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SHOW WORLD REVIEW



116 PAGES

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By H. R. BARBOR

(Printed in U. S. A.)

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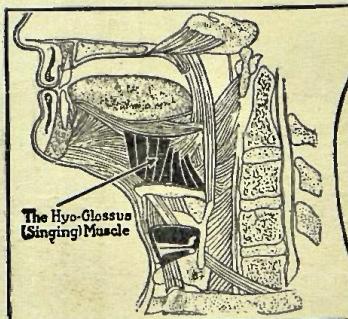


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The Billboard

"THE PUBLICATION OF FACTS — THE PAPER THAT SERVES"
OUR CHIEF AIM
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FRANK DELMAINE AND WIFE ARE CLEARED OF BRIBERY CHARGES

Equity Council, After Extensive Investigation

EXONERATES

Its Representatives and Finds Accusations

BASELESS

New York, Jan. 3.—After a thoro investigation of charges of bribery and discrimination brought by Ed. F. Feist, a Kansas City booking agent, against Mr. and Mrs. Frank Delmaine, traveling and Kansas City representatives respectively for Equity, the Equity Executive Council at its meeting held here Tuesday fully and finally cleared the Delmaines of any guilt in the matter.

This investigation was brought about after Frank Gillmore, during his recent trip West, heard of accusations that were being made by Feist against the Delmaines. Feist claimed that formerly the Delmaines had thrown booking business his way by acquainting him with any knowledge which might come to them of companies needing players. He said the Delmaines would pass this information on to him and he would book the players. In return for that information Feist said he gave money to the Delmaines, but some time ago he became sick, had to have operations performed, and was unable to hand over any money to the Delmaines. At that the information ceased, according to Feist, the Delmaines turning

(Continued on page 103)

KENNEDY SHOW SALE POSTPONED

Latest Report Is Government Will Compromise in Back-Tax Matter

As this edition of *The Billboard* goes to press, a summing up of reports of late developments pertaining to the Government's action to recover alleged back taxes on admission-to-attraction receipts from the Con T. Kennedy Shows (mention of which has been made in previous issues of this publication) indicates that the differences will be adjusted without the show property being sold at auction, the announced date of which has been postponed, and that the Kennedy organization will again be en tour the coming season.

Kansas City, Mo., Jan. 1.—Dave Lachman, owner of the Lachman Exposition Shows, and acting manager of the Con the Boys' and Girls' Club department, the

(Continued on page 112)

AL G. BARNES' CIRCUS IS REPORTED FOR SALE

SARASOTA, FLA., Jan. 5.—It is reported here on excellent authority that the Al G. Barnes Circus, now in winter quarters at Los Angeles (Palms), is being offered for sale either as a whole or going concern, or in parcels and lots. Al G. Barnes, the owner, has approached several showmen whom he thought might be interested with proffers by wire, and, altho he has not released the story, the news breaks here.

New York, Jan. 5.—A rumor is current here—but cannot be confirmed, that Major Gordon W. Little (Pawnee Bill), of Pawnee, Ok., is framing a show to rival Miller Bros.' 101 Ranch Real Wild West and Great Far East Show.

(Because of the late arrival of the above dispatches, it was impossible to get in touch with the parties concerned and have replies in time to "catch" this issue.)

1925 OUTLOOK IS FAVORABLE

Greatest Year in History of American Business Is Indicated by Surveys

New York, Jan. 5.—The show world is looking with satisfaction upon the outlook for the near year, which, according to a survey of existing conditions, promises to be far more favorable than the country than 1924.

That the year 1925 may prove the greatest year in the history of American business and that the highest hopes might be held out is an encouragement of no little importance to the theatrical game, indoor and out, since the conditions in the business world are greatly responsible for those in entertainment circles.

