment of society amateurs ruined the acting profession economically in England. It will do the same thing in the United States if it is not made impossible by the actors' union.

Those who like Miss Burke's acting will like the play.

PATTERSON JAMES.

P. S.—I am informed on reliable authority that Miss Burke's pompadour gown in the cabaret scene was exquisite.—P. J.

ELTINGE THEATER, NEW YORK. Beginning Monday Evening, December 25, 1922

A. H. WOODS Presents HELEN MACKELLAR

- in -

"THE MASKED WOMAN"

A Melodrama in Three Acts By Kate Jordan

Based on the French of Charles Mere

- with -

LOWELL SHERMAN

Staged by Bertram Harrison

- Madame Montebel ..... Ethel Jackson
Dr. Rene Delatour ..... John Holliday
Paul ..... Fred Sutton
Baron Tolento ..... Lowell Sherman
Diane Delatour ..... Helen Mackellar
Gaby ..... Florence Flynn
Dolly Green ..... Jane Houston
Betty Shields
Georgia DeLong
Ethel Gibson
Violet Anderson
Women Guests .....
Andre ..... Richard Abbott

- Mimi ..... Gladys Frazin
Phillippe ..... Walter Belfinger
Germaine ..... Alice Fleming
Villette ..... Frank Hollins
Janney ..... Russell Fillmore
Lapoule ..... Albert Tavernier

It is not often that Mister Al Woods makes commercial errors in the selection of his plays. He has long ago been accused of having no illusions about art, propriety or public decency, and he has confessed to believing in giving the public just what he thinks it will pay for. It is a viewpoint as frank as it is filthy, but it has made money for Mister Al Woods. Like old Homer, tho, he nods now and then. "The Masked Woman" is Mister Woods sound asleep and snoring. This cheap and stupid trash has not even the drawing power of stage dirt. It is the story of a Levantine lecher who attempts to seduce the wife of his physician, and, when he fails, tries to get revenge by leaving her all his millions, believing that the legacy will carry the invincible imputation that she has been his mistress, that her husband will disown her, and that from the grave his dead hand will destroy her. Of course, like all stage villains, "he failed to accomplish his purpose."

Mr. Sherman, who is one of the best actors in America, makes a resounding theatrical performance out of the disappointed woman hunter, and Miss Mackellar gives the role of the honest-to-goodness wife far better treatment than the play deserves. If it were not for his absurd affectation of speech, John Halliday would be a fairly good actor, but he rages well as the indignant husband. There is "a wild party" scene in the second act which bears a strong resemblance to "A Parisian Romance", in which Richard Mansfield, as Baron Chevril, drank the toast to "lovely patter", and in so doing furnished vaudeville with a lot of bad imitators for a decade. Florence Flynn does a drunken bit well, and is also sincere in another scene. Jane Houston is vigorous as the New York trollop transplanted in Paris. Miss Mackellar has been in very hard luck in the matter of plays, but "The Masked Woman" is quite the worst yet.

PATTERSON JAMES.

EARL CARROLL THEATER, NEW YORK

Beginning Tuesday, December 26, 1922

DUDLEY DIGGES Presents The Wonder Play by Lady Gregory

"THE DRAGON"

A Comedy

- The King ..... Dudley Digges
The Queen ..... Lucile Watson
The Princess Nuala ..... Gladys Harbut
The Dall Gille ..... John Daly Murphy
The Nurse ..... Maire Roden
The Prince of the Marshes ..... Albert Carroll
Manus, King of Sorcha ..... William Williams
Fintan, the Astrologer ..... C. Porter Hall
Taig the Tailor ..... F. S. Pelly
Gate Keeper ..... Charles Douglas
First Aunt of the Prince of the Marshes ..... Mary Blair
Second Aunt of the Prince of the Marshes ..... Sara Enright
The Dragon ..... John Waller
Dancers, Courtesy of the Neighborhood Playhouse - Anne Schmidt, Florence Levine, Lillian Bell, Ross Field, Marie Hurwitz, Elizabeth Delsa.
Foreign men bringing in food, Leprachans, etc., etc.

"The Dragon" was a godsend because it was a counter-irritant to the muck produced the week beginning December 25. Being an old fossil who believes that Christmas means something besides the exchange of jewelry which is the first thing to turn green in the spring, I like to see the spirit of the season typified properly. And that typification does not include stage exhibitions of matrimonial infelicity. Of the seven plays I saw Christmas week four of them have to do with adultery, past, present or future; conubial cheating; lying wives; unfaithful husbands and general filth. THEY ARE ALL WORTHLESS AS ENTERTAINMENT. "The Dragon" was such a contrast I reveled in it. It is a fairy

story for children and for grownups who prefer to remain children. It has high and subtle humor of the Irish kind, keen satire, merriment, quaintly poetic expressiveness and a dramatically fanciful situation.

If hanging is too good for the man who tells the details of a fairy story what fate should be measured out to the wretch who hangs a moral onto one? Yet the newspaper reviewers insisted that "The Dragon" had to do with a willful maid who "experienced" a change of heart. Heaven help us! It's just a pleasant tale fit for this time of year, kindly and warmly told for the fun that's in it.

Dudley Digges was properly worried as the king whose meals had been cut to nothing by his strong-willed second wife and was genuinely and unctuously amusing. While Lucile Watson was scarcely the ideal Irish queen and was very shaky in her lines she has intelligence and did enter into the humor of the little play. Gladys Harbut used a sweet brogue and so did Maire Roden, while John Daly Murphy, as the one-eyed wise man, was becomingly sage and comically chary of his good eye which the queen was minded to have out to equalize his vision. F. S. Pelly, as the tailor masquerading in the garments of the son of Sorcha's king, never forgot that he was playing the tenth part of a man. The dragon who had his heart removed by the hero and a squirrel's inserted in its place (which turned him from a man eater and a girl devourer into a vegetarian) roared manfully, thanks to John Waller.

"The Dragon" was put on without pretense. The scenic investiture was primitive but it conveyed its message far better than Mr. Jones' prisms and pretenses. The play has been laid away because it was scheduled for only six matinee performances, and I doubt if the patronage was very large. But it was in the Yuletide atmosphere and its presentation by Mr. Digges is a credit to him. Everyone in the cast appeared to enjoy the playing (for that was what it was), and the spectator who saw it and failed to enjoy it must have been indeed possessed of the spirit of Scrooge-unreformed.

PATTERSON JAMES.

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-nourished and are in daily contact with this deadly 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.

WANTED NOVELTY MUSICAL ACTS Send late photos, programs and press matter. WILLIAM IRVINE FAYSSOUX, Box 129, Gastonia, N. C.

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# MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

Harry Houdini is chairman of the Committee of Judges in The Scientific American's contest.

Harry Holms is now performing his thought transmission demonstrations at independent theaters in South Dakota.

Gus Fowler, at the Palace Theater, New York, two weeks ago, got a wonderful special notice in The Evening Telegram of that city.

The Scientific American for January carries the whole story of its widely heralded Psychic Investigation, with plans, provisions, conditions, etc., stated in detail and at great length.

Spencer, "the mystic", advises that he has acquired new costumes and eight elaborate lobby displays for his mental act, to which he recently added the spirit-painting feature.

Joseph Palmer, late of the Prince Omwab Company, informs that he has joined Sianett, "the modern miracle man", whose seven-people crystal-gazing attraction is headed South from Missouri for the winter.

The Great Kara's mind-reading act, "A Night in the Orient", is a special attraction this week at the Crystal Theater, Lebanon, Pa., prior to his opening on the Keith Time, January 15, at the Colonial Theater in Lancaster, Pa.

After an absence of several months LaFollette was back in New York last week, appearing at the Central Theater in the Shubert Unit, "Main Street Follies", as "the man of many faces", and also as Rush Ling Toy at the head of a Chinese magic and illusion act.

Harry Rich, well known as "the man who fights with death", thru having presented a sensational high aerial act through the country for years, communicates that he has 4000 worth of new magical and illusion apparatus, fresh from the shop of Thayer, which he will add to his mystery show.

The Houdini has been successfully appearing in connection with his feature film, "The Man From Beyond", during the past few months, he has returned to vaudeville, having accepted a high salary for a route over the Orpheum Time. He opened last week in Milwaukee and is booked at Chicago this week. He is featuring the Chinese Water Torture Cell.

The late issue of M. U. M., publication of the Society of American Magicians, carries an excerpt from a letter by Mrs. M. V. Buck, niece of the late Dean Harry Kellar, to Houdini, explaining that the two kettles of her uncle are in her possession. Mrs. Buck describes the kettles as "the little old one and the new loud-speaking one." For a time there was some mystery attached to the real ownership of the kettles.

Manager Samuel Knudsen of the Orpheum Theater, Harrisburg, Pa., announced that the engagement there last week of Howard Thurston and his show of wonders was marked by the biggest attendance the house has enjoyed in many weeks. On New Year's Day the premier magician, as Thurston is hailed, gave a performance at the open-house ceremonies of the Y. M. C. A., and two days later he mystified members of the Lions' Club at their weekly luncheon.

The Pittsburg (Pa.) Association of Magicians is to install its newly elected officers on Wednesday night of this week. "Silent" Mora is president, John P. Kramer, vice-president; Henry A. Weitzer, secretary-treasurer; W. E. Bentley, sergeant-at-arms, and Chris Franke, A. Mascaro and Harry Guidotti are members of the board of trustees. U. J. L. Peoples, of the U. S. M. A., West Point, N. Y., was at his home in Pittsburg during the holidays and spent many happy hours with his fellow members at P. A. M. headquarters, 600 Camco Theater Building.

A lively entertainment program inaugurated the first get-together meeting of the Rochester (N. Y.) Society of Magicians at the Central Y. M. C. A. in that city January 2. Gene Goddor is president, Len Drexel secretary, Edward Drexel treasurer, and Carlton Hyde publicity director. A representative of the International Brotherhood of Magicians was present from Winnipeg, Can., it is said, to start the chapter. The secretary resides at 71 Aberdeen street, Rochester, N. Y., and welcomes word from applicants for membership and also from professional wand wielders headed that way.

A sorrowful accident marred the Christmas layoff of the show of Grover G. George at his home in Zanesville, O. A lion used in one

of the illusions was kept in a local public garage and, on December 28, Frank Willis, a resident of Zanesville, got near the cage and was attacked by the lion. Willis was cut on the hands and arms by the lion's paws and suffered other injuries from which he died four days later. Just what caused the attack could not be learned. The animal was supposed to be tame by George, who has worked with it dozens of times since the opening of his mystery show this season.

Having booked the show of Ralph Richards, "the wizard", for thirty-one weeks, independent of the time on the K. and E. Circuit, John J. (Doc) Wilson left the attraction January 1, when Richard R. Fisher assumed charge of the advance business. Fisher was manager for Howard Thurston for many years and up to the end of last season. This season he started out with Grover G. George's mystery show. Stuart Barry has replaced Mrs. J. J. Wilson as secretary to Richards. With the exception of Hamilton, O., and Lexington, Ky., the Richards show has had a very profitable season, says Wilson, who thinks it advisable for magic attractions to pass up the two towns named.

Those of the old school will regret to learn of the passing of E. Mason, widely known as a magician, builder of apparatus and originator of many tricks. He was seventy years old and died shortly before the holidays, after being in failing health for more than a year. At his request the body was cremated in Denver, Col., December 19. Mr. Mason was credited with having created numerous effects used by Dean Harry Kellar, Herrmann the Great and others, and was the professional companion of Alexander the Great during many years of travel and work on the stage. He spent much of his youth in India, where he studied the magic of the Hindu fakirs, and

# MINSTRELSY

(Communications to our Cincinnati Office.)

John Swor, Bert's brother, and Frank Conroy, formerly of Conroy and LaMaire, have framed a double for the Keith Circuit.

F. S. Walcott's the "Original Rabbit Foot" Minstrel Company, formerly known as Pat Chappelle's Company, promises to be one of the best colored attractions playing under canvas this coming season.

McIntyre and Heath, who appeared at the Grand Opera House, Cincinnati, last week in "Red Pepper", entertained the members of their company New Year's with a dinner at which covers for more than one hundred were laid.

William F. Cleveland, whose death was briefly recorded in last week's issue of The Billboard, began his career on the stage when a boy, and when a young man formed his own company, which later developed into four troupes touring the country as Cleveland's Minstrels. Mr. Cleveland was ill four months.

It is learned that Mrs. George Primrose is continuing the form of entertainment to which her husband, considered the greatest soft-shoe dancer of his day, devoted his life, having a minstrel act containing the old wholesome humor, witty cross-fire talk, character songs and nimble dancing on one of the big vaudeville circuits.

C. H. Todd, of the minstrel producing firm of Todd & Hutchinson, is in Alliance, O., directing rehearsals for the annual Knights of Columbus minstrel frolic, to be offered in the Columbus Theater January 22 and 23. The show will be a combination of minstrelsy and musical comedy. J. P. Stein is chairman of the local committee in charge of the show.

Anne Adams, well known on the Western circuits, but who for some time past has been located in New Orleans, has volunteered her services in coaching the dancers and members of the chorus of the Press Club Minstrels, which will be staged by the newspaper men in the Crescent City some time during February. She is assisted by W. W. Wright and

his services for private entertainments were much in demand in and around Denver during late years.

Mrs. Hazel Hause, said to be one of the best-known astrologers and soothsayers in Southern California, was fined \$500 by Federal Judge Bledsoe in Los Angeles, December 26, when she entered a plea of guilty to a grand jury indictment charging her with using the mails in a scheme to defraud. She conducted her "forecasting" office in Room 501, Lankershim Building, Los Angeles, and according to Federal investigators, broadcasted horoscopes and readings to thousands of persons of a mystic trend of mind for sums ranging from 10 cents to \$2. Most of the "revelations", it was charged, were identical in all respects, male clients being issued a stereotyped card purporting to enlighten them as to the future, and women clients being given the same card with only minor changes in phrasing to conform to their sex.

During his engagement at Keith's Theater in Cincinnati last week Nate Leipzig was honored with special parties on several occasions by members of the Cincinnati Magicians' Club and the Queen City Mystics. The week before he played Indianapolis and was suitably entertained by the conjurers of the Hoosier capital, where Rollars Eggleston, an ex-vandeville trickster, is manager of the Keith house. For the special midnight show at his theater on New Year's Eve Eggleston provided an extra attraction by allowing the local mystifiers twenty minutes in which to display their skill, and they filled the bill in great style.

As a sleight-of-hand artiste Leipzig is easily one of the best on the boards today and the graceful manner in which he presents his routine makes a genuine pleasure of the usually dreaded deuce spot which he ordinarily occupies from week to week at leading variety houses thruout the country.

Leipzig differs from the average vaudeville magician in one depending upon humorous and non-humorous sayings. He is a card manipulator and makes the audience appreciate that fact. Neither does he attempt to get people from the audience to come upon the stage and be the goat for a series of alleged jokes, which is a common and serious mistake with many deceptionists who aspire success in the streets.

wife, former Keith artistes, but now resting in that city, their home town. The press gag will be augmented by several members of the Police Minstrels, and, according to the promoters, it will be one of the big affairs of the season.

Vulgar and suggestive comedy was conspicuous by its absence in the production of "Red Pepper" at the Grand Theater, Cincinnati, last week. McIntyre and Heath, who have been touring the country as a pair of African impersonators for many years, are responsible for the majority of the gaiety and again demonstrated that they have mastered the art of getting the most out of every line or situation. Their humor is wholesome and handed out in a manner of the mirth-provoking sort. It is telling the simple truth when it is said that this pair of blackface funsters made a distinct and emphatic hit and there were many in the audience that laughed until the tears came. As for the rest of the show, it is clean, attractive and a success from the start to the finish. The work of the various artistes is of high standard and there were no three-some numbers thruout.

Bridges Smith, who conducts a column captioned "Just Twink Us" in The Mason Telegraph, recently dilated somewhat upon the extravagance of paying a dollar and sixty-five cents for a minstrel matinee ticket. But, having paid that amount to see the Al G. Field show the next afternoon, and without yielding one iota of his love and veneration for the minstrels of long ago, the columnist was inclined to believe that such a performance could not be given by any management for a lower admission without loss. Mr. Smith said that from the viewpoint of an oldtimer the Field show was not by any means a minstrel show, and if the rendition of Old Black Joe, so capably done by John Healy, had been cut out there was nothing in the show to remind him of the minstrel shows of other days. To the oldtimer, Mr. Smith says, it was a magnificent transformation, set to music of an unusually high order, vocal and instrumental. Continuing, Mr. Smith said, in part: "Not that the show was lacking in artifice, for they were

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**DICK UBERT, care Billboard, 1493 B'way, New York.**

there, as were some really fine voices, and if we could ever bring ourself round to appreciate the saxophone we might say there were also some fine musicians. And there was some pretty good dancing. But they were not artistes in the sense of portraying the 'nigger', as we oldtimers are wont to speak of a certain class of the colored population. It can be said with truth that Bert Swor, the headliner for the Field show, is an artiste in the modern acceptance of the word, in that he is irresistibly funny in blackface without the least pretension of impersonating the darky, and can keep his audience roaring with his monologs. And there were others to be classed as artistes, John Healy, for instance, who had the action of the darky if not his dialect down pat, plus some extra motions. But that which took away the hint of extortion from the dollar-and-sixty-five-cent ticket to see a minstrel show was the scenery and the costumes. The wardrobe and property man of the company

(Continued on page 68)

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HOTELS

Commended and Criticised

By NELSE

We have discussed in this column on several occasions our idea of the high cost of living, but at no time did we consider it worthy of space to comment on the high cost of style. But a late dinner at a Fifth avenue hotel, New York City, recently caused us to criticize the high cost of style, for the menu card had the price listed at \$2.50 for mince and \$1.50 for peach and apple. At that time were individual plates about the same size as those the kitchenest diners get at the corner bakery for 10 cents. Verily, style comes high on Fifth avenue.

George Comes, manager of the New Hotel Savoy, Lansing, Mich., communicates that he and Mrs. Comes acted on our suggestion for the Christmas Day entertainment of their theatrical guests, and that they one and all had a most enjoyable time of it not only on Christmas Day, but for the entire week, winding up with a New Year's Eve celebration. The New Hotel Savoy is modern in every respect, having rooms single, double and en suite, with real old-fashioned professional rates.

Eston and Stewart, the funny colored comics in Tom Sullivan's "Monte Carlo Girls", on the Mutual Burlesque Circuit, are loud in their praises of the treatment they received at the Hotel Provident, 470 Broad street, Bridgeport, Conn. The hotel is not exclusively for either white or colored, but takes them as they come and all are treated with courtesy. H. T. O'Keefe, the hustling theatrical representative of the Hotel Savoy, Euclid avenue and East Fourteenth street, Cleveland, communicates under date of December 28, via:

"The Hotel Savoy is getting ready to take care of the Hagenbeck-Wallace Circus, which shows here January 8-14, at the City Auditorium. Up to date we have approximately twenty-five reservations. The show arrives in town January 8 from St. Paul, Minn., laying off next week and jumping in from there to here. The hall that they are playing holds about 16,000 people. The circus is being brought here by the Al Sirat Grotto, of Cleveland. This will be Cleveland's first Winter Circus and the third city in which the Hagenbeck-Wallace people have staged a Winter Circus.

"H. A. Bradley, who is ahead of the Griffith picture, "One Exciting Night", arrived in town yesterday to start in pulling the town with the coming of that feature, which plays the Stillman Theater. They carry a full stage crew to put on the picture. They are expected to town Sunday.

"Had a card from Joe Wisent, agent ahead of Jacobs & Jermon's "Flashlight of 1923". Joe is one good plugger for the Hotel Savoy. He is enjoying his Christmas in Chicago around the Star and Garter. Thomas F. Tyrrell, of the Shubert offices, has been in town several weeks, handling the publicity of Shubert's State Theater. The business has picked up considerably both on the last week with vaudeville and this week with the "Steppin' Around" Company. They have been having several big matinees and have a big advance sale for the Jessel show, "Troubles of 1922", which plays that house the week of January 1. Mr. Jackson was relieved of the management of the house last week and left for New York. Mr. Gerston, of the Shubert offices, is in charge for the present."

Among those registered at the Hotel Savoy Christmas week were: Aileen Stanley, the Chicago beauty contest winner, who is singing at Keith's Palace, and her mother, Mrs. M. Stanley, and Bob Butterworth, of the same act; Slim Collins, Lewis Hart, Gus Knott, Mr. and Mrs. Holbert Kennedy, Mr. and Mrs. Al Rath, Wm. F. Young, Charles Wheeler, all of Keith's Palace; J. Harrington and Harry Kay, of the "Keep Smiling" Company; Marie Laurie, George Uinton, A. Morton, Van McGill, James J. Donovan, Billy Freeman, E. L. Ridgley, of the "Steppin' Around" Company, at the State Theater; Catherine Reddy, Mrs. Maloney, Mrs. Sheedy, Mae Daw and mother, of the "Sally" Company, at the Ohio; Frank King, George Jenner, F. E. Bronson, of "The Green Goddess" Company, playing the Haana

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BRASS TACKS

By VAUD Z. VILLE

There are two old sayings; one "Practice what you preach", the other "Don't do as I do, but do as I tell you".

Edward F. Albee no doubt had one of them in mind when he wrote his Christmas treatise on being "unselfish", that was passed out to vaudeville artists during the period of "peace on earth, good will to men", etc.

Please remember, artists, in the future, whenever you get the "bird", have coins tossed up to you or notice any other demonstration on the part of an audience that some of them are not pleased with your efforts, that you are not to "walk off on 'em".

If you do you will be doctored for an un-finished performance.

That was the recent ruling of Judge Edward F. Albee.

In stating his opinion why he so ruled he wrote a speech for artists who may find themselves the target for pennies and "birds" to use.

In case you have not seen the speech advised in print you no doubt will be able to secure it free of charge at the N. V. A. club—if you are a paid-up member in good standing.

With the great reduction in routes and salaries this season it looks as tho they were trying to make Pat Casey's famous speech come true. You know, the one that goes with a green necktie, "The actor is about three jumps ahead of the sheriff."

Theatrical Briefs

The Best Theater, Bonham, Tex., has been closed.

O. D. Stewart has taken over the management of the Mojave Theater, Alpine, Tex.

Repairs are to be made to the walls of the Gaurier Theater, Gouverneur, N. Y., at the demand of the "tag officials."

The Shubert Theater, Auburn, Neb., has been purchased by J. E. Harper from Dale Shubert. Mr. Harper intends establishing a policy of road shows and the better class of vaudeville in his newly acquired theater.

The Strand Theater, Provo City, Utah, managed by Ray Sutton, after having been dark three or more months, during which time extensive improvements were made, was re-opened recently. The Strand is a picture house.

The Princess, a picture theater at Galesburg, Ill., under the management of D. J. Best for six years, has been purchased by Stuart Reed. Mr. Reed took possession late last month and is managing the theater himself.

Ellis J. Arkush, owner of a string of playhouses in Lower California, took over the Regent Theater at San Mateo January 1 and is now thoroly remodeling that playhouse. During the time that the Regent is dark Mr. Arkush will operate the old Hart Theater on B street.

Carl & Schud, Inc., operators of six picture houses in Reading, Pa., have taken over the Lyric, located on Penn street. The Lyric was originally opened as a vaudeville theater, but has been used for pictures the past few years. It is rumored that vaudeville may again be presented there at a later date.

Carol L. and Charles E. Peterson, of San Francisco, recently purchased the McRae Building, Niles, Calif., in which is located the Rex Theater, from George and Mrs. Lillian M. McRae. The Petersons are of the firm of Peterson Brothers, who operate a chain of fifteen picture houses in Central California.

The management of the Garden Theater, Davenport, Ia., co-operated with the Scott County Savings Bank in a savings deposit scheme which has been a fruitful publicity-getter. Each patron received a check entitling him to a 50-cent credit on a deposit of \$5 or more in the Scott County Bank. The plan was successful and has become immensely popular.

The Goodwill Theater, Johnson City, N. Y., will change its policy from vaudeville to pictures February 1, and on that same date Harold F. Albert will retire as manager and will be succeeded by William H. Mack, according to an announcement of George F. Johnson, head of the Endicott-Johnson Corporation, owners of the playhouse. The Goodwill Theater was built in 1921 and has alternated between vaudeville and pictures. Mr. Albert, who has been managing the theater, is recreation director of the Endicott-Johnson Corporation. His position with that firm is not affected by the managerial change.

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Theater; Myron Hellien, of the Miles, and Aelene Melvin, of the Band Box. The Normandie Hotel at Thirty-eighth street and Broadway, New York, under the personal management of Kay Berker, has become one of the most desirable stopping places for theatrical folk in the city, for Mine Host Berger is one of those personable fellows whom it is a delight to meet. He is always on hand to meet and greet incoming guests, be they regulars or transients. The Globe Hotel at Forty-fourth street and Eighth avenue, New York, is a stag resort of musicians of the Broadway theaters. They are to be found there between shows, as the Globe is only forty-five steps from Broadway. Mr. Mantell, the manager, is a hale fellow well met, and he is there with the goods when it comes to making the boys comfortable in their rooms. These are well equipped with modern conveniences, and vary a woman or child to mar the quiet of the bachelors. Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

## OUR FRIENDS SEND GREETINGS

The Page is sincerely thankful to those readers who included us among those worthy of their holiday greetings. The collection of cards, letters and telegrams—all expressions of the season's good-will—that came to this desk have meant much in the way of encouragement to us, for they were a barometer by which we were enabled to measure the degree of approval with which our two years' efforts have been received. We are very gratified.

Allen and Stokes, Simms, Lee and Wright, Jackson and Jackson, Gus Smith and Maude DeForest, Blaine and Brown, Hooten and Hooten, Cleo Mitchell, Joe Camouche and A. A. Pugh Co., Hardack Jackson Co., Chu Chi Chu Co., Bolsee De Legge Co., Hazel Clarke, the saw artist; Charles Gilpin, the "Emperor Magician"; Little Jack, the drummer; Joseph Jones, Wm. Matthews, Edmonia, Henderson, G. Sharper Whyts, Boyd Harris, Coy Herndon, Alma Daniels, Lulu Henry, "Gang" Jines, Frank B. Bala, Theodore McDonald, Obhries English, Nell and Grey, Tuckey and Tucker, The Sandy Burns Co., Mildred Graves, Harry J. Earle, Percy Howell, Ted Pope, Jacob Jackson, Scott and Ray Thomas, Mel-Vera, the musician; Leslie Troxler, Justa Marshall & Co. and Queen Dora were among the artists who remembered us.

Associations that complimented us were: The Colored Vaudeville Benefit Association, The Theater Owners' Booking Association, The S. H. Dudley Enterprises, Ernest Atwell, of the National Community Service; E. C. Halsey, of the National Negro Business League; Pres. Maj. Moton, of Tuskegee Institute; Robert Cross, of the National Negro Fair Officials' Association; Wm. Kemp, of the Norfolk Negro Fair; Henry Hartman, for the Fairfax, Va., Fair Association; The Jonathan Davis Company, of Washington, D. C.; Messrs. H. E. Perry and J. A. Robinson, of the Standard Life Insurance Co., of Atlanta, Ga.; Chas. D. Freeman, of the Imperial Divan of the Shriners; the Hotel Provident, in Bridgeport, Conn.; the Sunset Inn, in Barrington, Mass.; and Raiston Keenan, of the Theatrical Home in Nashville.

The Lew Dufour Shows, Clayton, the mystic; J. Martin Free, H. D. Collins, business manager of the Wintz "Shuffle Along" Co.; Ed. U. Smiter, of the Johnny J. Jones Exposition; The Rubin & Cherry Shows, Mr. and Mrs. John E. Ogden, The C. F. Murphy Shows, The E. J. Benson Minstrels, The Jack Mills Publishing Co., Max Michaels, business manager of the "Follow Me" Show; The Frisco Film Co., Messrs. George Johnson and Clarence Brooks, of the Lincoln Film Co.; Leigh Whipper, of The Real Negro News; H. K. Felts, manager of the Tolliver "Smart Set" Show; Alonso Jackson, of the Garrick Dramatic School, Philadelphia; Sidney E. Chase, of the New Rochelle School of Drama and Music; Paul Hayward, orchestra leader of Carrollton, La.; Dr. and Mrs. Shelley George, theater owners, Paducah, Ky.; J. W. Clifford, the Lincoln Theater, Washington; W. S. Seales, theater owner, Winston-Salem, N. C.; Lew Henry, the Lincoln Theater, Cincinnati; J. E. Kelly, manager of the Attacks Theater, Norfolk; Robert Seales, the 14-year-old concessionaire, are others whose tokens were significant and appreciated.

The newspaper fellows were especially nice. We offer acknowledgments to N. D. Brascher and his staff on the Associated Negro Press; J. A. Kilpatrick and J. R. B. Whitney, of The Caravan, New York; Wilfred R. Bain, of The Atlantic City Gazette-Times; Hudson Pryce, business manager of the Negro World, New York; The Craftsman, of Philadelphia; The Plumbline, of St. Louis; Wm. A. Foster, of The American Musician; The Boston Chronicle, To Wesley Varnell, Oliver Orr and Billy Chambers, Billboard correspondents in Shreveport, Macon and Birmingham, respectively, and to Toney Langston, of Chicago, who delivered his felicitations in person.

Others were P. G. Inap, C. G. Kinzell, Ry. P. O. Clerk Wesley Dohbs, of Atlanta; Dr. A. M. Brasler and wife, of New Orleans; Emmet Means, of Birmingham, and the family of our former chief when in the United States Intelligence Service, Edmund Leigh, of Baltimore.

Katie Kent Lambert, the biggest news dealer of the race, located in Birmingham, sent a nice greeting.

The Billboard Callers list discloses more than thirty who delivered their holiday greetings in person.

Every one of the splendid people who comprise The Billboard staff accorded us further evidence of their kindness towards our group, as represented by The Page.

Truly a list of friends of which one may well be proud.

## THE RICKMAN BROTHERS

Carl and James Rickman, writers of the lyric of "Better Days Will Come Again", are in New York on route to Florida, where they will spend the winter putting the finishing touches on a new musical comedy that will be offered to producers soon.

They have lately delivered to Margaret Jackson, of Cross and Jackson, a specially written ballad, entitled "The Bluebird and the Rose". They have just completed another number, called "When I Get Down Home". They are a pair of serious-minded boys of much promise.

# J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR,  
ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## A REAL MANAGER

Charles B. Erwin, another colored man, has succeeded Joe Clark as manager of the Temple Theater, an independently booked house in Cleveland, O.

On December 25 he had Bob Russell and a company of fifteen billed to open for the week. Bob, for some unfortunate reason, showed up with but four people and fully expected to be canceled forthwith.

Upon learning of the circumstances Mr. Erwin remarked: "Don't worry; nothing is to be gained by that." The owner of the house was just about frantic as the hour for matinee approached, whereupon the manager simply requested him to "Keep out of this" and advised Bob to "Do the best you can." Some encouragement to a showman whose attraction had been billed like a circus and with two opposition houses in the district.

Bob went ahead and with the little nucleus he had with him put together a tabloid organization that has been acclaimed by the patrons as one of the best shows of the season in that town. This gives Bob the laurel for quick production and makes a most conspicuous example of rare, cool judgment of Mr. Erwin that it might benefit some other theater managers to emulate. He deserves a prosperous year.



## MAME SMITH

## Tops Corking Bill

Mame Smith and her Jazz Hounds were the feature of one corking good vaudeville bill at the Lafayette Theater, New York, for the week beginning New Year's Day, when four performances were given. If you think Mame is not a drawing card, you should have seen the queue line at the box-office all day long; and the great number who paid 75 cents for the privilege of standing thru the show.

The head-line act opened with a number by the seven-piece jazz band, the members of which were attired in cream-colored trousers with a blue leg stripe and neat black coats.

A special eye-drop, the opening of which disclosed an old gold hick drop, constituted the setting. Mame entered wearing a gorgeous gown of cerise with headed trimming and a bird of paradise headpiece. She sang "Bagtime Wedding Day" and "That Mean Man of Mine". The orchestra did a number featuring the violinist, lying down and getting up while playing. Mame returned attired in a silver cloth gown and red ostrich plumes to sing "Don't Mess With Me", retiring to a tumult of applause that brought three bows and an encore.

She lost a bit on the encore, however, because of some of the lines "of" the catchy "Mame Smith Blues", which referred to imitators, that was at the least bad taste. On the whole the act is a great one. Mame has a great personality and the band is a good one.

The McCarrers, in New York for the first time in four years, did well in one, spotted sixth. This man and wife have long been a standard act and their delivery of "Mirandy" and "Way Down in New Orleans", with their own comedy interpretations proved highly entertaining.

Boots Hope, "The King of Liars", and the Gertie Miller Trio, both reviewed before at this house, were the expected acts.

The white contingent on the bill included the Three Saunders in some very unusual cycle acts requiring a lot of equipment. The act was a rich opening for any bill. Lloyd & Co. man and woman, had a good comedy sketch built around a motor car. The act was set in a duplex scene showing a dining room and an outdoor effect on the other half of the stage. They scored a lot of laughs.

Salome Parke & Co., in "The 10-40 West", three people in a dramatic tabloid, were really good and their act held interest.

Kelly and Walters, a plump short girl doing straight to an exceedingly slender comedienne,

put over a routine of clean comedy at the expense of the comedienne's figure.

It was a bill rarely seen even in the highest-priced vaudeville theaters. Equally divided between colored and white acts, yet well balanced as to variety, it established a new standard for the house.—THE PAGE.

## CAST OF "HOW COME"

Eddie Hunter, who wrote the book; Andrew Tribble, George Cooper, Andrew Fairchild, Mrs. Reeris (just returned from Europe), Leona Earley, Alice Brown, Alex Lovejoy, Georgeette Harvey, Charles Steele, Sidney Bechet, Lew Payton, Nat Cash, Frank Montgomery, Florence McClain, Toney Donovan, Amon Davis, Estelle Cash, Williams and Williams and Tut and Whitney, who are conducting the rehearsals, are the list of principals named for the "How Come" show by the Criterion Productions Company office. In addition there is a chorus of forty-eight voices.

The show opens at the Attacks Theater in Norfolk January 15 for a week, then to the Howard, Washington, the week of the 22nd. At the Standard, Philadelphia, week of January 29, followed by one week of K. & E. white houses, after which the show goes into the Lafayette February 11 for an indefinite stay or until arrangements for its presentation in down-town New York are completed.

## "BROADWAY RASTUS"

The Morgans, of the Arrow Music Publishing Company, and interests represented by David K. Brisbane have combined the music of the "Gold Dust" show that failed to materialize and the book of Irvin Miller's "Broadway Rastus" and staged the production at the Lafayette Theater, New York, evening January 8. Claudis Winfrey, an oldtimer, and Russell and Russell have the comedy roles, and Baby Mason and Henry Sapate are doing the leads. The show is in three acts and six scenes. About thirty-five people are in the company.

Dan Wiley, a clever roller skater. One of our race who does all the routine tricks of the skating art. He is with Wain garden & Levy's "Broadway Revue".

William Graham, of the Smith and Graham team, now on the E. O. B. A. Circuit. Mr. Graham is a clever arjlate and a general favorite with his audiences.



## FROM CLEVELAND

Eddie Lemon, who is now doing a single and began the New Year at the Koppin Theater, Detroit, played the Globe in Cleveland the week previous. From there he has sent a very pithy letter in which he declares the Saunders House at 2304 East Fifty-fifth street to be the best stopping place in town. "Good beds, regular meals, with Mrs. Saunders at your beck, asking if you won't have some more—a general home-like atmosphere," are part of his description.

He says that Cozy Dudley is keeping house in that city and reports that this act is without immediate prospect of work. Three tabloid companies are in rehearsal with little better prospect of contracts.

The whole situation in the Forest City just now is pretty heavily charged. Performers are idle and accusing the theater managers of unfair tactics. Some are writing anonymous letters. One manager has caused to be published an open letter in The Chicago Defender so, all in all, there is quite a tempest in a teapot on the lakeside.

## SCALES GIVES XMAS DINNER

W. S. Seales, owner of the colored theaters (three in number) in Winston-Salem, N. C., gave a Christmas dinner to the employees that was greatly appreciated, according to a letter from them to the Page.

Mattie Allen, cashier; C. R. Masley, operator; Tom Saddle, doorman; Willie Wallis, stage manager; Mrs. Joe Miller, cashier of the Rex Theater; Abel Lopez, assistant manager; Joe Davis, janitor, and a few invited guests were participants. If Bobby Seales, the juvenile assistant general manager, was there the party must have been a bowling success, for Seales' staff is just like a family.

## CHAMBERS' REVIEW

(Frollo, Theater, Birmingham, Ala., December 20.)

Spencer and Eldridge opened in two with a snappy number, the man attired in full dress and working under cork, and the lady in evening gown. The act put over clean stuff. The little lady sang "A Woman Gets Tired of One Man All the Time", pulling an encore. The man offered "If You Don't Believe I Love You" and took a band. The act closed after fifteen minutes of mirth and music with "Mandy and Me".

William McConico, ventriloquist, with his dummy "Joseph" opened on half stage with the dummy singing "What's the Use of Looking for Work". Then a good line of comedy talk, closing with the song number, "When the Morning Glory Grows". Ten minutes was used in pleasing an audience that was generous in applause. Mr. McConico is a genuine credit to his race.

Smith and Graham, the lady being Miss Smkh, the famous coon shouter, closed the bill. Mr. Graham, working blackface, put over a line of clean comedy and got good results with singing "I Can Beat You Doing What You Are Doing to Me". During the fifteen minutes allotted to them Miss Smith sang "Take It for It's All Yours" and her own arrangement of "Jada", the act closing to heavy applause.

The bill was a jam-up 95 per cent one, every act being clean, well dressed and snappy. The Blaine & Brown Company jumped from New Orleans to play the Frollo Theater, Bessemer.

"Shuffle Along" is booked for the Jefferson Theater (white) for a week's stay the latter part of the month. The first three days they will play to white patrons and the last three to Negroes.

The Bub Mack Company billed Christmas week at the Frollo here; review later.—BILLY CHAMBERS.

## "PLANTATION PASTIMES"

"Plantation Pastimes", the new revue produced by Wm. Vodery, Broadway's well-known music arranger and the man responsible for the "Plantation Revue", was given a public dress rehearsal at the New Star Casino, New York, December 20, and on New Year's the attraction was taken to Woonsocket, R. I., for a private presentation at a special performance. The show is intended to replace the revue that is headed by Florence Mills when that group goes to take up its contracts in Europe very soon.

Leona (Lazo) Williams, the recorded blues singer; Josephine Gray, a recently discovered prima donna; Sam Wilson, the "Black Jew"; Blondi Robinson, blackface comedian; the Plantation Quintet, composed of Richard Cooper (late of "Shuffle Along"), George Myrick, Taylor Gordon, Demos Jones and Bob Allen, and the Allen and Jones team—Harry Jones, Essie Worth, Daisy Pizzaro, Spencer Barnes and Al Moore—are the principals.

The handsome, lithe and fast chorus includes Amy Worrel, Olive Harrison, Garris Edwards, Edna Scatter, Edna Hilliard and Alice Whitfield. Bob Slater staged the numbers, and from their reception by the first audience it is safe to say that Broadway will have a few surprises unfolded when this group gets down to Fifty-fifth street. Bob knows how. Vodery himself arranged all music and conducted the song rehearsals.

## VARNELL'S REVIEW

(Star Theater, Shreveport, La., December 27.)

Perry Baghy's "Teh Texas Tommies", featuring Chas. Lockett as the principal comedian, opened to a two-thirds house on Christmas Day and by Wednesday was filling the theater, largely because of the comedy of this comparatively new comic. He registered exceedingly well here, while the company as a whole may be regarded as an 85 per cent attraction, which is about the average.

King Mapple was second comic, Willie Lawson the straight, Chas. Michaels character and Janie Brown leading lady. Others were Mozella Allen, Pearl Johnson, Beatrice Brown and Gladys Walton.

The opening ends the entire company on the stage. Lockett and Mapple's first offering went only fair. In his talk with Lawson, Lockett gets his audience and holds them right on till the final curtain. Mapple got some well-earned applause for his clever dancing, after which Janie Brown, placed in a hard spot for a singer, got over nicely. Some help from the chorus would improve things right here. It is unfair to expect a single girl to get 'em after a dance riot.

A comedy hit follows, leading to Lockett's monolog with which he took applause and was obliged to bow.—WESLEY VARNELL.

The Crown City Quartet, composed of William Stord, Arthur C. Prince, Aramisse Pouché and William Prince, represented the race in a world fellowship council program held in Los Angeles under the auspices of the Y. W. C. A. recently. Twenty-nine other nationalities were represented on the bill. Our boys acquitted themselves most creditably.

VARNELL IN TEXAS

Wesley Varnell, the representative of the Page in Shreveport, La., spent Christmas with his mother in San Antonio, Tex. With characteristic devotion to the profession and the publication he took time enough to visit the Sellsinger Theater and Luke Scott, its manager. The house, he states, seats 550 patrons, has five dressing rooms and seventeen sets of lines. The policy is vaudeville and pictures. A dramatic tin. held the stage for Christmas week. Patronage seemed to be poor due to the competition created by the fact that all white amusement places in the city are operated with liberal regard to Negro patronage.

Wesley got around to the local colored paper and arranged for its being sent to the Page, and sent in billing that showed Sam Langford to be matched to fight Son Goodrich at the City Market Hall.

Then from Galveston he sends the following information: "Made the 9 p.m. show at the Liberty Theater here. They are running pictures only for Christmas week. James Brown is the owner and manager. He is a white man. The house has a seating capacity of 400; is equipped with four dressing rooms and has five sets of lines. The orchestra consists of piano, cornet and drums. The house is on the T. O. E. A. Circuit and presents both pictures and vaudeville.

"The last show here was the Laura Smith Company, jumping in from Shreveport. While the management liked Siltm Jones as a comedian, the show as a whole was not up to the standard, according to the manager, who stated that a good company can remain in Texas for twenty weeks with very short jumps.

"The Princess, an exclusively picture theater, owned by A. B. Lindell (white), has a capacity of 500, with no gallery.

"The Star Theater, another very small house, is closed. It was unable to get into contact with the owner."

A day later he dropped into Houston, met the Laura Smith Company that had been reviewed when they played Shreveport. Found that "Siltm" Jones had replaced the team of Davenport and Davenport with the company. They were at the American Theater doing a nice business. This house is a frame building with a stage 16 by 16, two dressing rooms, a seating capacity of 500. Piano, drum and cornet make up the orchestra. The house plays vaudeville exclusively, is owned by Paul Barakko and managed by H. F. Kelly, lately of the Kibbie & Martin Shows. Both are white men.

The Booker T. Washington Theater, playing both vaude. and pictures, seats 1,500, has a stage 20 by 30, with five dressing rooms and a four-piece orchestra; is owned by Mr. Barakko also. Victor Abram (white) is the manager.

Elmore Martin, colored, is the owner and manager of the Ideal, a picture house seating 850 patrons.

The St. Elmo, another picture house, is owned by H. Shulman. Its capacity is 500. The Pastime, owned by the same man, is the same sized theater.

O. P. DeWalt, colored, owns the Lincoln Theater, a house of 750 capacity. While pictures is the present policy, with Negro films being featured, the house is equipped with a 20 by 24 stage with eighteen sets of lines and two dressing rooms. The house has a gallery. Three musicians are used.

THE NEW YORK MINSTRELS

The Frank Young New York Minstrels reports very satisfactory business in Florida. A forty-minute first part, five olio acts and an afterpiece make up the program.

Frank Young is sole owner and manager; Jap Reed, transportation manager; T. Webb, advance agent; Enoch A. Baker, stage manager, and Joe James, musical director. The cast includes Jack Taylor, contortionist; The Carolina Jazz and Comedy Four, composed of Spencer Dixon, Isaac Moore, Allen Hunt and Eddie Simmons, the latter being also inter-locutor. Others are Dewey Mackum, Sam Williams, Walter Owens and Sonnets Frances Williams, Catherine King, Priscilla Washington, Rosa Owens and Rosa Lee Williams. The musicians are, besides Director James, William Kleih, K. Jackson, J. Jones, E. Anderson, G. Edgfield, F. Robinson, J. Reed, C. Buigh and Mose Brown, together with some who double from the stage in the band.

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HERE AND THERE AMONG THE FOLKS

Hull and Hamilton are at liberty at their home, 423 Cedar street, Nashville, Tenn.

Dan Michaels definitely announces that he will have a park in the Harlem district of New York City next season.

Johnnie Lee Long and his "Shu-Shi-Shu" Company began the new year in Dreamland Theater, Oklahoma City.

Mrs. Smith, former leading lady with E. S. Sharpe's show, is ill at her home, 1000 Pine street, Chattanooga, Tenn.

Dora Beadles, concert soprano, is the name of the lady who has become the wife of Harrison R. Hall. The couple are at home in Mayfield, Ky.

Grace Hayes, in "The Bunch and Judy", is singing a new number by Henry Creamer and Shelton Brooks, called "I Don't Want No Valentine".

Mitchell and Moore, the boys with the insane feat, open on the W. V. A. Time on January 14. The act jumps from Philadelphia to beyond Chicago to open.

Trislie Smith and the Della Sutton Melody Girls' Band, of New York, were the features of a special New Year's affair at Convention Hall in Washington, D. C.

The Frolic Theater in Birmingham is being enlarged so as to accommodate 1,000 patrons. The Hadnot Contracting Company, a colored concern, is doing the work.

The Star Theater, Marion, Va., of which a Mr. Hutton is manager, is desirous of playing colored attractions going that way, according to a letter from Bert Goldberg.

Summer Lark, a Brooklyn lawyer, and the man who first opened the Putnam Theater in that city to colored acts and patronage, has been appointed an assistant district attorney.

"Elsie" is the name of a white production that has been launched by John Seohll. Chas. Bell wrote the book, and the music is by our own Sissie and Blake. It is intended for New York.

Willie Tyler and his "Seven Step-Alongs" are at the Radio Inn, Chicago; and his former partner, Joe Jordan, with Clarence Muse, has put on a big revue at the Sunset Inn in the same city.

The organ recently installed in the Lyric Theater, New Orleans, by Mr. Bennett, the owner, and president of the T. O. E. A., replaces the musicians who composed a jazz band that was a feature of the house.

W. J. Lester, advance manager of the Chocolate Town" show, was in New York early in January. He has contracted the show to the Lafayette Theater for the week of March 12. Other Eastern cities are being booked.

While playing Winston-Salem, N. C., Sandy Burns, Fred Hart, Marcus Slater, Tim and Gerlie Moore and Baby Smart took part in a picture being shot in the vicinity of that city by Walter L. Long, of the Ben Strasser films.

Ernest Seale, comedian of the Melba Moore Company, is ill in Gastonia, N. C., where mail will reach him care of the Bell Theater. He would like to hear from Madame Ralsey and Willie Hill. He wishes the profession a Happy New Year.

Our most optimistic greetings came from Deacon Doyd Harris, who, unfortunately, is confined at Covington (Ga.) prison. Besides being a Mason, he is an Elk and a K. of P. He would appreciate a word from any of the fraters sent care of Capt. Hodge, Route 4, Covington.

A. A. Pugh, Cleo Mitchell and Joe Camoneho spent the last day of the old year in New York. They enjoyed themselves, but when they left to rejoin their show they carried with them twenty-three new costumes with which to replenish the wardrobe of the troupe. This energetic bunch believes in keeping up to date.

Queen Dora and her company, in the "Tell of the Butterflies" and the "Eruption of Mt. Vesuvius", a pair of electric novelty picture and posing effects, began the new year in the

the Dunbar Theater, Philadelphia. The act has been meeting with success, according to a recent letter from The Queen.

Johnnie Lee Long, owner of the "Shu-Shi-Shu" Company, sends in a beautiful souvenir program of the Oklahoma City Negro Business League's second annual banquet to show that he is now a member of that big and important nation-wide organization. A worthy step for any showman. The program, the work of The Black Dispatch press, is indeed a work of art. Roscoe Dunge is the president of the local body; A. H. Fuhr secretary, A. Hall treasurer and A. P. Bethel vice-president.

The talent that made "Shuffle Along" famous seems to be drifting away from the original company. Cooper, the quartet leader, is now with Wm. Vodery in New York. Bob Williams, the dancing cop, is now with the Smetell Revue in the Loew theaters. Gertrude Saunders, who left many months ago, is in another New York production. Florence Mills is a star on her own with the "Plantation Review", New York. Lawrence Dees, who taught the dances, is with Harper and Blanks. Brooks, who revised it, is not with the show, and ex-corus girls are in nearly every other production of color in the business. Extra performances with a money-making show without extra pay is said to be responsible for a lot of the dissatisfaction.

For two years H. K. Felts, business manager of the Tolliver "Smart Set" show, has communicated with this office. Other sources of information have yielded much concerning the work of this very capable business promoter, but it was not until his last letter arrived that the Page found a clue as to his race. In it he said: "It is my aim to rise to the highest rank among race promoters." Judged by his work, we believe that he has already done that very thing. May he go still farther and be a big promoter without regard to race. Incidentally he has the show out again with fifteen people and it is going big to largely white audiences in Western Kentucky and West Virginia.

MINNESOTA NOTES

Harry J. Earle has written a most interesting letter from his home in Fairmont, Minn., where he and the madame have established a home for themselves. Harry has gone into the new-writing game and into sport promotions, while Mrs. Earle is the proprietor of the La Barbara Crochet Shop, an enterprise that from the letterhead caters to about all of the finer tastes of the womenfolk. Earle is the source of the information that E. B. Weaver, former owner of Weaver's Pickaninies, is now retired from the business and resides at Alexandria, Minn. Recently he was a visitor at Earle's home, where the two talked over the time Mr. Weaver put Earle into the show game.

Harry Gilliam, once stage manager for Ernest Hogan, is a resident of Wells, Minn., where he is somewhat of an important citizen. Besides his more prosaic occupations he manages the local orchestra and puts on the amateur shows for that and neighborhood communities. They have all sent a greeting to the active profession via the Page.

NEW PRODUCING CONCERN

The combination to produce tabloid musical comedies for the colored theaters that was predicted in The Billboard Christmas Number has come to pass. I. M. Weingarden and Robert Levy have gone into partnership under the name of Weingarden & Levy and are busy in the Lafayette Hall, New York, fitting out fifteen-people musical comedies designed to run from one hour to an hour and a quarter.

Their first production, "The Broadway Revue", opened on New Year's for a week at the Attacks Theater in Norfolk. It is the first of a series that will be ready for marketing at the rate of one each week—that is if the theater managements to which they are offered are far-seeing enough to spend \$800 a week to put good drawing attractions in their houses. These men, both practical showmen, have seen the need of better shows with which to improve the attendance and later the scale of prices in our theaters, and with any sort of courage on the part of managers they should succeed.

"The Broadway Revue" was staged by Quintard Miller, who, however, does not go out with the show and has no financial interest in it, according to Mr. Weingarden. He has put

a snappy act of dance numbers in the show. Dink Stewart is the featured comedian, and Virginia Wheeler the leading lady. Al Curtis is the juvenile and will be the business manager of the company on tour, while Dink will be in charge of the stage. Dan Wiley, the skater, is the novelty act. A chorus of eight girls and three male voices completes the little troupe.

The above is typical of the makeup of the different units, the next of which will in all probability be staged and starred by Montgomery and McClain. The Miller Brothers are engaged to arrange and stage several that will follow. Mr. Weingarden believes that a pair of good comedians, supported by a soubrette, a leading lady, a male and a female character artiste, a novelty performer and eight singing girls should make a satisfactory company for two shows each evening. He proposes to pay enough to have a spirited show, which is mighty good judgment.

JUST AS WE EXPECTED

When Justa and Marshall tried out their new dancing act at the Lincoln Theater in New York, we predicted a big success for them. There were those who said the act would never get over to a white audience, but dancing technique such as these two people possess will not be denied; and the supporting company with them is not mere stage filling. It is an act. Thus they have justified the favorable prediction is proven by the following clipping from a Fall River daily paper:

"Jazz dancers come and jazz dancers go, but nothing seen hereabouts thus far is in a class with the Helen Justa and Lee Marshall Rayne, which had an important place on last night's program. Maxwell-White and Dancy are with the troupe—four men and a woman—and these colored dancers gave a remarkable exhibition of jazz dancing. Helene Justa's work was a marvel; every male member of the revue contributed his share. An ovation was given the troupe at the final curtain."

Five weeks' bookings in and around Boston in first-class theaters tells it all.

CHRISTMAS IN WASHINGTON

We had some very good acts playing in town the week of the 18th. The Gibson Trio, with Baby Corrine, as well as Jenkins and Jenkins, made quite a hit with the public. There was a midnight show staged at the Lincoln Theater on the night of December 24 (Sunday) and it went over big. The bill was as follows: Jules McGarr and Trent, DeGaston and Francis, Mae Kemp, India Allen, Gibson Trio, and Johnnie Hudgins, who happened to be in town with the "Town Scandals", put on a little sketch which you know he is capable of doing. He is billed here like a circus and

(Continued on page 68)

WHERE CAN YOU BE FOUND?

Experience has taught that the greatest handicap to the colored artist has been the difficulty of finding the artist at the time he was DESIRED.

You owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a directory for your interest if you approve and support it. There is no profit in the project. It is The Billboard's contribution to your progress.

It is not the purpose to permit display advertising—simply to create a dependable directory. You are asked to bear the mere cost of printing.

A card of the type listed below will cost \$1 per insertion in advance.

Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, stating that the copy is for JACKSON'S PAGE LIST.

This low price, way below normal advertising rates, will not allow for the expense of bookkeeping, mailing bills or postage, hence the advance payment so that the transaction may be completed with as little cost as is possible to the artist.

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## Editorial Comment

AT A meeting of the Modern Language Association, attended by over 500 professors from all parts of this country and Canada, at the University of Pennsylvania, Philadelphia, week before last, a promising movement for the promotion of pure English thru the co-operation of authorities in England and America was launched. Professor Fred Newton Scott, of the University of Michigan, read communications from Sir Arthur Quiller-Couch, Robert Bridges, Lord Balfour and other noted English literary men, in which a desire was expressed to co-operate with Americans in such a movement, and the association formally endorsed the plan.

Actors, and especially playwrights, will be interested in a paper dealing with the revolt against repression read by Arthur H. Quinn.

TOM MARSHALL may or may not have been right when he declared that the crying need of the country was a good 5-cent cigar, but there can be no doubt of that of the theater

## A REAL, BUT UNEVEN, IMPROVEMENT NOW AND A PROSPECT OF PROGRESS AS WE ENTER 1923.

By ARCHER WALL DOUGLAS

YOU do not have to go far afield in the uncertain realm of barometrics and statistics to learn the true story of business conditions today, nor of their prospects, for they lie before us in the veracious chronicle of those who know whereof they speak and of the facts they present.

Manufacturing plants are everywhere busy, altho hampered in deliveries by lack of cars and sometimes by shortage of labor. The textile mills are filled with orders all along the Atlantic Coast, from Georgia to Massachusetts; so are the shoe factories across the country from Lynn to St. Louis. But the effects of the long, bitterly fought strikes in New England are still felt in the slow recovery of the buying power of the working man.

Agricultural New England does not fare so well as the manufacturing centers, for apples and potatoes bring about one-half as much as last year, and with no demand even at these ruinous figures. The same state of affairs prevails all the way down to little Delaware, where farm products were sold so cheap that the growers see no relief until the harvesting of another crop next season. Meanwhile there will be scant business in such sections as agricultural Maine and the Eastern shore of Maryland and Virginia.

The dairy business helps some, save in New York State, where the farmers put their money into the manufacture of dairy products and now wish they had not. In the great cities business is distinctly better because unemployment is down to normal proportions; there is much money in circulation, and it is being spent more freely.

The coal mines of the East seem, on the whole, to be busier than those of the West, and this disproportion grows as you journey towards the setting sun. Nowhere is mining fully employed, East or West, or North or South, no matter what it mines.

But it is far better off than at this time last year, and has yet to get rid of surplus stuff above ground in some lines, as in copper, before it can materially increase its production.

There is much building in progress and much more contemplated when spring opens, but the heyday of building is approaching its end, as the cost of construction grows. Building in the countryside will be in proportion to the returns of the harvest in each section and each locality. It will be scanty in North Dakota, where prices of farm commodities were low and the growers sold at the bottom, but will be good in Iowa, where prices of corn and hogs are going up; and in Alabama and Mississippi, where cotton planters got 20 cents a pound for their product.

From Pittsburg thruout the Central West to the crossing of the Mississippi the steel mills are well employed, but buyers played a waiting game and were rewarded with somewhat lower figures. So the confident talk of rising prices in crude forms of steel and iron got the jolt that was coming to it, for the laws of supply and demand are back on their job.

Everywhere in the cotton belt the sustained high price of cotton wrought a wondrous change in the face of affairs. Portions of Georgia and Texas, for instance, which three months ago saw no future until another cotton crop was picked next fall, have settled most, if not all, of their obligations; they have new credit with banks and merchants and are buying farm supplies and some of the farm implements that they have long needed. There is new life and hope which is expressing itself in conservative buying of things needed and which feels that the worst is past and that the future holds something worth while, for those who are willing to labor and wait. As one observer in a fortunate and rejuvenated section puts it:

"People as a whole think business will be good, and that's the main factor."

It is not all like that, for there are poor spots here and there in Georgia, in Texas, in South Carolina, in Oklahoma, where they did not raise much cotton nor much of anything else, and there is nothing ahead but a weary wait until another crop comes on. In the main the Central South and the Central West are in shape that varies from fair to good in all their industries, the agriculture does not anywhere stack up to the measure of prosperity of the other lines. The farmer knows this full well, and his own point of view is thus expressed:

"If farm products can be sold at satisfactory prices and manufacturers stop raising prices, the coming year will be a record-breaker."

This is a feeling to which every observer in the agricultural districts gives voice, and how true it is can be seen in the story of the different sections and their attitudes to the future. In much of Iowa and Northern Illinois, as examples, where prices of corn and hogs have advanced of late, the farmers are in a cheerful state of mind; are looking forward to a good year and are buying freely, while in portions of the two Dakotas, of Nebraska, of Colorado, of Idaho, where crops were poor, or, if good, cannot be sold at a price that covers the cost of production, there is only discouragement coupled with a determination to fight it out until another season offers opportunity to get out of debt.

In some Western States—Idaho, Wyoming and Colorado—there are large crops of Irish potatoes for which the demand is so light because of the great yield thruout the country that it does not pay to dig them and they are left to rot in the ground.

One serious evil—the lack of railroad facilities—did more hurt to the farmers than almost any other cause.

Another handicap on the farmer is the low price of live stock, particularly cattle, which, with high freight rates, renders it impossible for the farmer to sell cattle at other than a loss if he is some distance from the primary market.

So the record goes, of startling contrasts and contradictions, of much promise in some directions and of some discouragement in others, yet the prospect it opens up is one of sure, the gradual, improvement and progress towards better things.—THE NATION'S BUSINESS.

world. It is an electric sign that will be effective and handsome at night without being crudely and offensively ugly by day.

The value of a sign that defaces utterly a beautiful facade and loudly proclaims the bad taste and indiscrimination of its sponsors during the long daylight hours is questionable no

matter how blazingly potent it may be for a short while after nightfall; indeed, we often wonder if they do not repel more patronage than they attract.

MARTIN G. SMITH, president of the Motion Picture Theater Owners of Ohio, with general offices at 519 Main street, Toledo, has been

## QUESTIONS AND ANSWERS

A. H.—The maiden name of Maxine Elliott, the actress, was Jessie Dermot.

J. L.—They do say that Lady Diana Manners in London had her eyebrows completely shaven off in order to play the part of Queen Elizabeth in a motion picture.

T. E.—Roscoe C. Arbuckle took the stand in his own defense in the third degree of a manslaughter charge against him resulting in the death of Virginia Rappe on April 5, 1922.

H. M.—J. Barney Sherry was born in Germantown, Pa. He began his moving picture career with Ince, later going to Universal. He is 5 feet, 9 inches tall, and has grey hair and eyes.

H. M.—According to our records, the late Caruso appeared in Kansas City May 5, 1918. He sang "Celeste Aida", "Una Fortuna Lagrima" (One Quiet Hour) from Donizetti's "L'Elisir d'Amore" and the lament from "I Pagliacci".

W. T.—Rose Coghan, who played the role of Mme. Rabouin in David Belasco's production of "Deburau", is past seventy years of age. She spent more than half a century on the stage, during which she has appeared with many of the foremost American and English stars and also at the head of her own company. A native of Peterboro, England, Miss Coghan is a sister of the late Charles Coghan, well remembered by American playgoers, and received her education in London. Her professional debut was made at the age of 18 as one of the witches in "Macbeth", at the Theater Royal, Greenock, in 1859.

circularizing exhibitors thruout the State the past two weeks or more, calling attention to the organization's convention to be held at the Hotel Chittenden, Columbus, January 16 and 17.

Several subjects of great import are marked up for discussion and action, and every exhibitor in Ohio, if at all possible to do so, should make it a point to be "among those present" to aid in protecting his interests against the advances of opposing forces and destructive elements within the industry, as well as outside.

If you have not already done so, make up your mind NOW to hop on the band wagon when the time arrives. You'll never regret it.

CLARK BROWN has raised anew the issue of "restricted" vs. "published" songs for the vaudeville artiste. Mr. Brown pleads—and pleads very ably—for the restricted (exclusive, he prefers to term it) song, but there is much to be said in rebuttal.

We wonder if the truth does not lie in between the conflicting views—that both kinds of songs are good, with one kind better for certain artistes, the other better for others?

Something new and something old, something modest and something bold, something merry and something sad, something joyous and something glad.

ANSWERING the question, last summer, "Is Shakespeare dead?", Brander Matthews, professor of dramatic literature at Columbia University and chancellor of the American Academy of Arts and Letters, declared that "so far from being dead Shakespeare, for the last 300 years, has never been so alive as he is today."

We were inclined to question it—mildly—then, but today it is true enough.

Certainly the Bard no longer spells ruin to the producing managers.

THEY are putting class in vaudeville in England these days. Think of it, music by Mozart, a Wagner overture and songs by one of the best known concert artists in Great Britain were featured on a recent bill at the London Coliseum.

Also, the house was jammed at every performance.

John Coates was billed and sang Mallinson's "Eldorado", Coleridge-

(Continued on page 58)

# DECADENCE AND THE THEATER GUILD

By REDFIELD CLARKE

THAT the theater of today is commercial is generally admitted. The fact is deplored by many of its patrons and by many who are not and never were. Many defend its commercialism and even boast of it. We have the man who says: "Yes, it's a very pretty play, but there ain't a dollar in it. You show me your box-office report and I'll tell you whether you've got a good play or not." Then we have the soulful uplifters, men and women with their heads in the clouds, who always spell art with a big A and have the most profound contempt for anything they or the public can understand. I had a germ of an idea once and a practical joker steered me into one of the high art boys. Before talking business he wanted me to read an essay on the drama which he had written. After that, if I could rise to his plane, we would engage in the interchange of thought. On reading the essay I learned that as a dramatist Shakespeare was a bad sixth. That the five who far surpassed him in every respect I had never heard of. That my ideas of art were crude and vulgar. For the first time in my life I realized what a low, ignorant, degraded clod I was. I was so humiliated that I laid the treatise down and tiptoed out of the room. That gentleman had untold sums already subscribed to establish the high art theater he had in mind and operations were about to begin. That was more than a dozen years ago and apparently the dream has never been realized, nor do I know what has become of the dreamer.

That the stage has reached the lowest depths of degeneracy we know, but let's not worry about that. It was always so. When I first entered the profession as a callow youth, about a third of a century ago, I was solemnly informed by the oldtimers on both sides of the footlights that I was engaged in a calling that had ceased to be an art. That the plays were trash and the so-called great actors of that day, such as Booth, Barrett, Mayo, Jefferson, Florence and the rest, were but weak imitators of a great generation that had recently passed away. Only a short time ago I read a commentary on the English stage of about 1790 and I was pained to find that the same sad condition existed there at that time. The plays were all bad and the actors incompetent. The stage was not going to the dogs; it had gone. Then I bethought me. We begin going to the theater in our youth when all is new and bright. We go full of hope and expectation. We have no comparisons. The actors are all that they pretend to be; the stage settings are beautiful; the play is interesting and exciting from the start, and as for the comedian he is so excruciatingly funny that we shall never be able to think of him without laughing. The first play I ever saw was "Uncle Tom's Cabin". It was in the hall up over Giberson's store. It was prescated by a company of eight people. There was no scenery to speak of and no donkey. When Eliza crossed the ice-cluttered Ohio she did so behind a ground strip with a plain chamber backing. Invisible dogs howled mournfully from the wings, but did not venture out on the singing torrent. Marks tried it but he fell in behind the ground strip and (to my disappointment) was rescued with much difficulty and shouting. I was painfully aware of the fact that the actor who was so funny and so thoroughly lovable as Phinias Fletcher appeared later as that arch fiend, Simon Legree, but in spite of those minor handicaps, if such you would call them, that was the most thoroughly satisfactory show I ever attended in my life. I know I shall never again enjoy a performance as I enjoyed that one. In our youth all our heroes are gods. In our age all our gods have feet of clay. It is the mission of the stage to reflect the manners and customs of the times. The actors of today do it as well as did the actors of any day. There may be a dearth of good Shakespearean actors today, but that is a passing condition. Let the public show any hankering for Shakespeare and it will get it and the actors will be forthcoming who can give it to them. As an evidence of this the present season promises to be notable for its Shakespearean revivals. Two pretentious productions have already been made and before these lines are read it is quite probable that two more will be occupying stages in the Times Square section. More are in the offing. Not a bad showing for the Bard of Avon. According to the critics, the faults in most of the recent Shakespearean revivals have not been so much in the actors as in the freak ideas of some of the producers. The man who knows his Shakespeare resents having him revised and improved by those who apparently do not.

THESE should be and is a safe middle ground between the dollar man and the soulful gentleman referred to above. That ground seems to be occupied at the present moment by an institution known as the Theater Guild. A little more than three years ago a few brave souls assembled for the avowed purpose of establishing something in the way of a theater different from anything that New

York had had. They had an idea and thought they could make it work. The capital for the enterprise was, you may say, limited. After turning out all the pockets the negotiable assets totaled less than \$750. Added to this they had their nerve and 150 friends who had the faith to subscribe \$5 each for the two productions which they proposed to make. This gave them a backing of \$1,500 with which to launch the venture. Some of them had been connected with that interesting experiment, the Washington Square Players, a semi-professional organization devoted to one-act plays. War conditions were a little too much for the Washington Square folk and they had to give up an attempt which might have been successful in more tranquil times. It was the aim of the Guild to make entirely professional productions of worth-while plays that the commercial manager would not care to risk his money in. They were offered an out-of-the-way theater that had been left stranded in a side street by the upward march of Broadway. It had the honorable traditions of Harrigan and

"Mr. Pim Passes By", which ran 232 performances. The list of productions to the opening of the present season was as follows: "Bonds of Interest", Jacinto Benavente; "John Ferguson", St. John Ervine; "The Faithful", John Massfield; "The Rise of Silas Lapham", Lillian Sabine; "The Power of Darkness", Tolstol; "Jane Clegg", St. John Ervine; "The Dance of Death", August Strindberg; "The Treasure", David Pinsky; "Heart-Break House", Bernard Shaw; "John Hawthorne", David Liebovitz; "Mr. Pim Passes By", A. A. Milne; "Lillom", Franz Molnar; "The Cloister", Emile Verhaeren; "Ambush", Arthur Richman; "The Wife With a Smile", Amiel and Obey; "Bouhoroche", Georges Courteline; "He Who Gets Slapped", Leonid Andreyev; "Back to Methuselah" (in five parts), Bernard Shaw, and a last spring production, "From Morn to Midnight", by George Kaiser. "He Who Gets Slapped" ran at the Garrick till September 30. Twenty-three productions of high-class plays in three seasons is no mean showing. Some of these plays are done only

## A Question of Appropriateness

LOVERS of music consider it an outrage when Beethoven and Brahms, and Chopin in his most serious moments, are appropriated in dance halls and ballrooms by dancers weary at last of jazz, and they are right. To attempt to one-step or two-step to fox-trot or toddle, in time with the great music masters never intended for the dancer is to lose all sense of appropriateness. Even the "interpretative" dancer must have rare talent to satisfy us with her interpretations. There is a place for all things, and the place for great music is not the modern dance, with its distressing indifference to graceful rhythm and dignity of motion.

As with music, so it is with all the arts. The painter would not debase on the walls of the beer saloon the noble design appropriate to the Senate chamber, nor decorate the theater with the series suitable for a court of justice. Boucher and Fragonard were no less splendidly decorative in this work than Pergino and Pinturicchio, but their light and dainty idyls would be a little in keeping in Florentine or Umbrian churches, as the Italians' religious records in the French chateau or villa. The artist knows this, and, if free to exercise his judgment, would never disregard the reticences of art. The sense of the appropriate is the secret of the success of the great mural painters of all ages.

Glotto was austere devout in the crypt at Assisi, Titian and Tintoretto and Veronese were lamboyantly profuse in the Doge's Palace, Puyss de Chavannes was restrained and scholarly in the Library at Boston. The painter of the framed masterpiece is as careful that it should be a picture and not a bit of wall paper or tapestry he is framing. The sculptor does not put up a pygmy hero in the wide city square nor a giant hero in the quiet little cloister. The etcher remembers the delicacy of his medium, and the lithographer realizes the easy descent into chromolithography by the abuse of color. Art has many moods, each perfect and lovely in itself so long as it is not adapted to uses with which it has nothing in common.

If the artist knows this, the art patron too often does not, and to his inability to understand we owe many of the most dismal failures in the adornment of our cities and public buildings. As with the dancer who would be in fashion it is jazz one day and Beethoven the next, so with the art patron who struggles to keep in the movement it must be always the "latest thing" in painting or sculpture, however ill-suited to the wall it is to cover or the site it is to fill. Not so long ago there was a beautiful revival of "A Midsummer Night's Dream" in which the stage decorator achieved an effect like a Cervot sunrise by means of artfully painted canvas and subdued lighting. Unhappily his method required that the actors' faces should be only dimly seen, and so their facial expression meant nothing. Fitness was not observed.

From ancient art, from medieval art, from the art of the Renaissance, we get a feeling of harmony, of completeness, the in detail the work may be criticized, simply because background and surroundings were intelligently studied. The art of today too often gives an impression of incoherence and want of repose simply because of the prevailing carelessness in this respect. And so we have the public monument, perhaps due in itself, but so sadly out of scale that it disfigures the park or the open space it should have adorned; we have the decoration from which we shrink on the walls chosen for it, the on any others we might have rejoiced in its beauty. Better stick to jazz than to dishonor Beethoven. Better have no statues, no decorated walls, than to make them an offense to all who have eyes to see.—CHRISTIAN SCIENCE MONITOR.

Massfield and little else. It had tried vaudeville, pictures and burlesque to no avail and remained dark most of the time. Otto Kahn generously offered them the theater at the regular rental, with the understanding that in case they were unable to pay the debt would be forgiven them. Fortunately for all concerned they were able to pay the rent and have continued to pay it. Their first production, "Bonds of Interest", by Jacinto Benavente, was a failure. They had to continue it for three weeks while its successor was in preparation; that was St. John Ervine's "John Ferguson". This is the situation that confronted them. It was the last week in May, 1919. The treasury was empty. The play, "John Ferguson", is a tragedy. To the casual observer the whole situation might be said to have had a rather tragic aspect. By some hook or crook they managed to negotiate a \$1,000 loan to make the production. To the surprise of the wisecracks "John Ferguson" was a success. It had 156 performances and went on tour. The profits of "John Ferguson" were just enough to launch the first two productions of the following season. They were John Massfield's "The Faithful" and "The Rise of Silas Lapham"; by Lillian Sabine, based on William Dean Howells' novel. Both of these were failures and left the Guilders once more with the treasury in much the same condition as Mother Hubbard's cupboard on an historic occasion. "The Power of Darkness", by Tolstol, pulled them thru for forty performances while Ervine's "Jane Clegg" was in preparation. "Jane Clegg" was a success and ran for 177 performances, a record until the coming of

for the subscribers and are put on for one or two performances only. The subscribers are promised six productions in the season and it follows that if two or three of the plays are very successful only a short showing can be given to the others. In several cases where an uptown theater has been available a success has been transplanted without checking its growth. As Miss Helburn, the executive director, says in a very interesting and remarkable modest article that appeared recently in The Theater Art Magazine, a success for the Guild does not necessarily mean success as it is understood in the commercial theater. The set expenses of the Guild are cut to the minimum. The actors are willing to work for much less than their regular salary because they are in a sense partners and they know that in the event of success they will share in the profits. This arrangement not only lightens the burden in case of failure, but gives an enthusiasm and co-operation that does not exist in the commercial theater. The class of actors who have been connected with the Guild during its existence and the high standard that has been maintained are too well known to discriminating theatergoers to make comment necessary here.

THE Theater Guild was started with an idea, a very little money and no pull. Its founders, while striving for the best, have tempered their enthusiasm with good horse sense. You may say they have put art into business or business into art, whichever you prefer. As play pickers they have shown unusual judgment or have had remarkable luck.

The Broadway record of successes is not better than one in five. With all the Guild productions they have done a little better than three out of five. Here again it must be considered that because a play has been successful with them it does not follow that it would have been a success in a commercial theater. On the other hand they may reject plays as not suitable to their purpose that might succeed elsewhere. They began with 135 season ticket subscribers, which means one seat for each production, and last season they had 2,500. This year they have more than 5,000 on the books. They have built up an institution of which the profession is proud, of which the city is proud and which ought to have a counterpart in a dozen other cities of our country. If a following can be gained for such a theater in New York City with its many and varied forms of amusement, it ought to be possible in smaller cities where the diversions are fewer. That is, if it is undertaken by the right sort of people. Ah, there's the rub! The right sort of people. That the croakers will continue to croak goes without saying. It is the harping of age. The stage is and always has been a reflection of the times, and it will continue to be so when we and all our works are lost in oblivion.

The Guild's present and fifth season opened on October 2 with "E. U. E.", by Carol Capek. A most interesting play that gives the auditor much to think about long after he has left the theater. It has moved uptown and promises to be one of the Guild's greatest financial successes. This was followed on November 20 by A. A. Milne's "The Lucky One". "The Tidings Brought to Mary", a medieval play by Paul Claudel, December 15. "The Gypsy" goes on late in January or early in February. "The Adding Machine", a new play by Elmer Rice, while "Massen Mench", by Ernest Toller, will finish out the season's program.

It is urged by some that the Guild should give more attention to the native drama and more of its parts to American actors. Give it time. It is blazing a new trail, facing new problems, running under its own steam and gathering its fuel from the roadside. It is probably using what seems to be the best material available. As against the old established theater of other lands, ours has scarcely more than a century to its credit. The first thing to do when launching a ship is to launch it. After you find it will float you can give attention to motive power, steering gear and other details. The Guilders have had more things on their mind than the birthplace of actors or the activity of authors. They undertook a big job with very limited resources. They are doing their best and it is one of the best bests of which we have any knowledge.

## Berlin News Letter

By O. M. SEIBT

BERLIN, Dec. 19.—Night life in Berlin after 1 a.m. is dead, but if you are a sport with sufficient cash and do not mind a trip to police headquarters you will find plenty of opportunity to "amuse" yourself. You need simply stroll about Friedrichstrasse or Karlsruherdamm at closing time and you will soon be approached by a ragged individual inviting you to either "haccuss" or to witness "naked dancing". These resorts are located mostly in cellars at some back street and are of course soon found out by the police who, when raiding the place, take the entire assembly to the police station, where they are kept for the rest of the night and "combed out" the next morning. A raid like this took place a few days ago in a fashionable street in Charlottenburg, where the police found about 60 people, all of them entirely without any clothes on. They were all foreigners. It should not be surprising if some hysterical fool again declared that naked dancing goes on in all the cabarets and dancing places of Berlin, mixing up such affairs with the regular entertainments.

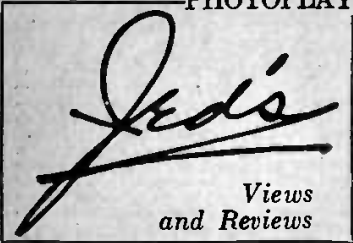
In spite of the dollar decline of the last few days (the dollar dropping over 2,000 points within the last four days), prices are still as prohibitive as before. I have just returned from a trip to Rhineland, where I found theatrical business just as flourishing as in Berlin, but prices just as high, if not higher. Naturally salaries are remaining high and music hall managers are grumbling over the tremendous additional salaries due according to the new tariff contract. The Berlin Wintergarten, for instance, has this month a salary list of about three million marks, and on top of this has to pay nearly another two million marks salary. At the Scala, an act booked in October and playing this month at 900,000 marks salary wants an increase of one and a half million. Another act, booked a year ago and playing now, receives 25,000 marks salary and wants a 100,000 increase.

Agent Paul Spadoni is still confined to bed suffering from inflammation of the nerves. He has spent about six weeks at the famous sanatorium Weisser Hirsch, Dresden, hoping to get cured there, but his condition showed no sign of improvement so he came home to his house in Gross Lichterfelde (outside Berlin).

A new cabaret-music hall will be opened on Christmas Day by Peter Sachse on Alexander-

(Continued on page 54)

## PHOTOPLAY

Views  
and Reviews

(Continued from page 11)

With columns and columns of "Hollywood Scandals" in mind, it is not difficult to picture Nazimova chirping across a "tea" table to Natacha Rambova, art director, and now rather widely known as "Mrs. Rodolph Valentino": "Let's do something different and show up these knockers." Whereupon Rambova may have said to Nazimova: "Salome in a white might wig and Aubrey Beardsley atmosphere ought to be all right for a starter." Or did she say "startler"?

If exhibitors who book "Salome" hope to share in the expense of the most startling sign Broadway ever has seen for a picture they may find the latest Nazimova feature rather costly.

"SALOME" in less expensive lights than those on the Criterion, New York, should get money at any box-office. As a photoDRAMA, even with the noted Nazimova starred, this feature, however, is one hour of posing and mugging. Rambova, for her work as art director, has accomplished something DIFFERENT, and to her should go whatever praise the picture deserves. The producer who is not too wise to learn can find values for his future book in "Salome". The sets and costumes, from Aubrey Beardsley drawings, truly are DIFFERENT, white bobbed wig included. Had Nazimova done half as well as Rambova the feature could be recommended to any exhibitor who has the price and seating capacity. As it is, the sign on the Criterion sure is a beauty.

David Belasco is said to have given the screen rights of "Tiger Rose" to Leonore Ulric for a Christmas present! Who said "There ain't no Santa Claus"?

Reformers working for film censorship should put "Fatty" Arbuckle on salary. That would be one way for the comedian to "earn a living" and ease the Hays conscience.

Another "record" for the Capitol, New York—this one sworn to by the managing director and Goldwyn vice-president, Edward J. Bowes—shows receipts of \$13,559.80 for Sunday, December 31, and \$10,324.10 for Monday, January 1. Marshall Neilan's "The Strangers' Banquet" did the trick.

"THE STRANGERS' BANQUET", by Donn Byrne, produced by Marshall Nellan as his first Goldwyn offering, is a lot more story than picture players usually get at one sitting. With such names as Claire Windsor, Hobart Bosworth, Nigel Barrie, Rockliffe Fellowes, Thomas Holding, Ford Sterling, Eleanor Boardman, Stuart Holmes and Claude Gillingwater to select from for the lights, exhibitors ought to do well with this one. Frank Urson co-directed, and the job was well done everything considered. It is movie, pure but not always simple, but it holds interest thruout and progresses swiftly and surely.

The operative pot-pourri and the ballet offered in conjunction with "The Strangers' Banquet" at the Capitol, New York, were the outstanding features of the S. L. Rothafel program last week.

"MY AMERICAN WIFE", a Paramount production, signed by Sam Wood, and featuring Gloria Swanson,

will have to find a lot of money to get off the nut. It sure does look expensive. The story is poor, but the settings are rich, and those who find fortune with Gloria Swanson and her gowns probably will like this tale of South American love and politics. Antonio Moreno, recently signed for Paramount productions, is the hero, which "should help considerably".

With the drummer featured, "The March of the Wooden Soldiers", from "Chauve Souris", was a sure-enough "wow" at the Rivoli, New York, last week when the Gloria Swanson picture was shown there. What a phonograph record this Riensfeld outfit could make with Stahlberg conducting. "Classical jazz" is right!

eral among picture actors and actresses. Is it fair?"

Above the collar of her beautiful fur wrap Miss Castle's face was framed in an appeal.

"Why don't they treat us as just human beings?" she asked. "We're just the same as other people. We eat, sleep, love, hate, cry, laugh."

"Want to ride around the circle in the sleigh with Minto?" she asked some children in the yard, turning her attention to them. "Minto," she explained, "is my oldest horse. I haven't seen him for some time—I hate to remember how long. Come on, children. Ride around once. Then I have to go in."

And when the sleigh came to a stop in front of the house, she whom the world knows as Irene Castle, but whom her friends call Mrs. Tremmin, paused in the doorway of the house. Over her shoulder Miss Castle called to the correspondent:

"Remember, every day, in every way, they

## NO CHANGE

In Operation of Chattanooga Houses Will Follow Resignation of S. A. Lynch From F. P. L. Committee

Chattanooga, Tenn., Jan. 4.—The impending resignation of Stephen A. Lynch as member of a committee representing the Famous Players-Lasky Corporation in the South will in no way change the operation or control of local motion picture houses, as adjuncts of the Signal Amusement Company, of Tennessee Enterprises and Southern Enterprises, F. H. Dowler, Jr., local manager, announced today.

Coinciding with the resignation of Mr. Lynch his fellow workers on the committee, C. E. Holcomb and Y. F. Freeman, are expected to go also, leaving Dan. Michlovse, director of theaters in the South, in full charge. Michlovse has been acting as executive for the committee headed by Mr. Lynch.

Mr. Lynch, who makes his headquarters in Atlanta, made application for resignation several weeks ago and has recently gone to New York to confer with the heads of the Famous Players-Lasky Corporation. He has been operating the Famous Players' own chain of theaters, known as the Southern Enterprises Corporation group.

On account of recent changes in policies and personnel of the local theaters, especially the Tivoli, rumors of further changes were current, resulting in the announcement of Mr. Dowler.

"The Tennessee Enterprises Incorporated is simply a holding corporation," Mr. Dowler says, "and controls but the physical properties. It is owned fifty-fifty by the Southern Enterprises and therefore by the Famous Players-Lasky. Southern Enterprises operate the properties as theaters."

The old Signal amusement Company has no equity except as holder of some leases on valuable properties in downtown Chattanooga. However, these same people own half of Tennessee Enterprises.

There is a close relationship between Tennessee Enterprises and Southern Enterprises, Mr. Dowler explains. The former pays all the bills and handles all business for the local theaters, but no special attention is paid in the parlance of the motion picture game to the indiscriminate use of either name to describe the situation.

## NO MUSIC IN FORT WORTH MOTION PICTURE THEATERS

Fort Worth, Tex., Jan. 8.—Fort Worth opened the new year with no music in her picture shows.

Last summer the musicians struck because a 10 per cent reduction had been declared in their wages by the managers. After several weeks of picketing the musicians came to terms.

Just before the holiday season the trouble started again. This time the Palace and the Riatio theaters, which are the only two houses with orchestras since the business slump in the movie business two years ago, attempted to reduce the number of pieces in their orchestras.

The union men objected. They went on strike again and now not even an organist can be secured for the pipe organs. The Riatio is running hand piano music, which makes but a poor showing in the large house. The Palace, which is a Southern Enterprise house, is absolutely silent. It formerly employed nine musicians. Unless the nine are assured places none will play.

During the holidays the show man Laurette Taylor's "Peg o' My Heart" to capacity houses. There were few complaints about the lack of music.

"But it will ultimately hurt the business of the theater," Barry Burke, manager, said.

## NEW DOTHAN (ALA.) THEATER

Dothan, Ala., Jan. 6.—During the early part of 1923 a large and modern picture theater will be erected here. Plans have already been accepted. It is reported, and work is to begin at once. Names of the parties who are backing, in a financial way, the project are withheld for the time being. It will seat 1,000 or 1,200 people.

## SELZNICK OFFICES TO MOVE

Los Angeles, Jan. 6.—According to announcement made here by the Selznick Pictures Corporation, its entire distributing organization, known as the Select Pictures Corp., and its general offices and its Eastern producing companies will be brought from New York and established here early in the spring.

This is said to be the first time any distributing organization has been located in Los Angeles.

## RECORD DAY'S BUSINESS

Harrisburg, Pa., Jan. 4.—A new attendance record here for New Year's Day was established Monday at the Victoria Theater when more than 6,000 people saw "The Delicious Little Devil", starring Mae Murray and Rodolph Valentino, according to Manager John Newkirk.

## WHERE LOYALTY PAYS

OF what does loyalty consist? Friendship for an individual or a few people or close adherence to a cause? Loyalty in the broader and more accepted sense means definite fidelity to a cause and standing firm in the processes thru which that cause may be advanced.

Theater owners will find in a new year's consideration the word "loyalty" something of tangible value to them. They will be able to create from it box-office returns of the most fruitful kind and give to their business an insurance protection obtainable in no other way save by loyalty to their organization and the principles for which it stands.

For nearly three years the Motion Picture Theater Owners of America have been the outstanding instrumentality thru which independent theater owners were able to bare their grievances given proper consideration and under the protecting folds of such they were saved from the sinister attacks inside and outside the industry bent upon their destruction.

The principle involved is that of business protection. Even if the entire cost of maintenance for three years was expense and no visible money income or saving in evidence, that would not interfere in any particular with the principle of protection. Every theater owner in the country has his theater building and its furnishings insured. He also pays a higher premium on this insurance, than is paid on any similar building in his community. This is because the insurance companies classify theaters and consider the same a special risk.

Theater owners pay this insurance premium. They see no direct financial return. To secure this return the building must suffer a fire loss and then only the actual material loss is calculated, with nothing allowed for the interruption in business. No successful theater owner wants a fire interruption, and yet he carries insurance as a protection. He does the same with respect to life insurance.

The Motion Picture Theater Owners of America furnish to the independent theater owner business insurance. No theater owner in the United States has paid as much for this business insurance as he or she does for fire or life insurance. Yet this business insurance is positive and yields a dividend. One act of the Motion Picture Theater Owners of America in effecting the repeal of the five per cent film tax saved and still saves the theater owners \$6,700,000 a year. The saving in one year on this tax is fifty times as much as all the theater owners of the United States paid into the Motion Picture Theater Owners of America since its formation.

When we couple this with the unfair special taxes in States and cities which have been saved theater owners by this organization and the adverse legislation it defeated the ratio is many times fifty.

Yet because of producer influence, frequently exerted thru film salesmen and again in alleged trade papers, some exhibitors are led to believe that they do not need national organization. Fortunately but few now believe these lying tales, and the circle of producer-influenced exhibitors is growing smaller daily as the price of film increases and trustification moves calculated to smother the independent theater goes on apace.

The new year is a good time to think this over, exhibitors. As you look over the red ink on your ledger and wonder if these fellows will not squeeze you out entirely in 1923, think of the certainty of organization protection. These fellows got most of your money in 1922 with their black bookings, their Arbutkue dirt and Hollywood nastiness and general high price of film. They look eagerly forward to the 1923 harvest, when they will squeeze you more and maybe have you the janitor in your own theater before many months.

Organization alone will protect you. While their outstanding representatives tell you nice stories of confidence and co-operation, the real confidence men in the industry are co-operating in the gentle art of trimming the independent exhibitor. That's all the confidence or co-operation you get or will ever get from that outfit, and theater owners now fully realize that fact.

Organization will protect you, dignify your business, hold it high in public estimation, and make you the real leaders in the industry and in your community. Loyalty to organization is as essential to your protection as exhibitors as loyalty to your Government and flag is essential to your freedom and prosperity as a citizen.

No exhibitor can afford to be a slacker. He should not profit on organization and not support it. A tax dodger is a bad citizen. A due dodger in an organization or one who partakes of the energy of others without paying his share of the expenses is not a fair business man.

Be loyal, exhibitors, in 1923. Give the Motion Picture Theater Owners of America one hundred per cent support.

## ILLS OF THE MOVIE WORLD

Discussed by Irene Castle—More Coue Dope and Less Hollywood Needed, She Says

Auburn, N. Y., Jan. 2.—Irene Castle Tremain, dancer and motion picture star, who lives at Ithaca, near this city, discussed the ills of the movie world while spending the holidays with her husband.

The actress talked quite freely with The Billboard correspondent. The dancer suggested many ways in which the fans can aid the movie business, the actors, and actresses of today.

Said Miss Castle: "Let's have a little more of the Dr. Emile Coue dope and less of the alleged Hollywood kind. Believe in them. Don't judge all by one or two. And when they do fail give them the benefit of the doubt. I consider that a sporting proposition to the American public.