The past year was considered a reasonably successful business year, altho the election caused its inevitable results

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TROUBLE BETWEEN CIRCUSES AND BILLERS' ALLIANCE ADJUSTED

Two-Year Agreement Reached—Salary Increased to \$110 Month—Holdback Stays

Columbus, O., Jan. 5.—The threatened disagreement between the Billers' Alliance and the circuses has been averted and for two years at least there will not any "open-shop" policy adopted by the circuses.

The Alliance Committee, comprised of John J. Wilson, president; Wm. McCarthy, secretary; George Abernathy, Frank Barnett, Leo Wynne, Eddie Curran and E. Hutchinson, had several conferences

with the general agents of the following shows: Ringling Bros. and Barnum & Bailey, Sells-Floto, Hagenbeck-Wallace, John Robinson, Sparks, Al G. Barnes, Miller Bros.' 101 Ranch, Christy Shows, Walter Main and Robbins Brothers. While the controversy was spirited and hardfought, good nature and the policy to give and take prevailed and after the

(Continued on page 103)

MINN. FAIR MEN MEET NEXT WEEK

Two-Day Session in Minneapolis Will Have New Feature That Promises Much

Officers of the Minnesota Federation of County Fairs have added a new feature to this year's annual meeting that is expected to prove a great success. They will have the State Board of Health, the State auditor's office, the public examiner, the boys' and girls' club department, the

(Continued on page 112)

CATHOLIC GUILD MEETING PACKED

Annual Benefit Performance To Be Given February 15 at Jolson Theater, It Is Announced

New York, Jan. 5.—The annual open meeting and entertainment of the Catholic Actors' Guild, held last night at the Forty-Ninth Street Theater, was attended so heavily that the S. R. O. sign had to be hung out long before the curtain went up.

Pedro De Cordoba, president of the Guild, announced that the annual benefit performance would be given February 15 at the Jolson Theater. Father Martin E. Fahy, chaplain-treasurer of the Guild, was the first speaker of the evening. Chief among the others was Hon. Morgan J. O'Brien, former judge of the Appellate

(Continued on page 103)

Kansas City, Mo., Jan. 3.—The outstanding feature of the series of entertainments given at the holiday season by the Heart of America Showman's Club was the big annual New Year's Eve banquet and ball Wednesday night. An innovation this year was the holding of the banquet before the ball. The banquet heretofore has been at midnight for the purpose of ushering in the new year. Also this year the banquet was held in the ballroom of the Coates House instead of the main dining room, which proved much better for the comfort and pleasure of the guests.

A record crowd was in attendance, it being estimated that 250 persons sat down to the banquet, with more arriving late and coming in from the theaters, swelling the crowd into "capacity" for the spacious ballroom door. Merriment was the keynote of everything. There were some "old faces" missing, but there were many new ones and many from distant points who had not honored the club with their presence for several years.

The banquet was scheduled to commence at eight o'clock, but after waiting

(Continued on page 101)

SANTRY OUTLINES HIS PLANS FOR THE CHICAGO EQUITY BALL

Two Productions Will Be Presented--Stellar Comedienne and Comedians Now Appearing in Loop Theaters Will Take Part---Gold Coast and South Shore To Meet

CHICAGO, Jan. 3.—Joe Santry, who is producing the mammoth amusement program for the Equity Ball which will be held Saturday night, January 24, in the First Regiment Armory, outlined his plans to *The Billboard* this week. Mr. Santry is seeking to push the customary atmosphere suggestive of benefit ideas a bit into the background and proceed along more original lines. Of course, the money taken in is for the benefit of the actors who need it, but the vast function this year will take on the air of a regular show more than that of a benefit.

Mr. Santry is putting in big scenery and accessories in the armory, ornate drapes, clever lighting effects, and in many other ways creating a regular stage effect. On the night of the ball *Poor Little Cinderella* will be given. The lyrics are by Ann Caldwell, writer of the Fred Stone shows, and the music by Silvio Heine. *Do You Remember When?* is another production—a comedy—that will be given during the evening. It is a satire on the variety shows of 25 years ago. All of the comic men and women stellar playing in the Loop will be in this piece. Among the artists who will appear in *Poor Little Cinderella* are: Louise Groody, Ivy Sawyer, Maxine Brown, Marian Saki, Ruth Thomas, Jay Gould, Fred Santley, Paul Frawley, Eugene Revere and others.

In the cast of *Do You Remember When?* will appear Florence Moore, Georgia O'Ramey, Billy B. Van, Joe Lauria, Jr.; George Lemaire, Solly Ward, Phil Baker, Hugh Cameron, Charles Winger and Frank McIntyre, with a lot of other names to be added, as is also true of the *Cinderella* cast.

There will be all of the choicest specialties that the evening's program will be able to handle. Florence O'Demashawn and John Steel have already been "booked" and there are a lot to yet come. Mrs. John Alden Carpenter is in charge of the decorations of the armory and has not yet revealed the ideas she has in mind.

The society friends of the actors have, as usual, a compact, balanced, working organization that is functioning with the precision of a great railroad system. It is headed by women who understand organization in this case as well as their millionaire husbands know their way in La Salle street, the banks, the packing plants and the other huge industrial concerns. The Gold Coast is one side of the First Regiment Armory and the South Shore is on the other and the twain shall meet Saturday night, January 24.

Old English Pantomimes Reappear in Toronto

Toronto, Ont., Jan. 3.—Toronto celebrated Christmas in the good, old-fashioned English way, and that, as every Englishman knows, means a Yuletide that includes pantomimes, and this city had two of them on the Christmas bill of fare and both were heartily and warmly received. They opened Christmas Day.

Vaughan Glaser, who tried a panto-mime two seasons ago with the assistance of Lee Daly, presented *Aladdin* at the Regent Theater, while George Vivian, a member of a well-known English theatrical family, who staged Mr. Glaser's first two pantomimes for him, put on *Mother Goose* and *The Gingerbread Man* at the Uptown Theater. Both were billed as "the third annual pantomime".

It is stated unofficially that offers for a tour of the leading cities of Ontario at the conclusion of the Toronto runs of the pantomimes have been received.

Baltimore Likes "Simon"

Baltimore, Md., Jan. 3.—*Simon Called Peter* is in its fifth consecutive week, which is the longest a regular show has run here for some time. The same company that gave the piece at the Auditorium has continued to present it at the Academy of Music.

Theaters here have been experiencing very good business of late.

Two Seriously Injured in Theater Collapse

Pawtucket, R. I., Jan. 3.—Two persons were injured seriously when a section of the State Theater here fell 35 feet into the orchestra during the afternoon performance Thursday. The theater seats 2,000 and was half full at the time of the accident.

New \$600,000 Theater Corp. in Indiana

Indianapolis, Ind., Jan. 3.—A \$600,000 theater corporation, with headquarters in Jeffersonville, Ind., which will control 10 Southern Indiana movie and play houses under the name of the Switow Amusement Company, has been organized. Two of the houses are located in Jeffersonville, three at New Albany, three at Bedford, one at Salem and one at Paoli. The company's capital stock will be divided into \$300,000 preferred and an equal amount of common stock. Stockholders and incorporators are Michael Switow, Samuel Switow, Harry Switow, Fred Switow, all of Louisville, Ky., and George C. Kopp, Charles F. Antz, W. T. Ingram and John Glenger of Jeffersonville, and Harry E. Jewett and Earl S. Gwinne of New Albany.

American Plays in London

London, Jan. 3 (Special Cable to *The Billboard*).—*Pollyanna* closes tonight at the St. James Theater. It has been a complete fiasco. London audiences regard it as ultra-sentimental twaddle and it had only a fortnight's run.

The Fool is not likely to play beyond the end of January, showing that the English taste no longer hankers after milk-and-water plays.

Godfrey Tearle has decided to add another American play to the long list of recent productions from the States. His wife, now entering management, will present Tearle in Max Marcin's melodrama, *Silence*. The author is coming over to superintend the final rehearsal.