"If a hardware merchant falls a victim to the narcotic habit he is rushed away. Even if he does have the stigma stamped on him personally no cloud is cast over the hardware trade. But in the case of Wallace Reid, regardless of what the circumstances may have been, or of the fact that he is one of thousands, many are ready to believe that addiction may be more or less gen-

are growing better and better. Tell them to say that real hard."

Just as the door closed she hesitated. "Perhaps," Miss Castle called back, "there are some of us who need that help."

## MOLINE'S \$300,000 THEATER TO BE OPENED IN FEBRUARY

Moline, Ill., Jan. 8.—F. L. Cornwell's new LeOaire Theater, which he has about completed here and which will represent an expenditure of \$300,000, will be opened some time next month. A special theater committee, appointed by the local Chamber of Commerce, is co-operating with Mr. Cornwell in the construction of the theater. This committee is composed of Carl H. Gamble, chairman; C. I. Josephson, H. H. Thomas, H. E. Lundt, C. F. Anderson and W. J. Ball.

The structure is located next to the large hotel which Mr. Cornwell is building. It will have a seating capacity of 1,800. A Wurlitzer organ costing \$22,000 will be installed.

Sammel Lavine, of Chicago, who has been connected with the Balaban & Katz interests for many years and also with the Famous Players-Lasky Corporation, has been chosen for the post of manager.

With the Stage Employees and PROJECTIONISTS

Persons 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.

Eddie Shultz is carpenter with the Dolly Davis Review, playing the Poil Time.

The Mardi Gras masquerade hall and cabaret of the I. A. T. S. E., Local Union No. 6, St. Louis, will be held Tuesday evening, February 13.

Joe Cores, of Kansas City, Mo., is assistant carpenter with the Fred Stone "Tip Top" Show. He was at the American, St. Louis, last week.

Members of Local Union No. 591, Hagerstown, Md., ushered in the new year with a banquet, attended by most of the members and their wives and friends.

The sick and death benefit performance of the St. Louis Lodge No. 5, T. M. A., given at the Odeon New Year's Eve, was a great success, both artistically and financially.

Brothers Flegley, Warner, Zinkands, Spiker and Wolfe, of Local Union No. 591, Hagerstown, Md., were guests at the New Year's banquet of Local Union No. 528, Kingston, Ont., Can.

Herewith is the stage crew of the Orpheum Theater, St. Louis: Charles Robinson, stage manager; Robert McMillan, stage carpenter; Artie Eichert, electrician; W. M. Gray, assistant electrician; E. J. Welchert, property master; W. M. Perkins, assistant property master; W. J. Collett, grip; W. M. Amann, grip; Jack Andrews, grip; W. M. Canepa, grip; J. Lumbriek, dyman, and E. Powers.

The annual banquet of the I. A. T. S. E., Local Union No. 391, Port Arthur, Tex., is reported to have been a decided success, despite prohibition. This does not mean that any of the boys violated the Volstead Act. They seem to have managed fairly well on grape juice and other beverages approved by law. In addition to regular members present were John T. Bynea, W. N. Scarborough and James Hogan, of Beaumont, Local Union No. 183, and W. G. Mammurat, C. S. Kingsley, Nell Johnson and Ralph O. Tebbutt, of the Lascas White Minstrels. Brother L. Stagg, secretary of Local 391, was seriously ill and unable to attend. F. E. Skinner is president of the Port Arthur local.

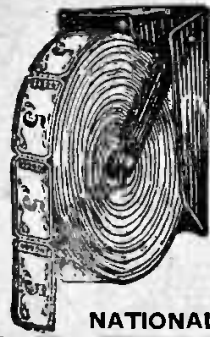
At the December meeting of the Motion Picture Machine Operators, Local Union No. 236, Birmingham, Ala., the following officers were elected: J. E. Sapp, president; F. E. Walker, vice-president; J. F. Mankin, secretary; C. M. Hiltbruner, treasurer; E. A. Root, business representative; W. B. Tate, sergeant-at-arms; O. M. Trent (chairman), W. B. Herring and W. E. Culppeper, trustees. Treasurer Hiltbruner was presented with a gold fountain pen by members of Local 236, for his faithful work in the past. J. A. Jones, who is working at Blotson, Ala., was voted on and admitted to membership by obligation. Jack Culppeper, of the crew at the Franklin Theater, Ensley, Ala., is still sick and unable to work. A dance will be given by Local 236 some time this month.

FATTY ARBUCKLE

Will Hays was made dictator of the movies to give them a moral sponsorship. He was to represent character and to discipline infractions of the moral code. The movies thought that in public esteem they needed a character bath, just as baseball thought when it took Landis for the same work.

Roscoe Arbuckle, the Fatty of movie comedy, was tried for murder and acquitted. We believe the jury verdicts were findings of the truth. Arbuckle had been the host at a rough party, the conditions of which were discreditable and may

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have been disgraceful, but he did not commit murder.

Hays, as dictator of the movies, said that Arbuckle's punishment would be banishment from the screen. He was not to be allowed to work in any productions. He may have gone broke in the expensive trials in which he had to defend himself, and his living was taken away from him by Hays' order.

This was still punishment for misbehavior and bad conduct, much more severe than ordinarily follows misbehavior. Hays now says that Arbuckle has proved by his good behavior that he had been taught a lesson. The comedian is contrite, and he asks for another chance. Hays says that a Christmas pardon has been earned and that the fat comedian may work in pictures again.

A moral element in the country remains offended and bitter. It demands that Arbuckle forever be barred from appearing on the screen. The demand has the intensity of fury, and it seems to us to be what is needed and unreasonable.

Arbuckle's work, or most of it, was low comedy. He is not such a comedian as Chaplin. He could not be bracketed with Bennett's comedians. But his work was not immoral, or suggestive, or tainted. It is not proposed that immoral, suggestive or tainted pictures shall be put out by him. He did not do that before his lesson.

Furthermore, it is not required that any one disliking him shall see his pictures. A person may go or stay away. He is merely permitted to offer pictures for such as may want to see them.

It is an unreasonable and ungenerous mass spirit which condemns a misdeed and to life punishment regardless of any change which may have taken place in him. It is an uncritical use of the moral force of the community. It is savage and not reasoning.

It is a misdirection of good force, so often misdirected with such serious results in the United States. Many of our social lapses are caused by the unfocused vision in which we keep critics against society. The irrelevancy of our moral uproars produces confusion. There is a constant leaking of moral energy, and when it ought to be concentrated it has been dissipated.

Fatty Arbuckle's reappearance in the movies is not worth an organized protest from anywhere. He will either please or he will fall to please. Some people want to form a moral mob and hunt him down. That idea cannot prevail in a rational society.—Chicago Tribune.

New York, Jan. 8.—What is termed the "final word" in the Roscoe (Fatty) Arbuckle case was said yesterday when Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., issued a statement in which he says Arbuckle's case is to be left to the public.

The statement of Mr. Hays, issued after a long conference with his Committee on Public Relations, is as follows:

"All suggestions which have been received from all viewpoints, and they are many and varied, will be referred to the proper parties. This is the kind of question that must be left finally to the judgment of the public on the one hand and on the other to those who have business associations with the individual and the individual himself.

"I have removed the artificial situation of one man being or appearing to be the judge in such matters either for 110,000,000 persons, or for a great industry and art. Such a condition in the development of a business is unsound economically, and from every other standpoint, and permanently must not be. A temporary frame work of scaffolding may be a valuable tool for a period in the remodeling or construction of a great building, but it must be remembered, as the building progresses, that such structures are only temporary facilities."

Watertown, N. Y., Jan. 3.—George H. Cobb, chairman of the New York State Motion Picture Commission, believes that Will-Hays has made a mistake in letting "Fatty" Arbuckle come back into the movies.

"It is my opinion," says Mr. Cobb, "that it is very unfortunate Mr. Hays has made the attempt to prepare the way for the release of the Arbuckle films. As we know there is a wide-spread sentiment against the appearance of the actor on the stage and the release of his films will be prevented by the majority of our best citizens.

"None of his pictures have been presented to the New York State Commission for review since the ban was placed upon the public exhibition of his films. Unfortunately, perhaps, the powers of our commission under the present laws are limited to the judging of pictures themselves rather than the character of the person who produces them or plays in them. The wide-spread resentment of the action of Mr. Hays is a clear indication of public sentiment in the matter. Mr. Hays, however, is only the employee of the producers and perhaps they are more responsible for his action he is."

Chicago, Jan. 8.—Alderman Edward R. Armitage had submitted an order to the Council directing Chief of Police Fitzmorris to refuse issuance of permits for exhibition of pictures in which Roscoe (Fatty) Arbuckle appears. The order has been referred to the judiciary committee.

Syracuse, N. Y., Jan. 8.—Showing of the first Arbuckle film in a Syracuse movie house since the reinstatement of the comedian resulted in a most favorable reception on the part of the public.

The film was shown in the Rivoli, managed by Mitchell Fitzer. He advertised the picture extensively as a test and just before starting the film on the screen flashed a slide on the screen asking patrons to voice their pleasure or displeasure at Arbuckle's comeback.

Mr. Fitzer said he was amazed at the warm reception given the comedian. Personally inclined to oppose the return of the filmmaker to the films he said it was only fair to say that the Rivoli audiences expressed unexpected and genuine pleasure at the film. He said he made it a point to note the reaction and was surprised that the reception extended to the grownups as well as the children. "Despite this, however, I will not repeat the test," Mr. Fitzer added.

PEARL WHITE WILL CONTINUE HER CAREER

Springfield, Mo., Jan. 4.—E. G. White, of 625 South National avenue of this city, father of Pearl White, the famous screen star, who was reported to be planning to enter a convent in Switzerland, declares that his daughter has no such plans and that press reports to that effect are erroneous. White declares that his daughter has gone to France and Switzerland to spend a few weeks' vacation and then will return to England, where she will appear on the legitimate stage. He added that her return to the stage is one of her long-cherished ambitions and that her appearance in the cinema game has been much against her own wishes. Plans for a reunion at the White home in this city had been made for the Christmas holidays but because of her London engagement Miss White could not come here for it. Before entering the screen game Miss White was a leading character in stage productions, but she had trouble with her voice just at the time that the movie game was reaching large proportions and she was offered a place with a large screen corporation and accepted. Her parents of this city spent six weeks with her in New York City last summer.

Cleveland, O., Jan. 4.—Jack Pickford, here at the Statler, because his wife is playing with "Sally" at the State, says that his next picture will be a story of the Argentine Republic. His wife also announces an intention to make a picture this summer in which perhaps Jack will also appear. Husband and wife spent the holidays at the Statler.

METROPOLITAN PRICES FOR MOLINE THEATER OPENING

Moline, Ill., Jan. 2.—Sam Levin, manager of the LeClaire motion picture theater, and F. L. Cornell, who promoted the enterprise, are preparing a program for the opening night, which has now been set as February 17. Tickets will be \$5 minimum, and eight boxes in the theater will sell for \$500 each. A committee of 40 from the Moline Chamber of Commerce, which pledged \$10,000 on payment of the theater site, is in charge of the ticket sale campaign. It is expected to have 1,800 people in the theater that night. The theater will be open to the general public the following day at the usual admission scale.

M. P. MEN ASSIST GOVERNMENT

Cleveland, O., Nov. 5.—Ohio motion picture owners have joined with financial interests and newspapers in assisting the Government in the redemption of war savings stamps for the two-fold purpose of urging the reinvestment of these funds in treasury savings certificates and preventing the money to be returned from being invested in securities of doubtful value. This action has been taken pursuant to a letter from Martin G. Smith, president of the Motion Picture Theater Owners of Ohio, in response to an appeal from P. J. Wood, director savings division, Fourth Federal Reserve District.

BERLIN NEWS LETTER

(Continued from page 53)

plots, called the Hansa. Mr. Schnoe already owns the White Mouse, Althambra and the Rampe.

"From Early Morning Till Seven", a comedy by Hans Brenner, has been acquired by the Pabst Theater, Milwaukee.

The Dusseldorf Playhouse will shortly be opened as a music hall by Mr. Milos, who leased the house for two years. Dusseldorf, with the exception of the Adler, a small variety house, has no music hall, but a great number of cabarets and dancing palaces. The former Apollo is playing musical comedy.

Following the run of "Conductor Kreisler", the Theater Konigsplatzstrasse has in rehearsal a play, "Savonarola", said to be somewhat on the lines of "Kreisler", using part of its scenic effects. The first performance of "Savonarola" will be given next Saturday.

Another Russian show opens in town tomorrow at the Renaissance Theater with Rabin-dramath Tagore's "The King of the Dark Chamber."

The German Government has censored protests against the American film, "The Four Horsemen of the Apocalypse", now showing at Rome, alleging anti-German tendencies, and the Italian authorities have forthwith ordered cutting of certain parts.

"Saved by Radio", a six-reel film made in Berlin for the Atlantic Enterprises, with an entire German cast, is reported to be a success in the States. Mr. Kirby, the producer, will shortly start another Atlantic film here.

The famous cabaret, "Simplicissimus", Munich, owned by Mrs. Kathi Kobus, is closing down, the place having been acquired by a bank.

The Freier Artisten Verband (F. A. V.), an organization of mostly esbarot artists in Germany, will shortly incorporate with the International Artists' Lodge. The F. A. V. came into being shortly after the Revolution and has at times bitterly opposed the I. A. L. What the F. A. V. needed most was a strong head and a policy. They had neither. Their president, Georg Bauer, died recently in Switzerland and a good number of the F. A. V. members are already members of the I. A. L.

German vaudeville now has a "ton" like Keith's in America and Moss in England. Needless to say it comprises only a few halls (Frankfurt-on-the-Main, Schumann Theater; Leipzig, Cristall Palace; Dresden, Central Theater, and Hannover, Tivoli). The managing director is Mr. Spitz and the booking agent is Paul Schultze, Berlin.

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# LYCEUM & CHAUTAUQUA DEPARTMENT

AL FLUDE, Editor

## A NEW MUSICAL LINEUP

The Wolfsohn Bureau Unites With the Associated Musical Bureau

A recent agreement entered into in New York between the Wolfsohn Musical Bureau and the Music League of America, together with Concert Management Arthur Judson and the Associated Musical Bureaus of America, Inc., places in the concert field a new and aggressive organization which is liable to change the musical booking situation of America. The Wolfsohn Bureau will, by this new arrangement, be able to devote itself exclusively to the securing of artists, with the exception that it retains its booking privileges in New York, Boston, Chicago and Philadelphia.

A. F. Adams, of the Wolfsohn Bureau, states: "We have taken this step because we foresee in the outcome a distinct stabilizing of the concert-giving industry in this country."

The contract entered into by the above bureaus for a period of ten years with a renewal option for a similar period and begins with the season of 1923 and 1924. The New York offices will be continued in those of Concert Management Arthur Judson, Fisk Building, Broadway and Fifty-seventh street, New York City.

The individual bureau members which comprise the Associated Musical Bureaus of America, their addresses and their territorial divisions are as follows:

B. A. Wickes, 442 Little Building, Boston, Mass., New England States, Maritime Provinces (Canada), New York State (east of Syracuse).

Patrick M. Nielson and Miss Elsie Hing-

worth, 722 Highland Building, Pittsburg, Pa., Pennsylvania, New Jersey, Delaware, Maryland, Washington, D. C.

Cott and Alber and T. A. Burke, 2443 Prospect avenue, Cleveland, O., Ontario (Canada), Ohio, New York (west of Syracuse), West Virginia, Kentucky, Indiana, Michigan (excepting the upper peninsula).

O. B. Stephenson, 850 Orchestra Hall, Chicago, Ill., Wisconsin, Michigan (upper peninsula), Minnesota, North Dakota, South Dakota, Nebraska, Kansas, Missouri, Oklahoma (northern half).

Southern Musical Bureau (S. R. Bridges), Healy Building, Atlanta, Ga., Virginia, North Carolina, South Carolina, Florida, Georgia, Alabama, Tennessee, Louisiana (as far west as Monroe).

M. O. Turner, Wilson Building, Dallas, Tex., New Mexico, Louisiana (excepting part S. E. Bridges has), Arkansas, Oklahoma (southern half).

Elwyn Concert Bureau, Broadway Building, Portland, Ore., Western Provinces of Canada, all Western States not mentioned in other territories, which includes the Pacific Coast States, Montana, Wyoming, Colorado, Utah, etc.

## MABEL QUAM STEVENS

The death of Mabel Quam Stevens, which occurred this month, marked the passing of one of the most unique characters upon the Chautauqua platform. There are few independent Chautauquas in America where she was not known and where she will not long be remembered. She was one of those characters who undertook what seemed to be the impossible and made of it the greatest success. Her field was the telling of Bible stories, and she was able to take the story of Ruth and other bits of the Bible and clothe her characters in flesh and blood until they lived in the very hearts of her hearers. Hers was an art as unique and rare as it was striking. In the few years that she has been known upon the Chautauqua platform she climbed very close to the top, and there were few other speakers in as great demand. Her passing away is one of the big losses of the year.

Thelma Thatcher, who has been with the Smith-Spring-Holmes company this season, will introduce the "Four Sisters" to chautauqua audiences next summer on the Central Community Chautauquas. The company consists of Miss Thelma and her three sisters, all of La Fayette, Ind.

## INDEPENDENT CHAUTAUQUA DATES

Many a Chautauqua has been damaged by lack of publicity in regard to the time of holding its session. It is bad business for one enterprise to encroach upon the time of another. Carnival companies, fairs and entertainment attractions of all kinds should make note of these dates and keep clear of Chautauquas. The following list is not complete. Additional lists will follow.

- Anderson, Ill., Aug. 12-18.
- Arcanum, O., July 22-29.
- Allerton, Ia., Aug. 14-19.
- Attica, Ind., Aug. 20-26.
- Bary, Ill., Aug. 10-21.
- Brazil, Ind., Aug. 26-Sept. 2.
- Charleston, Ill., Aug. 5-12.
- Dixon, Ill., July 29-Aug. 11.
- DeWitt, Ia., Aug. 23-28.
- Freeport, Ill., July 15-22.
- Fairfield, Ia., Aug. 10-20.
- Farmington, Ia., Aug. 11-19.
- Flora, Ind., Aug. 5-12.
- Gallatin, Mo., Aug. 18-26.
- Geneseo, Ill., Aug. 19-26.
- Grandview, Ind., July 29-Aug. 5.
- Gault, Mo., Aug. 12-19.
- Hannibal, Mo., Aug. 12-19.
- Hamilton, Ill., Aug. 12-19.
- King City, Mo., Aug. 10-20.
- Lafayette, Ind., Aug. 13-16.
- Lakeside, O., July 13-Aug. 15.
- Jacksonville, Ill., Aug. 17-26.
- Lena, Ill., July 15-22.
- Lancaster, Ill., Aug. 10-22.
- Ludington, Mich., July 1-Aug. 15.
- Lancaster, O., July 22-Aug. 18.
- Middleport, O., July 28-Aug. 5.
- Marysville, Mo., Aug. 12-19.
- Macomb, Ill., Aug. 26-Sept. 2.
- Miami Valley, O., July 28-Aug. 18.
- Merom, Ind., Aug. 23-Sept. 2.
- Meadville, Mo., Aug. 18-24.
- Madison, Ind., Aug. 2-9.
- Madison, S. D., early July.
- Moores Hill, Ind., Aug. 4-9.
- McConnellsville, Mo., July 29-Aug. 5.
- Noblesville, Ind., Aug. 5-12.
- Oskaloosa, Ia., Aug. 10-19.
- Petersburg, Ill., Aug. 12-20.
- Paxton, Ill., Aug. 24-Sept. 2.
- Pontiac, Ill., July 27-Aug. 3.
- Plattsburg, Mo., Aug. 10-26.
- Pana, Ill., Aug. 11-19.
- Rockville, Ind., Aug. 11-19.
- Remington, Ind., Aug. 5-19.
- Richmond, Ind., Aug. 10-Sept. 2.
- Rushville, Ind., Aug. 12-19.
- Shelbyville, Ind., Aug. 5-12.
- Shelbyville, Ill., Aug. 5-12.
- St. Peter, Minn., July 1-10.
- Terrehaas, Neb., Aug. 21-26.
- Texas, Ia., Aug. 10-22.
- Valley City, N. D., June 24-July 1.
- Vevey, Ind., Aug. 5-19.
- Winona Lake, Ind., July 1-Aug. 20.
- Wabash, Ind., Aug. 26-Sept. 2.
- Washington, Ia., Aug. 14-22.
- Worthington, Minn., July 8-26.

## NEW RECORDS BY PLATFORM ARTISTS



## FRED HIGH

It will be with a pang of regret that many of our readers will note that the name of Fred High is not at the head of this page, for he has many friends among our readers who have learned to know him and to love him. We are glad, however, that his retirement means a step upward for him in the stairway of prosperity. During the past five and one-half years Mr. High has carved for himself a place both upon the lecture platform and in the business world. His stepping out is entirely of his own will, and comes because he is planning a career in the above lines which will require his entire attention.

It is a coincidence that this is the second time that the present writer has followed Mr. High in the editorial field. Our friendship has extended thruout the entire period of our acquaintance of nearly twenty years. We seldom agreed in theory, but agree to disagree without in the least straining the bonds of friendship. And that friendship will continue. The Billboard and the writer will always be glad to hear of the increased success of Fred High. We shall follow his success as a speaker with

During the last week of the old year the Rainbow Record Company made twenty-seven phonograph records by artists who are well known upon the lyceum and chautauqua platform. The Rainbow Record Company specializes in sacred records, which are placed upon their own list. Selections other than sacred made by them are sold, after making the master record, to other well-known phonograph companies.

Of the twenty-seven records mentioned above, seventeen were sacred, and for all of them the Smith-Spring-Holmes Company furnished the instrumentalization. Homer Rodeheaver, known the world over for his musical connection with the Billy Sunday meetings, sang the vocal portions of all but four of the selections. Miss Ruth Rodeheaver sang two, and Miss Ruth Edwards, contralto soloist with the Redpath Bureau, sang two. Many of the selections were numbers of which either Mr. Smith or Mr. Holmes were the composers.

During the week following another series of records were to be made in which trombone solos by Clay Smith and Jaroslav Ciznera, recently soloist with Sousa's Band, were to be featured.

To many it will be a surprise to know that here in Chicago is one of the best equipped record-making studios in the country.

The making of a master record is an interesting process from the first rehearsal to the delivery of the finished plate. Grouped about the three horns protruding from the wall, the artists are ready for their first rehearsal, the two violins, the flute and the saxophone gathering closely about one, the vocalist in front of the central recording horn and the cellist perched high on a table that the center of the cello may come in front of

the horn. Mrs. Holmes, the cellist, during one rehearsal, remained for five hours and forty minutes in her "high chair" without rest.

After the first recording the selection is at once given from the wax plate for correction and suggestion. This is repeated until it is felt that it has been properly rendered and recorded. Then the master record is made, but is not repeated in the phonograph lest the delicate lines should be blurred.

This master record, in wax, is brushed with plumbago to give it a metal or conducting surface, and it is then placed in an electric acid bath, in which pieces of copper are placed. The electrical process deposits the copper upon the plumbagoed surface until a copper shell about one-sixteenth of an inch thick is formed. This is all similar to the familiar process of making electrolytes for the printer.

From this master copper matrix a "mother record" is made, the master record never being used again unless for the purpose of making another "mother record."

From the "mother record" a second master record is made, and it is upon this second record or matrix that the composition records are made, the soft composition being pressed into the matrix in heavy presses.

It is the first Master Record or matrix that is often sold outright by the studios thruout the country to the well-known phonograph companies.

The list of phonograph recordings by well-known platform artists is growing both in numbers and importance, and these latest records by the Smith-Spring-Holmes Company add greatly to its attractiveness. It would be a fine thing if some concern would issue a list for such records and handle them.

## REDPATH CONFERENCES

The Redpath-Horner Bureau held its annual "Get-Together Meeting" of its representatives in Kansas City, December 27, 28, 29 and 30. Fred Wolf, of the Redpath-Vawter Bureau, of Cedar Rapids, Ia., and Dr. Colledge, of the Redpath-Harrison Bureau, of Chicago, were present in order to give information to the representatives in regard to various attractions. At the banquet, which was given on the night of Friday, December 29, there were over 800 present, including many of the prominent business men of Kansas City. The program given at the banquet was broadcasted by The Kansas City Star over the entire country.

The conferences of the Redpath-Harrison Bureau are being held in Chicago during the week of January 1, at the time these news items are being sent to the press.

The conferences of the Pittsburg office of the Redpath Bureau were held December 28, 29 and 30. Mr. Chambers, of the Chicago office, was present.

## F. M. RILEY

There are very few of the older platform people who have not at one time or another been on the program of the great Chautauqua at Plattsburg, Mo., and no one who has ever been there would forget F. M. Riley, who for years has been one of the guiding spirits of that splendid institution. It will be with a pang of sorrow that those who knew him will read of his sudden death, which occurred this month in a hospital at Kansas City.

Mrs. Hazel Kraft, who, for the past four seasons, has been with the Radcliffe Chautauquas, is at the present time taking up special work in the University of Chicago, preparing for still better things in her chosen work as entertainer. She will be with Radcliffe again next summer.



interest, and we are confident that his business theories of "making service pay" will bear fruits which will be worth while. Now, all together! "So long, Fred! Take care of yourself!" AL FLUDE.



**EMERSON LYCEUM BUREAU'S**

**Convention of Representatives**

Reported by C. S. GIVEN

The Emerson Lyceum Bureau Conference Programs were held during the week of December 24 at the Clarendon Beach Hotel in Chicago. In addition to the business conferences a program was rendered as follows:

**WEDNESDAY EVENING**

December 27

Arthur Walwyn Evans, Welsh orator, in "What America Means to Me".  
The McCordes, in sketches, both dramatic and musical.

Harriett Grenslett Allen, contralto, with Miss Mary Winslow at the piano.

**THURSDAY EVENING**

December 28

Ethel Benedict, soprano; Miss Mary Winslow at the piano.  
Freeman Hammond Company in sketches, dramatic and musical.

Jane Holliman, violinist, of Kansas City, with Prof. McClosky, pianist.

Ellis Day, Dean of Modern Entertainers, in a half hour of mirth, inspiration and entertainment.

**FRIDAY EVENING**

December 29

Miss Mary Winslow, piano solo.  
Tom Skeyhill in his informative lecture, "The Babylonian Finger".

Sue Ernest Hewling, organizer and manager of the Rainbow Ladies' Saxophone Band and Orchestra, in a novelty whistling act.

Bertha Farmer, operatic soprano, with Arthur Lydell, pianist.

Noah Belharz, impersonator, in "The Hoosier Schoolmaster", etc.

Miss Rhoads, contralto, with Miss Winslow at the piano.

**NEWS FROM THE FIELD**

Theo. Turnquist has been out with the Colonial Trio with the Dennis Bureau, of Wabash, Ind., for eight weeks and has continued working with his work on the platform. He booked fourteen courses in fourteen consecutive days. He returned to the work once more after his holiday vacation.

Judge Marcus Kavanagh will lecture upon the Jas. L. Loas Chautauquas next summer.

Maysville, Mo., has booked two chautauquas for next summer, one program selected by the old committee, of which A. J. Hitt has been the head for nearly a score of years, and the second one by a new committee.

A. W. Veatch, the veteran lyceum representative, whose home is at Abingdon, Ill., spends his summer vacation in promoting the chautauqua at that place. The chautauqua enthusiasm was boosted 100 per cent, the program of last summer was voted the best ever, and success has been assured for next summer.

Senator Gore, of Oklahoma, will take the place of the late Mrs. Mabel Quem Stevens on many of the chautauquas next summer. Mr. Gore will deliver his lecture entitled "Evolution vs. Revolution".

Mrs. Daisy Asman, who entertains chautauquas

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patrons with programs by their own children, will return to Attica, Ind., next summer for her third season. She will return to Grandview, Ind., for her sixth season and to Rockville, Ind., for her third season.

The Howard Russell Scottish Revue Company is now filling engagements in Colorado for White & Myers Lyceum Agency, and is meeting with great success. The personnel of the company includes Eva Burke, soprano and pianist; Nell Richeson, violinist and accompanist. Mr. Russell and his company will be under the same management for the chautauqua season.

Glenn Meneley is out with a new quartet known as the Temple Quartet, and it is entertaining audiences at the Rainbo Gardens in Chicago for a four weeks' engagement. Its programs are novel, and it is meeting with fine response. Those of us who are of the "old school" remember the old Meneley Quartet in which the Meneley brothers sang for so many years and know that Glenn's musicianship is inherited from his father, who was a member of the old quartet.

The Clifford Foote Trio, who have been out on the Colt-Alber Lyceum Bureau courses during the fall, were in Chicago for a part of the holiday season, on their way to the Southwest, where they will put in much of the rest of the circuit for Turner, of the Dixie Lyceum

Bureau. They have just issued a fine new circular, the work of the King Service.

The Emerson Lyceum Bureau held its annual convention of representatives last week in Chicago at the Clarendon Beach Hotel.

June Elliott, who is so well known on several of the chautauqua circuits as a clerical impersonator of child characters with "The Shepherd of the Hills" and other dramatic companies, is at present engaged with the Chicago Commons in presenting plays and dramatic readings in the Italian colony of Chicago. She is succeeding in entertaining her audiences very nicely and is doing her bit in the Americanization of the American-Italian people.

Lewis A. Convis, one of the Redpath headliners last summer, is now pastor of the First Congregational Church of Jefferson (Chicago). He has not severed his connection with Redpath, however, and will be one of the speakers next summer on one of the circuits and also on many of the Independent Chautauqua programs.

The Twin City Preachers' Quartet is one of the new-old features for next summer. It contains our old friends, Roy Smith and J. W. Holland, and is composed of four M. E. ministers of Minneapolis and St. Paul. Holland writes: "We certainly have been sold for a

**LECTURES WORTH WHILE**



Last week I lunched with a man who had spent a year with me in Siberia. I could spend hours with that man listening, not only because we had much in common, but his words were of value, for he was talking from experience. The next night I listened to Tom Skeyhill talk about Russia. Most of his address I agreed with. Part I disagreed with. But I could listen to all of it with interest and respect. Why? Because he was talking from actual experience. Skeyhill has only recently returned from his second tour of Russia, made for the Affiliated Bureaus. I have a right to agree or disagree, because I, too, judge from experience. But I recognize the interest and the value of the message of Tom Skeyhill.

On New Year's I spent the evening with Lewis Convis, who was one of the Redpath headliners last summer. Convis was my roommate over in Vladivostok, and later on I visited with him in Krasnoyarsk, where he was at work with the Polish troops. Convis and I could argue by the hour about things which we knew by theory and never get nearer together than the north is to the south. But now it is different. We do not always agree even about Siberia. But we have mutual respect for the views of the other. For Convis has a platform message which is wonderfully worth while. Convis' message is worth more than all the theoretical tirades both for and against the great communist experiment boiled into one great harangue simply because Convis talks from experience and his deductions are of value, even though you might not agree with all of them.

was "American Democracy", and from his description I found it was an attempt to glorify the American idea (whatever that may be). The man had never been out of America, he had never even made a close study of the theory of other governments. His address was merely a bit of eagle-screaming Fourth of July oratory, lauding a social experiment in the theory of which he was not even a student. America has been damned with her Fourth of July oratory. It has made her cordially detested in other lands. If the American platform is going to achieve great results, it must eliminate bombast and political boasting and foster messages which are the fruit of experience.

And so I have mentioned Skeyhill and Convis because they are speaking from experience. My little visits with them and with several other old friends from Siberia recently have brought to mind the old, old story of the blind men and the elephant. One, who found the tail, thought the elephant was like a rope, and one who felt the ear believed it like a fan. But, after we had had the evidence of all of those blind men, we might put all the stories together and build the elephant.

Convis and Skeyhill were not like blind men. They went with their eyes wide open and used their well. But each one of us, like the blind men, can only tell the things which came to our attention. And so, if we take the stories of these men and of the others who speak from experience, we can construct in our minds the true Russia and the true Bolshevism. And that is the mission of the platform: "To build for truth."

Have you looked thru the Letter-List?

whale of a season." They have been obliged to decline several weeks' work for the summer and confine their season strictly to the five weeks of their vacation.

Thurlew Lienceance will have a new company in the field next summer which he calls the Lienceance Brass Choir. He reports enthusiastically in regard to its programs.

Rev. Clarence W. Greene, who has been secretary of the Bay View Chautauqua for several years and has been interested in the selection of the program, has retired, and Dr. Hugh Kennedy, of Detroit, now takes that place. Deag McOutcheon, of Greencastle, Ind., remains in charge of the musical portions of the programs.

Ligonier, Ind., will try the experiment of a free chautauqua next summer. They have bought a much heavier program than usual and the business men have arranged their guarantee.

Big Stone, S. D., reports they will drop out next summer unless someone undertakes to promote the chautauqua without guarantee. Big Stone has one of the best chautauqua parks and equipments in the country, and it will be a pity for it to remain idle. There is an opportunity there for a good promoter to run that assembly in connection with two or three more in that section.

Charlotte, Mich., reports that they have lined up with the Redpath Circuit again after one year's absence.

Flora, Ind., is putting on an Independent Chautauqua next summer and will utilize its community house as an auditorium.

Cadiz, O., has combined the interests of the entire community in the chautauqua by making the program meet the desires of all. The baseball diamond is just behind the auditorium and a game is played every afternoon of the chautauqua except Sundays.

Lorado Taft will not appear upon the chautauqua programs next summer owing to a contemplated trip to Europe.

The chautauqua at Freeport, Ill., is guaranteed by the Women's Club of that city. Mrs. R. O. Chandler, president. They have handled the matter so energetically that they are able to put on a little better program each year.

Lincoln, Jacksonville, and Pana, Ill., have been making a determined fight to secure exemption from the ticket tax, basing their plea upon the grounds that the programs are educational and that the chautauquas are not run for profit.

Edgar LaRue has been the secretary of the Devils Lake, N. D., Chautauqua for about twenty years. Owing to crop failures, drought, etc., North Dakota has suffered in the past

(Continued on page 58)

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A NEW INVENTION



The Marsh Laboratory, Inc., 685 Kimball Bldg., Chicago, has a new process of making records which is a marvel of simplicity and effectiveness. A Billboard representative was present and watched them make a record for the Mid-West Music House of "Jane, Dear", which this company is featuring. Edna J. Allen Phillips has written both words and music, and, as this is one of the better type of ballads, it has been pronounced by a number of competent singers as one that is having quite a vogue, and when the records of this song are placed on the market its popularity ought to be greatly increased.

NEWS FROM THE FIELD

three years, and the Devils Lake Chautauqua had been cast in hard lines. Last summer it ran behind. Mr. LaRue determined that it should not be abandoned and recently made an energetic canvass among the citizens of that section with the result that the chautauqua is insured against loss and will continue to grow.

Newville, Ind., has conducted a "Rural Chautauqua" for several years. Most of the attractions on the program are secured by direct correspondence, with an occasional headline attraction from a bureau list. Ganges, Mich., an inland town, has been following the same plan with success.

Storm Lake, Ia., is considering a chautauqua to be backed and run by the various organizations of the community, each society to be responsible for one day.

There is a tendency among the independent chautauquas this season to hold their session later in the season, and many of them will close with the first Sunday in September instead of in August as heretofore.

Prof. J. W. Holton, president of the Shelbyville, Ind., Chautauqua, is just recovering from a severe operation. He has been in charge of the programs there so many years that there are few platform people who do not count him among their friends and all will be glad to know of his recovery.

Tama, Ia., has established a record which is hard to equal: i. e., an eight-day chautauqua program of unequalled merit for one dollar, and best of all, they are making it pay.

Miss Migliaro, manager of the Chicago Circuit Lyceum Bureau, spent the last week of 1922 in Kansas City conducting a school of instruction for her representatives of the Southwest.

Julian Arnold, author and traveler, has signed with the National Lyceum System, of Washington, D. C., of which Harry W. Brimer is manager, for a season of twenty or more weeks for the winter season of 1923-24.

The American Community Association, which was founded by Alexander Karr, now has offices in the Auditorium Hotel at 430 South Michigan Avenue, Chicago. Maynard Lee Dagg is executive secretary of the association. Others well known to the lyceum and chautauqua world who are on the Board of Directors are Joel W. Eastman, Fred High, Frank Stockdale.

The November issue of The Illinois Teacher contains an article by Maynard Lee Dagg entitled "Building Thru Music". This is an account of the fine work in music which is being carried on in the country schools of Montgomery County, O. Dayton is the county seat, and the fame of this city as a musical center promises to be matched by the country schools.

Ahlton, Ill., is preparing to run a "free chautauqua", the arrangements having been made

with the Cadmean Bureau. It will be an interesting study to watch this new phase of the chautauqua movement.

R. Douglas Bowden, lyceum and chautauqua lecturer, is now principal of the Community High School at Havana, Ill.

Alva Ball, who appeared for several seasons as the head of the Ball Entertainers on the Menely Circuit and with the Federated Bureaus, has been playing musical stock during the past few seasons. She recently completed a season as ingenue lead with the musical comedy stock company at Casper, Wyo., after a season at Cheyenne with a stock company. Miss Ball is a soprano, reader, whistler, pianist and entertainer, and has just made a contract with O. M. Mayne of the Redpath-Vawter Bureau for summer and winter.

The January issue of The American Magazine contains a most interesting article concerning C. Carveth Wells, who some years ago made his chautauqua debut under Ellison-White auspices. Mr. Wells is known internationally as a traveler and hunter and the American article deals with some of his unique experiences.

The Century Magazine announcement for 1923 features two well-known lyceum veterans, Albert Edward Wiggam, who will continue his scientific discussions, and Morris Hipdus will relate his experiences with the "bookless philosophers" of Canada, the Dukhobars.

Mabelle Forester, after two years with the J. Coates Lockhart Company on the Huddlefield Circuit, has resigned her position for the purpose of having a vacation and continuing her studies. Miss Forester is a talented violinist who has made a name for herself in the chautauqua world.

Each year the Western Electric Company tenders a program to their little friends of the city. This program was given on Saturday, December 30, when between five and six thousand little folks were present to see friend Wassmann give a Punch and Judy show, to hear Tom Corwin, the imitable, and Alice Shrode, the dainty child entertainer. James F. Curtia, who had the matter in charge for the Western Electric Company, reports that it was by far the best program they had ever secured, and that every child present is now an enthusiastic booster for lyceum programs. The attractions were secured thru the help of Harry M. Holbrook, of Waterson, Berlin & Snyder, and R. E. Morningstar, of the Affiliated Bureaus.

Caroline McCartney, well known to all Billboard readers and formerly assistant secretary of the I. L. O. A., and Irene Sherwood, formerly representative for various bureaus, write from Pasadena that they have now actively entered into their real estate business. They are planning to make purchases of vacant real estate and build modern homes. Their many friends in the work will be wishing them all success in this new venture.

1922 CHAUTAUQUA COMMITTEE REPORTS

Delighted, 100; Well Pleased, 80; Fair, 80; Barely Got By, 70; Unsatisfactory, 00.

WHITE-MYERS FIVE-DAY

Table listing locations and their corresponding values for the White-Myers Five-Day report. Locations include Elgin, Meridian, Olney, Jacksboro, Hillsboro, Mineola, Monah, Marshallfield, Buffalo, Wagoner, Prague, Bentonville, Grove, Perkins, Thomas, Buffalo, Forgan, Elkhart, Perryton, Tollett, Maducah, Shamrock, Prague, Perry, and Billings.

ROYAL HOLLAND BELL RINGERS

Table listing locations and their corresponding values for the Royal Holland Bell Ringers report. Locations include Elgin, Meridian, Olney, Jacksboro, Hillsboro, Mineola, Monah, Marshallfield, Buffalo, Wagoner, Prague, Bentonville, Grove, Perkins, Thomas, Buffalo, Forgan, Elkhart, Perryton, Tollett, Maducah, Shamrock, Prague, Perry, and Billings.

YUTAKI MINAKUCHI

Table listing locations and their corresponding values for the Yutaki Minakuchi report. Locations include Elgin, Meridian, Olney, Jacksboro, Hillsboro, Mineola, Monah, Marshallfield, Buffalo, Wagoner, Prague, Bentonville, Grove, Perkins, Thomas, Buffalo, Forgan, Elkhart, Perryton, Tollett, Maducah, Shamrock, Prague, Perry, and Billings.

O. C. MITCHELL

Table listing locations and their corresponding values for the O. C. Mitchell report. Locations include Elgin, Olney, Jacksboro, Hillsboro, Mineola, Monah, Marshallfield, Buffalo, Wagoner, Prague, Bentonville, Mineola, Buffalo, Wagoner, and Bentonville.

GORDON GLUCK

Table listing locations and their corresponding values for the Gordon Gluck report. Locations include Marshallfield, Buffalo, Elgin, Olney, Meridian, Hillsboro, and Monah.

"POLLY OF THE CIRCUS"

Table listing locations and their corresponding values for the Polly of the Circus report. Locations include Elgin, Meridian, Olney, Hillsboro, and Monah.

Table listing locations and their corresponding values for the Artists Trio report. Locations include Mineola, Marshallfield, Buffalo, Wagoner, Prague, Bentonville, Grove, Perkins, Thomas, Buffalo, Forgan, Elkhart, Perryton, Tollett, Maducah, Shamrock, Prague, Perry, and Billings.

THE ARTISTS TRIO

Table listing locations and their corresponding values for the Artists Trio report. Locations include Elgin, Meridian, Olney, Jacksboro, Hillsboro, Mineola, Monah, Marshallfield, Buffalo, Wagoner, Prague, Bentonville, Grove, Perkins, Thomas, Buffalo, Forgan, Elkhart, Perryton, Tollett, Maducah, Shamrock, Prague, Perry, and Billings.

DR. FRANK CHURCH

Table listing locations and their corresponding values for the Dr. Frank Church report. Locations include Elgin, Meridian, Olney, Jacksboro, Hillsboro, Mineola, Monah, Marshallfield, Buffalo, Wagoner, Prague, Bentonville, Grove, Perkins, Thomas, Buffalo, Forgan, Elkhart, Perryton, Tollett, Maducah, Shamrock, Prague, Perry, and Billings.

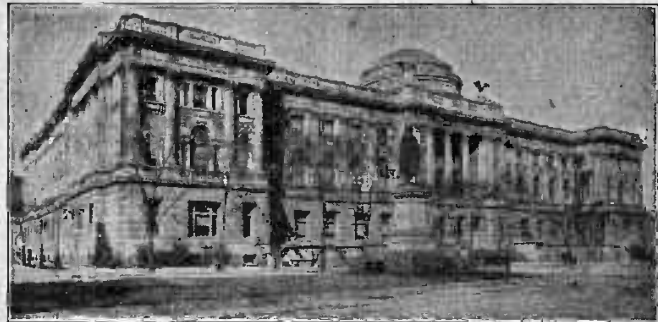
THE WHITE AND BLACK MINSTRELS

Table listing locations and their corresponding values for the White and Black Minstrels report. Locations include Elgin, Meridian, Olney, Jacksboro, Hillsboro, Mineola, Monah, Marshallfield, Buffalo, Wagoner, Prague, Bentonville, Grove, Perkins, Thomas, Buffalo, Forgan, Elkhart, Perryton, Tollett, Maducah, Shamrock, Prague, Perry, and Billings.

GUILA ADAMS

Table listing locations and their corresponding values for the Guila Adams report. Locations include Elgin, Meridian, Olney, Jacksboro, Hillsboro, Mineola, Monah, Marshallfield, Buffalo, Wagoner, Prague, Bentonville, Grove, Perkins, Thomas, Buffalo, Forgan, Elkhart, Perryton, Tollett, Maducah, Shamrock, Prague, Perry, and Billings.

PUBLIC MUSEUM OF MILWAUKEE



Those of us who have been intimately connected with the lyceum and chautauqua movement for the past twenty years are proud of its tremendous growth, and it is sometimes difficult for us to realize the vast amount of platform talent which finds expression thru other channels than the bureaus with which we are familiar. A careful study of a clipping service will indicate that much less than half the lectures and concerts given in this country are placed thru the efforts of the bureaus.

A most encouraging phase of the platform field is shown in the growing tendency of the larger cities to put on lecture courses in the museums, art centers, etc., which are either free to the people or offered at so low a fee as to make the expense merely nominal.

The courses of the Public Museum of the city of Milwaukee offer a splendid example of that sort of municipal effort. Each year a wonderful series of lectures is offered there for each Sunday afternoon and evening during the fall, winter and spring, and these are offered free to the people. That they are appreciated is evidenced from the fact that it is not uncommon for hundreds to be turned away.

These Sunday lectures are always illustrated and given by men who can speak from actual experience. For this season the names of such well-known speakers as Prof. J. Paul Goode, of the University of Chicago; B. R. Baumgardt, of Los Angeles; Dr. Frederick Monson, of New York, appear. The museum supplements the work of these speakers by so arranging the library that it is always possible to secure hooks upon the subjects discussed by the speakers.

Every Wednesday night, from November to April, free lectures are presented by the mu-

seum staff. This year the first six are in regard to Wisconsin. These are followed by series on the Northwest Pacific Coast, Plant and Animal Development, and then General Topics.

Every Wednesday at 4 p.m. illustrated lectures are given primarily for high school students.

At 3:15 p.m. each Wednesday lectures are given on the industries of the State and nation. These are illustrated and are supplemented (as are all the others) by special exhibits in the museum.

The above seems to be a huge program, but is only a small part of the activities of the museum in behalf of the people of Milwaukee. These activities embrace field excursions, grammar school lectures dealing with history and other school topics, Saturday afternoon travel lectures for school children and many other special features.

Those who have been fortunate enough to be numbered among the speakers of some of these courses will not soon forget the cordial hospitality of Dr. S. A. Barrett, the director of the museum and who is largely responsible for the wonderful work the museum is doing for the people of Milwaukee and Wisconsin.

What Milwaukee is doing every other large city in America can do, if it is not already doing it. If these courses of lectures are essential for the welfare of Milwaukee then similar courses, graded in numbers according to the size of the community, are essential for every town in this great country. We believe that the platform has only begun its great mission in America. Its form of functioning may change, but some day communities will cease to measure the success of the platform in dollars and will accept it as one of the necessities of modern life.

TRADE DIRECTORY

A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

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Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of \$12, in advance, per year (52 issues), provided the ad is of an acceptable nature.

We will publish the list of American Federation of Musicians, Clubs, Associations, etc. Dramatic Editors, Dramatic Producers, Foreign Variety Agents and Moving Picture Distributors and Producers in the List Number issued last week of each month.

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One year's subscription to The Billboard and one line name and address inserted in 52 issues, properly classified, for \$15.

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BUYERS!

You'll Find This Directory a Useful Guide and Reference List



IN the rush of business buyers do not always have in mind a certain address and prefer to get it the easiest way. The Billboard Trade Directory fills the bill. It furnishes a very comprehensive list of Manufacturers, Jobbers, Supply Houses, Agents and distributors of Show World Supplies arranged so that a reader can turn to a classification almost instantly. It is essentially a business man's market place in the printed word. No man can be in close touch with buyers and have them patronize him unless he keeps his name where it can be found quickly.

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(Continued on page 60)

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(Continued from page 58)

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**MISCELLANEOUS**  
3c WORD, CASH (First Line Large Black Type)  
2c WORD, CASH (First Line and Name Black Type)  
1c WORD, CASH (Small Type) (No Ad Less Than 25c)

**AT LIBERTY—MARRIED COUPLE, FOR ANY** first-class novelty act. Reliable. **O. E. G.**, 1826 Nelson St., care Morowicz, Chicago. Jan27

**AT LIBERTY**  
**M. P. OPERATORS**  
3c WORD, CASH (First Line Large Black Type)  
2c WORD, CASH (First Line and Name Black Type)  
1c WORD, CASH (Small Type) (No Ad Less Than 25c)

**At Liberty—Operator and Pi-** anist. A-1. Man and wife. Same theatre preferred. Years of experience. Write or wire. **E. E. F.**, care Billboard, Cincinnati.

(Continued on Page 62)

Photoplayer Operator at Liberty. Young man of experience. Union. Also plays Robert Morton Organ. References. JOSEPH MARSHALL, 1111 Cherry St., Springfield, Missouri.

AT LIBERTY—EXPERIENCED MOTION PICTURE Machine Operator. Have had several years' experience and can furnish references. Address BERNE TYRRELL, Bancroft, 8, D. Jan 20

PROJECTIONIST AT LIBERTY—A-1; 15 years' experience all makes. Married, reliable, competent. State your highest first letter. Address OPERATOR "E", care Billboard, Cincinnati, Ohio. Jan 20

OPERATOR, experienced on Powers, New York Union, non-union; at liberty for good reason. No drifter. Have some experience as house manager. J. HENGBARTNER, 841 Tiffany St., New York City. Jan 13

MOTION PICTURE OPERATOR—Can report at once. Am of good mind and long experience; steady running; highest reference. Pleasant salary. Will go anywhere. Capable of handling all or any machines. C. E. JOHNSON, Box 130, Pontiac, Illinois. Jan 12

AT LIBERTY—M. P. Operator. Five years' experience on Power 6A and 8B Machines. Can furnish references. Do own repairing. Go anywhere. State of travel. Licensed. Write W. F. MARKS, Box 131, Robertsville, Pennsylvania. Jan 20

CHAS. LEE, Operator, reliable and steady, reference, wishes a steady job. CHAS. LEE, P. O. Box 145, Lincoln, Illinois. Jan 13

A CAPABLE M. P. OPERATOR desires connection with theatre. State particulars. Locate most anywhere. I. E. ROUCH, Painesville, Ohio. Jan 13

MOTION PICTURE OPERATOR of long experience desires permanent position in Middle West. Handle any equipment. Reasonable salary. Non-union. Can report immediately. GLENN SMITH, Girard, Jan 20

A-1 MOTION PICTURE OPERATOR wants job in first-class theatre. Long experience with all equipments on account of theatre changing hands at at liberty. Write or wire HAROLD POPE, Collinsville, Oklahoma. Jan 27

OPERATOR—Ten years' experience. Locate anywhere. Wire or write. FRANK J. MCGROW, Jefferson St., Marion, Ohio. Jan 13

UNION PROJECTIONIST—Young married man, with over ten years' experience on all makes machines, desires permanent position where first-class projection is appreciated. Address WALTER H. JOHNSON, 405 Locust St., Beloit, Wisconsin. Jan 13

AT LIBERTY MUSICIANS

By WORD, CASH (First Line Large Black Type) By WORD, CASH (First Line and Name Black Type) By WORD, CASH (Small Type) (No Ad Less Than 25c)

A-1 Drummer; Tymps., Bells and traps. Union. WM. H. GABOURY, 271 State St., Watertown, New York. Jan 13

A-1 Banjoist—Young, Neat, real entertainer. Sing and dance. Experienced. Union. Will go anywhere. Traveling orchestra preferred. Working at present. Can desire change. Write GENE GADD'S MUSIC SHOP, Anderson, Indiana. Jan 13

A-1 Dance Drummer—Ten years' experience. Wishes position with some good, reliable dance orchestra. WILLIAM BENNING, Ethingam, Illinois. Jan 13

A-1 Cellist at Liberty—Age 28. Experienced all lines. Union. If pictures, please state number actual playing hours per day. Details requested. HESS, GELLIST, 2380 Barclay St., Baltimore, Maryland. Jan 13

A-1 Clarinetist, With Good schooling and experience, wishes to locate with dependable orchestra. Am clean and reliable. Union. No misrepresentations. BOX 3, care Billboard, Cincinnati, Ohio. Jan 13

A-1 Melophone at Liberty for season 1923. Ten years' circus experience. Member of A. F. of M. Prefer circus. ELIAS BEALL, Coal Valley, Alabama. Jan 13

A-1 Violinist (Leader) and Pianist. Both thoroughly experienced in high-class picture work. Desires permanent engagement with first-class theatre. Reliable. Union. Have splendid library. Write; don't wire. Address GEORGE KILLIUS, 722 East Edwards, Springfield, Illinois. Jan 13

At Liberty—Contrabassist. Experienced in symphony, vaudeville, pictures; with big tone. Only first-class theatre considered. Address CONTRABASSIST, 272 4th, Cold St., Wilkes-Barre, Pennsylvania. Jan 13

At Liberty—Lady Bass Violin Player, union, slight reader. Any place in Indiana, Ohio, Illinois. E. TURNER, 2236 Speedway Ave., Indianapolis, Indiana. Jan 13

At Liberty—Trumpet. Experienced theatre, dance and all lines of the music business. Address TRUMPETER, 600 Third St., Albany, New York. Jan 13

At Liberty—Reliable Trap Drummer. Plays bells and xylophones. Experience in theatre and dance work. Permanent. Would consider traveling. Contract expires here Jan. 23, 1923. WILLARD E. PATZOLD, Box 242, Bennettsville, S. C. Jan 13

At Liberty—A-1 Flute and Piccolo. Union. Age 36. ED MORAN, Queen Theatre, Abilene, Texas. Jan 20

At Liberty After Jan. 13—Experienced, reliable Violinist Leader. Vaudeville or pictures. Fifteen years' accumulation of library. Cue pictures correctly. No drinker. 35 years age, single. Go anywhere. Confident of ability; positive of satisfying. Elk and Moose. Neat dresser. Good personality. Fine performer and leader. Work for your interests always and not lazy. Union. Good reason for changing not detrimental to myself. Address ARTHUR J. PARSONS, care New Sun Theatre, Springfield, Ohio. Jan 13

At Liberty—First-Class Theatre Trombonist. Young and capable. Thoroughly routine in vaudeville and pictures. A. F. of M. Address ELIÉ TROMBONE, care Billboard, Cincinnati, Ohio. Jan 13

At Liberty—Hot Cornetist, doubling Violin. Slight read. Improvises, hot rhythm and team with Trombone. Young. A. F. of M. Have tuxedo. Wire or write best salary. BOX 385, Lidgerwood, North Dakota. Jan 13

Cellist at Liberty Jan. 12—A-1 orchestra man. Union. Address A. V. OELLIST, care Billboard, Cincinnati, Ohio. Jan 20

Clarinetist at Liberty—Competent and experienced in all lines. Wire to F. ALTOMARE, Ashtland, Kentucky. Jan 13

Clarinetist at Liberty. Call "CLARINETIST", Box 27, Pikeston, Ohio. Jan 27

THE YIDDISH PLAYERS

By WALTER SICKERT

THE players of the Vina Troupe have lifted the art of the theater for a few weeks to a higher plane than we are accustomed to in London, with our somewhat stolid West End ideals and our purely opportunist conceptions of morality. There is no novelty here but the degree of excellence in the art of the actors and the absorbing interest of the plays. The scenery is adequate. Two or three indoor cloths representing cabins, kitchens, smithies or lower middle-class parlors in Jewish homes. The outdoor cloths are loosely touched in a tonality that is reminiscent in its sober verity of Courbet. The scenery has the only quality required. It gives a lead to the imagination, and it is unobtrusive.

Seven plays have been presented with such studded and selfless ensemble, such reticent and cultivated talent, that it seems improbable that acting of such importance has been seen within the memory of living man.

"The Dybuk" is, perhaps, the most impressive in a series where everything is of interest. It is a story of possession and exorcism, and rises, by slow and absorbing cumulation, to a height of emotion which is almost intolerable. It seems incredible that emotions of such range and variety as the actress Sonia Alomia exhibits in these plays can possibly be exteriorized and conveyed by one frail human machine with such clarity, swiftness and power across the footlights. She moves thru frivolity, thru exhibitions of the wildest comedy (her new boots in "Die Mariel"), of radiant happiness, of smiling and patient comprehension, of tenderness, of suspense, of frantic fury to the most heartrending anguish it is possible to conceive. And while this intensity and frankness of these exhibitions go beyond anything we can have seen, she manages, by some impeccable instinct of artistic dignity, to retain these effects well within the limits of a perfectly restrained execution. No one has ever laughed or even wept on the stage like Sonia Alomia.

In the culminating scene of "The Dybuk" the afflicted girl is led into the school of the great Rabbi. "I know," she says, "that you are the great and holy, Rabbi whom cherubim and seraphim obey, but my devil you cannot cast out." The old man croons and prays and repeats his commands and incantations until he is bent double with coughing. But at each pause, in a cunning and spaced sequence of intervals, the spirit in the body of the possessed woman shouts; "Ich will nicht heran." If Lord Byron had been there he would most certainly have fainted.

"Di Grine Felder" is a village idyll. It presents the love of a peasant girl for a young student of the Talmud who is a boarder in the house of her parents. When she is left alone in the room, she carries a pail of water, the only mirror available, and puts it down before her. She binds her exuberant fringe and plaits in a white cloth, and mirrors herself as a Jewish bride, and sings softly to herself a verse from the Talmud that is what the French would call du ban theatre. Not a word of explanation, but we "get on with the war." This is exquisitely played by Bella Belerina, whose versatility is astonishing, ranging as it does from a girl of fifteen, with the enchanting boubaucall embrace of the Backbech, in the "Mischpoche" to a woman of 60 in "Yankel der Schmidt."—MANCHESTER GUARDIAN.

Clarinet—Thoroughly Experienced. January 1. Account theatre closing. O. MORGAN, 612 1/2 Center St., Little Rock, Arkansas. Jan 13

Clarinet; Union; Experienced in all lines; double legitimate Saxophone. A. W. HARRIS, Gen. Del., Atlanta, Georgia. Jan 13

Clarinet at Liberty—Pictures preferred or any reliable job. Must be permanent and reliable. LEE JACKSON, 651 Perlen Ave., La Fayette, Indiana. Jan 13

Flutist at Liberty June 1—Good references. ESTHER JENSEN, College View, Nebraska. Jan 27

Good Tenor Banjoist for Orchestra work after May 1, 1923. Write LUTHER W. SCOGGINS, Valden, Miss. Jan 13

Organist at Liberty—Cue Pictures accurately. Experienced. Good library. Union. Reliable. JOHN NEFF, The Carroll, S. Beaver St., York, Pennsylvania. Jan 20

Piano and Clarinet—Experienced all lines. Picture house closing out orchestra. Joint or separate. P. O. BOX 981, Little Rock, Arkansas. Jan 13

Organist - Pianist — Bartola Player, desires change. Young lady. First-class musician. Five years' experience in picture and vaudeville houses. Orchestra or solo. State make, size of organ, salary and hours first letter. Address MUSICIAN, 721 North Jackson St., Auburn, Indiana. Jan 20

Organist at Liberty — Ten years' experience. FRANK STONE, General Delivery, Jacksonville, Florida. Jan 13

Piano Leader at Liberty for vaudeville. Fifteen years' experience. First class theatre. Go anywhere. Union. Wire or wire B. M., care Billboard, New York. Jan 13

Position Wanted—Flute and Piccolo. Orchestra and band. FLUTIST, Box 270, Flint, Michigan. Jan 13

Saxophonist at Liberty — E-Flat Alto and B-Flat Tenor. Experienced reader. Married. Union. Prefer dance or theatre orchestra. MILES WINKS, 2106 South Bronson St., Marion, Indiana. Jan 13

String Bass—Union. Experienced vaudeville and pictures. Age 28. References Also Tube B and C Have full-sized string bass. OLYDB LONG, 1120 Fort St., Manhattan, Kansas. Jan 13

Trumpet Player at Liberty—Experienced burlesque and vaudeville. Union. W. J. BROOKS, 18 Hakes Ave., Hornell, N. Y. Jan 13

AT LIBERTY—CLARINET. EXPERIENCE in concert Troupe of locate. GEORGE BLYTHE 44 1/2 West Church St., Orlando, Fla. Jan 13

AT LIBERTY—ORCHESTRA LEADER. Violinist. Experienced. Vaudeville, arranger and wants to deal with manager only. Don't want out-of-tune saxophone or dance drummers, but experienced concert and theatre musicians to play with. Two weeks notice required. Telegraph for notices and explain letter. G. F. L. Billboard, Cincinnati, Ohio. Jan 13

AT LIBERTY—VIOLINIST FOR CONCERT and theatre. Experienced any line. Start 15th January, 1923. A. B. O., Piedmont Hotel, High Point, North Carolina. Jan 13

AT LIBERTY — EXPERIENCED OCELLIST. Pictures, hotel, etc. Union. OCELLIST, 422 Brooks Ave., San Diego, California. Jan 13

AT LIBERTY—EXPERIENCED CLARINETIST wants position in theatre orchestra until about April 15. A. F. M. Address CLARINETIST, 109 Gen Place, Ithaca, New York. Jan 13

AT LIBERTY—DRUMMER. TAB, VAUDEVILLE or combination house. Location only. Full line of traps. Union. E. B. LUFEN, 24 Mason Blvd., Muskegon Heights, Michigan. Jan 13

BARIOTON, EXPERIENCED, AT LIBERTY. Union; slight reader, married, double Violin and Cello. Prefer permanent location. Municipal, factory and Shrine bands write. Go anywhere. Address FRED HUGHES, Lake Worth, Florida. Jan 13

DRUMMER AT LIBERTY AFTER TWO weeks' notice. Tymps., Bells, Xylophone, Vaudeville or pictures. New York or Pennsylvania preferred. A. W., care Billboard, Cincinnati, Ohio. Jan 13

FLUTIST OF ABILITY DESIRES PERMANENT engagement. RONALD W. FAULKNER, Greely, Colorado. Feb 8

PIANIST, VIOLINIST AND DRUMMER TRIO at liberty for permanent theatre position. Experienced. Write first notices. Saxophone. State all. MUSICIAN, 4115 Oregon, St. Louis, Missouri. Jan 13

TROMBONE AT LIBERTY. WISH TO LOCATE. 12 years' experience all lines. Would like light work and permanent location. Auto painter by trade. CHAS. SMITH, 1125 S. Clinton St., DeLand, Ohio. Jan 13

TRUMPET AT LIBERTY—EXPERIENCED in all lines. Pictures preferred. Union. "TRUMPETER", 711 Juniper St., Quakertown, Pennsylvania. Jan 20

VIOLINIST—COMPETENT AND EXPERIENCED. Engage on two weeks' notice. Address MUSICIAN, 482 East 12th St., Erie, Pa. Jan 13

A-1 SAXOPHONIST, CLARINETIST desires immediate connection with good dance orchestra. Read, fine musician, and get good tone in tune. Play legitimate and feature Dixieland Jazz Band Style Clarinet. Plans attractive arrangements (Paul Whitman style) for non-dance orchestras. Catchy blues and syncopation. Play other Saxophones, but at present using C Melody. Age 34; weight, 136. Good stage presence. Must give notice here, so don't wire. Don't ask my lowest state your limit for feature make also working hours and full particulars. Address MUSICIAN, 6712 Deary St., E. E. Pittsburgh, Pa. Jan 13

A-1 EXPERIENCED THEATRE ORGANIST, college graduate; splendid library; member A. F. of M.; good instrument essential; references furnished. ORGANIST, 201 Avalon, Memphis, Tenn. Feb 8

AT LIBERTY NOW—V. P. Cornetist, for movie and vaudeville and concert orchestra. Single. Address 222 Loomis St., Chicago, Illinois. Jan 13

AT LIBERTY—Trombone and Baritone Player. Union. Prefer vaudeville or picture theatre, hotel or concert band. Trained and experienced. Catchy blues ability. Address V. P. N. care Billboard, Chicago, Illinois. Feb 8

AT LIBERTY—First-class Lady Pianist or Organist. To play pictures alone; experienced. Mention style organ, state salary. PIANIST OR ORGANIST, 134 E. Clinton St., Lock Haven, Pennsylvania. Feb 8

AT LIBERTY—A-1 Viola Player, double on Trumpet; A. F. of M.; experienced in high-class work; to locate. Address J. G. L., care Billboard, Cincinnati, Ohio. Jan 13

AT LIBERTY—Experienced Picture Theatre Pianist and Organist desires position within or not distant from New York State, New Jersey or Pennsylvania. Union man. Best of references. Do not wire. Write particulars. Address "PIANIST", care Billboard, Cincinnati, Ohio. Jan 13

AT LIBERTY—Fifteen years' experience band and orchestra. Two brothers. Clarinet players, one double Bass. Would like to join together. Union. Write C. F. RISO, General Library, Chicago. Feb 8

DANCE BANJOIST AT LIBERTY—A-1 Artist. Duet. Full harmony. Read. Novelty Solo. Double several instruments. Address DANCE BANJOIST, care Billboard, Cincinnati, Ohio. Jan 13

TENOR BANJOIST AT LIBERTY—Experienced dance man. Slight reader. Novelty solo. Double. Address C. C. C., care Billboard, Chicago, Illinois. Jan 13

TRUMPET AT LIBERTY—A. F. of M. Experienced in vaudeville and pictures. Sweet and reliable. Can also furnish any number of good musicians. G. F. TRUMPETER, 329 S. Union St., Chicago, Ill. Feb 8

VIOLINIST, conservatory graduate, 18 years' experience; vaudeville, pictures, dance, symphony. Piano tuner and repairing factory experience. Lomb 20 Tube. "VIOLINIST", 1114 Danford Ave., Chicago, Illinois. Feb 8

AT LIBERTY FOR

PARKS AND FAIRS

By WORD, CASH (First Line Large Black Type) By WORD, CASH (First Line and Name Black Type) By WORD, CASH (Small Type) (No Ad Less Than 25c)

THE CONYLES (TWO MEN)—TWO GUARANTEED nets. One net novelty iron jaw catch feature tight wire net for indoor shows. 3040 Tuxedo Ave., Cincinnati, Ohio. Jan 13

In Answering Classified Ads, Please Mention The Billboard.

LADY AND GENT BOOKING FAIRS, INDOOR Shows. Roman ring, cradle trapeze, novelty acrobatics, other big features. Change for week. HIGGINS AND HIGGINS, Gen. Del., Grand Rapids, Michigan. Jan13

TOM AND BESSIE HAYES, AERIAL GYM-nasts, present the greatest novelty aerial act ever accomplished. We put on two entirely different acts. Work out or indoors. For terms, recommendations, etc., address Sandusky, Michigan. feb10

GAYLOR TROUPE—Four original Free Acts. For Pairs and Celebrations, etc. Act No. 1, 2 Huming Comedy Acrobatic Frolics. Act No. 2, World's Greatest Acrobatic Hand and Head Balancers. No. 3, Chinese Oriental Novelty Equilibrium. No. 4, Comedy Acrobatic Circus, Juggler and 11000 Acrobatic Dog. Bank reference. No disappointments. Particulars, 3000 17th St., Detroit, Michigan. Jun30

THE LA GROIX (Lady and Gentlemen), classy Cradle Trapeze Act. Now booking indoor carnivals, banquets, circuses. A feature act. Write for particulars, Address 1304 Walton Ave., Fort Wayne, Ind. feb10

AT LIBERTY PIANO PLAYERS 50 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

A-1 Piano Player for Rep or Stock. Double Stage. (Bass Drum.) Explain all first letter. Wife take tickets. 2105 Ave. H, Galveston, Texas.

A-1 Pianist, Doubling Piano-Accordion. Four years' experience with best. Read, fake, memorize, improvise. Strong Bass. Play modern style for dance. Young, congenial. Toledo, Ohio. Do not misrepresent. PIANIST, 810 Ferguson St., Rockford, Ill.

At Liberty—A-1 Pianist. Vaudeville and picture experience. Desires theater orchestra position for balance of season. Address PIANIST, Box 405, Elyria, O. Jan20

At Liberty—Experienced Piano Player. All kinds. Large library picture music. Young, reliable. Wire or write PAUL ROSE, General Delivery, Minneapolis, Minn. Jan20

At Liberty—Pianist. Gentleman. Pictures alone. Orchestra responsible for experience. Small band show. 2 years' experience. Honest, neat, jovial and congenial. Clean cut. No grouches. Salary reasonable. Can join immediately. PAUL NIGHTINGALE, Cressent City, Illinois.

At Liberty—Professional Pianist. Vaudeville, pictures, hotel or cafe. Four years in Orpheum Vaudeville Theatre, Cedar Rapids, Iowa. Go anywhere for good permanent position. MARION EDWARDS, 379 Northcliffe Ave., Montreal, Canada.

Lady Pianist—Experienced vaudeville and pictures. Only steady job considered. Theater work only. Good conscientious worker. Reliable. Union. PIANIST B, care Billboard, Cincinnati, Ohio. Jan13

Pianist at Liberty—Vaudeville, Tabs., Pictures. FRANK STONE, General Delivery, Jacksonville, Florida.

A-1 DANCE PIANIST—YOUNG, TUXTEDO, union. Will go anywhere, but only first-class proposition considered. W. BLACKER, care Billboard, Kansas City, Missouri.

PIANISTE—YOUNG LADY FOR ORCHESTRA work only. Pictures or hotel work desired. No vaudeville. College graduate in piano. Experienced. Good sight reader and improviser. Only A-1 positions considered. PIANIST, 1004 North 17th St., Harrisburg, Pennsylvania.

PIANIST AT LIBERTY. WORK ACTS. Double bits. EDW. BAILEY, Owego, N. Y.

PIANIST—First-class, also American Photographer and Robert Morton Organ; 14 years' picture experience in first-class theatres, New York and Palm Beach, Fla. Open for position South. M. KAUFMAN, Gen. Del., West Palm Beach, Florida. Jan20

AT LIBERTY SINGERS 50 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

Baritone Singer, Also Plays Trumpet. J. J. SOMERS, 504 W. 161st, Apt. 18, New York. Audubon 1780.

Singing Monologist—Open for engagements, clubs, entertainments. TIZARD, 826 Vernon Ave., Brooklyn. Jan13

AT LIBERTY VAUDEVILLE ARTISTS 50 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

Spintners—Single Novelty Comedy Bar Act. Strong as most teams. Full of good laughs and sensational tricks. L. A. WOOLLEY, Xenia, Ohio. Jan13

Real Med. Team at Liberty after Jan. 14th. B. F. Comedy and Souffrettes in Acts. Change Doubles and Singles for two weeks. Double Piano and feature Banjos. Address YOUNG & ABBOTT, Cazenovia, Wis.

At Liberty—Ingenué for Rep., Vaudeville Act or One-Nighter. Age, 24; 6 ft., 3 in.; 110 lbs. Five years' experience. Can join on wire. Good line of scripts. MYRTLE T. GIFFORD, 141 High St., Oakkosh, Wis.

AT LIBERTY—PIANISTE, VERSATILE ENTERTAINER, opera, classical, popular vaudeville, theatres, Southern hotels. Fine costumes. Don't write. Write, wire MIELE ROSETTE, care Kruse, 201 W. 91st St., New York.

AT LIBERTY—FOR A DRAMATIC, MINSTREL or Burlesque Show. Harry Foster, Character Comedian and Eccentric Dancer, HARRY FOSTER, 2432 So. Opal St., Philadelphia, Pa.

AT LIBERTY—GROUND TUMBLER FOR Straight or Comedy Part. Address MICHAEL KENNEY, Y. M. C. A., Holyoke, Mass.

NOVELTY PERFORMER AT LIBERTY. Black wire, comedy, singing, Scotch, Irish and eccentric singing and talking specialties. Work in acts, etc. GEO. GRANT, Eganville, Ont., Canada.

YOUNG MAN, 5 FT. 11 IN. TALL, WOULD like to join Professional Troupe for Vaudeville. Can sing or be comedian. FRANK B. CERNY, 320 East 53rd St., New York City. Jan13

AT LIBERTY—Kelly and Carr, novelty stone breaker and iron jaw man. Would like to join good show or vaudeville act. Care Billboard, New York.

AT LIBERTY—Novelty Team, man and woman. Comedy and high-class Magic, Comedy Juggling, Musical Comedy Songs, Banjo, Mandolin, Harmonica and other novelty instruments. Song and Joke, Singing and Talking. Lady doubles orchestra. Singing, Singles and doubles. Change for week. Sit on best. Tickets? Yes. Join at once. Reliable managers only. MACK AND EDWARDS, 615 Arch St., Allentown, Pennsylvania.

CLASSIFIED COMMERCIAL ADVERTISEMENTS

ACTS, SONGS AND PARODIES 40 WORD, CASH. NO ADV. LESS THAN 15c. 50 WORD, CASH. ATTRACTIVE FIRST LINE.

Exclusive Acts Written—Timely material guaranteed. J. C. BRADLEY, 110 King St., New York. Jan27

THE LATE FRENCH PAPERS

MILLE SOREL and her company were positive. Their performances were calculated to create a violent prejudice against doing anything to hinder France from going immediately and irrevocably to the dogs, the faster the better. Mile. Sorel is from what was picked up in more or less random fashion. They were supplied with stage settings apparently dug up from the dusty cellar of some antiquated playhouse, and the whole creaking organization was sent to this country to play a season of repertoire, under the auspices of the French Ministry of Fine Arts! As a business venture, I believe, this short season was a success; as an artistic venture it was a lamentable failure; and as a propagandist venture it was, if I am any judge, calculated to produce an effect exactly opposite from that intended.

There is apparently nothing in the repertoire of the Comedie Francaise that is less than fifty years old. One gathers that the official French viewpoint is that the only good creative artist is dead one. Yet I assume that part of the purpose of the Ministry of Fine Arts in sending this company was to show Americans the best that the French spirit is capable of producing. It would have seemed appropriate, therefore, that they give us some idea, at least, of what the modern French playwrights are doing. This, however, was apparently not nominated in the bond, so there is no use to complain about it, I suppose. I saw this company interpret "Camille", which at its best is a silly and artificial play, and at its worst, as given by Mile. Sorel, is an agonizing experience. The French are notoriously careless in the matter of theatrical settings, but the sets for "Camille" were downright dowdy. I retain an indelible memory of two pieces of velvet, one red, the other blue, which did duty manfully, appearing (always badly draped over the wrong pieces of furniture) in every act. The costumes were bad. In fact, the whole mise en scene would have shamed the manager of any third-rate small-town stock company in this country.

However, as Mr. Eaton remarked in reviewing Mr. Arthur Hopkins' "Macbeth" for the Freeman, settings are really of minor importance. One can see a play given with bad scenery or with no scenery at all, and, if the acting is good, one can enjoy it so much that one forgets the scenery, or the lack of it. But the acting of Mile. Sorel's company was generally mediocre and occasionally positively bad, and be it said that the two societies of the Comedie Francaise were not distinguished from the rest of the company by the superior excellence of their acting! Perhaps, however, it would be too harsh to call Mile. Sorel's acting bad; "old-school" would be a kinder term. In Mile. Sorel's youth it was no doubt extremely good, but our conception of emotional acting has mercifully undergone a change since then. One of Mile. Sorel's ways of expressing strong emotion, for example, was to clasp poor Armand firmly around the neck, and, turning her face full upon the auditors, to talk wildly in their direction, the while making convulsive clutches at her lover's coat-lapel. This kind of emotional acting is rarely employed nowadays. In fact, the uncomfortably emotional lady has gone out; quite gone out from the theater, and, I devoutly hope, from real life as well.

I was interested in observing the effect of the play upon the audience. I suppose there were those who took it seriously; but I could hear the people who sat near me chuckling over the ridiculous climaxes of the acts; and, at the close of the last, which of itself is mirth-provoking enough, in all conscience, they laughed aloud. I laughed too; yet I left the theater with that feeling of profound embarrassment which one experiences when one is obliged to watch other people unwittingly making fools of themselves.—THE FREEMAN.

YOUNG MAN, 25, WISHES TO JOIN VAUDEVILLE act. Rubic impersonator. Write RUBSELL A. WELSER, Benton Harbor, Michigan.

AT LIBERTY—One-Legged Juggler wants to join recognized juggling act or professional partner who knows the show business. Do club exchange juggling for team work, combination balancing and singing, and all kinds of object juggling while jumping around stage on one leg. For full particulars write THEODORE LEONARD, 355 Benton St., Portland, Ore. feb8

AT LIBERTY—Hand Balancing, Rings, Trape, Chain Balancing, Acrobatic Act and Magic. Wife, Female Player. BERT HENZO, Gen. Del., Grand Rapids, Michigan.

AT LIBERTY—For med. show, Female Impersonator, well experienced. Change nightly from 1 to 2 weeks. Also for burlesque or vaudeville. HARRY J. HARRINGTON, care Billboard, Cincinnati, Ohio.

AT LIBERTY—Team, long experienced medicine shows or vaudeville. Change singles and doubles for a week or ten days. Also, we double piano. Do in all acts; put them on and make them go. A-1 Blackface. Salary four limit. We travel by car. Allow time to join. Want a good, steady position. Wives don't write. Address JACOB WILSON, care Western Union, Muskego, Wis.

ALL AROUND COMEDIAN—Do Dutch and Blackface. All around comedian. Straight or Comedy in Afternoons. Change often. Reliable managers address JOHNNY BALDWIN, Footlight Club, 1305 Arch St., Philadelphia, Pa.

YOUNG COMEDIAN, 6 ft., 4 in. tall, would like to join experienced first partner for vaudeville. Write ARTHUR FRYCKHOLM, 3931 Hill Ave., New York City.

Jolly Bert Stevens—Hokum Songs. Free list. Billboard, Cincinnati, Ohio. Jan20

Music Arranged—Vocal-Piano, from lead sheets, \$2.50. Piano Solo, \$2.00. Small Orchestra, \$3.00. Full, \$3.75. Band, \$1.50. Marches, Waltzes, etc., arranged from cornet, violin or any melody. Satisfaction or money back. MUSIC STUDIO, 417 New York Ave., Washington, District of Columbia.

When Better Acts Are Written Bud Bloom will write them. MCKAY'S VAUDEVILLE AGENCY, 215 Empire Bldg., Philadelphia. Jan13

ACTS, PLAYS—Free catalogue. AL FLATICO, 1113 Superior, Cleveland, Ohio. Jan13

BIG-TIME Guaranteed Sure-Fire Material written to order. Start the new year right. CARSON AND D'ARVILLE, 560 West 179th, New York City.

I HAVE A DIRECTORY every Song Writer in America about ready to go. Will send you one. LEB ICE, Sisseton, West Virginia. Jan27

I WRITE ACTS OF ALL KINDS for vaudeville artists. Send me your real material and I will write who are willing to pay accordingly. Also have a few sketches on hand. NAT OGBURN, 538 E. 175th St., Bronx, New York.

JUST OUT—Side-splitting Gags on current topics, with extra funny sidekicks. Price, \$1.00. BUD BLOOM, who, McKay's Vaudeville Agency, 315 Empire Bldg., Philadelphia.

MANUSCRIPTS WANTED—Dramatic, Musical, Farce Comedy and Musical Openings for tabloid stock. Give description and prices. PRODUCER, Billboard, Cincinnati, Ohio.

MUSIC ARRANGED FOR PIANO, ORCHESTRA and Band. Mimeograph piano copies made. SOUTHERN MUSIC SHOP, 508-B Monroe Ave., Montgomery, Ala.

"RIB-TICKLER"—Monologue for straight or character actor. Teach every second price, five dollars. GEORGE FULLER GOLDEN, Vaudeville Author, 14 Atwood Place, Buffalo.

SPECIAL OFFER—Four Comedie Recitations, two up-to-date Monologues, Jew, Blackface; Comedy Song, three choruses; typewritten. Everything, \$1.00. FRANK LANE, 16 Mayfair, Roxbury, Massachusetts.

150 PARODIES ON LATEST SONGS, 10c. HOWARD MILLER, Cicero, Iowa.

AGENTS AND SOLICITORS WANTED 50 WORD, CASH. NO ADV. LESS THAN 25c. 75 WORD, CASH. ATTRACTIVE FIRST LINE.

Agents and Mail Order Dealers make \$100 weekly. Greatest money-making proposition ever offered. Samples and particulars \$1 bill. WIDMER, 263 Rice Street, St. Paul, Minnesota.

Agents—Gold Sign Letters for office windows and store fronts. Anyone can put them on. Large profit. Enormous demand. Write for free sample. METZELIC LETTER CO., 431-B North Clark, Chicago.

Agents—Make \$50 to \$100 a week selling Peter Pan Washing Compound. Something new. Sells like hot cakes. European repeater. Particulars free. Full-size package, 25c. Write COLUMBIA PRODUCTS CO., Columbia City, Indiana.

Agents Wanted—\$4.00 to \$10.00 daily taking orders for "Super" and "Junior" Fry-Pyter. Enthusiasm on our new sales plan. Commissions paid daily cash. Everyone who owns anything that will catch fire is a live prospect. Homes, farms, auto owners, schools, churches, factories, all need them. Sell on sight. Sales limited only by calls you can make a day. Write today for exclusive territory and free booklet, "Building a Permanent Income as a Fry-Pyter Representative." FRY-PYTER CO., 1210 Fry-Pyter Bldg., Dayton, Ohio.

A Good Money Maker for Salesmen. Needle Books, Self-Threading Needles. Free catalogue. NEEDLE BOOK SPECIALTY COMPANY, 2 East Fourth St., New York. feb10

Biggest Seller of the Year—Our champion combination of seven wonderful Toilet Articles in fancy boxes. Quick sales, repeat orders. Sample outfit 80 cents. SALTER S. MATZ NOVELTY COMPANY, Reading, Pa. Jan20x

Build a Permanent Business of your own with the high-grade, quick-selling "Nibo" Specialties. Exclusive territory, \$10.00 to \$20.00 profit a day easy for earnest salespeople. Send for interesting folder. A. SILVER-GOMBERLIN CO., Clayton, N. J. x

Housewives Buy Harper's Invention on sight. New business. No competition. Ten-Use Set is combination of ten indispensable household necessities, \$7.50 to \$30.00 day easily. Write for free trial offer. HARPER BRUSH WORKS, 100 A St., Fairfield, Iowa.

Housewives Buy Harper's Invention on sight. New business. No competition. Ten-Use Set is combination of ten indispensable household necessities, \$7.50 to \$30.00 day easily. Write for free trial offer. HARPER BRUSH WORKS, 100 A St., Fairfield, Iowa. x

German Barber Razors—Quality goods. Sell on sight. SCHWARTZ, Importer, 1108 East 147th, Cleveland, Ohio. mar2

"Millions Wanted"—Every body send 25 cents stamps for copy of "Millions Wanted". The great book of the age. Tells how to make money. Agents wanted. Address THE ERB PUBLISHING CO., Washington Ave., Vineland, New Jersey.

Money Comes Fast Selling wonderfully new little article for cigar stands. Low-selling price. Reserve your territory. Quick sale. PEORIA NOVELTY CO., Peoria, Illinois.

Mr. Dealer—Send for Our Catalogue of Cigar Store Novelties and Trade Stimulators. ANDERSON NOVELTY CO., Anderson, Indiana.

"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 attachments. One rule keeps windshield clear 43 hours. Miller made \$18,000 three days. Experience unnecessary. Wonderful sideline. MULIFE CORPORATION, Hartford, Connecticut. Jan27

Rummage Sales Make \$50 daily. We start you. Representatives wanted everywhere. Permanent business. "OLDFROG", 600 Division, Chicago.

The Agent's Guide - Tells

where to buy almost everything. Copy, 25c. WILSON, THE PUBLISHER, 1400 Broadway, New York.

"The Commercial Monthly"

Agents' Magazine. 10c copy. ARTHUR COHN, Publisher, 110 Oliver St., Newark, New Jersey.

World's Smallest Moving Picture Machine.

Two reels—10 different subjects. Brand new. Wonderful seller. Sample, 25c. Big margin profits. Agents and dealers. BALLOW NOVELTY CO., 8 Bulfinch Place, Boston, Massachusetts.

AGENTS—Sell three-cent Bottles of Beads to retailers. Distribute free instructions to children. Tells how to make rings, etc. Wonderful field. A reseller. Going very big. Write for particulars. CENTRAL STATES NOVELTY CO., Box 1030, Milwaukee, Wisconsin.

AGENTS—Men and women. Make \$25 to \$150 weekly, full or part time, selling "Mothproof" in every home. Scientifically prepared by furrier of twenty-two years' experience. Results guaranteed or money refunded. Free sample offer. M. GELHART, Dpt. A, Rockford, Illinois. feb23

AGENTS—\$60 weekly. New, exceptionally useful, necessary article. Every home buys several. Sample, 10c. FACTORY, Elizabeth, New Jersey. mar24

AGENTS—Make 500% profit handling Auto Monograms. New Pictures. Window Letters. Transfer Flags. Novelty Signs. Catalog free. HINTON CO., Dept. 123, Star City, Indiana. x

AGENTS—Big cut in price on Self-Threading Needles. Fine side line, easily carried, big profits. Sample free. LEE BROS., 145 1/2 East 23d St., New York. jan20

AGENTS—Men or Women. Imported Pocket Penicil Sharpener. Sells on sight everywhere. Big money. Sample 25c. BOMKLEY & SONS, 5507 Kenwood Ave., Chicago. feb23

AGENTS—Big Commission. 10c for sample. Big seller. HILL, 336 Plummer Ave., Hammond, Ind. feb23

AGENTS—Household Specialties. List free. MOYER, 1234 Clay St., Paducah, Kentucky. feb23

AGENTS—Mason sold 18 Comet Sprayers and Auto-washers one Saturday. Profits, \$2.50 each. Particulars free. Established 30 years. BUSLER CO., Dept. 12-A, Johnstown, Ohio. jan27

AGENTS—Sell Wolverine Laundry Soap. A wonderful repeller and good conditioner. Free Automobiles to haulers. WOLVERINE SOAP CO., Dept. 4, Grand Rapids, Michigan. jan20

AGENTS—Pure Toilet and Medicated Soaps under code. COLUMBIA LABORATORIES, 18 Columbia Heights, Brooklyn, New York. jan20

AGENTS—New Invention. Harper's Ten-Use Brush. It sweeps, washes and dries windows, scrubs mops, floors, and has five other uses. Big profits. Easy seller. Write for free trial offer. HARPER'S BRUSH WORKS, Dept. 64, Fairfield, Ia. feb23

AGENTS—\$15 to \$25 daily selling illuminated House numbers. Rhine in the dark. Greatest proposition in years. Sell two to every home. Sells for 10c; cost you \$1.25 a dozen. Samples and terms, 25c, post free. MADISON LIGHT CO., 717 Broad St., Newark, N. J. Dept. B. feb23

AGENTS—Our Soap and Toilet Article Plan is a wonder. Get our free sample case offer. HO 300 CO., 107 Locust, St. Louis. jan27

AGENTS—Our Soap and Toilet Article Plan is a wonder. Get our free sample case offer. HO 300 CO., 107 Locust, St. Louis. jan27

AGENTS—Best seller. Jam Bobber Repair for tires and tubes. Superbuds vulcanization at a saving of over 50%. Put it on and it vulcanizes itself in two minutes, and is guaranteed to last the life of the tire or tube. Sells to every auto owner and accessory dealer. For particulars how to make big money and free sample, address AMAZON RUBBER CO., Dept. 106, Philadelphia, Pa. jan27Ax

AGENTS, CANVASSERS—\$50.00 weekly cash. "Black Diamond" Engraved Bell and Door Plates. Biggest seller out. Engraved sample, with your name, 50c. Get busy. Particulars free. THE W. H. HOBILLARD CO., 184 Davis, New Bedford, Massachusetts. feb23

AGENTS AND STREET OPEN to sell Le Po, the Reined Frog. Sample 10c. CENTRAL BROS. CO., 517 N. 9th, St. Louis, Mo. jan13

AGENTS AND STREETMEN—We have the largest assortment of Needle Books on the market. DIXIE-GOLD NOVELTY CO., 134 Bowery, New York. feb23

AGENTS, BREW MANAGERS—Sell Universal Milk Bottle Covers. List them all. Sell them all. Best demand. Sample and terms, 25c. SNEEDON MFG. CO., Dept. A, 18 W. Illinois St., Chicago, Ill. jan20

AGENTS, CREW MEN, NOVELTY MEN—Glo-Pen, a 50c mudluge fountain pen. Everybody buys on demonstration. Write for big profit plan. GLO-PEN CO., 46-C Pine St., New York. jan27Ax

AGENTS, DEALERS AND TRUST SCHEMERS—Cash in quick profits handling our new Self-Threading Needles. Big business. Sample and terms, 25c. Aluminum Thimbles. Sample and Price List 115 free. FRANCIS J. GODOY, Box 266, City Hall Station, New York. Established 1883. jan27

AGENTS WANTED—Hot Pot Lifters, Gas Lighters, Curtain Rods, etc. Attractive prices. WEST PARK SPECIALTY CO., Philadelphia, Pennsylvania. feb23

AGENTS WANTED—Sample and particulars free. Write RICHBY SUPPLY CO., Wehrum, Pa. jan27

BIG MONEY MAKERS—Luxe factory offers you big profits on 150 fast sellers. Toilet Gilt Sets, Flamingo Extracts, Remedies. Soaps bring you \$8.00 to \$25.00 daily. How to handle them \$4.00 an hour. Sample outfit free to write. LINCOLN CHEMICAL WORKS, Dept. 153, 2958 N. Leavitt St., Chicago. feb23

CARD SIGNS for every business. Good profits for agents. SIGNS, 131 N. Rampart, New Orleans. jan13

CLEAN UP THIS YEAR—Wonderful new fast seller. Goss like wildfire. Enormous profits. Write quick. Free particulars. MISSION, Factory L, 2421 Smith, Detroit, Michigan. feb23

DEMONSTRATOR SALESPERSON—Earn \$150 weekly. Electric, scientific electrical treatments in own home. Earn big money. Enormous profits. ZED-FREAR MFG. CO., Peoria, Illinois. feb23

EUCALYPTUS Perfumed Disinfectant. Such a sensational seller. Perfumes the home. Sample package, 10c. Agents' price, 50c dozen packages. EUCALYPTUS PERFUMED LABORATORIES, 67 Montrose Ave., Brooklyn, New York. feb23

POLMET POLISHING CLOTH cleans all metals like magic. Sells fast at 25c. Sample free. A. E. GALE CO., 15 Edinboro St., Boston, Massachusetts. feb23

FOR MEDICINE SHOWS—Sell your own Medicines. Tonics. One pound of Laxated Herbs and Iron Compound Powder dissolved in water makes \$2 (\$1.00 size) bottles. Price, \$2.00 per pound. Labels free. Sample, 25c. Write CHAS. FINLEY, Druggist, 4151 Olive, St. Louis, Missouri. jan27

GO INTO BUSINESS FOR YOURSELF—Send 10c for my lists of Formulas, Selling Plans and Mail Order Magazines. STRATE COMPANY, Dept. C, 500 5th Avenue, Room 450, New York City. jan27Ax

HAVE OTHERS sell Perfected Self-Threading Needles, Sachet, etc. Give sales premiums. Wonderful enterprise. Free all sales. PATTON PRODUCTS, Box 372-B, Washington, D. C. feb23

HEATLESS TROUSER PRESS, \$5.00. G. ISRAEL COMPANY, General Post Office Box 169, New York. feb23

HERE IT IS—Fifty Fast Sellers. Everybody needs and buys. \$50.00 weekly easily made. B. & G. RUBBER COMPANY, Dept. 235, Pittsburgh, Pa. feb23

SELF-LITE—Agents. Streetmen. Self-lite makes a red-hot blaze by itself. Set it evening and it lights fire morning, or any time. Fully patented; big starter; big demonstrator; big profit. Performs surprising stunts also. New bling; works alone; clear size. Particulars free. Agent's sample, 25c. By return mail, postpaid. Money back if dissatisfied. Enormous sensation where smartly demonstrated. \$10.00 and upward a day. Manufactured exclusively by KATVTO MANUFACTURING CO., 195 Station A, Boston, Massachusetts. feb24

SOMETHING NEW—Remarkable invention every housewife wants on sight. "Simplex Ironing Board Covers." Best seller in every home. New agent sold 100 first two days (profit \$75.00). SALES MANAGER, Box 718, Springfield, Illinois. feb24

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 1052B, Paterson, New Jersey. jan27

STOP, THIEF—Make 100% to 150% profit selling new proof watch protector, retailing for 50c. Every demonstration a quick sale. Sample sent on approval. UNIVERSAL WATCH CO., Room 890, 25 East Jackson, Chicago. feb23

STREETMEN—Write for prices on Solder. \$25c brines sample and selling talk. SOLDBER CO., 127 1/2 St. 20th St., Birmingham, Alabama. jan13

THE LATEST AND BEST SELLERS are described in the Specialty Advertiser. Free. Write 133 Singer Bldg., New York. feb23

APPLYING BRAINS TO ACTING

By AN EX-ACTOR

I PLAYED another season with one of the most popular of the "intimate" low comedy stars, one of that ribald type which has sprung up in comparatively recent years, who, in their close communion with the audience, seemingly disregard all the laws and mechanics of stage humor. On the surface these fellows have thrown over every law of comedy technique and depend on personality and extemporaneous humor to get their laughs.