Indianapolis Theater Party

Indianapolis, Ind., Jan. 3.—More than 80 persons, including the staff of the Palace Theater and other invited guests, were entertained at a holiday dinner and entertainment given by Herb Jennings, manager of the theater, at a local hotel. Short talks were made. Special guests at the dinner were Ace Berry, of the Circle Theater, and George Brown, of the Murat Theater.

"Seventh Heaven" to Coast

Chicago, Jan. 3.—When *Seventh Heaven* and Helen Menken leave Cohan's Grand tomorrow the play will be taken for a tour of the Coast. The first stand out of Chicago will be St. Louis.

THEATER FIRES

Marion Theater Burns

Indianapolis, Ind., Jan. 3.—The Royal Grand, a moving picture theater in Marion, and the oldest theater in the city, was badly damaged by fire, water and smoke recently, the loss being more than \$25,000, fully covered by insurance. The property belongs to the Washington Theater Company, which also owns the four other theaters in Marion, and a statement by the officials is to the effect that the theater will be rebuilt, enlarged and re-equipped and maintained as a film house.

Salt Lake Theater Reopens After Fire

Salt Lake City, Jan. 3.—The Paramount-Empire Theater reopened today following a Christmas Eve. A fire wall acted as a tunnel and water and smoke damaged the lobby only. The theater itself was undamaged.

The damage was covered by insurance.

NYRA BROWN



Starring in George E. White's "Models of 1925"

WIGWAM THEATER IN FRISCO SOLD

Comes Into Possession of Golden State Theater and Realty Corp. for Amount Said To Be \$400,000

San Franisco, Jan. 3.—The Wigwam Theater, erected shortly after the fire of 1906 in the center of the Mission district, in Mission street, near 22d, has been sold to the Golden State Theater and Realty Corporation. The amount involved is said to be close to \$400,000.

Originally opened as a 10, 20 and 30-cent admission house, it has played such attractions as Al Jolson, James J. Jeffries and other high-priced artists, musical comedy, grand opera, nearly three years of stock and new split programs of vaudeville and pictures.

Several years ago Marcus Loew was reported as having purchased the property but the deal fell thru on account of the price asked by Joseph Bauer, head of the Wigwam Amusement Company. The Wigwam has been one of the most consistent money-making theatrical properties in San Francisco. It is said that the present policy will be continued by the new owners.

Work Is Begun on New B. & K. Detroit Theater

Chicago, Jan. 3.—Balaban & Katz began work on their new State Theater in Detroit this week. The firm's plans for the new house were announced in *The Billboard* some months ago. An entire block of buildings is being demolished to make room for the theater. There will be a 12-story office building and movie palace to be built at a stated cost of about \$2,000,000. The house is a result of a merger effected some time ago between the John H. Kunsky and Balaban & Katz film interests in Michigan.

Curzon To Erect Another Theater

London, Jan. 3 (Special Cable to *The Billboard*).—Frank Curzon is proprietor of a new theater to be erected on a freehold site in Shaftesbury avenue, acquired this week. The theater will be medium size—about 1,500 capacity. Curzon proposes to spend \$500,000 on the building, furnishing it with all modern staging devices, and hopes to open it the coming autumn, or at the latest by the end of the year.

This is the fourth theater now under construction, the Capitol, Plaza and Carlton being well under way.

Changes in Staff of F. P. Canadian Corp.

Winnipeg, Man., Jan. 3.—Changes in the staff of the Famous Players Canadian Corporation were announced this week by H. M. Thomas, Western division manager. H. B. Neun, treasurer of the Capitol Theater, Winnipeg, has been appointed traveling auditor, with headquarters in Toronto. H. A. Bishop, formerly treasurer of the Capitol, will take Mr. Neun's place, coming back here from Calgary. Ralph W. Thayer has been appointed manager of the Montreal Capitol.

Rob Commodore Theater

Chicago, Jan. 3.—Four armed men entered the Commodore, a movie theater on the northwest side, Monday and bound Nathan Gumbiner, the owner, and a colored porter to chairs with wires and escaped with \$1,400. Mr. Gumbiner had just taken the money out of his safe preparatory to going to the bank when the robbers entered. The thieves divided the money in Gumbiner's presence.

Harrison M. Wild Ill.

Chicago, Jan. 3.—Friends of Harrison M. Wild, noted composer and director of the Apollo and Mendelssohn Musical clubs, are concerned over his serious illness. Mr. Wild was stricken with influenza December 18. He has been director of the Mendelssohn Club 33 years and director of the Apollo Club 25 years.

William Archer Honored

London, Jan. 3 (Special Cable to *The Billboard*).—The Norwegian government showed its recognition of William Archer, noted critic and author who died December 26, by sending a diplomatic representative to the funeral, which was held Tuesday.

JESSIE BONSTELLE'S DREAM IS REALIZED

Hundreds of Admirers Present at Opening of Her New Playhouse in Spite of Raging Snowstorm

Detroit, Jan. 8.—The dream of Jessie Bonstelle has been realized. It has been the life ambition of Miss Bonstelle to have and control a theater of her own. For months an army of workmen toiled like Trojans remodeling and redecorating the building, which formerly was the Temple Beth El, into the most beautiful and luxuriously appointed theater in Detroit devoted to the drama. While the worst snowstorm of the winter was raging on the outside hundreds of admirers of Jessie Bonstelle were enjoying an excellent performance of *The Best People*, given by the newly recruited Bonstelle Players, with Gilda Leary and Manart Kippen playing the leads and surrounded by a most capable cast.

From the outside the Bonstelle Playhouse is one of imposing beauty. The newly erected pavilion linking Woodward avenue with the auditorium adds dignity and charm to the impressive structure. Panelled in dark woods, relieved by polychrome decorations borrowed from 14th Century Italian and Byzantine sources, the interior of the theater presents an aspect different from anything in the city. There are no boxes and but a single balcony. Neither is there an orchestra pit, the musicians and organ console being accommodated in a small balcony ledge in the left wall. A large, beautiful and artistic tapestry balances this balcony on the opposite wall.

Many baskets of flowers from friends and admirers adorned the lobby and the spacious promenade that lies under the balcony. The ushers are attired in neat uniforms of artist smocks, after the manner of the New York Theater Guild. Each holder of a seat was presented with a gold-plated replica of his ticket as a souvenir and keepsake of the occasion. Tickets to the opening performance sold at \$5.50. The house has a seating capacity of 1,250. Nearly all of these seats were filled Thursday evening when the curtain rose at 8:45 o'clock with Miss Bonstelle introducing Mayor Smith, whose welcome to the new enterprise was very fitting and sincere.

Then Mlle. Victoria gave an original dance specially arranged for the opening of the Bonstelle Playhouse. She was followed by Harriet Story MacFarlane, a popular Detroit contralto, who sang two songs. Then the St. Paul Cathedral Quartet sang two more songs, after which the curtain rose on the David Gray-Avery Hopwood comedy, *The Best People*, which was presented here for the first time in Detroit. Everything from the front to the back of the house was run off in apple-pie order. The stage is ample for the presentation of most any size of entertainment or production, boasting the very latest of mechanical and lighting equipment.

The space ordinarily used for the boxes on the left of the auditorium admits into a Green Room, where the public and players may have a common meeting ground. The dressing rooms are spacious and completely equipped with every need.

One unusual feature is a switchboard and set of electric signals beside the last-row aisle seat in the auditorium from which one may direct any lighting and speaking effects of the performance even after the curtain is raised. Rooms for a dancing and acting studio have been provided for in other parts of the building, it being Miss Bonstelle's purpose to make the Playhouse the center of educational as well as of entertainment features of the theater. Arthur Jaeger, of Detroit, supervised the decorations, a feature of which will be an ever-changing display of the works of Detroit artists.