On the try-out trip before the New York opening with this star I was having a great deal of trouble in getting my own comedy across. The laughs wouldn't come. Looking back, I know the trouble lay essentially in my own lack of skill. But, as every actor will understand, I blamed the lines.

Something had to be done about it. The author was on the other side of the Atlantic. I carried the case to the star, who had a share of the expense and the profits himself, and demanded that somebody write some real humor into my part if he expected me to make anybody laugh. He promised to look into it, and the next afternoon I was invited to his hotel room to talk it over.

I found him tucked in bed under a huge stack of blankets, overcoats and odd pieces of clothing, suffering from a chill. I urged him to let the matter pass until he felt better, but he insisted that it would make him feel better to relieve my mind.

"Now, let's see—you think your part isn't funny enough, eh?" I told him it was dull and stupid from start to finish, and that laughs were not in it.

"All right. Grant that. Now, what is the dullest, most unimaginative book ever written?"

He looked down beside the bed, and my eyes followed his to the telephone book.

"I guess that's it," I said.

He asked me to open it on any page that suited my fancy. I turned to the Rs and passed it over with a deep-seated expression that somebody, as the saying goes, was about to get the raspberry. And I had a sneaking suspicion that I was the ope who would get it.

I was not mistaken. For a full ten minutes, bundled up in bed with chills, he kept me in constant laughter, and he uttered hardly a score of words other than the printed names, numbers and addresses on the page before him. He did not select a name and extemporize on it. He followed almost word for word the text of the dullest book on earth. He had worked his cure on me long before I made him stop. The show was too good to miss.

"I don't think you need to say any more," I told him, reaching for my hat. "I've got you."

"Now you're discouraged with yourself, aren't you?" he said. "Well, don't be. Don't imagine you won't be a success as a comedian because you can't do what I just did with that telephone book. Don't think I have a special gift of comedy that you haven't. I just know more tricks than you do. Little tricks of intonation, pauses at the right place and just the right length, gestures, expressions, chuckles—why, hell, son, it's just the right length to learn to do these things. Who do you think you are to step out on the stage and get the same results in a couple or three seasons?"—THE NEW YORK TIMES.

LARGE SHIRT MANUFACTURER wants Agents to sell complete line of shirts direct to wearer. Exclusive patterns. Big values. Free samples MADISON MILLS, 603 Broadway, New York. apc21

MAKE \$50 WEEKLY selling Formulas by mail. Plans samples and wholesale rates, 10c coin. LEON'S ENTERPRISES, 127 Milwaukee Ave., Chicago, Illinois. jan13

MAN IN EACH TOWN—To rebuild chandeliers, brass beds, automobiles, by new method. \$10.00 daily without capital or experience. Write GUNDEL CO., Ave. G, Decatur, Illinois. feb23

MERITORIOUS ARTICLES sell readily. Profits large. NEW MFG. CO., St. Louis, Mo. feb23

MONEY-MAKING SPECIALTIES for mail order business. Sample, 25c. Proposals free. HARVEY TRIPLE, Decatur, Indiana. feb23

PRESTO PAD, the everlasting writing tablet, still going strong. Substantially made with metal back. Sample and sales plan, 35 cents. CENTRAL STATES NOVELTY CO., Box 1030, Milwaukee, Wisconsin. feb23

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, 3 East Fourth St., New York. feb16

TEN RAPID SELLERS—All profitable. Windshield Cleaners, Spark Plugs, Transformers, Viewers, Nip and Jammer. Generous commission. JUBILEE MFG. CO., 515 Sta. C, Omaha, Nebraska. feb24

"TRAINING OF A SALESMAN"—William Maxwell. Best selling in its class. Tested "stuff." \$1.25 postpaid. Free folder. GREENWALD, Box 480-B, Pittsburgh, Pennsylvania. jan13

WANTED—Crew Managers and Residential Agents. NARDINE MEDICAL CO., Johnson City, N. Y. x

WONDERFUL DISCOVERY—Change batteries in ten minutes. Galileo. Free to agents. RADIOLITE CO., St. Paul, Minnesota. jan20

\$75-\$150 WEEKLY assured if you hustle. Sell all-weather Glow Signs to stores, offices. Unlimited demand. Experience unnecessary. Free samples. ACME LETTER CO., 355 W. Superior, Chicago. feb23

300% PROFIT—Household, store and office necessity. Free sample. CHAPMAN COMPANY, 807 Dwight Bldg., Kansas City, Missouri. feb23

\$50,000.00 Picture Man Friedman made pushing bells. "He" don't be ordinary door knockers get. He invents and runs a new picture man (takes orders). My free circular explains 24-hour service. Prints, Portraits, Frames, Changeable Signs. "Hot" Pictures, and how I finance you. Write PICTURE MAN FRIEDMAN, Dept. B, 673 Madison, Chicago. jan27

500% PROFIT selling Genuine Gold Leaf Skin Letters. Guaranteed never to fade. Easily applied. Experience unnecessary. Wonderful future. Free Samples. GUARANTEED SIGN SERVICE, 365 W. Superior, Chicago. feb23

27,000 RECORDS guaranteed with one Everplay Phonograph Needle. New different. Cannot be duplicated. \$10 daily. For sample to work. EVERPLAY, Desk 11, McClurg Bldg., Chicago. jan27

5,000 MEN AND WOMEN for the stars. Send your picture, age, height, weight and one dollar for complete course. PROF. SOUTHERN, Box 317, Washington, District of Columbia. jan27

ANIMALS, BIRDS AND PETS

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Beautiful Female Collie Pups

Bred from trained stock, for sale. G. H. BECKLEY, Paw Paw, West Virginia.

BADGERS. \$8.00; Prairie Dogg, \$5.00 pair; Raccoon, \$8.00; Fixed Skunk, \$5.00. LEBE LAIRD, Harper, Kansas. feb23

I HAVE FOR SALE the largest Giant Rhesus Monkey in this country. Weighs close to 60 lbs. Must be seen to be appreciated. Also several just a little smaller. These are some real gems. If you want a real attraction here is a chance you can't afford to miss. Some chain broke, some just cage monkeys. BOULEVARD PET SHOP, 1010 Vine St., Cincinnati, Ohio. feb23

CANARIES—Real Canaries. Nice colors, Hartz and Rollet. Healthy, clean stock. \$12.00 dozen. Bird Cases, whistles and related items for sale. Buy now. We save you money. Prompt shipments. Largest selection. Lowest prices. Free Catalogs. NATIONAL PET SHOP, 2335-2337 Olive, St. Louis, Missouri. feb23

CUB BEAR, \$50; Rhesus Monkey, \$30; one \$20. Polding Pits and Cloth. WILLMAN, Austin, Mont. jan20

CINNAMON, Black and Brown Bears, old and young, at bargain prices. LONGELLOW GARDENS, Minneapolis, Minnesota. feb23

FOR SALE CHEAP—One hybrid Monk, extra large, perfect health. Wonderful case monkey for exhibition or cage. A. W. LACHENMANN, 1010 Vine St., Cincinnati, Ohio. feb23

FOR SALE—Tame Rhesus Monkey. Warm clothes, and also White Walking Dog. Also Hind-Foot Dog. MISS RAY DAVIDSON, 1224 Republic St., Cincinnati, Ohio. feb23

FOR SALE—Snakes. Five Bull Snakes, measuring from 6 ft. to 7 ft. in length. Rates on application. DAVE STENHOLM, care Palace Theatre, Rockford, Illinois. feb23

LARGE OSTRICH and new Banner, \$100; beautiful Spotted Pony and Hammer, \$75; Six-Log Polly, \$25; and many other birds. Also, Giant Moa or Deer Bird and Banner, \$30; Tattoo, Waiting Mice and Grave Robber, \$25; \$5 each; 20250-ft. Tent, \$50; Tent, 20250 ft., \$50. Address EARLY DICKINSON, Mississippi, Florida. feb23

HIGH-CLASS FOX, Deer, Coon Hounds, A few stouth perfect hounds. Wonderful case monkey for exhibition. STEPHENS KENNELS, Marshall Arkansas. jan13

GREAT DANE, female, 9 months old, also black Pointer, English Setter, Pomeranian, Chow Chow, Charles Spaniel, Toy Black and Tans, Poodles, small Rhesus Monkeys, also some Giant Rhesus, Black Bear, Brown Bear, Lynx. BOULEVARD PET SHOP, 1010 Vine St., Cincinnati, Ohio. feb23

THE LONGFELLOW ZOO GARDENS of Minneapolis. 514th, west 22nd 23rd Ave. small Elephant, Fox, Owl, Pheasant, etc. jan13

WANTED—Ponies, Dogs and Goats to train. Will open my big barn Feb. 15. Terms reasonable. J. E. ROBE, Box 18, Xenia, Ohio. feb23

ATTRACTIONS WANTED

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

All Shows Making Old Town,

Me., write W. E. McPHEE, esp22

Hanson's Midway Shows

Wants for Season 1923—A number of Small Shows that have their own outfit. Wanted. First-class Cook House and legitimate Concessions of all kinds. Get out strong workers save your stamps. Will book Small Merry-Go-Round. Address all to L. T. HANSON, General Manager, 82 Erie Ave., Hornell, New York. feb23

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, 2304 Michigan, Chicago, Illinois. jan13

BOOKS

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Mysterious Changing Picture

Card—Picture changes before your eyes into another in astonishing, apparently impossible fashion. European novelty. 3 for 10c, 9 for 25c, 25 for 50c; all different. 77c Magic Tricks, 40c. Mysterious Spirit Pad; writing appears and disappears; questions asked and answered; no pencil or any other device used. New! Just from Europe. It can be used in any act on the vaudeville stage. Price, 50c. Make-Up Book for Actors, 30c. Comic Lectures and Negro Sermons, 25c. Minstrel Guide, 10c. Illustrated 24 and 18-Act Magic Catalogue. Write CHEATLICK COMPANY, Station B, Box 24, New York. feb23

A-1 LIST BOOKS—Vaudeville material; free; pink and blue. FRANK LANE, 15 Mayer, Rockford, Massachusetts. feb23

BOOK OF BEDDIT WRITING SYSTEM 10c. Free Samples. WOODS' NOVELTIES, 124 Knapp St., Milwaukee, Wisconsin. feb23

In Answering Classified Ads, Please Mention The Billboard.



BOOK BITS, \$5.00; Gags, \$1.00; Scripts, \$2.00. DEVAIGNIE MANUSCRIPT EXCHANGE, Room H, 820 South Halsted, Chicago, Illinois. feb3

HINDU WHITE AND BLACK MAGIC, or the Book of Charms, 50c; East Indian Spirit Healing, or How to Heal Instantly, 50c; Mantra-Yoga, or the Power of Words, 60c; Reader of Souls, or Lessons in Crystal Gazing, 50c; Mind Power, 50c; Japanese Fate Book, \$1.00. Things Kept Secret From the Foundation of the World, \$1.50. Gent's Riding Boots, Ladies' Slippers, oatin and silver cloth, white canvas, 10c pair; white kid, \$1.00; beautiful Evening Caps, latest style, also beautiful Evening Dresses, one Leather Skirt, with head work; one silk water, Sealain Vest, like new; beaded blue Coroduro Riding Suit, new red wool Suit, white embroidery; one white Suit, one yellow Suit, one dark green Skirt, leather Fringe, 11 Wild West Shirts, \$12.00; one fancy Vest, new, \$2.50. BOULEVARD PET SHOP, 1010 Vine St., Cincinnati, Ohio. feb10

FAILURE IMPOSSIBLE—Positive success through "Master Key" Course; 35 lessons; leather, gold-bound, \$5.00. SOYERSON PUBLISHERS, 40 Broadway, Buffalo. jan20x

SOCIETY OF Transcendent (Hindu) Science, 171 No. State St., Chicago, Ill. Real Things Kept Secret From the Foundation of the World... \$1.00. Largest Line of Hindu Occult Literature and Novelties in America. Send 10c for lists. jan20

THE SILENT FRIEND—A treasure chest for those looking for success. This wonderful book of 300 pages, 1,000 secrets, formulas and recipes never published before. None like it. Postpaid, \$1.00. ORLEANS CO., 314 3rd St., Norfolk, Virginia. jan20

WORLD-ROMIC SYSTEM—Masterkey to All Languages. Primers 18 languages, \$1.94 each language. Arabic, Chinese, Danish, Dutch, English, French, German, Italian, Japanese, Korean, Polish, Portuguese, Russian, Spanish, Swedish. Pronunciation Tables, 93 languages, 30c each language. LANGUAGES PUBLISHING COMPANY, 8 West 40th St., New York. jan20

BUSINESS OPPORTUNITIES

4c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE.

BIG MONEY Fortune Telling, Instruction Book, free methods, 60c. DELNOVA, Box 285, Dunn, N. C. jan20

GOOD PRINTING within your reach. Our "\$1.50 Trial Order Outfit" brings you 200 Bond Letters, correspondence forms and receipts never printed to your copy. OBERON, Box 599, Milwaukee, Wisconsin. jan20

HAVE SALESMEN WORKING FOR YOU—Manufacture Vanilla Flavoring. Sell manufacturers, wholesalers, retailers. Steady repeater. 500% profit. Tested Formulas, \$1.00. GRAHAM, Lock Box 1872, Denver, Colorado. jan20

NEW PROGRESSIVE MAGAZINE—Syndicate wants ambitious co-publishers. Best money for 12c per copy. Send dime postage. WORLD SYNDICATE, Fairview Station, Detroit. feb10

PATENTS—Write for free Guide Book and Record of Invention Book. Send model or sketch of invention for free opinion of its patentable nature. Highest references. Free book terms. JICOR J. EVANS & CO., 6th and G, Washington, D. C. jan20

RADIATOR VIM, a simple treatment that will make steam and hot water radiators give 25% more heat. Result of experiments in one of the latest colleges. This is a new one and will pay big. Full instructions, \$1. J. BUSSELL, P. O. Box 922, Hartford, Connecticut. feb10

START IN BUSINESS FOR YOURSELF selling our 3c and 10c Package Connections. Big sellers everywhere. Write for details. QUALITY BRAND PRODUCTS, 811 Smith St., Peoria, Illinois. feb10

START PROFITABLE Mail Order Business at home. Make and sell your own magazines. Free. Send 10c for plan and copy of magazine. STATE COMPANY, Dept. D, 600 5th Avenue, Room 481, New York City. jan20

VENEZUELA—Live man wants agencies. Novelties, Mail Order Goods of all kinds. Send catalogue and samples. Address: R. HOLLAND GONZALEZ, 118 AVILA, Bumadisa A Manduca No. 103, Caracas, Venezuela. jan20

WANTED—Partner, for small carnival in Canada. Apply CANADA CARNIVAL, Billboard, Cincinnati, Ohio. feb10

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, business, free. W. HILLIARY RAGSDALE, Drawer 91, East Orange, New Jersey. feb10

\$1.00 MEDICINE SHOW or Agent's Package. Gilman's Famous Herbs (soluble in water) makes 40 large dollar bottles (labels free). Write for particulars. Big seller; great reputation. GILMAN, "The Medicine Man", Box 170, Flint, Mich. jan20

CONCESSIONS WANTED

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Wanted—Concessions, Games

and Attractions for Mitchell Old Boys' Reunion, August 4-9, 1923. H. O. FACEY, Secretary, Mitchell, Ontario, Canada. jan18x

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RHYMS, New Chalk-Talk, 11. COMIC ART STUDIO, Owatonna, Minnesota. feb10

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GLASSY STAGE CHARACTER WARDROBE, big size, fur coat, Evening Gown, Wraps, \$20.00. Also three Silk Dresses, Evening, Sunday, 8 1/2. Stamp for reply. L. BREWSTER, 525 W. 184th St., New York City. feb10

CHORUS SETS, new, rose and purple, with Hata; Tuxedo, excellent condition \$4.00; Size 38 Tuxedo; \$4.50; Full Dress Coat and Vest, \$5.00 each; Full Dress Suits, \$10.00; White Sport Skirt, \$1.00; black and white stripe Lady's Coat for comedy, \$2.00; White Serge Coat, size 36, \$5.00; blue-serge Coat and Vest, size 40, \$3.00; large size Prince Albert Coat, \$1.00; Gent's Riding Boots, Ladies' Slippers, oatin and silver cloth, white canvas, 10c pair; white kid, \$1.00; beautiful Evening Caps, latest style, also beautiful Evening Dresses, one Leather Skirt, with head work; one silk water, Sealain Vest, like new; beaded blue Coroduro Riding Suit, new red wool Suit, white embroidery; one white Suit, one yellow Suit, one dark green Skirt, leather Fringe, 11 Wild West Shirts, \$12.00; one fancy Vest, new, \$2.50. BOULEVARD PET SHOP, 1010 Vine St., Cincinnati, Ohio. feb10

EVENING GOWNS, Wraps, all Stars Wardrobe from simple frock to most elaborate imported models. Up to the minute in style; some jeweled, spangle and iridescent. Also Chorus Sets, \$1.00. No one trial will convince you that this is a house of class and class, as well as reliability. 40 years at this address. C. ONLEY, 237 West 34th St., New York City. feb10

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JOHN BARRYMORE'S HAMLET

By JOHN CORBIN

REPEATED hearings of John Barrymore's Hamlet confirm the impression, vivid from the first, that we have here a truly great interpretation. At least potentially it is a fit successor of the Hamlets of Forbes-Robertson and Edwin Booth. The two great essentials are clarity of outline and a beauty of the spirit that heightens to radiant humanity and deeper to soul poetry. Not a false note jars upon the finest perception. The there are heights in both character and play that are as yet unexcelled. With such a performance, even with a performance far less distinguishable, no audience has ever failed to grasp the essence of this character—the literary critics who work in a dissecting room of their own creation have made sad havoc of it. A youth of native sweetness of heart, honesty of impulse and instinctive nobility of thought is plunged into the midst of all that is sordid and truculent in human nature, is burdened and overburdened with the responsibility of righting it. Prevented by his youth and shyness and situation. The pretense of madness, which is essential to mask his purpose, high comedy and thrilling drama. But even so he creates the waves of his invention the storm gathers force overhead and sweeps him to his doom. The prevailing mood is of a pure spirit in agony, of tragic passion and of mortal pain. Mr. Barrymore's performance is keyed low—intentionally, as it seems, and very wisely. His voice has deep notes of melancholy, profoundly tragic. His manner in speaking is colloquial—but never a whit more colloquial than the lines he utters, which are at once the most swiftly natural and the most beautifully cadenced in the range of Shakespeare's blank verse. In gesture and bodily movement he is sparing, yet so far from monotonous that the eye follows each slightest movement of facial muscles, or of the eloquent hands with rapt attention and delight. Thus he is able to rise to the several climaxes of emotion with a minimum expenditure of physical and vocal energy. During his scene with the Ghost he kneels with his back to the audience, and then falls prostrate in a shadow so deep that his very form is well-nigh invisible, and yet other actors have intensified the awe and passion of that moment by expressing it in face and gesture, he overstates himself. Later, when he speaks to the voice in the "cellarage", his words are not so much "wild and whirling" as an inwardly ecstatic. Likewise at the climax of the "munnery" scene with Ophelia, and again at the unmasking of the King by means of the court play, he avoids the familiar bodily and vocal extravagance of his predecessors, portraying rather an intense inward febrility. As a whole the performance is cerebral rather than passionate. Even when he has killed Polonius his cry, "Is it the King?" and his wild taunt, "A bloody deed? Almost as bad, good mother. As kill a King and marry with his brother!" speaks rather of an inward than of an outward exaltation. It is only in the subsequent scene of mirroring Gertrude to her own conscience and of pleading with her against herself that emotion becomes outwardly agonized, and the result is perhaps the most tenderly impassioned and compelling passage of emotional acting in modern memory.—NEW YORK TIMES.

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1,000,000 FORMULAS—1018 pages, 500 Illustrations, \$2.00. Catalogue free. ENGLISH WOOD BOOK SHOP, 7021 C, South Winchester, Chicago, Illinois. jan20

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(Continued on Page 66)

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**WANTED**—Clarinet, doubling SAX, Drummer who does and dances. Trombone doubling Sax. BOX 503, Palmsboro, Michigan.

**SAXOPHONIST WANTED**—For high-class vaudeville and dance orchestra. Must be young, single and of good personality. Season. Must double Jazz Clarinet or two more Saxophones. To a high-class musician of big caliber we offer real opportunity. Other musicians write. **AL J. GABEL**, Mgr. Broadway Entertainers, Iowa City, Ia. Jan20

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**WANTED**—Lady Piano Player who can do specialties and work in acts. Neat, young Sketch Team or Musical Act, one to play piano, Comedian and Singing Sourette. State all. Mod. pay. I'll after joining. Tickets if I know you. Show opens Jan. 29th in Kentucky. **RICHTON**, 130 E. 9th St., Cincinnati, Ohio.

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Now, for the second time, we are to have a National Theater. Augustus Thomas and the Producing Managers' Association have let the word go forth. This new National Theater is to "hold up a lofty standard." It is to stimulate the study of the drama "in our universities, our colleges and our schools." It is to "organize subsidiary associated groups." These are terrible plans and terrible words. What is a "lofty standard"? Beauty, truth, creative vision? They cannot be standardized. The elders of each generation standardize them in their minds, to be sure. And in the names of these standards they deny Moliere Christian burial, hail Flaubert to court, denounce Ibsen as a filthy ape, Shaw as a blasphemous jester, Hauptmann as a dangerous revolutionary. So the "lofty standard" will be, as it has always been, the standard of the harmless, polite, agreeable. This standard will, of course, meet with no resistance in our "universities, our colleges and our schools," since these are already committed to it. We have a perfect vision of advanced classes and proseminars pursuing with aemic eagerness and respectful flutter the study programs of the National Theater: "The Shakespearean Interpretations of Walter Hampden"; "Why Playwrights Must Be Popular"; by Professor Brander Mathews; "Keep the Drama Sweet"; by Professor William Los Angeles; "A National Drama in a Patriotic Drama"; by Nicholas Murray Butler, Samuel Harden Church and James W. Gerard. Yes, as the heroes say in the last act of sentimental comedies of intrigue, we see it all; we see it as tho it had already happened.

All the gentlemen whose names we have mentioned are on the board of incorporators and directors of the new National Theater. In addition there are: George Pierce Baker, David Belasco, Owen Davis, John Drew, William Gillette, Otto H. Kahn, Channing Pollock, Arthur Hobson Quinn, Franklin Haven Sargent, Otis Skinner, Booth Tarkington, Whitney Warren. Very well. But we have a creative theater in America and the beginnings of a creative drama, and where are the representatives of these forces? Where are Eugene O'Neill or Susan Glaspell or even Arthur Richman? Where are Robert Edmond Jones or Lee Goldsborough? Where are Norman Bel-Gard? Where are Robert Milton or Philip Moeller or Frank Belcher? Where are John Barrymore or Grace George or even Jacob Ben Ami? Where, in brief, are the playwrights, scenic artists, directors, actors that represent the hope and the creative vigor of our stage?—THE NATION.

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**BEST OF ALL FIRE KING ACTS**, 25 tricks. Valuable instructions, \$1. **PINKY**, 617 Fleming, Ky. West, Florida. Jan20

**EVERYONE SHOULD KNOW** the duties of a Theatrical Manager, Business Manager and Advance Agent. Price, \$1.00. **LINDNER CO.**, 1890 Park Ave., New York.

**INSTRUCTIONS** for Stage Cartooning and Chalk Talking, with 23 Trick Cartoon Stunts for \$1.00. **BALDA ART SERVICE STUDIOS**, Oshkosh, Wis. Feb3

**SALE**—Magical Apparatus, Illusions, Costumes, Drops. Lowest prices in country. New Illustrated list for stamps. **ZELO**, 198 West 89th, New York.

**SOME WONDERFUL** Magic bargains cheap. **LEVALL**, 471 Carlton St., Buffalo, New York.

**SUCKER BOX** used once, \$5.50; Chinese Rings, 3000, \$1.00; Brilliant Box, same new, \$1; other goods. "WALKERS", 833 N. First Street, Rockford, Ill.

**COMPLETE FACTORY BUILT** Wireless Mindreading Outfit, fully guaranteed, as low as \$45.00. Crystals (2 1/2-in.), \$15.00. Other bargains. Write **NELSON ENTERPRISES**, 721 Bryden Rd., Columbus, Ohio. Jan20

**MISCELLANEOUS FOR SALE**

to WORD. CASH. NO ADV. LESS THAN 25c.  
to WORD. CASH. ATTRACTIVE FIRST LINE.

**LYCOPODIUM PLANTS**—Natural preserved, everlasting, resembles miniature plant in full bloom. 50 for two colors and price. **FRED REYNOLDS**, 96 Columbus Ave., Greenfield, Massachusetts.

**ONE THOUSAND** different Postage Stamps (war issues), \$2.50; different \$1.00; 1500 different Postage Stamps, \$1.00. **WYLD STAMP CO.**, 1 Beat 42d St., New York City. Jan20

**MUSICAL INSTRUMENTS**

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**AIR CALLIOPE**—Self-contained. Post card brings details. Manufactured and guaranteed by **RAM. Y. DAY**, Marshalltown, Iowa. Feb17

**Harp Bargains—Have Some**

excellent instruments. Reduced prices. **LINDENMAN HARP CO.**, 4140 N. Kedzie Ave., Chicago. Jan13

**BAND INSTRUMENT BARGAINS**—Deal with the professional house. The concern that always has the best makes in both new and used goods with the right prices and prompt service for our professional players. Have the following Saxophones, \$20 up to \$100; Clarinets, complete with cases: **Wurlitzer** Straight C. Soprano, silver, \$60.00; **Harwood** 10 Soprano, silver, \$85.00; **Conn Alto**, brass, \$85.00; **Conn Alto**, silver, \$90.00; **Conn Tenor**, silver, \$90.00; **Harwood Tenor**, brass, \$60.00; **Conn Tenor**, brass, \$45.00; **Buescher Tenor**, brass, \$85.00; **Conn Tenor**, nickel, \$70.00; **Conn Tenor** silver with gold keys, \$95.00. Many others. Almost new **Boehm Clarinet**, 10, low pitch, \$50.00; high pitch **Jazz Clarinet**, \$50.00 up; **Buffed Boehm Piccolo**, low pitch, \$40.00; high-grade **Tenor Sax**, \$15.00 up; **Conn Slicks** Cornet, brass, with case, \$25.00; **Conn Histrad Trumpet**, three valves in Bb, same as cornet, 50 in. long, great lipa, brass, with case, \$18.00. Write for catalog, mentioning instrument wanted. Send us your repairing and make our store your Kansas City headquarters. **CRAWFORD-MITCHELL COMPANY**, 1613 Grand Ave., Kansas City, Missouri.

**"BUFFET" EL CLARINET**, "A" Clarinet, Turkish, Musette, Harmonica, Flute, 2 "Conn" Flutes, "Kuhling" Trumpet horn, etc. Trial allowed. Best instrument Supplies, Repairing, O. E. MANNERSTROM, 1306 N. 4th St., Columbus, Ohio.

**FOR SALE**—Deagan One-Pan, about 4 octaves, fair condition, special box; original cost, \$400.00; price, \$75.00. Stored in Waterloo. **S. G. DAVIDSON**, Sumner, Iowa.

**FOR SALE**—Deagan One-Pan, like new, 4 octaves. Price, \$500. Cost \$500. **JONES BEMIDY CO.**, 232 E. Main St., Springfield, Ohio.

**FOR SALE**—Four Saxophones for quartette. **STOVILL**, Fort Edward, New York.

**FOR SALE**—Conn Alto Sax., low pitch, silver-plated, in case; fine tone, perfect scale. \$90 cash. **DAN GRIBSINGER**, Wellington, Ohio.

**FOR SALE**—Selmer's best Clarinet, twenty keys, seven rings; full improved Boehm system. Made in Paris. Must sacrifice for cash. Practically new. **JAMES A. OWENS**, Amory, Mississippi.

**MUSICAL INSTRUMENTS**—Discontinued lines. Cornets, Trombones, Violins, Banjos, Mandolins, Mandolin Guitars. All new. \$5.00. All these instruments can be bought from \$5.00 to \$25.00. One-third cash, balance C. O. D. Send for list. **Ledy-Bass Drum**, 11228 in good condition, \$25.00, with box. **GEORGE'S MUSIC HOUSE**, 1202 Penn St., Kansas City, Missouri.

**MUSICAL SAW**, Mallet and instructions, \$5. Other Novelties. Exp. list for stamp. **PINKY**, 617 Fleming, Ky. West, Florida. Jan20

**SAXOPHONE**, Buescher C Melody, brass, practically new. \$65. **THOMAS NORRIS**, 393 W. 11th St., New York.

**SILVER C MELODY SAXOPHONE OUTFITS**, \$100; case, reeds, etc., included. The following Saxophones, brass and silver: Soprano, \$85; Alto, \$85; Tenor and C Melodias, \$75; Baritone, \$90. Also Saxophones, silver-plated, gold bell, \$90; Tenors, \$105. Buffet and Vandoren Saxophone reeds at \$2.00. Buffet Tenor Saxophone, \$17.50; Alto, \$20.00; Tenor and C Melody, \$25.00; Baritone, \$28.00 each per doz. Buffet Vandoren and Buffet Clarinet Reeds, \$1.50 each per doz. Full Boehm System Clarinets, low pitch, \$63. Crystal Clarinet Mouthpieces, \$3.25 each. Ebony with Tuning Slide, \$2.75 each. Celebrated Solo Alto and Tenor Saxophone, \$25 up. Calico, \$20 up. Double Bass Violins, \$50 up. Silver Professional Cornet Outfits, with velvet-lined cases, \$50. Brass Cornets, Basso, Trombones, silver-plated, gold bells. Ad. brass, \$15 each. B. Flat Basses, \$20. E-Flat Basses, \$40. Helicon B. Flat Basses, \$20. All instruments new, high and low pitch. **MUSIC HOUSE**, 411 New York Ave., N. W., Washington, District of Columbia.

**WANTED**—Orchestra Music, full orchestra and piano preferred. Send list. Also Care Musicians for file. **FRED J. LEVIGNE**, P. O. Box 745, Berlin, N. H. 3

**WANTED TO BUY**—High-grade Mandolins, Mandolin Guitars and other Stringed Instruments. Must be bargains for cash. **E. RAPLAN**, 238 Exchange Ave., Memphis, Tennessee.

**PARTNERS WANTED FOR ACTS**

(NO INVESTMENT.)  
to WORD. CASH. NO ADV. LESS THAN 25c.  
to WORD. CASH. ATTRACTIVE FIRST LINE.

**Girl Partner, Near New York**, song and comedy act. **JOHN RALESTON**, 259 West 48th, New York.

**Have 20x50 Tent, Pit Covers**, wiring, seven banner-pole front. Complete, nearly new. What have you to put in? **JAOK KUEN**, Billboard, New York.

**Jimmy Davison, Comedy Acro-**bat, who does original falls, would like Partner who does four fast routines, or will consider act or circus. I do four characters—white face, tramp, white and red. Write for particulars. **JIMMY DAVISON**, 112 E. 60th St., New York City.

**Wanted—Male Partner, To Do**

Top Mounting for Strong Girl who had previous experience at under mounting. Willing to learn tenth work. **OLAIRE MILMORRE**, 793 Coney Island Ave., Brooklyn, N. Y. Tel. Windsor 7884.

**Wanted—Two Young Ladies**

and two Men, for Vaudeville Comedy Drama. **A. M. L.**, care **Billboard**, New York.

**BIG, STRONG GIRL** for athletic act. Amateur considered. **ROBERT MERRITT**, General Delivery, Cleveland, Ohio.

**JUGGLER**, for partner. **JUGGLER**, Billboard, New York City.

**LADY FOR VAUDEVILLE**—Must be over 18, at perfect liberty. Partner play guitar or will be able. Ticket to right party. Send photo and state all in first letter. I work all the time. **DUGBY DIXON**, care **Billboard**, Cincinnati, Ohio.

LADY OR GENTLEMAN, for partner in act. Vaudeville experience. At once. Party in Chicago preferred. H. E. care Billboard Company, Chicago, Ill.

PARTNER WANTED—By Violinist. A Harp Guitar Player, one that can stand success and quit with the job. Vaudeville. An exclusive act and money-maker. Tell all. G. R. GROESBECK, Greyhull, Wyoming.

WANTED—Lady to assist in vaudeville act. One with stage experience. Formal price as per contract. Photo will be returned. Address JOHN D. WRIGHT, 1013 Elizabeth, W. Detroit, Michigan.

YOUNG MAN, experienced, good looking, desires Young Man Partner for vaudeville. Address "A. L.", Billboard, Cincinnati. Jan 13

PERSONAL

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Forrest De Wolfe, Get in touch with your sister.

PLEASANT ROUT inexpressibly overcomes any tobacco habit. Send address. MARK STOKES, Miami, Fla. Jan 20

TATTOO REMOVER—The one you have all been looking for and couldn't get. No needles or expensive chemicals required. Formula price one dollar. B. J. KELBN, 80 Williams St., Rochester, N. Y.

SCHOOLS

(DRAMATIC, MUSICAL AND DANCING) 20 WORD. CASH. NO ADV. LESS THAN 25c. 40 WORD. CASH. ATTRACTIVE FIRST LINE. NOTICE

No advertising copy accepted for insertion under "schools" that refers to a gambling device. Training or Coaching taught by mail or any gets 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.

MOVION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theater expert. Booking bureau. Excellent prices. Exceptional opportunities for positions. Address THEATRE, care Billboard, New York City. Jan 20

THOMAS STAGE SCHOOL—Dancing, Buck and Wing, Soft Shoe, Eccentric, etc. Vaudeville acts written. Dramatic Sketches coached. An able staff of instructors to take care of every want. Four rehearsal rooms. Partners furnished. Limited people in all lines put on the stage. 100 brings particulars. See HARRY E. TILMAN, 30 years on stage, 53 E. Van Buren St., Office 315, Chicago, Illinois. Phone Wabach 2894. apr 21, 1923

2ND-HAND SHOW PROPERTY FOR SALE 40 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE.

ARTISTIC SCENERY—Dye Drops, Dyed Parlor Drops, Banners. Lowest rates if you order now. Send address for prices and samples. ENKRO-BOLL SCENIC CO., Omaha, Nebraska. Jan 20

BARGAIN SALE—Complete Ball Throwing Game at terrific price. TAYLOR'S GAME SHOP, Columbia City, Indiana.

DO YOU WANT to get into a legitimate business? 22 nickel-in-slot Electric Dice and a gambling device; all good as new; cost wholesale when new \$150 each. These instruments working in business places all over the world. Price, \$25 each. See RISTAU LAND CO., Kaukauna, Wisconsin. Jan 20

FOR SALE—In Canada, 2 big, roomy Baroque Cars, 8 Tons, 22hp; Overhead Valve, Ferris Wheel, Electric Girl Outfit, Spidora, Savings Bank, Women in Two, lot of Banners, Concession Tickets, 125 Beach Dolls, Blum, complete Cook House, Organs, Sanico Ice Cream, Sandoz Machine. Apply BOX 921, Moose Jaw, Saskatchewan, Canada.

FOR SALE—Hoffman 912 Knockdown Tent Shooting Gallery, suitable for party or carnival. REIDY, 201 South Barry St., Olean, N. Y. Jan 20

FOR SALE—Wisslow Rink Steel Roller Skates, bargain prices. D. A. STORMER, 219 Missouri, Peoria, Illinois. Jan 20

FOR SALE—Tent, 30x10, gable ends, reinforced, hand roped, red trimmings. 8-ft. wide, 10-ft. high top and bottom; poles. Bargain, \$125.00. F. O. GREGG, 202 Belleau Ave., Detroit, Michigan. Jan 20

FOR SALE—One Peerless Pop Corn Machine, with trunk and 8-ft. spread umbrella, for \$170.00. Also two Show Trucks and Novelties cheap. Address MENKE, 220 Lee Ridge, Kansas City, Missouri.

FOR SALE—All kinds of Show Property. No Hats. Write your wants. WILLIAM MCCLURE, 1257 St. Jefferson, Saginaw, Michigan.

HULU HULU BABES AND FLAPPERS—For Ball Races, \$10 per dozen. Illustrated Booklet all free. Get yours. TAYLOR'S GAME SHOP, Columbia City, Indiana.

IF YOU INTEND to start out this spring, let us help you. We have a complete Five-in-One Show for sale, including one 20x20 ft. with poles, complete; 5 collapsible tables, sets of 16 chairs; complete set of 50 decorations for interior, one 8x10 Indian Lady Banner, one 8x16 Monkey Banner, one 8x10 Indian Lady Banner, one 8x10 Polly Ma Zuko Banner, one 8x12 Two-Headed Giant Banner, all new; 6 16-ft. steel Warner Poles, 1 Ticket Box and case for 1000, 1 new Frog Horn, 1 Hurdy Gurdy Organ, 1 Mermade, 1 new Frog, 400 Sticks, all ironed, 1 16-ft. Ball Stand, 1 Snake Pulley, 6 Platforms for Pits, 1 Mummy called Polly Ma Zuko, one called King Job, Two-headed Giant, one Indian Lady and Child, one Mermade, 1 Snake Pit, 8x12, 4 Sleds, 2000 for Banners, 6 extra Trucks, 1 roll Electric Wire 100-amp, 100 roll for Banner line, one 16x16 10-footing Top, two Ball Game Top, 2000 complete, 1 6-ft. 6-gallon Gasoline Tank, 4 Jumbo Burners, 1 lot of Wire for Burners, one 2 1/2-ton Tiltin Truck. Also lot of mounted Animals and other articles too numerous to mention. BOULEVARD PRS SHOP, 1010 Vice St., Cincinnati, Ohio.

MERRY-GO-ROUND, Steam Engine, overhead jumper, will need some repairs, \$400.00, or will trade for 60x90 Round Top and Blues. WAITER O'BRIEN, U. S. Vets' Hospital, Algiers, Louisiana. X

MILBURN CARBIDE LIGHTS, new style, 3 burners, \$6.00 candle power, cheap. PORTER, 911 Eyo St., Washington, D. C.

SHOOTING GALLERY, established 30 years. Great opportunity. Cash bargain. 218 North 8th Street, Philadelphia, Pennsylvania. X

OLD SHOWMAN'S STORAGE WAREHOUSE, 1227 W. College Ave., Philadelphia, Pa. buys and sells Candy Floss, Ice Cream Sandwich, Sugar Puff Waffle, Peanut, Peanut or Crispette Machines; Hamburger, Popcorn, Copper Candy Kettles, Concession Parades; anything pertaining to show, carnival or concession business. Write me what you want to buy or sell. mar 10

PARKER Three-Abreast Jumping-Horse Carrousel, run by electric motor; beautiful Wurlitzer Organ; paper roll music. Catalog for cash. Address WM WOLF, 432 Washaba St., St. Paul, Minn. Jan 13

SLEEPERS and BAGGAGE CARS, Carrousel, 200 Wheel, Jazz Swing, Picture Show, water and illusion Shows, Mutoscopes, Leather Arkansas Kids and Cats, big and little Tents, Circus, Carnival and Concession supplies of all kinds; scenery in any branch of the business, second-hand or new. We have it or can get it. Largest and oldest dealers in America. No catalogue on used goods, as stock changes daily. Write your wants in detail. We manufacture anything wanted in new goods. Best mechanics and machinery. Sell us any goods you are through with. Fair prices in cash. WESTERN SHOW PRODUCE, TIES CO., 618-327 Delaware St., Kansas City, Mo.

TALKING SCALE, Slot Machine for arcade; wonderful bargain. Wardrobe and Concession Trucks; Torture Pole Escapes, Wheels, Games, Lawnmowers, Concession Tents, Hoops, Cans, Woolly Kids, new and used. Horse Shoe Finisher, electric, dandy, \$35.00. Tell us what you need, sell us what you don't need. RAY SHOW PROPERTY EXCHANGE, 1339 So. Broadway, St. Louis, Missouri.

TENT, 20x50 ft., 8-ft. wall, in good condition, \$80; Tent, 20x30 ft., 7-ft. wall, \$30; Tarpaulin, Walzing Mike and Gravy, Rubber Barnard, \$5 each; large Ozark and new Banner, \$100; Six-Leg Polly Ma Zuko and Banner, \$30; Giant Mea or Devil Bird and Banner, \$20. Address HARRY DICKINSON, Marianna, Florida.

TWO SLEEPERS, 76 ft. long, 6 steel wheel trucks, 12x16 upper and lower berths, 12 seats, travel in passenger service. Must be seen to be appreciated. Address WM WOLF, 432 Washaba St., St. Paul, Minnesota.

WATCHA PITCH TILL YOU WIN—Will build five joints complete, or sell plans, models and measuring. H. D. WEBER, 1017 Chestnut, St. Louis, Mo.

SPECIAL COMBINATION MACHINE, double tubes, complete, \$2.50. WAGNER, 208 Bowers, New York. Jan 27

THEATRICAL PRINTING

40 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE.

Curtiss, Continental, Ohio. feb 3

High-Class Printing for High-Class People—500 Hammermill Bond Letterheads, \$3.75. 500 Hammermill Envelopes, \$3.85. Other printing. HICKSVILLE PRINTING CO., Hicksville, Ohio.

\$1.25 Brings 200 Letterheads, Envelopes or Cards, Four lines. KILLIAN'S PRINTERY, 1300 Temple, Detroit, Michigan. Jan 13

BOOKING CONTRACTS, Cancellation Labels, Passes, Calls, Agents' Reports. BOX 1155, Tampa, Fla. Jan 20

CONTRACTS—All kinds, including Standard Sharing. Write for prices. CURTISS SHOPPRINT, Continental, Ohio.

LETTERHEADS AND ENVELOPES—50 of each, \$1. postpaid. Established 1912. STANLEY BENT, Hopkinton, Iowa. feb 3

LETTERHEADS, Envelopes, Cards, 50 of each, \$1.00. 100 Business Cards, 50c. GEYER, Box 886, Dayton, Ohio. Jan 13

LOOKI—150 Bond Letterheads and 150 Envelopes, \$2.00. Other printing. AMERICAN SUPPLY CO., Hicksville, Ohio.

LOOKI—250 Bond Letterheads or Envelopes, \$1.25. 1,000 Tontighters, \$1.80; 1,000 6x18 Herald, \$3.85. Samples, 2c. BLANCHARD PRINT SHOP, Hopkinton, Iowa.

EASY COME! EASY GO!

"NIGGER MIKE" SALTER was buried in a plain pine box. He died in the hospital. His widow and five children are left in poverty. One of the last of the "dive" keepers whose "joints" were show spectacles of a generation ago has journeyed on the long road from which there is no return.

Like Tom Gould, Owney Geoghegan, Billy McGlory, Billy McMahon, Frank Stevenson, John Conboy and the rest, his was a case of "easy come, easy go." The money that poured in nightly showers flowed away like the rain thru the street gutters. Little was left when the evil days came and the years drew nigh "when thou shalt say I have no pleasure in them."

Salter was neither a Negro nor was his real name Mike. In the years when there were such things, he ran the Pelham Cafe on Pell street in Chinatown, where Irving Berlin graduated from singing waiter to successful Broadway composer. Berlin went to Salter's funeral.

The New York of the Haymarket, Empire, Cremorne, Slide, Black and Tan, Mabelle and the other notorious dance halls is changed. Vice may have become more hypocritical, but it is certainly less blatant and glaring. What Mayor Gaynor called "the outward appearance of order and decency" prevails as never before. No red lights and shuttered windows line blocks of streets. No barred doors indicate unmistakably the gambling house within. There is less chance now for callow youth to be misled.

This is no proof that human nature has changed. Vice can exist without a red light and gambling can go on without barred doors and peepholes. But the old-time dives and the old-time divekeepers are gone. Salter was only 64 years old at his death. If he meets his old cronies beyond the veil, will they believe what he has to tell of "little ol' New York?"—NEW YORK MAIL.

VENTRILOQUIST KNEE FIGURES, white or black, \$7 each. WM. SHAW, Victoria, Missouri. Jan 27

SONGS FOR SALE 30 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE.

BY GOLLY, fox-trot song. Piano copy, 10c. JEAN MCCLANE, 431 W. Third St., Bethlehem, Pa. feb 3

CHANGE YOUR SWEETIE—International copyrights for sale by JAMES SANAKER, Viborg, S. D.

FOUR REAL SONGS, 50c. p. D. Includes "Tea Rose," "Home," "Over the Hill," "Little Girl, Don't Cry" and "I'd Give It All for You." Two waltzes, two fox-trots. AL JOHNSON, 850 N. Myr, Chicago. Jan 20

HOKUM COMEDY SONGS, Sure-fire Big Hit. Free. LARRY POWERS, Billboard, Cincinnati, Ohio. Jan 21

ORCHESTRATIONS, Lobby Frame, Films, Lobster-scope. What offer! Stamp for reply. L. SRY-MOUIR, 525 W. 135th, New York City.

PIANISTS AND SINGERS—Send stamp for your Professional Copy. TIOS, M. GOULD, 1732 Rosedale Ave., E., Cleveland, Ohio. Jan 20

"YOU'RE SUCH A TEMPTATION TO ME", new version of classic hit. 10 words and music. BEULAH LUNAN, Steubenville, Ohio. Jan 20

TATTOOING (Designs, Machines, Formulas) 40 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE.

TATTOOING REMOVED—if you cannot call at my office send for a bottle of G. M. M. Tattoo Remover. Price, \$2.00, with instructions. DR. MILLER, 243 East 58th St., New York. Jan 27

PRINTING—Write us your wants. Satisfaction guaranteed. Our specialty: Million order runs. Bargains in Printing, 1,000 Bond Letterheads, sets \$34.11, for only \$3.00; also 500 good white No. 8 1/2 Envelopes, with your return card printed in the corner, for \$2.50; or both for \$5.00. Cash with order. Address STANDARD PRINTING CO., 218-220 East State St., Marshall, Michigan. Jan 27

PRINTING—IDEN, Mount Vernon, Ohio. mar 24

RUBBER STAMPS, 3 inches wide, first line, 50c; added lines, 15c each. HURD, of Sharpsburg, Iowa. feb 3

\$1.00 YOUR OWN PERSONAL Printed Stationery, \$1.00, 150 Single Sheets, \$3.25; and 100 2x4 envelopes of fine white, pink, blue or buff bond paper, printed with your name and address for \$1.00. PERSONAL STATIONERY CO., P. O. Box 995, Philadelphia, Pennsylvania. mar 7

SPECIAL OFFER—125 Blue Bond Letterheads, 125 Envelopes, \$1.50. Everything low. NATIONAL ECONOMIC SPECIALTY CO., Leonia, N. J. Jan 13

100 BOND LETTERHEADS and 100 Envelopes, \$1.25; 500 each, \$5.50, 100 Cards, 50c; 500, \$2.00, pre-paid. CROWN MAIL ORDER PRINT. STATION CO., 100 Broadway, Ohio. Stamp, samples. Jan 27

100 8 1/2x11 1/2 BOND LETTERHEADS and 100 Envelopes to match for the special price of \$1.25, 1,000 8x9 Dodgers, \$2.50. 30-hour delivery. DEDRICK PRINTING CO., 1920 Marion St., Columbia, S. C.

250 HAMMERMILL LETTERHEADS or Envelopes, any tint, \$1.40, prepaid; 250 each, \$2.75; 500 Tontighters, \$1.25; 1,000, \$1.75; 500 Cards, \$1.25; two colors, add \$1.00. Samples, 2c. stamp. KILLET'S PRINT SHOP, Harrodsburg, Kentucky.

NEW PRICE LIST now ready. Get yours. CURTISS SHOPPRINT, Continental, Ohio.

STAGE MONEY—100 pieces, 65c. postpaid. HURD, of Sharpsburg, in Iowa. feb 3

THEATERS FOR SALE

50 WORD. CASH. NO ADV. LESS THAN 25c. 70 WORD. CASH. ATTRACTIVE FIRST LINE.

PICTURE SHOW FOR SALE—in central tomato and trucking section. Ideal location on main street. Apply to C. C. WHITE, Hazlehurst, Mississippi.

WANTED PARTNER

(CAPITAL INVESTED) 40 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE.

Wanted Partner With \$4,000.00 Capital to take active interest in my first-class Circus-Variety under canvas, touring West Indies and South America. Show sails September, 1923. A. WELDAND, care Billboard, New York City.

WANTED—Partner, to furnish tent dramatic outfit and finance organization. I will furnish own play direct work in same, assist in management on percentage basis. Long experience; best references. OTTO JOHNSON, Bosworth, Missouri.

WANTED—A Partner, small capital, to buy one-half interest in overland motion picture show. Everything all complete. Address A. J. DOUGLAS, care The Billboard, Kansas City, Missouri.

WANTED—Boy Partner, to take out a vaudeville Show. Must have small capital. JACK STARR, 355 W. 32d St., New York City.

WANTED TO BUY, LEASE OR RENT

30 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE.

Big Eli Wheel and 2-Abreast Carrousel wanted. Tell it all in the first letter and give lowest cash price. Address J. E. L., Box A1, Billboard, New York.

Candy Floss Machine Wanted.

Give full description, make, condition. E. W. TUCKER, 63 Worcester St., Boston, Mass.

Laughing Gallery—Mirrors

wanted. State how many and size. Write at once. M. E., care Billboard, Chicago.

Wanted To Buy—Jennings

and Mills Counter Venders. ERNEST BARBE, Lake Charles, Louisiana. Jan 13

Wanted Ambling Dye Scenery, interior and exterior; Christmas and Satin Cycles, fine size and kind. No junk. Must be cheap. PRODUCER, Billboard, Cincinnati, Ohio.

WANTED—Tents, all sizes; Candy Floss Machines, any Concessions. Buy anything. Pay cash. ROSETTER, Albany, Ohio. Jan 20

WANTED—Mills Little Perfection Card Machine and Firefolds. CHARLES MANNING, Turner Street, Attleboro, Massachusetts.

WANTED—Wild or Domestic Animals, trained or not trained; Peck and good attraction for platform show. SCHULZ MOTORIZED CIRCUS, 92-E Myrtle Ave., Youngstown, Ohio. Jan 20

WANTED—Cabaret for Sawing a Lady Illusion. Give lowest price first letter. FRANK HUDDLESTON, McDermott, Ohio.

WANTED—Warm Show Property. STOWELL, Fort Edward, New York.

WANTED—Ten Popular and Six Classic Songs for publication on royalty basis. SOUTHERN MELODY SHOP, 408 Martineau St., Dallas, Texas.

WANTED—Dramatic Tent Paraphernalia, 10-ft. Side-wall for 110-ft. tent, 10 10-ft. Side Poles, 4 18-ft. Quarter Poles, 10 sections of Blues & High; Rakes, Molly Chairs, Lighting Board and Wiring, Drops and Scenery. Must be fair to good condition. State particulars and lowest price. Will consider complete 110 ft. Dramatic Outfit if reasonable. S. G. DAVIDSON, Sumner, Iowa.

WANTED—Tent Outfit, about a 60 or 70x130. RICTON, 136 E. 9th St., Cincinnati, Ohio.

WANTED—Tent Outfit complete, about 80x120 or 70x150, no smaller. What have you? BICTON'S DRAM DOLL REVUE, 126 E. 9th St., Cincinnati, Ohio.

WANTED—A Monkey Speedway. Address JOHN ANDERSON, 59 Asher St., Boston, Massachusetts.

WANTED TO BUY—Two 24-inch Circus Trucks, also small Tumbling Pad. Must be in fair condition. FRANK SARTILLIA, 511 First St., Peoria, Ill.

WANTED TO BUY—Freaks of all kinds, Laughing Mirrors or any good attraction for side-show; also Tent, 30x50 square end. HAPPY BOB ANGLIN, South Lee St., Americus, Georgia.

WANTED TO BUY anything suitable for Box and Fairy Show in this vicinity second-hand. JAN THUR LIND, Fairbury, Nebraska. Jan 20

WANTED TO LEASE—Portable Whip or Carrousel, for season 1923. Must be in good shape and reasonable. JAMES STROUD, 401 Arlington St., Lawton, Oklahoma.

WAR RELICS AND WAR PHOTOGRAPHS

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(Continued on page 68)

## FROM LONDON TOWN

The Vaudeville Field  
Billboard Office, 18 Charing Cross Road, W. C. 2  
By "WESTCENT"

### Old-Time "Stars" To Reappear

London, Dec. 15.—On Boxing Day, as part of its program by which Variety will follow Revue, the Palladium will bring back to the footlights some of the old-time music hall artists. It will be on the line of the musical show, with twenty to forty minutes to make its hit, and if there are too many of the oldtimers for one show they will be divided among the three performances a day. Joe Tabrar, at the piano, will play the medley of past favorite melodies. He composed "Daddy Wouldn't Buy Me a Bow Wow", Charles Godfrey's "Here Upon Guard Am I" and scores of many successes of a former day. Some of the artists who will appear are: Charles Bignall, who sang "What Hol' She Bumps"; Jake Friedman, the yodeler; Charles Lee, dancer; Tom Costello, still in good form (he sang "The Ship I Love" and "At Trinity Church I Met My Doom"); Johnny Dwyer, one of the oldest veteran comedians; Clark and Glenn, with the "Haunted House" sketch; Fred Percy, the Negro comedian. Some of the women artists are Louie Freear, Sahle Fern, Florie Robina, Lily Burnand and Margaret Cornelle, who had a song at the Tivoli about the L. C. C. which was the rage of London in its time.

### London 1925 Exhibition Project

The organization of trade exhibitions in London of a world-wide character on the lines of the Leipzig Fair, it is stated, is the underlying idea of the promoters of the World's Exhibition and Development Corporation, Ltd., a new company which has just been registered. The immediate object is to promote an exhibition of British industries in 1925 to which traders from all over the world will come, and to develop this, if possible, into an annual event. It is proposed to raise a guaranteed fund of \$2,500,000, which has already been promised by a number of influential firms. An option has already been secured from the Crystal Palace authorities for the use of their premises. The chairman is Lord Amptill. It is not intended, the promoters state, that the exhibition shall compete in any way with the British Empire Exhibition of 1924.

### German Toys—Big Increase in Value of Imports

As compared with September, the imports from Germany into the United Kingdom during October show an increase of no less than \$687,483; compared with October, 1921, the increase is \$381,250. The dumping of toys continues, and the value of all descriptions sent over has increased by \$257,978. Over 120,000 complete clocks were received, and the increase in value of goods under this category is nearly \$90,000.

### Annual Meeting of London and Home Counties' Section of the Showmen's Guild

The annual meeting of the London and Home Counties' Section was held at the Royal Agricultural Hall, London. The meeting was opened by Vice-Chairman William Wilson, who had the pleasure of welcoming the president (Councillor P. Collins, M. P. for Walsall) to the meeting. The president, who was escorted and introduced by the chairman (Fred Gray), received a tremendous ovation. The financial statement shows that the subscribing members last year were 336. This year 343 had paid, 43 had been expelled owing to being in arrears, and 75 were still in arrears for this year. They were sending to the Central Council this year over \$2,000, which sum included organ licenses. The expenses of the section this year had been very heavy, no less than \$1,140, which left them with a balance of \$1,730. This amount is \$200 less than last year, but it had been expended in good work for the lasting benefit of this section in particular, the Guild in general. They started their Benevolent Fund this year with a balance in hand of \$2,200 and had received in subscriptions \$850. He reported that grants totaling \$389 had been made, leaving a balance of \$2,600, of which \$2,500 was on deposit. It was further stated that they had collected a further sum of \$394 for organ licenses under the Musical Copyright Agreement. It was proposed and carried that a contribution of not less than \$1.25 be paid by each full member to the Benevolent Fund for next year.

### Skegness' Pleasureland

An amusement scheme on a big scale which is foreseen would prove a stepping stone to Skegness being acclaimed "The King of East Coast Holiday Resorts" received the final approval of the Skegness Council at its last monthly meeting. For some few weeks past the council has been in negotiation with the Thompson Patent Gravity Switchback Railway Co., Ltd. (the proprietors of the Figure 8), with regard to the portion of seashore extending from the latter structure to the first arbor on the North Parade. The company made an offer for a considerable stretch of the seashore fronting the North Parade and a settlement had ultimately been arrived at. The area concerned had a frontage of about 400 feet, with a depth of 250 feet running towards

the sea. The frontage would extend approximately from the Figure 8 to the first arbor on the parade. The lessees proposed to put up a very fine frontage, and the whole of the scheme would be regulated in a thoroughly up-to-date and proper manner. It would include no games of a doubtful character, throwing for money or gaming of any description. Briefly the terms were \$1,500 rental per annum cash down, and the council would also receive 40 per cent on all rentals up to \$3,000, and 50 per cent over that sum. The attractions would embody a miniature railway running along the sands near the pier to the Figure 8. There would be a Flight Tower costing \$20,000 and various up-to-date amusements on a big scale. The promoters of the scheme were very eager to get on with it, and they had promised to employ as large a percentage of local labor as possible. They were taking certain land which had never been let before, and were running back practically to the line of the Figure 8. It was the wish of the council and the town generally to remove the shows from that part of the shore, but this scheme would not interfere with the sites south of the arbor stated, which could be let exactly as before if the council wished. The only stipulation was that the council could not let or sub-let southward of the scheme land for any other amusement of a like nature at a rental exceeding \$2,500. The fact that the railway running along the sands would interfere with the passage of the public between the parade

and the sea was cited, and Messrs. Thompson had agreed to erect suitable crossings at the certain points specified. The maximum speed of the trains on the railway would not exceed two miles per hour.

A. Harland Pickard, a director of the Thompson Patent Gravity Switchback Railway Company, Ltd., told a newspaper man that the company was established in 1887, and its interests in Skogness extend as far back as the construction of the old Switchback Railway which used to occupy the site of the Chalet Theater. Subsequently, in 1908, it erected the Figure 8—admittedly one of the greatest amusements "drawn" this town has possessed. In connection with the latest scheme it is only possible to give a bare summary, but one of the points which will especially appeal to Skognessians at the present juncture is the fact that from 150 to 200 men will be employed on it from just after Christmas to somewhere about Easter, and of these fully 100 will be recruited locally. This in itself represents a very timely "lift" to Skogness. It is safe to say that the minimum expenditure on the scheme between now and the commencement of next season will be in the neighborhood of \$50,000. In addition to the miniature railway it is proposed to erect a large shelter with shops, etc., access to all of which will be free. A Flying Machine on similar lines to that designed by Sir Hiram Maxim for the World's Fair is also proposed, together with a Hall of Mirth, a Cycle Race (the first to be erected in this country), along with several smaller novelties in the amusement line.

### Alleged "Degrading" Shows at Barnstaple Fair

Some members of Barnstaple Town Council seem to be somewhat hypersensitive on the

subject of the shows which visited Barnstaple Fair. While a "fat lady" or a "four-legged man" or a "living skeleton" may not be very elevating exhibitions, they do at least present peculiarities of the human form which have a certain scientific interest. Moreover, the unfortunate people who are the subjects of such " freak " exhibitions have to earn their living somehow, and it is only by exhibiting themselves to the curious that they are able to do so. It might be well to provide a lethal chamber into which all the freaks should be compelled to enter in infancy, but unless critics are prepared to propose such a short and easy way of disposing of the freaks what would they do with them? It would not be right to maintain them at the public expense when there is a means of earning a living out of them. It is quite possible to be too particular in such matters, and there are exhibitions far more degrading even than a "fat lady" which the worthy citizens of the Barnstaple Council would do well to devote their attention to. Of course, if there is any overt indecency about the shows it ought to be put down with a firm hand. But refinement should not be permitted to degenerate into intolerance of what may be somewhat vulgar, but is not in itself evil.

### Review of the Year's Work of the Crystal Palace

The eighth annual meeting of the Crystal Palace trustees was held at the City of London Guild Hall, when Sir David Burnett was again elected chairman and Sir Edward Smith vice-chairman of that body. Reviewing the work of the past year the chairman said satisfactory progress had been made, altho the magnitude of the undertaking was not generally appreciated, and items of expenditure which in many businesses were almost negligible assumed alarming proportions in the case of the Crystal Palace. For instance, the average cost of light, heat and water during the past seven years had been \$55,003 per annum, while for the previous seven years the figure was only \$24,080. In addition to ordinary expenditure they had been faced with the necessity of making large outlays on structural work to repair the ravages of time and neglect. Among such works was the strengthening of the center bonnet and repairs to the North Tower Tank. The former interesting piece of engineering proved to be a gigantic task, which involved the placing in position of eighty-four tons of steel work 180 feet from the ground, the cost of which exceeded some \$40,000. The repairs to the North Tower Tank, which are not yet completed, had also been very costly, as this work necessitated hoisting to a height of 200 feet no less than 500 tons of concrete. During the year much had been done to encourage sport, and to provide additional features for the entertainment and amusement of visitors. With regard to attendances, the chairman stated that during the two years and a half the Palace had been reopened to the public (since the war) 3,154,921 people had passed thru the turnstiles and nearly \$200,000 has been paid to the Government in respect of entertainments tax.

### "Stars" 4 Cents a Performance

The financial side of the "Passion Play" at Oberammergau is now revealed. Sixty-nine performances were given between the beginning of May and the end of September, and during that period 315,000 people saw the play. Early in the year the villagers wondered whether they were wise in presenting the "Passionspiel" so soon after the war. They ran the risk, with the result that 50,000 more visitors arrived than in 1910. Owing to the decline in the mark, however, the play was a financial failure as far as the players were concerned. Anna Bauer, who played Martha, has just received 20,000 marks or just over \$2.50.

would-be agent may think that he is wise, but we think otherwise.—NELSE.

W. J. Lester, a former circus agent, is now in advance of Ray Daley's "Chocolate Town" colored show, and reports business to be far beyond expectations for the holiday season.

Sam Banks, ye well-known specialist in circus publicity, is in the Big City free-lancing in publicity, and appears more prosperous than ever.

Eddie Mack, publicity exploiter, of New York City, has been doing novel street stunts for the stock company at the Orpheum, Reading, Pa.

Frederick De Coursey, of Philly, has been on a mysterious expedition into the wilds of Pennsylvania and may and may not be in advance of the Sam E. Spencer Show for next season.

W. S. Cherry, ye grand old man of carnival fame and fortune, was a recent visitor to William Judkins Hewitt and ye scribe. Cheerful Cherry informs us that he is now in advance of the T. A. Wolfe Shows.

Joe Short, the funny little clown who has pulled off some clever stunts in advance of various indoor and outdoor shows, made a decided bid with his clown and wodech soldier act at the entertainment given by the Adver-

(Continued on page 68)

### LONDON SEES "TREASURE ISLAND" STAGED



Arthur Bourchier has produced Robert Louis Stevenson's famous romance, and this scene from the production shows Billy Bones tracked to the "Admiral Benbow" Inn by the survivors of Captain Flint's pirate crew, and there handed the "Black Spot" by Blind Pew. Jim Hawkins is seen in the center.

—Photo by Central News.



Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

### WISE AND OTHERWISE

Some time ago a columnist of a metropolitan daily was engaged to press-agent the opening of a burlesque theater. He, either thru ignorance or arrogance, sent two seats to the dramatic editor, thereby ignoring the credited editor of burlesque, who is well known to everyone in burlesque.

There have been several changes in press agents in that theater since its opening, and one of them, a clever little girl, has been getting considerable space in the dailies and theatrical journals, including The Billboard. We were hoping that she would continue with her weekly contributions of information that we could convert into interesting and instructive news relative to burlesque at that particular theater. But it is apparent that a would-be-wise journalist is trying to cut in on her position for during the past week our editor-in-chief received a communication,

viz.: "Editor Billboard, Cincinnati, O.

"Dear Sir: If you will give space to the above article I will greatly appreciate it. I am trying to do business with the management of the Theater and they requested me to send a notice to you for pub-

lication, as they are from Missouri, so to speak. This and the will make a decently remunerative position for me.

"Very truly yours,

COMMENT

The article referred to was practically a review of a performance at the theater, and a great part of it was a tirade against one of the feminine principals, who was advised to get away from the "stag and smoker" idea of a song in entertaining a Broadway audience. It is very evident that it was intended to discredit the girl and possibly lay the foundation to let her out without notice. Be that as it may, it is not the policy of The Billboard to accept and publish contributions from unknown writers with ulterior motives. A communication of this kind to the editor-in-chief over the head of the credited editor of the department is always open to suspicion and investigation.

There was either the work of a "hoob" pulling a "bone" or a conspiracy to make The Billboard the goat in discrediting a woman whom the editor of burlesque has found personally attractive for her very evident intellect and refinement, in the ingenious role that she handles in an admirable manner. This

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 January 8-13 is to be supplied.

Aaronson, Harriet (Regent) New York 11-13.
Abel, Neal (Golden Gate) San Francisco: (Hill St.) Los Angeles 15-20.
Abbott & White (Pantages) Kansas City: (Pantages) Memphis 15-20.
Adolphus (Orpheum) Des Moines, Ia.: (Orpheum) Omaha 15-20.
Aeroplant Girls (Alhambra) New York.
Albena, Will & Gladys (Broadway) New York.
Albani, Chas., & Co. (Sixth St.) New York.
Alta, Roscoe (Orpheum) San Francisco: (Orpheum) Fresno 15-20.
Aibright, Bob (Hamilton) New York 11-13.
Allen, John & Stella Sisters (Orpheum) Madison, Wis., 11-13.
Alexander Bros. & Evelyn (Pantages) Los Angeles: (Pantages) San Diego 15-20.
Algerians, Seven (Pantages) Vancouver, Can.: (Pantages) Tacoma, Wash., 15-20.
Allen & Confield (Alhambra) New York.
Allman & Harvey (23d St.) New York 11-13: (Orpheum) Brooklyn 15-20.
Allman & Howard (Keith) Toledo, O.
Althoff, Olga, (Lyric) Birmingham, Ala.
Alton & Allen (Emery) Providence, R. I.
Amann Sisters (Riviera) Brooklyn 11-13.
Ambler Bros. (Majestic) Chicago.
Amoroso & Roy (Prince) Hartford, Conn.
Anderson & Bright (Orpheum) St. Louis: (Palace) Milwaukee 15-20.
Anderson & Graves (Bushwick) Brooklyn: (Colonial) New York 15-20.
Anderson Trio (Orpheum) Lincoln, Neb.: (Orpheum) Sioux City, Ia., 15-17.
Anker Trio (Rialto) Racine, Wis., 11-13: (Majestic) Chicago 14-20.
Arabian Knights, Seven (Palace) Bridgeport, Conn.
Arakis, Taa (Keith) Toledo, O.: (Empress) Grand Rapids, Mich., 15-20.

TAN ARAKIS

Presenting a Sensational Feet-Balancing Ladder.
Week Jan. 8 Keith's Theatre, Toledo, Ohio.
Direction Pat Casey Agency.
Ascher & Bedford (Hipp.) Baltimore.
Ardell, Franklin, & Co. (Jefferson) New York 11-13.
Ardell Bros. (Grand) Atlanta, Ga.
Aroney Bros. (Loew's Met.) Brooklyn.
Arundel the Map (Empress) Omaha, Neb., 11-13.
Armstrong & Phelps (American) Chicago 11-13.
Armstrong & Tyson (Loew) Ottawa, Can.
Armstrong & Gilbert Sisters (Lyric) Hoboken, N. J.
Arnaut Trio (Jefferson) New York 11-13.
Arnold & Florence (Pantages) San Francisco: (Pantages) Oakland 15-20.
Aubrey-Wilson Trio (Palace) Cleveland.
Austers, Two (Empress) Grand Rapids, Mich.
Autumn Trio (Keith) Indianapolis: (Davis) Pittsburgh 15-20.
Aunt Jeannine (Riverside) New York: (Palace) New York 15-20.
Avalons, Three (Pantages) Salt Lake City: (Pantages) Ogden 15-20.
Aykward Ange (Murray) Richmond, Ind., 11-13.
Ayer, Grace & Brother (Orpheum) Peoria, Ill., 11-13.

Bits & Pieces (Pantages) Portland, Ore.
Bits of Dance Bits (State) Newark, N. J.
Black, Billy (Palace) Eldorado, Kan.
Black & O'Donnell (Palace) New Orleans.
Blake's Mules (Pantages) Los Angeles: (Pantages) San Diego 15-20.
Blue Demons Eight (Temple) Detroit: (Temple) Rochester, N. Y., 15-20.
Bluebird Revue (Orpheum) Sioux City, Ia., 11-13.
Boganny's Comedians (Majestic) Chicago.
Bond, Hunting & Co. (33d St.) New York 11-13.
Bond, Raymond, & Co. (Palace) Waterbury, Conn.
Borden & Dwyer (Proctor) Newark, N. J.
Borce (Keith) Portland, Me.: (Keith) Lowell, Mass., 15-20.
Bowers, Fred, Revue (Fifth Ave.) New York 11-13.
Bowers, Walters & Crooker (Rialto) Oshkosh, Wis.
Bowers to Broadway (Palace) Cincinnati.
Boy & Boyer (Princess) Montreal: (Keith) Lowell, Mass., 15-20.
Boys of Long Ago (Strand) Washington.
Boyer, Nancy, & Co. (Loew's Blvd.) New York.
Boyle & Bennett (Temple) Detroit: (Temple) Rochester, N. Y., 15-20.
Boyo, Micanzio & Trujillo (Majestic) Little Rock, Ark.
Brady, Florence (Colonial) Erie, Pa.: (Keith) Toledo, O., 15-20.
Braats, Selma (Pantages) Kansas City: (Pantages) Memphis 15-20.
Brazilian Heiress (Orpheum) Champaign, Ill., 11-13.
Casar & Beasley Twins (Pantages) Pueblo, Col.: (Pantages) Omaha 15-20.
Cassidy, Eddie (Palace) Springfield, Mass.
Catalano, Henry & Co. (Majestic) Springfield, Ill., 11-13.
Cave Man Lore (Emery) Providence, R. I.
Cavene, Tronee (Shea) Toronto: (Princess) Montreal 14-20.
Chadwick & Taylor (Electric) St. Joseph, Mo., 11-13.
Chamberlain & Earl (Capitol) Clinton, Ind., 11-13.
Chapman, Stanley (Majestic) Ft. Smith, Ark.
Charbot & Torton (Pantages) Long Beach, Calif.: (Pantages) Salt Lake City 15-20.
Chandler, Anna (State) Buffalo.
Cheruyoff (Pantages) Oakland, Calif.: (Pantages) Los Angeles 15-20.
Cheyenne Days (Pantages) San Francisco 15-20.
Chief Caupolican (Royal) New York: (Orpheum) Brooklyn 15-20.
Chinholm & Green (Pantages) San Diego, Calif.: (Pantages) Long Beach 15-20.
Choy Ling Foo & Co. (Pantages) Tacoma, Wash.: (Pantages) Portland, Ore., 15-20.
Choy Ling Kee Tronee (Rijou) Savannah, Ga.: (Pantages) Memphis 15-20.
Christie & Bennett (Grand) Fargo, N. D., 11-13.
Circumstantial Evidence (Moore) Seattle: (Orpheum) Portland 15-20.
Claire & Gerald (Loew's Amer.) New York.
Clark & O'Neill (Broadway) Springfield, Mass.
Clark & Story (Pantages) Spokane: (Pantages) Seattle 15-20.
Clark & Bergman (Shea) Toronto: (Princess) Montreal 15-20.
Clark, Hughie (Hipp.) Terre Haute, Ind., 11-13.

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

Bremen, Peggy (Columbia) Davenport, Ia., 11-13.
Briants, The (Palace) New York: (Davis) Pittsburgh 15-20.
Brice, Fanny (Palace) New York.
Bricker & King (Pantages) Pueblo, Colo.: (Pantages) Omaha 15-20.
Broderick, J. & Co. (Palace) Flint, Mich., 11-13.
Bronson & Kenne (Pantages) San Diego, Calif.: (Pantages) Long Beach 15-20.
Brower, Walter (Pantages) Tacoma, Wash.: Brown Girls, Seven (Palace) Cleveland.
Brown Gardner & Trahan (Majestic) Ft. Worth, Tex.
Brown Sisters (Palace) Chicago.
Brown, Bothwell & Co. (Rialto) Chicago.
Brown & Barrows (Lyric) Atlanta, Ga.
Brown & Whitaker (Keith) Columbus, O.
Brownings, Joe (Regent) New York 11-13.
Bryan & Broderick (Orpheum) New Orleans.
Budd, Ruth (Pantages) Spokane 15-20.
Burke, Johnny (Fordham) New York 11-13.
Burke, Mabel, & Co. (Proctor) Newark, N. J.
Burke & Durkin (Hill St.) Los Angeles: (Orpheum) Salt Lake City 15-20.
Burkhardt, Lillian (Pantages) Seattle: (Pantages) Vancouver, Can., 15-20.
Burns & Wilson (Palace) Springfield, Mass.
Burns, Harry & Co. (Keith) Philadelphia: (Maryland) Baltimore 15-20.
Burns & Lorraine (Palace) Indianapolis.
Busley, Jessie (Palace) Milwaukee: (Palace) Chicago 15-20.
Byron Bros. Band (Pantages) Oakland, Calif.: (Pantages) Los Angeles 15-20.
Cabill & Romaine (Empress) Grand Rapids, Mich.: (Temple) Detroit 15-20.
Cacia Bros. (Orpheum) Portland, Ore.
California Ramblers (Franklin) New York 11-13.
Camen Revue (Poll) Worcester, Mass.
Camerson, Grace (Orpheum) Boston.
Camilla's Birds (Royal) New York.
Cansinos, The (Coliseum) New York 11-13.
Canova (Keith) Philadelphia.
Carliste & Lorna (Orpheum) Kansas City.
Carroll & Segal (Maryland) Baltimore.
Carroll & Segal (Maryland) Baltimore.
Clark, Wilfred (Orpheum) San Francisco: (Orpheum) Oakland 15-20.
Claude & Marion (Temple) Detroit: (Temple) Rochester, N. Y., 15-20.
Cleveland & Downey (Regent) Lansing, Mich., 11-13.
Clifford, Edith (Orpheum) Tulsa, Ok.
Clifton, Herbert (Fordham) New York 11-13.
Clifton, Maggie, & Co. (Princess) Montreal: (Temple) Detroit 15-20.
Clintons, Novelty (Palace) Chicago: (Orpheum) St. Louis 15-20.
Coffman & Carroll (Rialto) Chattanooga, Tenn.
Cogert, Henry, & Broadway Beauties (Proctor) Yonkers, N. Y., 11-13: (Majestic) Chicago, Ill., 15-17: (Palace) South Bend, Ind., 18-20.
Cognat & Lubell's Jazz Hounds (Davis) Pittsburgh: (Palace) New Orleans 15-20.
Coleman, Claudia (Orpheum) St. Louis: (Orpheum) Cincinnati, O.
Collins, Madeline (Keith) Philadelphia.
Collins, Memphis 15-20.
Collins, Mill (Orpheum) Minneapolis: (Orpheum) Winnipeg, Can., 15-20.
Comer, Larry (Palace) Indianapolis.
Comby & Leigh (Hippodrome) Spokane, Wash., 5-11: (Rialto) Bremerton 12-14: Raymond 15-18.
Conley, Harry J., & Co. (Plush) Brooklyn.
Conroy & Glass (Golden Gate) San Francisco: (Hill St.) Los Angeles 15-20.
Connolly, Jane, & Co. (Proctor) Mt. Vernon, N. Y., 11-13: (Orpheum) Brooklyn 15-20.
Cook & Batman (Keith) Portland, Me.
Coombe & Nevins (Colonial) New York.
Comebacks, The (Strand) Ithaca, N. Y., 11-13: (Majestic) Elmira 15-17.
Conors & Byrne (Loew) Montreal.
Coughlin & Casey (Orpheum) Kansas City 15-20.
Cooper, Harry L. (Grand) St. Louis.
Cooper & Ricardo (Franklin) New York 11-13.
Cooter Sisters (Electric) Kansas City, Kan., 11-13.
Corradini's Animals (Empress) Grand Rapids, Mich.
Coscia & Verdi (Orpheum) Joliet, Ill., 11-13.
Cota & Bay (Keith) Toledo, O.: (Palace) Cleveland 15-20.
Crane, May & Crane (Grand) Shreveport, La.
Creations (Riverside) New York.
Creddon & Davis (Seventh St.) Minneapolis: (Orpheum) Sioux City, Ia., 15-17.

Creole Cocktail (Astoria) Astoria, L. I., N. Y.
Creole Fashion Plate (Orpheum) Minneapolis: (Orpheum) St. Paul 15-20.
Cronin & Hart (Palace) Hartford, Conn.
Cross & Santora (Keith) Cincinnati: (Keith) Cross, Wellington, & Co. (Keith) Philadelphia: (Palace) Cleveland 15-20.
Curtis, C. (Palace) Los Angeles 15-20.
Cunningham, Evelyn (Loew's Delancey St.) New York.
Cunningham & Bennett (Temple) Rochester, N. Y.
Curley, Pete, Trio (Loew's Amer.) New York.
Curtis, Julia (Loew's National) New York.
Curtis's Closures (Loew's Orpheum) New York.
Date, Fred & Margie (National) Lounville.
Dalc, Billy (Orpheum) Oakland, Calif.: (Orpheum) Los Angeles 15-20.
Dalley Bros. (Rialto) Chicago.
Daley & Burch (Electric) Kansas City, Kan., 11-13.
Daly, Arnold, & Co. (Palace) New York.
Daly, Mac & Daly (Pantages) Omaha: (Pantages) Kansas City 15-20.
Dance Revolutions (Loew) Ottawa, Can.
Daniels & Walters (Rialto) Racine, Wis., 11-13.
Danoso Sisters (Majestic) Ft. Worth, Tex.
Darcy, Joe (Academy) Norfolk, Va.
Darr, Ethel (American) Chicago 11-13.
Davis, Helene, & Co. (Strand) Washington.
Davis & Bradner (Orpheum) Wichita, Kan.
Davis & Darnell (Palace) Chicago: (Orpheum) Minneapolis 15-20.
Dawson, Laidan & Covert (Hipp.) Baltimore.
Diaz Monks (Keith) Columbus, O.
Dick, Wm. (Loew) London, Can.
Dick, Wm. (Orpheum) Denver.
Diakar, Joseph (Columbia) Far Rockaway, N. Y., 11-13: (Sixth St.) New York 15-20.
Dixie Four (Keith) Philadelphia.
Deagon & Mack (Keith) Boston: (Albee) Providence, R. I., 15-20.
DeHollist, Barbara (Imperial) Montreal.
DeKereker, Duci (Palace) New York: (Orpheum) Brooklyn 15-20.
DeKoe, Joe, & Co. (Miller) Milwaukee.
DeLamar, Gladys, & Co. (Palace) Indianapolis.
DeLeon & Band (Orpheum) St. Louis: (Orpheum) Memphis 15-20.
Demarest & Collette (Hamilton) New York 11-13: (Colonial) New York 15-20.
DeMott, Brose, & Co. (Palace) Salt Lake City: (Pantages) Ogden 15-20.
Deano Sisters, Thibault & Oody (Palace) New Orleans.
DeKoon, Alva, & Boys (125th St.) New York 11-13.
DeVine & Williams (Loew's Boulevard) New York.
Devos, Frank, & Co. (Roanoke) Roanoke, Va.
DeWitt, Burns & Torrence (Hill St.) Los Angeles: (Orpheum) Salt Lake City 15-20.
Dobbs & Watkins (Loew's Ave. B) New York.
Doherty, The (Lyric) Columbia, S. O.
Dolly Sisters (Keith) Boston: (Albee) Providence, R. I., 15-20.
Dolly's Dream (Hipp.) Baltimore.
Donegan & Steger (Orpheum) St. Paul.
Dougal & Leary (Majestic) Grand Island, Neb., 11-13: (Orpheum) Sioux City, Ia., 15-20.
Donnelly, Leo (Orpheum) Kansas City.
Dorse's Operatic (Orpheum) Winnipeg, Can.: (Orpheum) Vancouver 15-20.
Doss, Grace (Palace) Kansas City 15-20.
Doss, Billy (Palace) Rockford, Ill., 11-13.
Dooley & Morton (Riviera) Brooklyn 11-13: (Keith) Boston 15-20.
Dooley & Sales (Orpheum) Salt Lake City: (Orpheum) Denver 15-20.
Downey & Claridge (Faurot O. H.) Lima, O., 11-13.
Downing, Dan, & Buddy (Loew's Gates) Brooklyn 11-13.
Downing, Harry, Revue, Chas. Dunbar, mgr.: (Regent) Detroit.
Douglass, Graves & Co. (Regent) Lansing, Mich., 11-13.
Douglas-Rosa Co. (Sixth St.) New York: (Keith) Boston 15-20.
Drapier & Hendrix (Majestic) Milwaukee 14-20.
Dron Sisters (Miller) Milwaukee.
Drew, Mrs. Sidney (Majestic) Dallas, Tex.: (Majestic) Houston 15-20.
Driscoll & Earl (Victory) Evansville, Ind., 11-13.
Driscoll, Long & Hughes (Lincoln) Chicago 11-13.
Dufor Boys (Riverside) New York.
Dufrenne, Georges (Auditorium) Quebec, Can.
Dugan & Raymond (Orpheum) Los Angeles 8-20.
Dunbar, The (Arcade) New York.
Duttons, The (Keith) Boston: (Keith) Lowell, Mass., 15-20.
Duval & Symonds (Grand) St. Louis.
Eadie & Ramsden (Lyric) Columbia, S. O.
Earl, Maude (Pantages) Los Angeles: (Pantages) San Diego 15-20.
Eastman & Moore (Roanoke) Roanoke, Va.
Eckert & Harrison (Rialto) Chattanooga, Tenn.
Edwards, Two (Palace) Cleveland.
Edwards, Julia (Capitol) Clinton, Ind., 11-13.
Edwards & Bessley (Jefferson) New York 11-13.
Edwards & Allen (Miller) Milwaukee.
Eli Cota (Pantages) Tacoma, Wash.: (Pantages) Portland, Ore., 15-20.
El Rey Sisters (Orpheum) San Francisco: (Orpheum) Oakland 15-20.
Elmer, Harry & Williams (Proctor) Newark, N. J.
Elkins, Fay & Elkins (Majestic) Houston, Tex.: (Majestic) San Antonio 15-20.
Ellipt, Maud, & Co. (Loew's Lincoln Sq.) New York.
Elly (Orpheum) Fresno, Calif.: (Hill St.) Los Angeles 15-20.
Eltinge, Julian (Orpheum) Brooklyn: (Riverside) New York 15-20.
Emerson & Baldwin (Orpheum) Sioux Falls, S. D., 11-13.
Emmett, J. K., & Co. (Loew's Lincoln Sq.) New York.
Emmett, Hugh, & Co. (Poll) Scranton, Pa.
Emmy's, Karl, Pete (Rialto) Racine, Wis., 11-13.
Ergotti & Herman (State) Buffalo.
Erickson, Floyd R. (Orpheum) Grand Forks, N. D., 11-13: (Albee) 15-20.
Erickson, Four (Orpheum) Sioux City, Ia., 11-13.
Espe & Dutton (Lyric) Mobile, Ala.
Evans & Wilson (Loew's Gates) Brooklyn.
Exposition Four (Pantages) San Francisco 15-20.
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Faber & McGowan (Palace) Milwaukee.  
 Fagan, Noodles (Pantages) Spokane; (Pantages) Seattle 15-20.  
 Fagg & White (Orpheum) Tulsa, Ok.  
 Falcons, Three (Astoria) Astoria, L. I., N. Y. Family Pool (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 15-20.  
 Fargo & Richards (Pantages) Omaha; (Pantages) Kansas City 15-20.  
 Farnell & Florence (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 15-20.  
 Farnum, Frank, & Co. (Colonial) New York.  
 Farrell, Margaret (Lyric) Hoboken, N. J.  
 Farrell & Hitch (Pantages) Ogden, Utah; (Pantages) Denver 15-20.  
 Farron, Frank (Lyric) Augusta, Ga.  
 Fashion Plate Minstrels (Pantages) Los Angeles; (Pantages) San Diego 15-20.  
 Fate (Pantages) Memphis, Tenn.  
 Faulkner, Jewel, & Co. (Loew's Gates) Brooklyn.  
 Faverham, Wm. (Orpheum) Omaha; (Orpheum) Minneapolis 15-20.  
 Favorites of the East (Palace) Indianapolis.  
 Fay, Frank (State) Newark, N. J.  
 Fay & Fields (Keith) Indianapolis; (Davis) Pittsburg 15-20.  
 Ferguson, Dave, & Co. (Orpheum) Joliet, Ill., 11-13.  
 Fields & Fink (Lyric) Atlanta, Ga.  
 Fifty Miles From Broadway (Colonial) New York.  
 Finlay & Hill (Orpheum) Galesburg, Ill., 11-13.  
 Fisher & Hurst (Princess) Nashville, Tenn.  
 Fisher & Gilmore (Palace) Rockford, Ill., 11-13.  
 Fish & Fallop (Arcade) Jacksonville, Fla.  
 Fitch, Dan, Minstrels (Keith) Orlando, Fla.  
 Fitzgibbon, Bert (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Flaherty & Stelm (Keith) Orlando, Fla.  
 Flinders & Butler (Orpheum) Champaign, Ill., 11-13.  
 Flashes (Columbia) Davenport, Ia., 11-13.  
 Fletcher & Pasquale (Poll) Bridgeport, Conn.  
 Flirtation (Hill St.) Los Angeles; (Orpheum) Salt Lake City 15-20.  
 Florins (Hill St.) Los Angeles; (Orpheum) Salt Lake City 15-20.  
 Foley & Letour (Orpheum) Sioux City, Ia., 11-13.  
 (Orpheum) St. Paul 15-20.  
 Folsom, Bobby (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 15-20.  
 Folsom, Eddie (Riviera) Brooklyn 11-13.  
 Food & Truth (Pantages) Winnipeg, Can.; (Pantages) Regina 15-17.  
 Ford, Senator (Palace) Milwaukee; (Palace) Chicago 15-20.  
 Ford & Packard (Shea) Buffalo 14-20.  
 Ford, Mabel, & Co. (Proctor) Newark, N. J.; (Keith) Philadelphia 15-20.  
 Ford & Price (Lyric) Atlanta, Ga.  
 Foster & Peggy (Bijou) Savannah, Ga.  
 Four of Us (Faurot) E. Lima, O., 11-13.  
 Fowler, Gus (Riverside) New York; (Alhambra) New York 15-20.  
 Fox & Mark (Majestic) Milwaukee.  
 Fox & Britt (Loew's National) New York.  
 Fox, Eddie, & Foy (Alhambra) New York.  
 Foyer, Eddie (Astoria) Astoria, L. I., N. Y.  
 Francis, Leo (Strand) Port Arthur, Tex.  
 Franklin, Irene (Coliseum) New York 11-13.  
 Franklin & Hill (Royal) New York.  
 Franklyn & Vincent (Loew's Boulevard) New York.  
 Franklyn & Charles (Orpheum) Des Moines, Ia.; (Main St.) Kansas City 15-20.  
 Frayley & Louise (Orpheum) Omaha 15-20.  
 Frazer & Hunc (Palace) Cincinnati.  
 Frear, Baggott & Frear (Loew) Montreal.  
 Frey & Byron (Rialto) Chicago.  
 Frey & Rogers (State) Buffalo.  
 Friedland, Annot, & Co. (Temple) Detroit.  
 Fric & Wilson (Majestic) Cedar Rapids, Ia., 11-13; (Orpheum) Winnipeg, Can., 15-20.  
 Frishton, Trilzie (Princess) Montreal; (Keith) Boston 15-20.  
 Frisco (Poll) Scranton, Pa.  
 Frisco, Signor (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-20.  
 Fuller's, Earl, Band (Pantages) Memphis, Tenn.  
 Furman & Evans (Palace) New Haven, Conn.