The presentation of *The Best People* made a most favorable impression upon the first audience. It was a performance and a production that did credit to the Bonstelle tradition.

Ellen Terry Honored

London, Jan. 3 (Special Cable to *The Billboard*).—The New Year's honor list contains the name of Ellen Terry as Dame of the Grand Cross of the British Empire. Congratulations from all classes of the community have poured in on the beloved veteran actress.

BOSTON CENSOR ON JOB EARLY

New York, Jan. 3.—You can say all you want about Boston being a dead town, but you've got to give it credit for one thing. They have a city censor up there who is not only on the job, but way ahead of it. John J. Casey is his name, and when a *Billboard* reporter accidentally met him on Broadway this morning, the genial old boy up and confessed that his mission to the wide-open show places was for the purpose of looking over Earl Carroll's *Varieties* and *White Cargo*, which are on the eve of invading the center of culture.

In a very brief interview it was learned, that Censor Casey makes these trips quite frequently. Perhaps it is a means of precluding the first-night "blow-offs" indulged in by every naughty show going to Boston, many of them figuring that, even if the bill is censored after the first night, the publicity from the first performance will help a lot. Or maybe the managers request this advance appraisal, so they will be prepared to adapt themselves to Boston's requirements and not run any dangerous risks.

Anyway, nobody begrudges the relaxation that these trips afford to the hard-worked Censor Casey.

Non-Broadcasting Policy Continues

London, Jan. 3 (Special Cable to *The Billboard*).—There is much comment here over the broadcasting of McCormack and Earl and its devastating effect on the box-offices generally. British managers and artists realized this many months ago, hence their absolute adherence to their pledge not to broadcast.

The Queen's Hall concerts management and like places will not engage any artist who broadcasts; the Society of West End Theater Managers refuses to allow a microphone in its building, and the Theatrical Managers' Association, representing the provincial theaters, will not book any production which has played either route. The British Broadcasting Company's program is very mediocre.

The Entertainments Joint Protection broadcasting committee, which includes all sections of proprietors, artists and employees, meets again January 14.

Shuberts Seek Lease on Chi. Property, Is Rumor

Chicago, Jan. 3.—Real estate men report that strangers have been seeking information regarding leases on the property at Lake and Clark streets, stating they are seeking lease that is large enough for a 2,000-seat theater. This property is said to belong to several estates and is covered with old business buildings. The property, if obtainable, would allow a Clark street frontage for a theater and a stage entrance directly across the alley from the stage door of the Olympic. The inquirers are said to have refused all detailed information as to whom they represented, except that they were employed by New York parties.

Rumors, which start easily in the Rialto, have it that the Shuberts are interested in the movement to get a lease on the above property. Incidentally, a number of efforts to get the above lease are said to have been made in the past without avail. Should such a lease be made the Showmen's League of America might have to look for a new home, but the League has a lease that requires a nice piece of money be paid to it in case it is forced to move within a specified number of years. The other end of the block in question is covered with the Harris and Selwyn theaters, fronting in Dearborn street.

Auditorium Roof Collapses

Baltimore, Md., Jan. 3.—More than 500 persons who were to have attended a movie in the big auditorium at Camp Holabird tonight narrowly escaped possible death and injuries. The roof, under the weight of tons of snow, collapsed and crushed the seats in the central section of the building. The camp commander has appointed a board of officers to make an investigation.

Blethorn in Auto Wreck

Oklahoma City, Ok., Jan. 3.—George Blethorn, traveler for Paramount out of San Antonio, Tex., recently was badly bruised in an automobile wreck.

ALBEE & GILLMORE IN CATHEDRAL DRIVE

Head of Keith-Albee Circuit and Equity's Secretary Represent Interests of Show World in Building Campaign

New York, Jan. 5.—Edward F. Albee, head of the Keith-Albee Circuit, and Frank Gillmore, executive secretary of the Actors' Equity Association, are representing the interests of the show world in supporting the plan to complete the Cathedral of St. John the Divine, Washington Heights, which was started 32 years ago, but was interrupted by the war and the reconstruction period following.