Gray, Tomie, & Co. (Victory) Evansville, Ind., 11-13.  
 Great Blackstone (Pantages), San Diego, Calif.; (Pantages) Long Beach 15-20.  
 Great Leon (State-Lake) Chicago; (Palace) Chicago 15-20.  
 Great Maurice (Pantages) Salt Lake City; (Pantages) Ogden 15-20.  
 Green & Parker (Keith) Cincinnati.  
 Green & Myers (Loew's Metropolitan) Brooklyn.  
 Green, Hazel, & Co. (Palace) New Haven, Conn.  
 Greene, Gene (Lyric) Atlanta, Ga.  
 Greenwood, Leo, & Co. (Loew's Gates) Brooklyn.  
 Grew, Pates & Co. (Palace) St. Wayne, Ind., 11-13.  
 Grindell & Esther (Orpheum) Sioux Falls, S. D., 11-13.  
 Hackett & Delmar (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 15-20.  
 Hale, Willie, & Bro. (Lyric) Birmingham, Ala.  
 Halls, The (Majestic) Little Rock, Ark.  
 Hall & Cramer (58th St.) New York 11-13.  
 Hall, Al, K. (Palace) Chicago; (Orpheum) St. Louis 15-20.  
 Hal, Ernest & Brice (Keith) Indianapolis; (Keith) Cincinnati 15-20.  
 Hall, Bob (Riverside) New York.  
 Hallen & Russell (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Halyer & White (Loew's Fulton) Brooklyn.  
 Hamilton, Alice (Keith) Boston; (Albee) Providence, R. I., 15-20.  
 Hammer, Toto, Co. (Keith) Columbus, O.  
 Harn, Jap (Palace) Cincinnati.  
 Handwirth, Octavia, & Co. (Seventh St.) Minneapolis.  
 Hanes & Morgan (Lyric) Richmond, Va.  
 Hanley, Jack (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Hanneford Family (Pantages) Sasketoon, Can.  
 Hanson & Burton Sisters (Pantages) Omaha; (Pantages) Kansas City 15-20.  
 Harlow, E. C. (Palace) New York, N. Y., 11-13.  
 Harmony Land (Lyric) Richmond, Va.  
 Harper, Mabel, & Co. (Majestic) Milwaukee.  
 Harrington & Green (Fifth Ave.) New York 11-13.  
 Hart, Marion (Temple) Detroit; (Temple) Rochester, N. Y., 15-20.  
 Harris, Mildred (Orpheum) Wichita, Kan.  
 Harris, Dave, & Band (Strand) Kokomo, Ind., 11-13.  
 Harrison, Charles, & Co. (Keith) Portland, Me.  
 Hart, Betty & Lou (Pantages) Spokane; (Pantages) Seattle 15-20.  
 Hartwells, The (Keith) Philadelphia; (Keith) Columbus, O., 15-20.  
 Harvard, Bruce & Wynford (Davis) Pittsburg 14-20.  
 Harvey, Hanes & Grayce (Faurot O. H.) Lima, O., 11-13.  
 Hayemann's Animals (Pantages) San Francisco; (Pantages) Oakland 15-20.  
 Hawkins & Mack (Loew) Ottawa, Can.  
 Hayden, Harry, & Co. (Keith) Lowell, Mass.; (Keith) Portland, Me., 15-20.  
 Hayes, Ray (Bushwick) Brooklyn; (Keith) Boston 15-20.  
 Haynes, Mary (Broadway) New York; (Riverside) New York 15-20.  
 Healy, Ted & Betty (Bushwick) Brooklyn.  
 Heather, Josie, & Co. (Pantages) Spokane; (Pantages) Seattle 15-20.  
 Heber, Ruth, Musical Duo (Grand) Morgantown, W. Va.  
 Hector (Palace) Chicago.  
 Heedus Sisters & Co. (Shea) Toronto; (Princess) Montreal 15-20.  
 Helm & Lockwood Sisters (Loew's American) New York.  
 Henry, Flying (Moore) Seattle; (Orpheum) Portland 15-20.  
 Henshaw, Bobby (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.  
 Herbert & Dure (Rialto) Racine, Wis., 11-13.  
 Herby, The (Orpheum) Portland, Ore.; (Golden Gate) San Francisco 15-20.  
 Herman, Al (Keith) Boston; (Palace) New York 15-20.  
 Herrmann, Adelaide (Orpheum) New Orleans.  
 Herrick, Ernest (State-Lake) Chicago.  
 Higgins & Bates (Proctor) Newark, N. J., 11-13.  
 Hill, Eddie (Kedzie) Chicago 11-13.  
 Hill & Quinelle (Orpheum) Galesburg, Ill., 11-13.  
 Hines, Harry (Pantages) Sasketoon, Can.  
 Hitchcock, Raymond (Orpheum) Kansas City 15-20.  
 Hinson, Florence (Palace) Hartford, Conn.  
 Hodges, Robt. Henry, & Co. (Orpheum) Oklahoma City, Ok.  
 Hoffman, Lew, & Jessie (Loew's National) New York.  
 Hooper & Herron (Loew's Victoria) New York.  
 Holman, Harry (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.  
 Holman & Lavers (Albee) Providence, R. I.; (Keith) Lowell, Mass., 15-20.  
 Hon. Andy Gump (Majestic) Springfield, Ill., 11-13.  
 Hopkins, Ethel (23d St.) New York 11-13.  
 Houdini (Orpheum) St. Louis 15-20.  
 Howard, Bert (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 15-20.  
 Howard & Clark (Lyric) Richmond, Va.  
 Howard, Paul (Liberty) Lincoln, Neb., 11-13.  
 Howard's Opera (Orpheum) Oklahoma City, Ok.  
 Howard's Poodles (Palace) New York.  
 Hudson & Andrews (O. H.) Ashippun, Wis.  
 Huff, Grace (Orpheum) Minneapolis; (Orpheum) Des Moines, Ia., 15-20.  
 Hughes, Fred (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 15-17.  
 Hughes, Billy, & Co. (Lyric) Augusta, Ga.  
 Humberto Bros. (Regent) Muskegon, Mich., 11-13.  
 Humphreys, The (La Salle Garden) Detroit 11-13.  
 Humphrey, Doris, Dancers (Proctor) White Plains, N. Y., 11-13; (Orpheum) Brooklyn 15-20.  
 Huns, Musical (Empress) Omaha, Neb., 11-13.  
 Hirst & Vogt (Orpheum) Vancouver, Can.; (Moore) Seattle 15-20.  
 Hyams & McIntyre (Orpheum) Des Moines, Ia., 15-20.  
 Hyde's, Alex. Orch. (Loew) Dayton, O.  
 Hymack (Maryland) Baltimore; (Keith) Philadelphia 15-20.  
 Hymer, J. B. (Orpheum) Los Angeles.

Jackson, Bobby, & Co. (Palace) Detroit; (Regent) Bay City, Mich., 15-17; (Kedzie) Chicago 15-20.  
 Jarvis & Harrison (Majestic) Milwaukee.  
 Jarvis & Harrison (Columbia) Davenport, Ia., 11-13.  
 Jerome & France (Loew's Orpheum) Boston.  
 Jess & Dell (State) Memphis, Tenn.  
 Jewell & Pitt (Pantages) San Francisco; (Pantages) Grand 15-20.  
 Joe & Marie (American) Chicago 11-13.  
 Johnson & Baker (Orpheum) St. Paul; (Orpheum) Minneapolis 15-20.  
 Johnson, Burt, & Johnson (Orpheum) Peoria, Ill., 11-13.  
 Johnson, Harry (State-Lake) Chicago.  
 Jones & Jones (Orpheum) Brooklyn; (Bushwick) Brooklyn 15-20.  
 Jones's Hawaiians (Orpheum) Wichita, Kan.  
 Jordan Girls (Grand) Shreveport, La.  
 Jordan, Cliff (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 15-20.  
 Jos, Quon Tai, & Co. (Princess) Montreal.  
 Juggernaut (Orpheum) Salt Lake City; (Orpheum) Denver 15-20.  
 Juliet (Proctor) Newark, N. J.  
 Justice, M. Hall, & Co. (Emper) Lawrence, Mass., 11-13; (Strand) Brockton 15-17.  
 Kabane, Harry (Temple) Rochester, N. Y.; (Shea) Buffalo 15-20.  
 Kailymas (Pantages) Pueblo, Col.; (Pantages) Kansas City 15-20.  
 Kalaiah's Hawaiians (Majestic) Chicago.  
 Kane & Herman (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 15-20.  
 Kane & Grant (Lyric) Hamilton, Can.  
 Kan, Willie (Pantages) Spokane; (Pantages) Seattle 15-20.  
 Kaufman & Lillian (Pantages) Oakland, Calif.; (Pantages) Los Angeles 15-20.  
 Tait & Lillian (Columbia) Columbia, S. C.  
 Keane, Richard (Franklin) New York 11-13.  
 Keating & Ross (Loew's Orpheum) New York.  
 Keefe & Lillian (Globe) Kansas City, Mo., 11-13.  
 Keeley, Jean & Arthur (Bijou) Bangor, Me., 11-13.  
 Kelors, Les (Orpheum) San Francisco; (Orpheum) Los Angeles 15-20.  
 Keller, Edna & Ork (Flatbush) Brooklyn.  
 Kellum & O'Dare (Keith) Lowell, Mass.  
 Kelly, Walter O. (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-20.  
 Kelly, Tom (Empire) Montreal.  
 Kelly & Pollock (Regent) Muskegon, Mich., 11-13.  
 Kelly & Wise (Franklin) New York 11-13.  
 Kelly, Billy, Co. (Pantages) Kansas City; (Pantages) Memphis 15-20.  
 Kelso (Orpheum) Grand Shreveport, La.  
 Keltons, The (Majestic) Dallas, Tex.; (Majestic) Houston 15-20.  
 Kennedy, Frances (Palace) Cleveland.  
 Ken, Keyes & Malone (Orpheum) New Orleans.  
 Kerr & Weston (10th St.) Cleveland; (Shea) Buffalo 15-20.  
 Kerr & Ewing (Palace) Cincinnati.  
 Killeen, Tom (Murray) Richmond, Ind., 11-13.  
 Kilmva Japs (Majestic) Grand Island, Neb., 11-13.  
 Kingston & Ebner (Auditorium) Norfolk, Neb., 11-13.  
 Kissel, Murray, & Co. (Orpheum) Quincy, Ill., 11-13.  
 Kitamura Japs (Pantages) Memphis, Tenn.  
 Kitner & Beane (Pantages) Seattle; (Pantages) Vancouver, Can., 15-20.  
 Kitz, Albee (Keith) Louisville, Wis.  
 Knapp & Cornelia (Poll) Scranton, Pa.  
 Koban, Great, & Co. (Palace) Cincinnati; (Palace) Indianapolis 15-20.  
 Koff, Bro. (Orpheum) St. Louis; (Orpheum) Memphis 15-20.  
 Kovacs & Goldner (Temple) Rochester; (Shea) Buffalo 15-20.  
 Kovacs, Thira (Loew) Dayton, O.  
 Kuhns, Three White (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 15-20.  
 LaDora & Beckman (Pantages) St. Paul; (Pantages) Winnipeg, Can., 15-20.  
 LaFleur, Ed (State-Lake) Chicago.  
 LaFrance & Byron (Roanoke) Roanoke, Va.  
 Laird, Horace (Edgemont) Chester, Pa., 11-13.  
 Lambert & Fish (Orpheum) Quincy, Ill., 11-13.  
 Lambert, Fire (Pantages) Kansas City; (Pantages) Memphis 15-20.  
 Lane & Freeman (Lyric) Richmond, Va.  
 Lang & Binkley (Keith) Syracuse, N. Y.; (Colonial) Erie, Pa., 15-20.  
 Langford, Harry (Orpheum) St. Paul; (Orpheum) Winnipeg, Can., 15-20.  
 Langford & Frederick (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
 Larkin, Fred (Keith) Toledo, O.  
 Larimer & Hudson (Orpheum) Kansas City.  
 LaSalle Trio (Academy) Chicago 11-13.  
 Layton, Bro. (Loew) Dayton, O.  
 Leary, Frank & Clara (Harris) Pittsburg 14-20.  
 Laughlin & West (Bijou) Savannah, Ga.  
 Laurie, Joe (Shea) Buffalo; (Shea) Toronto 15-20.  
 Law, Billy, & Co. (Loew's Lincoln Sq.) New York.  
 Lawler, Jack (Orpheum) Vancouver, Can.; (Moore) Seattle 15-20.  
 Lawler, Tom (Main St.) Kansas City.  
 Leach-Wallin Trio (Pantages) Oakland, Calif.; (Pantages) Los Angeles 15-20.  
 Leavitt & Lockwood (Riverside) New York; (Orpheum) New Orleans 15-20.  
 Leary, Charles (Colonial) Erie, Pa., 15-20.  
 Leddy & Leddy (Palace) New Haven, Conn.  
 Lee Children (Proctor) Mt. Vernon, N. Y., 11-13.  
 Lee & Cranston (Keith) Portland, Me.  
 Lee, Jack (Electric) Joplin, Mo., 11-13.  
 Lee & Kagina (Grand) Atlanta, Ga.  
 Lehman, Bobby (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 15-20.  
 LeLoeb, The (Pantages) Salt Lake City.  
 LeLoeb, Fred (Orpheum) Ogden 15-20.  
 Letzel, Miss (Orpheum) Brooklyn; (Bushwick) Brooklyn 15-20.  
 Leppla (10th St.) Cleveland.  
 LeMaire, Geo., & Co. (Regent) New York.  
 Leone, Maude, & Co. (Pantages) Sasketoon, Can.  
 Leonard, Eddie (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Lewis, Paul & Julia (Pantages) Winnipeg, Can.; (Pantages) Regina 15-17.  
 Levy, Jack, & Four Crowell Sisters (Bax) Wheeling, W. Va., 11-13.  
 Levy, Bert (Shea) Buffalo; (Shea) Toronto 15-20.  
 Lewis, J. C., Jr., & Co. (Grand) Oshkosh, Wis., 11-13.  
 Lewis, Fred (Lyric) Mobile, Ala.

Levia & Dody (Keith) Portland, Me.; (Keith) Boston 15-20.  
 Libonal (Prospect) Brooklyn 11-13.  
 Liddell & Gibson (Majestic) Little Rock, Ark.  
 Lind, Homer, & Co. (Broadway) Springfield, Mass.  
 Ling & Long (Loew's Delancey St.) New York.  
 Lloyd, Arthur (Columbia) St. Louis 11-13.  
 Lloyd & Goode (Rialto) Racine, Wis., 11-13.  
 Lime Trio (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 15-20.  
 Linton, Lester (Palace) Cleveland.  
 Little Billy (Orpheum) Denver.  
 Little Lord Roberts & Co. (Miller) Milwaukee.  
 Little Pupifax (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 15-20.  
 London Louis (Majestic) Chicago.  
 Longsame Manor (Orpheum) Brooklyn.  
 Lorraine, Ted (Orpheum) Brooklyn.  
 Love Sisters (Orpheum) Kansas City 15-20.  
 (Orpheum) Des Moines, Ia., 15-20.  
 Lovely, Louise, & Co. (Colonial) New York.  
 Lopez, Vincent, Band (Palace) Hartford, Conn.  
 Lord, Sisters (Keith) Parkersburg, W. Va., 11-13; (Lyceum) Canton, O., 15-20.  
 Lordon, Three (Emper) St. Paul.  
 Lovett's Concentration (Orpheum) St. Paul.  
 Loyal's Dogs (Orpheum) Brooklyn.  
 Lucas, Althea, & Co. (Novelty) Topeka, Kan., 11-13.  
 Lucas & Ines (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 15-20.  
 Lumars, The (Pantages) Spokane 15-20.  
 Lydell & Macey (Keith) Indianapolis.  
 Lyle & Virginia (Palace) Indianapolis.

McCane, Mabel, & Co. (Riverside) New York.  
 McCarthy Sisters (Orpheum) Omaha; (State-Lake) Chicago 15-20.  
 McConnell & West (Liberty) Lincoln, Neb., 11-13.  
 McCormack & Irving (Miller) Milwaukee.  
 McCormack, John, Jr. (Foy) Los Angeles.  
 McCormack & Wallace (Majestic) Houston, Tex.; (Majestic) San Antonio 15-20.  
 McCormick & Winchill (Palace) Waterbury, Conn.  
 McCreary, Windsor (Colonial) New York.  
 McCreery, Marc (Orpheum) Vancouver, Can.; (Moore) Seattle 15-20.  
 McDevitt, Kelly & Quian (Orpheum) Denver.  
 McDevitt, Eric (Loew's St.) Minneapolis; (Orpheum) Sioux City, Ia., 15-20.  
 McIntyre & Halcomb (Loew's American) New York.  
 McFarland Sisters (Pantages) San Francisco.  
 McGrath & Deeds (Poll) Wilkes-Barre, Pa.  
 McKay & Ardine (Golden Gate) San Francisco; (Hill St.) Los Angeles 15-20.  
 McLaughlin & Evans (Proctor) White Plains, N. Y., 11-13; (Colonial) Erie, Pa., 15-20.  
 McLaughton, Chas. & Cecil (Loew's State) New York.  
 McLaughlin & Clegg (Orpheum) Denver.  
 McWilliams, Jim (58th St.) New York 11-13.  
 Macart & Marone (Orpheum) Brooklyn.  
 Madcaps, Four (Rialto) Chattanooga, Tenn.  
 Mack & Lane (Loew's) New York.  
 Mack & Co. (8th St.) New York 11-13.  
 Mae, Anna, & Co. (Capitol) Hartford, Conn.  
 Marian's Dogs (Loew's Boulevard) New York.  
 Mack & Brantley (Loew's Palace) Brooklyn.  
 Magley G. & Co. (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 15-20.  
 Mahoney, Will (Columbia) Far Rockaway, N. Y., 11-13.  
 Mahoney, Redford (Keith) Cincinnati.  
 Maley & Singer (Globe) Kansas City, Mo., 11-13.  
 Mallis & Bart (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-20.  
 Mammoux & Rula (Flatbush) Brooklyn.  
 Manhattan Trio (Liberty) Portland, Ore.  
 Manicure Shop (Loew's Greeley Sq.) New York.  
 Bantlett's Minstrels (Globe) Kansas City, Mo., 11-13; (Electric) Joplin 14-17; (Electric) Springfield 15-20.  
 Manley, Dave (LaSalle Garden) Detroit.  
 Mardo & Home (Loew's American) New York.  
 Mary, Me. (State-Lake) Chicago.  
 Marsh & Williams (Rialto) St. Louis 11-13.  
 Marabona, The (Palace) Springfield, Mass.  
 Margo, Henry, & Co. (New Palace) South Ben., Ind., 11-13.  
 Markos, The (Roanoke) Roanoke, Va.  
 Mascot (Grand) Oshkosh, Wis., 11-13.  
 Mason & Bailey (Loew's Ave. B) New York.  
 Mason, Billy (Murray) Richmond, Ind., 11-13.  
 Mason & Manley (Faurot O. H.) Lima, O., 11-13.  
 Martels, Three (Loew's State) New York.  
 Martin, Tom, & Co. (Crescent) New Orleans.  
 Max's Circus (23rd St.) New York 11-13.  
 Max & Mabel (Globe) Kansas City; (Orpheum) Sioux City, Ia., 15-17.  
 Maxwell & Golsan (Majestic) Milwaukee.  
 Maxson & Brown (National) Louisville.  
 Maxie & Bobby (Alhambra) New York, N. Y., 11-13.  
 Maxson & Sherman (Keith) Dayton, O., 11-13.  
 Meehan & Newman (Palace) Cleveland; (Davis) Pittsburg 15-20.  
 Meehan's Dogs (Orpheum) Des Moines, Ia.; (Keith) Boston 15-20.  
 Melinda & Dade (Palace) Waterbury, Conn.  
 Melnotte Duo (Keith) Dayton, O., 11-13.  
 Melroy Sisters (State) Newark, N. J.  
 Melvin, Joe (Auditorium) Norfolk, Neb., 11-13.  
 Melzer, The (Empire) New York.  
 (Orpheum) Kansas City 15-20.  
 Meyers & Hanford (Princess) Montreal.  
 Middleton & Speltmeyer (Orpheum) Fresno.  
 Meyer & Marcus (Orpheum) Los Angeles 15-20.  
 Millard & Archie (Lyric) Birmingham, Ala.  
 Miller & Bradford (Temple) Detroit; (Temple) Rochester, N. Y. 15-20.  
 Mills & Eddie (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Miller, M. & P. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
 Miller & Mack (Majestic) Houston, Tex.; (Majestic) San Antonio 15-20.  
 Millership & Gerard (Palace) New Orleans.  
 Mills & Duncan (Empress) Omaha, Neb., 11-13.  
 Mills & Miller (Pantages) Denver; (Pantages) Montreal Monarchs (Main St.) Kansas City 15-20.  
 Pueblo 15-20.  
 Miss Nobody (Pantages) San Francisco; (Pantages) Oakland 15-20.  
 Miss Jambetta (Pantages) Pueblo, Col.; (Pantages) Omaha 15-20.  
 Montrose, Belle (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 15-20.  
 Moore, Victor (Orpheum) Des Moines, Ia.; (Palace) Chicago 15-20.  
 Morgan Dancers (Palace) Chicago; (Orpheum) St. Louis 15-20.  
 Morgan & Gates (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 15-20.  
 Morgan & Gray (Pantages) Oakland, Calif.; (Pantages) Los Angeles 15-20.  
 Morgan, Wootley & Co. (Regent) Kalamazoo, Mich., 11-13.

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SHUBERT VAUDE. UNITS

Blushing Bride: (Shubert) Cincinnati 8-13. Frolics of 1922: (Detroit O. H.) Detroit 8-13. Gimme a Thrill: (Empress) St. Louis 8-13. Hello, Everbody: (Shubert) Brooklyn 8-13. Main St. Follies: (Harlem O. H.) New York 8-13. Midnight Rounders: (Keeney) Newark, N. J. 8-13. Midnight Revels: (Belasco) Washington 8-13. Oh, What a Girl: (Majestic) Boston 8-13. Rose Girl: (Central) New York 8-13. Say It With Laughs: Open week 8-13. Spice of Life: (State) Cleveland 8-13. Twentieth Century Revue: (Chester St. O. H.) Philadelphia 8-13. Troubles of 1922: (Garrick) Chicago 8-13. Whirl of New York: Open week 8-13. Weber & Fields: (Princess) Toronto 8-13.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Bauer, Harold: Baltimore, Md., 19; (Town Hall) New York City 20. Barbour, Inez: (Aeolian Hall) New York City 17-19. Bice, Alice, Mrs.: (Aeolian Hall) New York City 18. Case, Harriet: (Berkshire) Chicago 14. Chicago Opera Co.: (Auditorium) Chicago Nov. 18, 19. Clemens, Elma, Clara: (Town Hall) New York City 15. Duncan, Inez: (Carnegie Hall) New York City 18. Ebluccio Trio: (Aeolian Hall) New York City 11. Flonzaley Quartet: (Aeolian Hall) New York City 16. Friedman, Inez: Baltimore, Md., 10; (Aeolian Hall) New York City 13. Gabrilowitch, Ossip: (Town Hall) New York City 14. Gerhardt, Elena: (Carnegie Hall) New York City 14. Heifetz, Jascha: Montgomery, Ala., 15. Heiss, Myra: Troy, N. Y., 10; (New York City 11-12; Chambersburg, Pa., 18; Onnberland, Md., 18; Harrisburg, Pa., 17. Hofmann, Josef: (Carnegie Hall) New York City 18. Hutchinson, Ernest: Toronto, Can., 11; New York City 20. Irish Regiment Band: San Francisco 19-20. Levitski, Mischa: (Carnegie Hall) New York City 19. Marshall Winfield: Columbus, O., 18. Metropolitan Opera Co.: (Metropolitan O. H.) New York Nov. 19, 19. Nash, Florence: (Litta) Philadelphia 10. Ney, Elsie: (Carnegie Hall) New York City 16. Paderewski, Ignaz: St. Paul, Minn., 18. Pryor, Arthur, Band: Miami, Fla., until April 2. Russian Grand Opera Co.: (Shubert Teck) Buffalo, N. Y., 8-13; (Lyceum) Rochester 19-21. Richmond, Felix: (Aeolian Hall) New York City 16. Savi, Alberto: Montgomery, Ala., 19. Schaub, Jacques: Baltimore, Md., 10. Thomas, John Charles: (Aeolian Hall) New York City 11.

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, 1922. Anna Christie, Arthur Hopkins, mgr.: (Auditorium) Baltimore 8-13; (Montauk) Brooklyn 18-20. Arliss, George, in The Green Goddess, Chas. A. Shaw, mgr.: Pittsburg 8-13; Toronto, Can., 15-20. Aural Truth: (Henry Miller) New York Sept. 18, 1922. Barrymore, Ethel, in Romeo & Juliet: (Longacre) New York Dec. 27, 1922. Bat, The (Canadian Co.): Saskatoon, Can., 11-19; Moose, Jan. 19; Buffalo, N. Y., 19; Medicine Hat 18; Lethbridge 20. Bat, The (Southern): Thomasville, Ga., 18; Bainbridge 11; Dothan, Ala., 12; Albany, Ga., 13. Better Times: (Hippodrome) New York Sept. 2, 1922. Blossom Time: (Cinty) New York Sept. 29, 1922. Blossom Time: (Lyric) Philadelphia Oct. 23, 1922. Bringing Up Father, E. J. Carpenter, mgr.: (Helling) Portland, Ore., 11-20. Bubble, The, with Edw. Galt: Frederick, Pa., 10; Davidson 11; Harold, Tex., 12; Parks 13; Little Rock, Ark., 15; Ft. Smith 16; Berge, Ok., 17; Pawhuska 18; Arton 19. Bunch and Judy: (Globe) New York Nov. 23, 1922. Burke, Billie, in Rose Briar: (Empire) New York Dec. 25, 1922. Carrillo, Leo, in Mike Angelo: (Morosco) New York Jan. 8, 1923. Cat and the Muskrat: (Princess) Chicago Sept. 3, 1922. Chauve-Souris: (Century Roof) New York Feb. 3, 1923. Circle, The Chas. Hunt, mgr.: Wichita Falls, Tex., 10-11; Oklahoma City, Ok., 12; Tulsa 13; Wichita, Kan., 15; Emporia 16; Topeka 17. Clinging Vine, The: (Kaleibacker) New York Dec. 25, 1922. Dafy Dill, with Frank Tinner: (Broad St.) Newark, N. J., 8-13. Duley, Thomas Namack, mgr.: Atlantic City, N. J., 8-13; (Telfer) Brooklyn, N. Y., 15-20. Dunbar Musical Comedy Co.: (Lyric) Cincinnati, O., Dec. 26, 1922. Egotist, The, with Leo Ditrichstein: (39th St.) New York Dec. 25, 1922. Estate: Louisville, Ky., 10-13. Emperor Jones, Adolph Klabner, mgr.: San Francisco 8-13; Los Angeles 15-20. Eve, with Myra Brown, George Wintz, mgr.: Abbeville, S. C., 10; Athens, Ga., 11; Greenville, S. C., 12; Anderson 18; Charlotte, N. C., 15; Salisbury 16; Winston-Salem 17; Greensboro 18; Durham 19; Fayetteville 20. Fashion for Men: (Helm) New York, 1922. First Year, with Frank Orvay, John Golden, mgr.: (Woods) Chicago Nov. 8, 1922. Fool, The: (Selwyn) New York Oct. 23, 1922. Fox All of Us: (Hill) Chicago, 1922. (Student-baker) Chicago Nov. 26, 1922. Frederick, Pauline, in The Gully One: (Adelphi) Philadelphia Dec. 25, 1922.

George, Grace: (Royal Alexandra) Toronto, Can., 8-13. Gillette, William, in Sherlock Holmes: (Broad St.) Philadelphia 8-20. Glory: (Vanderbilt) New York Dec. 25, 1922. God of Vengeance: (Provincetown) New York Dec. 19, 1922. Greenwich Village Follies, John Sheehy, mgr.: (Shubert) New York Dec. 26, 1922. Greenwiche Village Follies: (Shubert) New York Sept. 12, 1922. Gringo: (Comedy) New York Dec. 12, 1922. Hater, with John Barrymore: (Sam Harris) New York Nov. 10, 1922. Hampden, Walter, Co. Harold Entwistle, mgr.: (Boston O. H.) Boston Dec. 25, 1922. Hayes, Helen, in The Ladies: (Ford) Baltimore 8-13; (National) Washington 15-20. He Who Gets Slapped, with Richard Bennett: (Playhouse) Chicago Dec. 3, 1922. Hello Rufus, Long & Evans, 3, 1922. (Liberty) Chattanooga, Tenn., 15-20. Hopper, De Wolf, Co.: (Grand O. H.) Toronto, Can., 8-13. In the Law: (Ritz) New York Nov. 23, 1922. Johannes Krejler, with Ben Ami: (Apollo) New York Dec. 18, 1922. Jolson, Al, in Bombo: (Apollo) Chicago Sept. 22, 1922. Kempy, Richard Herndon, mgr.: (Cox) Cincinnati 7-13. Kiki, with Lenore Ulric: (Belasco) New York Nov. 29, 1922. Lady Christians, The, with Fay Bainter: (Broadhurst) New York Dec. 25, 1922. Lady in Ermine, with Wida Branson: (Ambassador) New York Oct. 2, 1922. Last Warning, with Wm. Courtleigh: (Klaw) New York Oct. 24, 1922. Laurel, Sir Harry: (Kan.) 10; Hutchingson 11; Lawrence 12; Atchison 13; (Shubert) Kansas City, Mo., 15-17; Tulsa, Ok., 18; Oklahoma City 19; Wichita, Kan., 20. Leber, Fritz, Co.: Tulsa, Ok., 10; Wichita, Kan., 11; Hutchinson 12; Pueblo, Colo., 13; Denver 14-20. Listen to Me, Frank Flesher, mgr.: Martinsburg, W. Va., 11; Cincinnati, Md., 21; Kins 22. Lovell, W. C.: Buchanan 15; Gratton 16; Clarkburg 17; Uniontown, Pa., 18.

Rain: (Maxine Elliott's) New York Nov. 7, 1922. Ryan, Ella, in The Intimate Stranger, Omaha, Neb., 10; Oklawaha, Fla., 11; Eureka 12; Hannibal, Mo., 13; Dubuque, Ia., 15; Waterloo 10; Cedar Rapids 17; Iowa City 18; Burlington 19; Muscatine 20. Sa, J., and Mary: (Casino) New York Sept. 4, 1922. Scannan, Walter, in Maytime in Erin, Geo. M. Gatts, mgr.: Youngstown, O., 11-13; Fremont 14; Battle Creek, Mich., 15; South Bend, Ind., 16-17; Kalamazoo, Mich., 18; Grand Rapids 19-21. Secrets, with Margaret Lawrence: (Fulton) New York Dec. 25, 1922. Seventh Heaven: (Booth) New York Oct. 30, 1922. Shore Leave, with Frances Starr: (Powers) New York Dec. 24, 1922. Shuffe Along (Geo. E. Wintz's): Clifton Forge, Va., 10; Charlottesville 11; Lynchburg 12; Petersburg 13; Richmond 15-17; Norfolk 18-20. Shuffe Along, with Miller and Liles: (Olympic) Chicago Nov. 12, 1922. Six Characters in Search of an Author: (Princess) New York Oct. 30, 1922. Skinder, Otis, Chas. Frohman, Inc., mgr.: (Harris) Chicago Oct. 2-Jan. 18. Skinner, Otis, Chas. Frohman, Inc., mgr.: (Grand) Cincinnati 8-13. Skunder Lee, Robert H. Harris, mgr.: (Harris) Chicago Oct. 2-Jan. 18. Seymour, Mo., 10-11; Greenfield 12; Walnut Grove 13; Morrisville 15; Buffalo 16; Pierce City 17; Rogers, Ark., 18; Little Rock, 19. So This Is London: (Hudson) New York Aug. 30, 1922. So This Is London: (Cohan's Grand) Chicago Nov. 19, 1922. Stone, Fred, in Tip-Top, Arthur J. Houghton, mgr.: Kansas City, Mo., 8-13. Tangorine, with Julia Sanderson, Dan O. Curry, mgr.: (Lyceum) Baltimore, Md., 11-13; (Auditorium) Baltimore, Md., 13-20. Thank-U: (Cort) Chicago Aug. 27, 1922. Tidings Brought to Mary: (Garrick) New York Dec. 25, 1922. Torch Bearers: (Garrick) Philadelphia 8-20.

Bonstelle Players: (Providence O. H.) Providence, R. I., Sept. 25, 1922. Boston Stock Co.: (St. James) Boston Aug. 21, 1922. Bova's, Louise Murel, Players: (Heuck's) Cincinnati, O., 1922. Broadway Players: Oak Park, Ill., 1922. Broadway Players: (Van Currier) Schenectady, N. Y., 1922. Brown's, Leon E., Players: (Bljow) Woonsocket, R. I., 1922. Bryant, Marguerite, Players, Charles Kramer, mgr.: (Globe) Washington, Pa., 1922. Burgess Players: (Burgess) Brooklyn, N. Y., 1922. Carle-Davis Players: (Star) Pawtucket, R. I., 1922. Carroll, James, Players: (Majestic) Halifax, N. S., Can., 1922. Chicago Stock Co., Chas H. Rosekam, mgr.: Hackensack, N. J., 1922. Colonial Players: (Colonial) Lawrence, Mass., 1922. Colonial Players: (Colonial) Pittsfield, Mass., 1922. Comopolitan Players: Seattle, Wash., 1922. Cross, Alfred, Players: (Broadway) San Diego, Calif., Nov. 18, 1922. Desmond, Mae, Players: (Desmond) Philadelphia, Oct. 14, 1922. Drama Players: (Liberty) Oklahoma City, Ok., 1922. Edwards, Mae, Players, Chas. T. Smith, bus. mgr.: Fairboro, N. S., Can., 8-13; Sussex, N.S., 15-20. English, Paul, Players: (Kempner) Little Rock, Ark., Oct. 23, 1922. Faies, Charles T., Comedy Company: Cocon, Ariz., Oct. 23, 1922. Fealy, Maude, Players: (Orpheum) Newark, N. J., Sept. 4, 1922. Forsyth Players: (Forsyth) Atlanta, Ga., 1922. Fulton Players: (Fulton) Oakland, Calif., 1922. Garrick Players: (Garrick) Washington, D. C., 1922. Garrick Players: (Garrick) Milwaukee, Wis., Aug. 2, 1922. Glaser, Vaughan, Players: (Uptown) Toronto, Can., Aug. 19, 1922. Gordinier, Olyde H. Gordinier, mgr.: (Waterloo) Waterloo, Ind., 1922. Grand Players: (Grand) Detroit, Ia., 1922. Hastings, Jane, Stock Co., A. J. LaTelle, mgr.: (Temple) Lewistown, Pa., Dec. 25, 1922. Hippodrome Players: (Hippodrome) Dallas, Tex., Sept. 4, 1922. Hudson Theater Stock Co.: Union Hill, N. J., 1922. Hyperion Players: New Haven, Conn., 1922. Jevett, Henry, Players: (Copley) Boston, 1922. Keeney Players: (Bay Ridge) Brooklyn, N. Y., 1922. Kramer, Ella, Players: Williamsport, Pa., 1922. LaVerne, Dorothy, Stock Company: (Elmito) Sioux City, Ia., 1922. Lewis-Worth Company: (Prince) Houston, Tex., Sept. 4, 1922. Luttringer Players: (Empire) Salem, Mass., 1922. McLaughlin, Robert, Players: (Metropolitan) Cleveland, O., 1922. MacFarland Players: Paul Hillis, mgr.: Tarrytown, N. Y., 8-13; Warwick 15-20. Marshall, George, Players: (New Lyceum) Baltimore, Md., 1922. Metropolitan Players: Edmonton, Alta., Can., 1922. Mordant, Hal, Players: (Mozart) Jamestown, N. Y., Nov. 27, 1922. Morosco Stock Company: (Morosco) Los Angeles, Calif., 1922. National Players: (National) Chicago, 1922. Nutt, Ed O., Comedy Players: Mobile, Ala., Dec. 10, 1922. Orpheum Players: (Orpheum) Reading, Pa., 1922. Park, Edna & Her Players, W. H. Brownell, mgr.: (Royal) San Antonio, Tex., Dec. 24, 1922. Permanent Players: Winnipeg, Man., Can., 1922. Pickett Stock Company, Clint Dodson, mgr.: Wilmington, N. C., 1922. Polk Players: (Majestic) Bridgeport, Conn., 1922. Poil Players: (Grand) Worcester, Mass., 1922. Princess Players, A. J. Kleit, Jr., mgr.: (Howard) Pontiac, Mich., 1922. Princess Players: (Princess) Wichita, Kan., Nov. 20, 1922. Princess Stock Company: (Princess) Des Moines, Ia., Aug. 20, 1922. Proctor Players: Albany, N. Y., 1922. Queen's, Frank O., Comedy Players: (Ivanhoe) Toledo, O., 1922. Roberson, Geo. C., Tent Theater Co., Clarence Aulings, bus. mgr.: Bastrop, Tex., 8-13; Berlin 19-20. Rochester Players: (Corinthian) Rochester, N. Y., 1922. Rockford Stock Co., C. M. Waddell, mgr.: (Rockford) Rockford, Ill., 1922. Saenger Players: (St. Charles) New Orleans, La., 1922. Sayles, Francis, Players: New Castle, Pa., 1922. Sherman Stock Company: (New Grand) Evansville, Ind., Sept. 3, 1922. St. James Theater Stock Co.: Boston, 1922. Toledo Stock Company: Toledo, O., 1922. Union Square Players: (Union Square) Pittsfield, Mass., 1922. Victoria Players: Chicago, Ill., 1922. Walker, Stuart, Company: (Shubert) Louisville, Ky., Nov. 1922. Westchester Players: Mt. Vernon, N. Y., 1922. Wilkes Players: Los Angeles, Calif., 1922. Wilkes Alcazar Stock Company: San Francisco, Calif., Aug. 23, 1922. Wilkes Players: (Denham) Denver, Col., 1922. Wilkes Players: (Wilkes) Sacramento, Calif., Sept. 4, 1922. Wilmington Players: (Garrick) Wilmington, Del., 1922. Woodward Players: (Grand) Calgary, Alta., Can., 1922. Woodward Players: (Majestic) Detroit Aug. 1922. Wynters, Charlotte, Players: (Lyceum) Paterson, N. J., 1922.

The Reader Versus the "Movie Fan"

IN his latest novel, "Command", William McFee has this to say of one of his characters: "That 'patronized a book now and then by falling asleep over it.' A thought-provoking observation. For, altho the author may not have had in mind its wider application, that is none the less patent to the discriminating reader. Notwithstanding the growing demand for fiction and for such serious books as Mr. Strachey's 'Queen Victoria', and Mr. Wells' 'Outline of History', and the appearance of various inexpensive editions of the world's classics, revealing a healthy interest in the best literature, still there remains a large class of the general public which does not seek its recreation in reading. If Mr. McFee's hero had not been at sea, he would probably never have troubled to balance a book upon his knee; he would have hid him to the nearest motion picture theater. Indubitably, an ever-increasing majority finds its entertainment thus. The American public does not take its recreation seriously—fairly rather; it craves amusement of the most highly-charged variety and is not prone to exert itself to this end. The accepted method is to lounge in a comfortable still before the screen, on which are unrolled scenes of violent melodrama or insipid sentimentality. It is not the intent to condemn wholesale all motion pictures, for there are outstanding exceptions to conditions here described. The public in general, however, does not crave the educational and clean, but the harmful and sensational. Naturally the supply rather than meets the demand. And the danger of it lies in that it is all gained so easily. Not an exertion either physical or mental. Day after day there is poured into the public consciousness the vulgar picture or that with the most obvious plots, and scenes of originality or imagination, and the spectators come forth not only to forget what they have seen, but to restore to these persons the quiet pleasure of sitting down at home—youth dimly recall the scene, perhaps, an armchair, a lamp, slippers, a fire—and there finding recreation within the pages of a good book? It will be argued that this implies some mental contribution on the part of the reader. It does. And what desired goal can be reached in any other way? It may be granted that more and more the motion picture producers are tending to present plots of standard books, and, altho such films are often most unsatisfactory, they do at least recall the books to the public attention and sometimes actually bring about a rereading of the original tales. If only it may be found possible to combine reading a story, as it was originally set down by its author, with seeing the same story faithfully and tastefully pictured upon the screen, there may yet be hope that the coming generation will not be totally unacquainted with the delights of reading.—CHRISTIAN SCIENCE MONITOR.

Listening In: (Bljow) New York Dec. 4, 1922. Little Nellie Kelly: (Liberty) New York Nov. 19, 1922. Liza: (Daly's) New York Nov. 27, 1922. Love Child: (George M. Cohan) New York Nov. 14, 1922. Lovelace: (Gaiety) New York Sept. 27, 1922. Marked Woman, The: (Billings) New York Dec. 22, 1922. McIntyre & Heath, in Red Pepper: Huntington, W. Va., 20; Marietta, Ohio, 11; Newark 12; Zanesville 13; Mansfield 15; Akron 16; Canton 17-18. Merry Widow: Fresno, Calif., 9-10; Sacramento 11-13; (Columbia) San Francisco 15-25. Men of the Movies: (Cort) New York Nov. 13, 1922. Molly, Darling: (Tremont) Boston, Mass., Jan. 8, 1923. Morder, The: (Walnut St.) Philadelphia Jan. 1, 1923. Moscow Art Theater: (Jolson) New York Jan. 8, 1923. Music Box Revue, Sam H. Harris, mgr.: (Music Box) New York Oct. 33, 1922. O'Brien, Eugene, in Stars: Geo. M. Gatts, mgr.: Columbus, O., 10; Toledo 11-13; Sandusky 15; Elvira 16; Lima 17; Findlay 18; Ft. Wayne, Ind., 19-20. Orange Blossoms: (Plymouth) New York Aug. 22, 1922. Orange Blossoms: (Illinois) Chicago Dec. 31, 1922. Our Nell: (Nora Bayes) New York Dec. 4, 1922. Pasturk Show of 1922: (Shubert) Philadelphia Dec. 25-Jan. 19, 1923. Patton, W. B., Frank B. Smith, mgr.: Beards-town, N. Y., 10; Taylorville 11; Carlisle 12; Gillespie 13; Centerville 15-17. Polly Preferred, with Genevieve Tobin: (Little) New York Jan. 9, 1923. Rhea, H.: (Fulton) New York Oct. 9, 1922. Robson, May, W. G. Snelling, mgr.: Bakersfield, Calif., 10; Visalia 12; Coalinga 13; Fresno 15-17; Modesto 18; Santa Rosa 19; Petaluma 20.

Uncle Tom's Cabin: (Kibbie's), Chas. F. Ackerman, mgr.: (Cuba) New York Oct. 11; Danville 12; Seymour, Ind., 13; Kalamazoo 15; Greenfield 16; Muncie 17; Dayton, O., 18-20. Uncle Tom's Cabin (Newton & Livingston's No. 1): Thos. Alton, bus. mgr.: Auburn, N. Y., 11; Ithaca 12; Hinghamton 13; Courtland 16; Norwich 16; Sidney, N. Y., 17; Cooperstown 18; Little Falls 19; Rome 20. Uncle Tom's Cabin (Newton & Livingston's No. 2): Thos. Alton, bus. mgr.: E. Aurora, N. Y., 10; Batavia 11; Glen 12; Perry 13; Newark 15; Geneva 16; Lyons 17; Aurora 18; Cananigua 19. Up She Goes: (Playhouse) New York Nov. 6, 1922. Verneid, David, in The Merchant of Venice: (New York) New York Dec. 2, 1922. Whispering Wires: (49th St.) New York Aug. 7, 1922. Whiteside, Walker, in The Hindu: (Tulane) New Orleans 7-13. Why Not, Edw. (Elmer) 48th St.) New York Dec. 25, 1922. Will Shakespeare: (National) New York Jan. 1, 1923. World We Live In: (44th St.) New York Oct. 31, 1922. Wynn, Ed, in The Perfect Fool: (Forrest) Philadelphia 18, 1922. Ziegfeld Follies: (New Amsterdam) New York June 5, 1922.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen Players: (New Empire) Edmonton, Ala., Can., 1922. Associated Stock Players, Barney Groves, mgr.: (New Empire) E. O. Can., 1922. Auditorium Players: Malden, Mass., 1922. Bainbridge Players: (Shubert) Minneapolis, Minn., 1922. Bonstelle, Jesse, Stock Co.: (Shubert-Michigan) Detroit Oct. 2, 1922.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Bora's, James, Curly Heaves: (Heuck's) Cincinnati, O., 1922. Brinkley Girls Co., Geo. L. Myers, mgr.: (Palace) Eldorado, Kan., 8-13. Brown's Tropical: (Hill) Mary Brown, mgr.: Beaver Falls, Pa., 8-13.



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Clark & Lohrer's Musical Jollities: (Strand) Sharon, Pa., 8-13.
Delmar's, Chic & Jo, Stratford Ravue: (Rotary Stock) Detroit, Mich.
Doris Dancing Dollies, Don D. Davis, mgr.: Pensacola, Fla., 8-13.
Downard's, Virg. Roseland Maida: (O. H.) Warren, O., 8-13.
Flappers of 1923: Chas. Morton, mgr.: (Orpheum) Waycross, Ga., 8-13.
Follies Revue, Jack Shears, mgr.: (Orpheum) Durham, N. C., 8-13.
Folly Town Mads, Arthur Higgins, mgr.: (Krye) Bonham, Tex., indef.
Friedlander & George's Musical Comedy Co.: (Rotary Stock) Chicago, Ill.
Hoyt's, Ed. Elita & Misses of 1923, Gus Flaig, mgr.: (Lyric) Wayne, Ind., 8-10; (Crystal) Anderson 11-13.
Hoyt's, Hal, Chic Chic: (Regent) Springfield, O., 8-27.
Humphreys, Bert, Dancing Buddies: (Vaudeville) Columbus, Ga., 8-13.
Hutchinson's Follies of '22: (Morgan) Henry, Ok., 8-13; (Yale) Okmulgee 18-20.
Johnson's Musical Revue: (Star) Louisville, Ky., indef.
Kennedy's, R. G., Klassy Kids: (Palm) Omaha, Neb., indef.
Leah's, Sam, Hip, Hip, Hokey Girls: (Gem) Little Rock, Ark., indef.
Lord Jack (Slim) Musgrill Comedy Co.: (Columbia) Casper, Wyo., indef.
Mississippi Misses: (Lyric) Revue, Fred J. Jenkins, mgr.: (Rialto) Indianapoli, Ind., indef.
Morris, Robby, Co.: (Circle) Minneapolis, Minn., indef.
Morton's Kentucky Belles, Homer Meachum, mgr.: (Black) Burlington, N. C., 8-13.
Wastine Revue, Alex. Saunders, mgr.: (Pine-wood) Youngstown, O., 8-13; (Alvin) Mansfield, 18-20.
Peek-A-Boo Players, Myers & Oswald, mngs.: (Folly) Drumright, Ok., 7-13; (Hex) Yale, 18-20.
Pen & Ginger Revue, George Clifford, mgr.: (Princess) Quebec, Que., Can., indef.
Pheips & Cobb's Jolly Jollies: (Star) Muncie, Ind., indef.
Froy, Whit of Gayety, Chuck Conard, mgr.: (Leo) Ravenna, O., 8-13.
Walker's, Marshall, Whiz Bang Revue: (Krye) Houston, Tex., Jan. 1, indef.
Worrell's, Charles, Virginia Belles: Anniston, Ala., 8-13.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen's, A. G., H. Hunt, mgr.: Live Oak, Fla., 10; Lake City 11; High Springs 12; Gainesville 13; Ocala 15.
Chocolate Town Co., Raymond Daley, mgr.: Chicago 8-14.
Coburn's, J. A., Coburn, mgr.: Deland, Fla., 10; Sanford 11; New Smyrna 12; Ft. Lauderdale 13; Miami 14-17; West Palm Beach 18-19; Ft. Pierce 20.
Florida Georgia Arthur Hockwald, mgr.: Miami, Ariz., 11; Lordburg, N. M., 12; Delming 13; El Paso, Tex., 14-15; Albuquerque, N. M., 16; Gallup 17; Holdbrook, Ariz., 18; Winslow 19; Flagstaff 20.
Field, Al, G., H. Hunt, Md., 10; Lancaster, Pa., 11; Allentown 12-13; Harrisburg 14-17; Wilkes-Barre 18-20.
Harvey's, O. Jay Smith, mgr.: (New Standard) Philadelphia 8-13; (Howard) Washington 10-15.
O'Brien's, Neil, Chas. F. Vaughn, mgr.: Columbia, S. C., 10; Charleston 11; Savannah, Ga., 12; Evansville 13; St. Augustine, Fla., 15; Jacksonville 16-17; Americus, Ga., 18; Albany 19; Columbus 20.
White's, Lasses, W. T. Spaeth, mgr.: Paris, Tex., 10; Longview 11; Marshall 12; Monroe, La., 13.

BURLESQUE

(COLUMBIA CIRCUIT)

American Girls: (Orpheum) Paterson, N. J., 8-13; (Majestic) Jersey City, N. J., 15-20.
Bovary Burlesquers: (Palace) Baltimore 8-13; (Gayety) Washington 15-20.
Boo Tons: (Olympic) Cincinnati 8-13; open week 18-20.
Bubble Bubble: Loyal 8-12; (Gayety) Omaha 13-18.
Big Jamboree: (Gayety) Rochester, N. Y., 8-13; Ithaca 15; Elmira 16; Binghamton 17; (Columbia) Utica 18-20.
Broadway Bravados: (Empire) Brooklyn 8-13; (Empire) Newark, N. J., 15-20.
Broadway Flappers: (Majestic) Jersey City, N. J., 8-13; (Hurtik & Seamon) New York 16-20.
Coney's Beauty Revue: (Gayety) Buffalo 8-13; (Gayety) Rochester, N. Y., 15-20.
Chickies of 1923: (Gayety) Washington 8-13; (Gayety) Pittsburg 16-20.
Flashlight: (Empress) Chicago 8-13; (Gayety) Detroit 15-20.
Nancy's, Frank Revue: (Empire) Toronto 8-13; (Gayety) Buffalo 15-20.
Follies of the Day: (Columbia) New York 8-13; (Casino) Brooklyn 15-20.
Folly Town: (Cohen) Newark, N. Y., 8-10; (Rialto) Poughkeepsie 11-13; (Empire) Brooklyn 15-20.
Greenwich Village Revue: (Gayety) Milwaukee 8-13; (Columbia) Chicago 15-20.

Giggles: (Gayety) St. Louis 8-13; (Gayety) Mass City 15-20.
Hello, Good Times: (Hurtik & Seamon) New York 8-13; (Cohen) Newark, N. Y., 15-17; (Rialto) Poughkeepsie 18-20.
Hippity Hop: (Star & Garter) Chicago 8-13; (Empress) Chicago 15-20.
Keep Smiling: (Lyric) Dayton, O., 8-13; (Lyric) Cincinnati 15-20.
Knick Knacks: (Empire) Providence 8-13; (Casino) Boston 15-20.
Let's Go: (Gayety) Montreal 8-13; (Gayety) Montreal 15-20.
Mimic World: (Casino) Boston 8-13; (Columbia) New York 15-20.
Marion's, Dave, Show: (Empire) Newark, N. J., 8-13; (Orpheum) Paterson, N. J., 15-20.
Maid of America: (Grand) Worcester, Mass., 8-13; (Miner's Bronx) New York 15-20.
Reeve's, Al, Show: (Gayety) Kansas City 8-13; (Gayety) St. Louis 15-20.
Rockets: (Gayety) Pittsburg 8-13; (Columbia) Cleveland 15-20.
Record Breakers: (Yorkville) New York 15-20.
Radio Girls: (Gayety) Omaha 8-13; (Gayety) Minneapolis 15-20.
Social Mads: (Miner's Bronx) New York 8-13; (Empire) Providence 15-20.
Slide, Billy: (Empire) Toledo, O., 8-13; (Lyric) Dayton, O., 15-20.
Step on It: (Gayety) Detroit 8-13; (Empire) Toronto 15-20.
Stephanie Girls: (Columbia) Utica, N. Y., 11-13; (Gayety) Montreal 15-20.
Temptations of 1923: (Casino) Brooklyn 8-13; (Casino) Philadelphia 15-20.
Towns, Scandals: (Columbia) Cleveland 8-13; (Empire) Toledo, O., 15-20.
Talk of the Town: (Casino) Philadelphia 8-13; (Palace) Baltimore 15-20.
Waters, Billy, Best Treat Beauties: Open week 8-13; (Gayety) St. Louis 15-20.
Wine, Woman and Song: (Gayety) Minneapolis 15-20; (Gayety) Milwaukee 15-20.
Williams, Motie, Show: (Gayety) Boston 8-13; (Grand) Worcester, Mass., 15-20.
Youthful Follies: (Columbia) Chicago 8-13; (Star & Garter) Chicago 15-20.

(MUTUAL CIRCUIT)

Broadway Belles: (Lyceum) Columbus, O., 8-13; (Palace) Cleveland 15-20.
Band Box Revue: (Gayety) Louisville 8-13; (Broadway) Indianapolis 15-20.
Baby Bears: (Park) Utica, N. Y., 8-13; (Majestic) Albany 15-20.
Follies and Scandals: (Empire) Hoboken, N. J., 8-13; (Gayety) Brooklyn 15-20.
Georgia Peach: (Majestic) Albany, N. Y., 8-13; (Gayety) Springfield, Mass., 15-20.
Girls-la-Carte: (Empire) Cleveland 8-13; (Duquesne) Pittsburg 15-20.
Hoboken Up: (Star) Brooklyn 8-13; (Empire) Hoboken, N. J., 15-20.
Hello Jake Girls: (Folly) Baltimore 8-13; lay-off 15-20.
Jazz Babies: (Plaza) Springfield, Mass., 8-13; (Howard) Boston 15-20.
Jazz Time Revue: (Majestic) Wilkes-Barre, Pa., 8-13; (Majestic) Scranton, Pa., 15-20.
Kiddie Kiddie: (Lyric) Newark, N. J., 8-13; (Majestic) Wilkes-Barre, Pa., 15-20.
Laffin' Thru: (Duquesne) Pittsburg 8-13; (Peoples) Cincinnati 15-20.
London Gaiety Girls: (Gayety) Brooklyn 8-13; (Lyric) Newark, N. J., 15-20.
Lia Liffers: Loyal 8-13; (Empire) Cleveland 15-20.
Merry Carlo Girls: (Blju) Philadelphia 8-13; (Folly) Baltimore 15-20.
Mischief Makers: (Majestic) Scranton, Pa., 8-13; (Blju) Philadelphia 15-20.
Pirates: (Grand) Box) Cleveland 8-13; (Garden) Buffalo 15-20.
Pacemakers: (Howard) Boston 8-13; (Park) Bridgeport, Conn., 15-20.
Peppercorns: (Park) Bridgeport, Conn., 8-13; (Olympic) New York 15-20.
Pepper Pots: (Olympic) New York 8-13; (Star) Brooklyn 15-20.
Runway Girls: (Peoples) Cincinnati 8-13; (Gayety) Louisville 15-20.
Smiles and Kisses: (Garden) Buffalo 8-13; (Park) Utica, N. Y., 15-20.
White, Pat, & Daisy: (Broadway) Indianapolis 8-13; (Lyceum) Columbus, O., 15-20.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADVERTISEMENTS WILL NOT BE PUBLISHED FREE OF CHARGE.)

Allen's, Jean, Thibodaux, La., 8-13.
Alpette's: Philadelphia 8-13.
Beaurette Quintet, Margaret Hardy, mgr.: (Hotel Fontainebleau) Omaha, Neb., indef.
Bior's, Bernie, Orch.: (Hofman Club) Milwaukee, Wis., indef.
Carolina Synchronizers, R. G. Kay, mgr.: (Athletic Club) Key West, Fla., Nov. 1, indef.
Curtis's, E. A.: (Hotel Burton) Danville, Va., indef.
Easte, Bert, & California Girl Orch.: (Columbia) Erie, Pa., 7-13.
Georgian Dapper Orchestra, Alex. R. Smith, mgr.: (Coca Hall) Owen Sound, Ont., Can., indef.
Hartigan Bros., Orch.: J. W. Hartigan, Jr., mgr.: Chicago, Ill., 8-13.
Hopper's Southern Synchronizers, H. O. Dunfee, mgr.: (Winter Garden) Charleston, W. Va., indef.
Jespersen's, C. H.: Binghamton, N. Y., 8-13; Troy 15-20.

Lowe's, Ben, Players: (Reaney's Danseut) New York City, indef.
MacLindin, John A., Orchestra: (Hotel Broadway) Ft. Lauderdale, Fla., Dec. 23, indef.
Mason-Dixon Seven Orchestra, Jim Shields, mgr.: (Walton Roof) Philadelphia Oct. 7, 27, indef.
Matthews, R. D., Band: (Strand) Plainfield, N. J., until March 15.
McDaniel's, E. G., Harmony Super-Six Orchestra: (Palais de Danse) Norfolk, Va., Nov. 27, indef.
Miami Lucky Seven, O. G. Irelan mgr.: (Columbia) Muncie, Ind., 7-13; (Alamo) Louisville, Ky., 14-27.
Original Foot Warmers' Steamers Washington Orchestra, P. V. Kenesrath, mgr.: (Hippodrome Ball Room) Okmulgee, Ok., Nov. 16, indef.
Orpheum Kentucky Six, Joe E. Huffman, mgr.: (Gold Dragon) St. Petersburg, Fla., indef.
Oxley's Society Entertainers: (Mont Royal Hotel) Montreal, Can., indef.
Royal Italian Band, Mary A. Steens, mgr.: (Carolina Bink) Baltimore, Md., indef.
Sanders, Al, Orchestra: (Seebach Hotel) Louisville, Ky., indef.
Seattle Harmony Kings A. H. Linder, bus. mgr.: (Orpheum) St. Paul, Minn., 8-13; (Orpheum) Winnipeg, Can., 15-20.
Turner's, J. O., Orch.: (Garden) Flint, Mich., indef.
Woods, Geraldine, Marigold Orchestra, Lee Cunningham, dir.: (Hotel Ohio) Youngstown, O., indef.
Yellow Jack's Orch., Pete Hofner, mgr.: (Birch Club) Philadelphia, indef.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Detroit Circus Committee: Binghamton, N. Y., 8-13; Troy 15-20.
Firemen's Bazaar: Picher, Ok., Jan. 13-21.
Hick Dale Amuse. Enterprise, mgrs.: Box 721.
Great American Circus & Fair, ausp. Knights of Malta: (Motor St. Garden) Pittsburg, Pa., 11-15; John L. Cooper & Sam Mc- Cracken, mgrs.
Groto Circus & Bazaar, Tom Terrell, mgr.: Norfolk, Va., Jan. 19-27.
Hawcock-Walker Water Circus: (Public Auditorium) Cleveland, O., 8-14; (Armory) Rochester, N. Y., 16-20.
Indoor Fair & Expo., auspces Amer. Legion: Bristol, Tenn., Jan. 29-Feb. 3. A. B. Miller, mgr.
Indoor Circus & Bazaar, auspces Knights of Pythias: Ionia, Mich., Jan. 17-30. J. F. Jacobs, mgr.
Indoor Circus, auspces Knights of Columbus: Erie, Ill., Jan. 22-27. H. F. Handle, gen. mgr.
Indoor Circus, auspces Macabees: Ottawa, Ill., Feb. 8-10. H. F. Handle, gen. mgr.
Richard, Walter, & Bazaar, auspces Knights of Pythias: Laporte, Ind., Jan. 8-13. Fred Cole, mgr.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Bell's Hawaiian: (Pons) Pleasanton, Pa., 11-13; Scottdale 15-16; Mt. Pleasant 17-18; Fort Marion 10-20.
Bragg, Geo. M., Vaudeville Circus, No. 1, Dorothy Kingston, mgr.: Aberdeen, Miss., 8-13.
Bragg, Geo. M., Vaudeville Circus, No. 2, Geo. M. Bragg, mgr.: Fitzgerald, Ga., 8-13.
Daniel, B. A., Magician: Athens, Ga., 11-13; Danielsville 15-16; Royston 17; Hartwell 18; Anderson, S. C., 10-20.
George, Magician: Richmond, Va., 8-13.
Hammond Hypnotic Shows: Kansas City, Mo., indef.
Helms, Harry, Magician: (O. H.) Sisseton, S. D., 8-13.
Heverly the Great, Jones & Beach, mgrs.: (Majestic) La Crosse, Wis., 8-20.
Mysterious Smith Co.: J. M. Kelly, bus. mgr.: Hopkinsville, Ky., 8-13; Vincennes, Ind., 14-20.
Myatic Spencer Co., George W. Johnston, mgr.: (Wysor Grand, Muncie, Ind., 7-13; (Artscraft) Franklin 15-20.
Nauluxa Hawaiian: Webster City, Ia., 11-13; Ames 14-15; Eagle Grove 17-18.
Peerless Hawaiian Quartet: Shinnston, W. Va., 10-11; Monongah 12-13; (Blju) Clarksburg 22-27.
Power, Hypnotist, Frank J. Powers, mgr.: Cairo, Ill., 11-13; season ends.
Reilly, Mel, Vaudeville & Picture Co.: Seabrook, Ia., 8-13.
Richard the Wizard, J. J. Wilson, bus. mgr.: (Jefferson) Birmingham, Ala., 8-13; (Blju) Mobile 15-17; (Strand) Gulfport, Miss., 18-20.
Sencer Amusement Co.: Charlotte, N. C., 11-13.
Thurston, Magician, Earl E. Davis, mgr.: (Mishler) Altoona, Pa., 11-13; (Alvin) Pittsburg 15-20.
Turtie, Wm. O., Magician: Albany, Tex., 10-11; Eastland 12-13; Ranger 14-20.
Udo, Tom's, (Picture), Olan H. Bailey, bus. mgr.: Monticello, Me., 11; Burleigh 18; Chester 13; Mile 16-17.

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New booking Concessions, Rides, Shows for 1923. Season opening last week in March. Address BOX 183, South Charleston, West Virginia.

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Booking Shows and Concessions for 1923. Hotel Oakley, 8th and Oak Sts., Kansas City, Mo.

NARDER'S MAJESTIC SHOWS

Now booking Shows, Rides and Concessions. Address Dublin, Georgia.

SUNSHINE EXPOSITION SHOWS

New booking Shows, Rides and Concessions for season 1923. Opening March 2. Address H. V. SOGERS, P. O. Box 275, Bessemer, Alabama.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Delmar Youth Shows: Honey Island, Tex., 8-13; York 15-20.
Hiekman Amusement Co.: Live Oak, Fla., 8-13; Madison 15-20.
Leggett, C. E., Shows: Thibodaux, La., 8-13.
Matthews, M. L., Expo. Shows: Humphrey, Ark., 8-13.
Mitchell Amusement Co.: Milledgeville, Ga., 8-13; Jennings, Mo., 15-20.
Nail Shows, Capt. C. W. Nail, mgr.: Cheneyville, La., 8-13.
Smith Bros' Shows: Hemphill, Tex., 8-13.
Voss United Shows: Oakdale, La., 8-13.

ADDITIONAL ROUTES ON PAGE 111

COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them: EARLY, JOE, B., Concessionaire, Complainant N. W. Allison, National Casualty Company, Columbia, S. C.

GAINES, ROY, colored performer. Complainant, Coy Herndon, Stage Manager, Ray Daley's 'Chocolate Town' Co., Care The Billboard, Cincinnati, O.

HOOGLIHAN, GEORGE A., alias Geo. A. Hougl- Acrobat and Contortionist, Complainant, Boots Walton, Mgr., Walton's Dainty Dandies.

BABY THELMA NELSON ILL; WHERE ARE HER PARENTS?

On January 2, Leelle Cowney, superintendent of the Huntington Union Mission Settlement, Huntington, W. Va., requested The Billboard to advise Tom Nelson and his wife, Mrs. Thelma Nelson, that their year-old daughter, Thelma, was critically ill at the institution named. The baby is suffering from bronchial pneumonia. The Nelsons try in some end of the show business and their friends are asked to tell them to communicate with Mr. Cowney immediately.

RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

FINE WINTER QUARTERS

Being Built for Sells-Floto Circus at Peru, Ind.—Eleven Big Buildings Already Finished and Six Rapidly Nearing Completion

Peru, Ind., Jan. 8.—Peru, Indiana, for years and years has been the center of circus activities. To the natives the wintering of a circus in their midst has never caused more than a casual interest...

own gravel pits almost a mile away. Steam shovels are at work digging foundations and building new roadways. Every day from morning till night, motor trucks and teams wend their way up the main street on their way to quarters loaded down with massive steel girders, lumber, brick, cement and countless other building materials...

PUBILLONES CIRCUS CLOSES

In Havana, Cuba—Show Will Make Interior Trip

Havana, Cuba, Dec. 28.—The Pubillones Circus is closing this week at the National Theater, after a successful Havana engagement. The show played to good houses as a general rule.

Some of the acts are taking the interior trip with the circus, which will be for two or three months, taking in the principal towns of the island, such as Cardenas, Mantanzas, Cienfuegos, Ciego de Avila, Camaguey, Manzanillo and Santiago de Cuba.

Some of the acts returning to New York are the Burtinos, slack-wire performers; Mrs. Vortex, looping-the-loop, banging by the teeth; Filippo-Fraccio-Sorello, high-wire act; The Ringling and others, while those that will go on the country tour are Happy and the mule; Poldor, the clever clown; Poodies and Dotte, and others.

The horse act, in which the Webbers took part, also Mrs. Jessie Campbell, are leaving Saturday for New Orleans, their contract having been finished.

BISTANY SHIPPING ANIMALS

Geo. M. Bistany, writing from Cairo, Egypt, December 12, says that he had a very successful trip thru Africa, where he prepared a lot of foreign animals for shipment for exhibition purposes. His first shipment will reach the States some time in March.

BIG OPENING BUSINESS

Done by Saenz Freres Circus at San Jose, Costa Rica

The Saenz Freres Circus (Gran Circo Benestre) opened at San Jose, Costa Rica, December 10, to a tremendous house, according to word from the Stickney Family under date of December 26, up to which time big business was the rule. The show is a big success and expected to stay in San Jose at least a couple of weeks, and then tour the province.

The Stickney Family sailed from New York City December 5 for Colon, an eight-day trip, and made but one stop, that at Port au Prince, Haiti. The voyage was exceptionally good. On arrival at Colon the Stickneys took another steamer for Port Simon, Costa Rica, a 24-hour journey, and from there made a seven-hour railway journey to San Jose.

The Stickneys were engaged for the show thru Charles L. Sasse, New York representative of the Saenz Freres Circus, and are furnishing three acts—Indian riding act with four people, Emily Stickney's principal act and their dog and pony act. Mrs. Pauline and her five leopards, a wonderful act (nothing of its kind has ever before been seen in Costa Rica); aerial, tumbling, leaping and wire acts were also engaged thru Mr. Sasse. The show, the Stickneys write, is the best seen there for some time. Concluding the article, they say: "We are happy to state that we all are more than pleased here, and expect it to be one of the nicest engagements we have had for a long while. Every body is so genial, and it is like one big family. As customary in this country, we have all day to ourselves to go sight-seeing or do as we like, as we give only night performance, except on Sundays and holidays when there are matinees. The climate here in San Jose is exceptional, not too hot during the day and cold enough for blankets at night. We brought Clyde Stickney (Emily's boy) down with us, and he is having the time of his life. Johnny Pariser is now a member of the Stickney Family and doing fine."

SUIT WON BY ROBINSON SHOW

In the Superior Court, Cincinnati, January 5, Joseph M. Kohn, stepfather of Elmer Eiter, 15 years old, was defeated in his efforts to obtain \$10,000 damages from the John Robinson Shows Company for the boy's death.

According to the story told in the court room, the boy ran away with the circus in 1920. When the circus reached Parkersburg, W. Va., on May 5, 1920, it was testified, the boy was engaged in operating the brake on top of a heavily-loaded truck which, with another truck, was being drawn by a tractor. The testimony shows that in passing over a rut in the street the truck jarred the boy from his seat and he fell under the wheels. Before the two trucks could be stopped the wheels had passed over his body and he died a few minutes later. It was charged. After hearing the plaintiff's testimony Judge Smith Ellenburger granted a motion by the defense to dismiss the suit and instructed the jury to return a verdict for the defendant on the ground that the charges made in the petition had not been sustained by the evidence.

HAGENBECK REJECTS OFFER

Boston, Jan. 5.—Lorenz Hagenbeck, German authority on animals, has written Chairman James B. Shaw of the Park Commission, that he cannot accept the offer to be curator of the Boston Municipal Zoo for \$2,500 a year. Among the five hundred employees of his company, he said, were several receiving more than \$10,000 a year.

MOBILE CIRCUS LICENSE

Mobile, Ala., Jan. 4.—The 1923 license ordinance for the city of Mobile, recently passed by the city commissioner, provides that circuses, or shows in the nature of circuses, with or without menageries, when same exhibit inside or outside of the limits of the city and engage in parades thru the streets of the city, when transported in 12 or less railroad cars, will pay \$150 per day, when transported in 13 or more cars, \$350 per day; also that no circus shall be issued a license in any year to hold a performance within thirty days prior to the date for the holding of the Gulf States Live Stock and Agricultural Fair in Mobile County. Medicine men will pay \$31.25 a week, or \$92.50 a week if they have music, dancing or other entertainment with their patent medicine sales.

GEORGE W. DAY DIES; WIDOW ASKS FOR AID

George W. Day, who had been in the show business for the past thirty-five years, was found dead in bed by his wife, December 27, at Harrisburg, Pa. He had traveled with the following shows: Allen W. Road's, William Todd's, Pawnee Bill's Wild West, Hagenbeck Wallace and with the G. W. Christy Circus (his last show) for three seasons. Mrs. Alice E. Day, 1224 Hartline street, Harrisburg, the widow, says that she is left in poor circumstances and any help from show people will be appreciated, as she is partly blind and is unable to do much work.

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## UNDER THE MARQUEE

By CIRCUS SOLLY

James Kevon will be with Kretz Bros. Shows season of 1923, doing his juggling act.

George A. Dowd will read The Billboard forever, but says he is thru following the red wagons.

Loos & Loos, who are playing indoor circus dates, write that their Iron-Jaw slack-wire act is a big feature.

Tom Post, knight of the brush since 1871, is still in the game and posting 'em up for the United Advertising Corporation, New Haven, Conn.

John G. Meyers writes that the Leashy Bros., who are playing the United Times, stopped off at Syracuse for a brief visit. He was glad to see the boys.

Chas. L. Smith, cornet and callopo player, now with Kibbie's "Uncle Tom's Cabin" Company, will be with Bill Fowler's band on the Walter L. Main Circus this season.

Word comes to Solly that Peggy Waddell (The Girl from Paris) is now in Europe and will return to this country the latter part of February with some new wardrobe creations.

Fred Daller, clown with the Rose Kellan Shows, who spent the holidays with his folks in Ripley, O., was a Cincinnati Billboard caller last Wednesday en route to Alabama to rejoin the show.

Herman Pollas, the famous French clown, is playing the Keith Time with Mme. Bradna's act, "Circus Beauties." When the circus season opens he will be found with the Ringling-Barnum Circus.

Word comes from Pleasantville, N. J., that the Walter L. Main Circus, which showed there last summer for the first time, will probably again visit the city which Frank B. Eblin is boosting.

Charles Gaylor, frog gymnast, closed four weeks of indoor circus engagements December 16, filling dates at Manistique, Oheebogan, Ludington and Detroit, Mich.

Ruby Foss informs that Mrs. Minnie Knowlton, former trouper, now living at 1250 Arapahoe street, Denver, Col., is in ill health and in need of aid, also that her husband, Gen. Knowlton, is wanted and needed at home.

Bert N. Shans reports that he had a fair season playing fairs and street fairs, opening August 9 and closing December 1. He carried sixteen head of stock which are now in quarters at Rockville, Ind.

Dr. J. W. Hartigan, Jr., will take in the Winter Circus at Motor Square Garden, Pittsburgh, January 18-20, now being arranged by the Knights of Malta, Past Commanders' Association of Allegheny County, Pa. The managers are Sam McCracken and John L. Cooper.

Andrew White, the midget clown with the Ringling-Barnum Circus the past season, has been doing his policeman publicity stunt at Felt's stock house in Waterbury and New Haven, Conn. He is booked for the Shriners' Circus at Syracuse, N. Y., week of January 8.

Captain W. O. Kelly, who had the big cat act on the Gambell Bros. Show last season and who is wintering in Washington, D. C., recently purchased a brand new round top, complete with seats, etc., and rumor has it that he will launch an outfit of his own early in the spring.

Mr. and Mrs. Albert Lindeman have signed with the Great Danby Show for the coming season. Mrs. Lindeman will have charge of tickets and assist her husband at the candy stand. Mr. Lindeman will be chief electrician, as the show will have a 4-K. W. Universal make.

Ray Vaught and his clowns are now at home in Herlin, Ill. Ray is back at the Hippodrome Theater and will be there until the opening of the circus season. Vaught's Flaminers played vaudeville and dance halls around New York City. They will bring out some new clown numbers this season.

When Charles Ringling's new yacht, the Symphonica, reached the home base, Sarasota, Fla., the following were at the pier: Willie, the chef on Jomar; Charlie Cannally, Louis Charneck, Johnnie North, Amos Sperling and John Staley. John Ringling's new homeboat, the Zolobus, is expected at any time with John Mitchell and Mutt Thompson on board. Louis recently motored Amos and Staley thru

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the orange groves and a wonderful time was had. Amos is taking a trip to the Everglades and will show the boys some fine alligators and pelicans this spring.

According to Fletcher Smith the Walter L. Main Circus this year will be absolutely clean and have a program that will make them sit up and take notice. The show will have May Wirth, the Cardanos, Martine Family from England, and a number of other Frank Wirth acts. The circus will appear at a number of fairs next fall.

C. L. Alderfer, owner of the Alderfer Wagon Show (ten wagons), was a Billboard, Cincinnati, visitor last Thursday on his way to Huntington, Va. He will spend a few days in that city and then return to the winter quarters of his show, at Hotwell, near Hopon, La. He will reopen his show this month,

playing Southern territory for a while and then heading north.

At a meeting of the executive minstrel committee of the Charleston, W. Va., Lodge of Elks, Jack Hanly was selected to handle the publicity and Captain D. L. Lattip to manage the show for the annual Elks' Minstrel Show, which is to be staged at the New Keaton Theater, January 22 and 23. Both are well known in the circus world.

G. A. Zech, manager and owner of the side-show with the Great Keystone Show, closed his season with the show December 10 at Elizabethtown, N. C., after touring seven States and making a season of thirty-five weeks. Manager Dock, of the Keystone show, has bought Zech's entire outfit. Mr. Zech, on his way North, stopped off for a week in Reading, Pa., and had a great time on his stay there.

meeting many oldtimers. Zech will not go on the road this season but will open business of his own, that of manufacturing circus tents, awnings, etc. It will be known as the N. B. Tent and Awning Manufacturing Company. He has been under the white top as a performer and manager for twenty-seven years.

Dr. Harry C. Chapman spent his seventy-sixth birthday on Christmas with his old sidekick and circus pal, Bill (Judy) Morgan, on his beautiful farm near Ravenscroft, Pa. Says Harry: "We had plenty of good eats and all kinds of drinks, put up the big show and took it down several times and talked about our experiences with the white top."

Oy Green informs that his original portrayal of the Yankee tube character was well received by the thousands who attended the Atlantic City Boardwalk, the big indoor attraction that was recently put on for two weeks in the Mechanics Building, Boston, Mass. Green also says of being with a circus he will play parks and fairs this season.

Writes John B. Estelle: "Jasper Fulton, in the December 30 issue, affirms my 'Do You Remember' and asks me a few which, to the best of my recollection, will endeavor to answer. The Stone & Murray Show, composed of Danison W. Stone and Jno. H. Murray, was a snap-bang organization that year—1876. The best of the old school circus trapeze artists, tumblers, horizontal bar artists and leapers were with this show. I did not see the show for two years after the season mentioned. Denny Stockett branched out for himself, as did Murray. Stone's show was called D. W. Stone's Circus and Musical Brigade. I remember Walter L. Main's wagon show days, and also the Main circus which opened May 30, 1893. I remember old Dan Rice when he was in his glory. His show was the first to have a forty-horse team on the handwagon. I do not remember who drove that team, but I will tell the world. I also remember the old man when his glory was long passed and he tried to make a comeback, with Dan Rice's Big One-Ring Circus, Flatbush and Fifth Avenue, Brooklyn, in the summer of 1890 or 1891. Oh, what a change was there. Annie Carroll, last year's best day, had grown too stout for graceful riding, but still was not so bad. Poor Frank Morgan, tumbler, leaper and standing Roman race rider, performed a decrepit brown stallion, and a young fellow, whose name I forgot, did a bareback act that exceeded exceedingly well. Miss Carroll and he rode the same horse in their acts. Two head of stock was all the show had so far as I could see. The old man tried to clown but collapsed in the ring. I believe this was old Dan Rice's last appearance. Martin Downs I remember well, also Buck Taylor, a most handsome fellow, who he had lived in the days of the movies, what a star he would be. Last I saw Buck he was with the 'Bill' show at Jamaica Park, Staten Island, N. Y., season of 1887. The Barnum show lost some nice ring stock in that Georgia wreck and I think Mat Flynn and Mme. Zittella, with Phil and Curriedown Sheridan, along with the Lucetis, were doing the concert that year. I remember Frank Hyatt and his whiskers, and the old buckskin horse ahead of the 'hulls'. In the days of the war he was a great maker of transportation with the big show in those days. Wonder if Tom Barry, clown, is dead? I saw him as Dick Turpin in his 'ride to York' appearance with the J. H. Murray Show. Wonder what has become of the old-time circus handmasters—Joe Withers with the Barnum show in 1870, Mr. Perry with the J. H. Murray show 1877 and 1878, and James B. Robinson with the Howe & Cushing Show in the late seventies? I wonder if 'Elephant Bill' Newman, George Artingstall and Henry Morgan, who worked the Barnum 'hull' in the early eighties, are still living? Met George Artingstall for the last time at Sea Beach, Coney Island, running a wire maze in 1890. I would like to see a good old revival of leaping next year and a good old-fashioned circus with the regular dirt ring bank—the good old 42-foot ring."

### ATKINSON BUYS PONIES

Los Angeles, Jan. 3.—Tom Atkinson, owner of Atkinson's Dog, Pony and Monkey Circus, recently purchased two beautiful spotted Arabian Shetland ponies from James E. Henry & Son, Atkinson's "White Horse" circus, and bucking mule, from Wild Horse Mike Braham. Mrs. Atkinson spent Christmas with her mother in San Francisco and also to attend to matters in the latter city. Atkinson's show, it was the first time in eight years that she had seen her mother. There was a family reunion and those present were Mrs. Atkinson's sister, Luluia, the popular dancer; the Tucker family and others. Mr. Atkinson spent the holiday in his private car, "The Detroit," and those who were entertained were W. O. Garretts, his business manager; Atkinson Elmer, his press agent; Bob Minidown, formerly of the Walter L. Main Circus, and Mr. Atkinson's father, C. S. Atkinson. All of which is according to Tribune Elmer.

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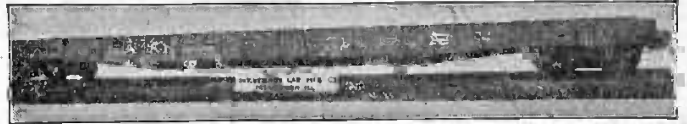
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### HOWE'S GREAT LONDON CIRCUS

Trainers and Mechanics Busy at Ft. Dodge (Ia.) Headquarters—Henry Welch Late Addition to Show

Ft. Dodge, Ia., Jan. 4.—Things are shaping up for the coming season of the Howe's Great London Circus. Fritz Brunner, superintendent and head animal trainer, is working the eight black mane African lions in new and spectacular stunts. Capt. Albert Spradling has his group of ten bears in fine condition and is working them daily. Henry (Apples) Welch is one of the latest additions to the show. He is superintendent of stock, which is beginning to look better since his arrival. Mon-Jaco Jacobs, who had charge of the animals last season, landed in Hamburg, Germany, December 29. He is making this trip for Mike Golden, manager of the circus, to get elephants, chimps and all the rare animals possible. Jacobs expects to return to the States the middle of February or by the first of March. Work will start in earnest at the quarters by the middle of this month. All the wagons and cages will be remodeled and repainted. The train, consisting of fifteen cars, is now being overhauled and repainted and when the show pulls out of here it will be in first-class shape. —SPOT MEYERS.

### I. A. E. P. & B., LOCAL NO. 44 ELECTS OFFICERS FOR 1923

The International Alliance Billposters and Billers, Local No. 44, 109 Jones street, San Francisco, elected the following officers for 1923: E. Morrison, president; C. G. Henry, vice-president; B. A. Brundage, recording secretary; G. L. Howard, financial secretary; Chas. Tighe, treasurer; W. Flynn, sergeant-at-arms; B. A. Brundage, business agent; Wm. Flynn, assistant business agent; O. Paetzold, W. Spiegler and C. E. Surry, trustees; Chas. Tighe, William Flynn and O. Paetzold, executive board; G. E. Surry and J. H. Davies, Oakland executive board; G. L. Howard and B. A. Brundage, delegates to San Francisco Labor Council; B. A. Brundage and G. Shopp, delegates to San Francisco Labor Section; A. A. Bianchi, B. A. Brundage and William Flynn, delegates to San Francisco Theatrical Federation; C. G. Henry, Oakland business agent; J. Baumgartner and C. G. Henry, delegates to Oakland Labor Council; A. C. Sburtz, C. G. Henry and L. C. Simpson, delegates to Oakland Theatrical Federation.

### FINE WINTER QUARTERS

(Continued from page 74)

men to be fed at one time. A recreation room is provided in each dormitory building and a commissary store supplies smokes, tobacco, etc., for the men.

Two steam and power plants supply the heat and power for all buildings. A commodious garage and machine shop has been installed and contains row after row of the most modern machinery necessary to keep in repair the fleet of auto tractors, trucks, touring cars and farm machinery used about the quarters.

New repair sheds have been built for the train department, and track has been laid in the train yards to accommodate 100 or more cars, and machinery and appliances have been installed to build, repair and paint any type of circus car.

The executive offices are located in town, taking up the entire second floor of the Washash Valley Trust Building. The entire third floor of this building is taken up by the wardrobe department. This department is also equipped with all the latest machines and devices for making the most elaborate wardrobe and trappings. On this floor is also located the wardrobe storage rooms and the designing room.

There are in all about 250 persons at work here. It is Zack Terrell, general manager, whose indomitable will, perseverance and foresight has raised the Sells-Floto Circus to the high esteem and prosperity which is now enjoyed, and whose keen insight into human nature has enabled him to surround himself with a most efficient and expert group of department heads. It is thru the untiring efforts of these men and the courage and zeal of their leader that the Sells-Floto Circus has steadily grown in size and magnificence.

The executive offices are in charge of F. A. McLain, treasurer, assisted by Robt. DeLochte, purchasing agent, and Walter Raifden, secretary. The dining department is in charge of Fred Seymour, assisted by Joe Kelley and twenty cooks and waiters. Credit must be given Mr. Seymour for the very excellent

Christmas dinner he provided. Nothing was omitted that goes to make up a real holiday repast. John Eberle and Chas. Young are in charge of construction work, assisted by sixty-five men. They have one of the busiest departments in quarters and deserve much credit for the rapid completion of buildings.

Chas. Rooney is superintendent of stock, assisted by Frank Winters and forty drivers and groomers. The task of hauling the tremendous amount of building materials falls to this department and the efficiency and despatch with which this department operates is a source of favorable comment on the part of visitors to quarters.

The elephant and animal barns are in charge of Charles Zeitz, who is assisted by J. E. Smith and fourteen men. Among them are several elephant trainers who are breaking new acts under the direction of Mr. Zeitz. There are also several more are expected to arrive. Thos. E. Myers is in charge of the electrical department, assisted by Harry Smith, Hugh Leikson and Wm. Wilson. The new \$25,000 electric light plant was built from a special design by the General Electric Company. It is mounted on three steel-frame wagons and is said by its maker to be the most powerful portable plant ever so constructed. Chief Electrician Myers has tested it out thoroughly and is highly elated with the results. He is also in charge of the construction of spot and flood lights, and claims that the circus lot in general and the big top in particular will be a blaze of light the coming season. He is also planning many colored lighting effects, the exact nature of which he is keeping secret. It is safe to say that on the day the show opens he is going to spring a big surprise in the way of novel lighting arrangements.

Charles Prentice is in charge of the wagon shop, assisted by Tom Murphy, Chas. Wallbrook and Harry Demontigny, blacksmiths, and Chas. Williams, Chas. Martin and Bill Barton in the wood-working department. They are turning out some beautiful tableau wagons and dems. Electrically lighted cages will be one of the features of the menagerie the coming season. The lights will be concealed and so placed that every corner of the cage will be brightly illuminated, and yet cause no eye-strain to the animals or the spectators. A new wagon shop, 95x230 feet, is in course of construction and is expected to be ready to occupy by the first of February. This shop is of concrete and steel and has two floors, each of them 30 feet high. The second floor will be used as a wood-working shop and will contain a full outfit of the latest wood-working machinery. Chas. Lacey will be in charge of the wood-working shop.

Jack Rigger heads the train department. He is assisted by E. A. Oori, Geo. Webb, Fred Seize and a thirty-five men. A complete steam-heating plant has been installed, and heats all buildings located in the train yards. These yards are located in town adjoining the Washash Valley Trust and cover a territory over a half-mile square.

The paint shop is in charge of Orville F. (Curly) Stewart. He has under him eighteen painters, strippers and artists, and they are turning out some beautiful dems and tableaux, resplendent in gold and silver leaf and artistic mural decorations.

Mrs. F. A. Gavin has assumed charge of the wardrobe department and is assisted by Mrs. Sophia Ecker and fourteen seamstresses, tailors, designers and cutters. Every article of wardrobe and trappings will be entirely new this season. The wardrobe people are now at work on a \$5,000 jeweled elephant blanket, and it is said that it will be even more elaborate than the famous Sells-Floto jeweled elephant blanket that proved a sensation both to the show world and the public last season. Frank Wingate has charge of the ring stock department and several horse trainers are at work breaking menage, jumping and stative horses. Manager Zack Terrell has just returned from a tour of all the famous stock farms in Ohio and Kentucky and brought back with him thirty head of thoroughbreds. Among them is "Cloud Inspector", who holds a jumping record of 6 ft., 6 in. John Smith and Jim Williams are at work breaking ring stock and several more horse trainers are expected the coming week.

A whole volume might be written about the activities at Sells-Floto winter quarters and yet not cover everything. In closing it might be said that all these extraordinary preparations indicate only one thing, and that is that when Sells-Floto emerges from winter quarters this spring the public will behold one of the most complete, magnificent and gigantic amusement institutions ever known in circus history.

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



Christmas party given at the Coates House, Kansas City, Mo., on Christmas Day, by the Heart of America Showman's Club.

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## THE CORRAL

By ROWDY WADDY

Let's have your ideas—in condensed form.

Some big things may turn up this year, at contests.

The hands are now far more anxious to know who are Champions.

There is no denying that interest is augmenting in the field of Frontier sports.

Speaking of increasing interest, it is by far not manifest in the "show" features. It's the actual contesting.

Where is Kenneth Maynard these days? Haven't heard of "Ken" since he spent a few days with the Haggenbeck-Walker Winter Circus. Drop a few lines, old top.

George Kirch writes from Wilmington, N. C., that his Wild West Show closed the season with the J. F. Murray Shows at Suffolk, Va., then joined Billie Clark's Broadway Shows for five weeks and is wintering with the latter organization at Wilmington.

"Kid" Kagan says he is wintering in the East again and on the salary he made with Tantiinger's Wild West, with which he "kubed" and topped the latter part of the season. He is spending couple of months of the winter at Edgewater, N. J.

Joe B. Webb writes: "After a very successful season with the Bud Anderson Shows and after spending a month in Muskogee, Ok., myself and wife and our son and daughter are here in Ft. Smith, Ark., for the balance of the winter. Was very sorry to learn of the death of Jack Grizzle at Dayton, O. He worked with me on various shows, in all for five seasons. Jack was a good boy and an excellent Wild West entertainer, and he will be greatly missed in the profession."

The following letter from Sam Brownell, from Belle Fourche, S. D.: "I noticed in a recent issue of The Billboard, in The Corral, request for comment as to whom some of the contests got the world's champion stuff. I don't believe there is such a thing as a champion Wild West, as it has never been named down to a finish, and I think Tex Austin came nearer trying them out with his eleven-day contest than any others. In 1917 I was crowned champion broncho buster of the world at Cheyenne, Wyo., and I think that, but at the same time there were a number of others in my class, so there you are. I would like to see the 'crowned heads' of Cheyenne, Pendleton, Las Vegas, Bonanza, St. Worth and the other big contests go to a finish by picking out the best bucking horses obtainable—say a few of each band—to try them out on, and make it a real CONTEST."

Dear Rowdy: A few lines to advise you that Flores LaDue and myself are playing a vaudeville engagement for the winter. At Hartford, Conn., recently we were entertained by Howard E. Wilcox, banker of that city, who is well known to many of the Wild West folks who have enjoyed his hospitality whenever they visited Hartford. All mail addressed care Billboard, Cincinnati, O., office, will reach me until March 1, after that, care T. S. Lench, Longview, P. O., Alta., Cal., as I return home early in March to put on the Wild West for the Annual Spring Horse Show at Calgary the first week in April. I have also signed up to put on The Stampede at Calgary again in 1923, this time in conjunction with the Calgary Exhibition, the first week in July, the manager of which is E. L. Richardson, and we plan to make it the biggest week in the Northwest.—GUY WEADICK.

A letter from Frank E. Butler, from Leesburg, Fla., informs that Annie Oakley (Mrs. Butler), the famous woman sharpshooter who was injured in an automobile accident Novem-

ber 9, while motoring with a party of friends from Jacksonville to Leesburg, is still unable to walk without the assistance of crutches. She spent seven weeks in a hospital. Shortly after the accident mention was made of the occurrence thru the Associated Press, also in The Billboard and other magazines, as a result of which announcements, Annie Oakley received no less than 1,500 letters and telegrams of sympathy from friends and admirers thru out the country. Relative to these remembrances, according to Mr. Butler's letter, the letters and telegrams failed to do any good except one from a minister or priest of any creed or denomination, notwithstanding that this was well known and popular entertainer, many times given her services and aid gratis to schools, in special programs in aid of charity, etc., and in aid for churches in all parts of the United States.

Do you remember when: Charlie Aldridge and Texas Cooper tramped in theaters with a show called "The Round-up"?

By Craver was appearing with a Western called "Bunce from Arizona"?

Guy Weadick and Flores LaDue tramped with Joseph Santley in his Western play, "Billy, the Kid"?

Bee Ho Gray roped with a melodrama called "The Cowpuncher"?

The Kirch Bros. had horses, a stage coach and everything with a dramatic show called "Shadowed by Three"?

Antoine Prevost had a bunch of Sioux Indians thru the theaters with the show called "Young Buffalo, King of the Wild West"?

Will Rogers, together with his pony, "Tody", and Buck McKee appeared with the musical show called "The Girl Rangers"?

Nebraska Bill McDermott and "Buddy" Pavn were with "The Gambler of the West"?

Pat Jefferson was with "The Cowboy Girl" Company?

Antoine and Rogers were acrobats with the old "Bill" show in the summer and performed their acrobatic roping act in vaudeville in the winter?

Jack Joyce did his Wild West offering in indoor circuses in the East?

Benjamin Besting was doing a roping and devil stick act in vaudeville?

Princess Chiquilla and Ed. Newall were in vaudeville with the Indian act, "Wichita Jack"?

The Buffalo Bill Show cowboys used to superintend the removal of the snow in New York City during winter seasons?

D. V. Tantiinger presented a bicycle shooting act?

W. Billingham did not wear a sugar-loaf crown, hat?

Black Chambers, the Cherokee cowboy, first taught Fred Stone to spin a rope?

W. C. Chisler, of vaudeville shooting fame, was with the Della Forepaughish Show?

No circuses carried a Wild West concert?

Buffalo Vernon was a blacksmith?

Joe Lynch was popular "chief of the cowboys" with a Wild West?

Bert Weir, Clay McConaghy, Joe Gardner and a few other cowpunchers took the trip to South America?

Erroero was "chief cowboy" with the Pawnee Bill Show?

Thad Sanders was married in St. Louis?

Sammy Garrett used a set square, two a day, with talcum powder on the side—hey?

Jimmy Kinzey rode the bucking buffalo at Pierre, S. D.?

Wenona Bros.' Wild West was a well-known park attraction?

Bill Dickey used to ride steers behind the saddle?

Shilley Higley tramped with 'em?

Bert Schenk and Andy Talbot were "top" brook riders on the "Bill" show?

Wenona and Frank were a shooting act in vaudeville?

Do all these things happened before "Western" motion pictures came in and the present-day "champion" arguments started?

Dear Rowdy: I read with much interest the letter you published a couple of weeks ago from Edna M. Gardner-Hopkins. I remember very well when Edna Willoughby tramped. It's been many moons since the folks know what she's talking or writin' about.

Her letter brings out this fact, that in the early days she writes about there was three different birds with "em" and a "moniker" of "California Frank" (one of 'em both) from New Jersey, and the other fellows from other places—except California). Each of 'em claimed to be exactly whom the other Sun claimed—if you git what I mean, Anjilwah, that goes to show that since then we have had "California Frank" Schran (now passed away) and "California Frank" Hentley, making sun kinda claims at different times as to their originality in the use of the name they picked out for show bizness. Edna's letter only goes to show that even back in them days, as contestants, their was arguments an' jealousies an' champneys, fer didn't "Frank" win the title of the champion Frank of the three of 'em? Go to, Frank with you all, I think it was tough on judges.

Sum of these yer up-to-date contest committees could git ideas fer new thrillers fer their programs by exactly Edna's letter. Sun pulled off cowboy contests on museum stages (that would be a good place to pull 'em off now-a-days, when sum of these contestants

don't want to work in the rain with their white lawn tennis pants). Another "thriller" fer today would be the "nap-jack" high thrower, but the rule would have to be made so as no contestant could throw his at the judges. That contest for whittlers would be won by them birds that git together an' "cut up" their winners. The performance of "cutting it up" is often more exciting than the stunt they done in winnin' (?) it. Edna says she thinks that the originator of "bulldoggin'" or rather the "father of it wuz an' old negro wuz the Buffalo Bill Show in the early '50s, who she names as Bill Tippet. Do she mean Bill Tippet, do you suppose? I don't think so, 'cause he wuz pickin' cotton about that time, altho Tippet is the best feller so far of the "bulldoggin'" thing fer public approval—but many years later. In Edna's write-up she forgot to mention Broncho John, who used to play the "nap-jack" high thrower on the Buffalo Bill Show in the early '50s. John has a good 'un. He tells the folks of today about huntin' wolves, when they used to cover the trees with tin, so as the wolf would slip an' fall wheu tryin' to follow the hunter up the tree, an' when the hunter had the animal at this mean disadvantage, he shot the wolf. Now, if you know it, you know it, when John tells it, unless it's hisself, 'cause you know a feller can git to tellin' stories so good an' so long they sometimes git to be believin' 'em, even when they know they're self-talked about twirlin' a pistol round his finger. Course, he ain't old enough to remember the "nap-jack" throwin' contest, or the "barberine" wuz fer a son that made himself already tells some dern good uns hisself. Course—well, I'll have to quit this time. Nebraska Bill McDermott an' "Buddy" Pavn SOBBER SAM.

## CIRCUS PICKUPS

And Notes About People You Know  
By FLETCHER SMITH

If all the canvas "Uncle Tom's Cabin" companies now in the making take to the road this spring, as intended, there will be a revival of great old times. The will rival the Shakespearean revival on Broadway. In sec. counting them up, there are the two Harcourt shows out of Ohio: George S. Clark and George H. Taylor, up at Homer, N. Y., and a \$10,000 production, saving something, I don't, to bank-roll the show, and Frank Stowell says that he has his show all ready with a George H. Taylor, up at Homer, N. Y., and Harry Sturgis, who cleaned up on a baseball pool last summer and is going to try his luck again with Tom.

Another "Tom" people, Myles McCarty and wife, who took a chance with Charlie York years ago and made good, are now featured with Maurice Flynn in pictures. They were last seen in the East and Trumps but they write of the good old days when they traveled overland in an old-fashioned hack that York bought for a song from a Mt. Vernon man.

Chauncey Jacobs, son of the famous Jim Jacobs, who was up to the time of his death the oldest boss hostler in the circus business, is now in the show with the Brownlee and Reeds. He is going next season as boss hostler with the Patterson show and is already at quarters at Parkville, Mo. He is married and says that he has sixty head of fine stock to look after this winter. Chauncey is also proud of the fact that he has just been made an Elk. He and Reeds and those who were for years with the Brownlee & Reeds Show will be glad to learn that the once manager of the show, L. O. Sanford, is still in the game. Louie has been located for several years at Big Bear, Sask., Can. His wife died two years ago, after an operation at the Mayo Sanitarium, Rochester, Minn., and his daughter, Margaret, is in the show with the Biggs show. Louie had just made an auto trip from Biggar to Lakeland, Fla., where he will spend the winter and re-engage in the show business in the Spring. He is married and has a son, who was known all thru Northern New York, where they had out a medicine show and made their home in Newark.

agent for the Strand Theater at Salisbury, Md. He was seen recently shooting up a twenty-four sheet for Ebb Tide. Bob, come honestly by his skill as a billposter, for his father had the billposting plant in Salisbury and surrounding territory for more than thirty years and was the first man to use sheet-rope boards in that section. Bob says he has not signed up for next season but kind of thinks he will contract with the Robinson show.

Walter Guice, of the Sparks circus, with his wife and Walter Kent, are playing vaudeville this winter and will be back with the Sparks show in the spring. Together with Pickle Hollis and wife, who is a daughter of Mr. and Mrs. John Cowden, they will put on a big riding act, using five people on the order of the Wild and Wonderful acts.

"Doc" E. A. Cline and wife are wintering, as usual, in Chicago and are again at the Sparks Hotel. They had a fine season with the Sparks Circus and will be back there again in the spring.

Jack Grissel, who recently died at Dayton, O., was formerly with the Walter L. Malin Circus and made the wild ride with fourteen others to be initiated into Salisbury Lodge, B. P. O. E. The Salisbury Lodge looked after his funeral on word from the Dayton Lodge.

Tom D. Lynch, who used to play the cat on the Main show and was with Al C. Barnes last season, has sold out his rooming house in Boston and is wintering at Marlboro, Mass. Tom was a long ways from home last fall and will this season troupe with a show that sticks nearer his home.

Charles Rhetenbacher, who just as well have called him "Bear Jack" and then you would have known him, is in Philadelphia for the winter and will be with one of the Eastern shows in Boston and is wintering at Marlboro, Mass. Tom was a long ways from home last fall and will this season troupe with a show that sticks nearer his home.

Lewis Reed, the well-known elephant man, has been spending the holiday season in Astabula, O., and is now back in Macon, teaching the Sparks elephants new tricks. W. J. Daplyn, of London, Eng., who had the advertising banners worn at the Sun and Sparks shows, was seen down South recently, to be exact, at Salisbury, N. C., on Christmas Day. He is engaged this winter in working up bank advertising thru the daily newspapers and is meeting with good success. He expects to be back in the circus game next spring.

My good old friend, Lew Hershey, better known as Lew Hershey, is now in the show, an extraordinary, formerly with the Floto show, is back this winter in the tab. business, as a feature attraction with Buddie McMillan's advertising show at Atlantic City to have the back under the white tops in the spring.

Frank S. Hubin took enough time off from being Pleasantville and looking after his Broadway store at Atlantic City to have the first annual New Year's Mummies parade in the latter place. Frank writes that it was a big success and will be held from now on every year.

## BURLINGAME BROS.' ACTIVITIES

New Martinsville, W. Va., Jan. 3.—Work is progressing at the winter quarters of Burlingame Brothers' Circus. The Yorks are here, breaking new animal acts, which include twelve ponies on high-top horse, a fancy music fourteen don't, three goat and seven monkeys. Burlingame Brothers' will be one of the biggest domestic animal overlaid shows on the road. The seasons are well completed and practically everything is in readiness for the coming season. The wagon which will be used for transporting the ladies will be wood-scolled and hauled by ponies.

## VISIT BILLBOARD, CHICAGO

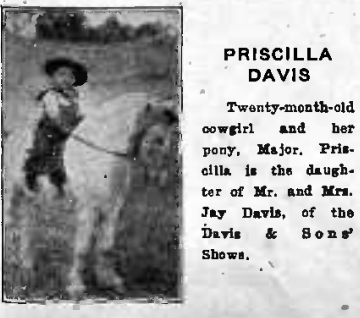
Chicago, Jan. 6.—Mme. Bedini, whose magnificent horse act was the sensation of the Garrick Theater vaudeville bill last week, and Edna H. Bedini, the vaudeville vaudeville of Elmore and Roberto, were Billboard callers Tuesday. Mme. Bedini, known the length and breadth of the circus world for her superb equine acts, said she will not go back into the "white tops" this year, but will work the fairs instead. This will be a disappointment to a lot of regular circusgoers. Mrs. Edna and her husband are veteran circus performers and riders and have been with the Sells-Floto Circus for several seasons. They played in vaudeville in Chicago last week.

## EVANS' ACT IN VAUDEVILLE

Masillon, O., Jan. 3.—J. J. Evans, well-known circus promoter and for many years owner of a small circus side-show which has been featured with a number of animals, has assembled a dog, monkey and pony circus and is playing a number of vaudeville engagements in Ohio and nearby States. He opened last week at the Princess Theater, Youngstown, O., and is heading the holiday week bill. Evans plans another small tent show the coming summer season, he said this week.

## MASSEY WITH SELLS-FLOTO

Al J. Massey, who had the band with the John Robinson Circus last season, will have the band on the Sells-Floto Circus this year.



**PRISCILLA DAVIS**

Twenty-month-old cowgirl and her pony, Major. Priscilla is the daughter of Mr. and Mrs. Jay Davis, of the Davis & Sons' Shows.

# FAIRS AND EXPOSITIONS

## THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

### VIRGINIA FAIRS' ANNUAL MEETING

Will Be an Important One—Large Attendance Expected—Excellent Program Outlined

The annual meeting of the Virginia Association of Fairs, to be held at Murray Hotel, Richmond, Va., January 15 and 16, will be the most important ever held by that organization, in the belief of C. B. Ralston, secretary of the association.

There will be many matters of importance to handle," says Mr. Ralston, "on account of the unusual developments in the fair world. And the number of letters received at this office from fair managers, showmen, hooking houses and others closely allied to agricultural fairs assures a larger attendance than usual."

The sessions of this year's meeting will be largely informal, says the official program, which continues: "It is well, once in a while, to get away from set speeches or prearranged papers. This is sometimes desirable in State as well as national or international meetings of fair managers. With but few subjects assigned we propose to have this meeting just among ourselves, including, of course, our closely allied friends from the amusement world."

"Therefore, to get away from the old order of things, we are making our program merely suggestive, leaving a wide latitude for rearrangement and addition of important subjects for discussion which may be added by any member of the association."

The program, as outlined, is as follows:

#### Monday Morning, January 15

Annual address by the president, H. B. Watkins, secretary Danville Fair, Danville, Va.

"The Necessity of State Aid To Assist Agricultural Fairs in Paying Premiums", W. H. Starkey, treasurer Norfolk (Fair) Fair, Norfolk, Va.

"Race Classification and Program", W. H. Goehner, secretary National Trotting Association, Hartford, Conn.

"What Is Our Biggest Problem, and the Solution?"

"Methods of Advertising Which Have Proven Successful."

"Co-operative Rain Insurance."

"New Ideas in Any Department or Phase of Fair Work."

"What the Virginia Fairs Are Trying To Accomplish."

#### Afternoon Session

"A Brief Review of the Past Year's Activity in Fair Co-operation", President H. B. Watkins.

Report of secretary.

Report of committees.

Election of officers.

New business.

Appointment of committees.

#### Monday Evening—Social Meeting

Dinner in the banquet hall for association members and guests.

#### Tuesday Morning, January 16

"My General Impression of the Royal Winter Fair, Toronto", President H. B. Watkins.

"Outstanding Features of the Annual Meeting of the International Association of Fairs and Expositions", W. C. Saunders, general manager Virginia State Fair, Richmond.

"The Effort Which Must Be Put Forth by Each Secretary and Each Stockholder and Member To Succeed in Having a State Appropriation Made To Assist in Paying Premiums", Hon. T. B. McCall.

Subjects for general discussion: "How To Increase Our Grand Stand Receipts", "The Night Show as a Source of Revenue."

Members of the association are as follows: Rockville, Md.; Honeoye, Oak Hill and Bluefield, W. Va., and the following Virginia cities: Marion, Harrisonburg, Winchester, Norfolk, Staunton, Covington, Giles, Woodstock, Pearisburg, Culpeper, Fincastle, Lexington, Williamsburg, Martinsville, Lynchburg, Louisa, Fredericksburg, Bedford, Hot Springs, Manassas, Richmond, Charlottesville, Petersburg, York Union, Charlottesville, South Boston, Emporia, Orange, Bedford, Shipman and Brownsburg.

### PENNA. COUNTY FAIRS

Dates of Annual Meetings in Pittsburg and Philadelphia Announced

J. F. Schlomridge, secretary of the Pennsylvania State Association of County Fairs, has announced that the annual meetings of the association will be held January 31 and February 1 at the Seventh Avenue Hotel, Pittsburg, and February 7 and 8 at the Hotel Lorraine, Philadelphia.

The program for these meetings will be differently arranged than in former years, Mr. Schlomridge states. The first day will be given over to addresses made by able speakers relative to the different departments of the county fair, and discussions will follow by members present. The program for the second day will be so arranged that owners and managers of carnival companies and free attractions will take charge of the meetings and

address the members, stating the attractions they have to offer, etc. It will also give them an opportunity to introduce themselves and get acquainted with members.

On both days the members will be entertained with vaudeville, the compliments of the Wirth-Himmelfeld Fair Booking Association, of New York. On the evening of the first day at both the Pittsburg and Philadelphia meetings a banquet will be given and the guests will be entertained with music and vaudeville.

Present indications are that record meetings will be held in both cities.

### SANDLES SENDS UNIQUE GREETING

A. P. "Put" Sandles can be depended upon to be interestingly different, and he has run true to form in his "Season's Greetings", one of which came to the desk of the fair editor. Sandles puts personality into his communications, and real sentiment, and it is a pleasure to hear from him just as it is a pleasure to shake his hand and hear his hearty greeting. Here's his unique New Year "card", which

### YORK LEADS ALL FAIRS OF PENNSYLVANIA

Receipts From Admissions Highest—Allentown and Reading Close Seconds

The York, Pa., Fair, which at its annual exhibition last October established a record for cleanliness which has been commented upon by fair managers, it has just been learned with the publication of the annual report, has broken another record. The report shows that the society received \$32,671.25 for admission tickets sold during the four days of exhibition. The York Fair has no night exhibitions, but it was the leader nevertheless of all the Pennsylvania fairs, and has fairly won the title of supremacy with its closest competitors, Reading and Allentown. Ticket receipts at the Reading Fair for five days, and four nights, making nine periods of ticket sales, were \$30,126.16. Allentown, which conducts a fair on six days and two nights, with motor racing events on the closing day, realized \$50,020.50. The York County Agricultural Society, which conducts the York Fair, also is ahead of Reading and Allentown in amount realized above expenditures, having cleared \$46,000.47.

At the annual meeting of the board of managers of the York County Agricultural Society held January 1, John H. Wogan, who for 15 years has been a member of the board, was re-elected president of the society. He enters upon his 21th consecutive term as president of the society.

Present members of the board of managers, whose terms had expired, were unanimously re-elected for terms of three years as follows: Samuel S. Lewis, D. Eugene Fry, Harry F. Weiser and John E. Baker.

These life members were elected: Charles E. Grider, C. Grovz Eulers, James L. Mellinger, George W. Geish and D. J. Gibbs.

The late for the annual exhibition was fixed for October 1 to 5. In the absence of President Wogan, John H. Rutter, presided.

### SIX DAYS AND NIGHTS FOR DAVIES COUNTY FAIR

Owensboro Fair Grounds Also Will Be Used During Summer for Various Activities

Owensboro, Ky., Jan. 6.—The Daviess County Fair and Exposition this year will be held the week of Sept. 3-8, starting on Labor Day and running six days and six nights. This arrangement was made following the annual meeting of the directors. George W. Bates was re-elected president of the organization, and James M. Pennington secretary-treasurer.

In addition to the annual fair and exposition it was also announced that automobile races would be held the fourth of July at the fair grounds. The race last year was one of the largest attended events ever held in Owensboro and the handsome purses offered attracted some of the best dirt track drivers in the country. There will also be a display of fireworks the fourth of July.

Only the highest type of attractions will be booked for this year. The stand taken by The Billboard for cleanliness and nothing but strictly legitimate concessions was heartily endorsed by the Daviess County Fair and Exposition.

During the summer months an effort will be made to get some of the bands of the county to give concerts at the fair grounds.

The Negro Chautauqua will be held at the fair grounds in August.

The Daviess County Fair and Exposition in 1922 was one of the most successful fairs ever given in Western Kentucky.

### WILL TRY SATURDAY OPENING

Davenport, Ia., Jan. 6.—Dates of the fourth annual Mississippi Valley Fair have been advanced slightly for this year and the exhibition will open Saturday, August 11, continuing until August 16. Heretofore the fair has opened early in the week, but a Saturday opening will be tried. The Sunday program will include special band concert only, with exhibitions open for inspection.

### ONTARIO ASSOCIATION MEETING

The annual convention of the Ontario Association of Fairs and Exhibitions will be held at the King Edward Hotel, Toronto, Can., January 30 and 31, it is announced by W. Lockie, secretary of the association. The program is now in course of preparation and as soon as ready will be published in these columns.

### EARLIER DATES CHOSEN FOR HAMILTON (O.) FAIR

Hamilton, O., Jan. 3.—The Butler County Fair which for more than fifty years has been held the first week in October, will this year be held August 21 to 26, inclusive, according to action taken by the fair board at its meeting here this week. This change in dates is made in order to hold both a day and night fair.

## FOR OUR MUTUAL BENEFIT

HOW often have you been asked, or asked others, for some specific information concerning fairs of this or that State, and have found that the information wanted was not available?

There is all too little reliable information that we can put our hands on when we want it. This should not be! Every fair secretary and manager, every concessionaire and showman, every person in any way interested in fairs would welcome a compendium of fair information that he could rely on. The Fair Department of The Billboard is endeavoring to collect such information and classify it so it will be readily available. To that end it asks fair officials to send in a report of their 1922 fair on the form provided below. If the response to this request is general—and we believe it will be—the reports received will be classified and arranged in such form as will make them of the greatest value. Please fill out and mail to Fair Editor, The Billboard, Cincinnati, O.:

State ..... City .....

Name of Fair .....

Secretary ..... President .....

Are you a member of Internat'l Assn. of Fairs?.....

Of what State or District Assn. are you a member?.....

What Racing Circuit?.....

Rules under which you hold race meeting.....

Do you hold Night Fair?.....How many nights?.....

Have you a Midway?.....Does association own grounds?.....

Size of grounds.....Are grounds electrically lighted?.....

Race track, mile or half mile.....

Capacity of grand stand.....Do you play free acts?.....

What is your big day?.....Attendance on big day 1922.....

Paid admissions 1922.....Total receipts.....Total Attendance.....

Premiums paid for speed, \$.....Other premiums, \$.....

How many rainy days?.....Did you carry rain insurance?.....

Appropriations: State .....County .....City .....

Admission charges:

Day: Adults .....Children .....Autos .....Grand stand.....

Night: " ..... " ..... " ..... " .....

Single season ticket.....Family ticket.....

(Signed) Name .....P. O. ....

### BOWER AGAIN SECRETARY OF ALEDO (ILL.) FAIR

Aledo, Ill., Jan. 6.—G. C. Bower, for the last five years secretary of the Mercer County Fair Association, was unanimously re-elected by the directors this week. Previous to his appointment as secretary, Mr. Bower had been general superintendent of the fair for 10 years. Directors gave notes covering the association's indebtedness, which has been materially reduced from last year, and with the State's appropriation is expected to be cut to about \$15,000, \$8,000 less than a year ago. Aledo firmmen were given \$50 in recognition of their services last fall in fighting a fire at the grounds.

### N. Y. STATE AGR. SOCIETY

Albany, N. Y., Jan. 3.—The ninety-first annual meeting of the New York State Agricultural Society will be held in the Assembly Chamber and Assembly Parlors here January 16 and 17. This is the oldest agricultural society in the State, having been established in 1832.

Just a card at all but an attractive letter-size folder:

#### SEASON'S GREETINGS

Santa Claus is our oldest inhabitant. He is contagious. He says: "A smile a minute is better than a mile a minute." He is twenty-five thousand miles around and eight thousand miles thru. He is made of good lumber that will not warp, shrink or swell, and is free from rot, knots and sap.

After Christmas is over and days grow longer we still have the NEW YEAR to meet and greet, and may the year of 1923 bring good cheer to you and yours.

May all the days of the coming year have for you more joy than woe. May well days, sound nights, no aches and no pains be your good fortune and your reward for the good there is in you.

A. P. SANDLES.

Postscript—No doubt you had a flood of Christmas greetings. We waited until the rush was over. We wanted this little talk, with you, alone.

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

FAIR SECRETARIES' SPRING MEETING

To Be Held in Auditorium Hotel, Chicago, in February—Motor and Trotting Assns. Meet Same Time

Don V. Moore, of Sioux City, secretary of the International Association of Fairs and Expositions, has announced that the annual spring meeting of the association will be held in the Auditorium Hotel, Chicago, February 21 and 22.

THE CONCESSIONAIRE AND THE FAIR

The following article, written by Fred C. Harter, a concessionaire of Dayton, O., is, we believe, well worth reading. We would be pleased to hear from others on the subject of concessions.

ANNUAL MEETINGS OF State and District Associations of Fairs

- Minnesota Federation of County Fairs. Hotel Madison, Minneapolis, January 11, 12 and 13. R. F. Hall, secy., St. Paul, Minn.
- Nebraska Association of Fair Managers. Lincoln, Neb., January 19; E. R. Danielson, secy., Lincoln.
- New York State Association of County Agricultural Societies. Albany, N. Y., January 18 and 19. G. W. Harrison, secy., Albany.
- New York State Association of Town Fairs. Albany, N. Y., in the new Court-house, January 18.
- Ohio Fair Boys. Myers Y. Cooper, 318 Union Trust Bldg., Cincinnati, O., president. Hotel Desler, Columbus, O., January 10 and 11.
- Ohio Short Ship Circuit. J. B. Carns, Canton, O. secy. Hotel Portage, Akron, O., January 11.
- Virginia Association of Fairs. C. B. Ralston, secy., Staunton, Va. Murphy's Hotel, Richmond, Va., January 15 and 16.
- Western Canada Fairs Association. Palliser Hotel, Calgary, Can., January 23 and 24.
- Grand Circuit Stewards. Secor Hotel, Toledo, O., January 8 and 9.
- West Virginia Association of Fairs. Kanawha Hotel, Charleston, W. Va., January 11; Bert H. Swartz, secy., Wheeling.
- Pennsylvania State Association of County Fairs. Western meeting, Seventh Avenue Hotel, Pittsburgh, January 31 and February 1; J. F. Seldomridge, secretary, Lancaster, Pa.
- Pennsylvania State Association of County Fairs. Eastern meeting, Hotel Lorraine, Philadelphia, February 7 and 8; J. F. Seldomridge, secretary, Lancaster, Pa.
- International Association of Fairs and Expositions. Spring meeting, Auditorium Hotel, Chicago, February 21 and 22; Don V. Moore, secretary, Sioux City, Ia.
- International Motor Contest Association. Auditorium Hotel, Chicago, February 20.
- American Trotting Association. Auditorium Hotel, Chicago, February 20; W. H. Smollinger, secretary, Chicago.
- Ontario Association of Fairs and Exhibitions. King Edward Hotel, Toronto, Can., January 30 and 31. J. Lockie Wilson, secretary.
- Other association meetings will be listed as the dates are announced. Secretaries of State, District and Racing Circuits are invited to send notices of their annual meetings, to be included in this list.

NOW BOOKING 1923 FALL SEASON OF FAIRS AND EXPOSITIONS FOR THE THAVIU BAND AND MY NEW AND ORIGINAL MUSICAL SPECIALTIES. This is my best offering of high-class musical entertainment during eighteen years before the American public. A. F. THAVIU, 805 STEINWAY HALL, CHICAGO, 64 East Van Buren Street.

crowds either went out of the gates or (after the first day) took their lunches with them. It seems to me that a church is somewhat out of its intended domain striving for dogs and coffee on a fair ground and in this particular case they were in no wise equipped for handling the attendance.

Outside of a very few articles an exclusive privilege at a fair is bad business. The concessionaire buying such a privilege pays so dearly for it that he is forced to overcharge the public who in turn have a right to protest, with the result that it gives the impression that the fair management is allowing a profiteer to gouge the patrons for all the traffic will bear, when in reality the concessionaire, after paying the high rental and other expenses, comes out the little end of the horn.

I am sorry to say that there are a few secretaries who are guilty of this, and I think they are as cocked as the concessionaire who tries to get by with concessions that do not come up to specifications.

Fair men have been elected to the legislatures of several States which means that fairs have an opportunity to gain greater recognition and encouragement from the State. They deserve it; the county fairs are responsible for much of the advancement that has taken place in rural life and with greater encouragement they will bring about still further advancement.

Fair men, particularly those of the South, will be sorry to see John H. Mock, of Albany, Ga., leave the fair field. Mr. Mock has taken a prominent part in the development of Georgia fairs, both as secretary-manager of the Albany-South Georgia Fair and as president of the Association of Georgia Fairs, and the good wishes of the fair men go with him in his new work as secretary of the Fort Myers (Fla.) Chamber of Commerce.

Advertisement! You may have the best county fair in your State, but you've got to "tell the world" if you want the world to visit your fair. Don't imagine that the home-town folks will flock to the fair unless you "sell" it to them. Let 'em know you've got something worth coming to see and they'll come.

that the 1923 season will see many adjustments and improvements in this important department of the fair.

JOHN H. MOCK ENTERS NEW FIELD OF ACTIVITY

It will doubtless be of interest to his many friends to learn that John H. Mock, of Albany, Ga., who so successfully managed the Albany-South Georgia Fair during the seasons of 1921 and '22, has severed his connection with that organization and is leaving Albany on January 10 to make his home in Florida.

PROPOSE TO CANCEL CHECK GIVEN FOR ROAD BUILDING

Peoria, Ill., Jan. 6.—Supervisors have proposed cancellation of a \$5,000 check given by the Peoria District Fair Association for the paving of Knoxville avenue in 1921 on the ground that it was offered merely as a surety.

WEST VIRGINIA FAIRS MEETING AT CHARLESTON

In last week's issue of The Billboard it was stated that the annual meeting of the West Virginia Association of Fairs would be held in Wheeling. This was an error. Charleston is the meeting place and January 11 is the date.

MUNCIE MAN HEADS INDIANA FAIR ASSN.

Delegates From Fifty Counties and Districts Attend Annual Meeting in Indianapolis

Indianapolis, Jan. 3.—Representatives of about fifty counties and district fair associations attended the annual meeting of the Indiana Fair Association at the Hotel Hamilton here.

FAIR FACTS AND FANCIES

(Our Slogan for 1923: "The Fairs are Getting Better and Better")

know whether the colonel is a Christian Scientist, New Thought disciple, a follower of Gougeon or not, we expressed a lot of excellent and helpful thoughts. Ed R. Jr. joins his doughty dad in season's greetings.

Women are making good on fair boards and in official positions. Witness Mabel L. Stire, of the Mississippi State Fair; Ethel Murray Simonds, of the Oklahoma Free State Fair; Olive G. Jones, of Grand Rapids, Mich.; Emma R. Kneil, Carthage, Mo., and others.

Out of the many world's fair plans in course of preparation there should come at least one that will be carried thru to completion.

Open fairs will be the rule this year. The idea of the other kind is demanded by the public has been cast into the limbo of false beliefs, never to be resurrected.

In addition to the speakers already announced for the first day's session of the annual convention of the New York State Association of County Agricultural Societies, January 18, at Albany, N. Y., there will be the following: Dr. Ezra Bates, of Cornell University will outline a plan for fairs; J. J. Vanderbil, of the Grain Department of the Hartford Fire Insurance Company, will speak on fair insurance, and considerable time will be given to discussion.

The Western Canada Fairs Association annual meeting at Calgary, Alta., January 23 and 24, will be held in the Palliser Hotel, members of the "A" Circuit convening on the morning of January 23 and the "B" Circuit January 24.

Speaking of the experience of the Genesee County Fair, Iatavia, N. Y. with fair insurance, E. J. Glosser, publicity manager of the fair, says: "The first day of our fair poured rain. We were insured from 9 a. m. to 2 p. m. but the heavy rain was before nine and it drizzled the balance of the day just enough to keep the patrons away and not enough for us to realize the fair insurance for \$1,000. The second day was cloudy and threatening and kept many away, but the balance of the week was fine and the next three days the weather man was good to us."

FAIR PLANTS COMMUNITY CENTERS

Every fair plant in the country is a potential community center!

Wouldn't it be a glorious thing if all these possibilities could become actualities?

With plans for 1923 fairs are now in the making. It is an excellent time to consider fair plants as community centers, so we have culled some facts from an address made about a year ago by Oliver B. Roney, secretary of the Wisconsin State Fair, which are quite apropos.

Unfortunately many of our costly fair plants are idle excepting during the actual periods of fairs. This is especially true of the district and county fair grounds.

During the past two or three years, developed perhaps by the recent world war, a new and important use for district and county fair grounds has been discovered.

They are being made community centers. We have heard much during recent years of farm boys and girls leaving the farm and becoming city dwellers.

During the world-war period, when there was intensive manufacture of shewas of war, farm boys and girls were attracted by high wages to the city, during the winters especially.

They got in touch with the Y. M. C. A. and the Y. W. C. A. and other social organizations, and enjoyed the advantages of gymnasiums, athletic competitions, baths, reading rooms and so on, until when spring came, and the time arrived or when they returned to their farm homes, the convenience of the winter in many instances held them in the cities.

These same farm boys and girls had been provided with gymnasiums, reading rooms, athletic competitions, bathing facilities and so on in their own communities, the chances are that they would have returned home. But many of them looked back and remembered the dull, hard days on the farm, with little in a social way to beckon them back.

This broad land where community centers equipped with a community building, doesn't stand to reason that much of the problem of keeping the farm boy and girl at home would fade?

The United States Department of Agriculture has issued a bulletin, which is Farmers' Bulletin 1192, showing just how community work is organized, and presenting plans for community buildings, but how organizations can be perfected for their realization.

Every secretary of a county or district fair should send for one of these bulletins and get busy right away.

Some fairs here and there have already done this, and so successfully has this departure worked out that it is only a question of a few years when hundreds of up-to-date county and district fairs will be community centers.

Build on a Definite Plan

Many fair managers today are finding themselves handicapped by their plant facilities. Different governing boards have had different ideas with reference to construction of buildings and use of fair grounds, with the result that many of our fair grounds of today are a conglomerate, architecturally, of visions of a dozen governing boards.

Every modern fair should carefully study and develop a permanent improvement plan, then stick to this plan in adding improvements.

The sufficient attention has been paid to this project, in fact, a long felt want exists for a fair planning bureau as a feature of each State organization of fairs, and of the International Association of Fair and Expositions.

Information on fair planning should be gathered from the best sources and made available to all who seek it.

When the great annual expenditures each year of fairs for improvements are taken into consideration, it seems almost unbelievable that some one at this time has not made a permanent, going order of fair planning.

Occasionally architects and landscape artists have tried it, but soon they have dropped the work, perhaps because of lack of patronage. Fair managers themselves should encourage this work, for it means better plants, intelligently arranged, and most important of all, more intelligent expenditure of moneys spent each year for permanent improvements.

Many fair grounds are in no way adorned with trees, shrubbery or flowers, simply being spruced up a little before each fair, and their owners expect no improvement during each fair by bunting and flags.

The up-to-date fair should be resplendent in fresh paint, well-kept streets, shade trees, foliage and flowers.

The cost is very little. For \$1,000 each fair grounds may carry out a quite substantial tree-planting scheme, which in a few years will greatly add to the inviting appearance of the grounds.

# PARKS, PIERS AND BEACHES

## THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

### FAIRYLAND

#### New Park for Kansas City

**Sam Benjamin, Veteran Amusement Manager, Is Directing Affairs of \$600,000 Company**

Work on Fairyland, the new amusement park for Kansas City, Mo., was to start last week. It is planned to open the resort about Decoration Day.

The Fairyland Amusement Company, it is understood, will be incorporated under the laws of Missouri with a capitalization of \$600,000. Sam Benjamin, who managed Electric Park, Kansas City, for sixteen years, and was manager of Fairmount Park in the same city for the past seven years, is in charge of affairs for Fairyland and is reported to have the backing of some fifty-three local representative business men.

John E. Miller, of the Eastern firm of Miller & Baker, which will construct the park, was in Kansas City December 21 and classed the location as ideal. The site includes eighty acres at 15th and Prospect, the highest point in the southeast portion of Jackson County, on which a long-time lease has been secured. The location is six blocks from Swape Park, Kansas City's principal playground, and said to be the third largest municipal park in this country. The location is six blocks from Swape Park, Kansas City's principal playground, and said to be the third largest municipal park in this country. The main traveled boulevards of the city pass the site and the Prospect Avenue street car line will be extended three squares to the gates of Fairyland.

Half of the property affords excellent accommodations for picnics, which will be made a feature of the resort. About twenty-five acres will be reserved as parking space for automobiles. The rides and concessions will be located in such a manner that noises will not interfere with the peace and quiet of residents. Mr. Benjamin announces that he contracted for numerous rides, games and concessions while attending the N. A. A. P. convention in Chicago last month and will add other features and ideas with a view to making Fairyland one of the most up-to-date parks in the country. Temporary offices have been established for the new enterprise at 118 East Tenth street, in Kansas City.

#### WORK GETS UNDER WAY ON NEW WASHINGTON (PA.) PARK

Prominent Local Business Men Are Back of \$250,000 Company—Resort To Open in May

Washington, Pa., Jan. 5.—As a result of a recent deal by which a company of prominent local business men secures title to sixty acres of the Allison farm at Allison stop on the interurban trolley line, this town is assured of having an up-to-date amusement park by next summer.

The consideration for the transfer of title is approximately \$30,000. The property has been purchased by the Wamehock Beach Park Company, which has already made application for a charter. The company will have a capitalization of \$250,000 and \$100,000 of the stock will be offered for sale here.

The site lies to the left of the trolley line just beyond Meadowslands and is an admirable location for such an enterprise, being on the trolley line, also on the Pittsburgh-Washington pike and near to the railway. Work on the park will begin immediately. Borough Engineer David C. Morrow being busy at present making the survey.

One of the first improvements will be the construction of an artificial lake which, when completed, will be larger than Chambers Dam. This will be used for boats and canoeing. In addition a modern sanitary bathing beach about ten acres in area will be constructed. This work will be under the supervision of Mr. Morrow.

A dancing pavilion to accommodate 1,000

couples will be constructed and ultimately a summer theater for legitimate shows and moving pictures will be erected.

In addition there will be the usual amusement park features such as roller coaster, merry-go-rounds and the like. The company also contemplates the erection of a number of summer cottages on the site.

It will be the aim of the promoters to make Wamehock Beach Park second to none in this end of the State as an amusement enterprise and it will be maintained as a strictly first-class resort in every respect. According to present plans it is hoped to have the park opened by Decoration Day the some of the contemplated equipment will not be completed by that time.

#### SATISFACTORY BUSINESS AT HABANA PARK, CUBA

Twenty Cents Is Prevailing Price for Rides and Shows—Limited Space Causes Crowding

Havana, Cuba, Dec. 28.—Billy Bozell, representative of the Johnny J. Jones interests at

Habana Park, told The Billboard representative that business at the resort, which opened recently for the winter season, is satisfactory. He praises the public for being orderly and also for showing its appreciation of certain entertainment features with vigorous applause. The shows and concessions are lined close together and the noise from one greatly interferes with another. This is on account of the limited space of the park.

The two Kellys have their athletic show near the San Jose entrance and are drawing good crowds. Charlie Kelly is trying to arrange a match with a local girl boxer.

Harry Howard and Hazel Bauer are furnishing exciting rides in the Motordrome, which is doing big business. On Christmas night this attraction drew \$300.

Louis J. Beck was released from quarantine, and his snake show is proving popular.

Frank D. Cornell, manager of the Al Noda variety shows, has not been able to open on account of the limited space of the theater. However the place is being enlarged and is to open December 30 with "Scandals of 1923". The company includes Al Noda, Four Simileta Sisters, Olive de Coveny, Zeldia Dagnair, Buster Snyder, June Palmer, Marie Dalton, Lyola Bohrer and James Kennedy.

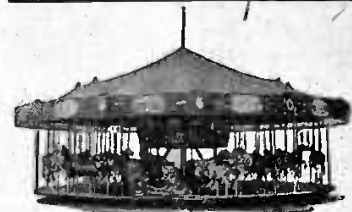
On January 12 a benefit for the Spanish Red

Cross Society will be held at Habana Park. The gate admission will be raised from ten to forty cents and the entire amount given to the special fund. Various shows and concessions also will donate a percentage of their receipts. Louis J. Beck having volunteered to give half of his gross.

Twenty centavos is the prevailing price for rides and shows. A few attractions, including the rainbow tunnel, started out with a higher scale, but soon came down. At twenty cents most of the shows are keeping well filled.

The business has to be carried on between 9:30 and 11:30 p.m. As many as 20,000 people visit the park at one time.

Ed F. Carruthers of the United Fairs Booking Association of Chicago, visited here this week, as did Mr. Curtis of Rose & Curtis, well-known New York agents.



### SPILLMAN ENG. CORP.

Manufacturers of SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT TO 40-FT. PORTABLE CAROUSSELS, 50 FT. AND 60-FT. PARK MACHINES.

Write for Catalog. NORTH TONAWANDA, N.Y.

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THE ONLY NEW SIDE SHOW SENSATION IN 10 YEARS

SMALLEST PERFORMERS IN THE WORLD—ATTRACTS THROGS

HAS PROVED THE GOLD MINE OF THE DAY

FOR PARKS, CARNIVALS AND SHOWS

NOTICE—The 1923 supply of Tanagra Theatres will be limited to an importation from Europe of only 20. Orders for this season will only be accepted up to this number, inclusive of those already sold.

TANAGRA CORPORATION OF AMERICA

229 West 42nd St., NEW YORK CITY

## MODERN GAMES OF SKILL FOR 1923

The Only Two Big Money Makers Last Season

THE BALLOON RACER THE CONY RACE

Patented Patented

WRITE For Our 1923 Catalogue with Description of Game and New Games for 1923

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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 lifts from stores, 3 concessions on beach, completely equipped with bathing suits, towels, marble soda fountain, etc. A year-round bathing resort. \$2,000 cash will handle this live proposition. Rent reasonable. Address I. EISENSTEIN, 207 S. Miami Ave., Miami, Fla.

## I HAVE FOR SALE

3 American Box Ball Alleys, slightly used. Highest bidder takes them.

F. O. B. Brooklyn

Joker Billiard Mfg. Co., Inc.

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RIDES RIDES RIDES

## WANTED TO PURCHASE

SECOND-HAND "Whip", "Frolic", "Dodgem", "Gadabout" or other modern Riding Device. Must be in excellent working order.

I would entertain purchase of complete BLUE PRINTS and full WORKING DRAWINGS on royalty basis.

No hunches need apply.

Bedrock prices, delivery and fullest particulars in first letter to GRAHAM PHILLIPS, care Luna Park, St. Kilda, Melbourne, Victoria, Australia.

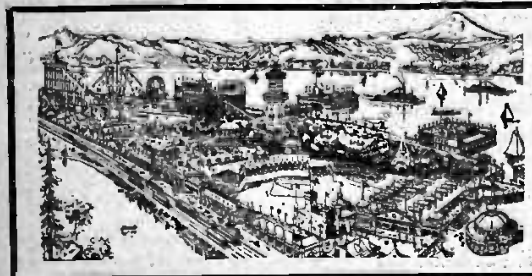
# S. ASCH

EXPOSITION and PARK BUILDER,

383 Canal St., New York.

Designer and Builder of the NIAGARA FALLS EX-Posit and Decorations for Madison Square Garden Pool.

Keep me in mind for the 1923 season.



\$100,000 can be expended immediately for the latest and best Riding Devices for the OAKS AMUSEMENT PARK, Portland, Oregon. Have buildings and ground space for suitable attractions. Half million dollars has already been expended on this park. Established 1905. Most beautiful park in the Pacific Northwest, covering 30 acres. This park is a high-class amusement resort, a great family playground. No gambling devices or amusements of questionable character allowed. All kinds of refined outdoor amusements acts solicited. Special attention given to animal acts. Address all letters or prepaid telegrams to

JOHN F. CORDRAY, P. O. Box 1185, Portland, Ore.



# LOOK! NOTICE! LOOK!

## A NEW PARK WILL BE BUILT NEAR A CITY NEAR THE CENTRAL PART OF OHIO

This site has long been in demand for park purposes, but has not been available until this year. Contains over 100 acres, including a lake for bathing, boating and fishing; swell picnic grove with plenty of good drinking water. Has a big population to draw from, with interurban and city street cars, five or six auto 'bus lines and railroad trains to bring out the crowds, besides several auto roads direct to the park. No other park within many miles. Opens in May, closes in September. Long season.

**WANTED, RIDES**—Coaster, Carrousell, Whip and one more ride, such as Dodgem, Ferris Wheel or some other ride. Long lease, good treatment, liberal terms.

**CONCESSIONS**—Photo Gallery, Candy, Dolls, Blankets, High Striker, Ball Games, Taffy Candy, etc. Only one of each and only a limited number rented. Write what you have, and may be we can place you. NO strong joints, only ones willing to work fair and square.

**BALLOONIST** for all summer's work, or any other free attraction, write. Write today, as this may appear only once. All mail to the address below for the time being.  
**STEVE HUGHES, Diamond St., Greenville, Pa., Mercer Co.**

Venice Pier Ocean Park Pier Santa Monica Pier  
**LOS ANGELES**  
WILL J. FARLEY, Venice  
Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Dec. 30.—With weather that was made to order Los Angeles celebrated with the most successful as well as the happiest Christmas of her history. Commercially all the stores reported business far in excess of any of recent years and with the spirit of prosperity general throughout this territory everyone and everything took on the spirit of happiness. The theaters all with exceptional hits did well and the New Year's Day program will outshine any yet arranged. From the Rose Parade in Pasadena, the Carnival at Venice, the midnight show in the city and the East vs. West football game there will be plenty to round off the old year in glory. My Robson in her comedy, "Mother's Millions" is the attraction at the Mason Opera House and is doing a splendid week. At the two stock houses the bills have changed and good business is being done. The Moroseo Stock Company at Moroseo Theater is in its second week with "Blood and Sand" and will follow next week with "Three Live Ghosts". At the Majestic Theater the stock company is closing with "East is West" and will put on "Climbing" commencing the new year. At the Euron Theater "Suspicion" in a mystery play, is still holding the boards with much success and business.

The three-day carnival at Venice is to be the greatest of all events of this nature. David J. Davis, president of the Amusement Men's Association, has been a busy man through the month and the program arranged includes the coronation pageant and huge civic parade on the ocean front to the band stand where King Joy and Queen Beauty will be enthroned.

Joe Keaton, father of Buster Keaton, became a member of the Pacific Coast Showmen's Association last week and will bring with him many of the Hollywood colony.

Marjorie Marcel, an English actress, has been signed by Julius and the Stern to appear in Ingenua roles for Century Comedies, with Buddie Messinger's first comedy, "When Boyhood Was in Flower".

Frederick Nau, who has undergone an operation at a local hospital, is convalescent. The Pacific Showmen and the Elks are attending to his needs.

Edith Grant is the latest addition to the ranks of lending ladies for Century Comedies. Grant has appeared in stock in the Midwest and Chicago, New York and Portland.

Charles Keenan leaves for Bakersfield immediately after the holidays, when he will put on a big indoor circus for the Eagles of that city.

John S. Berger took a staff of showmen with him to San Diego, where he will make the final arrangements for the coming big exposition and industrial pageant.

Russ Ryndale, former bass of the Metropolitan Opera House, has returned to Los Angeles after a very successful trip to Europe, where he will sing next fall in a series of guest concerts.

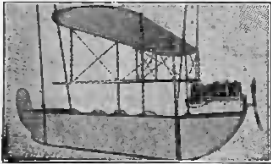
W. A. (Snake) King is still a part of Los Angeles since he intends to remain only for the holidays. He is among so many showmen that he finds it hard to get to Brownsville, Tex., where his companions mostly are saakes.

Charles Cohn, of the Western Novelty Company of this city, will leave January 2 for an extended trip East. Business in connection with supplies and novelties for the coming season demands his attention.

J. A. Quinn, president of the Better Pictures Association, who has been in New York, Washington and Chicago for some time, has come back to Los Angeles for the holiday season.

Harley S. Tyler this week donated to the Pacific Coast Showmen's Association a handsome carved buffet. Harley says that will be used for many things more than what it was built for.

Harry W. McGeary has promised to give the patrons of the Venice some real treats this coming season. With a picture show that will house twenty attractions, for some that will be the largest in Southern California and the



**H. F. MAYNES' New Caterpillar** \$28,323.83 in 9 weeks  
The World's Greatest Rides Have Beaten All Except the Biggest Coasters  
The Original Tracer **JOHN A. FISHER'S Joyplane**—**Butterfly**  
No Park complete without it. Carried 8952 in one day. Greatest thriller yet devised. Often beat a \$18,000 Coaster. Prettiest ride ever cost in ten weeks.  
**TRAVER ENGINEERING CO., Beaver Falls, Pennsylvania.**



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AT LAST A NEW RACING DEVICE. This invention is a godsend to the showman, because you don't have to wait for a full play to run your race. THIS DEVICE IS MADE PORTABLE. Has no strings, governors, pulleys, wires, gear wheels, springs or weights to get out of order. No power to run it. Goes by gravity. Each unit is all ready to race as soon as you take it out of the crate. Put it on your space, put up your flash, and you are ready to work. Nothing to pull apart or put together, because it is together all the time. Weather and fool proof. **SOLD BY THE UNIT. PRICE, \$125.00 PER UNIT.** Including shipping crate. Each player operates his own unit. A real new novelty race game of skill that is exciting, interesting and thrilling. You can start in business with one or more units. Demonstrations daily from 10 a. m. to 5 p. m. Space for one unit, 15 inches front and 10 feet deep.  
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# The Whip

Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.  
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CONEY ISLAND, NEW YORK

# FAIRYLAND

KANSAS CITY'S NEW \$1,000,000 AMUSEMENT PARK.  
When begun construction on or about January 2, 1923.  
OPEN FOR ANYTHING NEW AND NOVEL IN THE LINE OF CONCESSIONS.  
Temporary Office: 118 E. 10th St., Kansas City, Mo. SAM BENJAMIN, General Manager.

## FOR SALE NEW AND SECOND-HAND SHOW PROPERTY

7 Concession Tennis for Wheels, 20x10, 13-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 \$80 WATTS, 20-inch lens, adjustable to any angle. Never been uncrated, \$20.00 each. Have number BRANDT 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.**

three pit shows he already has he will bring to Venice many of the important curious people of the world, Alexander, the Flea Circus man, is scheduled for a season on the pier after the first of the year.

Louis Lee, the guardian of Redondo Beach, is dividing his attentions these days between Redondo and Hawthorne. This last city is just beginning and Lee has the restaurant and several other establishments there. He will later build a theater and make it a real city.

Joe Teska, with his mechanical miniature city, has located on the Venice Pier and is creating much interest and business. After a hard season on the road with the Snapp Bros. Show he is returning and the Flea Circus man, and it is a real novelty for the Venice visitors.

Hal C. Norfleet, former Southern States exhibitor and producer of short subjects, has joined the Anchor Film Distributors, Inc., as general sales manager.

John Ruby writes that he is taking his Flea Circus to Honolulu for the winter months and that he and the Flea stand the voyage splendidly. He has been at Chutes Park, San Francisco, all summer and fall.

A new theater is being planned for Los Angeles to be known as the New Children's Theater. It will house plays suitable for the child, will cost approximately \$50,000 and will seat 800 persons. The site, if permission can be had, will be in Exposition Park.

Sam C. Haller spent Christmas Day at San Diego, a guests of friends there. He is ready for anything now, he states. The his park building is keeping him close to the grindstone he has always time for the consideration of other duties, and will lead the grand march at the showmen's ball.

The most popular announcement that has come from the management of the Majestic Theater here is that Mary Newcomb will return to the east of the stock company in "Climbing" January 1. As a leading woman she has won popularity and the fact that she is returning has already caused the S. R. O. sign to be put out for the first performance.

Col. Wm. Ramsden gave a Christmas party to his friends and fellow showmen at his home on Paloma Way, Venice, Christmas night. The large tree was covered with presents for everybody and the party lasted until morning. Curtis Ireland was the guest of honor.

Plans are being completed for the erection, at the corner of Fourth and E streets, San Diego, of a Spanish renaissance theater building, which will represent an investment of approximately \$650,000. It is reported that Sid Grauman will be associated with the lessee. The seating capacity will be about 2,000, according to plans.

Shooting on "Destiny" the seven-reel feature starring Edna Purviance, under the direction of Charles Chaplin, has been resumed at the Chaplin studios after a recess of two weeks due to the illness of the star.

Harry Robison has arrived in Los Angeles for the winter months. He states that everything around the Wortham winter quarters are shipshape and that next season should be big from all indications.

After one more picture for William Fox, his leading star, William Farnum, who is said to be drawing down \$50,000 a year, will return to the stage if he can find a suitable play.

Mr. and Mrs. George Middleton arrived in Los Angeles to the guests of Mr. and Mrs. Edw. Mozart during the holidays. They were co-workers in the days of the 10-20-30 theaters and both having retired from this field it was but fitting that they should enjoy the holidays together.

Work will start immediately after the first of the new year on the erection of a \$500,000 Spanish Corinthian type theater building on State street, according to announcement from Santa Barbara. The proposed structure will be built in the shape of a "U" and will be eight stories in height, the upper portion being used for offices. It is intended to make it the handsomest theater in Santa Barbara.

The Pacific Coast Showmen's Association received the following applications at its last meeting: D. W. Callahan of the Wortham Shows; Tom Atkinson, of San Francisco; Davis Bliss, Jack Dempsey, world champion; Jack Keenan, Ross R. Davis, carousel maker; A. Frank, manager Ambassador Hotel; Byron F. Glenn, theatrical attorney; R. H. Hartman, San Francisco; I. S. Horne, Horne's Zoological Arena; Joe Keaton, Harry E. Leavitt, F. W. McClellan, First National Films; Frank Prior, Prior & Church; Harry Robinson, Wortham Shows; P. F. Roller, Francis R. E. Woodward, The Showmen's Association, and twelve others. The association promises to be the largest thing of its kind on the Pacific Coast.

Hal Roach entertained his 1,000 employees and their relatives on Christmas Day with a big party and dinner at the studio at Culver City. One of the features of the entertainment was the one-act musical comedy, "The King of Honolulu", in which the Roach \$1,000,000 beauty chorus was introduced. The evening will be long remembered by those fortunate enough to be part of it.

"Bill" desires to take this method of thanking his Eastern friends for the many remembrances received by him at Christmastime. It sure was fine to eat Missouri candy, Missouri nuts and smoke St. Louis-made cigars, but the fellow who sent the Missouri ham I'll think of every day but Friday. I sure was happy, and I thank you all.

An all-night benefit dance and entertainment staged by Henry Santrey and his leading Orpheum orchestra was held at the Plantation Club Cafe on the Venice road on December 23. It was a huge success and will not a neat sum for the National Vandeville Artists' sick and health fund. In the last year Mr. Santrey and his orchestra have raised over \$20,000 for the actors' fund.

Mark Hanna reports that Aloha Park in Honolulu had a wonderful success at the big Mardi Gras put on holiday week. The Foley & Burk Dog and Pony Show and other big acts made the feature the biggest ever held in the island. Mark Hanna will visit the States after the first of the year and again arrange for big acts and rides for his park.

IMPORTANT FEATURES BEING ADDED TO GLEN ECHO PARK

Corps of Mechanics Now Busy at Leading Capital City Resort, Which Will Open in May

Washington, D. C., Jan. 5.—A corps of mechanics at Glen Echo Park, for years the leading summer amusement resort near the nation's capital, have started to put in what is being called the "new" attractions...

The most important feature that will be evidenced during the coming summer is a twenty-five car plant of Lusse Brothers' new device, the Skooter, while the funhouse is being practically rebuilt to accommodate some of the latest attractions from the Dayton funhouse and riding device firm...

Glen Echo plans to open early in May, as usual, and in addition to the improvements mentioned two dips have been added to the derby races, and a new feature installed in the roller mill...

Your correspondent, unable to ascertain particulars regarding the proposed new amusement park for this city, announced in the local papers an under way in Virginia near here, and notice of which appeared in the December 30 issue of The Billboard, asked Mr. Schless if he or his interests were connected with the proposition...

Mr. Schless was noncommittal, but did state to your correspondent that "competition is the life of trade and like any commercial enterprise success could come to most any day of distinctive attractions, and that price of a member of the National Association of Amusement Parks, whose aim among other things is to help the other fellow, he extended the hand of managerial good-will to those who may be interested in the proposed new amusement venture and wished for the sponsors the best of luck in their most ambitious undertaking.

PROPOSED PARK PROMOTERS HELD BY WASHINGTON POLICE

Jay Warner, W. H. Dilger and Others Being Investigated in Connection With Lawless Acts

Jay Warner and William H. Dilger, who were named as promoters of a reported new amusement park venture near Washington, D. C., and word of which appeared in these columns two weeks ago, were being held by the police in the Capital City last week with four other people in connection with a series of robberies, holdups and other lawless activities that recently caused a reign of terror in South Washington.

Warner and Dilger were taken into custody at Jackson City, Va., December 30, with James A. Watson, 23, of South Washington; Earl M. Eckert, 21, of Fort Meyer, Va.; Arthur M. Denton, 21, of Bristol, Tenn., and Isabel, aged 21 years, wife of Dilger, who named Durban, N. C., as her home. Warner claims Kalamazoo, Mich., as his home and gave his age as 33 years. Dilger is the same age.

On December 20 Warner was sentenced to one year in the State Penitentiary at Richmond, Va., by Judge Samuel G. Breen of Clarendon, Va., for the shooting of James I. Malone, professionally known as Prof. Francis D. Audrey, at the White House View Beach last October. Warner appealed the case and was released on a \$1,500 bond. The authorities claim that Warner also is known as Jay Warren and Jay Dudding.

Warner, according to the police, drew a revolver and threatened the men who entered the Virginia restaurant in search of the suspects. He was arrested only after the police had drawn their firearms. Some of the group were arrested in shackles and others in the boat moored on the south shore of the Potomac River.

SWING FOR MUNICIPAL PARK

Birmingham, Ala., Jan. 5.—Following ratification by the City Commission this week of a contract for an aeroplane swing at East Lake Park, Commissioner William L. Harrison announced that he was closing an agreement with the contractor for 1923 concessions at the municipally owned resort. Bids for refreshment booths are now being received.

Improvements on the grounds are being held up, Commissioner Harrison said, until all the concessions for amusements, attractions and refreshments are let. "It is necessary that we know," he said, "what is going to be on the ground before we can proceed."

Contract for the aeroplane swing was closed last week with the J. W. Ely Company. Construction for the riding device will cost about \$10,000 and will be paid by the amusement company. The city will furnish electric current, tickets and a cashier and is to receive 30 per cent of the profits.

Cook House Burners and Griddles Ham-burgers, Juvenile Burners, Tanks, Pumps, Griddles and everything for the Cook House.



THE ARGUS TICKET CO. AMUSEMENT TICKETS. 354 N. ASHLAND AVE. CHICAGO, ILL.

ROLL (RESERVED COUPON) FOLDED FOOTBALL TICKETS CARNIVAL. TWENTY-SEVEN YEARS EXPERIENCE AT YOUR SERVICE. BEST FOR THE LEAST MONEY. QUICKEST DELIVERY. CORRECTNESS GUARANTEED.

Over Fifty Years of Exclusive Carrousell Building (Established 1887) DENTZEL CARROUSELS. Mechanically and Artistically Perfect. W. M. DENTZEL, 3841 Germantown Ave., Philadelphia, Pa.

KANSAS CITY IRENE SHELLEY. 226 Lee Bldg., S. E. Cor. 10th and Main Sts. Phone, 0978 Main

The annual election of officers and directors of both the Heart of America Showmen's Club and its Ladies' Auxiliary will be held the evening of January 12 in the club rooms of each organization in the Conter House. This promises to be both a lively and interesting time, as there are two tickets in the field in each club.

Wm. F. Floto, press representative during 1922 of Wortham's World's Greatest Shows and the coming season in the same capacity for the enlarged Morris & Castle Shows, is seen in Kansas City quite frequently. He and Mrs. Floto are wintering in Leavenworth, Kan., and has been busy with several indoor events.

George Robinson and Fred Beckman passed thru Kansas City just before Christmas. Mr. Robinson en route to Chicago on business and Mr. Beckman to spend Christmas at his home in Oskaloosa, Ia.

Thad W. Rodecker, former general agent for the Grand Patterson Shows and Mrs. Rodecker are spending the winter in Kansas City.

"Doc" Hall arrived here December 27, intending to spend the winter here, after a jaunt thru Kansas that fell within the Hull-Parish Stock Company, which he said would continue into Oklahoma under another name.

Louis Ister, of the Ister Greater Shows, was a visitor here December 25, coming here especially to attend the big Christmas Tree party and celebration given by the Heart of America Showmen's Club.

Harry Noyce, general agent, is in town.

Mr. and Mrs. J. J. (Doc) Wilson paid us a visit a few days after Christmas. Mr. Wilson was in advance of Richards, the wizard, and had him booked here for two weeks in March at the Grand Theater. They went East from here.

Jack Benson, of the Knickerbocker Players, informs that the show, after a very successful season, closed for the winter just before Christmas. Jack will remain here until spring with his wife and son.

Mike Wharton and his wife, Helen, of Chapman's Highlanders, playing at the Main Street, the Junior Orpheum House here, were callers during the engagement.

Wm. Bartell, ice eater and devourer of pencils, cigarettes, etc., and his manager, Eddie Freeman, who had a candy stand last season on the Seila-Flo Circus, were callers December 23. Mr. Bartell was an added attraction at the Mayrose Theater, a downtown motion picture house.

Ernest Robbins and wife, Iona Day, arrived here January 1, driving thru in their automobile from Amarillo, Tex., their last date, and left January 2, to commence an engagement with Kenmore & Zarrington, at Biloxi, Miss., storing their car here.

Ethel Bennett, of Oklenco, of the booking exchange bearing her name, was a visitor here the last of December, calling at the booking offices and the Actors' Equity local headquarters.

Thornton and Lerky arrived here the first of the year from Los Angeles to respond to a call from Ed. F. Feint's booking exchange, joining Toby Wilson's Players at Chanute, Kan., January 6.

Roy K. Chapman, of Chapman's Highlanders, at the Main Street Theater a week of December 21, was a caller. This is Mr. Chapman's first visit to Kansas City in ten years. He was out of the show business for five years, during which time he was with the Canadian forces in the world war and later in the American army.

We acknowledge receipt of helated Christmas and New Year cards from Founce and Founce, staying here for the present; John and Mabel Cassidy of the Hotel Dyer, this city; Harry and Edna, of the Hotel Lincoln; and Mrs. Frank Bennett, Peggy and Jim Harvey, of Great Bend, Kan., and Charles Barnes.

Ella Bither and daughter, Happy, came in December 28, from Anzio, Tex., on their way to join the Gordiner Players in stock at Waterloo, Iowa.

Bill Doherty and wife, Trixie Masken, have closed with the Laurence Show at Galveston, Tex., and have gone to Miami, Fla., for a visit.

Mr. and Mrs. W. H. Bennington and daughter are staying at the Gladstone Hotel here until spring when they intend to resume road work.

When we visited the office of Mrs. Kathryn Swan Hammond, artist's representative, just after Christmas, it looked as if a regular "levee" was being held, there were so many people there. It was impossible to get all their names, but here are a few artists and managers booking thru Mrs. Hammond's office: Al and Lolo Bridge, of the Garden of Eden; Mrs. and Mr. A. Morrill, Mr. and Mrs. Ted North, Mr. and Mrs. Jimmie Sadler, Billie Buchanan, Mr. and Mrs. Harley Tabler.

(Continued on page 88)

ACTS WANTED. What have you in the line of a big Sensational Act? Write, giving details of act, with rates expected, to OREST DEVANY, Manager, Dreamland Park, Newark, N. J.

TUDOR'S GREETINGS. Harry E. Tudor, manager of Thompson Park, Rockaway Beach, N. Y., has sent his friends a season's greetings card that is a novelty. There is a picture showing Harry as he is today seated in a chair and looking over his left shoulder at a little boy entering the room with a drum. The boy is a replica of Harry when he was five years old. Under the picture are the words, "Looking back a little," with the dates 1922 and 1882.

CONY ISLANDERS NOW BUSY. Days of Seven Months' Vacation a Thing of the Past—Boardwalk Revolutionizing Resort

IN DAYS of old the average Coney Islander at the season's end all but forgot there was such a place as Coney Island. Mid-September saw him boarding up his piece for the winter, arranging for travel checks and procuring passage for the tropics or the continent. Improvements to his piece of business were "nothing in his life." Those were the happy days—five months of work and seven months of play! Of course, a handful stayed at home to attend to business.

Times have changed however. And a little group of men are responsible for that change—for making Coney Island's business men stay at home and stay at work. Borough President Edward Riegelmann is, perhaps, more responsible for this change of affairs than any other individual. His foresight and dynamic force, the little did they realize it, have robbed the Coney Islander of his free-and-easy winters. They are gone—forever!

Riegelmann's Boardwalk is the thing that has made the change. Today a stroll along that completed portion of the new ocean promenade will bear out this statement. All along the upland side of the Boardwalk there is activity.

Even the city is getting in readiness for increased summer business. It has added a big wing to the Municipal Baths which will be ready for use as soon as the warm weather sets in. The new building is for the exclusive use of women and girls.

Edward Mooney has plans executed for a complete new structure. It is of the Spanish type of architecture and reminds one of one of those Californian retreats that one sees so often in booklets used to rivet attention on the beauties of that far Western State. William C. Melach has been at work for three months on the Giant Coaster Baths. He has "tied-in" to the Boardwalk. In a year or so Mr. Melach plans to erect a fireproof structure.

Feitman Bros. are arranging to completely change the character of their waterfront business. A modern pavilion will be built facing the new promenade, and therein will be conducted a cafe similar to that which they have operated with such success on their Surf avenue front. Even a carousel has been purchased. It will be set in place facing the ocean. Below the cafe or pavilion a large bathhouse establishment is being planned.

William J. Ward, president of the Bank of Coney Island and owner of Ward's Baths, foot of Jonas' walk, is already proceeding with his improvements. Sylvester P. Murphy is doing the contracting work. Mr. Ward, declares Mr. Murphy, will have the finest structure of its kind on Coney Island. There won't be a timber in the whole building. It is to be the last thing in fireproof construction. When Mr. Murphy has finished Mr. Ward's work, which will be some time next year, Coney Island will have a modern fireproof hotel.

John Rose, proprietor of the Ocean Baths, has a gang of men at work on his property. When finished his buildings will abut the Boardwalk. William Billburs, a contracting builder, has a score of carpenters and masons at work on Cox's Baths. Mr. Cox, or rather Alderman Cox, has arranged for extensive alterations. The owners of Stauba's, it is understood, plan sweeping changes on their newly acquired property early next autumn.

Clinton O'Neill, general manager of the Red Devil Baths, is wearing blue jeans these days. He is directing a gang of workmen on the shore-front property owned by his firm, which will make extensive changes between now and the opening of the season. Steeplechase Park, not to be outdone by other property owners on the Island, has a corps of fifty mechanics at work on the shorefront. A new entrance is to be erected facing the Boardwalk, and it is understood from reliable sources that there is no possibility of having ready for Thomas McGowan, general manager of the park, is directing the work of the various improvements that are now being made. Edward F. Tilyou, son of the late George O. Tilyou, founder of the park, is quietly working out extensive plans for the enlargement of the amusement center that bears his surname. And so it goes all along the line of the Boardwalk. Practically every property owner is on the job. This time improvements cannot be camouflaged. They've got to be made so that they will endure. From Mooney's to West Thirty-seventh street (Sea Gate) there is activity.

Don't forget either that Coney's realtors are busy. Riegelmann has given them something to talk about. Coney Island property owners are at last giving them something to lease. And they are, to their credit, making the most of their opportunity.—CONEY ISLAND TIMES.

MUNCIE MAN HEADS

INDIANA FAIR ASSN.

(Continued from page 70)

diana Association of County and District Fairs, held yesterday at the Hotel Scverin...

Following the meeting a banquet was held in the hotel roof garden. At the meeting of the fair managers...

At the meeting in the Statehouse, January 3, to elect new members to the Board of Agriculture...

Mayor Lew Shank, of Indianapolis, then addressed the gathering. He said that the Legislature should pay attention to the State Fair grounds...

The newly constituted Indiana board of agriculture selected Harry M. Moriarty of Shelbyville, president...

The election was participated in by forty-two fair associations, twenty-seven breeders' associations, sixteen board members and two other organizations.

Greater support from the general assembly for the Indiana State Fair was urged in speeches made by Governor McCray...

Financial Statement

A statement of the board's financial affairs submitted by I. Newt Brown, secretary, and William F. Jones, treasurer, summarized is as follows:

Receipts of the 1922 fair, \$212,684.68; disbursements of fair, \$205,638.78; profit on fair, \$7,045.90...

KANSAS CITY

(Continued from page 82)

Octavia Powell, Mr. and Mrs. Richmond Roy, Mr. and Mrs. Guy Kaufman, Gertrude Ewing, John and Florence Pringle, Myrtle Vinton Bulmer...

Dorothy Reeves, well-known dramatic woman, is at present in Kansas City and appears to be quite well again.

We are in receipt of a beautiful announcement card from Mr. and Mrs. J. George Loos, of the Loos Shows...

Mr. and Mrs. Joseph Paffen, musician and humorist, write from Charlotte, Tex., that they are still playing to big business...

NEW PHILA. EXPO. COMMITTEE

The new Philadelphia Sesqui-Centennial Exposition Committee, as finally completed, is announced as follows: Colonel Franklin D. Oiler, chief officer...

PARK MANAGER FOR Foreign Country Wanted. A prominent New York theatrical firm owning a large park concession in Java is looking for a thoroughly experienced and reliable man to take complete charge and operate same.

CONCESSIONS Here the following open for 1923, with five-year leases if desired: FERRIS WHEEL, PENNY ARCADE, PHOTO GALLERY, PONY OR GOAT TRACK. Good locations for suitable building for arcade, with few changes. Had a wonderful season in 1922. Better coming in 1923.

MAINE FAIRS MEETING ADA (O.) FAIR OFFICERS The Maine Association of Agricultural Fairs will hold its annual meeting in Lewiston, Me., January 25 and 26.

EXHIBITIONAL AVIATION BALLOON ASCENSIONS AND PARACHUTE DROPS MAULDIN NEARLY FREEZES IN AERIAL FLIGHT almost froze. He estimates that he was diving at the rate of 100 miles in a temperature that was fifteen degrees below zero...

FLIES 216 MILES AN HOUR On December 31 Saldi Lecolante, the French aviator, made four circuits of a kilometer course at Marcellas at an average speed of about 216 miles an hour.

H. R. "Dick" Cruikshank, well-known parachute performer, recently demonstrated at Chicago that a parachute was faster than an airplane. Cruikshank dropped from a plane at a height of 1,500 feet.

MINNESOTA FAIRS MEETING THIS WEEK Well-Known Speakers on Three-Day Program of Annual Convention at Minneapolis The sixty-fourth annual meeting of the Minnesota State Agricultural Society and the session of the Minnesota Federation of County Fairs will be held at the Hotel Radisson January 10, 11 and 12.

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RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

CARNIALS

EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

BIG NEW YEAR'S EVE PARTY HELD BY SHOWMEN'S LEAGUE

More Than Three Hundred Persons Attend and Have Rousing Time—Popular Banquet and Ball Function Announced for February 22

Chicago, Jan. 2.—The New Year's Eve party given by the Showmen's League of America in the clubrooms last night developed the largest gathering of any similar occasion since 1919. More than 300 members of the league and Ladies' Auxiliary were present and the affair was a pronounced success.

Rogers, assisted by Col. Owens and Bro. Henschell, performed that duty. During the evening Mrs. Meyer announced the birthday party to be given by the Ladies' Auxiliary on the evening of January 20. Col. Owens, chairman of the publicity committee of the Showmen's League banquet and hall, announced that that big function will be held in the Proser Rooms, Hotel Sherman on the evening of February 21.

GREAT WHITE WAY SHOWS

Work in Progress at Winter Quarters—Mrs. Nigro Host at Holiday Feasts

Chicago, Jan. 3.—Readers of The Billboard have not been provided with a great deal of news regarding the activities of the Great White Way Shows in the cause of this not being commented to "Billboy" being that the management had not decided regarding the coming season.

MACY'S EXPOSITION SHOWS

South Charleston, W. Va., Jan. 3.—Among visitors at the winter quarters of Macy's Exposition Shows during the past week were Jimmie and Helen Foley, Ernie and Margaret Taylor, Mrs. "Sandy" Binker, Mrs. E. L. Davlin, "Buck" Stewart and Frank LeRoy. J. A. Macy had the pleasure of meeting Capt. David Latlip, whose show is wintering in Charleston and much "old dough" was cut up during their reminiscences.

WANTS GAMBLING AND IMMORAL SHOWS BANNED

Ministerial Association To Make Protest to Saginaw Fair Officials

The Saginaw (Mich.) News-Courier of January 2 carried a story to the effect that a protest against gambling and immoral shows on the midway at the 1923 Saginaw County Fair will be made by the Saginaw Ministerial Association to the fair officials, according to action taken at their monthly meeting of the association the same day that the article appeared.

No criticism of past fairs was made at the meeting, but several of the members said they had received anonymous letters asserting that the 1923 fair was to be "opened up". While the clergymen condemned the sending of anonymous letters, it was thought best to have a conference with the fair officials with a view of making known the desires of the association in regard to the conduct of the fair, the newspaper article further states.

The clipping was sent to The Billboard by a man who visited the showmen's concession business and who has requested that his name be withheld. His comment follows: "I might add that the fair could hardly be more wide open than it was in 1922. There were a real cooch dance which admitted everyone, plenty of P. Cs., swingers, roll-downs, tipups and lots of other gaff joints, and the merchandise wheels did nothing, I am with you in the cleanup, but for a good reason must ask you not to use my name in connection with the above."

DAVID WORTH ASKS AID

Requests "Loans" From Friends in Order To Save Arm

The following letter was received by The Billboard last week from David Worth, a veteran showman. It speaks for itself:

"The past year was my 32nd year in the show business and I have been an acrobat, then went into drama, with Charles and Dan Frohman, Augustus Pitou, Robert Downing and several Chicago companies. Afterward I went with carnivals including James J. Patterson, Greater Alamo (I am writing this with my left hand), Nat Reiss, Velara Bros. and the World of Mirth Shows. Lately I have been playing a peddler and a heavy peddler fell on my right hand, about two months ago, breaking it in a fearful manner. Blood poison set in and only after three operations has it been checked. Now it is necessary that two more operations be performed and that I have special treatment, or I will lose my hand, or, quite possibly, my arm. I have no money left to pay for this and I have asked the doctors to continue as best they can until I could get word to the trouper thru The Billboard.

"Please ask them for me to make it a loan, so that I can save my right arm. I shall be here at least six weeks, or two months, in order to get results. These are no artists, but I could appeal for assistance and I am personally acquainted with no one in this city (Lewiston). Those wishing to aid me can address the following: David Worth, care of the White Hospital, Lewiston, Id."

SALE STARTS JANUARY 29

Veal Bro's, Equipment To Be Sold at Columbus, Ga.

A letter from Sheriff J. A. Beard, of Muscogee County, Ga., states the sale of the physical property of the Veal Bros. Show, as advertised in The Billboard, is in accordance with directions of the court and the sale will start January 29, also that he will willingly exhibit the property to be sold to any prospective buyers who visit his office in the Courthouse at Columbus, Ga.

Included in the property, Sheriff Beard states there are eleven flat cars, two box cars and five coaches, equipment for shows, wagons, eight sets of loans and two cut floos, all of which to him looks in good condition.

However, the work at winter quarters is going forward overhauling the paraphernalia and rebuilding and building new wagons, among which is a large office wagon which will be replete with all necessary accommodations for convenience and comfort. The work is contracted by E. R. Jersey, under the direction of Manager C. M. Nigro. Several other wagons, also show fronts, are under construction and the intention is to make this one of the best ten-car shows of town in 1923, and the management looks forward to a prosperous year.

Mrs. Nigro gave both Christmas and New Year's dinners for all the employees and their relatives and friends. A fifteen-pound goose was sent "Mrs. C. M." by her sister in Minnesota (right from the farm) for the Christmas spread. After the dinner Santa appeared on the scene, presents were exchanged and the festive spirits prevailed. Shortly afterward the music started, with Lee Ford as the principal musician, and all joined in singing and dancing. At a late hour someone suggested "put and take"—it appeared that A. W. Ludka did the most of the "putting" and all the rest the "taking", but, nevertheless, everybody had a good time. Mr. and Mrs. Hugh Henry were the guests of the Nigros New Year's Eve until the "one o'clock" hour of morning.—MRS. G. THOMPSON (for the Show).

HAPPY NEW YEAR'S PARTY

H. of A. S. C. at Kansas City

Kansas City, Mo., Jan. 2.—The Heart of America Showman's Club entertained with its annual New Year's party Sunday night, December 31. The formal banquet was dispensed with on account of the very elaborate Christmas tree festivities the showmen and the Coates House had December 25. Dancing, which commenced at 9 p. m. and lasted until 1:30 a. m. on New Year's morning, was the principal form of entertainment.

A big crowd was in attendance, one of the largest present this season at the very delightful affair given by the showmen's Club and the Ladies' Auxiliary, with the exception of the tree.

The usual good-humored "Happy" greetings were exchanged and promptly at midnight the show and a good few of the showmen's Club and the Ladies' Auxiliary, with the exception of the tree.

HANSON'S MIDWAY SHOWS

To Be Launched at Hornell, N. Y.

L. T. Hanson, owner and manager of Hanson's Midway Shows, to be launched the coming season from Hornell, N. Y., advises that his organization will be one of the best size and that the route will include territory in New York and Pennsylvania.

The attractions are to include a merry-go-round, Ferris wheel, a vaudeville act, athletic show and a good few of the showmen's Club concessions, according to present plans. The inaugural engagement will start about May 1 at Hornell.

Work is progressing rapidly at winter quarters and everything should be in excellent shape when the band plays the opening selection for the new season.

Tressie McDaniel is almost daily present at the Macy's Christmas tree, and a combining workshop. Ernie Willis finally has the radio outfit assembled and the "hunch" thoroly enjoys what the broadcasting stations are sending out. The Macy's Christmas tree was a huge success and Santa did not miss anyone, old or young, there being seven children within calling distance of the shows' quarters who belong to various people of the caravan and nearly all of whom are attending school. Dan Mahoney made a very Volstead Santa Claus and remembered even Jack, the midget monkey (the company's mascot).

Mr. and Mrs. Macy will shortly pay their homelike a visit at Reading, Pa. a combining workshop, L. and other points, and will look up some new show equipment while around New York and Philadelphia. The writer is advised that the first few weeks of the season have been contracted and that the route leads toward Colorado and Arizona. The shows' winter quarters is at a few steps from Stop No. 6, out of South Charleston.—DE WITT CURTIS (for the Show).

H. S. KIRK ON TRIP

H. S. Kirk, owner and manager Kirk's United Shows, recently left his office headquarters for a visit at Reading, Pa. a combining pleasure and business trip South. Among new equipment for this show, Mr. Kirk was negotiating the purchase of a big Ell wheel to be added to his attractions' lineup the coming season.

On December 31 Mr. Kirk postcarded The Billboard that he had reached Nashville, Tenn., on his trip, with the intention of going further South the following day and returning to Detroit in the week future. The winter quarters of his shows is at Brookport, Ill.

For Fairs and Bazaars

The UNIQUE "INTERNATIONAL" BATH ROBE

Takes the place of commode and blanket. Will outlast any other premium robe in use. Each Bath Robe is packed in an attractive display box, together with a clever,enameled Hanger.

F3259A—LADY'S "INTERNATIONAL" BATH ROBE. Made of Indian Blanket Cloth. Collar, cuffs and pockets trimmed with high-grade lustrous ribbon. Girle at waist. Fluffy, glowing Indian color. Size 36 to 46. Bored individually, with a clever enameled hanger \$3.00 Each

F724A—MAN'S "INTERNATIONAL" BATH ROBE, of Indian Blanket Cloth. Shawl collar trimmed with silk cord. Three buttons. Girle at waist. Bright, showy Indian colors. Size-fire number and amazing Wheel and Salesboard article. Sizes 36 to 46. Bored individually, with a clever enameled hanger \$3.25 Each

TERMS: 25% with order, balance C. O. D. No collect.

ATLANTIC BATH ROBE CO., 127-129-131-133 W. 26th St., New York City

"CAYUSE BLANKETS ARE UNSURPASSED—THEY'LL WIN FOR YOU BY SELLING FAST." In order to get a wide distribution for Cayuse Indian Blankets we quote the following reduced prices for a limited period: CAYUSE BLANKETS, \$5.00. CAYUSE SHAWLS, \$6.00. WHITE GLACIER PARK BLANKETS, \$6.75. 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, 1483 Broadway, New York (Adjacent Billboard Office). 390 Palmer House, Chicago, Illinois.

"THE SWINGER"

A Homily, by One Who Has Often Witnessed Its Working

A working man with a family working six days a week for a small wage. Too poor to buy a car to drive himself and family out in the country for a little recreation trip and he cannot afford to take in the theater, so he takes with joy the coming of the carnival for he figures that he can take the whole family out for an evening's pleasure and it won't cost him but a couple of dollars for the kids to ride the merry-go-round and possibly take in a couple of the cheaper shows, and he knows a good place to take the family, for it is being held under the auspices of some good lodge or civic organization, and they surely wouldn't tolerate any rough stuff. So they get out in their Sunday best and bike out to have the time of their lives. They arrive on the midway and hear the bells and see the thousands of bright lights, and it sure is fine to see their eyes sparkle and hear them laugh with joy in their hearts. They have forgotten for a time the hard work and the misery of their days and are really enjoying themselves. Then they take a walk back thru the concession row and the children see the beautiful dolls again. They know that papa cannot afford to buy them one, but the man says they can win one for only ten cents, so they beg papa to please let them anyway. So daddy looks at the various concessions with dolls on them to try to find one where he thinks he will have the best chance of winning. Soon they come to the singing ball and the man gets daddy by the arm and leads him over and tells him to try it free just for fun, and daddy knocks the pin down the first time. Gee, but it was easy, and the man tells him what a good eye he has to get it the first time and tells him that all he has to do now is to pay a quarter and do it again and he gets the doll and also gets his own quarter back. Daddy don't just see how the man can afford to do that, but as it is the man's own proposition and the baby wants the doll so bad he lays down his quarter and swings the ball and misses. This seems funny after doing it the first time, but he may have let go of the ball too soon. It don't make much difference, however, for the man says he doesn't lose, but he must put up a half dollar this time, for when he wins more he gets the doll and two dollars and his own money back, so daddy puts up 50 cents and loses again. But the man is kindhearted and says he doesn't lose but this time he must put up a dollar and take down doing it the first time, but he says, "Well, daddy is hooked by this time and the man doubles up the amount of money each swing until in a few plays daddy's tent money is said to go and he has just got to get back or the family will be thrown out the street. But the man is so sure that he will win the next time that it is only a few minutes until daddy's last dollar is gone and the man with the swinging ball is looking for another sucker. He doesn't stop to think and doesn't care that he has just put a better man than he could ever be on the rocks. And daddy tries to say, "Well, I got some on duds; maybe we'll get a doll another time," and they like for home. Pa and ma don't talk much and the kids have tear-stained faces. They don't realize that daddy has lost the house rent and the house, but they don't know that the man wouldn't give them a doll, even the papa did pay a lot of money for it. Poor little broken-hearted kiddies! Their beautiful holiday has started off so nice to be closed with a sale of tears. And the house that caused all the misery laughs and says: "Well, I only got three monkeys last night, but they were all good."

This is one reason, Mr. Carnival Owner, that you who are in the amusement business should keep your carnival clean. Concessions are all right if worked without a gaff, and make them give the people a fair run for their money and just work for a time. Any good concession can run \$50 a day up and if they can't live on that let them go to being corn. Don't have gaff joints on your midway and you won't have to weed out fixing dough to every cheap official, the majority of the amusement people will be gone every night, you will be able to close your season with a real B. R. and a good rep. and you can always go back. Walter Savage has played the same territory since Heck was a pup. He carries clean and clean B. R. but he has had money enough to choke a couple oxen, but he says he can't afford to carry gaff joints on his show. I wonder how long it will take their carnival owners to get out of the B.A.P. class.

Imported Bird Cages

FOR IMMEDIATE DELIVERY.

Four sizes with enameled base and drawer bottoms. Per Dozen, Nested, \$15.00. Stock Cages, \$4.00 per Dozen. Also Bird Breeding Supplies.

The Nowak Importing Co., Inc.

84 Cortlandt Street, New York City, N. Y.

WANTED TO PLACE

on some fair sized show, Cook House, Juice Joint and couple of Merchandise Wheels and, probably, a few Grand Shows. Kindly give price of each concession and state territory. Prefer Pennsylvania, New Jersey, New York, New England, N. Y., P. TRIPKIN, 784 Madison St., Brooklyn, N. Y.