Mr. Albee, who besides making large donations to the movement, has contributed generously of his time in the organization of committees for the extensive canvass, which will be held from January 18 to 29, to raise \$15,000,000 to complete the huge edifice, is chairman of the Amusement Section of the Business Men's Division. Mr. Gillmore is chairman of the Actors' Section of the Arts Division, which includes, beside actors, musicians, architects, sculptors and painters.

The proposed cathedral will be the largest in the English-speaking world. It will be surpassed in size only by St. Peter's in Rome and the Cathedral of Seville in Spain. When it is finished the cathedral will have a seating capacity of 10,000 and standing room for thousands more, according to plans.

Many events of civic importance have been held in those portions now built, such as a special observance for a company of letter carriers, a guild of artists, actors or craftsmen, as well as the establishment of a memorial for those who died in the World War.

To open the intensive canvass the committee has arranged a huge mass meeting Sunday evening, January 18, in Madison Square Garden, at which Bishop Manning, Ellhu Root, Dr. Nicholas Murray Butler, George Arliss and others will speak.

500 Apply for Movie Inspector Job in Conn.

Bridgeport, Conn., Jan. 3.—Superintendent Robert T. Hurley, of the Connecticut State Police, announces that he is in receipt of more than 500 applications for the position of State motion picture theater inspector. The appointee will succeed Frederick T. Hibberd, of Danbury, who resigned August 1 to become attached to the State Department of Labor as a special investigator. The selection will be announced soon. Among the applicants is Martin Heanue, formerly manager of the Cameo Theater, Bridgeport.

American Producers Are Panned by Stoll

London, Jan. 3 (Special Cable to *The Billboard*).—The Stoll Film Company lost \$180,000 last year and Sir Oswald panned American producers and their exploitation methods. Joe Schenck slammed back, saying America produced for a world market, making pictures possessing an international appeal. Schenck suggested that British producers draw upon English romance for their stories and procure the backing of plenty of capital. He sugars his criticism by saying England has the best actresses in the world and that Gladys Cooper and Fay Compton are wonderful.

Mrs. Joe Casper Injured

Mrs. Joe Casper, better known as La Mae, Pittsburgh dancer, writes that her car was wrecked recently on Toll Mountain, near Bedford, Pa., when it skidded on the ice and turned over. She was badly cut and states that it will probably be a few weeks before she can leave the Hotel Pennsylvania in Bedford. Miss La Mae was making a trip from Pittsburgh to Philadelphia at the time of the accident.

A San Diego Record

San Diego, Calif., Jan. 3.—Breaking all records for musical girl shows in San Diego, Fritz Fields and the *Rainbow Revue*, at the Colonial Theater, enter their 88th week in the Eastern success. *She Walked in Her Sleep*. Fields, the most popular comedian playing in San Diego, is ably assisted by Ruth Albright, as leading woman, and Joe Carr, leading man.

Rose Pays Judgment and Has Money Left

Chicago, Jan. 3.—A year ago New Year's Eve Jack Rose, working on the Palace bill, was engaged by Lubliner & Trinz to head their vaudeville bill in the Senate Theater, after midnight. Mr. Rose didn't show up and at that time it was said that the Orpheum Circuit frowned on the idea of Mr. Rose helping out the "opposition". Lubliner & Trinz sued the actor and got a judgment for \$15. Last Wednesday night—New Year's Eve—the management of the Senate Theater lost out on its feature performer and called up Rose at the Apollo Theater, where he is appearing in *The Passing Show*. They wanted him again on the stroke of 12 and he went, at a salary said to be one of the things the actors dream about. Lubliner & Trinz deducted the amount of the year-old judgment and paid him the balance, which is said to have been not half bad.