# FREAKS WANTED

## CONEY ISLAND NEW YORK

AND PLATFORM ACTS. SEND PHOTOS.  
20 weeks' work. No jumps. Opening date, April 28, 1923. Address Steeple Side Show, H. and H. WAGNER, 2655 East 23rd St., Sheepshead Bay, N. Y.

### Your Past, Present and Future

### Save Jobber's Profit by Ordering Direct From Us, as We Are Manufacturers

By LEON MURRELL HEWITT

I love everybody I know in the show business, no matter what branch, and admire and respect the ability, integrity and personality of those with whom I am not personally acquainted; but if you cannot find something in this column to interest and amuse you, then you need to be reading the other columns or "Want Ads" in this issue.

On April 13, 1903, in Newport News, Va., opened the Layton Mighty Midway Carnival and Fireworks Company. The late W. S. Layton was owner and manager, assisted in the management by Mrs. Layton. Bert Hosa was general agent and Manning B. Plets was promoter. Mabel Paige, "The Idol of the South", was playing in popular-price stock at the theater in Newport News at the time. More about the Layton show in a later issue.

I had the pleasure of renewing acquaintance with Joe Marantette on December 27 at the O'Henry Hotel in Greensboro, N. C. Joe is Atlanta manager of the Goldwyn agency and one of the pioneers of the motion picture industry. He tells me he went to Chicago in 1905 there were only three operators in the city—the late William Henry Swanson, another operator and himself. While the motion picture industry has grown to an enormous extent, Joe has kept it and looks just about as young and spry as he did when he operated a picture machine on the Layton show twenty years ago.

When I ran a "Peekem Store" I would close up every time I saw a man in a uniform. I remember distinctly of closing up on one occasion when a new hand boy joined in his uniform.

A friend of mine who has sold goods in Mexico, Central and South America recently told me that it seemed foolish to him for an American to take any kind of a gambling game to these countries expecting to win any money. He told me that graft and grift both originated in Mexico.

The Christmas mail brought me a lovely card from T. A. Wolfe, owner and manager of T. A. Wolfe's Superior Shows. It is a combination business and personal card. Original in idea and a beauty in makeup.

Jimmie Simpson, now manager of Rubin & Cherry Shows, wintering in Savannah, Ga.: Why not put on some candy wheels like you had with the Smith Greater Shows in 1907—flat stands with bicycle wheels out in the middle, so the customers can get all round you? While they are no fairer than the upright wheels they look so to the public. Besides the exclusive on candy Jimmie had the Katzenjammer Kastle that season and made money. But then he is and has always been a hustler.

Lou T. King, who had the doll rack and high striker and managed Merie Kinsey's Ferris wheel on the Coney Island United Shows in 1907, was seen operating the merry-go-round last fall at the Harvest Festival in Durham, N. C.

Saw W. M. (Kid) Cummings at Raleigh, N. C., October 8, with the Hagenbeck-Wallace show. While he is the old and looks like "Joint" workers, I do not think he could ever have been accused of "peekin" a "monkey" for two bits. "Kid" is married now and makes his home in Birmingham, Ala.

I was private secretary to the late W. S. (Billy) Layton in 1903, when William Jenkins Hewitt was a hally talker.

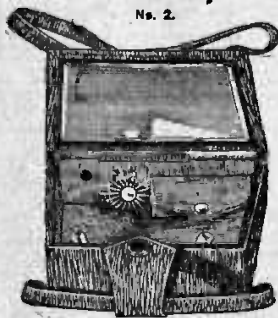
Carnival Mice amount to very little; but when they become Rats—well, you know the story.

Owing to the fact that everyone does not have a regular home to go to when the season closes, John Fingerhut did not have his hand play "Home, Sweet Home" when the Zeldman & Pollio Shows closed at Goldboro, N. C. in November. Such consideration of one's feelings is indeed commendable in Mr. Fingerhut and will doubtless be emulated by other leaders in the future.

An agent who would allow the average carnival company to hold back \$1,800 of his salary almost deserves a trimming. Since when did a carnival company become a trust company for its agents? A right costly lesson in experience, but no doubt a very effective one.

I hate to say this, but here she goes: Did you ever see a "Negress" or a "squaw" doing the hoochie koochie dance?

James M. Benson, owner and manager of the show bearing his name, joined the Lockwood Exposition Company in the early spring of 1904 as talker and general announcer. The Lockwood Company was in all probability the first carnival company to attempt to carry a portable electric light plant. A plant consisting of a threshing machine engine and an old dynamo that Mr. Lockwood resurrected around his box factory in Birmingham, Ala. The personnel of the executive department of the Lockwood Company was Henry V. Lockwood, manager; William Jenkins Hewitt, general representative, and F. L. Griffen, secretary and treasurer. The writer made Rome, Ga., in advance of this organization. Joe (Farson) Durning remembers something about Rome, as



This beautiful electric lighted Vanity Case is gold lined, three-piece fittings, genuine leather and comes in grey, brown, black and gun metal. Specialty color wanted. Retail for \$3.00.

Sample, \$2.00. \$18.00 per doz.

### Electric Lighted VANITY CASES

AGENTS—Make 150% to 200% profit.

SALESBOARD OPERATORS—Nothing can beat them for flash and value.

WHEELMEN—For big play use our electric lighted vanity cases.

OUR PRICES CAN'T BE BEAT. WHY? BECAUSE WE ARE MANUFACTURERS.

Largest assortment of this kind. Write today for full particulars.

Entire amount must accompany sample orders. 25% deposit on large orders.



Octagon shape. Beautifully gold lined. Contains one beveled French and one plain mirror. Elaborate fitted tray, with lock and key. Brass hinges. Retail for \$3.00.

Sample, \$4.25. \$48.00 per doz.

### UNIVERSAL LEATHER GOODS CO., 442 N. Wells St., CHICAGO, ILL.

### SMASHING PRICE REDUCTIONS ON THE K. & G. Plume and Lamp Doll Sensations

AND GENUINE CAYUSE INDIAN BLANKETS

No. 8—PLUME DOLL	50.00 per 100
No. 5—PLUME DOLL	100.00 per 100
No. 43—PLUME LAMP DOLL (as illustrated)	150.00 per 100
JUNIOR STAR PLUMES (as illustrated)	25.00 per 100
No. 42—PLUME LAMP DOLL	250.00 per 100
SEPARATE PLUMES (as per out, real ostrich feathers)	40.00 per 100
OUR NEW FLAPED FURD (Shirt and Shade complete)	50.00 per 100

All the above Plume Dresses and Shades come in a variety of ten different colors. Try Our New Hair Giveaway Dolls. Special, \$25.00 per 100.

URRIBLES Quantity Price \$1.50 Each  
BANJO URRES Quantity Price 1.75 Each

WE ARE DIRECT WILL REPRESENTATIVE FOR THE FAMOUS CAYUSE INDIAN BLANKETS.

Blankets	\$3.25 Each
Shawls (with Fringes)	5.25 Each
Color Park Blankets	7.00 Each

Anticipate Your Requirements. Order at Once. Goods Shipped Same Day Order is Received.

**KINDEL & GRAHAM,**  
785-787 Mission Street. San Francisco, Calif.

### GET THIS QUICK BALL GUM SETS NUMBERED 1,200 BALLS PER SET

Wrapped in various colors of tinfoil and numbered from 1 to 1,200, inclusive. Write for prices.

### THIS NEW SALES PLAN TAKES THE PLACE OF PUNCH BOARDS

**ATKINSON NOVELTY CO.,** 513 E. 43d Street, CHICAGO, ILL.

### PARTNER WANTED

Man or Woman, with Carnival experience, to take half interest in a Ten-Car Show. Money to be reinvested in the show and enlarge it. I own Merry-Go-Round and Ell Wheel, seven Shows and two Cars. Only persons with ready cash and show experience who can take active part are considered. Write or wire. A. M. NASSER, Metropolitan Shows, Greenville, S. C.

### GET THE MONEY, BOYS, WITH THE "TEACHER" NEW EDUCATIONAL GAME, PLAY

Will work anywhere. Sample game, complete with directions for 25 players, \$1.00. JOHN J. SIEFERT, 1122 Jackson St., Cincinnati, Ohio.

he was hurt pretty badly at this piece by one of the "wild natives".

I am extremely anxious that spring arrive soon so that I may see what a 1923 griffless carnival looks like. No reflections on the previous efforts of some of the managers to keep their shows up to the "purity" standard. You have done well and your efforts are just beginning to reap their just reward.

If any of you shows need a good attorney and could enlist the services of Bennett M. Nooe, of Rockingham, N. C., I believe you would make a good stroke. Mr. Nooe is a graduate of the Law School of the University of North Carolina, was a major overseas and is a clever gentleman with a pleasing personality. I do not know whether he would consider a proposition of this kind, as he is at present general manager of a construction company. I just give you this as a tip.

I was with a carnival company once where a lady running a dart shooting gallery hit a

Negro customer over the head with an air rifle because he did not have any more money to spend at her store.

The late Otis L. Adams joined the Barkoot Carnival Company in the spring of 1903 at Huntington, W. Va., coming up from his home in Fulton, Ky. "Slim" as Otis was known by his familiar friends, was always agreeable and a great favorite with everyone. He is greatly missed in carnival circles.

I saw a fight on a fair grounds recently between a "stick" and the man behind the "Joint". They had just "peeked" a "monkey" and were scrapping about who should get the dime and who should get the fifteen "mezz".

When your "Joints" are trimming "monkeys", to make it more effective why not have the band play "Ode to a Ripe Banana" or "Joy to a Hickory Nut"?

What has become of James E. (Jimmy) Fitzgerald and his "Ten Brothers Show"? Right

now I would rather see "Jimmy" behind a "Flat Joint" with the pins than to eat when I am hungry. It was the funniest show I have ever seen. "Jimmy" never promised them \$10 for a quarter. He at least was reasonable in his statements. The last time I saw him he was with the Undergraf Shows and was operating a "square wheel" Good luck, "Jimmy". Let's hear from you.

The Power of Persuasion is many times more satisfactory to accomplish a change of heart or methods than a blunt battle. At least that's the way I look at it, regardless of what others may think. Every one in the outdoor show business has a perfect right to express his opinion as to what he thinks about the cleanup. Now come across with your views. They will be fully aired in the columns of The Billboard.

Trace I. Mebane, who played in Prof. Grusse's band with the Layton Carnival Company in 1903, is a popular clerk in the Vanatory clothing house in Greensboro, N. C. Mr. Mebane is a prominent Elk and a hard worker for his lodge.

I trust when I go West, if a carnival press agent writes my obituary, that he will at least stick near enough to the facts so that the newspaper will not want to charge for it as a display advertisement.

Owing to sickness, Percy W. Wells, president of the North Carolina Motion Picture Exhibitors' Association, was unable to attend the organization's midwinter meeting which convened at the O'Henry Hotel in Greensboro, N. C., December 27 and 28. Percy is a valuable member of the motion picture industry and is the president of the Howard-Wells Amusement Company, of Wilmington, N. C.

T. A. Wolfe's decision to have a chaplain with his company this year is a step in the right direction and one that no doubt will be followed by other reputable owners. By a little care, in selecting the right man for this position great good will be accomplished among the members of the show in maintaining harmony. I have in mind a young preacher who served as a chaplain overseas who would fill the bill on any show line if he could be induced to give up his church.

Now we can eat "honey". I just "arrimed" a "monkey" out of a double sawbuck. The shell wanted a "saw", but nothing doing. I gave him a "casser". That was a plenty; all he did was to steer him up to the joint. Your "Uncle Dudley" necked him. And by the way, after we tip for the room, if there is any left you can get those "kicks" you have been squawking about so long. Oh, never mind about the "ducast", tomorrow is Saturday and if it don't rain I am going to knock 'em dead. We ought to leave this burg headed good. I expect to clean up at least a century tomorrow (it took the next day and the kind-hearted manager stilled them over to the next stand.)

A great many times there are more than two sides to a question. Often it is necessary to call in a Perculator, Radiator, Arbitrator or Mediator to show both sides where they are in error.

I have gotten many a laugh watching John B. (Jack) Cullen, of colored minstrel fame, parading his Negro players around the lot hally-hoing. Jack was in front and the players would follow behind. It was sure funny. Chris M. Smith, of the Smith Greater Shows, remembers the interest Jack would create with his "comedy parade". Do you march them around the "midway" now, Jack?

I would like to hear from Joe Oppice, Merie Kinsey, Mike Smith, Kid Cummings, Frank Mack (of Gypsy Camp fame), Babe Barkoot, James Benson, Chris Smith, Bellboard Johnson and others I know.

Glad you liked the Christmas Number of The Billboard. I, too, thought it a great issue.

### LET US HELP YOU "CLEAN UP" YOUR COOK HOUSE

HOT BOX STOVE—Griddles, All Sizes.

Write for Prices.

- 2-Burner, \$21.50.
- 3-Burner, \$33.00.

A new, well built Gasoline Pressure Stove, with a fine polished Griddle, an attractive Coffee Urn, a dazzling overhead gasoline pressure Lantern, will make your cook house a real eating place. We have the complete line of Cook House Equipment in the country. Choice will be sent upon request.

### WAXHAM LIGHT CO. NEW YORK.

Dept. 15, 550 West 42d Street.

GAME OF SKILL—LEAP THE GAP. Boys (at the latest game out). Something you can run on any midway, big profits. Protected from infringement. Write or check to: JAS. MAUSCH, 110 1/2 W. Wash. St., New Castle, Pa.

\$1,000.00 REWARD to Concession Operators, Wheel Men, Stock and Grind Stalls. For particulars address P. O. BOX 197, MAINE, OHI.

# Puritan CINCINNATI Chocolates

It's Better to have Puritan than to have wished you had

Express charges allowed up to \$1.50 per cwt. Write for Catalogue.

The Puritan Chocolate Co. Cincinnati, O.

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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 stamp.



## AGENTS!

Exclusive territory now being allotted for Little Giant Lift and Force Pump; only thing of its kind; it has free field wherever there's plumbing; removes all stoppage in pipes, saves plumber's bills; prevents noxious gases; everyone wants it; everyone can afford it; everyone can operate it; as strong in business world as among homes; selling at top speed; 50,000 already in use. I can grant you absolute monopoly and fix you for life if you are the right man. Address

J. E. KENNEDY,  
30 E. Forty-Second St., Suite 22A, New York City.



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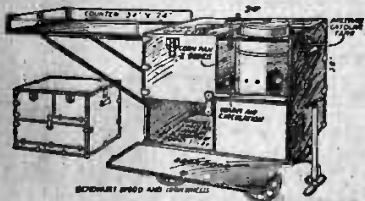
are Rapid Sellers  
wherever shown!

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.**

BEST FOR THE ROADMAN

## Talco Kettle Corn Popper

NEW LARGE OVERSIZE MODEL  
LOWEST PRICED HIGH-GRADE POPPER



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn which always outsells any other kind and brings greater year-round profits. Write for full information.

TALCO MFG. CO., St. Louis, Mo.  
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## FUTURE PHOTOS—New HOROSCOPES Magic Wand and Buddha Papers

Send four cents for samples.  
JOS. LEDOUX,  
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FOR SALE

Your complete Shows, 1 Merry-Go-Round, 1 Ell Light Plant, All in first-class condition. Price very cheap. Address A. B. M., Billboard Pub. Co., Cincinnati, O.

## MR. SHOWMAN!

We have your needs in PULLMAN CARS. Submit your requirements. We can give you what you want. W. R. STEWART, 715 Scarritt Building, Kansas City, Mo. Phone, Delaware 1718.

# CARNIVAL CARAVANS

Conducted by ALI BABA

Current comment—Profit by the past!

Did the "fire" burn your fingers? Douse the "fire"!

Even if a man's "down" he's not exactly "out"—look at the ath. show "comers".

What's the duty of an owner-manager? What's the limit of his executive enforcements?

Now is the time to "tune up" for next season's "joy" rides, to keep them from being destructive "accidents"!

Could Cook-House Fat produce a Ferris Wheel Red? Sure! Why not? Provided "fired" liked "Fat's" sample of cooking and "lined out"!

A New Year's card reports J. C. Bartlett again hibernating in Chicago during the winter. By the way, that fellow seems silent about 1923? Where to, J. C.?

dandy business with his Hell's Kitchen at the Carroll County Fair, Md., Ok., last fall, with the S. W. Brundage Shows. That fellow always gets a "bad location"! Don't you, Colonel?

The success of a well-known automobile manufacturer is said to have partly resulted from "teamwork"—which asset springs from careful consideration of conscientious employees. Several showmen have attained greatness aided by "teamwork".

Captain John M. Sheesley is a man of few words, but when he talks he is always unmistakable in his meaning. He is on record as stating: "I approve the cleanup." That's all; but, coming from him, that is enough.

A "caravan" from Oklahoma City, Ok., informed that Leo Bionda, the well-known showman, is operating the Palace Theater there, with tabloids and pictures, and doing a nice business. With the John Francis Shows

## AFTER DARK IN CHINATOWN— CARNIVAL FIGHTS BOOZE

By R. W. BOROUGH

(In THE LOS ANGELES RECORD, December 30, 1922)

THE night gloom of the Plaza has vanished. Across the street in front of a hither-to brooding, mysterious Chinatown sounds of revelry arise. Thousands of glittering globes lifted, high pour their electric brilliance upon a squealing merry-go-round, an imposing Ferris wheel, a score of aquat tanks set evenly along a sawdust pike, and the laughter of a dapper crowd, edging in.

Little Chinese sappers there are, with shining bobbed hair and gorgeous sashes, rosate and dainty as a miniature. With them their escorts, Americanized Orientals, with the latest approved American haircut and the final word in American store clothes.

Mexican girls, with rouged cheeks and lips, some in pink frocks and some in black skirts and milk white and drooping, long-feathered hats. And on the heads of their escorts the big sombreros.

Old women in glowing shawls. Here and there a Russian girl in stiff vesture and delicate laces. Modish young Jewesses.

And all intermingling in a new-found mob joy of the carnival!

Games of skill and chance, played for dolls and holiday geese and turkeys, invite the duffers. In side-show there's the "littlet" woman.

Bing! Take the sledge and make the bell ring—three times for 10 cents. "China boy not very strong—no play. Mexican boy he hit 'um," explains an Oriental sage, asked why the slant-eyed youths pass indolently by.

But the carnival ballet dancers, where are they—the naughty Salomes of lurid charms! There's no ballet on the pike.

We sit down on a box with O. H. Alton, proprietor, and he tells us about it. Round-faced, smooth-shaven, pink-skinned, Kansas-born, he looks like an efficient village drygoods store proprietor as he expounds the gospel of "cleanliness". He neither drinks, smokes nor swears!

"I've been in this business seventeen years," he says, "and I've never had a ballet. The girls are a drawback in a small town. The first night the young fellows are drawn by their painted cheeks and bobbed locks; before you know it they are making dates with one another. And the whole town knows it. Your show's got a black eye right there. The decent people stay away."

"When I go into a town they're suspicious at first, but when they find out I give them a clean show and plenty for their money—the merry-go-round for 5 cents and ten minutes on the Ferris wheel for 10 cents—everybody comes."

There was further discussion of the troublesome ballet girls and of the salaries that the business would have had to pay them. Then this:

"Say, do you know what my carnival's done here! It's cut the drunkenness around the plaza to near nothing. They don't sit morosely on the park benches now until they just got to have a drink of vino. No sir, they come over here to the bright lights and the crowd."

And here was the final precedent-setting blow:

"I'm splitting on the carnival proceeds with the Anshey-Stard Congregational Church, 386 Cornwell street. I've been here five days and I've made 'em more than \$1,000. . . . And Alton rises to greet a delegate from the "brethren". The white lights twinkle. Wage on, oh, carnival, your merry war on Hell!

Victor D. Levitt started the New Year and a trip back to Gordian City, S. C., coincidentally. He looked as natural and as much at home on Broadway as ever.

"Well I'll be squashed darn," says a Bedouin. "I just about forgot that little Edna Murphy once played in the S. W. Brundage band. Edna tooted a cornet and tooted it well, so Ali bears."

Shades of Pongo: For the lan' sake, they all jus' stan' and look at the bananas! Shuh cheep! Shuh sh! An' it makes no difference if it do rain, we all got them devilish passes jus' the same! Yes'in, we shuh do!

One of the Eastern Bedouin "caravans" it thusly: "We hear that H. E. Smith came back from the Coast singing 'It's a Long Way to Tipperary', etc. Well, H. E., California is a long way west—but let us in on the date."

Report has it that over 100 circus people and as many carnival folks are wintering in Buffalo, N. Y. Among the latter are "Bill" Holland, representative of the World of Mirb Shows, also Babe Hunter, of cook-house fame.

Joseph Gallier, widely known in carnival circles, took a lease on the Midway Theater, Horoscope, Va which he reports opened Christmas Eve with excellent attendance. He also opened a dandy poolroom in connection with the theater.



## BIG ELI

Wheels are built in four sizes. ALL MODELS ARE ENTIRELY INTER-CHANGEABLE, differing only in size and carrying capacity. There is a model particularly suited to the needs of every Ride Man. Let us tell you about it.

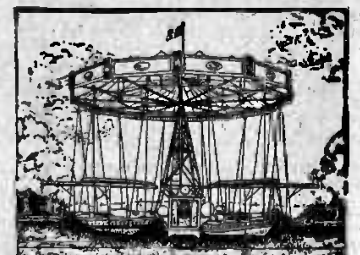
**ELI BRIDGE CO.**  
Builders,  
800 Case Ave., JACKSONVILLE, ILL.



PARK, PORTABLE and "LITTLE BEAUTY" CAROUSELS. 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 CAROUSELLE



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.

# NOVELTIES

- 100 Assorted Novelty Toys ..... \$ 7.00
- Jazz Kazoo Whistles, Per Dozen ..... .85
- Jazz Song Whistles, Each in Box, Dozen ..... 2.00
- Large Broadway Olden Souvenirs, Per Doz. 1.00
- Brilliant Eye Fur Novelty, Per Dozen ..... .80
- Novelty Cigarette Holder Pipe, Per Box 3 Doz. .... 1.50
- Mechanical Gyroscopes Toys, Per Dozen ..... 2.75
- Running Mice, Best on the Market, Per Gross 4.25
- Toy Radiophones, Per Gross ..... 8.50
- 11-inch Dolls, Per Dozen ..... 2.75
- 100 Assorted Novelty Picture Balls, Per Doz. .... .75
- No. 574—Poker Rack, 20 Chips and Cards, Each 3.50
- No. 3401—4-Piece Manicure Set, in Box, Each .75
- Large Fancy Pillow Tops, Assorted Design, Per Dozen ..... 12.00
- Joak Books, 25 Styles, Assorted, Per 100 ..... 4.00
- 100 Assorted Shape Faner Hats, Per 100 ..... 8.50
- 100 Assorted Novelty Marbles, Per 100 ..... 2.00
- Novelty Stockings, Per Dozen ..... 1.00
- Peggy, the Novelty Mechanical Ladder Toy, Each in box, Each ..... 2.00
- No. 185 1/2—Teddy Bear, 9-in. Red Coat, Voice, Joint Arms and Limbs, Per Dozen ..... 4.50
- Fur Voice Dogs, Each in Box, Dozen ..... 1.25

CATALOGUE FREE. NO FREE SAMPLES.  
TERMS: Half Deposit. No personal checks accepted.  
All Goods sold F. O. B. Cleveland.

## NEWMAN MFG. CO.

641 and 647 Woodland Ave., Cleveland, Ohio

## BLOW BALL RACE

The lowest priced, flashiest group skill game, for Parks. Portable for Carnivals. Patented Nov. 7, '22. E. E. BEHR, Mfg., 4015 Fabat, Milwaukee, Wis.

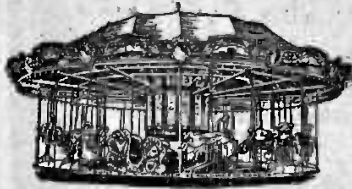
## GIVEAWAY CANDY

\$1.00 Per 1,000.  
\$2.75 Per Carton 250.  
One-half cent with order.

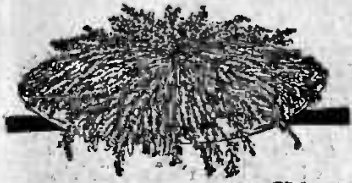
**H. J. MEYER CO.**  
Box 380. FT. WAYNE, IND.

WONDERFUL ATTRACTION ANY PLACE—Lord's Prayer engraved on a pinhead. Most marvelous piece of engraving in the known world. Pin, Microscope, Tripod and Descriptive Sheet, all complete. \$19.75. W. E. SIAW, Victoria, Missouri.

1922 "SUPERIOR" MODEL  
TWO HORSE  
ABREAST CARRY US ALL



Has beat all records for Big Receipts. Write for Price and Specifications, also for Catalogue of Playground Equipment to C. W. PARKER, World's Largest Manufacturer of Amusement Devices, Leavenworth, Kansas.



MEXICO'S  
WONDER PLANT

Greatest Agents' Money-making Novelty and Premium Article Ever Sold—the Genuine

**MEXICAN RESURRECTION PLANT**  
or Rose of Jericho. Looks dead, but after half an hour in water bursts into beautiful green fern-like plant. Can be dried up and revived innumerable times and lasts for years. Light weight, low cost, easy to ship. Retail at 10c to 25c each. We are world's largest importers. Terms Cash.

**NET WHOLESALE PRICES**  
12 mailed, prepaid, for ..... \$ .50  
100 ..... 2.50  
1,000 F. O. B. here ..... 12.00  
5,000 " per M. .... 11.25

**MEXICAN DIAMOND IMPTG. CO.**  
World's Largest Shipper of Resurrection Plants.  
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"THE FLAPPER" 25c  
Feather Shade and Dress



Real Ostrich  
Plume Feathers, 25c  
CORENSON

825 Sunset Blvd., Los Angeles, Cal.  
Don't waste postage; we answer no letters. Send \$1.00 for samples. THEY TALK.

PADDLE WHEELS  
BEST YET

Greatest Wheel ever made. Wheels made of one piece three-ply thin dried lumber. Can not warp. Runs on ball bearings. 30 inches in diameter. Beautifully painted.

50-No. Wheel	\$12.00
50-No. Wheel	13.00
20-No. Wheel	14.00
20-No. Wheel	15.00
12-No. 7-Space Wheel	15.90
15-No. 7-Space Wheel	16.50
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Headquarters for Dolls, Candy, Aluminum Ware, Silencers, Pillow Tops, Novelties, Blinds, Cutlery, Wheels and Games. Send for catalogue.

**SLACK MFG. CO.**  
128 W. Lake St., CHICAGO ILL.

hear from friends, as I am very low and need a little help (General Delivery, Hot Springs, Ark.)."

Yes, the task will be hard. But the reconstruction, if all hands get to work, will require a name that means more than was "granted" to the tearing to pieces of the business. But the "drones" must also be made to work (clean up) or put out of the ranks completely.

Ray K. (Curly) Johnson, strait-jacket escape and side-show utility man, the next season with World's Greatest Show at Home shows, formerly with various large circuses, recently arrived in Cincinnati from the East and located in Newport, Ky., for the winter. "Curly" intends working in and around the Queen City until spring.

Hello, Duncan G. Campbell! All wonders if you ever meet up with "Curly," who was on the old track merry-go-round with you on the S. W. Brundage Shows?

It doesn't require the services of a professional press agent at winter quarters to send "writeups" to appear in the headed article columns. Someone at each winter quarters should be appointed to attend to this. For the "Caravan" notes there need be no special correspondents—all carnival folks are invited to contribute their individual bits.

Carlton M. Hodges, concessionaire last season with Miller Bros. Shows, passed thru Cincinnati recently on his way from Pensacola, Fla. to his home in St. Paul, Minn., where he will spend the winter. While in Cincy Carlton visited his brother, Sam, who resides in one of the suburbs, and was a pleasant caller at The Billboard. Had not yet decided on coming season.

As this department is being written a telegram received from Norfolk, Va., states that the equipment of the J. F. Murphy Shows had been very severely damaged by fire, but would open the season on time with a completely rebuilt and improved outfit. Later details will doubtless appear in another section of this issue.

"Bill" Fleming recently staged an Indoor Show in his home town, Buffalo, N. Y., which was reported as going over quite successfully. Didn't learn whether there was a sort of "congress of parent nationalities" proclaimed a success, but, anyway, Goldie, Mon Kitchie, Loy Young, Frank Bistany and Joseph Murphy were named appearing on the roster of committee and personnel.

If a man or woman has spent as much as one full season in the carnival business, and got off on the wrong foot at the start (gritting of teeth with a "poison alarm," he or she is being informed if told of the error. Under existing conditions, two weeks' experience should suffice to get wise to the fact. It's from natural inclination if they continue in the trade for a reasonable length of time, at least.

H. W. (Billy) Kittle info that he recently returned home to Aurora, Ind., after a conference with "Captain John" Sheesley at Milwaukee, Wis., and is getting ready to start work on the big Water-Circus to be featured at the Sheesley carnival the coming season. Billy says he will carry two novelty acts with the attraction, consisting of Indian log rollers and Capt. Jack Walker, water walker. A high dive is also to be featured.

Congrats. to Mr. and Mrs. J. George Loom! Miss Betty Jane Loom made her debut to this mortal sphere Friday, December 29, at Smithville, Tex. As All studied the pretty announcement card—gold edges 'n' everything—he could imagine smiles of gratification playing over the facial features of this well-known and popular showman (especially since the card was headed "Announcement Extraordinary"). Miss Betty, the show world salutes to thy arrival!

Mr. and Mrs. Edward Kern (of Jack and Jill note) are said to be having the "times of their lives" about forty miles from San Antonio, Tex., at Medina Lake. Edward and his friend Murray, bagged two wild turkeys for the Christmas spread, and the Mrs. surprised the camp by bringing in a 22-pound wild goose—and Ed has been trying for a month to bring down a deer. The Kerns are said to be preparing a surprise for the coming season with their fat folks' show.

All noted in the "personal mention" columns of The Daytona (Fla.) Morning Journal, of recent date, that Mr. and Mrs. O. J. Bach, associated with the A. F. Croome United Shows, of Birmingham, Ala., had moved into their new bungalow home in Orlando, Fla. Another note, in a different edition, stated that Prof. E. J. Hammon and wife (the latter professionally known as Princess Garnett, the "Lady With a Thousand Eyes") of Rochester, N. Y., were visiting Mr. and Mrs. Bach.

H. C. Walcott, who operated a high striker at three of the A-Circuit of Canadian fairs with Johnny J. Jones and five of the B-Circuit with Shanny Bros., is back home in Alberta Province for this winter. Walcott writes that he had very satisfactory season and enjoyed his summer tour immensely. He is now negotiating the purchase of a popcorn machine to add to his line for 1923 and expects to job some caravans in the States for the forthcoming early summer season.

O. A. Baker, concessionaire, latter part of last season with Morasca's Amusement Company and formerly, for five seasons, with Flink's Northwestern Shows, stopped off in Cincy for a few hours last week while on a business trip to several cities of the Central States. He is again wintering in Louisville, Ky., and informed that Chas. Robinson, concessionaire, also returned to that city for the winter and is connected with description soliciting forces of The Evening Post.

There are about a dozen Redolins and trouper wintering at Hattiesburg, Miss. J. J. Hardgrove, late of the T. O. Moss Shows, and who some time ago had one of his legs amputated because of an accident, is out on the streets, using two crutches, and expects to return to Texas soon. W. E. B. James, credited the honor of providing him with a Christmas Special edition of Billy's George (Slim) Messinger, early last season with I. J. Watkins' Morfordome on the Workman No. 2 Show, has been holding down the job of speed cop at Hattiesburg the past several

(Continued on page 88)

A WORLD OF WONDERS

The cream of the producers' best novelties, secured from both foreign and domestic markets, are listed in the

SHURE WINNER CATALOG

which is free for the asking.



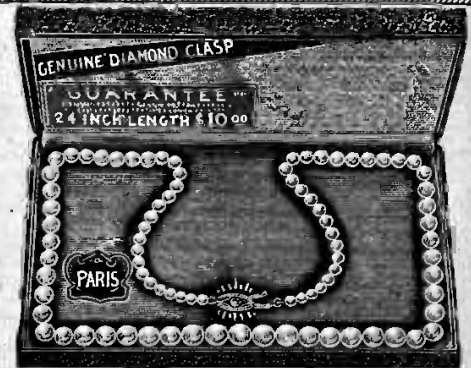
This catalog shows the greatest assortments of profit producing articles carried in any one stock in the country. The possibilities are without limit. No matter what you sell or how you sell it, we have the goods that produce results.

The Largest Novelty House in the World  
**N. SHURE CO.** Madison and Franklin Sts., CHICAGO, ILL.

SELL PEARL  
NECKLETS

Make  
OVER 300% PROFIT  
Yet Give Big Value

PEARLS  
are nicely graded, choice  
pearl color, indestructible,  
with solid white gold  
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string, in silk-lined box.  
Very rich.  
PER EACH, \$2.75.



Send for our catalog.

ROHDE-SPENCER CO.,

Wholesale Jewelry, Watches and Sundry Specialties.

215 West Madison Street, CHICAGO, ILL.

*Peerless Equipment Gets the Big Money!*

MODEL "B"

MODEL "C"

Don't experiment! Line up with a sure money-maker. Good the year round on special spots or permanent locations.

Own a Peerless, the original time-tried Kettle-Popper. Backed by six years' unequalled performance. Unbeatable for capacity, compactness, portability and the quality and flavor of the corn produced. Three models. Adapted to every use.

Investigate our new Model "C" for road end show use. Same big capacity, same famous Peerless Patented Kettles. Comes complete with permanent carrying case. Weight, 80 pounds. Low price.

Another Sensational Profit Maker  
The Peerless Coating Machine. Complete equipment for chocolate coating, refrigerating, storing and selling ice cream Snow Balls, etc. Three models.  
**Write for Circular Today. Address Dept. B**

**NATIONAL SALES COMPANY**  
DES MOINES, IA., 714 Mulberry St.  
PITTSBURGH, PA., 6022 Center Ave.

For Bazaars and Indoor Shows

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

PREMIUM SUPPLY COMPANY

171-173-175-177 N. Wells Street, CHICAGO, ILLINOIS

MENTION US, PLEASE—THE BILLBOARD.

STOP LOOK LISTEN
SOMETHING NEW IN OUTDOOR AMUSEMENTS. DREAMLAND ATTRACTIONS

A real live organization, backed by brains, money and experience. WANT FEW GRIND STORES, such as Ball Games, Hoop-La, High Striker, Cook House and Juice, Pop Corn, Peanuts, etc. Will sell exclusive. CAN USE reliable Agents. JOHN E. WALLACE, Secretary and Treasurer; IRVING UDDWITZ, General Manager, Offices, Fourth Floor, 307 Sixth Ave., New York City. Phone, Watkins 10118.

CARNIVAL CARAVANS

(Continued from page 87)

months, and with his "twin" he gets "com. 'Bill'" father, H. E. Massenclose, who is also well known among outdoor showfolk, has been a policeman there for several years.

Year, there are some outdoor show press agents not satisfied with living the "simple life" in winter, but keep busy. Among these publicly the coming season for the greatly enlarged Morris & Castle Shows. "Bill" is to indulge in a little diversion from his usual winter activities this winter and was to leave Kansas City last week for Tulsa, Ok., to handle some athletic events, the first to take place January 18, with occasional trips back to K. C.

Joe Palmer, who last season had the Athletic Show with Clark's Blue Ribbon Shows and (later) with Zeidman & Polle, and who with his wife (Ada) has been spending a couple of weeks with some folks in Newport, R. I., was a recent visitor to The Billboard office in deep with the gloves and it was thought probable that he would again be seen in one of the rings of the Queen City, where he has numerous admirers. He advised last week, however, that he expected to leave soon for some point in North Carolina to prepare for the coming season.

Mrs. James A. (Dad) Straley, whose husband (a well-known general agent of the Middle West) passed away about a year ago and who still operates her confectionery and novelty store at 780 East McMillan street, Cincinnati, received the sad news early last week that her mother, Mrs. Amanda Groff, almost 82 years of age, had passed away at her home in Hagerstown, Md. The death of Mrs. Groff was bitter but a few days' illness and was expected, and because of the Mrs. Straley could not make the trip to Hagerstown in time for the funeral.

How 'bout this: An individual attraction owner writes a certain manager relative to engagement for 1923. The answer he received disgusted him and it was forwarded to All with request that mention be made of it in "ment" of the answer, and that he be booking for the several attractions with, right in the center of the letter, the following: "We can also use good-looking 'candy girls.' The attraction owner concludes: 'What letter to write with this?'" "What letter to write with this before I got 'stung,' as I carry my wife and daughter with me."

E. K. Smith is to take over and operate the Smith Greater Shows the coming season. "Pop" is to retire and Chris has other amusement interests. This family combination has been in the caravan game for many years. In fact, this is about the oldest title remaining unannounced on the road and still going. As all recalls correctly, on the spur of the moment, it is next to K. G. Barknot's (Smith's Greater Shows were organized in 1900 or 1901). That it will remain in the fold there is no doubt, but the question arises, will Chris be satisfied with circus, and will "Pop" be content carnivals inactive?

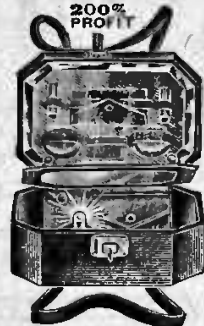
In answer to remarks made to several managers regarding the tardiness of their shows in sending in "write-ups" for publication, the following statements were: "Well, business was generally so 'rotten' we haven't had much to tell," or words to that effect. For the love of the companies, and the many weekly happenings—nothing to tell except how much money the caravans are making. Show "going" records. Want to read of each other, especially their friends and acquaintances—not just the shows' progress.

Capt. Sidney Hinman, for many years a showman, with his "Havering Dogs and water exhibitions, and who the past two or three seasons has entertained with his water-walking and comfort suit in the ocean off Denver, Colo., writes: "For the love of the companies, and the many weekly happenings—nothing to tell except how much money the caravans are making. Show "going" records. Want to read of each other, especially their friends and acquaintances—not just the shows' progress."

Henry Curtin, concessionaire with the Greater Sheeley Shows the past ten years, indeed from Maryland in 1912, he had the experience of closing seasons with four shows within six weeks—Sheeley, at Milwaukee; Great White Way, at Chicago; Denver, at St. Louis, and Miller, at Pensacola. His Christmas was with the Littlejohn Shows in Florida. He was operating ham and rooster wheel and corn rams and reported doing well. After the holidays he intended returning to Pensacola for the balance of the winter and have the Mrs. come from Chicago, where she was visiting her mother. Henry will start next season early, at the Mardi Gras Celebration, Pensacola. Says his assistant, Chas. (Talcum Powder) Carter, is a hard worker and for their mutual interests.

Two things, neglected, are quite noticeable. One is that many show people are not corresponding with homefolks and another that many homefolks have overlooked the fact that the weekly (yes, every week) Letter to the Editor and the Mail Forwarding Department of this publication is published and conducted gratis for the accommodation of letter writers when addresses are not known. During last week less than fifty such requests as "Where is my brother this winter?", "Please help me find this or that relative," "I haven't heard from so-and-so for a long time," "Please tell him or her to write," etc., were received at the Cincinnati and branch offices. Of course, sickness, misfortune, etc., are exceptions—but too much publicity in the news columns, even

SALESBOARD OPERATORS, AGENTS, BAZAAR WORKERS—GET THE BEST FOR YOUR MONEY



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, Keystones or "Square" shape. Beautifully gold lined. Has all the necessary fittings, case purse and beveled mirror. The kind that retails for \$8.00.

REDUCED PRICE, \$22.50 Doz.

Sample, prepaid, \$2.25.

OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES

Large size, with elaborate fitted tray. High-grade gold polished fittings. Beautifully gold lined, with brass lock and key. The kind that retails for \$15.00.

REDUCED PRICE, \$48.00 Doz.

Sample, prepaid, \$4.50.

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 TODAY. R. RUTENBERG MFG. CO., 160 North Wells Street, CHICAGO

Metropolitan Shows Want for 1923 Season

Capable Man to take charge of Athletic Show, have complete outfit; Ten-in-One with their own outfit, or will furnish outfit to responsible parties; People for Platform Shows, Fat People, Midgets or any entertaining features suitable for Platform or one Pit Show; Dog-and-Pony Show that can give a real entertaining show with some quick, snappy acts.

Concessions are all open now, and would consider giving exclusives to responsible concessionaires or will sell entire concession privileges to an experienced concessionaire who is able financially and commercially to handle the proposition. Have for sale one 70-foot Pullman Sleeper and one 60-foot Box Car, both in first-class condition, and will sacrifice for a cash sale. Write or wire A. M. NASSER, Greenville, S. C.

ZEBBIE FISHER'S NEW INDESTRUCTIBLE WHEEL

GUARANTEED 5 YEARS Any Combination Price \$40.00 ZEBBIE FISHER CO., 60 East Lake Street, CHICAGO

ELECTRIC TORCHIER LAMPS

Carnival, Bazaar, Premium Mfg. Agents, get in on the latest craze. Beautiful every home. Wonderful premium TORCHIER LAMPS, from 8 inches to 24 inches high, ten assorted designs and sizes. Finished in high-grade style. Polychrome finish, hand burnished and sprayed, real zinc chimneys. A hard composition base and top, wired complete with 8 ft. of cord, plug and socket, ready for use. Prices from \$1.10 to \$1.98 each, in dozen lots. Sample Torchier, 20 inches high, hand burnished, ready for use, \$1.40. CHUMUN ART CO., 908-910 W. North Ave., CHICAGO, ILL.

Concessions Wanted

PAGEANT OF PROGRESS AND COLORED INDUSTRIAL EXPOSITION, auspices Colored K. of P., Maryland Jurisdiction, 4th Regiment, Army, Baltimore Md., Full Week, February 19-27, 1923, 8,000 hustling members. Parade, Eye Attractions, Bands, Auto Contest, 12,000 tickets already sold. Extensive and varied program. Largest portion of its kind ever put on in Baltimore. A gold mine for demonstrations. Ed W. SMITH, Pythian Castle, 832 McCulloch St., Baltimore, Maryland. Banner, Contest and Programme Men wanted.

WANTED—FOR SEASON 1923—WANTED M. L. MATHEWS' EXPOSITION SHOWS KUMPHREY, ARK., January 8 to 13. CAN PLACE good Cook House. Will give X on eats and drinks. Grind Stores, \$15.00 set. Wheels all open except Dolls. \$20.00 set. CAN PLACE any good Grind Show or Five-in-One 70-30. CAN PLACE Lewis Wheel for spring opening. Show will be out all winter in Arkansas, then will positively play Kentucky and West Virginia coal fields. All wires and mail to M. L. MATHEWS. CAN USE good Free Act and 6-piece Colored Band. No '49 or girl shows or lucky boys. WANT Agent for Ball Game, 50-50.

MINER'S MODEL EXPO. SHOWS Now Booking Clean Shows and Clean Concessions No grift or girl shows of any kind wanted on this outfit. All Stock Wheels and Cook House open. Season opens last week in April, 1923. Address all mail to R. N. MINER, 181 Chamber St., Phillipsburg, N. J.

In such cases, should not be rebuffed. Besides, there are "Information Wanted" and "Personal" columns in the Classified Advertising Department (as well as the "Personal" column) can be utilized for merely individual, personal inquiries and notifications—which is neither news nor comment. The Billboard is and always has been willing to ask even with the boys if he had received a Billyboy. One of them told me he had borrowed one from the Western Union man, so I hopped over to that office, only to learn that the Just Right Show, then, over to the carnival I went and learned that the local picture show man had it. I followed the movie man to his lot, and, after about a half hour of waiting and talking, I finally captured it."

W. J. TORRENS UNITED SHOWS

Reorganization Progressing—Manager To Undergo Operation

Toledo, O., Jan. 2.—Manager W. J. Torrens is progressing nicely with the reorganization of his W. J. Torrens United Shows and many of his old friends have signed up for the coming season.

Among his attractions Mr. Torrens will have one of the best minstrel shows with any traveling organization, and he states that he will cater to ladies and children, as well as men. He is braving for all new canyons.

Mr. Torrens will leave shortly for Hot Springs, Ark., to take treatment and undergo an operation so that he will be in good physical condition to attend to the taking complete charge of his shows before opening time. The writer will leave Toledo in a few days, with motor trucks and plenty of help, to build several new show fronts at winter quarters. E. S. Kirk, formerly associated with this organization, now head of the H. S. Kirk United Shows, stopped off in Toledo recently, while en route southward, and paid Mr. Torrens a visit at his hotel.—THOMAS GENTNER (for the Show).

TIDINGS FROM "BILL" RICE, WHO IS NOW ON WORLD TOUR

W. H. (Bill) Rice—who in the carnival world doesn't know "him"—has been heard from by The Billboard. At the time of writing (December 24) he was on board the Siberian Maru, but the letter was mailed at Honolulu Christmas morning.

"Sure wish you were on this trip with me," "Bill" writes the Editor. "Will spend tomorrow (Christmas) in Honolulu, then stop at Yokohama and Tokio, Japan. Port Arthur, Siberia; Shanghai, Hong Kong, China, and Manila, P. I.

"Have four sweet contracts at \$10,000 each, plus transportation and five per cent of the gate in Manila, Hong Kong, Shanghai and Singapore. Besides the Water Show I am taking the complete dramatic tent outfit formerly owned by George F. Dorman and myself and the Monkey Race Truck. They pay the transportation on the outfit to Manila and give me \$2,000 for the use of them ten days in Manila. After that I will rent or sell them. I also have the Shrine Circus promotion in Manila for April. After that I will go where I can find any money."

"The Grotto Circus that I promoted under canvas in Los Angeles, Calif., December 8 to 10, was the biggest thing of its kind ever in Los Angeles. I promoted this show and played it all in thirty-one days. On top of that we netted better than \$40,000. Money was still coming in for tickets when I left on the 18th, so it should run more. It rained every day but the 8th. What the show would have made with good weather no one knows. However, it was very satisfactory to my committee, which got 80 per cent of it, and established my reputation in Los Angeles for all time. The newspapers treated me great."

Mr. Rice with his Water Circus and Swim-Easy Review left Los Angeles December 16 and sailed from San Francisco the following day. His first engagement will be at the Philippine Exposition, Manila, P. I., starting February 3. The personnel consists of Helen V. Osborne, champion lady high diver and spring-board trick and fancy diver; Ivy Crockett, acrobatic trick and acrobatic spring-board diver; Evelyn Burnett, acrobatic spring-board diver; Marguerite Williams, high and trick diver; Grace McIntyre, King Neptune's Sighting, Mermaid, Eddie Morgan, diving beauty; Lillian G. Wolfe, fancy swimmer and high diver (directress of the Water Circus); Jack Payne, high diver doing a sousersault from a ladder said to be 104 feet high; Bennie Benton, acrobatic water clown; and his own clown diving dog Bingo; B. H. McIntyre, announcer, and his troupe of diving and swimming monkeys; Wm. Harriott, master of properties; and a staff of diving, Russian and Russian handstands. The costumes and wardrobe have been furnished by the Meyers Mfg. Co., of Los Angeles.

Mr. Rice accompanied his letter with a postcard picture of the Siberian Maru, with lead pencil notation on it and an arrow pointing to a room in the rear. The notation reads: "Here is the bar." Incidentally, in the list of "Notable passengers on board" "Bill's" name leads off.

Mr. Rice must have been quite an entertainer on board, as witness the following letter which he received from "All Passengers":

"Siberian Maru, "Dec. 24, 1922, 9 a.m. "Honorable Warren H. Rice, "The Famous Showman. "Noted: All Over the World. "Dear Sir—It was a pleasure to tell you that the captain of this ship, as well as all the passengers, would like to have you conduct Moving Service in the Social Hall at 10:30 o'clock. You may not have your own show, but would suggest that it be on BEVERAGES. Hoping to see you at service, and thanking you in advance, we beg to remain, "Very truly yours, "(Signed) ALL PASSENGERS."

SMALL SHOWS CAN GREATLY AID THE ISSUE

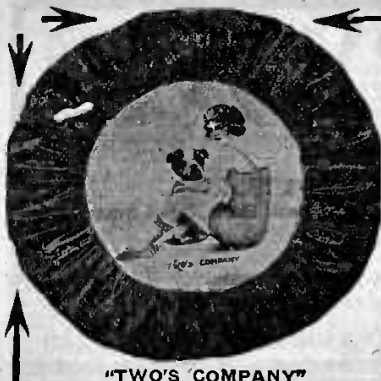
No small amount of comment has been passed, mostly verbally (of pro and con), regarding the wisdom of small showmen and managers to aid the cause of presenting with carnivals nothing but clean entertainment for public patronage. Numerous heads of the smaller shows have written The Billboard regarding this, and expressed their views and intentions; in fact, the quantity in this regard has been so great that it would hardly be consistent or logical to reproduce all the statements in the regular headed-article columns. It is in fact that the majority of the present stellar organizations were once very small ones, and the "minority" of today may grow into increasing, profit-producing "whales" during the seasons to come (which is a mild way of saying that statements on the future should be considered with a grain of salt).

However, partly coincidental with the above is the following letter of recent date from Bobt. T. Richards, manager of the R. T. Richards & Bros. Shows at Manitowish, Wis. "Just a few lines from the R. T. Richards & Bros.' Shows: We went into winter quarters on the Luxembourg, Wis., fair grounds, having played Wisconsin territory for many years during this season. This is a motorized show and we will add two more trucks to our 'truck fleet.' We have two shows, one side-a merry-go-round—and an occasional concession. Now, on the grift question: I think that old 'Billyboy' is doing great work. We carry no so-called 'girl shows' or grift, and I hope the day is ready here when showmen can do better. I feel that this show can always go back and play return dates. And I say: Have the clean, legitimate concessions."

BLESSINGER IN CHICAGO

Chicago, Jan. 3.—E. G. Blessinger, general agent, last year with the A. B. Miller Greater Shows, has just returned from the East. He is on his way to his home in Muncie, Ind. Mr. Blessinger informed that he had not signed up as yet for next season.



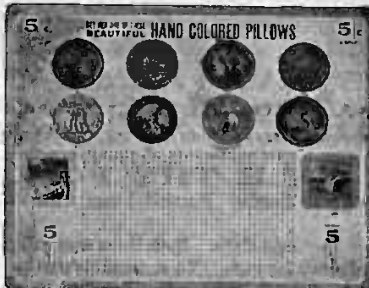


**MUIR'S PILLOWS**  
 ROUND AND SQUARE FOR  
**Carnivals and Bazaars**  
 ALWAYS GET THE PLAY  
**Chinese Baskets**

Same prompt service and square dealing as on our Pillows.

**AGENTS:** Our Pillow Sales Card Deal is the greatest money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, postpaid.

**MUIR ART CO.**  
 19 East Cedar St., CHICAGO, ILL.



**A REAL PILLOW SALESBOARD**  
 A four-color, 1,000-hole Board, showing Pillows in their natural colors. The Pillows and Board come neatly packed in strong carton. Send for list of various Pillow Assortments.

**AIRO**  
 UNEQUALED QUALITY  
**BALLOONS**  
 GAS and GAS APPARATUS

We positively do not sell Jobs or Seconds



603  
 Third Ave.  
 NEW YORK

**2 BIG SELLERS**



**BB-Ladies' Small Wrist Watch.** Fine 10-jewel imported movement, bridge model, in solid metal. Plastic finish case. Complete with \$3.95 silk ribbon and box. Each.....



**Indestructible Daltch Pearls—Beautiful, lustrous, opaque, graduated Pearls, possessing all the cream tints. Equipped with solid gold spring ring clasp and encased in royal purple plush case. OUR SPECIAL NET PRICE—No. 11838-B. Length, 18 in. Each..... \$2.50**  
 No. 11840-B. Length, 24 inches. 2.75 Each.  
 One-Third Deposit with Order. Balance C. O. D. Parcel Post.

"Have you seen our new catalogues? It is free to dealers only. Illustrating Watches, Jewelry, Silverware, Photographs, Concession Goods, Auction and Premium Goods."

**JOSEPH HAGN COMPANY**  
 The House of Service,  
 Dept. B, 223-225 W. Madison St., Chicago, Ill.

**TANGO DANCERS**  
 Per 100, \$2.10  
 Tin Arms and Legs. N 9234 Interesting wooden figures, with busy air beads and loosely jointed tin arms and legs. When manipulated performs in a life-like manner in imitation of prize fighters or dancers. Per 100, \$2.10 Per 1,000, \$20.00

**High-Grade Razors**  
 Made in U. S. A.  
 Doz., \$3.50



**B 12 Assorted round and square end polished steel blades, black handles. Each in a telescope box. One dozen in a car- \$3.50**

**BAMBOO FOUNTAIN PENS**  
 B 10 Standard size, imported pen. Made of bamboo, with glass points. Good writer. Does not leak and ink flows freely. Sure to give satisfactory service.  
 Gross Lots, \$51.00 Per Doz., \$4.50

**PHILADELPHIA**  
 By FRED ULLRICH.  
 908 W. Storer St. Phone Toga 3525.  
 Office Hours Until 1 p.m.

Philadelphia, Jan. 5.—New Year's Day was a day of cold rain storms that caused the Mummers' Parade to be postponed until January 6. This is the first time in the history of this unique organization that its parade has been postponed. At least 5,000 more Mummers will participate than in 1922. About 24 clubs will be in line.

All places of amusement about town did capacity on New Year's Day. The bad weather drove them into places of warmth and cheer.

"George White's Scandals" closes here this week at the Forrest. Paul Whiteman's Orchestra was featured, but Paul did not appear in person.

"The Monster" had its local premiere this week at the Walnut Street Theater to excellent houses.

William Gillette comes to the Broad Street Theater for two weeks, beginning January 8, in the mystery plays of Sherlock Holmes, by popular demand. Also opening same date at the Shubert will be the "20th Century Revue" with the Four Marx Brothers, and at the Garrick will be "The Torch Bearers" for two weeks.

The Ice Palace at 46th and Market streets is doing excellent business since its recent opening. Good attractions and exhibitions are given weekly. There is skating for the general public morning, afternoon and evening.

Rodolph Valentino came into town last week and was warmly welcomed at the Broad street station by his many admirers. He gave a talk at Gimbel's radio station which was broadcasted over the land.

We wish to thank all those who sent Christmas and New Year cards and regret that we cannot name all. In return we extend the best wishes of the season to everybody.

Wagnerian Opera in German comes to the Metropolitan Opera House week of February 5. The advance sale is quite large.

The Walton Roof continues with fine success. The attraction this week is the versatile Mason-Dixon Seven. Murray's Restaurant, across the street, is featuring Sherriff's "Revue of 1922" and Johnny Johnson's Orchestra to big business.

**HARRY SMITH ILL**

In General Hospital, Kansas City, Mo.

Kansas City, Mo., Jan. 2.—The Kansas City office of The Billboard has received information from the General Hospital, this city, to the effect that there is at present in that institution a showman very sick with pneumonia. He is Harry Smith, 40 years of age; home address, 1122 McCullough avenue, Baltimore, Md. Smith has been in the show business for the past twenty years. It is stated, having closed the past season with the Rubin & Cherry Shows at Memphis, Tenn. From Memphis Mr. Smith went to Springfield, Ill., where he became ill and in this condition came to Kansas City and was admitted as a patient at the General Hospital. To visitors and Charles Carpenter, information man at the hospital, Smith said: "The past season was not a big one for me, but I'm making an appeal for me. I'll make it O. K. when I am able to leave here. Might phone some of the boys at the Heart of America Showman's Club, however, to come over and see me, and tell The Billboard to carry the news to my friends." Smith is recovering, it is believed.

**REITHOFFER SHOWS**

Additions Being Made to Attractions and Equipment

Philadelphia, Pa., Jan. 2.—Everybody is busy at the Honesdale (Pa.) winter quarters of the Reithoffer Shows, where the mechanics and painters are making things ready for the coming season.

Mr. Reithoffer has purchased an Eli wheel, which is being sent up from the South to winter quarters, and two new five-ton trucks will be added to motor equipment. In the meantime the Reithoffers are spending a pleasant winter and entertaining showfolk and other friends at their residence on North Eighteenth street, this city.

**Clark's Greater Shows**  
 1923 Season  
 Opens El Paso, Texas, February 19th

Can place one or two Platform Shows. Will book or buy Big Snake, have outfit for same. Want two good teams for Minutrel Show. Graham and Graham and Jessie Jones write. Concessions: Cook House, Soft, Drinks, Novelties, Candy. All Dolls with the exception of Lamp and Sit Down Dolls sold exclusively. All other Concessions open. Route, through mining and industrial center of the Midwest. All mines working. Address:

**A. S. CLARK, Care CLARK'S GREATER SHOWS**  
 EL PASO, TEXAS

**FOR SALE**

A fifteen car complete carnival show levied on as the property of John Veal, deceased; said sale to be had at Columbus, Georgia, on January 29, 1923, beginning at eleven o'clock A. M. Terms cash. Private or public sale.

**J. A. BEARD, Sherriff, Muscogee County, Georgia**

**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.**

**ATTENTION!**  
**MR. QUALITY DEALER**

A well-made Knife, using a beautiful photo handle, should appeal to you. Eight different patterns, all silver bolstered and brass lined, for \$3.50. Get samples and pick out the combination best suited for your purpose.

**LACKAWANNA CUTLERY COMPANY, LTD.**  
 NICHOLSON, PENNSYLVANIA

**LOU D. LYNN GENERAL AGENT AT LIBERTY**  
 Season 1923—My Record

HAMPTON'S GREAT EMPIRE SHOWS, 4 Years. KEHOE & DAVIS SHOWS, 1 Year.  
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A real go-getter, capable route and R. R. contractor. Only reputable owners and managers of fifteen cars or more considered. Permanent Address, 2361 N. Gratz St., Philadelphia, Pa.

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**Streetmen and Peddlers**



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 HURST'S GYROSCOPE TOPS. 1.50  
 Per Gross, \$18.50; per Dozen, 1.50  
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 Per Gross, \$7.50; per Dozen, .65  
 No. B. B. 901—RUBBER BELTS. 16.50  
 Per Dozen, \$1.50; per Gross, 16.50  
 B. 173—SCISSORS TOYS. 2.75  
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We carry large stocks Slum Jewelry, Watches, Clocks, Silverware, Novelties, Notions, Needle Packages, etc., Carnival Dolls, Paddle Wheels, Serial Tickets, etc. No goods C. O. D. without deposit. Catalog free.

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Our system of selling complete assortments will meet with your approval. We show you "black-on-white" the wholesale price on each and every article on our assortments. The old system of paying "too much money" for complete assortments is NOT in line with MODERN business. Send for our No. 523 Catalog TODAY.

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# RUBIN & CHERRY SHOWS, Inc.

CAN PLACE FOR SEASON 1923 ALL KINDS OF LEGITIMATE CONCESSIONS. ALL STOCK AND MERCHANDISE WHEELS OPEN. TALKERS AND GRINDERS WANTED.

All the above address James C. Simpson, General Manager, Rubin & Cherry Shows, Inc.

## HAVE FOR SALE THE FOLLOWING SHOW PROPERTY

- 1—Private Car—Steel Vestibule Ends, 6-Wheel Trucks. Furnished ready for use. Has Kitchen, Range, Dining Room, Parlor, Bath Room, 3 Bed Rooms and Drawing Room End.
- 1—State Room Car—9 State Rooms, Steel Vestibule Ends. Both these cars will pass all M. C. B. inspections. Will sell these two cars cheap for cash. To responsible parties 50% cash. Balance in notes payable during the show season.
- 1—16 Foot Office Wagon Fully Equipped. Price \$300.00 cash. Excellent Bargain.
- 6—60 Foot Wooden Flat Cars—In A1 condition. Price \$750.00 each.

Address Rubin Gruberg, Rubin & Cherry Shows, Inc., Savannah, Georgia

### CANADIAN-AMERICAN SHOWS

Preparing for Coming Season at Toronto Winter Quarters

Toronto, Can., Jan. 8.—The winter quarters of the Canadian-American Greater Shows, located on Dufferin street at the rear entrance of the Canadian National Exhibition grounds, is a busy place these days, workmen being engaged in the building of massive wagon show-rooms and other paraphernalia coincident to the organization's tour and exhibiting during the current year.

All the shows will be of uniform appearance this year and many of the concessionaires will have beautiful panel fronts for their places of business. Mr. Neiss' idea of all wagons and flat cars, with the exception of two sleeping cars and coaches, will make a commendatory appearance both for the train en route and the midway. It will be a fifteen-car show.

The shows will open on or about April 2. Mr. Neiss' riding devices will surpass all previous ones and entertainment value is the intention as pertains to the "joy zone". The offices have been enlarged, an extra compartment having been secured in the Yonge Street Arcade Building, thus providing the showfolks a rest and talk room. Among the additions to the caravan will be the Sunny South colored minstrel attraction, with beautiful uniforms and costumes and a brass jazz band. The Hawaiian Village will be provided with special scenery and the stage will be a thing of beauty.

The office staff is being kept busy with correspondence. Mr. Neiss has already secured four very promising celebration dates in Canada and the season will run about thirty weeks. Dan Daly, formerly of the Hagenbeck-Wallace Circus, will be trainmaster. George Kowale, electrician, Mr. Benston will be secretary-treasurer, and the writer publicity and banner man. Will Simpson will be "locater", Harry Dennon second agent and Marie Neiss assistant manager. Other members of the executive staff will be announced later. Archie Jobin will manage the carousel, John Ellis the Ferris wheel and Billy Stafford the whip.—JIM DASSY (for the Show).

### HANSON'S MIDWAY SHOWS

Hornell, N. Y., Jan. 4.—The management of Hanson's Midway Shows is preparing for the 1923 tour, and the executives have decided that the season for this organization will open early in April with a newly constructed line of attractions.

According to present plans, the lineup will include four shows—Five-in-One, Athletic Show, Vaudeville Show and Dog and Pony Show; three sides—merry-go-round, Ferris wheel and Venetian swings; and about twenty concessions.—N. J. LAWLESS (for the show).

## Four Shows FOR SALE

### Ten, Fifteen, Twenty-Five and Thirty-Car Show

Half real value, with reasonable deposit and seven per cent of gross business to apply on purchase price, with small minimum. Four years to pay in. Don't write unless you mean business.

**C. W. PARKER**  
LEAVENWORTH, KANSAS

### MORRIS & CASTLE SHOWS

By Addition of Wortham's World's Greatest Attractions and Equipment and Improvements, Far-Reaching Efforts Planned for 1923

Altho 1923 is still in its "swaddling clothes" show history has been in the making since the old year passed away, and, like the sturdiest of infants, the Morris & Castle Shows' organization is rapidly growing into the full bloom of manhood, and long before the first ballyhoo takes place this infant prodigy will be a wonder of the carnival world.

It is a rarity and an exception to see a show leap from comparative obscurity to the foremost ranks, but those who are behind the Morris & Castle Shows are of the class who were awake and ready when opportunity knocked at their door and with a friendly smile beckoned to them to follow. The show, which was prac-

### DeKREKO BROS.' SHOWS

Notes From New Orleans Winter Quarters

New Orleans, Jan. 4.—Workmen are busy in all parts of the two-story winter quarters of DeKreko Bros.' Shows. Gus Wagner's "Old Curiosity Shoppe" has been almost completed and it will require a sixty-foot front.

Walter Japp is overhauling all his wagons and has purchased more animals and cages for the pit show.

On New Year's Day all four of the DeKreko brothers—Jean, Kay, Hovey and Ben—worked in the shops in order to be "constructively active on the first day of the new year" (and "Cholly, by Golly" had to finish the job).

Visitors to winter quarters are numerous, as many showfolks are in town, and several attractions and concessions have been added to the roster. The writer is too busy building his show to say "howdy" to all of the callers.

### JOHNNY J. JONES' EXPOSITION

Well-Known Showfolk Arrive at Winter Quarters

Orlando, Fla., Jan. 4.—The first week of the new year ushered into the winter quarters of Johnny J. Jones' Exposition here numerous persons well known in the outdoor amusement world. The first to arrive were Mr. and Mrs. John Randolph Murray, and the genial "Jack" started immediate work on renovating and "innovating" the dining car. Also a new and up-to-date Penny Arcade. O. K. Hager next appeared with his strange animal aggregation and a contingent of weird beasts and reptiles which forms a monster jungleland entertainment. Lew Buford, proprietor of the Lew Buford Shows, spent four days here and at the same time Mr. and Mrs. John Wallace, William Wyatt and Mrs. Frances Ferrar were guests of Johnny J. Jones. At their departure who should drop in but C. W. Parker, of Leavenworth, Kan., who is famed the country over for the manufacture of riding devices, trick horses and other outdoor amusement paraphernalia. He was greatly impressed with the monster winter quarters of the Johnny J. Jones Exposition, and the immense volume of work being accomplished in the full-fledged sawmill, blacksmith and electric shops and scenic studio, which are fully manned by experts, and he expressed himself to the writer that never in his experience had he witnessed such a scene at any winter quarters he had ever visited. Mr. Parker's stay was limited on account of over-pressing business engagements at Tampa, Miami and Ouba.

As Mr. Parker departed H. E. Lucas, manager of the Knoxville, Tennessee, Fair and Park Association, made his appearance. Mr. Lucas intends to remain here about sixty days, and has leased a furnished apartment and expects to visit his family in the next week. Mr. Lucas came Edward Madigan, who spent the holidays at his home, Bridgeport, Conn.

Well, it's good-bye to the old-fashioned "cook-house" on the Johnny J. Jones Exposition and enter "Murphy's Pure Food Cafe" and Islando Firsides has spent much money on the construction of a real novelty. It will be large, having space for twenty-four tables, each seating six persons. No more lunch counter appliances of paper napkins, but linen tablecloths and napkins and every accessory appertaining to a first-class cafe.

Everything around the winter quarters is now on the hustle, as the early season Johnny J. Jones Exposition will leave Orlando January 14 to open at the Largo (Fla.) County Fair on the following day. Only fifteen cars comprise this train many of the force now at work at winter quarters will remain here getting ready the material that will augment into the big Exposition when it migrates North next April.

Mr. and Mrs. Lyman Dunn (May Belle Mack) spent the holidays with friends at Safety Harbor. Mrs. Johnny J. Jones has gone to Tampa to visit her sister Mrs. Joseph Fleischman. She was accompanied by "THE BOSS", Johnny Jenkins Jones, Jr.—ED R. SALTER ("Johnny J. Jones' Hired Boy").

### Z. & P. HAVE NIFTY ANNOUNCEMENT BOOKLET

A copy of the season's announcement booklet of the Zeidman & Folie Exposition Shows wintering at Nitro, W. Va., was received last week by The Billboard, and to say that it is a carefully composed and gotten-up affair is but mildly commenting on it from a general standpoint.

It is a 16-page, 7 1/2-inch booklet, which includes a very pretty front and back cover. Announcement is made on the front page that "Henry Folie presents for 1923 the Newer and Greater Zeidman & Folie Exposition Shows wintering at Nitro, W. Va. and combined." and that it will mark the organization's twelfth annual tour. Numerous cuts depict various attractions, including the show's collection of riding devices, etc.; there is also a "plain-talk" letter from the management, and reproduction of testimonial letters from civic officials, as well as fair associations and heads of agencies under which the show has exhibited.

### STAR HOST AT NEW YEAR'S PARTY

Leo Star, bandmaster with the Seigrist & Sibon Shows last season, was host at a very entertaining party given at his winter quarters in Hannibal, Mo., New Year's Eve. At 1:30 a.m. Mrs. Star served supper, and for two solid hours all one could hear was "Eh?" "You remember that time?" etc. Those present were: Mr. and Mrs. Harry Coplin, Mr. and Mrs. Eddie Elliott, Nellie Poole, Doc, J. H. Ober, Mrs. W. C. Star, Mr. and Mrs. Leo Star, Star, Jr. and little Myrtle Doroth Coplin. In 1919 this party all tramped together on the Patterson & Kline Shows, and only by late or good fortune did they all happen to get in the same town at the same time.

## FROM INDIA

### Comes a Testimonial for The Billboard

Mr. M. J. Ratnam, business manager for KARLEKAR'S GRAND CIRCUS, writes a most interesting letter, in which he says: "I have the great pleasure to inform you that your journal, The Billboard, is the most useful and valuable paper for the Show World. Yours faithfully, M. J. RATNAM, No. 19 Nambullyar St., Sowcarpet P. O., G. T. Madras, India.

There is no substitute for The Billboard. Wherever there are showfolks and shows, there also is The Billboard. Have you sent in your subscription?

THE BILLBOARD PUBLISHING COMPANY, Cincinnati, Ohio:

Please enter my order for subscription for.....months, for which I enclose \$.....

Name .....  
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One Year, \$3.00. Six Months, \$1.75. Three Months, \$1.00.

tically born over night, so to speak, gives every indication of following in the footsteps and along the lines and plans as laid down by the late O. A. Wortham, one of the greatest geniuses the show world ever knew.

This season the Morris & Castle Shows will be just the same as the Wortham World's Greatest Shows would have been had the beloved "Little Giant" remained among mortals. Those who were identified with Wortham, those who had much to do with his success and those who furnished the greater portion of his stellar attractions are now with the Morris & Castle Shows, and it means the continuation of the Wortham organization and the Wortham principles under the banner of Milton Morris and Johnny Castle, than whom there are none better suited to take up the life work and task of the late Clarence Wortham, with whom they had long been closely identified in business enterprises.

The Morris & Castle Shows are contending for the largest and choicest fair dates in the United States and Canada, and from present indications they will be awarded a goodly share when the distribution is complete. The writer feels that this organization, as a whole, is second to none in the world, and that it can supply the most desirable and cleanest midway attractions ever offered patrons. New features, new fronts, new ideas and new equipment are now in the building, in the winter quarters in the fair grounds at Shreveport, La., and neither money nor labor is being spared to make this "the wonder show of 1923"—one that will set a precedent in establishing a reputation its first season in "biggest company".—W. F. FLOTO (Press Representative).

"Aunt Lou". Buts attended the Showmen's League New Year watch and had a wonderful time, but was bedfast the next two days.

but some of the DeKrekos are on hand to do the contests at all times.—LOUIS GRASSER (for the Show).

### R. C. OLA SHOWS

Manager Lawrence S. Rappaport, of the R. C. Ola Shows, is making extensive plans and formulating and putting into effect new ideas for the organization's initial season this year.

Things are beginning to hum at winter quarters. Carpenters are busy and four wagons are already completed and all the paraphernalia is being whipped into A-1 shape. Martin Levy, who will later assume the position of secretary for the caravan, is a busy man these days, supervising all the work being done in the way of construction and painting. The management states that one word, "cleanliness", will explain the operating policy of the show, as no "color" will be tolerated. Manager Rappaport already has several spots booked.—MRS. L. S. RAPPAPORT (for the show).

### NADEL & SHIMMEL MOVE

New York, Jan. 4.—Nadel & Shimmel, the well-known novelty house, which for twenty years has been located at 122 Park Row, this city, moved on January 1 to larger and more commodious quarters at 39 Union Square, in the heart of the toy and novelty district of New York City.

This concern has for many years specialized in catering to the streetman, concessionaire and other kindred interests of the show business. With enlarged facilities it will carry a larger and more complete line of novelties. It expects shortly to make an announcement to the trade of its activities for the coming season.

# AFTER THE FIRE COMES THE REAL SHOW

## J. F. MURPHY SHOWS

### WISH TO ANNOUNCE THE OPENING OF THE GREATEST 30-CAR SHOW IN AMERICA

#### NORFOLK, VA., MARCH 31, 1923.

WANTED—AMERICA'S BEST SHOWS AND SHOWMEN

Nothing too big. Absolutely new outfits and wagon fronts furnished all shows, no exceptions. Nothing but wagon fronts will be carried. America's foremost concessions will find more opportunity, more protection and more money here than ever before. All concessions open except Cook House, Silver and Aluminum. Wagons for all concessions. Absolutely nothing gillied. Will buy for spot cash all kinds of Show Equipment. Prompt action necessary. All above address **J. F. MURPHY, General Manager.** Wanted—Four Special Event Advance Promoters. Address **HARRY E. BONNELL, Manager of Advance Promotions.** Want four more real Free Acts, one High Wire Act, Troupe of Japs. doing usual Jap. work; also High Dive and other Spectacular Acts. Fair Secretaries and Committees desiring the best, address **TOM TERRILL, Director of Advance.** Mr. Terrill will be at Charleston, W. Va., January 12th; Richmond, Va., January 15th and 16th; Albany, N. Y., January 19th. Anyone wishing to transact any business with the **J. F. Murphy Shows** may do so with Mr. Terrill. All contracts will be fulfilled. New Winter Quarters are now ready, Maple Avenue, Norfolk, Va. Contracted equipment, ship in any time. Thanks for good wishes of friends. **J. F. MURPHY SHOWS. J. F. Murphy, Manager.**

### BILLBOARD CALLERS

(NEW YORK OFFICE)

Rubin Gruber and James C. Simpson, of the Rubin & Cherry Shows. Just before leaving for points south.  
 Joe D. Cramer (Rubber Neck Joe). Just before his departure for points in California. Says he will be out there a short time.  
 Morris B. Lagg, well-known general agent.  
 Eddie Madigan, of the Johnny J. Jones Exposition. He was up New England way for the holidays.  
 Lew Graham, manager side-show department of Ringling-Barum Circus.  
 Fred C. Murray, of the Theatre-Duffell Fireworks Company, New York branch.  
 Joe E. Orl, of the Pneumatic Gallope Company, Newark, N. J.  
 Louis G. King, is working on a promotion with W. J. Halyor. Their efforts may result in a big announcement soon.  
 Mrs. Sidney Wira, Charles Robbins, Lola Austin, Kerney P. Speedy.  
 J. L. Kaufman, of the Dodgem Corporation, accompanied by Harry W. Burnett, of Crystal Beach, Ontario.  
 George C. Davis, vaudeville monologist.  
 Luella Anderson, aquatic performer. Plays vaudeville and outdoor events.  
 Max Gould, concessionaire. Back from Santo Domingo. He says the Bernstein carnival was a failure and what the local papers had to say about it was good and plenty.  
 John J. Kelly, concessionaire.  
 Clifford S. Kern, of Karp Brothers. Will have the platform attractions on the C. A. Wortham Shows, under the management of Fred Beckman, opening in San Antonio, Tex., in April.  
 Captain Powers, ventriloquist, magician and illusionist. In from Indianapolis, Ind. Has been playing opera houses in the Hoosier State for some time past. Said he made a little money up to a few weeks before the holiday period.  
 General Pisano, sharpshooter, of vaudeville. Reaching a while in New York.  
 Guy Weadick, of Weadick and LaDue, playing vaudeville in and around New York.  
 Joe Drum, press representative Selwyn's theatrical attractions, New York.  
 W. H. Godfrey, New York representative Dunte Bros. Candy Company, Chicago. Back from the Windy City, where he went to attend the annual staff meeting of that firm, and, incidentally, to look in on the circus and billposters' meetings.  
 Moss Levitt, brother of Victor D. Levitt, accompanied by Mrs. Levitt. Just before leaving for Portland, Ore. They played independent dates the past year with concessions, mostly in Canada.  
 General P. Fleming, in from Buffalo and the inauguration of Governor Al Smith, at Albany, N. Y.  
 Victor Lee, the showman. Has sold out his holdings in Atlantic City, N. J., and will for the present make his headquarters in New York.  
 Samuel Minkoff, former theatrical journalist. Alfredo Swartz, the high wire artist, accompanied by Mrs. Swartz, manager of the act.  
 Harry Wagner and Lynn Wagner, of Sheepshead Bay, N. Y. Managers and directors of the Steeple Side Shows and other Coney Island (N. Y.) activities.  
 Jack Frost, the whistlerman, late of the Hagenbeck-Wallace Circus. Working in New York. Hopes to return to the circus the coming season.  
 Tony Nussa, bandmaster James M. Benson Shows, Home in New York.  
 Arthur Hill, the well-known showman. Just after attending the funeral of William F. Berol, the well-known organizer of vaudeville artists.  
 M. J. Lapp, owner and manager American Exposition Shows. In from Ellenville, N. Y. He bought Charles Cohen's Whip ride, in which Morris B. Lagg was interested.  
 Donald Farnsworth, who presents a "leap-of-death" sensational act thru fire and flames. Going in Europe soon.  
 Felix Hill, is promoting indoor circuses in connection with I. C. Folsom. In from the opening of the K. of C. Circus, at Bennington, Vt., which he reported most successful on New Year's Day. The event is in charge of F. Percy Morency.  
 Matthew J. Ritter, of the Matthew J. Riley Shows. Will make his plans for the coming season very soon.  
 Sam J. Banks, the writer. In from Boston for a few days. He is on a tour. Says he will circ out some real news soon.

### THE CONY RACE



The game of no secrets. Players' own skill with ball is plainly visible. All parts of machine are neat and attractive. Have you seen the game? If so, you already know how wonderful it is; how people are wild about it; just the thing people wanted. So it is known as the king of all games. For next year there are to be still further improvements toward satisfying the people; more and more to its maximum perfection. Come and see the game and buy direct from me or through my agents.

**M. HIGUCHI, Manufacturer and Inventor.**  
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### Agents---Salesboard Operators

#### LINE UP FOR 1923 WITH SOMETHING DIFFERENT

Electric Lighted Vanity Boxes or Canteens get the money. We furnish you the best salesboard assortments at \$4.00, \$12.00 and \$50.00. Money back if not satisfied.

Our prices for Vanities with lights are:

Patent	\$16.50 Doz.
Assorted Leathers	17.50 "
Large Octagon	47.50 "

**M. W. A. Co., 160 North Wells Street, CHICAGO**

### NOTICE!!! SAM E. SPENCER SHOWS (Tenth Season)

NOW BOOKING SHOWS AND CONCESSIONS 1923

WANT Manager for Allan Herschell Two-Abreast Carousel, WILD BOB WHIP and BABY SEAPLANE, TRAYER MAKE, ON 99¢ basis. WANT DOG AND PONY, WILD WEST SHOW and a good BIRD SHOW. COLVIN'S WHITE CONCESSIONS, GOLD-BIG BODIES, Plaster DOLLS, CIGARETTE SHOOTING GALLERY, DEVIL'S HOWLING ALLEY, HAM Bacon, BIANCHI COOK HOUSE, JUICE, Umbrella, Throwing Ball GAMES. ALL OTHER CONCESSIONS OPEN. CAN USE FREE ACT and 10-Piece Band. WANT Second Man. Will finance any clean SHOW. Address SAM E. SPENCER, Broadville, Pa. (Summersville Phone).

P. S.—Concessioners living at Columbus, O., call BEN CHAPPELL, 38 E. Poplar Ave., Columbus.

J. H. Barry, owner, and manager Campbell Bros. Circus, accompanied by Walter Allen, a circus acrobat, of Cincinnati, who is working in his combination animal act, which is playing vaudeville.

J. J. McCarthy, the park amusement man. Says the Habana (Cuba) Park is doing a good front-gate business and that Evans & Gordon are making wonderful strides in placing their Freak Animal Shows in Eastern parks.

Callers at J. A. Jackson's desk: Louis Schoeler, the colored promoter and advance agent, Maharrajah, the mystic; just back from Bridgeport. James White, of the team of White and Claybrook. Prof. Payne, director of the Harvey Minstrel Band. Tony Langston of The Chicago Defender, the widest-known theatrical writer of the race. Carl and James Hickman, a pair of music writing brothers from Chicago. Donald Farnsworth, a promoter. Chas. Johnson, one of the famous Johnson Brothers. Boots Hope, the first performer to double-play the Lincoln and the Lafayette theaters in New York. Miss Campbell, one of the fifty choristers in "How Come". Edith Dogan, of Jersey City. S. T. Saxton, a colored promoter who has a big idea for lodges to get the money and spread joy for their members. D. E. Hanton, producing director for Robert Levy. He is assembling a Negro dramatic cast. H. D. Collins, business manager, who has just retired from the Wintz "Shuffle Along" show. John H. Echols, a lyric tenor, who, with his wife, is interested in Lyceum work. She is a soprano. Copeland and Harbour, a vaudeville team of distinction. John Rucker, of the team of Rucker and Sid.

**BAN MAY BE LIFTED**

City Commission of Springfield, O., Considering Matter With "Board of Censorship" Provision

Springfield, O., Jan. 5.—Removal of the ban against carnivals, which was established by city ordinance some weeks ago, organization of a board of censorship which would pass on all carnivals before they would be permitted to give a public showing in the city, and an in-

### FLIES 216 MILES AN HOUR

(Continued from page 83)

224.05 miles an hour in four beats. The test was timed by representatives of the Federation Aeronautique Internationale. It is said the International Aero Club soon will render a decision on the time of General Mitchell.

### TAYLOR HAS GROUND JOB

Vin. Taylor, the Australian who has had more diversified experience with aircraft than many other airmen, he being a certified aviator and experienced dirigible pilot, as well as pilot of gas balloons, also an operator of hot-air balloons, and parachutist from aircraft bridges and buildings, has recently returned from New Westminster, B. C., Can., to his headquarters at Long Beach, Calif.

The exhibition at New Westminster, B. C., where he made five ascents and a parachute drops on five successive days from his balloons was a great success financially and otherwise. Vin. Taylor says that among the most prized of his Christmas presents was a year's subscription to The Billboard, presented and ordered for him by R. W. Adams, proprietor of "The Dodgem" at Long Beach, where he has been employed, when not on aerial engagements, as "The Man With the Voice" at the entrance.

The fact that "The Dodgem" at Long Beach is now on towards its third season and attracting multitudes of merry-makers, with long lines of pleasure seekers waiting their turn to enter, shows its popularity.

### SPEED BOATS TO RACE

New Orleans, Jan. 3.—Racing hydroplanes by the score are expected to arrive in this city about February 1 preliminary to the races to be held on Lake Pontchartrain February 15 to 18 inclusive, the occasion being the midwinter speed boat carnival. Col. Crawford H. Ellis has the matter in charge for the Southern Yacht Club.

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

### Candy Floss Machines

POSITIVELY THE BEST MADE.



Gasoline or Gas Heated. Hand Power Machine, \$150.00. Universal Electric Motor Power Machine, \$200.00. Combination Hand and Electric Power Machine, \$200.00.

Hand Power \$150.00  
 All Electric \$200.00

Both heat and power. Universal motor. \$200.00.

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### C. E. Taylor Co.

245 West 55th Street  
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Write for  
**BEADED BAG FOLDER**

### WANTED TO BUY EVANS VENETIAN SWINGS

Must be good condition and cheap for cash. S. O. Billboard, New York.

### MASKS

Per Gross \$2.63; Dozen \$30.00. Masks, Novelties, Etc., Animal Masks, etc. Catalogue, G. KLIPPERT, 28 Cooper Square, New York.

In the advertisement of the Chumun Art Company, last issue, the name was misspelled "Schuman". This firm is specializing on a practically new idea in lamps, and has taken increased factory and office space on West North Avenue, Chicago.

CUT FROM Salesboard Operators CONCESSIONAIRES AND AGENTS CUT FROM PLACE NO STOCK WITH OUR NEW PATENTED VEST POCKET SALESBOARDS

AGENTS PLACE BOARDS WITH THE FOLLOWING:

- BAGGAGE AGENTS, BELL CAPTAINS, BOX FACTORIES, CALL BOYS, CALLERS, CAR SEALERS, CHECKERS, CHURCHES, CLUBS, CONDUCTORS, DANCES, EXPRESS, FIREMEN, FORELADIES, FOREMEN, GARAGE EMPLOYEES, INFORMATION CLERKS, JANITORS, MAIL CLERKS, OFFICE HELP, PORTERS, RECEPTION CLERKS, STENOGRAPHERS, SWITCHMEN, TAXI STARTERS, TELEPHONE GIRLS, DOOR MEN, TIMEKEEPERS, WAITRESSES, WOODMEN, YARD MEN, CARPENTERS, CABIERS, ELEVATOR MEN, LAUNDRIES.

The above people run off boards among their fellow workers. AS A RULE DURING NOON HOUR. Agents give him one of the prizes listed below. The winner also receives one of the prizes.

AGENTS' PROFIT—From One-Third to One-Half of What the Board Takes In.

AGENTS PLACE NO STOCK, as Board has beautiful LITHOGRAPH PICTURE of whatever prize agent shows customer—and customer could not carry stock around if he wanted to. HE SELLS MANY A PUNCH WHILE THE BOSS IS NOT AROUND.

THE FOLLOWING ARE THE PRIZES USED ON OUR BOARDS:

- OCTAGON-SHAPED, ELECTRIC-LIGHTED VANITY CASE, with two beveled mirrors. Best stock. Board takes in \$17.55. Vanity Case old price, \$22.50 each. NEW PRICE, \$24.50 EACH OR \$33.00 A DOZEN. GUARANTEED 14-KARAT GOLD-FILLED COMBINATION PEN AND PENCIL SET, in plush-lined box. Board takes in \$11.55. Old price, \$22.50 a set. NEW PRICE, \$2.15 EACH. LA TOSCA PEARLS, in cabinet of gray velvet, silk lined. Board takes in \$18.00. Old price, \$1.50 each. NEW PRICE, \$4.00 EACH, OR \$48.00 A DOZEN. 28-PIECE ROGERS SILVER SET, complete with silver handled, mahogany finished, two-drawer oak chest. \$4.50 EACH, OR \$50.00 A DOZEN. WE ISSUE NO CATALOG, AS WE HAVE NEW PRIZES MONTHLY. ASSORTED BOARDS, \$1.50 A DOZEN, OR \$10.00 PER 100. 25% deposit with all orders. Money order or certified check. In working the above boards would advise at least one sample of whatever prize you care to work. Have stock on floor, and can fill your order at once.

In 100 Lots DIRECT SALES & SERVICE CO., 7 W. Madison St., CHICAGO, ILL. In 100 Lots

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.

Fraser's Deny Statement By Impalement Howards Addison, N. Y., Jan. 8, 1923. Editor The Billboard—In answer to the letter of the Impalement Howards in The Billboard issue of January 6, we wish to state that they are very much mistaken. There was never any talk with T. A. Wolfe or Ed Mahoney about carrying the birds or monkeys. The argument was about the "pullman berries and asterisks." (Signed) THE FRASEIS.

Grotto Circus Says Banner Agent Skipped With Money Los Angeles, Calif., Dec. 27, 1922. Editor The Billboard—The Grotto Circus desires to call your attention and would like to have printed in the columns of your valuable publication the following information relative to one W. J. Raymond. At the inception of this circus several weeks ago Mr. Raymond made application for position as banner solicitor, claiming many years' experience in that line of work. He was so employed, and he hired several sub-solicitors to work with and for him. He obtained a number of banners and made arrangements for a party of them, but a day or two before the circus opened he left the city, owing the circus between \$800 and \$700 for advertising banners. For which he had collected the money and failed to make a return. He also owed several sub-solicitors their commissions. (Signed) B. P. GLENN, Treasurer, Grotto Circus.

Asks If Killing of Her Son Was Not an Accident Newark, N. J., Dec. 29, 1922. Editor The Billboard—I read in The Billboard issue of December 23, about the Greater Sheesley shows, and as I know you like to rectify all mistakes I wish to state that the party who furnished the "writeup" evidently did not know much about what happened on the show the past season. My husband and I were on the show from the time it opened in San Diego, Calif., until the close of the season in Milwaukee. At Kankakee, Ill., there was a terrible accident on the show, in which my little boy, Lamar, was shot and killed on the shooting gallery, if that isn't an accident I should like to know what one. There also was another young man with the show who lost his life in an auto accident. Charles Sheesley got shot in the leg and was in the hospital several weeks, and other minor accidents happened. The show did not go over with flying colors the whole season for all concerned. So it is to be seen that the writer evidently does not know what he is talking about. I write this because it looks like they don't count my little boy's life worth much when they write a piece like that. To me that was the worst accident that could happen on any show, and has given me a Christmas filled with sorrow as only a mother can tell. It must be that Mr. Sheesley was not aware of that writeup as I think he would be just in a matter of that kind, as he has a little boy of his own. I wish you to please print this and set the matter right. (Signed) MRS. HELEN CRAWN, 149 Bank Street.

R. Cotton Ellis Claims. He Was Not on Little Show McGehee, Ark., Jan. 2, 1923. Editor The Billboard—In your issue of December 8 there was a letter signed by De-

he operated the cleanest show, as a whole, that I ever saw. I wrote Mr. Litts as a gentleman and asked him to repudiate the statement over his signature in your paper; also asked him to answer the letter personally and state whether he wrote and signed the letter or not, but he has failed to do so. The I cannot boast of being a carnival manager for seventeen years, or for one year for that matter. I can truthfully say that I have been in the show business for the past sixteen years continuously in almost all of its branches, and in a number of capacities. I am a trouper and showman as well as a manager for the whole-souled trouper right or wrong. (Signed) R. COTTON ELLIS.

Concessionaire Suggests Use of Code Ads by Dealers Philadelphia, Pa., Dec. 31, 1922. Editor The Billboard—A few words in regard to your effort to eliminate harmful influences that tend to destroy the carnival. In concentrating only on lewd girl shows and grift, you have overlooked a phase of the game that is almost as bad. Shows, rides and concessions and a unity in the formation of a carnival and for a manager to suppose he can exist long without the combination of these three departments is illogical. If one of these departments loses attractiveness or public interest, the others suffer in consequence. The success of a carnival enterprise is measured in dollars and cents, and it is foolish for anyone to think otherwise. Therefore, any element that enters to lessen the earning power of the organization is destructive, whether it be a girl show or grift. The staff of The Billboard has taken for clean shows is commendable, but

it has not gone far enough in the effort to elevate the carnival to a higher plane; it has overlooked some important features of the concession end and matters that concern the future of this department as well as the whole carnival organization. Not only is it stragglingly the life of the concession, but it eventually must affect The Billboard also. Probably am anticipating without justifiable cause, but there is much in this matter for consideration, and no change can be instituted without the direct aid of The Billboard, and The Billboard might hesitate to suggest a change of policy from fear of losing advertisements, yet let us hope mercenary interest will never hold The Billboard back in suggesting some other course which would, in the end, not only benefit the concessionaire, but the whole carnival organization. The Billboard one notes that the biggest per cent of the advertisements are for and in the interest of the concessionaire. Publicity is a great thing and brings jobbers and dealers together. But the bold broadcasting of prices does much damage. It's not good for the public to know what the merchant pays for his goods or wares, and especially is this true of the concessionaire featuring a single line of merchandise. The traveling vendor cannot operate on the same profit as a local merchant can. He has much more to contend with and elements that no local business ever contends with confront the concessionaire every week. The main object of the communication is to solicit the aid of The Billboard in calling attention of the advertising patrons of The Billboard to the harm they do the concessionaire by advertising their prices and suggesting a change in this practice. The advertiser can make their advertisements just as effective if they use a key to their price system and by this means eliminate the public from any knowledge of the cost of merchandise. Eventually this must happen and the sooner novelty and supply houses recognize this fact the better. If they don't make some change soon the concession business will die out from too much publicity, and when this happens it will have a direful effect upon the jobbers and supply houses. In the end, lost trade must reflect on The Billboard in the way of lost advertisers in a direct manner and would have greater weight than individual effort, yet I am only voicing the conclusions of many concessionaires in general. (Signed) JAMES WARD, Concessionaire.

ROYAL AMERICAN SHOWS New Title Decided Upon for Former Siegrist-Silbon Organization

Kansas City, Mo., Jan. 4.—Announcement has just been received by the local office of The Billboard that the title of the former Siegrist & Silbon Shows has been changed to the Royal American Shows, owned and operated by O. J. Sedlmayr and Jos. T. Hamm—Eddie Silbon having sold all interests to Mr. Sedlmayr and Mr. Hamm, and will no longer be connected with them or the new organization. The same management that handled the Siegrist & Silbon Shows will be in charge, with Mr. Sedlmayr as manager and Mr. Hamm, assistant manager.

The Royal American Shows will be enlarged to 25 cars, with twenty pay attractions, consisting of fourteen shows and six rides; a "spectacle" and several free attractions, according to information furnished by the Kansas City office of The Billboard. The staff will be practically the same as last year and will be published in a later issue. Work in the winter quarters here was started December 1 and is now well under way. The Whip being entirely rebuilt under the direction of Vincent Books, and Frank Walden is looking after the train repairs and equipment. O. J. Sedlmayr recently returned from an extended visit East, where he purchased three new sleepers and two flats for the show train. Two new fronts are to be built, besides the equipment and scenery for the Spectacle, and Billy Moran, the artist, has started painting up the shows.

PROMOTERS and SHOWMEN ATTENTION One-half-mile race track, stables, grand stand. Stables all in best of condition. Fifty acres in all. Well drained and level, right in Chicago. Good transportation, paved road to gates. Suitable for race meet, carnival, fair, club or lodge affairs. Dates open. Can be had on percentage or rental basis. Further particulars address W. C. BARGER, 4832 Broadway, Chicago, Ill.

LEPORE'S CONCERT BAND AT LIBERTY FOR SEASON 1923 Only high-class Carnival or Circus preferred, especially those who appreciate a good band. Will not furnish less than twelve pieces. Concession space to rent. No gambling. WILL BUY lame Bear, Monkeys and other small Animals. FOR SALE—Four-Horse Liberty Act cheap. Address: GEORGE BARTON, Speakman Hotel, Castville, Pennsylvania. PROF. JOSEPH LEPORE, General Delivery, Tarboro, North Carolina. P. S.—Will go anywhere at any time.

Wanted, Attractions for Museum Vanderhille Acts, Freaks, Midcasts and Novelty Acts that work on small stage. Six-piece Band or Orchestra. From six to ten weeks' work. Concession space to rent. No gambling. WILL BUY lame Bear, Monkeys and other small Animals. FOR SALE—Four-Horse Liberty Act cheap. Address: GEORGE BARTON, Speakman Hotel, Castville, Pennsylvania.

FRANCIS MARION SHOWS CAN PLACE LEGITIMATE CONCESSIONS Man to take charge of Swing. No girl shows or griff. Nichols, Ga., this week; Blackshear, Ga., to follow. Have start-piece Band, Tour Shows. Real people get in touch with a real show. W. O. Nichols, Concession Agent.

RINKS & SKATERS

(Communications to our Cincinnati Office.)

LAUDE KRESS-DE SYLVIA TROUPE

The greatest skating attraction he ever witnessed in the way Richard O. Flath describes the exhibition of the Kress-De Sylvia Troupe given Christmas week at the Coliseum, Ecorse, Mich., of which he is manager. The act comprises two ladies and two men, explains Flath, and offers Russian and Egyptian dancing, in appropriate costumes, and trick and fancy skating and sensational spins. Change of costume is made for each of the seven numbers presented nightly, a point which Flath brings out in further praise of the act. He concludes: "Miss Kress performs the most sensational double spin known to the skating world, that of hanging on Mr. Miller's neck by one foot while he spins at terrific speed. Her head and arms are just above the floor."

ADELAIDE D'VORAK STILL ACTIVE

Adelaide D'Vorak, champion lady fancy roller skater of the world, breaks silence of many weeks with a letter to this department in which she denies that she has been attending in an academy in Cleveland, O., since the late summer. "I have been very much in the ring," she states, "and this season has been one of my most successful. I recently finished my fifth engagement at Towanda, Pa., and also exhibited in Dover, N. J.; Danville, Pa., and at Milling this Christmas" at Anderson, Pa. Very shortly I am to appear in Erie, Moenness and New Kensington, Pa." Miss D'Vorak explains that she is greatly interested in commercial art and interior decorating and will begin a four years' course of study on the subjects at a school in Cleveland, O., either this month or next fall. "I may become a starring artist," she states, "but anyone who has been in the skating game should be a success in the 'starring' part of it."

LUNA PARK RINK RACES

One of the largest attendances for a roller racing meet in Cleveland, O., was on hand for the championship event held at Luna Park Rink December 23. Roland Clout, world's champion speed skater, was official starter. Honors were divided between the entrants from the Judd and Luna rinks, the match being the second of a series of three.

Al Kish defeated Wm. Fluke, of Fort Worth, Tex., and representative, "Rink," in the one-mile city championship race, time, 3:05.

Robert Gresham, of Judd's Rink, was beaten by Leo Cullinan in the one-mile State championship race, time, 3:10.

Chas. Friedel, of California, bested George Carl in the one-mile professional race, the time being 3:08.

Kish, Leo Cullinan, Chas. Friedel and George Carl will represent Luna Rink at a meet to be held in Chicago, station B. F. Cover, contributor of this information.

LIVELY RACES AT CINCY RINK

Al Hoffmann, general manager of Music Hall Rink, Cincinnati, has been staging races twice a week during the past month and some very exciting heats have resulted. Edward Cook won a half-mile dash December 20. John Reusing accounted for the sprint race December 23. A one-mile race was won by Charles Stone December 27 and Joe Carefero won the one-mile event staged January 4. December 30 a six-minute team race was held. Five two-men teams were entered, and, after an exciting scramble for two miles, Reusing and May emerged the winners, defeating the fast combination of Hess and Cook. Patrons of the rink were given a chance to see "Cap" Seferino, Cincinnati's professional, in action January 6 in the Music Hall Handicap Race in which he conceded a lead to each opponent, Mr. Hoffmann and his assistant, Willie Seferino, have several racing surprises for January.

SKATING NOTES

Bits and Pieces, a seven-piece skating act, said to be one of the artist roller teams now on the boards, is playing the Pacific Coast theaters of the Pantages Circuit at present. Bonnie Barger, wife of Nelson (Cy) Barger, one who was with skating acts in vaudeville for several seasons, has temporarily deserted the steel rollers for a part in the Dunbar Musical Comedy Company, now in stock at the Lyric Theater, Cincinnati. She has shown remarkably well in "Sweetheart" and "The Red Mill". Her husband also is located in Cincinnati. The Bargers will present their skating act at fair dates again this fall.



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AMERICAN MUSIC GUILD Gives First Public Concert

True to its primary object, namely to aid in creating greater interest in native works and musicians, the American Music Guild presented a program of American compositions at its first public concert given in the Town Hall, New York City, the evening of January 8. The Guild had the assistance of Katherine Bacon, Reinald Werrenrath, Daniel Gregory Mason and Albert Marsh. The first public performance was given to Louis Gruenberg's "First Sonata for Violin and Piano", with the composer at the piano and Albert Stoessel as the violinist. The composition is in three parts and at the first hearing the second part proved the most interesting, but one should give it a second hearing before passing judgment. "The Russians", a cycle of songs by Daniel Gregory Mason, with the composer playing the accompaniment, was sung by Reinald Werrenrath with his usual excellent diction and artistry. Particularly interesting in this group was the song, "A Concertina Player", also the one entitled "A Prophet". Katherine Bacon presented Chas. Griffes' "Sonata for Piano", which contained much that deserves merit, altho at times it was too long drawn out. The program was brought to a close with the presentation of Chas. Martin Loeffler's "Two Rhapsodies for Oboe, Viola and Piano", played by Albert Marsh, Sander Harmati and Harold Morris. These proved to be two descriptive compositions which at times had much beauty, but at others did not hold one's interest.

ADDITIONAL CONCERT AND OPERA NEWS

CONCERT AND OPERA NOTES

(Continued from page 81) afternoons and evenings of January 19 and 20. Directed by Lieut. J. Andrew Wiggins, the band will be heard in the Arcadia Pavilion under the local management of Selby O. Oppenheimer.

Under the direction of F. Wight Neumann, Dorothy Lindenbaum, pianist, will be heard for the first time in recital in the Playhouse, Chicago, the afternoon of January 14. Miss Lindenbaum's program will include a Chopin group, selections by Lieut. Schumann, Blumenfeld, Glazounoff and others.

The Ukrainian National Chorus, with its fifty picked voices, is to make its third appearance in Chicago at the Auditorium Theater on February 4. The chorus, directed by Alexander Kosheitz, is now appearing in Mexico City and will begin a tour of the coast cities, reaching the Middle West the early part of February.

Because of the illness of Mme. Emma Esmees it has been found necessary to postpone her lecture on "Opera and Song" which was scheduled for this week at the Cosmopolitan Club, New York, to January 22. This was the first of four lectures given under the auspices of the Women's Division of the National Civic Federation.

"The Chimes of Normandy" is a coming production of the Oklahoma Opera Association, under the direction of Griff Gordon, and included in the cast are: Katrina Sanders, Ehabars Staton, Grant Sinclair, Felix Folner, Armand Fairford and G. P. McGregor. The High School Symphony Orchestra, conducted by Prof. Russell, will be turned over to the association.

LONDON STRING QUARTET Postpones First Concert to Feb. 10

Owing to the illness of James Levey, first violinist of the London String Quartet, their first concert which was to have been given in New York City January 4 was postponed until February 10. The date of the second concert has been changed to February 17, and the third and last program will be given March 3.

SAN FRANCISCO Includes Noted Artists in Coming Attractions

For the next several months some of the most distinguished of the world's artists are engaged for appearances in San Francisco. At the Scottish Rite Auditorium this week the Ukrainian National Chorus will give three concerts under the leadership of Alexander Kosheitz, and on the 16th of the month, as the third attraction in the Colbert Concert Series, Vladimir Rosing, Russian tenor, will be the soloist. Thru the local management of Selby O. Oppenheimer, the Irish Regiment Band will give two performances, on the 19th and 21st of January, and Hilda Lashanska will sing on January 29 in the Matinee Musicale series at the St. Francis Hotel. San Francisco will have its first opportunity to hear the noted bass, Feodor Chaliapin, and the date of his appearance has been announced as February 11. Mr. Oppenheimer will also bring to San Francisco Josef Hofmann, having completed arrangements for two concerts by this noted pianist, on February 11 and 18, and for the fourth concert in the Colbert Concert Course William Wade Hinshaw's production of Mozart's opera comic, "Così fan Tutte", will be presented on March 2, with Irene Williams, American soprano, in the leading role. On March 8 a single concert is announced by Mr. Oppenheimer by the great pianist, Paderewski. This will be given in the Civic Auditorium.

"SNOW BIRD" To Be Given World Premiere by Chicago Opera Company January 13

Two features in the ninth week of the Chicago Civic Opera Company's season at the Auditorium Theater, Chicago, are the return of Mary Garden after an absence of six weeks and the world premiere of "Snow Bird", by Theodore Starna, American composer. Miss Garden will celebrate her return Wednesday night, January 10, in "The Love of Three Kings", and in the cast will also be Orini, Baklanoff and Lassar. "Martha" will be given for the first time in many years in Chicago on Thursday, and on Friday night "Tosca", with Mary Garden in the title role, will be presented for the first time this season. Gagli-Curi will have her farewell appearance of the season Saturday afternoon in "La Traviata", with Schipa, Rimini, Duffere in the cast. Saturday night will occur the premiere of "Snow Bird", a one-act opera, and "Pavilic" will also be presented. Mary McCormack and Charles Marshall will appear in both operas with Polacco conducting the premiere performance and Olmsted the latter opera.

LONG TOUR Will Take Elena DeMarco Into Thirty-two States

Elena DeMarco, harpist and pianist, has been booked for an extensive concert tour which will take her into thirty-two States. She is now appearing in the Southwest, where she is meeting with success. Miss DeMarco opened her season in Montana and will fulfill engagements in the Southern States until March 1 and then take up a tour of New England which will occupy her time for two months. Several re-engagements have already been booked for her.

LOS ANGELES TO HAVE SECOND MUSIC WEEK

At a meeting called by the Playground Association of Los Angeles at the request of sixteen musical leaders of that city, it was decided to hold a second Los Angeles Music Week next spring. A resolution to this effect was proposed by Mrs. J. J. Carter, president of the Hollywood Community Chorus, and adopted unanimously. The president of the Playground Association appointed a Ways and Means Committee and work will be started immediately to make this second Music Week an event long to be remembered. Among the speakers at this meeting was Alexander Stewart, Pacific Coast musical organizer for Community Service.

TWO NOTED OPERA STARS To Sing Chief Roles With Washington's New Opera Company

Washington, D. C., is to have its own opera company this season. The new organization will open January 22 with a production of "Rigoletto". Two noted opera artists, Lucilla Melius and Joseph Schwartz, will appear in the leading roles. Mme. Melius is well known in operatic and concert circles and Joseph Schwartz recently closed an engagement with the Chicago Civic Opera Company.

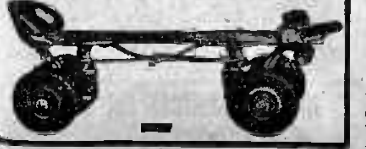
ROSA RAISA WILL PAY \$200 FOR HER MISSING GEM

Chicago, Jan. 5.—Rosa Raisa, prima donna with the Chicago Civic Opera Company, has offered \$200 for the return of a pearl earring. The diva is said to have given no further information about the loss.

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# PIPES

by GASOLINE BILL BAKER.

It doesn't always "blow when it snows", but too many "blows" make frosts. Anyone can call himself a pitchman. Actual sales ability makes him proficient.

Each of us has faults. The only question is, are we capable of analyzing and correcting them?

A Gloom Destroyer—Don't let cold snaps discourage you. "Shamrock" badges will soon appear in the shop windows—almost spring!

Thanks, Lady Burdell (Mrs. Dr. Harry Simms), for the booklet from Clyde, O. Not only is it a niftily composed affair, but it brings pleasant memories of the lamented, popular-with-everybody Harry.

Glad to see more of the specialty workers kicking in with pipes. Every now and then, for a few weeks, these boys let the med. folks get the majority of conversations in the column, thus making it look sort of one-sided.

H. B. Gilman, the medicine man, displays tact in the eight-page booklet he is distributing. He comments on the increasing use of variety capitalists from menager beginnings (as inducements), and eventually (on page 6) gently "oases" into his major point—the sale of his herb packages.

A. Clavin advises that he is with the Turner Brothers (Art and Curly), who closed their promotions after the Eagles' convention at St. Paul, on the sheet up in North Dakota. James he is doing fine. Wants a pipe from Hayes (Kid) Murphy.

Seen working phones and groscope tops in and around York, Pa.; Columbia, Pa., and surrounding towns, Charles P. Barnett and Frank Ober, they reported to me that they had good holiday business and were to head south in their "Liasie" with pens, teleforms and other specialties.

A note from The Billboard's New York office states that Doc O. M. Hunter, accompanied by the Missus, blew into that "sanctum-sanctorum" recently for a brief visit. Doc informed that he is still holding out in Newark, N. J., and doing well. Said he would like a pipe from William Spencer, the pen worker.

The following from Doc Gillman: "Very quiet in this section since the holidays (Flint, Mich.). I might be the only one with privilege could be obtained here in Flint; at any rate, I saw a couple of boys working jumping frogs out of grips all one Saturday recently, right in the congested district—so, that's that much."

Word from Oklahoma City, Ok., has it that Dr. H. O. Laird, the veteran med. man, has occasionally been seen there, confabing with showfolk and pitchmen. Said that his visits are always warmly welcomed by the "bunch". This reminds Bill that he has not heard from Dr. Laird and family lately. Wonder if they are again enjoying the comforts of their private car, Mignon, at Pauls Valley, Ok.?

Notes from Cleveland: All the pitchmen and demonstrators (and they worked clean) did good holiday business here. Harry Chapman is now 76 years 'young' birthday Christmas day. Harry says that "day by day, and in almost every way, he's getting younger and younger." Dr. Andrew Hankin will make a short visiting trip to Florida after he finishes putting up all his stock for the coming outdoor season.

There is some feller in Kansas City (or passing thru there now and then) who sure can write high-brow linguo with a typewriter, and he writes very much logic. This hombra every few months writes Bill, but he always signs his moniker as "A Back Number". Received a dandy of this nature last week, but in order to conform to the "Bose" rule, must have the writer's name before publishing. (Have an inkling as to who this "wise old bird" is, but not quite certain.)

Two versatile chaps, Joe Sullivan and Everett Hughes, rambled into Cincinnati early last week for a few days' stay from Dup Detroit, and were the head of a party of boys who are around Detroit for about six weeks. Have been working "Paper Houses" for the holiday trade and made six towns in Michigan on their way down, reporting all of them good, including Flint. They will work the "houses", also dabble with subscriptions a little, until spring, and next season will find them back to Sullivan's old "love", shadow acrobats. Both boys looked prosperous.

Departed—Thru the kindness of B. W. Cloninger, apothecary, Dayton, O. word was received early last week (too late for last issue) that Porter Stout Riley, the veteran notion worker, had passed away in a cottage in Celina, where he was residing at the time. According to a newspaper clipping Cloninger enclosed, the body of the departed pitchman was found sitting in a chair, Sunday, December 24, after an investigation as to why he had not been seen for several days was started by local friends. Gas lights and a "hot plate" were found burning in the room and it was ascertained whether he had died of asphyxiation or hemorrhage of the brain. It was estimated that he had died early in the week, as the body was badly decomposed.

Porter Stout Riley was born in Nebraska in 1870 and was left fatherless at the age of six months, after which his mother returned to Celina, where, in later years, she passed away, the child being taken in charge by Mr. and Mrs. James Riley, of Celina, who reared him. He was among the best known of specialty vendors in the Central States and was reported at one time to have amassed considerable wealth. He made many friends among the populace, wherever he operated, with jewelry and real estate, and with the sleight-of-hand and other performances. Funeral

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1 DOZ. .... 2.25  
1 DOZ. .... 2.70

1 ONLY ..... \$0.85  
1 DOZ. .... 4.75  
1 DOZ. .... 5.00

Sample of this Cameo Brooch FREE with our Sample Ring Order.

America's Largest Whitestone Dealers **KRAUTH AND REED** Importers and Manufacturers 159 N. State St. - CHICAGO America's Largest Whitestone Dealers

## HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY

COMBS	PRICES	Gross
59130—Fins Combs, 3 1/2x1 1/2	.....	\$13.80
59150—Fins Combs, 3 1/2x2 1/2	.....	24.00
58314—Dressing Comb, 7/8x1 1/2	.....	15.00
58312—Dressing Comb, 7/8x1 1/2	.....	21.00
58313—Dressing Comb, 7/8x1 1/2	.....	Gross, 21.00
58838—Barber Comb, 8 1/2x1 1/2	.....	Gross, 18.50
58216—Pocket Comb, 4 1/2x1 1/2	.....	Gross, 6.80
Leatherette Sildes, Metal Ribs	.....	Gross, 1.50

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 \$1.00.

**THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.**

**RUBBER BELTS, First Quality.....\$16.00 Per Gross**  
Black, Brown and Gray. Plain, imitation stitch and wairu.  
**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.  
COCKERS, Foxes \$10 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.**

## Headquarters for a Full Line of Fountain Pens, Pencils 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**

**NEW SHOE POLISH**  
**DEMONSTRATORS--STREETMEN**  
New invention—Shoe Polish in Stick Form. No bottles, cans or tins. No brushes or dabbers needed. Four colors. Makes a wonderful street demonstration. Whirlwind seller. Big profits. Full particulars from B. ENGLISH CO., 158 East 84th Street, New York, N. Y.

**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.  
25% with order, balance C. O. D.  
Write for Catalog. IT IS FREE.  
**M. K. BRODY**  
1118-1120 South Halsted Street, CHICAGO, ILLINOIS

**GO INTO BUSINESS** for Yourself  
Establish and operate "The Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Success guaranteed. Write for today. Don't wait! **W. HALLER NAGSDELL, Drawer 42 EAST ORANGE, N. J.**

**PAPER MEN**  
Farm Paper and Auto-Tractor Paper. Liberal Terms. **Dir. Mr. R. 405 Merchants Bank Bldg., Indianapolis, Ind.**

**REDUCED PRICES ON TONIC**  
Oil, Salva, Soap and Creams. **BEACH'S WONDER** **BEACHDY CO., Columbia, South Carolina.**

DAISY THE WONDER NEEDLE

BETTER THAN EVER

NU-ART BEST FRENCH KNOT NEEDLE EVER MADE

DAISY WONDER NEEDLE is another big seller. Women buy it on sight. Perfect point and gauge. Prices to Agents: Sample, 30c; \$1.25 per Dozen, \$10.00 per 100, \$60.00 per 500.

NU-ART NEEDLE makes any stitch. Silvered like a piece of costly jewelry. Works on any material. Prices to Agents: Sample, 50c; \$2.40 per Dozen, \$20.00 per 100, \$120.00 per 500.

366 West Monroe Street, CHICAGO, ILLINOIS



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!

services were held from the James Riley home December 25, with interment in a Celina cemetery. O. H. Smett is out of the game for the winter, being in the taxi business in Baltimore, Md., although he says he cannot boast of big profits.

AGENTS \$2.00 THIS IS A Gold Mine at 2 A Throw ONLY 20 BOXES A DAY MEANS \$20 DAILY PROFIT

Subscription Men --- Your Opportunity!

Increase your sales and profits with our new business booster. One Cleveland newspaper sold over 20,000 subscriptions with it in Cleveland alone in less than three months.

Balloons DIRECT FROM THE MANUFACTURER We specialize in Advertising Balloons. Your name and ad printed on 70 Assorted Colored Balloons, and shipped the same day order is received.

PEN LOT WORKERS! Here is a flashy cheap pen. Each in an attractive box, complete with filler. Made of vulcanized rubber, with gilt point. Per Dozen, 75c. Per Gross, \$8.50.

After closing a very successful Christmas season in Dallas and Fort Worth (Tex.) department stores with pens and tops, Mr. and Mrs. J. W. Hunkell and Mr. and Mrs. B. H. Hawkins and Master Bobbie Browne left Dallas Christmas Eve by auto for White Rock Lake, where they camped for the night and spent Christmas Day hunting. They returned to the Dallas apartments of the Brownes with seventeen wild ducks and enjoyed a fine spread on the 'ducking' with all trimmings, also a dandy tree laden with toys for Master Bobbie and presents for all. The Haskells and Brownes were to leave Dallas early last week on an extended motor trip to Florida, to make a few days and then locate at Miami, where they have negotiated some privileges for the balance of the season.



NIFTY NINE, IN DISPLAY CASE Each article full drug store price. Retail value \$3.75; you sell for \$2.00, with over \$1.00 profit for you. Think of it. Costs you only 30c to 50c, according to quality. The array of the gold goods (that always appeals to lady's heart) will dazzle her eye and when you state the low price of only \$2.00 for these 9 articles, the money is yours, even if she has to borrow or beg it.

Jack DeVere pipes from Picher, Ok., that having recently closed for the season, he has a dance orchestra there for the winter. He adds: "Dr. J. G. Segar is now in Kansas City to purchase a dramatic rep. for his No. 2 show. Next season he will have one of the largest med. shows on the road, carrying nineteen people, including band and orchestra. While it is not confirmed, rumor has it here that he is forming a partnership with Billie Jameson, the old-time medicine man, which would bring together two very successful personages. I will remain as stage manager and producer, making my fifth season with Dr. Segar. I have met several streetmen here and all seemed to be doing well as the result of the work in this section are now better than before known, and the weather has been, on the whole, beautiful."

SAME SUPERIOR QUALITY

EVANS' RACE TRACK A Real Winner Every Time Permitted Where Wheels Are Barred

STREETMEN - AGENTS YOU CAN MAKE BIG MONEY selling the 2-in-1 Necessary Tool on a money-back guarantee. Very easily demonstrated. It puts a keen edge on knives, etc. opens any bottle with metal cap. Dozens of street men and agents make \$100.00 to \$200.00 a week.

William Franquer has not been heard from in many moons. He shoots from St. Augustine, Fla.: "For weeks I have been reading in The Billboard of the requests for all shows and pitchmen to clean up and be square with the public. Dr. Hammond, of the Hammond Medicine Co., and wife are here, taking life easy, and intend 'loading' and fishing in Florida all winter. Now, Dr. Hammond is one of the men whom fam-workers should remember to see and learn how to do business on the 'square'. I have known Dr. Hammond for thirty-five years—we worked together from 1888 to 1899 all over the country. He has never closed a town, but has opened many, and best of all, he has something to show for his efforts—a beautiful home in Cleveland, O., and money on hand. I have been out of the game for about ten years, now being in the clothing business. However, I am always interested in the welfare of the profession."

\$20.00 GR. No. B-7—GENUINE FINE BLACK LEATHER 7-in. Billboard. Smooth finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER". Wrapped individually. Sample, \$20.00 PER DOZEN \$200.00 PER GROSS. With Outside Snap Fastener. DOZ. \$2.15; GR. \$21.50. One-third deposit with order. Balance C. O. D.

H. C. EVANS & COMPANY 1825 W. Adams St., CHICAGO. Write for description and price. FULL LINE OF SUPPLIES FOR Bazaars, Indoor Circuses, Etc.

HOW TO PAINT Signs and Sho-Cards MEN! Learn the Sign and Sho' Card business. Become Independent. Easy to learn. Pays big money. Our remarkable book gives complete step-by-step instructions.

Regarding the 'lives' of: Birds, full of song and involuntary spirit re-creating. Dogs, yelps and growls, but faithfulness. Pigs, grab for everything in sight—without pang of conscience. Sheep, tread with being symbols of innocence—nature given. Hats and snakes, among the most despised of things. Wagons, piously safe and sure. Trains, quite an advancement over the 'old way' of travel. Automobiles, plenty of joy-rides, gas and—some sorrow. Airplanes, more speed advancement, but mostly Adventure. Mules, many hard pulls, along with kicks and stubbornness. (But 'oln' wants to be a mule—these days of 'rapid progressiveness'?)

Agents \$6 a Day New cook stove burner for cooking, heating, baking. Burns (coal-oil) kerosene or distillate. Takes place of coal or wood. Fits any cooking stove or range. Easy to install. Absolutely safe. FULLY GUARANTEED. Regulate by valve; burns just like gas. Sturdy uniform heat. Simple, safe, clean. Nothing to get out of order. Our agents having wonderful success. Work spare time this is hottest shot in field today. Write for agency, Jennings Mfg. Co., Burner 222 Dayton, Ohio

Looking for Work? We are looking for men to introduce our complete line of high-grade household specialties. Must be willing to work and ambitious to make money. \$5 to \$8 a day not unusual. Write for plan, STUART & CO., 510 Union St., Newark, New York

AGENTS WANTED Watch and Key Chain Holder. Is made to slip on one-inch belt. Any chain a man is using can be fastened to it. Sample, \$1.00. Wholesale, \$5.00. Dozen, \$30.00. Gross, \$180.00. In silver plate, sample, 15c. \$1.00 a Doz., \$6.00 a Gross.

Home Johnson pipes from San Angelo, Tex.: "The Madam and I, and brothers, Jesse E. Johnson and Arthur J., are doing well in this part of Texas. The Missus had two good ways with her, one a pen and prospecting and Jesse and Arthur splitting time, while I have been handing out invisible note pads to the business men. Tell the boys that Lamesa, Tex., is away out on the Lone Star magazine. It is a wonderful town for some of their useful articles. I worked there three weeks and met some good road men at that place, including Harry Connelly and Mrs. McCoy with transformers and needles. We are here in San Angelo now, and will be working out of here when weather permits. Doc Baker of the Lone Star magazine man with his big red truck, is here. He has a new 'partner'—a big baby boy. Doc's monkey (Bessie), with the gold and diamond teeth, is still 'hot' and 'groovy'. I don't want to say that Baker has no trouble in handing out med., as he works clean. Tell George Tackett, Harry Connelly and Slim Minschau, to shoot 'peas'."

YOU SHOULD EARN \$65 A WEEK OR WAY Some make \$15 daily and \$15 a week bonus besides. Why not you? Everybody wants our Beautiful, New Yocco Set of Bold Alphabet Hand Lettering with \$1.00 premium FREE. Matches silverware. Full or spare time. No capital. We deliver. Pay daily. Write, NEW ERA ART CO., 203 Madison Street, Dept. 558 Chicago, Ill. WIN FREE CASH & WEEKLY CASH BONUS

STREET-PITCH-HOUSE-TO-HOUSE MEN Money-Bank Promotion. \$1.00 hourly guaranteed. Day's business in 1000 ft. Money instant. If refunded if you can not sell them. Returnable sample and information, 35c. The Handy Co., 269 N. Los Angeles St., Los Angeles, Cal.

Crew Managers! Responsible men as crew managers in every city to sell THE BELLINGER—new ANTI-KU KLUX Journal. Streetmen magazine workers, this is hottest shot in field today. Write for agency, THE BELLINGER, 12 Union Square, New York. AGENTS "TAKE ME HOME PACKAGE" contains merchandise valued at \$3.00 and sells handily at a bargain price, \$1.50. Send 50c for sample package today. In lowest prices in quantity. NEW YORK STATE TRADING GOODS CO., 53 East Houston Street.

From down Texas way: Streetmen have not been enjoying "paths of roses" of late in some sections of the Lone Star State. It seems that (Continued on page 96)

AGENTS, CONCESSION MEN OR SALEBOARD OPERATORS

Attractive articles that are different. Lion and Tiger Rugs and Scarfs. Size 2x4. Made from cotton felt. Sample \$1.35. \$12.50 per Dozen. Wool felt. Sample, \$1.75. Per Dozen, \$18.00. Heavy felt for rug purposes. Sample \$2.00. Dozen, \$21.00. Extra heavy felt. Sample, \$2.25. Dozen, \$24.00. OAK LEAF Design Table Scarf, blazest thing in our line must be appreciated. Size 18x48. Cotton felt. \$1.50 per Dozen. Sample, \$1.25. Wool felt. Sample, \$2.75. Dozen, \$30.00. Size 18x60. Wool felt. Sample, \$3.25. Dozen, \$36.00.

Send for circulars of other big selling items. All goods sent postpaid when cash accompanies order. BRADFORD & CO., INC., St. Joseph, Michigan.

"I have averaged \$7000 Per Year for Three Years—Have Made Over \$90 PROFIT in One Day"

That is the statement of Frank DePries, one of our live-wire representatives. Ketchikan, Alaska made \$252 on his first sale. Vicksburg of Alabama made \$118 in one week. Contact quit a \$6,000 job to come with us.

AGENTS WANTED

We need more men like these, because the demand for our Super Fur-Fyter is growing by leaps and bounds. Balls to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Reply write us at once.

THE FYR-FYTER COMPANY

1710 Fyr-Fyter Bldg., Dayton, Ohio.

Ford Auto FREE!

We have a plan whereby our active workers can get a Ford without cost, in addition to their big cash earnings. Get the plan—quick!

CHINESE BASKETS. Assortment of 55 Baskets at \$18.00. Shipping weight, 23 lbs. Basket, 10x10, 10x12, 10x14, 10x16, 10x18, 10x20, 10x22, 10x24, 10x26, 10x28, 10x30, 10x32, 10x34, 10x36, 10x38, 10x40, 10x42, 10x44, 10x46, 10x48, 10x50, 10x52, 10x54, 10x56, 10x58, 10x60, 10x62, 10x64, 10x66, 10x68, 10x70, 10x72, 10x74, 10x76, 10x78, 10x80, 10x82, 10x84, 10x86, 10x88, 10x90, 10x92, 10x94, 10x96, 10x98, 10x100.

AGENTS! CANVASSERS! Reduced Prices!!! 3-1 BAGS. "The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size folded, 6x9 in. Size open, 18x17 in. \$3.25 Per doz. Sample bag, prepaid, 50c. \$35.00 Per gross. In gross lots.

\$5.00 GILLETTE RAZORS. No. 501-B, \$21.00 per Dozen. Gold plated, basket wears case and contents, with 12 waded paper blades. New Improved Gillette and Auto-Strip Razors, 40% off list price. Brown \$1.00 Razor, \$55.00 per 100. "OAK LEAF" Straight Razor, 7/16 inch blade, full hollow round, double shoulder. Regular \$12.00 per Dozen. Special, \$8.00 per Dozen. Razor \$9c, postage paid. Imported Hair Clippers, No. 1, with two extra combs, \$1.25 each, postage paid. No. 00 Brown Sharpie return. Neck and Head Shaver, \$1.75 each, postage paid. STANARD CUTLERY HOUSE, 443 So. Dearborn St., Chicago, Ill. Slide the salesman write for proposition.

UNITED Earn Money at Home In Your Spare Time. Our men are making as high as \$500 per month—all and part time. You can make and sell glass sign, name and number plates by new United method. No art training needed. Big demand for signs. Everyone wants a United. Write today for full details, book of samples, fascinating course in sign making and selling by our easy system. UNITED LETTERING COMPANY, Jones Law Building, PITTSBURGH, PA.

Big Money Lacassia Vegalife Oil Soap. Made by agents selling our wonderful Face Soap, Perfumes, Toilet Articles, Soaps, Etc. Write for sample and agent terms mailed to any address. Lacassia Co., Dept. 472, St. Louis, Mo.

MEN AND WOMEN EARN large daily profits selling "Stick-On" Window Lock. Wanted on every window, sills at night; big repeater; sell 10c each. Write for sample. STICK-ON WINDOW LOCK CO., 176 Fulton St., New York City.

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. EARN \$100 A WEEK The South is calling you! The 1923 Mandelstol makes 4 Post Card Photos a minute on the spot. No plates, film, or dark room. No experience required. WE TRUST YOU. Write today for our pay-as-you-sell plan. CHICAGO FERRO-TYPE CO., Dept. B, 2431 W. 14th St., Chicago, Ill.

KIRBY TUFTING NEEDLES (Nickel Plated), \$10.00 per 100, \$40.00 per 500 cash with order. Mention R. B. KIRBY BROTHERS, Collinsville, Okla.

SHEETWRITERS Have got just what you want. Two good writers. Big cash. No turn-in. Open territory. A letter will put you into the money. Address E. D. HENRY, 114 E. 7th St., Ft. Worth, Tex.

PIPES (Continued from page 95)

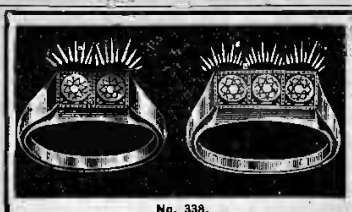
nearly all the towns large enough to day-pitch in are closed and very few have available lots. There are about twenty-five medicine men, according to reports, trying to work Texas now. Drs. Holt and Smith, Green and Marshall, Doc Howard and wife, and Dr. Jack Lighthall and Crutchfield were all "ganged" up at McKinney, to work a "first Monday"—and Holt and Crutchfield nearly "bit" over it. Oilfint and Muey with a colored show were at Fastest recently. Burke and Marshall (Tom) are at Galveston, and Dr. Haas at San Antonio. The following medicine men and actor-doctors are reported laying off in Fort Worth and Dallas: Fred Gasnoway, Gaskin, Holt, Tom Smith, Lighthall, Crutchfield, Frink, Cargill, Barnes, Cason and Hunter Gasnoway. Weather has been mild and all hands are looking forward to about March 1, when the most of them intend opening on the lots with night shows. Dr. Ward, McHard, Field, Goodwin, Wilson and McEas are all out yet working. Dr. Lloyd Long spent Christmas in Oklahoma City, and Dr. Clever Carroll is spending the winter at San Antonio.

Here's one for some of the "enthusiasts" (practically throught the country) who have had so much to say (editorially and otherwise) in newspapers, knocking street salesmen in general and calling them "fakers", "graffers" and other destructive appellations, quite presumably to lower their own eyes in the eyes of the public, to think over: A chap named Wiseman was recently demonstrating and selling a certain brand of nifty fountain pens in a Mississippi city, and at the small price of 50 cents. An essential local merchant—office supplies, books, news and novelties—"happened" to pass Wiseman, according to the report, and noted that the fountain pens the pitchman was selling were identically the same he was retailing in his store at \$2. (Some difference in price, eh?) After about two hours' work Wiseman was arrested for "blocking traffic"; later released on bond, but not to work any more there. (Wonder if this instance would be syndicated and sent out broadcast as an editorial, as was done some time ago with directly opposite impression!) A coincidence was that another pitchman, selling razor paste and coru cure, was working on the same corner, entertaining the natives with "tricks", etc., and was un-molested. How come?

"Apropos the constructive efforts of The Billboard toward the elimination of fair ground 'litter', it is not amiss to note that there may be a change of viewpoint of the fair secretary as pertains to the subscription solicitor. There is some room for a general self-analysis among that type of the fraternity which has thought of but the present. Doubtless a higher standard of soliciting method will be insisted on by fair officials in 1923, and within a year later I predict the abolition of them of premium or other extraneous inducements in connection with subscription soliciting on fair grounds, and, unless a radical change of 'approach' is used by the type who don't look ahead, 'roaming' privileges will probably be banished and solicitors be confined strictly within allotted booth spaces. If the several thousand members of the leaf fraternity who depend solely on 'mass' events to secure the results will take stock and determine that 1923 will mean a year of clean methods, they will have an opportunity of accomplishing, establishing, and reputation now so badly needed, and which, thru the actions of some, has been almost placed in the same category as grafting carnivals. The foregoing in response to a number of letters from the boys, asking for an expression of my opinion.—DIAMOND DIOR ROSE."

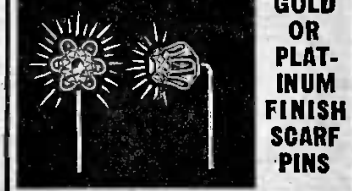
Some New York City "critics" seem possessed of the idea that pitchmen, combinedly speaking are of a somewhat illiterate, "hobnob" type (probably judged by the few who are jumpers and cop dodgers they have seen or come in personal contact with). Before making themselves too ridiculous with their comment, or their abuse, let them about enlighten themselves as to facts. If opportunity afforded them (the "all wise critics") but a little travel and conversation thruout the country, the findings (morally) about them would doubtless prove surprises—as well as better fit them to write more intelligibly. They would find many remarkably learned—lettered, cultured and of accomplishments, except careless display of ignorance regarding their subject in trying to appear as "humorists" to the layman, and at the expense of many pitchmen, who can get on their "spades" and win at almost any worthy task—including "high-brow" affectation.

Now and then one reads after one or more of these fact-illiterate writers, who (not for mere humor, but seriously) attempt to minimize, from a socially popular standpoint, "the old medicine shows". Some ignorantly go so far as to intimate that this form of entertainment has "passed". Fact is that there are more than a hundred of them (some with large casts and doing late stock releases) are right across the country and in all parts of the United States and Canada. "Gone with the Wind" wondered, during late years, as to what ex-



STERLING SILVER FINISH FLASHING WHITE STONES

Per Doz. \$1.00 Per Gross \$10.00



Per Doz. 60c Per Gross \$6.00

No. 2300—Set with 1/2-Kt. Lavio White Stone. Our New Circular No. 200 contains many values like these. Have you a copy? Free for the asking.

S. B. LAVICK & CO., Inc. 411-415 So. Wells St., CHICAGO, ILL.

MIDGET COLLAPSIBLE GARMENT HANGER



A SALES SENSATION

Our representatives are just collating money 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%. 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. CONDESIIONAIRE AND WHEELMEN. Use this item as an intermediate in your wheels 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., 834-AA Alabama Avenue, BROOKLYN, N. Y.

WE ARE HEADQUARTERS



\$4.50 PER DOZ. \$45.00 PER GROSS. 25% deposit, balance C. O. D.

R. & S. MFG. CO. House of Myer A. Fingold. 32 Union Square, NEW YORK CITY.

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, 529-531 Broadway, New York City. SAY "I SAW IT IN THE BILLBOARD."



tent some of the "clown" writers are really informed regarding medicine shows and their entertainers, just as they realize that the ranks of theatrical celebrities, especially vaudeville, musical comedy, etc., are actually "alive" with former medicine show entertainers! No, all of them didn't graduate into popularity of the "big-time" vaude, and other theatrical fans "years ago"—the writer can recall one team, in particular, that sprung from the old platform medicine show, in Arkansas, to the "big circuits" (including the Palace, New York) of this country and England, and received flattering offers from Paris—during the past three years. (Let's not name the team; just yet—let the "wiseacres" do some guessing.) Just for the novelty of the thing, as well as information to some people, will give some time in the not-distant future compile a list of "way-up" vaudeville artists—including headliners—who first "made good" with medicine shows, and, by the way, some who made exceptionally good in vaudeville, only to return to the med. platforms—from choice.

**INDORSE DARR-GRAY COMPANY**  
(Continued from page 20)

skits were presented in addition to the play every night by capable artists. The company's return here next March will be awaited with much interest. This company has one of the best bands and orchestras ever assembled under canvas and their overtures and "request" selections met with hearty encores. The entire company is composed of ladies and gentlemen, and during their stay in the city made many friends who will welcome their return in the spring.

**MANHATTAN PLAYERS STAY THREE DAYS IN KINGSTON**

Kingston, N. Y., Jan. 4.—The Manhattan Players filled a three days' engagement at the Kingston Opera House this week, opening New Year's night in "Ours or My Heart". The play gave Dick Ward and his associates a good opportunity for the display of their talent. Tuesday matinee Sol Smith Russell's "Penceful Valley" was presented "by request", and Tuesday evening "Branded" was given. Miss Williams had the leading role in the Oliver D. Bailey melodrama. The Players offered "Oodip", a rural comedy, whose setting is in this locality, Wednesday afternoon and night. Paul Hillis is manager of the Manhattan Players. There were vaudeville interludes New Year's night, a children's carnival at the Wednesday matinee and an amateur contest following the performance Wednesday night.

**LIKED GRANDI BROTHERS**

"The Grandi Brothers' Stock Company, which played here all last week, left Sunday for Bucklin, where it is showing this week," said a newspaper of Pratt, Tex., recently. "In passing we will say that this is one of the best show companies in every respect that has ever been in Pratt. The two Grandi brothers and their wives and their whole company are ladies and gentlemen of the highest class, and the shows that they put on here were unusual in that there was not a suggestive nor unclean act or word. They played to capacity houses each of the six nights they were here and very likely this is the first company that has ever played to capacity houses six nights in Pratt. All of which goes to show that the people want clean amusement and entertainment, and that the company will suc-



**Your Chance Is Here!**

We manufacture Men's Ties, every style you can think of in one grade, THE BEST. To wide-awake men, out for ONE HUNDRED PER CENT PROFIT and unlimited territory, we offer THE OPPORTUNITY.

**WEPTEN KNITTING MILLS**  
104 East Twelfth St., N. Y. C.

**ASSORTED SAMPLE DOZEN, \$4.00**  
Prices range from \$3.25 to \$13.50

**Our Guarantee—SATISFACTION OR MONEY BACK**

**Intensifier Workers Wanted**

Have best location in Chicago. If you make good appearance, can demonstrate and good closer, you can earn some real money. Address: **GEORGE STAGEY, 371 W. Madison St., Chicago, Illinois.**

**CHRISTMAS IN PONTIAC BRINGS JOY TO WAIFS**

Chicago, Jan. 4.—The Princess Players, Pontiac, Mich., gave a celebration to the poor children of the city Christmas day. Marjorie Garrett, leading lady of the stock company, started her plans weeks previous to look after all of the poor children in the city when Christmas arrived. Her friends came to the front and aided her in promoting the big undertaking, on Sunday afternoon, after the matinee, a huge Christmas tree, brilliantly lighted and decorated, was placed on the stage.

**STOCK CHATTER**  
(Continued from page 27)

cut success, was in fine form and furnished many smiles and some hearty laughs as he confided his worries to the audience. Emily Smiley, in her confession scene with John Winthrop, the master of the house, made a strong appeal and it touched a sympathetic chord in the hearts of all, so splendidly was it delivered. Gordon Mitchell made the pole of butter stand out, and Edward Latimer fitted in and out a necessary part to the denouement. Lydia Earle, as the matron, created many a laugh with her womanly ways; she knew who's who around a house, and Dick Mack, as the hunched one, handled a small part with evident sincerity. George Secord was a cleric and intoned and blessed with dignity, confident in the benefit to come. Miss Smiley at critical moments held the play together and again showed how invaluable she is to the organization. John Winthrop also was convincing. Miss Smiley's gowns were very attractive in spite of their simplicity. In the final search for the guilty one the turn and the twist the finale takes is quite enthralling and fully up to the standard of the best mystery plays. The British music played by the orchestra was very popular.

**ALEXIS LUCE A HIT IN "WELCOME, STRANGER"**

Edmonton, Alta., Can., Jan. 3.—Alexis B. Luce gave a great performance in the part of Isador Solomon in "Welcome Stranger", last week's offering of the Metropolitan Players. Jane Aubrey, as Mary Clark, did another beautiful bit of work. Gracie Barnette as Clem Boms and showed his patrons that he can play something besides comedy. His acting is natural and convincing. Irene Daley was a sweet Essie Solomon. Tom Sullivan, as Gideon Tyler, and Cliff Dunstan, as Ned Tyler, were excellent. Norman Wendell, as Ichabod Whitson, had his first opportunity since joining the company to show what he can do, and gave a first-class performance. Margaret Robinson and Pete Butters handled the small parts of Mrs. Trimble and Bile Warner nicely. While the whole production showed evidence of Mr. Barnette's excellent direction, the first act grouping and characterizations call for particularly favorable comment. Business big.

**ALLEN PLAYERS ARE WELL ADAPTED TO MUSICAL COMEDY**

Edmonton, Alta., Can., Jan. 2.—The Allen Players covered themselves with glory in last week's presentation of "Madame Sherry". It is very doubtful whether there are many dramatic stocks which are so well adapted to handle musical comedy. The ability of Verna Felton to put over any kind of song or dance is unique among dramatic actors. The fine soprano of Marguerite Klein, in her second week with the company, and her graceful dancing were another surprise for Allen patrons. All the ladies of the company are capable of handling the music allotted them. The men are not so strong in that respect but Allen Strickfaden, as Edward Sherry, and Alvin Baird, as Theophilus Sherry, gave corking performances and got away with their songs and dances in good style. Marvel Phillips, as Pepita; Mrs. Allen, as Catherine, and Taylor Bennett, as Philippe, were top notch. Mrs. Allen's performance was rich in comedy and the applause with which the audience broke in on the sextet and dance in the second act was undoubtedly intended for her. The settings were first-class and business fine.

**LEADING LADY POPULAR**

Rockford, Ill., Jan. 3.—The successful comedy-drama, "Three Wise Fools", is the offering of the Rockford Players this week at the Rockford Theater. Miss Day is taking the part of Helen Menken. This new leading lady is fast winning a place in the hearts of local theatergoers. This stock company promises to grow in popularity as the season advances.

**THOSE WHO GO AHEAD**

Chicago, Jan. 4.—Up in the office of James Wingfield, in the City Hall Square Building, where one always goes to find out about the movements of agents and one-nighters, and other information about dramatic and other shows, the following information was gleaned this week:

The Winninger Players showed to steady S. R. O. in Racine, Wis., all of Christmas week. Wallie Decker, ahead of the Fiske O'Hara Company, was in the city and reported a good business in the Davis Theater, Milwaukee, the week of January 1. Two weeks of one-night stands will be played on the way to the St. Louis engagement.

The "Up in the Clouds" Company played to two weeks' capacity in Illinois and Missouri, lately, averaging a gross of \$2,000 a night.

Frank Miller, ahead of the Billy King Company, is in the city, awaiting further orders.

George LeMer, representing the Henry B. Harris Estate, of New York, is in Chicago in

the interest of "The Warning", to open at the Blackstone Theater February 5.

Dick Lambert, ahead of Mrs. Fiske's company, is here. Mrs. Fiske will reach the Oort Theater for her first engagement in that particular playhouse some time in February, the exact date not having been set. The play bears the odd cognomen of "The Dice of the Gods". The production is under the management of H. H. Frazee and in the meantime is playing dates in cities tributary to Chicago.

Jack Lacy, ahead of "Take It From Me", is in Chicago. The show will play in Milwaukee the week of January 14, then take to one-night stands in Illinois and Wisconsin.

George Danmerl and Myrtle Vail are playing "The Red Widow" thru Wisconsin.

Ed Garretson, ahead of Primrose & Kettering's "Why Wives Go Wrong" Company, was in town last week, owing to the temporary closing of the company.

Frank Fleisher, owner of the big "Listen to Me" company, after spending a week in Chicago on business, has gone East to rejoin the company, which is reported to be doing splendidly.

**BRADY BREAKS RIB IN AUTOMOBILE ACCIDENT**

New York, Jan. 6.—William A. Brady, theatrical manager, is confined to his home on account of a broken rib sustained in a motor accident Thursday. He was on his way to address a meeting of the Garment Workers' Union when his chauffeur, to avoid collision with another car, ran into a tree.

Brady's son and his press representative were with him but were not injured. Brady gamely continued on his way to the meeting after the accident and addressed the audience while sitting in a chair. Later when examined by physicians the broken rib was discovered and Brady was ordered to stay at home for several days.

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**SILK KNITTED TIES \$3.85 Dozen. Sample, 50c.**

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# Circus and Carnival News

## GEORGIA AMUSEMENT TAX

### Circuses Will Be Charged \$500 a Day

The State tax on amusements in Georgia for 1923 is as follows: Amusement parks, \$250; book agents or canvassers, \$5; cane racks, \$50; carnivals (each tent or enclosure where admission is charged), \$25; shows (each day), \$200; dog and pony shows, \$50; fortune tellers, \$200; fortune tellers (transit), \$25; grand opera concerts, \$1,000; itinerant practitioners, \$25; jugglers, \$25; merry-go-round, \$50; motion pictures (supply houses), \$100; moving picture houses (per month), \$12.50; opera houses (per month), \$12.50; palmistry, \$200; peddlers of medicine, \$50; peddlers of goods, \$25; photographers (non-resident), \$10; shooting galleries, \$50; side-shows, \$50; skating rinks, \$50; street carnivals (each tent for each week or fractional part), \$25; theaters (per month), \$12.50; vaudeville houses (per month), \$12.50.

## E. H. JONES' SHOWS

### In Quarters at Algiers, La.—Will Open Middle of March

Roy Leonhart, who was with the Cole Bros. Circus this season, called at The Billboard, Cincinnati, last Wednesday, and informed us that E. H. Jones' two shows, Cole Bros. and Wheeler Bros., are in winter quarters at Algiers, La., making preparations to open about the middle of March. Leonhart was on his way to his home in Warren, Pa., for a visit, following which he will again join one of Mr. Jones' shows.

Mr. Jones' animals have been working at a number of indoor shows in and around New Orleans, and will be at the Shriners' Circus at Galveston, Tex., February 9 to 11. Leonhart works with August Kanerva in putting on clown numbers and doing headbalancing and comedy acrobatic stunts.

## LUCKY BILL SHOW PROPERTY

### Sold by Honest Bill to A. B. Campbell

Lancaster, Mo., Jan. 5.—Honest Bill arrived here New Year's Day, bringing with him a force of trainers and mechanics, and the preparatory work for the coming season is now on in earnest.

Honest Bill has sold the Lucky Bill Show property to A. B. Campbell, who, in conjunction with his brother, will operate it under the title of Campbell Bros.' World's Greatest Show. It is the intention of Campbell Bros. to make it one of the finest equipped overland shows on the road. A number of new wagons will be added to those already acquired and an excellent program is being arranged. One of the features will be an Osage Indian band in native costume.

Col. W. P. Hall claims that his winter quarters (leased to Honest Bill) are the busiest they have been since the days of his own show many years ago. A new ring has been added to the big barn to accommodate the new acts now being worked out. Honest Bill is well pleased with the way D. F. Masten, who has charge of winter quarters, keeps things going. All of which is according to J. E. Blair.

## CIRCUS FLASHES

### By A TRAIL BLAZER

Vernon Weaver, last season contracting agent for the Sparks Circus, will be the general agent for the Fred Buchanan Circus, which will go out of Grainger, Ia.

It is rumored that Jess Atkins is signing a program in Chicago for the Patterson Show that will be a credit to a 30-car show.

Everyone agrees that Ed Brannan will take the Patterson Show East, and that his main headquarters will be around Philadelphia.

A contender for big show honors, and the fact is it will be a real big show, is the new Sparks Circus that Chas. Sparks is massing at Macon, Ga.

The King Bros. will go out on three cars and use the title of Cooper Bros.

There will be less grift in evidence around the circuses next season than ever before in the history of the business. Two or three will still stick to the old grift tradition that a show cannot live without the "shells", but the wise ones know that the day is past.

Circus agents are about as scarce as water on the Sahara Desert, it is said.

D. C. Hawn and Harry Hunt are cleaning

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10 Jewels, tonneau shape, engraved case, jewels, crown, complete with silk ribbon and box. Send for sample today at 10% deposit must accompany C. O. D. orders. Write for our 1923 Jewelry Catalog—just off the press.

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up with their "big" show. It is reported that they will launch a five-car circus next season, and that Laurence LeDoux will be interested with them and act in the capacity of general agent.

It is said that Elmer Jones will launch a 20-car circus, using the title of Cole Bros., and that L. C. Gillette will be the general agent.

W. J. Cooway and Al Butler will again blaze the trail ahead of the Big Show.

Lots get higher every year.

## LOS ANGELES NOTES

Writing from Los Angeles, December 31, Tom S. Plank, says: "The Jackie Coogan picture is made and Tom Atkinson and Mike Brahm have moved into their new winter quarters, 728 Grandview street. They have fixed up two rings to retain stock. Atkinson expects to take to the road as a one-car circus to be known as the Great Western Dog and Pony Circus, in about six weeks. Chas. Fulton, formerly of the Al G. Barnes and Howe shows, left last week for the Christy Bros. winter quarters. Hank Potts has been with the Thos. H. Ince Company for two weeks on the desert, making a picture. Mr. and Mrs. Foley, of the Foley & Burk Shows, are at the Continental Hotel. Said that their dog and pony circus went to Honolulu. Others who left for the Hawaiian city were Bill Rice's Water Circus Company, Mike Runkle and his new show and Henry Forkendorf and his little Tom show, formerly with the Howe Circus. Austin King, clown with the Sells-Floto Circus last season, arrived here from the North, where he was putting on indoor circuses. Pat Alton's A. B. O. Carnival is playing the streets in Chinatown and having a fair play. The show will close New Year's night and go into winter quarters. Dick Wayne is playing Los Angeles with his out-law Mummy. Dick says it has been a good season for him. Martha Florine, late of the Barnes Circus, who broke her collar bone, will make a parade for the Jackie Coogan picture, is well on the road to recovery. It is rumored that Mike Brahm will be with the Sells-Floto Circus this season with a company of eighteen cowboys and cowgirls. Alfred Wolf, of the Barnes Show, and Cotton Appleby, of the Sells-Floto Show, have opened a grocery at Culver city, Calif., and are doing well."

## MACON (GA.) LICENSE TAX

The license and tax ordinances of Macon, Ga., for 1923, passed January 2, require the following payments that affect the show business: Advertising schemes and devices, \$50; billposter or distributor, meaning those who are distributing, each up bill or advertising matter of any kind, not to be prorated, \$100; circus, with or without parade, per day, \$500; circus parade, if performance is given outside of city, \$300; circus (ten cents admission), \$50; clairvoyant, fortune teller, palmist, etc., \$300; jewelry, from street stands, to include gold wire workers, etc., no license to be issued for less than \$50; dealer in rubber balloons, no license to be prorated, \$10; skating rink, no prorated, \$50; theater ticket broker, meaning persons who purchase theater tickets and sell them at advanced prices, no license to be prorated, \$150; vaudeville and shows of a similar character, \$100.

## J. A. B. P. & B., LOCAL NO. 5

St. Louis, Jan. 8.—C. G. Moore and Dan Grady of Local No. 1, Chicago, are in the city for a few days. Joe Conroy has returned from Kansas City after a week's stay there. Tom Hagan, a member of the National Alliance, is wintering here. He was on the brigade of the Barnes Circus. Charles Slattery, veteran agent and circus billposter, is in the city.—BEN F. MILLER.

## NEW BIG STEEPLE SIDE-SHOW

Coney Island, N. Y., Jan. 6.—H. and E. Wagner will start work soon on the newer and greater Big Steeple Side-show located on the Bowers at this place. They plan many innovations for this class of entertainment and are looking forward to a big season, which opens the latter part of April. The Wagner Brothers are confident the boardwalk will result in the making of Coney Island and will attract a better class of patronage to its amusements.

## CIRCUS NOTES

F. J. Kuba, the well-known candy butcher and cook with circuses, and of late manager of the Log Cabin Restaurant, Mt. Vernon, O., is now with the Lyric Theater (a movie house) as publicity man. Kuba says he will either be with a circus as candy butcher or back on the "Log" show he was with last summer. Splendor Green and George Bram, side-show manager, are in Mt. Vernon.

Dave Oonture, of the old team Oonture and Gillette, comedy acrobats, is at home in Washash, Ind., after a lengthy visit in Florida.

Heinrich Hagenbeck, Lorenz Hagenbeck and Fritz Wegner, of the famous wild animal and circus firm, sent greetings for Christmas and New Year to American showmen from The Hague, Holland.

Fred Bradu—you blow the whistle.

It was heard on Broadway last week that there is to be a circus on the road this season under the title of "Equity Circus". One hundred per cent circus, we suppose.

It doesn't seem like a real circus unless there are plenty of acts in the air.

The Oardones, aerialists, are expected to give a sensation with the Walter L. Main Circus. They will.

Let the circus world hear from Fred Gollmar, Charles Gollmar, Henry B. Gentry and Frank Gentry.

Ollie Webb is in charge of the working forces at Madison Square Garden—so says Lew Graham.

Sign and return your contracts and be prompt about it. Get ready for the call.

G. W. Christy is credited by many circus men as being one of the real comers that will, in time, have to be reckoned with as one of the contenders for circus laurels.

What are you going to have in your concerts and how much are you going to charge to remain and see and hear it?

## EDITORIAL COMMENT

(Continued from page 52)

Taylor's "Eleanore", the Shakespearean lyric, "It Was a Lover and His Lass", set to music by Thomas Morley (1557-1603), and Balfe's "Come Into the Garden, Maud". Let it be said at once that Mr. Coates, the hero of 100 performances of "The Dream of Gerontius", had his big audience silent in a few seconds. When finally the "tabs" fell he was recalled again and again before they were allowed to go up again for the next turn.

A little high-brow stuff would help American bills very greatly.

Chauncey Dewep recently observed, among other things: "We do not appreciate as we should the men and women who make us forget while amusing us."

We wonder who he had in mind—not Mr. Albee, surely?

Arnold W. Rosenthal declares that the first dramatic critic was the snake in the Garden of Eden—and he hissed at the first genuinely dramatic situation on record.

Roy K. Moulton, in a recent issue of The New York Mail, observed: "Five years ago people thought radio was impossible. Today they know it is."

## KIRCHEN FLOWER BASKETS

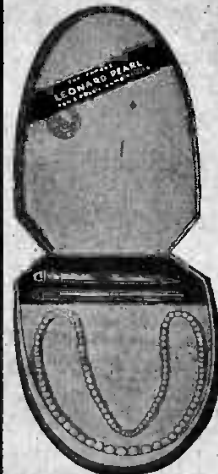


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**SPECIAL OFFER NO. 11** consists of 20 BASKETS for \$25.00. All 22 inches high. FILLED with gorgeous natural looking artificial flowers, 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers all ready for use, artistically arranged by our experts. Come packed in individual box. Baskets are made of real, beautifully colored gold bronze. With this offer, 1 gross Assorted Colored Baskets, 25% with all orders. Balance C. O. D.

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has been in Florida for fifteen winters. We are going back again. We have room for four or five clean Concessions, either Wheels or Grand Stores. We carry a small outfit and play small towns, but will guarantee you all winter's work in spots where conditions are good. Address P.O. W. LA MANCE, Milltown, Ga., Jan. 8 to 13; Jennings, Fla., 15 to 20.

## Slot Machines For Sale

100 5c Mint Vending Machines, 100 Target Practice Penny Machines, A-1 condition. Will sell all or part. Priced low. Write. PURITAN SALES CO., 1505 Calhoun Street, FL. Wayne, Ind.

## Wanted To Buy Tent

30x80 or 100. Must be cheap for cash. James Hodges, 60 S. Church St., Salisbury, N. C.

THE **SMITH GREATER SHOWS**

Will open the season the latter part of March under the direction of E. K. Smith.

Now Booking Shows and Concessions

Winter Quarters: Camp Wadsworth, Spartanburg, S. C.

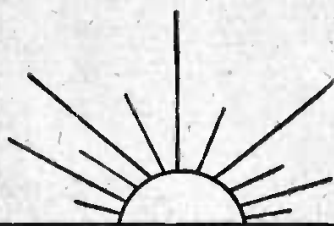
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Long engagement. Salary no object if you can make good.

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- ☞ Culmination of years of experience permits us to claim the acme of **PERFECTION** in outdoor amusement, capable of passing the censorship of an exacting **PRESS** and **PUBLIC**.

*This Season we will offer a Bigger and Better Show than ever before, playing a long list of Real Celebrations and Big Fairs.*



JOHN M. SHEESLEY.

**CAN PLACE**—clean, novel pay attractions of all kinds, especially money-getting feature show. Let's hear from midgets, giants, fat and lean people for high-class platform shows; must be real entertainers. Will book or buy proven mechanical shows; no junk.

**NOW BOOKING**—legitimate concessions of all kinds. Those with us before, write. Complete cookhouse for sale and can be booked with us for coming season. Also set of Venetian Swings, in best condition, for sale cheap. ALL ADDRESS:

WINTER QUARTERS:  
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Miller Hotel, Milwaukee, Wis.

# RANDOM RAMBLES

By William Judkins Hewitt

1923 is well on its way. General agents are on the wing. Reports from all over the country have it that work has actually started in many winter quarters. Many have announced the opening dates. There is real activity.

As usual, Johnny J. Jones will be the first of the big ones to sound the gong for season 1923.

E. F. Carruthers post-cards from Havana, Cuba: "Spent Christmas here, and what a grand spoil! Hundreds of good Americans here."

General agents, fair looking representatives, concessionaires and others from various parts of the continent are now en route to Calgary, Alberta, to attend the annual meeting of the Western Canada Fairs Association, at which contracts for all attractions for the various circuits will be let.

The Virginia Fair Association meeting at Richmond promises to be most interesting. The largest attendance in its history is expected.

A number of the real big carnivals have "scratched" a lot of fairs off their lists. Some of these fairs have been trying for years to make the carnival owners think they were big fairs and entitled to the consideration of the real carnivals. Not so. Several of the so-called big fairs will go begging for attractions. So much for false representations. The carnival owner and manager is actually waking up at last.

The week of FEBRUARY 10 will be a big one in CHICAGO. PASS THE WORD ALONG. "MEET ME AT THE SHOWMEN'S LEAGUE BANQUET IN CHICAGO FEBRUARY 10." Put that line on the bottom of every letter you write, Mr. Showman and Fair Manager.

Be sure and get a good, truthful press agent this season. The "wild-fire" boys can do you a lot of harm. We must get down to facts. The truth is rather to be chosen than "gobs" of space. Don't buy "readers" in the local press and then try and make someone believe the paper said so and so.

EVERY DAY, IN EVERY WAY, THE OUTDOOR SHOW BUSINESS IS GETTING BETTER AND BETTER. Look at the improvements being made by circuses and carnivals. The park men are looking forward to a most wonderful season.

Eddie Madigan says it's only a matter of a very short time when the Canadian National Exhibition, Toronto, will extend its period of operation to one month, instead of two weeks, as at present. John G. Kent and D. Q. Ross, give us the word. Why not make the slogan, "A MILLION A WEEK", two weeks two million, four weeks FOUR MILLION? It can be done by billing the United States. The folks on this side would come anyhow if they really knew what a wonderful event you now have.

Carnival Owners and Managers—Why not have your general agents ask for a bonus for playing some of those funny events called fairs and exhibitions? Try it and see what happens. To actually buy a fair outright is downright business suicide. Dummies of the carnival world.

Robert Leonard Lohmar—Tell us about the "Arabian Nights Circus" reported to be organizing in San Antonio, Tex., with you as one of the interested ones.

I. J. Polsek is going to develop that new idea of his for outdoor events—and, if he does, it will be a howling success. Don't stop half way, I. J.

General Agents—Tell us what you are doing about the laws in North Carolina, South Carolina, Oregon and the ones proposed in Illinois, Wisconsin and other States. Surely you have not been asleep.

Some accredited leaders in the outdoor show business act just like a weak-minded mother with a lot of stage-struck children on her hands.

Frank D. Corey and J. H. Johnson—Kindly send your address to this column. Important!

Much carnival history was recently made in the Gunter Hotel, San Antonio, Tex.

Harry Hansen promises us a carnival fun show to be called the "Brown Derby". So long as it's not to be the "Hot Potato" guess it's all right, Harry.

Westward wends the way of civilization and many carnivals. Oh, those Eastern shows.

Carnivals lack comedy from the public's viewpoint only. Add some clowns, laughter-producing shows. Most of the employees furnish the funny faces. Just let them act natural. Sufficient.

Several of the big managers have told us there will be no cutting of salaries this season and that real talent must be paid for. They must have been reading what Henry Ford recently is reported to have uttered.

Suppose now all the mentalists and wonder workers will add the Conc auto-suggestion methods to their repertoire. What about it, William J. Hillier?

**BROADWAY RUMORS IN AN ATTEMPTED HUMOROUS VEIN**

"Edward R. Snitzer is press agent for Johnny J. Jones and got himself."  
"Prohibition will be immediately put into effect."

"Rubin Gruber will be with his shows."  
"M. B. Westcott will consolidate his interests with the largest circus."  
"Samuel J. Levy failed to land a new story last week."

"All the carnivals will carry a large library car for the use of their working people on Sunday runs."

Just received a souvenir by mail from W. H. Rice, dated Honolulu, Hawaii, December 26, 1922. The party being en route to Hongkong, China. All well.

A post card came last week from Joseph G. Ferrari, Germany.

Among the Christmas and New Year greetings received and most graciously recorded are (doubtless due to late mails) from: Henry Meyerhoff, London, England; Jules Brazil, Toronto, Canada; Mr. and Mrs. J. George Loos, Smithville, Tex.; H. Elmo LaBrecque, Lindsay, Pa.; Oscar C. Jurek, Detroit, Mich.; Fred Fairbanks, of the Max Robson Company; Mr. and Mrs. Charles E. Jameson, San Antonio, Tex.; William K. MacCollin, Chicago; Mac Matthews, Dallas, Tex.; Guaranty Safe Deposit Company, New York; Ed Mack, Reading, Pa.; Johnny J. Jones, Orlando, Fla.; Harold Ben. Port Au Prince, Haiti; John Crawford, New Haven, Conn.; Edward R. Salter, Orlando, Fla.; Foley & Burk Shows, San Francisco, Calif.; Charles R. Stratton, Scranton, Pa.; Charles G. Kilpatrick, W. K. Davidson, Jacksonville, Ill.; William A. Scott, Miami, Fla.; Elmer J. Walters, New York; Charles N. Harris, Brooklyn, N. Y.; Zebbie Fowler, Chicago; George A. Lawrence, New York; W. C. Fleming, Buffalo, N. Y.; Harry E. Tudor, Brooklyn, N. Y.; A. L. Salvati, Toronto, Ont.; Dr. E. D. Sutherland, Toronto, Can.; Charles L. Sasse, New York; The American Exchange, New York; Victor D. Levitt, Chicago; W. J. Stark, Edmonton, Alta. Can.; James H. Spaulding, Stamford, Conn.; E. F. Carruthers, Havana, Cuba; Joseph G. Ferrari, Berlin, Germany; Hubbard Nye, Rutland, Vt.; Heinrich Hagenbeck, Lorenz Hagenbeck and Frits Wegner, The Hague, Holland.

Charles R. Stratton's New Year's resolution was not to make any resolutions for the new year.

The best general agent some carnivals have is a bank roll and the big wheel. Still we wonder: How long, brother, how long? Get down to merit of amusements and attractions just as soon as you possibly can, gentleman.

The "lobby offices" in the Gunter Hotel, San Antonio, Tex., are in a bad way. Judging from reports coming from that section.

Every outdoor show organization should have an official host to entertain the press, public and notables who wend their way to the lots. Moral: Don't bide the office wagon.

William Holland, erstwhile general agent of the World of Mirth Shows is ascending a portion of the winter in Buffalo, N. Y. Why, William? Get busy—they need you.

When Adolph Seeman decides, it is a firm decision.

It is George W. Rollins who is at Havana Park, Havana, Cuba, with the Johnny J. Jones attractions. How is the new soft drink, George W.?

Master mechanics are becoming very important features with outdoor shows these days. They are very important. Nothing like keeping the equipment in the standard in quality and appearance. Keep it up.

Keep your eyes on the Zeldman & Polite Shows the coming season. You will hear from them.

Are you figuring on something new for the inside of those new tents?

If you are going to have a circus why not make it all circus?

We are told that Fred Lewis is doing some good construction work for the World of Mirth Shows down at Richmond, Va. Fred does know how to build.

When you advertise "Tented Amusements" why not have some? A few at least.

**EVERY DAY, IN EVERY WAY, BUSINESS IS GETTING BETTER AND BETTER. It is a fact.**

Edward C. Talbot—Many thanks for all of your good wishes. Same to you.

James M. Benson—wxyz. What's doing for season 1923? Let's have the announcement.

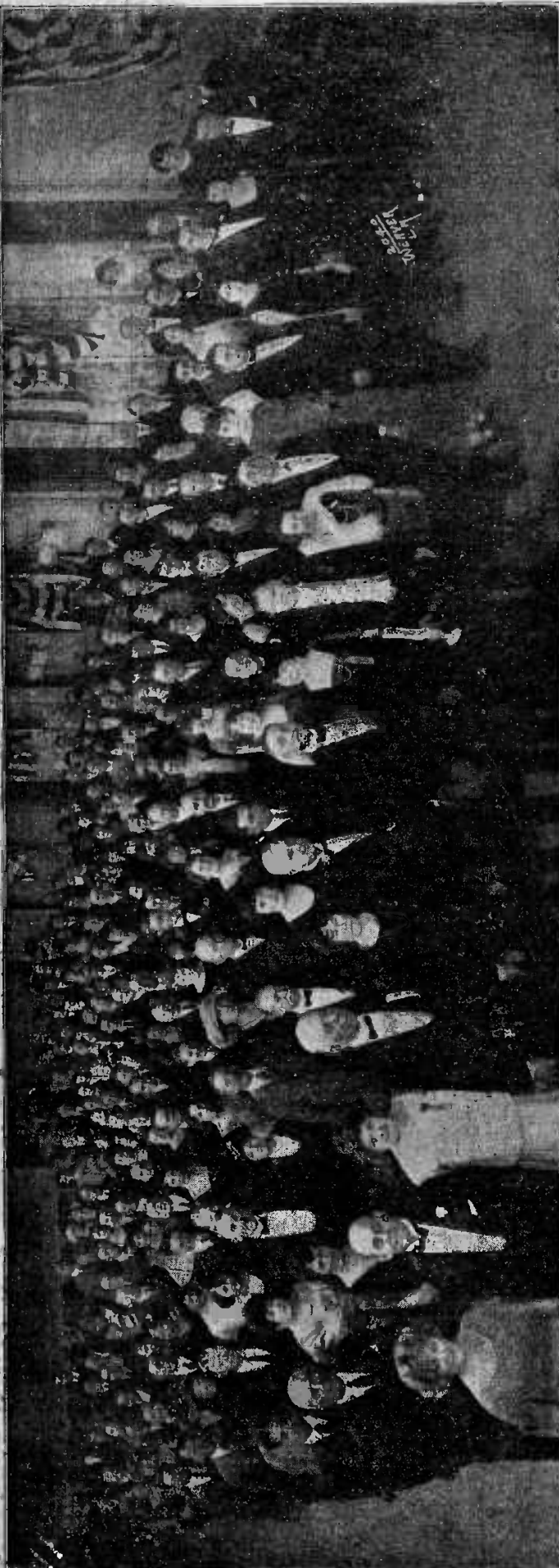
Chris M. Smith—It is time for you to launch that "Advanced-Idea-Big-Top" proposition. It can be done and done right by you, too.

A new idea is coming out of Baltimore, Md., this season. Watch for the coming announcement of the Maryland Amusement Company. Ask J. J. Burns and C. A. Bell.

**LEGITIMATE MERCHANTISE WHEELS WILL BE OPERATED, THE PUBLIC WANTS THEM. WE HAVE ALWAYS MADE SUCH A CONTENTION.**

Watch for the big announcement coming soon from the Morris & Castle Shows, Milton Morris and John Castle—You can do it in a big way. Dave Morris—What's doing?

Showmen and artists, concessionaires and  
(Continued on page 101)



Entertainment and ball given by the Pacific Coast Showmen's Association at the Alexandria Hotel, Los Angeles, December 27.

BRILLIANT AFFAIR

Was First Annual Ball of Pacific Coast Showmen's Association—Five Hundred Showfolk in Attendance, and All Enjoyed Themselves to the Fullest Extent

With ideal weather conditions and the entire membership of the Pacific Coast Showmen's Association at fever heat, the first annual ball of the association was held in the Ivory Room of the Alexandria Hotel in Los Angeles, Wednesday evening, December 27. This historic ballroom never held a more brilliant gathering than that of the showmen on this occasion. After weeks of preparation and excitement there was attendance of 500 to enjoy the event of the winter months. Not one in this vast throng had aught but the greatest praise for the extraordinary time spent.

Mrs. Nick Copeland, Mrs. V. Farmer, Mr. and Mrs. John Miller, A. M. Quinn, Mr. and Mrs. D. W. Callahan, Mr. and Mrs. Klug C. Keene, Gladys Lee Nesecar, Mr. and Mrs. J. Sky Clark, Mr. and Mrs. Francis Patrick Shanley, Dora Wilburn, J. Ryan, Clara Carupath, Miss G. Brown, Miss M. Conley, Miss L. Brown, Luelle O'Leary, Miss M. Humand, Andy Tauro, Mack Kritner, Ted Dubois, Ralph McKinney, Miss D. Adams, Mr. and Mrs. E. B. Randall, Arthur W. Hubbard, V. A. Harper, Mr. and Mrs. Lloyd Shidler, Mr. and Mrs. Homer Gillespie, Charles Bulwair, John S. Berger, Albert Gould, William Thomas, Mr. and Mrs. Edward Jewell, Mrs. L. F. Revillo, E. J. Hochgraf, D. P. Coughlin, Mr. and Mrs. Will Farley, Mrs. Ralph McKinney, Mr. and Mrs. H. W. Fowler, Mr. and Mrs. Louis Lee, W. W. Troutman, Mrs. Mabel Thomas, Mr. and Mrs. Charles Keeran, May Shippee, Charles Haley, W. A. (Snake) King, Mr. and Mrs. Barney Goldberg, Francis Goldberg, Lena

Mr. and Mrs. J. L. (Judge) Karnes, Mr. and Mrs. Scampruss, J. N. McNaughton, Harry Suman, Jack Cook, Laurence A. DeBarr, Earl Solomon, Frank Olme, B. Greenwald, M. Parsons, Ruth Davidson, Sam Boswitt, P. F. Holler, Irene Joules, Mr. and Mrs. L. C. Zelleno, George Carmon, Billy Stout, Bart. Berry, Ernie Johnson, Betty Rush, Walter McGilley, J. O. Goodwin, Frank Flynn, Richard Ferris, Samuel Maloney, Mr. and Mrs. Edward Mozart, Mr. and Mrs. Geo. Middleton, Lois Cummins, Col. Fred Cummins, Harvey Dickens, Arthur Fletcher, A. G. Millican, Roy Miller, Mr. and Mrs. Walter Van Horn, Theima Seaton, Peggy Coiby, H. W. Green, J. T. Free, Mrs. Betty Stubbs, D. Peterson, Ruth Darby, Bud Harrison, Robt. Harlow, Geo. Greenup, Erna Stone, Miss Essomheimer, Miss A. Dunham, Wilbur Mack, Joe Keaton, Mrs. R. Smith, Mae McGree, J. T. Atkin, Mrs. A. Atkinson, Robert Ince, Mrs. Corn Anderson, F. Forest, P. Smith, Fred Klase, K. O. Brown, Pete Busie, Mrs. Mabel Murray, Thomas Thornton, Mr. and Mrs. M. F. Weaver, J. S. Horne, Harold Hamden, Fenrod Brocten, Mr. and Mrs. Timothy Mack, Roland Patterson, E. Hammond Beall, Mr. and Mrs. Victor Hemming, Sidney St. Claire, Gladys Phillips, Helen S. Clarke, Harry X. Clarke, Mr. and Mrs. Thomas Wilde, Mr. and Mrs. John Backman, Mr. and Mrs. Herman Arons, Jules Vernon, Mayne McHenry, Mr. and Mrs. Bert Tack, Frederick Waldron, W. H. Waldman, Ralph G. Stephens, Mr. and Mrs. Harold Spencer, Mr. and Mrs. Walter Milborne, Harry M. Bosworth, Irving Polack, Kathryn Fenwick, Mr. and Mrs. Stanley Ward, Earl, Ira H. Brooks, Myrtle E. Brooks, Katharine Luville, Harold Luville, L. C. Chapman, Mr. and Mrs. Chas. H. Oohn, Richard M. Bell, Mr. and Mrs. Walter VanSuzis, Annabelle E. Em-

Sam C. Heller stayed until everyone else had gone and smiled all the way thru the evening. John Miller, W. A. (Snake) King, Chas. Keeran, Chas. Chrysler, Will J. Farley, Jimmy Arons, Edward J. Brown and Geo. Donovan were the only ones in attendance (but were present at the first Showmen's League ball, and all declared that it surpassed that event 100 per cent. Mr. and Mrs. George Middleton, who once were famous in a chain of theaters, were present and stated that it was the grandest assemblage they had ever attended. Mr. and Mrs. Edw. Mozart went back twenty-five years and danced every dance together. The hostesses were Mrs. John Miller, Mrs. Will J. Farley, Mrs. George Eines, Mrs. Chas. Keeran and Mrs. Chas. Farmer. No one was allowed to even look lonesome while they were on the floor. At 11:30 about fifty came in at once; these were the entire bills at the Orpheum, Grand Street, Burbank and Pantages theaters. They were given a great welcome. The secretary received several telegrams from the East wishing the association success on its first ball, and we just want to add that it was the biggest thing on the Coast. As one lady put it: "The showmen look awful nice when they are cleaned up." Food for thought. Francis Patrick Shanley and Frank W. Bahcock both run theatrical hotels and both had their bald pates shining bright as the moon outside. The punch was a circus-red—and had the real favor; most all partook of it. It was furnished by Walter McGilley. No, there were no headaches. Being California, the streets for six blocks square were lined with automobiles, and it was a pretty sight, and a society event attracting much attention. Although the event was informal, fifty per cent of those there were either in full dress or in Tuxedo. The gowns of the ladies were for the most part elaborate and the color scheme as a consequence was as a rainbow in effect. Mr. and Mrs. King O. Keene were among the last to leave. They were on the floor every minute. Mrs. Keene's gown was most exquisite. Edward and Mrs. Brown showed the attendance that they knew what a good time meant, and Mrs. Brown also let them all see what a pretty dancer she is. Mrs. Will J. Farley did not miss a dance during the evening and her card still had promises to fill when "Home, Sweet Home" was played. Mr. and Mrs. Curtis Ireland and Mr. and Mrs. Wm. Ramsden were among those who helped all to enjoy themselves. It will take one of the studios to house the next ball, as room was at times almost at a premium. Mr. and Mrs. L. C. Zelleno came down from Frisco to be present and both state that it was worth coming all the way from New York to see. John S. Berger stated that it was almost as gigantic as his Pageant of Progress, and he was willing to bet that it was the greatest social event in Los Angeles.—WILL J. FARLEY.

THE TRAVELING CIRCUS OF INDIA



This traveling street circus is a national institution of India. The street jugglers and artists move from corner to corner and erect their trapezes. The weird music begins and children and passersby stop to watch the artists. The cashier of the circus passes among the on-lookers for the collection, and, when a sum approximating a dollar is collected, the artists are given the word to start their show. The performance never starts, however, until after the collection is made.

Lasky, Albert Karno, Anna B. Cook, A. Tolman Cook, Clara Fletcher, Mr. and Mrs. J. M. Sampson, Mr. and Mrs. Bob Cavanaugh, Miss N. McIntyre, M. R. Slee, Euglie H. Roman, C. E. Schreiner, Katherine Voehneur, Harry Marlinell, Frank Marlinell, Chas. Soderberg, Mr. and Mrs. Harry Hancock, Charles Wolfe, E. Hackney, Margaret Martin, George Donovan, Frank Coulson, E. C. Winter, Delois Bell, Fritzie Brundage, Charlotte McNamara, J. McNamara, Jane Francis, Joseph Hewitt, Mr. and Mrs. Ned Dryfus, George Remus, Imogene Remus, Ruth Remus, Francis J. Simmons, Mr. and Mrs. G. F. Garcia, Naomi Churchhouse, Mr. and Mrs. W. Levitt, Mr. and Mrs. Al Hagen, Al Houghlin, Mr. and Mrs. Edward Brown, G. R. Moffet, George H. Hines, Fred H. Sargent, David A. Conerson, Mr. and Mrs. Chas. Farmer, Sam C. Haller, Mr. and Mrs. E. E. Garner, Nick Pascale, Melbourn W. Farley, Geo. W. W. Meyers, Mr. and Mrs. Joseph Edwards, Henry L. Masse, Frank R. McMahon, Mary Martin, J. Jacobson, Charles Chrysler, Mr. and Mrs. George H. Hines, Fred F. Sargent, David A. Francis, P. A. Avonshire, Wm. and Mrs. W. Francis, Miss Ehrhardt, Mrs. J. Saker, Melvin Sholmer, Mr. and Mrs. J. W. Phillips, Mr. and Mrs. Col. William Ramsden, Mr. and Mrs. Curtis Ireland, Claude Conrith, Jack Miller, C. B. Thomas, Martha Margolles, Mr. and Mrs. Geo. Riskey, Miss E. Kologl, V. H. Hazler, Harvey Polworth, Dr. T. Ruler, Mr. and Mrs. Jerome Hatfield, Mr. and Mrs. C. Ochofer, Mr. and Mrs. McMillon, Mrs. Arthur Hekwald, Alma Prister, Raymond Phelps, Mrs. Irene Kimball, Mme. Gloria Mayne,

erson Harry W. Emerson, Mr. and Mrs. Frederick Russell, Samuel G. Davis, Arthur B. Morrison, Harriet M. Howard, William T. Howard, T. P. Osborne, Clara B. Comstock, David P. Comstock, Peggy O. Pennington, Peter V. Caulfield. This is the first ball of the Pacific Coast Showmen's Association and if any names are missing the oversight is due to the rush and not getting them listed, but the 500 who attended not only enjoyed themselves to the fullest extent, but they aid has made it possible for the sick fund to be ready at all times to take care of the needy as they approach. A brilliant affair and a positive success in every way, and an event that will make the next gathering of these showmen one of larger proportion, and a Los Angeles event of importance. NOTES When Mrs. John Miller congratulated her husband upon his management of the floor there was a twinkle in his eye that seemed to say it is much better and happier coming from you. Tom Ambrose, whose name in society is T. P. Ambrose, said that after he scattered loose the ligaments in his leg he was ready for every dance. Jane Grogan, who just finished with Warner Bros. in the Little Rascals of the Streets, is now on location with Selznick Studios, was a distinguished visitor and a guest of J. J. McNamara.

Francis Patrick Shanley and Frank W. Bahcock both run theatrical hotels and both had their bald pates shining bright as the moon outside. The punch was a circus-red—and had the real favor; most all partook of it. It was furnished by Walter McGilley. No, there were no headaches. Being California, the streets for six blocks square were lined with automobiles, and it was a pretty sight, and a society event attracting much attention. Although the event was informal, fifty per cent of those there were either in full dress or in Tuxedo. The gowns of the ladies were for the most part elaborate and the color scheme as a consequence was as a rainbow in effect. Mr. and Mrs. King O. Keene were among the last to leave. They were on the floor every minute. Mrs. Keene's gown was most exquisite. Edward and Mrs. Brown showed the attendance that they knew what a good time meant, and Mrs. Brown also let them all see what a pretty dancer she is. Mrs. Will J. Farley did not miss a dance during the evening and her card still had promises to fill when "Home, Sweet Home" was played. Mr. and Mrs. Curtis Ireland and Mr. and Mrs. Wm. Ramsden were among those who helped all to enjoy themselves. It will take one of the studios to house the next ball, as room was at times almost at a premium. Mr. and Mrs. L. C. Zelleno came down from Frisco to be present and both state that it was worth coming all the way from New York to see. John S. Berger stated that it was almost as gigantic as his Pageant of Progress, and he was willing to bet that it was the greatest social event in Los Angeles.—WILL J. FARLEY.

RANDOM RAMBLES (Continued from page 100)

musicians: Sign your contracts and return them promptly just like real business people. Angelo Mummolo—Who gets your band this season? Flirting band boys have caused lots of trouble to some managers. Ben Stalker (Buckskin Ben)—Where are you and the Wild West of the old days? Best regards to Irving and Bruce Kempf. What is the new show? Ever see a vaudeville show under canvas with a carnival? Ain't they funny things? THERE IS REALLY MUCH TO LOOK FORWARD TO FOR SEASON 1923. NOW IS THE TIME FOR EVERYONE TO GET BUSY. AGENTS Get Our Leader No. 711. Big Profits. Special Velvet Box and Gold Case. Guaranteed with \$10 Price Card. \$10 to Stores and District. \$2.00 Cash. The Perles are indestructible, 2 1/2 inches with a white solid spring ring. Some with Sterling 8 1/2 lbs or clasp. Rhinestone. 50c extra, 14-K. Cut Diamond, \$1.50 extra. One-third deposit with order. MARIE ANTOINETTE PEARL CO. 60 W. 4th St., New York City. Catering to the Jewelry Trade since 1899.

ALL ABOARD FOR THE BANQUET AND BALL OF SHOWMEN'S LEAGUE

Outdoor Showmen Are Rallying to the Forthcoming FEAST on February 21—Annual Election of Officers To Be Held the Day Previous

Chicago, Jan. 4.—The banquet and ball to be given by the Showmen's League of America on the evening of February 21, in the Tiger Room, Hotel Sherman, was the main topic of conversation last night at the regular league meeting.

election of officers on February 20, the voting hours to be from 2 to 6 o'clock p.m. For the first time in many months George Meyer was present at the meeting.

BAN EFFORT MEETS PROTEST

The following dispatch was received last week from St. John, N. B., Canada: To the agitation that carnival shows have henceforth banned from the city of St. John, N. B., by order of the City Council, the International Longshoremen's Association, St. John local, has protested.

President Edward R. Carruthers, looking out over the largest meeting the league has had on the new season, promoted sociability by calling on several members, absent for some time, to address the gathering.

GRUBERS AND SIMPSON IN NEW YORK CITY

New York, Jan. 6.—Mr. and Mrs. Rubin Gruber arrived in this city some two weeks ago and opened headquarters for the Rubin & Cherry Shows in the Woodstock Hotel.

LYONS HOME ON VISIT

A letter from Mr. and Mrs. G. A. (Dolly) Lyons (the latter professionally known as Shirley Francis), who the past two seasons have operated their Metra Show as a feature attraction with the Rubin & Cherry Shows, advised that they would leave Savannah, Ga., January 9 to pay a two to three weeks' visit to homefolks at Lima, O.

KNICKERBOCKER SHOWS

New Organization Headed by Felix Blei and Maurice B. Lagg

New York, Jan. 6.—The Knickerbocker Shows are among the new carnivals for 1923, to take the road under the management of Felix Blei and Maurice B. Lagg. These well-known showmen have formed a partnership for the purpose of conducting a high-class outdoor amusement company to be known as the Knickerbocker Shows.

Photo Cigarette Cases, Per Dozen, \$1.25. Photo Cigarette Cases, Per Dozen, \$1.25.

Table listing various items and their prices, including Photo Cigarette Cases, Pen and Pencil Sets, and various pens and pencils.

M. L. KAHN & CO. 1014 Arch Street, PHILADELPHIA, PA.

"BOB" MORTON CIRCUS CO. 1923 A SHOW WITHOUT WHEELS OR CONCESSIONAIRES. General Agent. Those that like hotel lobbies, save time by not applying.

stringent owing to several unworthy carnivals, the behavior of some of whose personnel last summer in the maritime provinces created the agitation against the carnivals.

KYLE'S GREAT EASTERN SHOWS

Charles Kyle, of New Haven, Conn., advises that Kyle's Great Eastern Shows will be the title of his organization the coming season instead of the Keystone Bazaar Company name.

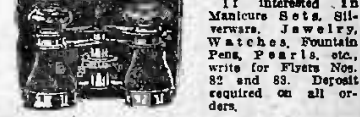
Bridgeport, Conn., Jan. 5.—Mrs. Joe Oppice, of the John Jay Exposition, left today for Orlando, Fla., after a short vacation with friends here.

SALESBOARD AND CONCESSION OPERATORS!!

Here are a few items that will interest you, especially at the price.



- GN. 994—Sawfish .25 Cal. Automatic Revolver, Blights 8 times. Special value. \$4.75. GN. 916—Origies German Automatic Pistol, .25 and .32 caliber. Each..... \$7.75.



BB. 122—Geman Opera Glasses, in leatherette case. For Gross..... \$45.00

M. GERBER'S Underselling Streetmen's Supply House, 505 Market St., Philadelphia, Pa.

WORTHAM'S WORLD'S BEST SHOWS

New Combination of Operating Heads Bent on Materially Increasing Display. In anticipation of presenting the biggest and best shows that ever wore the name of "Wortham's" employees of Beckman, Green, Robinson at San Antonio, are spreading gold leaf, figuratively speaking, in shows.

INTER-OCEAN GREATER SHOWS

Rapid Strides Being Made in Winter-Quarters Work

Brookville, Ind., Jan. 6.—Work in all departments at the winter quarters of the Inter-Ocean Greater Shows, near this city, is rounding up rapidly and in fine shape.

THE CLARKES FEATURED

Auburn, N. Y., Jan. 5.—The Clarke family, now a big bucking ride, will be featured at the circus to be held the week of January 15 at Syracuse, under the auspices of T. J. Temple, Nobles of the Mystic Shrine, at the New York State Fair.

# K. F. KETCHUM'S 20th CENTURY SHOWS

Want shows of all kinds. Will furnish outfits. All concessions open. FOR SALE—Show and Concession Tents, Banners, Circus Seats, Wheels, Buckets; all bargains. Address K. F. KETCHUM, Gloversville, N. Y.

## ST. LOUIS

ALLEN K. CENTER  
Phone, Olive 1733  
2046 Railway Exch. Bldg. Olive Street  
Between Sixth and Seventh

The Municipal Theater Association opened its chorus training school last Thursday with a class of 420 students at Eberhart Hall, Minneapolis. The training school is limited only to St. Louisans. The school will hold classes twice a week on Monday and Thursday evenings. Final examinations will take place May 1 when active rehearsals for next summer's operas will begin. The 1923 opera season will open Monday night, May 28, and will continue for six weeks. The St. Louis Municipal Opera Training School is the first to be operated in connection with light opera organizations in the United States, and has proved very valuable. Wm. A. Parson is in charge of the school.

Charles Baker, representative of the San Carlo Opera Company, whose engagement opens at the Odeon Sunday, Jan. 14, announced that "Salome," which was scheduled for Friday evening, the 19th, will not be included in the repertoire, but that "La Traviata" will be given instead because the score for "Salome" did not arrive from Europe. Josephine Lucchesi will have the role of Violet in "La Traviata."

Van H. Brooks, local magician, signed up with Myrtle Spencer to open January 7. The show will play week stands.

Nat Narder, of the Nat Narder Shows, was a Billboard caller last week. Mr. Narder has just returned from a business trip to Pittsburgh and Cleveland. His show will open in Dublin, Ga., March 12.

The following acts took part in a Christmas party given by the Bell Telephone Co. in the Chamber of Commerce Building, December 23: Bobby Eastshaw, "The Merry Minnie," from the Grand Opera House; Jack Osterman, monologist, Grand Opera House; Johnnie Adams, popular St. Louis singer; Baby and Tommy Payne, also from the Grand Opera House.

Lewis H. Williamson, popular St. Louis singer, gave a recital at the Wednesday Club, January 5, accompanied by his sister Eunice, Frank M. Miller, guitarist, and Hunter Jones, pianist. Mr. Williamson left January 8 for a recital tour thru the North and Northwest which will terminate in New York City about February 1.

T. R. Swanner, of the John Robinson Circus, will winter in St. Louis.

The Advertising Club of St. Louis is organizing the Advertising Club Choral, which will be composed of about fifty members. The club will train soloists, duets, quartets, quintets, sextets, etc., and the leadership of John Bohn, and will give concerts several times a year.

F. B. Littlefield paid a visit to St. Louis and was a Billboard caller. Mr. Littlefield is touring the country with "Illinois Troops Under Fire," a motion picture.

Virginia Anso, chanteuse with "Echoes From Broadway," which closed in New York recently, is back in St. Louis, which is her home.

Amie Guth Panchon, well-known St. Louis contralto, was the soloist at last Sunday's "Pop" concert at the Odeon.

Traner and Howie have a new "nut" dialog act and are now appearing with success at local theaters. They are booked by George Bently.

Joe Erber has opened a branch office of the Western Vaudeville Managers' Association in the Arcade Building and has notified the artists thru bulletins in theater dressing rooms.

The Alamac held a say but orderly party last Thursday night in the cafe. Members of this burlesque show are present. After the dancing an impromptu show was given. Al Thomas, Frisco dancer, opened. Joe Smith was master of ceremonies. Every Tuesday night is amateur night at the Alamac.

The Rialto Theater, a Junior Orpheum house on Grand avenue, has discontinued matinees, except on Saturday and Sunday. Motion pictures have been added at night—Patsy, Toples and Fables.

Petrovitch Technoff, Russian pianist, who has appeared on various concert tours in Europe and in vaudeville in this country, has joined Donatella's "Carnival of Venice," now playing Junior Orpheum Time.

### SPARKS CIRCUS BRIEFS

Macon, Ga., Jan. 6.—Walter Gulce and his bar act, The Three Wonders, of the Sparks Circus, spent recent Sunday in Macon, en route to Atlanta, where they are appearing on the Loew Time until the opening of the circus season. Walker and Pinkie Hollis are to produce the big riding numbers with the Sparks show again the coming season.

Louie Reed, head of the Sparks' menagerie department, returned to Macon after spending the holidays up North, and Louie says this was not all he spent either.

The Koban Japs, for the past two seasons on the Sparks Circus, are on the Keith Time and are appearing this week at the Palace in Cincinnati.

The Bode Wagon Works of Cincinnati are at work on a bunch of new cages for the Sparks

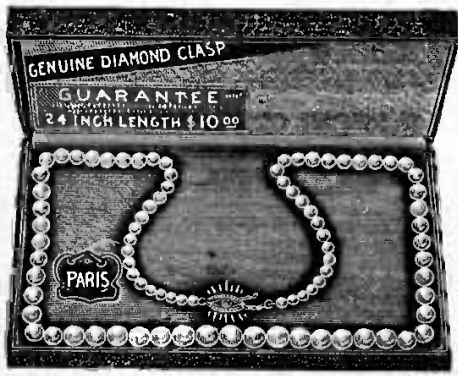
## SELL PEARL NECKLETS Make

OVER 300% PROFIT yet give big value.

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are nicely graded, choice pearl color, indestructible, with solid white gold patent clasp, set with Genuine Diamonds, 24-inch string, in silk-lined box. Very rich.

PER EACH, \$2.75.



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Wholesale Jewelry, Watches and Sundry Specialties.

215 West Madison Street, CHICAGO, ILL.

## FORTUNES MADE SELLING GAS-MASK

### Goodyear Raincoats

Made of Diagonal Bombazine, rubberized to a pure India rubber. Every coat has our Goodyear label.

Shipments made promptly from our factory.

In dozen or gross lots, \$1.90

20% Deposit, balance C. O. D.

Sample coat \$2.00. Send M. O. or certified check.

Send for price list of our complete line.



## Goodyear Raincoat Co.

DEPT. G. 335 Broadway, NEW YORK CITY

## WANTED WANTED

### Johnnie J. Bejano

Associated With

### MORRIS & CASTLE SHOWS

"SHOW THAT SHOWS"

SEASON 1923

Could use a few more good Freaks and first-class Pit or Platform Attractions Address all communications to

JOHNNIE BEJANO, 1816 St. Louis St., DALLAS, TEXAS

## FREAKS — WANTED — FREAKS

Good Pit Show Attractions for summer season's work at Coney Island, N. Y., with Fairs to follow. Good treatment. Send photos. Also one HIGH-CLASS FREAK TO FEATURE. Salary no object if good. Write THOMAS MANNING, 2867 West 23rd St., Coney Island, Brooklyn, N. Y.

Circus that are said to be very elaborate in design and trimmings.

Just as soon as the Beckwith lions were stored away properly in the Sparks winter quarters their trainer, Steve Batty, started to work on a four-leopard act that promises to be a great act. He is a product of the late Frank Brostock and knows animals from the ground up.

In addition to the big annual Christmas dinner Chas. Sparks presented the boys at the quarters with a fine pool table and has also had a shower bath installed in the sleeping quarters.

Charley Henry, steward of the Sparks Circus, is back in Macon after spending the holidays at his home in Bridgeport.

Allen Hauser, equestrian director of the Sparks Circus, promises something new in

trained animal acts; the coming season, and from all indications this circus will have plenty of them.

### MILBURN'S NEW CATALOG

The Alexander Milburn Company, 1416 W. Baltimore street, Baltimore, Md., has gotten out a new miniature catalog of twenty-four pages, covering the Milburn line of welding and cutting equipment, ranging from the small-out torch to a large compressing plant, which it will be glad to supply to Billboard readers on request.

New York, Jan. 6.—Charles R. Stratton, owner and manager of the Lorman-Robinson Shows, was in town today on business from his home in Newark, N. J. He plans to remain East until some time in February, when he will go to Atlanta, Ga., to get his organization in shape for the opening of the season there about March 1.

## SAN FRANCISCO

STUART B. DUNBAE  
209 Fantomas Theater Bldg.

A. Becro, well-known concession man, was on hand at the Veterans' Exposition that closed here December 30, after having enjoyed ten days of fair attendance, which, according to Mr. Becro, would have been much better attended had it received the proper co-operation by the organizations. Mr. Becro also added that Manila is going to be "some territory" in the near future.

Claude Sweeten, popular musical director, formerly at the Salt Air amusement resort at San Mateo, Calif., where he led the orchestra for several seasons, is now directing the orchestra at the Golden Gate (Junior Orpheum) Theater here and is making a tremendous hit with his up-to-date and popular selections. Mr. Sweeten is featured by the management.

Bob Watt, well-known theatrical author and secretary of the Amusement Men's Association of Atlantic City, was in town as a visitor to The Billboard office while sojourning in this city. He departed several days ago for Los Angeles, where he will spend a short vacation and will then depart for his home city.

The San Francisco Stock Exchange staged its annual show at headquarters New Year's Eve and ushered in the new year in a blaze of glory. Acts and entertainment were furnished by the various cabarets and theaters in the city and a most enjoyable evening was had by all. The show came to a close in the wee hours. Refreshments were served throughout the evening.

Kolb and Dill, the popular comedians, opened with "Now and Then" at the Curran Theater in this city last week and went over in their usual big style. Their new play shows them at their best and the audience roared with laughter at their funny sayings proved that they are as popular as ever.

John Wherry Lewis' excellent accompaniment and concert programs at the Imperial have been causing quite a bit of comment among local theatergoers. He is a violinist of attainment, sound in technique and a sympathetic conductor. His orchestra is noticeably small.

"I am all for the little orchestra," said Lewis at The Billboard office recently. "A large one is unwieldy in the movie theater pit, for it is hard to direct the fifty or sixty players to follow accurately the feeling and innumerable moods upon the screen. It can be done, after a fashion, but the tempo is jerky, and the accompaniment gets ragged and full of abrupt stops."

"A piano, violin and cello are a complete musical unit," he continued. "Kreiser, Casalis and Hoffman could evoke heavenly music with it. Add a cornet and trombone to the ensemble, and the result would be disastrous. A cornet can drown out ten violins. I am strong for the small orchestra. I have found the result so satisfactory that I would not exchange my orchestra of twelve for any group of twenty-five that I have seen."

Marionette shows are the latest co-ed fad at the University of California. College girls have introduced "Rudy" Valentino and Wally Reid for the puppets of the "Punch and Judy" shows.

Laura Wickam, distinguished art student, helped make the puppets. They are mostly stuffed rags, painted with oil.

The girls put up a show at the Gardez Studio at Piedmont, and it made such a hit that more will follow.

The college will have a course in marionettes next semester. Prof. M. Dondo will teach the art. Dondo is from Columbia University.

Verna Mercereau, cousin of Violet Mercereau, celebrated screen star, who appeared in "Declasse" at the Alcazar last week, is frequently mistaken for her famous relative. Due to the similarity of names and a general family resemblance the two actresses have often been mixed in the public mind.

Word reaching friends of Madame Ernestine Scheraga-Helick is that she will be in San Francisco and other Pacific Coast cities a visit the latter part of January. She has so far recovered from her recent sickness that she is now able to make the trip.

Mrs. Rupert Hughes, wife of the well-known novelist and playwright, Rupert Hughes, arrived in the city from China last week. Mrs. Hughes has been in the Orient for the past few months, which she attended the wedding of the "Little Emperor."

### FROM PATTERSON QUARTERS

Paola, Kan., Jan. 6.—Work on the circus equipment of the Patterson Show is progressing very nicely and practically all the parade wagons are now thru the wagon shop. The shops are in charge of that veteran master mechanic, William Harris, now in his twentieth year, who runs the Patterson Shows. Work in the paint shop is well under way, this work being in charge of Mart Goodwin, the circus painter-artist. Harris is turning out some parade wagons that will make some dash on the streets the coming spring.

The ring barn is a scene of great activity these days, and several new acts are being broken in. The Patterson Circus this spring will have one of the best menage numbers with any circus. Harry McFarland is in charge of the ring barn and he promises some novel domestic animal acts.

Ed Brannan, general agent and traffic manager, is now making his headquarters in Paola, and is a daily visitor at the winter quarters. Joe Sweeney, boss elephant man, is breaking his charges for some stunts the coming season. Harry Corling is taking care of the cat animals during the winter, and is some busy man. Ed Himer is running the cookhouse, and

(Continued on page 107)

# TRADE SHOWS INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

### JOHN AGEE AGAIN ENGAGED

Will Produce Features for Shrine Circus at Minneapolis

Minneapolis, Minn., Jan. 4.—John R. Agee, the prominent circus, equestrian director, was in Minneapolis last week and concluded an arrangement with Zuhrah Temple to stage another Indoor Circus for that organization this winter.

The engagement will run a week, beginning February 5. Mr. Agee will provide an elaborate list of attractions, including professional equestrians, aerial and acrobatic artists and clown and animal acts which travel in summer with the big circus organizations. The National Guard Armory will be transformed into a regular circus setup for this occasion, with a full-sized circus stage as its central feature. Shrine members and inner musical organizations of Zuhrah will co-operate in costumes that will lend a highly picturesque and festive air to the event.

Last year's Shrine Circus, with the attractions furnished by Mr. Agee, proved a tremendous success. This year, as last, the proceeds will go for the support of the Shrine projects, including the hospital for crippled children.

### COLORED K. OF P. MEMBERS GIVING SHOW AT BALTIMORE

Baltimore, Md., Jan. 5.—The Uniform Department, Knights of Pythias, Maryland jurisdiction, will hold the first big colored exposition, and under the caption of "Pageant of Progress", ever held in Baltimore, February 12-14, at the 4th Reg. Armory having been engaged for the occasion.

The Mason & Dixon Military Band has been engaged for parades each day, as well as a concert each evening, and the Southern Colored Orchestra will play for the free attractions and dancing. Fifty industrial and commercial display booths will be erected and about fifty concessions will be included in the amusement features. It is estimated that there are over 200,000 colored people in Maryland and Washington, D. C., and railroad excursions are now being arranged for their convenience to the show, and with about 8,000 hustling members and a committee of over 200, including some of the most prominent colored people in Maryland and the District of Columbia, a big success for the exposition is looked forward to. Tickets for the advance sales have been out for but a few days and the total sold already runs up into the thousands.—GEORGE W. SMITH (Secretary).

### CLAIMS ERRONEOUS REPORTS

James H. White wrote from Saco, Me., that doubtless an erroneous report had been furnished The Billboard to the effect that a "J. E. Dow Bazaar and County Fair" Company had made arrangements for dates in Freeman's Hall, Portsmouth, N. H., December 25-30, and Armory Hall, at Dover, N. H., January 1-6. A part of Mr. White's letter follows:

"The writer left Portland, Me., Monday afternoon, December 25, by train for Dover, and from there to Portsmouth, where I arrived at night and, being a stranger in town, inquired for the location of the hall. I was informed that no 'bazaar' had been booked there. However, I visited the hall and found roller rink in operation, under the management of a Mr. McHenry, of Salisbury, Mass., who has a lease on the hall for the winter. I found the owner's representative, who has charge of the hall, and he told me he had never heard of Dow nor had any one made application to hold such an affair on or in his property, and further inquires at other locations received the same results. The last fair held in Portsmouth by the Moose was in their own hall."

### BLACK CAT CARNIVAL

Shrine at Eveleth, Minn., Busy With Annual Festivities

Eveleth, Minn., Jan. 4.—Bethlehem Shrine, thru its committees and with the aid of enthusiastic members and moral supporters, is making final arrangements on its extensive plans for the holding of its annual Black Cat Carnival at the Masonic Temple January 12. Decorations are to be elaborate and there will be entertainment of all kinds, inclusive of music, acts, sales booths and dancing.

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### ARRANGEMENTS MOVING RAPIDLY

For Mid-Winter Mardi Gras at Fostoria, O.

Fostoria, O., Jan. 4.—Plans and arrangements are moving along rapidly for the Mid-Winter Mardi Gras Week, to be held here in the Willis Knight Warehouse, in the heart of the business district, week of February 5, under a subdivision of the Spanish War Veterans and Ladies' Auxiliary, and honorary auspices of the American Legion, G. A. R. and other lodges and merchants and manufacturers of Fostoria.

From the reports of committees nearly all persons in and around Fostoria are boosting the event and a remarkable success is anticipated. Numerous prizes will be given away, the capital prize representing retail investment of \$1,500. Contents of various nature are already commanding intense interest. On the entertainment program there will be high-class acts, music, dancing, etc. Two nights will be designated for lodges and Saturday afternoon will be devoted to children. The services of professional decorators have been engaged and from the sketches submitted and accepted the decorations, inside the building and for a full square on the street, will present a grand array of lights, pennants, set-piece shields and national and lodge colors. The executive staff includes A. E. McLean, chairman and secretary; W. E. McFarland, publicity and contests; W. D. Andes, treasurer, and E. E. Hartville, attractions and concessions.

### FINE PROGRAM ARRANGED

For Murga Grotto Circus in Armory at Galesburg, Ill.

Galesburg, Ill., Jan. 5.—Murga Grotto Circus, in the Armory here, will open January 22 and continue five days. H. N. Stauffer, who is managing the show, is arranging a fine program and has contracted for the Five Flying Fishers, Patterson's Elephants, Smith's Comedy Animal Circus, Six Tip Top, Lester, Bell and Griffin, Gunpowder, Pallone Trio and Crandall's Brazilian Circus. George Morrison's Chicago orchestra will play for the dancing and two automobiles will be awarded as prizes.

### DATE SET FOR AUTO SHOW

Auburn, N. Y., Jan. 6.—February 26 has been set as the date for the opening of the fifteenth annual Automobile Show of the Syracuse Automobile Dealers' Association to be held at the State Armory, in Jefferson street. The exhibition will continue thru March 3 and will be one of the most complete and up to date of its kind held in Central New York. Everything now points to Syracuse having the only show of this kind in Central New York this season. Auburn, Ithaca and Cortland automobile dealers are said to be still uncertain as to what they will do. A small show was held in this city last February.

### PLANNING WINTER CARNIVAL

Mt. Greger, N. Y., Jan. 3.—Tentative plans are being made for a Winter Carnival, which will probably be held at the Sanatorium here during the month of February. Ray D. Julian, chairman of the entertainment committee, hopes to make the event an annual one. A greater share of the attractions will be presented in the auditorium.

### CONVEY RETURNS TO CHICAGO

Chicago, Jan. 4.—Thomas P. Convey is back from his Eastern tour with his "Atlantic City Boardwalk". He reported an excellent business and said the Boston engagement was especially profitable.

### COMMENDABLE PROGRAM

At Indoor Circus Staged in Centerville, Ia.

Centerville, Ia., Jan. 4.—The Indoor Circus given in the armory here last week, sponsored by Company G, contained an excellent program of entertainment and amusements. Patronage started on Monday night with a falsified crowd, which heralded the merit of the acts, etc., presented. Business increased the remainder of the week. Besides the acts there were concessions of various natures. The 168th Inf. Orchestra furnished the music for the occasion, including the acts and dancing. For the circus proper the following acts were given: Dad Lark, aerial stunts; Bob and Nora Hodge, in clown antics; Grace Wilbur, lady juggler and baton spinner; Nora Hodge, swinging ladder act; Military Pony Drill; "Jargo", the clown "giant"; Grace Brown, with her high school horse, Prince; the Aerial Whitlocks, double trapeze; Canine Prodigious, a beautiful dog act number; the Hodge Trio, rings and revolving ladder.

### LOCAL BUSINESS MEN INTERESTED IN SHOW

Lima, O., Jan. 5.—Practically every merchant and manufacturer in the city is behind the Pageant of Progress and Mardi Gras Festival which will be held here the week of February 3. It will combine an auto show, manufacturers, merchants, farm products and handicraft ex-

# OUTDOOR CELEBRATIONS

### CINCINNATI FALL FESTIVAL IS NOW ASSURED BIG EVENT

Resurrected Festive Affair Will Be Extensive in Scope and Presentation

The much-talked-of resurrection of the Cincinnati Fall Festival, which has not been held since 1906, is this year to become a reality. This decision was definitely arrived at and tentative plans arranged at a meeting of the Cincinnati Fall Festival Association at the Chamber of Commerce January 5. The meeting was presided over by James E. Riley, president of the Chamber and secretary of the Fall Festival Committee. Plans were prepared by Walter P. Sagers, a member of the committee, and these were adopted by the executive body. The date set is from August 25 to September 8, and the location is but a few blocks from the business district center.

The site will be the Central Parkway (the old canal), from Vine to Fourteenth street, including the old City Hospital site, Washington Park, Music Hall and the wings and auditorium of that structure, and the auditorium of the College of Music. Exhibition buildings will be constructed along both sides of the Parkway and a guarantee pledge fund of \$200,000 will be raised among Cincinnati merchants and business men to indemnify the Fall Festival Association against loss.

Featured electrical illuminations and ornate display of the jewel and flood light types will be among the features of the display in Washington Park. An electric colonnade will be arranged along the parkway and on Twelfth street, from Central avenue to Race, Elm, from Court to Fourteenth; on Central avenue, from Court to Fourteenth; and from Court and Race to Fourteenth. The main entrance will be beautified with a handsome jeweled arch at Vine and Central Parkway, and other entrances will be at Music

hall, Central Parkway and Elm and Twelfth and Central avenue. On the old City Hospital lot will be a large grand stand for a hippodrome, at which there will be athletic contests. Free spectacles, exhibitions of farm products and live stock and various other high-class forms of entertainment. There will be no objectionable features as to lullabies, carnivals, etc., according to W. C. Culpkin, secretary of the organization.

### DEADWOOD AUTO AND ACCESSORIES SHOW

Deadwood, S. D., Jan. 5.—The Eleventh Annual Black Hills Automobile Show under the auspices of the Deadwood Business Club, will be held at the Auditorium here February 20 to 24.

This year's showing will include both automobiles and apto accessories. Exhibition space will be assigned on the Auditorium grounds for the showing of trucks, tractors and road machinery.

### SECURE AKRON ARMOY

For Staging Eagles' Indoor Circus

Akron, O., Jan. 3.—It is announced that Knickerbocker and McGinnis, well-known local promoters, have closed negotiations for the Akron Armory and will stage an Indoor Circus, about the middle of February, for the Eagles' Lodge, of Akron. The show will be on a much larger scale than the two local promoters have been offering in a number of smaller Ohio cities.

Will Repeat Auto Show

Mitchell, S. D., Jan. 5.—The Automobile Show established here last spring will be repeated this year, according to a decision of the Mitchell Automobile Dealers' Association at a recent meeting, the date for the forthcoming event having been set for April 19-21. It will again be held in the beautiful Corn Palace. A meeting of the M. A. D. A. is to be held some time this month, at which time association officers for a year will be elected and plans will be formulated for the Automobile Show.

### WILL REPEAT AUTO SHOW

Mitchell, S. D., Jan. 5.—The Automobile Show established here last spring will be repeated this year, according to a decision of the Mitchell Automobile Dealers' Association at a recent meeting, the date for the forthcoming event having been set for April 19-21. It will again be held in the beautiful Corn Palace. A meeting of the M. A. D. A. is to be held some time this month, at which time association officers for a year will be elected and plans will be formulated for the Automobile Show.

### MAYOR ISSUES PROCLAMATION

Urging Co-Operation in Winter Carnival

Manchester, N. H., Jan. 3.—Mayor George Trudel recently issued a proclamation formally announcing January 12 and 13 as the days for the holding of the First Annual Winter Carnival here. The proclamation urged all citizens to enter enthusiastically into the spirit of the event.

### FIREMEN MAKE EARLY START FOR CONVENTION

Auburn, N. Y., Jan. 4.—Plans were started for the State convention of New York State Permanent Firemen's Association next September at their meeting last night. They are bound to make the convention a success.

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

## Wanted For Athletic Show

High-class Boxers and Wrestlers. Also Performers for Plantation Show. No exclusives and no graft. Can use Will book any clean and up-to-date Show. Will stay out all winter. Will Play Daytona, Fla., next week. Three big Celebrations to follow. Auspices American Legion. Lake Worth, Fort Lauderdale and the best spots on the East Coast to follow. Address all mail to D. W. STANSELL, New Smyrna, Fla. J. L. Duncan wants Ball Game Workers.

### THE FIVE FLYING FISHERS

WORLD'S GREATEST DOUBLE FLYING AND RETURN ACT. AT LIBERTY FOR INDOOR CIRCUSES

Two Figures, 1-2 double Flying and Return Act, 3 people. No. 2—Horizontal Bar and Cradle Novelty, 3 people. For terms and prices, write or wire FIVE FLYING FISHERS, 1514 So. Wright Street, Bloomington, Illinois.

### MUSICIANS WANTED Who Have MASONIC AFFILIATIONS

In all trades and professions. Immediate openings for Automatic Pressmen, Molders, Pattern Makers, Bookkeepers, Salesmen, etc. Address BARTLESVILLE MASONIC BAND, Ed. C. Oblinger, Director, Bartlesville, Oklahoma.



**SMITH FIGHTS CENSORSHIP AS HAYS UNTANGLES SNARL**

(Continued from page 11)  
offices have been moved to 728 Seventh avenue, New York.

Buster Keaton is to make five-reelers from now on, according to the Joseph M. Schenck offices.

"The Town That Forgot God", the Fox special which has concluded ten weeks in Broadway, has been announced for general release.

George D. Baker is doing the continuity for "The Eastway", in which Theda Bara will star for the Selznick outfit.

Dick Thorpe is supervising production for C. C. Burr's Mastodon Company.

Charles Logus will produce on his own in Hollywood, he announces.—JED FISKE.

**"THE MARION SHOW"**

(Continued from page 34)

ward Davis, characterizing the Spirit of Shakespeare, to prolong the show.

Scene 2 was a transparent back drop for a miniature elevated stage to introduce "Vanity" in the persons of the Misses Gray, Moreland, Friel, Johnson, Sweet and Bennett, in poses apropos.

Scene 2 was a roof top flush with the footlights for a cat ballet by the Misses Elliott, Taylor, Mann, Johnson, M. Karr, Ludescher, Rinkis, Dean, Wilder, Kellogg, Kelsey, Carter, E. Karr and Rossell; and a decidedly pretty picture they made in their snow-white leecce costumes as cats.

Scene 4 was the Diving Girl.

Scene 5 was Thomas and Maria.

Scene 6 was Charlton, Chase, Billy Purl and company in a funny comedy bit, with Purl as an evening-dressed candy butcher in the orchestra also interrupting the show on the stage, and in an ankle-squeezing bit on stage with one of the females.

Scene 7 was a borel garden set for Lillian Elliott, a slender brunet toe dancer, in a dance in a springtime, in accompaniment with various principals and choristers characterizing a variety of roses, including several girls in expensive crinolines, all of which made a very pretty stage picture.

Scene 8 was a silken drape for Rene Rene, a short, chunky blond soubret-comediante, and Florence Florence, a petite brunet ingenue, in a singing, dancing and talking specialty that indicated something out of the ordinary later in the show.

Scene 9 was a trolley car, with Purl, as the motorman, seeking a conductor, who came on in the person of Dave Marion, with his original characterization of "Saucy the Cabman", to an ovation from the audience, who sat up and bolstered their heads off in laughter at the Marion patented hair-rip, stuttring, convulsive explosions of apparent anger, and never have we seen him do it better or get so much laughter and applause.

In the trolley-car bit of burlesquing Walter J. McManus, a typical stage tramp with a funny vacant stare, came into his own as a comic, and Olga Gray, an attractive brunet, as the woman insulted. At the finale Dave pulled a pathetic play on one of the feminine principals that was a classic in sentimental emotionalism, and got a big band for it.

Scene 10 was a silken drape for Billy Purl to put over a corking good parody in song, which was followed by Comic McManus in a recitation a la burlesque, and the rehearsal of a double role—that of a small boy and a drunken man—for a riot of laughter and applause.

A new version of "She won't take it" gave ample opportunity to Comic McManus and Mae Marvin, an exceptionally attractive brunet ingenue-prima, to work the finish for a roar of laughter.

Scene 11 was a scene of splendor for a song on Arabia by Gordon Bennett, and there are few singers in burlesque who can equal him in vocalism or masculine modesty of manner for one of his remarkable ability.

Scenes 12 and 13 were supplements of the Arabian scene, and the costumes worn were a revelation of gorgeousness seldom seen by patrons of burlesque. Mary Lee, a well-formed toe dancer, came to the front in a graceful Grecian dance that had no semblance whatsoever to the so-called classic dances of the self-termed Orientalists.

Scene 14 was a drop for Mae Marvin to qualify as a vocalist of versatility, for she ran the gamut of sentimental ballads and blues, with a quick change from one to the other, and fully merited the repeated encores given her several numbers.

Scene 15 was a typical New York City tenement house pictorial drop for "Saucy" and Comedienne Rene Rene, as his fiancee, to lead the gang in razzing Edward Davis, the uniformed cop, and their manner of doing it was burlesque par excellence.

In this scene Gordon opened with a song written by Marion, entitled "Mary Ryan", and

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it's a classic in East Side lore, and the way that Bennett put it over, accompanied by Miss Florence, could have held up the show indefinitely, and made a fitting finale to one of the best first parts we have reviewed in burlesque.

**PART TWO**

Scene 1 was a reproduction of Napoleon's Court, with Edward Davis, as Napoleon, receiving the homage of his people, who were costumed apropos, and another revelation it proved for burlesque.

Scene 2 was a black mirrored drop for a dialog between Marion and McManus relative to training lions.

Scene 3 was a typical lion's den, with Capt. Fred Delmar and his two man-eating lions, who were ragged by Delmar's flinging of real beef into their wide-open mouths and commanding them not to eat, and strange as it may appear, they did not, so great was the mastery of Delmar over his animals. In this scene Delmar proved his real acting ability as a straight in feeding lines to Marion and McManus, from which they made sufficient comedy to keep the audience as highly amused as Bobby Clark ever did with his lion act.

Scene 4 was a drop for a bridal party, with Rene and Florence as the bride and groom.

Scene 5 was a waterfront set for Mae Marvin, a would-be suicide, who gets her wish in a burlesque manner by being thrown overboard, which proved a novel finish to a real bit of burlesquing.

Miss Marvin's singing of "Old Pal" was another holdup of show that could have been indefinite.

Comic McManus and Ray Kelsey put over an East-Comic dance in a decidedly clever manner.

Scene 6 was another revelation, for all the masculines appeared out of character in evening dress attire, and Marion's defense of the critics was a masterpiece of English phraseology.

**COMMENT**

The call for something new in burlesque has been answered by Dave Marion, who purchased the entire equipment of the former Zigfield "Follies of 1921" and supplemented it with additional lighting effects, which includes four floodlights at the footlights that make the various scenes stand out distinctly.

The material runs the gamut from the sublime to the ridiculous, and, in the hands of his able players, leaves nothing desired, be they patrons of the art in theatricals

or of laugh-evoking comedy in burlesque, for Marion, with excellent showmanship, has given his show plenty of both.

A show that is a credit to any stage, Broadway or burlesque, especially the latter, considering that there are only two real burlesques—Marion and Marvin—that we can recall seeing in other burlesque shows.

Marion, on Columbia Corner, in ordinary street attire, pulling on a black briar pipe and giving vent to his usual blatant burlesque, is a revelation in Marion, the orator of classic English, in full evening dress, worn as only the descendants of Irish kings, to the manor born can wear it, and Marion does it to perfection.—NELSE.

**"FOLLIES AND SCANDALS"**

(Continued from page 34)

Juvenile straight men, prologed the show and brought on Bonnie Lloyd, the ever-smiling soubret of pep and personality, for an opening song and dance number, in which her acrobatic cartwheels and splits were very much in evidence.

Ernie Mack, a tall, slender, wise-cracking boob, and Billy Tanner, a short-statured Dutch with a light facial makeup of painted moustache, were the comics, and they made an excellent start in dialog that went over for laughs.

Rose Bell, a dainty blond singing ingenue, does a shoulder shimmy that was perfection perfected, but her vocalism was rather weak.

Straight Lloyd staged "She won't take it" for Comic Tanner with the feminine principals.

Jesse Recc, prettier in face, more slender in form and far sweeter in voice than ever, made a captivating appearance in a costly and attractive evening gown that harmonized well with her auburn hair. Her singing was equal to many Broadway primas, who may envy the kind gifts that nature bestowed upon her.

Straight Lloyd, off stage, blew the horn for Comic Mack's reading of the book to Soubret Lloyd until she broke into a descriptive song that was well applauded.

Comic Tanner staged a pick-out number for the choristers, and a blond beauty who stood out distinctively in the line handed him a fall that sent him sprawling all over the stage to the delight of the audience.

Scene 2 was a pictorial drop for Soubret Lloyd and Ingenue Bell, as a sister singing team, to be interrupted by stage-carpenter-

hammering Comic Mack, who was fired from the stage and reappeared in the orchestra also for an encounter with uniformed Cop Kolb, and their setting of the hit was realism personified and brought forth a riot of applause.

Scene 3 was a picturesque Oriental set for Prima Recc in a Chinese number that was a classic in vocalism. The costuming of Prima Recc and her accompanying choristers was most apropos.

Straight Lloyd and Comica Mack and Tanner, accompanying the Misses Recc, Lloyd and Bell, as a sextet, with selections from "Floradora", harmonized well.

Ingenue Bell's vamping the comics for money led up to her reappearance in a "Carmen" number that was well staged, but her voice was not sufficiently voluble to carry thru the house.

Comic Mack, in a specialty, talked, sang, saxophoned, made a bluff at clarinetting, and put over a hard-shoe dance that was extraordinary, and the audience rewarded him accordingly with much applause.

Prima Recc, in a song number, stopped the show, and when a prima can do that at the Star on Monday she is going strong.

Comic Mack, characterizing a "wop", undressed Comic Tanner in a funny manner, and Soubret Lloyd manhandled Tanner in a meet-the-lady bit, with Juvenile Kolb as the typical tough guy who copped the lady by cave-man methods.

**PART TWO**

Scene 1 was a cabaret set for Ingenue Bell, in a flower-girl song to Straight Lloyd's accompaniment. He followed with a singing and dancing specialty that went over well.

Ingenue Bell, in a song number, brought on a trio of dancing girls, including the blonde, who again stood out as a dancer above the average.

Comic Tanner and Ingenue Bell started the whisky-down-with-it bit for laughter and applause by the antics of Tanner and his gallon jug.

Comic Mack, at table with Soubret Lloyd, worked the ass from bottle for a big laugh.

Straight Lloyd, in song, "I Want a Girl", introduced the girls in individual lines, and, for the most part, they went over, and again the blonde came to the front as a singer.

Prima Recc reappeared in a changing ingenue gown that made her a picture of sweet girlish simplicity for a wedding march number for the entry of Comic Mack, in ludicrous feminine attire, as the bride, and Comic Tanner as the groom.

Scene 2 was a drop for Comic Tanner and Soubret Lloyd, in a talking specialty, followed by Soubret Lloyd in song for numerous encores.

Scene 3 was a pictorial stage-door theater drop for Ingenue Bell, in song, and the choristers, in parade, to the clowning of Comic Tanner.

A stage rehearsal, with Soubret Lloyd as the leading lady, Comic Mack as the leading man and Comic Tanner as the squalling baby, was a fast and funny bit of burlesquing, put over in a clean and clever manner for applause.

Soubret Lloyd, with a modelesque number, gave the boys a flash of her perfect form in a union suit of white that had to be repeated many times ere they would let her off.

**COMMENT**

Scenery picturesque and far above the average on the circuit in costliness and attractiveness, and the same is applicable to the gowning and costuming.

The company talented and well cast in their respective roles, and their working of old-time hits with a somewhat different twist was pleasing to the Monday matinee audience.

Having noted the distinctive personality of the blonde, her later dancing, and still later singing, we couldn't understand why she should be among the choristers, and we questioned Messrs. Peck and Kolb, who happened to be reviewing the show at the matinee, and they informed us that she was Emily Nice and that they were even then considering her for the ingenue role. We are confident that by the time that this appears in print she will make it, or Peck and Kolb are not the showmen that we have conceded them to be in the past. "Nuf ced".—NELSE.

**WE MAKE THEM  
FELT RUGS**  
Write for prices. Sample \$2.00 prepaid  
LAETUS MILLS, Box 1356G, Boston, Mass.

**For Sale, Ferris Wheel**  
Complete with engine. Address  
MRS. IDA DYER, Luna Park, Miami, Fla.

# DEATHS

## In the Profession

**BALEE**—Luka H., 63, well known in the amusement business in Western Indiana, died recently at his home in La Fayette, Ind. Mr. Ballee entered the field as a director of the Columbia Racing and Amusement Association, which promoted roller-polo games in La Fayette. Later he was one of the organizers of the Family Vaudeville Theater enterprise interested in theater and picture enterprises in both La Fayette and Fort Wayne. His widow, four sisters and one brother survive.

**BOLGER**—Paul J., 27, of the vaudeville team known as the Holter Brothers, Janjalous, died at his home, 9 Twenty-fourth street, Bimhurst, L. I., December 27.

**BUTLER**—Mrs. Rose Mary, 59, widow of the late James J. Butler, died January 8 at her home, 1017 E. 12th St. Her son, the sole heir to a vast estate. When James J. Butler died, in 1917, he left considerably over a million dollars in real estate and theatrical properties. The son has since engaged in one theatrical venture, "Shoes of Broadway", a Shubert Dait show, which closed recently.

**CHARGING THUNDER**—A former associate of Chiefs Gill and Sitting Bull and a member of the hostile Red Blows Indians that made bloody history in Dakota Territory in the early days, died at Fort Yates, N. D., last week after a long illness. One of his most memorable exploits is said to have occurred in 1867, when he singlehandedly killed fifteen soldiers in an attack upon Reno, Mont., and drove off thirty head of Government mules.

**COOPER**—Margaret, the foremost pianologist of Great Britain, died in London December 27 of heart failure.

**CRULLUS**—Charles R., 55, who made his stage debut at the age of four and who had appeared in A. E. Wood's productions in vaudeville for several years and in his own companies, died in New York City January 2, after a lingering illness. Mr. Crullus was born in Boston and his parents were well known on the stage. He retired from the stage about six years ago and became postmaster of Copiague, N. Y. His widow, formerly Catharine Linyard, known years ago as a light opera singer; a daughter and two sisters, Edith Crullus and Mrs. Ida Crullus Gleason, both known in the profession, survive. Funeral services were held at the Campbell Funeral Church, New York, January 4.

**D'AVIGNONE**—Lloyd, professor of singing, known to the American colony in Paris, died last month at Sevres, France.

**WAX**—George W., outdoor showman for about thirty-five years, died at his home in Harrisburg, Pa., December 27. During his career Mr. Wax had trouped with many organizations, including the Allen W. Reed, William Todd, G. W. Christie and other shows. His widow, residing at 1224 Bartine street, Harrisburg, survives.

**FOSBETT**—"Sir" Robert, well-known English circus man, died January 2, at the age of 73.

**GALE**—Mrs. Frances O., actress and writer, known professionally as Franklin Gale, died suddenly in her apartment in the St. Paul hotel, New York, January 1. Mrs. Gale, who was well known on the stage, made her last appearance about five years ago with Ethel Barrymore in "The Spendthrift". She was also author of a number of short stories. Her husband was Capt. Frank Gale, of the Ninth Infantry, who died several years ago. She is survived by her son, Frank A. Gale, writer, and a daughter, Gwendolyn Gale, known on the stage.

**GILLEN**—Ed. S., died of brain fever at the hospital in Des Moines, Ia., December 21. He was buried December 25 at the home of W. O. Thornton, and an aged mother, Mrs. James Gilpen, survive.

**GROFF**—Mrs. Amanda, mother of Mrs. James A. Straley, who was formerly with various outdoor amusement organizations, and who is now present in business in Cincinnati, died at the home of her son, Joseph A. Groff, 3 Moller avenue, Hagerstown, Md., December 29. Death followed a six-day illness of pneumonia. Besides Mrs. Straley and her mother, she is survived by four daughters and two sons. Funeral services were held in Manor Church, Hagerstown, followed by interment in the cemetery adjoining the church.

**BERNARD**—George W., an actor for nearly forty years, and who had been identified with both stage and screen, died at his home in Glendale, a suburb of Los Angeles, two weeks ago. He was 59 years old. His widow, known on the stage as Annie Dodge, survives.

**HUBBARD**—Thomas Holt, prominent musician and teacher of music, dropped dead at his home in Ft. Worth, Tex., December 27. Mr. Hubbard did much to develop community, church and operatic singing in Fort Worth.

**HUNTER**—Harrison, accomplished American actor, who, two years ago, at the Morocco Theater, New York, created the title role in "The Bat", died in Boston the morning of January 2, following an operation for hernia. Shortly before his death he had been appearing in "The Bat" at the Wilbur Theater, Boston. Mr. Hunter was about fifty-five years old and had enjoyed a successful career as an actor. Some years ago he appeared with E. E. Sobotta, in "Romance and Juliet", playing the part of Mercutio in commendable fashion. He played the detective in Octavio Roy Cohen's "The Crimson Alibi", produced by George Broadhurst. During the last few years of his career, Mr. Hunter made a specialty of detecting roles, and at the one he was appearing in at the time of his death, Mr. Hunter was an active member of the Actors' Equity. During the early days of the strike he led the Equity delegation, then appearing in "The City Athlete", in support of his brother actors in their walkout. William L. Thorne has been assigned the deceased's part in "The Bat".

**HUTCHINSON**—Robert N., well known in dramatic circles, died December 28, in Pittsburgh, of pneumonia. His widow and four sisters survive. The remains were shipped to Atlanta, Ga., and interred in a cemetery in that city.

**JEE**—Josephine, old-time coustienne, died in London, England, December 28, at the age of 78. She was the mother of George Holowatt and the grandmother of Jimmy Nervo.

**KAGMOTO**—Tomasa, for many years chauffeur for the late Harry Kellar, the dean of magicians, died suddenly December 18, in Los Angeles, following a paralytic stroke. Kagmoto, a

Japanese, thru his long association with Kellar, was known to many of his employer's professional friends. His remains were cremated. Surviving are his mother and other relatives in Japan.

**LE GAL**—Jehan, French actor, died recently at Salem, Haut Rhin, France, after a long illness.

**LEWIS**—Stanley Huntley, about fifty years old, a picturesque figure in the outdoor show world, died in the General Hospital, Pittsburgh, Pa., December 10, following a short illness of pneumonia. Mr. Lewis was at one time a press agent. His home was in Olean, N. Y. During the World War Captain Lewis, as he was known, was attached to the recruiting staff of the Marine Corps. He toured the country in his capacity as recruiting officer in a large automobile. After the war he conducted street advertising campaigns for various New York theaters. He was an active member of Post 62, Veterans of Foreign Wars. A son, residing in Bradford, Pa., and his parents, Dr. and Mrs. E. Lewis, who are spending the winter at Palm Beach, Fla., survive.

**LOOMIS**—Mrs. Mary, widow of Duane D. Loomis and mother of Frederick D. Loomis, well-known stage director, in Brooklyn, N. Y., January 5, of pneumonia, at the age of 78. Interment was made in Kensico Cemetery.

**MCGLILL**—Frances, secretary of the Allied Amusement of California, died at the Florence Ward Hospital, San Francisco, December 10, after a brief illness. She was a native of Portsmouth, O.

**MASON**—H., 70, widely-known magician, died at his home in Colorado during the second week in December. Mr. Mason is credited with having originated many of the tricks used by the late Harry Kellar, Herrmann the Great and others. He was Alexander the Great's professional companion during many years of travel and work on the stage. He spent his youth in Indiana. In compliance with his own request, his remains were cremated in Denver. He is survived by his widow.

# "DICK" BESWICK

LAST week there passed out of this life one of the foremost leapers in the circus world in his day—William R. Beswick.

Known among his friends as just plain "Dick", Mr. Beswick's aerial leap over the backs of a string of elephants won him wide fame. He traveled with such shows as Ringling Bros., Barnum & Bailey and Yankee Robinson.

The deceased was 80 years old. He was an early Nebraska homesteader, having moved to that State fifty-one years ago, following service in the Civil War. He was in his teens when he yielded to the lure of the white tops. He and his brother did acrobatic stunts in their backyard in their native village of Newark, O., and passing show trains contributed to his itching to get into the game. He left the circus to fight in the Civil War, but went back afterwards, quitting the sawdust ring finally about forty years ago.

Mr. Beswick's first wife died in 1900, and he was married in Omaha, Neb., in 1903, to Maria Luchow, of Council Bluffs, Ia. He died December 31, at Norfolk, Neb., and the body was shipped to Council Bluffs, where burial took place January 3, in Walnut Hill Cemetery.

**MOODY**—R. P., theatrical photographer, died December 30 in the French Hospital, New York City, after several months' illness. He was born in Auburn, Ky., where the body was laid to rest. Deceased is survived by his widow and one daughter.

**MONROE**—Albert Leo, 51, for three years a clown with the Hagenbeck-Wallace Circus, died at the American Hospital, Chicago, December 29, of bronchial pneumonia. The funeral was held December 30, interment following in Irving Park Cemetery, Chicago. A son, Bert J. Monroe, and three grandchildren survive.

**MOORE**—William M., 42, stage manager of the Majestic Theater, Paterson, N. J., died of heart failure at his home, 422 McBride avenue, Paterson, January 2. Mr. Moore had been at the Majestic Theater for the past ten years and during his lifetime had been associated with most of the Paterson theaters. He was a member of the I. A. T. S. E. and M. P. M. O. local Union No. 44, and also of the T. M. A. He was a prominent member of the Knights of Columbus. Surviving are his widow, three brothers, Detective George T. Moore, of the Paterson Police Department; John, sister of Paterson, and Thomas, stage manager of the Playhouse Theater, Passaic, N. J.; four daughters, his parents and three sisters. Funeral services were held January 5, at St. Bonaventura's R. C. Church, followed by interment in Holy Sepulchre Cemetery, Paterson.

**MOREAU**—Henri, 71, French playwright and author of "Madame Sans Gêne", died December 28 in Paris.

**NEUMANN**—Riechen, well-known oldtime actor, died at Leipzig, Germany, recently, at the age of 87. The deceased was the first actor to travel with a German road show consisting of males only.

**NEWMAN**—Frank, actor, was killed in a motor accident December 29 in Kansas City, where he had been making his headquarters. The remains were sent to Chicago.

**PERRINS**—Jean "Dare-Devil", Los Angeles picture actor, when attempting to leap from an airplane to a speeding train at Riverside, Calif., late last month, suffered fatal injuries and died in a hospital in Riverside December 26.

**FRACHT**—Mrs. Julie Wittman, widow of the late August Pracht and mother of Harold Pracht, baritone soloist of San Francisco, died recently in a hospital in Riverside, Calif., where she had been lying in state in Cypress Lawn Cemetery there.

**RAU**—Edward G., trap-drummer for the past ten seasons at Keith's Lyceum Theater, Birmingham, Ala., died at the Baptist Hospital, that city, January 5, of kidney trouble. Mr.

Rau was 42 years old and was well known thru-out the Central States as president of the Birmingham local of the Musicians' Union. He was also a Shriner and an Elk. His body was shipped to Cincinnati, where he formerly lived, and buried in a cemetery in that city. His widow and one son survive.

IN LOVING MEMORY OF OUR WIFE AND MOTHER.

**MRS. REUBEN RAY**

Died December 29, 1922.

Not only a showman, but a noble wife and a real mother.

**REUBEN RAY AND BUSTER.**

**RAY**—Mrs. Reuben, 22, wife of the owner of "Reuben Ray's Night at the Circus", died at Sawtelle, Calif., December 29. Mrs. Ray was born in Providence, R. I., and was married in Boston, in 1910. She died following an operation. Mr. Ray is well known in the outdoor show world.

**RILEY**—Porter Stout, 53, widely-known street salesman of jewelry and novelties, was found dead in a cottage at Edgewater Park, Collins, O., recently. At the age of two Mr. Riley was left an orphan, and was raised by Mr. and Mrs. James Riley of Collins. He lives a son at present in Indianapolis. His wife died several years ago.

**ROBART**—Jules, French critic on the staff of "The Echo de Paris", died last month.

**RUSSELL**—Mrs. Alice A., 39, widow of the famous actor, Sol Smith Russell, died New Year's Day, at Camden, S. C., where for the past fourteen years she had made her winter home. Mrs. Russell's death was sudden and was caused by heart failure. Mrs. Russell had never been an actress. Her father was William T. Adams, author of many juvenile books written under the pen name of Oliver Optic. She was married to the famous actor in 1870. He died in Washington, D. C., in 1902, following a breakdown in health while on a tour. Her remains were shipped to Washington, arriving there January 3, and following funeral services were interred in Rock Creek Cemetery beside the grave of her husband.

**SWIFT**—Peter A., who had been appearing with the John Hymer vaudeville act, died suddenly January 2 in Sacramento, Calif.

**THORP**—William, last season with the Walter L. Main Circus, died of heart failure at his home No. 10 Hicory street, Monroeville, N. Y. Mr. Thorp had been a trouper for a number of years and was formerly with the Rhoda Royal Circus. He was 37 years old and was the son of Robert and Mary Thorp. He was a member of the Musicians' Union and of the Odd Fellows.

**WALLICK**—Mrs. J. P., mother of Frank G. Wallick, died at Cabot, Ark., December 25. Mr. Wallick at one time owned and operated a carnival company that bore his name.

**WESTON**—The mother of Stella Weston died December 9 in Berkeley, Calif.

**WRENCH**—Issac, a member of the band of the Remington Typewriter Co., died at Illion, N. Y.

**ZECKWER**—Richard, 73, organist, pianist, and for more than half a century one of the most prominent music teachers in Philadelphia, died of heart disease at his home, 108 N. Thirty-fourth street, that city. Mr. Zeckwer was born in Bradford, Penn., and received his musical education at the University of Leipzig, Germany. After his arrival in this country he founded the institution now known as the Zeckwer-Hahn Conservatory of Music. Three daughters survive. Funeral services were held at the First Presbyterian Church and interment was in St. Peter's Cemetery, Philadelphia.

# MARRIAGES

## In the Profession

**CARTWRIGHT-GIBSON**—Mrs. Beatrice Benjamin Gibson, former wife of Preston Gibson, the playwright, is reported to have been married in Paris December 30 to Captain Charles Aubrey Cartwright, of the Royal Navy. This marks the second marriage of Mrs. Gibson. Her first husband was the late James' Church and interment was in St. Peter's Cemetery, Philadelphia.

**BOOKER-FEATHERSTONE**—Ivy Featherstone, the English revue actress, and Edward Elliot Booker, an amusement director, are reported as having been married in London.

**CHATELIER-McCABILL**—Mrs. Elizabeth Chatelier, president of the Union County (N. J.) Park Commission, and Angela McCabill, widow of Equity pianist, were married in New York City, were married in the Church of the Sacred Heart, Elizabeth, N. J., January 6. The bride recently appeared in support of Jane Cowell in "Malvaloca". Her parents reside in Elizabeth.

Mr. Chatelier is a manufacturer with offices in Cedar street, New York.

**CHINN-CONNELL**—Norman Chinn, of Virginia and Daisy Connell, of Syracuse, N. Y., were married recently. The bride is a well-known vocalist.

**DECKER-BURNS**—Frank W. Decker, clown and eccentric tuggler with the Barnes Circus last season and now playing in vaudeville with the Bert Levy Time, and Rosa D. Burns were married at San Diego, Calif., December 4.

**DIXIE-CARDIE**—Mrs. Dixie Lee Cardie, well-known actress, and her adopted daughter, Yvonne Cardie, motion picture actress, model and dancer, were married in Las Vegas, N. M., last August.

**HUNTINGTON-ARMSTRONG**—Sydney O. Huntington and Arline Armstrong, leading woman of the Maquette, of Troy, N. Y., well-known Little Theatre group, were married recently. The bride made her professional debut with the Proctor Players in "The Man Who Came Back", at Harmsen Bleeker Hall, Albany, last November.

**KING-ISAACS**—Herman King, brother of Will King, and musical director for the latter, was married in San Francisco January 2 to Hazel Isaacs, sister of the wife of Will King.

**LEWIS-LEE**—Artie Leming, formerly of the Lemings of 1922, but now playing at the Lorraine Roof in Philadelphia, was married December 19, to Dixie Lee, actress, of New York.

**MCGEE**—Harold McGee, stage manager of "Gringo", now playing at the Comedians Theater, New York, was married last week to a Schenectady (N. Y.) girl.

**NORRIS-MACK**—John Norris and Hazel (Mabel) Mack, both with the "Man Street Follies", a Shubert Dait show, were married December 19 in Boston.

**BARRETT-BARRY**—Mme. Margarita Barry, dancer and dramatic artist, of San Francisco, was married recently to Prince Orloff, of Russia, according to reports which were confirmed last week upon Mme. Barry's return from Moscow.

**"PEE WEE"**—"PAT EMMA"—A dwarf, aged 41, 2 feet tall and weighing 42 pounds, was married in London last week to a fat lady, 20 years old and weighing 320 pounds.

**REGIS-RICE**—Charles (Buck) Regis, well-known clown, for many years with the John Robinson Circus, and Octavia Rice, of Huntington, were married at Huntington, N. Y., New Year's Day. They left for Mr. Regis' home in Lincoln, Neb., immediately following the ceremony.

**RENCE-MAGGER**—Harry Rence and Stella Magger, the latter of vaudeville fame, were married near Peoria, Ill., September 23. They kept their marriage secret until January 4.

**SANLEY-WEST**—Lester Sanley, manager of the band and orchestra department of a New York music house, was married, December 23, to Agnes West, non-professional. The wedding was held at the home of the bride, the couple from a honeymoon in Atlantic City.

**STIRK-SOUTHERN**—Cliff Stirk, of Newport and Stirk, and Betty Southern, the dancer with "Dance Dreams", a vaudeville act, were married December 27, at the Little Church around the Corner, New York.

**TORTORELLA-BOA**—Tortorella, Torte-tello, troupe player with the Paul Specht Orchestra, playing at the Monte Carlo, New York, and Helen A. Beades, of New York, were married January 2. The groom is particularly known as Joe Torto.

**VAN HILL-DRISCOLL**—Robert L. R. Van Hill, familiarly known as "High Striker Bill", and Betty Driscoll, comedienne, were married at the Municipal Building, New York City, January 2. The groom was with the Cruger United Shows last season and is now lecturer with the Luna Sights Co., of New York.

**WOLNSTEIN-RICHARDSON**—Genevieve Richardson, vaudeville actress, who did a musical act with Alice Farrell, was married in New York recently to Samuel WolNSTEIN, a non-professional.

**WRIGHT-MURRY**—Elmer Wright, general business man and stage manager of Pete Fite's "Associated Comedians" company, stock at the Iremoth Theater, Memphis, Tenn., and Lillian Murry, comedienne with the same company, were married in Memphis December 18.

# The Billboard

DECORUM · DIGNITY · DECENCY

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## ANOTHER HYATT TABLOID WHEEL FORMED

Will Play Attractions Carrying From Twenty-five to Thirty People

FORTY WEEKS OF CONSECUTIVE TIME

Shows To Stay Four Weeks in Each House — Hyatt Exchange Now Incorporated

Chicago, Jan. 8.—The evolution of the various arms of the theatrical business is interesting. The biggest step taken in many months has just been taken by the tabloid managers. So firmly has tabloid become entrenched in the public esteem, and on such a manifestly firm basis does it rest, that tabloid has become an institution. But, like all institutions, it cannot stand still. It must expand and meet new and growing needs, else it is not an institution. Therefore, tabloid has already arranged to meet the new demands that its most astute and observant managers have analyzed and studied out.

At a meeting of some of the best-known men in the tabloid arm of the profession in Chicago steps were taken, (Continued on page 107)

### M. SANSOM, SR., IS ELECTED NEW HEAD

Succeeds Late Capt. Burnett as President of Southwestern Exposition and Fat Stock Show

Ft. Worth, Tex., Jan. 6.—At a meeting of the Board of Directors of the Southwestern Exposition and Fat Stock Show here Thursday, M. Sansom, Sr., was elected president of the organization to fill the place vacated by the death of Capt. S. B. Burnett. John I. Burgess was appointed secretary-manager to succeed M. Sansom, Jr., who retired from active interest in the show to take an active part in the management of the large interest of his father, M. Sansom, Sr.

The dates for the spring show and rodeo, March 3-10, were confirmed by the board, and preparations immediately started by the new secretary-manager for expansion in several departments.

Immediately after the adjournment of the board there was a called meeting of merchants and members of the Fort Worth Chamber of Commerce, who pledged their support and co-

(Continued on page 107)

### CARNIVAL WINTER QUARTERS BURN



Scene showing the burning of the winter quarters of the J. F. Murphy Shows at the Old Union Stock Yards, Norfolk, Va., January 4. The picture was taken at 5:23 p.m.

### PROCTOR CIRCUIT IS REORGANIZING; F. F. PROCTOR WILL NOT RETIRE

Papers of Incorporation for Holding Company Are Filed in Delaware—Capitalization, \$3,500,000

New York, Jan. 8.—Reorganization of the Proctor Circuit of vaudeville theaters and consolidation of its various leaseholds under one corporate head was begun this week with the filing of papers of incorporation in Delaware for the F. F. Proctor Holding Corporation, capitalized at \$3,500,000.

F. F. Proctor, head of the circuit that bears his name, is president of the holding corporation. George and Clarence Wallen, associated with Pro-

ctor in the operation of the circuit, are named as officers.

The Proctor Circuit is a subsidiary of the B. F. Keith Circuit, and operates a string of small time in the East.

A report that Proctor would retire from active participation in the operation of the circuit and devote his time to the development of his farm in upper New York State was denied at the Proctor office here in the Palace Theater Building.

### M. P. T. O. A. Complaint Dismissed

Chief Examiner of Federal Trade Commission Declares Music Tax Case Is Not One Calling for Exercise of Commission's Corrective Power

New York, Jan. 7.—The Federal Trade Commission has dismissed the complaint entered by the Motion Picture Theater Owners of America against the American Society of Composers, Authors and Publishers, which alleged the latter society to be a combination operating in violation of the Sherman Anti-Trust Act.

The complaint was made to the Commission thru Sydney S. Cohen, presi-

dent of the Motion Picture Theater Owners of America, on December 14 last, alleging that the society controlled most of the music used in picture houses and had made a fixed charge of ten cents a seat in every theater for use of its music.

No hearings were reviewed by the Trade Commission and no personal appearances were made before that body.

(Continued on page 107)

### HUGE CROWDS SEE MUMMERS' PARADE

Colorful Spectacle Is Burlesque Triumph — Foibles of the Day Cleverly Portrayed

Philadelphia, Jan. 7.—To the music of many bands and the applause of watching thousands, twelve thousand marchers paraded up Broad street yesterday morning in the annual pageant of Mummies. Magnificent raiment, clever burlesque, stinging satire, gaiety and broad humor characterized the spectacle, and, as the colorful column marched over the route forty blocks long, it was everywhere received with enthusiastic applause.

After having been postponed from earlier in the week because of inclement weather, the pageant was favored yesterday with sunny weather, and this brought out record-breaking crowds. The route of the parade was roped off and almost the entire police force of the city was assigned for duty along Broad street. At that they had a hard time keeping the surging throngs back of the lines.

Probably never before have the various clubs made a more magnificent display in any Mummies' parade. The truly magnificent cloaks of the fancy

(Continued on page 107)

### WINTER QUARTERS SWEEPED BY FIRE

J. F. Murphy Shows Suffer Heavy Loss—Train, Except Three Flats, Saved

Fire swept the winter quarters of the J. F. Murphy Shows at the Old Union Stock Yards, Norfolk, Va., Thursday evening, January 4, the flames destroying the show paraphernalia in storage, according to telegraphic advices Saturday from an executive of the organization. Details of the fire received up to the time of going to press Monday afternoon were meager. It is learned from the same authority that the show train, with the exception of three flat cars, was saved. No estimate of the loss was given and it is not known if insurance was carried.

The show will be rebuilt immediately and all contracts will be fulfilled. It will tour with thirty cars, according to present arrangements, and it is planned to have all wagon fronts. New winter quarters have been opened on Maple avenue in Norfolk. It is the aim of the management, it is learned

(Continued on page 107)

Last Week's Issue of The Billboard Contained 1,002 Classified Ads, Totaling 4,650 Lines, and 598 Display Ads, Totaling 18,437 Lines; 1,600 Ads, Occupying 23,087 Lines in All The Edition of This Issue of The Billboard Is 71,185









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Introduce the Unparalleled

JOS. T. HAMM

# ROYAL AMERICAN SHOWS

(Formerly SIEGRIST & SILBON)

Presenting a super-production of strictly high-class amusement transported on one of America's finest show trains. Absolutely nothing tolerated that will degrade or reflect. The show will stand the acid test of present-day public approval and receive the endorsement of discerning committees.

**ATTRACTIONS WANTED** that will not conflict and will be in keeping with the high standard of the management. Will furnish beautiful carved fronts and equipment, and will finance new ideas for capable showmen. Especially want to hear from the following: **Ten-in-One, Musical Comedy** (must be A-1), **Midget Village, Palace of Illusions, Water Show, Wild West, Freak for Platform, Monkey Speedway, Colored Minstrel, Sensational Attractions for Free Acts and Stadium.** State what you can and will do and lowest salary.

**LEGITIMATE CONCESSIONS WANTED.** Positively no grift. This is explicit. No exclusives. Show opens in Kansas City, Middle of April. Address **C. J. SEDLMAYR, Manager Royal American Shows, Box 36, Packers Station, Kansas City, Kansas.**

**DRAMATIC NOTES**

(Continued from page 25)

Includes Mary Jeffery, Susan Sterling, Marius Rogati, Rhy Darby, Sidney Elliott, Antonio Salerno and Thomas T. Tracey.

Rachel Crothers' new play, "Mary, the 3rd", is rehearsing under Miss Crothers' direction. The production is being made by Leo Shubert and Mary Kirkpatrick. Morgan Farley and Humphrey Bogart will be seen in this piece.

The Drama League gave a theater party January 9 at the Equity 48th Street Theater, New York. The play witnessed was the Equity Players' production of "Why Not?" Jesse Lynch Williams' satire of marriage and divorce.

Lois Hull, one of the bridesmaids of "Able's Irish Rose", now playing at the Republic Theater, New York, is at the Roosevelt Hospital recuperating from an automobile accident, in which she was injured New Year's Eve. She will rejoin the cast within a few weeks.

Avery Hopwood's comedy, "Why Men Leave Home", closed January 8 at the Morocco Theater, New York. This production will open in Chicago next season, altho Wagenhals & Kemper, the producers, had at first thought of sending it to the Windy City this winter.

Martin Brown, author of "The Love Child", sailed from New York last week for the Riviera, where he will sojourn for the remainder of the winter. He has contracted to write three shows for A. H. Woods, as well as two others for Mr. Woods' competitors. Quite an order for one season.

Emily Stevens will open out of New York in "The Sporting Thing To Do", by Thompson Buchanan. The cast includes Frances Underwood, H. Reeves-Smith, William Boyd, Ethel Winthrop and Neal Moran. The first presentation of the play will take place January 15.

Rodolph Valentino and his wife, Winifred Hindout, are on the program at the Century Theater, New York, as a part of the Actors' Fund benefit performance. They will do the dance that made Valentino famous, the "Argentine Tango".

Edie Shannon plays the leading role in Joseph F. Rina's mystery play, "Zeno", now in Chi-



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**"SHORE ACRES"**

Given Dull and Dreary Performance by Broadway Players

Schenectady, N. Y., Jan. 2.—"Shore Acres" as the Christmas week offering of the Broadway Players has its points of strength we suppose, and has its points of weakness we know. The success of "Shavings", produced recently by the Broadway Players, undoubtedly encouraged them to try another of the same kind. Judged, however, from present-day standards of drama and acting, the play is hopelessly old-fashioned; it is too long; its machinery creaks with obviousness; it lacks humor; it is without an original idea or a novel bit of business. In the writer's opinion none but a Frank Bacon, a Harry Beresford or a Percy Pollock could make the play stand up. To him and his companion the performance Christmas afternoon was a dull, dreary, weary affair, lugged up occasionally by a brief flash of merit, only to fall back at once into the doldrums. Jerome Kennedy's Nathaniel Berry was an intelligently conceived and quite effectively achieved characterization, but it was not strong enough to hold up the badly sagging drama. In appearance Mr. Kennedy was well-nigh perfect for the role, but in voice and in gesture he was not quite so happy. He had a tremolo in his voice which became very irritating as the play progressed and as he continued to hold the center of the stage. William Laveau played Martin Berry well, altho he had a tendency to overact in the tense moments. Of the entire company Mr. Laveau seemed to read his lines with the most authority, but he did not always keep his voice under the proper control for a theater as moderately sized as Van Currier. Charlotte Wade Daniels handled the role of Ann Berry fairly well, but she, like Mr. Laveau, let her voice out too much. Ruth Robinson, cast as Helen Barry, acted acceptably, but her makeup and her costuming deserved severe criticism. The grease on her eyes was noticeable from the middle of the house, so heavily was it applied. Her clothes, for the most part, were up to the minute in style, altho the play is of twenty years ago and the other characters were dressed in the mode of that time. In the second act Miss Robinson wore the latest in pumps and 1923 model dress. In the last act she entered wearing flapper boots and a stylish fur coat, underneath which she had patent leather pumps, fine silk stockings and a short dress. Ramon Greenleaf's miser was but so-so, lacking hardness, lacking inclination and lacking the necessary age for the role. Frederick Webber contributed a first-class bit as Joel Blake. Director John Ellis had only a small part. Mr. Ellis is a man of magnificent physique and should be ideal for out-of-door roles. The audience laughed at the actor who played an old soldier, but in the writer's opinion he overdid it frightfully, using all the exaggerated mannerisms which go with the characterization of an A. K. in vaudeville. Bernadine Campbell Howe, a child, did Millicent Berry well, while Marie Hodgkins' young Nat Berry was what a fourteen-year-old boy is in the hands of an ingenue. Charva Peck, who lives in Schenectady, had nothing to do but look forlorn and bedraggled as a kitchen girl; that she accomplished successfully. Others in the cast played bits.

The production, with the exception of first act set, was good. The waits between scene shifts were very long. A hard-working, perspiring orchestra strove manfully to whittle away the intervening moments. The scene showing the "Liddy Ann" in a sou'easter was splendidly executed. A handful of people, who paid the customary evening prices for the holiday matinee, were present and apparently approved of the performance, which did not end until 5:10. Nothing was made by jacking up the prices, if the size of the audience was any criterion.

## Johnny J. Jones Exposition Wants

Water Show People to join at Tampa, Feb. 1st. State all in first letter. No time to dicker, as I leave winter quarters Jan. 17th for Havana. Gone about one week. Can also place Elephant Trainer at once. State lowest. Year 'round proposition if you make good. Winter Quarters, Orlando, Florida.

cast, and now includes in Carillo's support, Wanda Lyon, Grant Stewart, Dorothy Mackaye, Robert Strange, Byron Bensly, Gerald Oliver Smith and Adrian H. Rosley.

Emanuel Reicher, German Shakespearean actor, cables from Berlin that he intends to bring the scenery for "King Lear" and to present himself in this production in New York some time this winter. This will be his first Shakespearean role in the English tongue, altho he has appeared in the bard's works on the Continent.

Ruth Shepley has succeeded Regina Wallace in the cast of "Steamroller Brender". She was originally slated to play the leading feminine role. Miss Shepley recently returned from London, where she had been appearing in "Lawful Larceny". Her last New York appearance was made under the management of John Cort in "Her Salary Man".

Maudie Hanford, now playing the feminine lead opposite Leo Dietrichstein in "The Egotist", at the 30th Street Theater, New York, has received a cable offer from Australia to star there again, beginning next June. Miss Hanford returned from Australia six months ago. She had been presented there under the Ward management.

Subscribers to the Theater Guild were the beneficiaries of a lecture given by Leeb Simonson January 7 at the Frazee Theater, New York. His subject was "Modern Stage Settings and Lighting", and he used for his demonstrations the sets of "R. U. R." and slides he made for the Linnebach lantern used in this and other productions.

Oliver Morosco finally decided that "Miko Angelo", starring Leo Carillo, should open at the Morocco Theater, New York on January 8, where it can now be seen. The piece was re-

"The Blackmailers", from the pen of Barry Connors, is a Wilmer & Vincent production. It has opened in Easton, Pa., for a brief tour before starting in New York. The cast includes Clalborne Foster, Louise Sydmonth, Blanche Latell, Hal Crane, George Pauncerfort, Irving Mitchell, Herbert Heywood, Louis Frohoff, Purnell Pratt, A. Francis Lenz and Wm. Farna.

"Extra" is the name of a comedy-drama produced by Jack Allcoate and William (Buster) Collier, Jr., at the Lyceum Theater in New London, Conn., last week. The cast consists of Maria Byron and Chester Morris in the leading roles, supported by Gertrude Gostin, Howard Truesdell, William A. Norton, Howard Benton, Hallett Thompson, Charles N. Lawrence, Edward Poland, Clyde Hunnewell, Robert Thorne and E. Frederick Beane.

News from Chicago has it that "West of Pittsburgh", a comedy, written by George S. Kaufman and Marc Connelly, tried out last summer by George C. Tyler, will again be presented in that city some time in February for an indefinite engagement. No plans have as yet been announced for its New York presentation. Mildred Booth, now playing opposite Allan Pollock in "Why Certainly" at the Central Theater, Chicago, will be seen in the principal role.

**ANOTHER JULIET?**

New York, Jan. 5.—Another addition to the many Juliets which New York is scheduled to see this season is said to be Elsie Ferguson. She is rumored to be about to play it with Walter Hampden as a "two-star" combination.

**HOWELL BACK IN CAST OF "WHISPERING WIRES"**

New York, Jan. 6.—George Howell has returned to the cast of "Whispering Wires" after an absence of several weeks. While away his role was played by Elwood F. Borwick. "Whispering Wires" will not close next week, as previously announced, but will be transferred to the Comedy Theater.

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# NEW TURNS and RETURNS

(Continued from page 18)

prised if it were eliminated in the better houses.

"You're Cured" sent Miss Gibney over very well. For the first encore she removed the coat and was seen to be attired in a quite low-cut, short gown of black and iridescent spangles. The gallery behaved very badly, starting to kid and make osculatory sounds that were very much out of place. Professional to a degree, Miss Gibney ignored the disturbance, which lasted but a short time.

"In the Gloaming" preceded "I'm Mean Job", a jazz number, concluding with a dance. This was responsible for a second encore, a hitting, clever number, "Down the Dixie Highway", which in its tunefulness suited Miss Gibney admirably. She sold it very well to strong applause.

Marion Glibney has oodles of personality, pearly teeth, dimples, knows how to make up, and is very professional. Were she to make a very slight change, she would have a big time act. We suggest she eliminate the "Mean Job" number and use "Dixie Highway" instead, getting another number for an encore. The black dress could be improved upon. It is rather low and much too short for one of Miss Gibney's indefinite lower proportions, especially so as she thinks it necessary to show considerable. One can't have everything and one should bide any deficiencies rather than parade them. Eliminating the remark about adenoids and one or two others, with a careful consideration of the knickerbocker joke, might place Miss Gibney among the featured two-a-day artistes on the big time.

## MOLLIE FULLER AND COMPANY In "TWILIGHT"

Staged and Produced by Blanche Merrill  
CAST

Mollie Fuller ..... Mollie Fuller  
Mrs. Upanatem ..... Harriet Marlow  
Bert Savoy ..... Edward Graham  
Gowns by Gilbert Clark  
Time—Present

Place—Somewhere in the Mountains

Reviewed Monday afternoon, January 1, at Palace Theater, New York. Style—Skit. Setting—Special in three. Time—Twenty minutes.

The most impressive thing in the new act by Blanche Merrill was the set. A double boarding house with a porch through one looked to the background, boxes of geraniums and other appurtenances gave the impression of solidity and the atmosphere of a dramatic production rather than the usual makeshift seen on the vaudeville stage.

Apparently the only reason for calling the offering "Twilight" was the fact that near the end of the act the dimmers were suddenly remembered.

Any attempt at writing a criticism of the act from a standpoint of kindness or sympathetic feeling for Miss Fuller would result disastrously, as it would not be an honest opinion of the writer. He hastens to add, however, that Miss Fuller, in all that she had to do, did it exceptionally well, without taking into consideration the fact of her blindness, which was not apparent from the front. Edward Graham, as Bert Savoy, and Harriet Marlow as Mrs. Upanatem, were very satisfactory with the exception that Miss Marlow TRIED to be funny in the travesty Spanish dance. Of course she had to labor under the difficulty that the lyric of the song previously sung was not essentially funny.

Blanche Merrill has written some good things for vaudeville, including some very clever lyrics for a number of headliners, but this act of "Twilight", despite the fact that it will no doubt be booked by the Keith people and carried for the season, is not up to the former standard.

The attempt at spiciness in the line, "They say that Eva Tanguay was married to Jack Norworth", with the reply, "Well, who wasn't?", is in very bad taste, especially so as Blanche Merrill helped to build her reputation and made a great deal of her money writing for Miss Tanguay.

Staging a comeback for Miss Fuller should have been no great task for a writer of the undeniable cleverness of Miss Merrill, without having had recourse to the oft-repeated makeshift sentimentality with which the offering "Twilight" was liberally studded. The mention of the names Harrigan and Hart, Billy Rock, Gaby Deslys, Vernon Castle, Fred Hallen, Pate Dattley, Charles Ross, Dave Montgomery, Joseph Hart and "dear" Frank Bacon, all of whom have passed away, with the wait for the band followed by "The fairest star of all, the evening star, dear, dear Lillian Russell", and another wait for a hand, is not a clever piece of writing. It could have been done by any amateur. The frequent repetitions of Broadway remembers you and Broadway forgets me, etc., etc., grew tiresome.

There was one poem acent Broadway that was a rehash of much that has been recited and sung of the thorefare and concluding with the line, "God's finest street", certainly embraces a lot of territory.

Wonder if that Bert Savoy impersonation, including the use of some of his material, was done with Savoy's permission! The costume of pink velvet, silver encrusted lace and fur was very pretty and effective.

Miss Merrill cued a Cue at the finish with "Every day in every way, I'm getting better and better". For Miss Fuller's sake, we hope so.

Undenably the purpose and intent behind Miss Merrill's action in starting the New Year with a worthy notice in giving Mollie Fuller a chance was a good one. We understand that Miss Merrill accepts no royalties, but she might have given Miss Fuller her best effort, which she does not seem to have done. She might have given the oldtimer a chance to make good on her ability alone instead of the palpable and obvious appeal for sympathy to an audience the bulk of whom do not remember the old team, and even if they did—today when the acts are "getting better and better", "in every way", why cloud over the brilliancy of the future with gloomy reminiscences of the past?

Someone should notify the person who endeavored to wake up the sleepy electrician to the light cue, that a hand and arm projected beyond the wing right and waved up and down several times, is within the line of vision of an audience from almost every angle. It made one doubt the efficacy of the subsequently expressed Councilism, at least insofar as the guardian of the switchboard was concerned.

## GRAZER AND LAWLOR

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Dancing. Setting—Special in three. Time—Fourteen minutes.

Grazer and Lawlor have an act that is essentially CLASS and big time. The girl is very pretty, with a splendid form and exceptionally symmetrical legs which she certainly knows how to utilize in graceful fashion when executing various forms of the art of Terpsichore. The man has also a splendid physique and as classy a pair of legs in white tights as has been seen since the days Henry B. Dixey was wont to disport in "Adonis".

Drapes of black velvet with panels of pink satin and gold provided a beautiful, quiet and artistic background for a baby-grand piano, upon which was a beautiful throw, and a very artistic, small, cylindrical, lighted lamp with ornamented parchment shade.

Man discovered at piano where he sings an introductory verse, after which the shapely miss, in costume of short ruffled pink, a rosette at the waistline right of blue and lavender, pink tights, pink slippers and pink trunks, sings "Three O'clock in the Morning". The two waltz gracefully during the singing and subsequently.

The man sings another short explanatory verse, does an Irish jig, Scotch dance, and a

buck and wing to the music of "I'm a Yankee Doodle Dandy".

The long-on-beauty-and-personality girl returns in a costume of ruffled black and spangles with orange-colored dower waistline right, an artistic toque and wristlet, and sings a special number. The lyric is relative to the fact that she wants to sing but can't, altho her voice did not sound at all bad, being decidedly pleasant in its quality. The lyric furthermore said that she was a "pony", altho we thought the young girl larger than pony size and more "medium". Singing that she would show a dance that Warburn taught her, a number of graceful, snappy and clever steps was executed with ease, including good kicks, to a hand that was well deserved.

The man, in white tights, a naval coat and cap of white and gold braid, made a resplendent figure as he did toe-dancing while spinning a small baton. Followed some back kicks and in-step-to-toe work that was the recipient of decidedly commendatory approbation.

Girl returned in white tights and costume of white and gold. Good high kicks over her head preceded a double dance with her partner to the music of Sousa's "Stars and Stripes Forever", sending the act over very strong.

The offering as it stands would make good in any spot on any bill, the girl a decided acquisition and the man capable of holding his own. We might make the slightest of suggestions that the girl see to it that her tights do not wrinkle, as this was noted on two occasions.

## JUDSON COLE

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Magic. Setting—One. Time—Fourteen minutes.

Judson Cole is a neat-appearing fellow who, in Tuxedo, goes about his feats with nonchalance, assurance and wise patter. With cards he does the waterball shuffle and the production of cards at the finger tips as cleverly as ever seen by the writer.

The Spirit Hand atop a Tuxedo board follows, Cole getting a leg out of this trick, the latter part of which he works in the audience. His remarks are funny despite the orchestral accompaniment of "All Over Nothing At All".

Cole says it takes an awful lot of nerve to do an act like he is doing and we agree with him on the egg and bag expose with which he concludes his offering. It is unnecessary, hurts others who may want to do the trick and lets the audience in on the simplicity of the deception, which is fatal. Why expose it? Just as much can be accomplished with the change to the real egg, broken at the finish, without disclosing the modus operandi of the fore part of the experiment. Cole exposes palming, which is also unnecessary. During the course of his remarks he says the magic union will get after him. It should and get after him good—and QUICKLY. That it gained him nothing was evinced by the fact that Cole did not get over any too well at the finish.

Judson Cole has the makings of a much better act and were he to eliminate all expos-

ing, get a stronger finish and cut down the running time on the spirit hand, introducing a few more experiments, he might find his position advanced on the better bills around the East.

## BETH CHALIS AND COMPANY

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Seventeen minutes.

Beth Chalis is a neat appearing miss attractively gowned and with considerable latent ability which, if developed along the right lines, would place her in the better houses. She has a sort of nasal plainness that is strongly reminiscent of Irene Franklin at times, and were a better routine of numbers used, together with one or two kid songs, Miss Chalis would find her offering considerably improved.

Dressed in a handsome gown of lace, blue velvet and roses, and wearing a lace collar, Miss Chalis, assisted by a pianist, sings a special introductory number. It was noticed that she pronounced "gown", "gown" and the man sang "idea", "idea". Later in "Sweetheart, Sweetheart, Sweetheart", the song was, "wanay" in a nasal fashion. This habit of straining vowels produces an unpleasant effect and should be corrected.

"I'm Mighty Sweet on My Sweetie and He's Mighty Sweet on Me" followed and did a flop. A kid number with a poor lyric that was punched, did not get much either. "For Those Things That I Did When I Was a Kid They Called Me Tomboy" could be replaced to advantage or have another lyric written to the music. "Wabash Blues", by Miss Chalis, while the pianist made a lot of noise with a screechy clarinet, killed whatever other chance the act might have had at a good hand for the finish.

An encore taken without encouragement disclosed the best thing Miss Chalis had to offer, that of a ragged boy after the fashion of Briggs, the cartoonist, and a special number, "When a Feller Needs a Friend", written around the cartoon idea so wily depicted in the press. In bare legs with ragged pants and cap, Miss Chalis, altho a little stocky, made this character live, and introduced a considerable amount of pathos and acting at the finish. This drew the best hand in the act and deserved it. The man recited an additional chorus which took a humorous turn and let the team off nicely to good applause.

The encore number is the legitimate finale of the turn and should be used for that in place of the noisy "Wabash Blues" now employed. Another number for an encore could be arranged with something for the man to do while Miss Chalis is making a change. Needs a couple of punchy numbers in the forepart and Miss Chalis will have an act that is in line for the better houses, if not the big time.

## TOWER AND DAREL

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Talking and singing. Time—Eleven minutes.

Eleven wasted minutes by a very skinny woman who makes fun of her shape and laughs at her own attempts at comedy, and a man who does little else than stand for the woman's buster and several rough slaps in the face.

The act is lacking in material, personality, entertainment value, polish, refinement and is a very poor attempt to even an audience of the calibre that usually attends houses in the neighborhood of Fourteenth street.

The woman, in a dress of white and green, with sport shoes of white and black, white stockings, long, white bloomers and touselled red hair, the man in suit of white, with small straw hat, red tie, red flower in left lapel, use for their first number, "Tuck Me to Sleep in My Old Tucky Home" an awkward dance preceding the singing of the last line of the chorus.

The woman then does a short monolog in which such comedy as "There isn't much of me, but what there is I'm sure of" dominated. "I Love a Boy and He Loves Me" preceded references to "Elmer" as Rodolph Valentino, for about the second time that afternoon for a like allusion. Several wags in the face were followed by "the best way to make men's pants lag is to make the coat and vest first, get a lamp on Sunday, can't light it till Saturday night to get the wick in and this is the fourth man I've had this season, I killed the other three". A woman in the audience laughed and the female member of the team said to the woman; "I'll bet you wish you had your old man here." At the query of "Anybody want to take Elmer's place?" someone in the audience said loudly and in a decisive manner, "NO!" To this the woman in the act replied: "I don't blame you!" They sang "What's the Use of Having a Job".

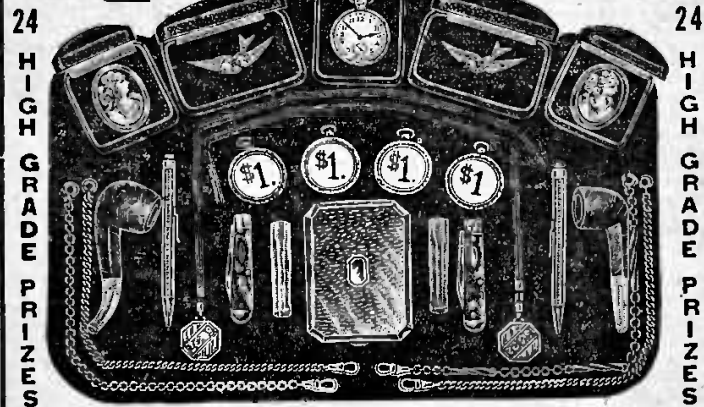
The team jockeyed, and stalled for applause at the finish, which was not forthcoming.

Deno and Rochelle, at the Richmond Hotel, Richmond, Va., and Claudia Preston, Alvia Baker and Fress and Sheldon, at the Moulin Rouge Cafe, Chicago, were placed by Harry Walker last week.

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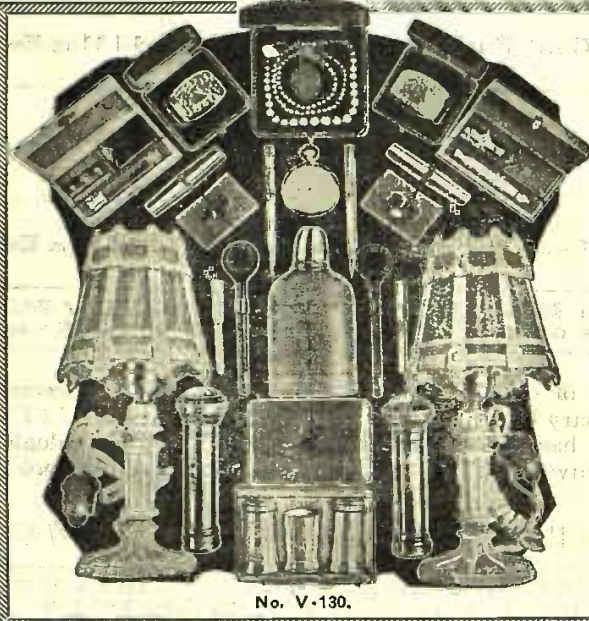
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