A similar case in some respects is that of Olga and Mishka, who were sued recently by A. Siegfried. The act was booked at the Empress Theater, Decatur, Ill., and failed to appear. A week later the same act played the Association's theater in Decatur. Then Siegfried filed suit and got a judgment for \$425. It is said Sam Tishman, of the Association, offered the act 10 weeks to offset the effects of the judgment.

Carl Laemmle After Chicago Movie Palace

Chicago, Jan. 3.—Carl Laemmle was here this week taking part in negotiations looking toward a new motion picture theater in Chicago. *The Billboard* printed a guarded story months ago about this proposed house, which is seeking a certain Randolph street location. At that time the Chicago correspondent of this publication was hedged in with restrictions because most of the interesting story was told him in confidence. The plot sought is regarded as the finest—and possibly the last available—spot left in this city's Rialto for a major theater. It is the lot 110 by 180 feet belonging to the Kranz & Collins interests, fronts north in Randolph and is immediately east of and adjoining the stage end of the Apollo Theater. It is proposed to build a picture house costing upwards of \$2,000,000 on this location in case the negotiations pending for months are satisfactorily consummated.

Jules Mastbaum Heads Cosmos Theater Company

Washington, D. C., Jan. 3.—Jules Mastbaum, president of the Stanley Company of America, has been elected president of the local Cosmos Theater Company, which operates the newly opened Earle Theater. A Julian Brylawski was made vice-president and general manager not only of the local corporation, but also the directing head of the activities of the Stanley Company in Washington. This includes the office building in connection with the Earle Theater. Alexander Wolf, was named secretary and counsel, while Robert N. Harper, president of the District National Bank, was elected treasurer of the theater company.

The board of directors elected for the coming year consists of Jules Mastbaum as chairman, with the membership consisting of J. J. McGuirk, A. Sablosky, E. G. Laufer, who is vice-president of the B. F. Keith Company; Roland S. Robbins, Robert N. Harper, Alexander Wolf, A. Brylawski and A. Julian Brylawski.

U. K. Horton Purchases Paramount, Bridgeport

Bridgeport, Conn., Jan. 3.—U. K. Horton, holder of a second mortgage on the Paramount Theater, has purchased the playhouse from the bankrupt estate of Jesse C. Lund. Return of sale was made this week to the office of Referee in Bankruptcy John Keough and the proceeds will be divided among creditors after payment of administration expenses.

Large Crowds Attend First Sunday Movies in Stamford

Bridgeport, Conn., Jan. 3.—The first presentation of Sunday movies in Stamford this week drew banner crowds to all theaters.

AUDITORIUM MANAGERS FORM ORGANIZATION

Lincoln G. Dickey Elected President of Association at Meeting in Cleveland--Many Managers of Leading Halls in America Present--Body Expects To Incorporate But Not for Profit

CLEVELAND, O., Jan. 3.—The Auditorium Managers' Association of America was organized here this week by managers of many leading halls in America. Lincoln G. Dickey, manager of the Cleveland Public Hall, was elected president.

The organization expects to incorporate, but not for profit. Uniform practices in the management of large auditoriums are sought, Mr. Dickey said. Efforts will be made to obtain united action on consecutive bookings, with the hope that two supershows or expositions could be staged throughout the circuit each year.

Information on all auditoriums, including floor plans and charts, will be centralized at the secretary's office.

Louis W. Shouse, Kansas City, was chosen vice-president; Joseph C. Grieb, Milwaukee, secretary, and Charles W. Hall, Chicago, treasurer.

Directors are: Thomas P. Bates, St. Louis; Charles E. Franke, Omaha; W. D. Bugge, St. Paul; Roy G. Frisbee, Chattanooga; C. A. McElravy, Memphis; O. Gordon Erickson, Birmingham; Spearman Lewis, Chicago, and Louis J. Fosse, Washington. All attended the meeting except Fosse.

The next meeting is scheduled at Memphis in March.

Stars in Charity Show

NEW YORK, Jan. 4.—At a supper-dance and entertainment given tonight aboard the S. S. Paris and attended by several hundred prominent patrons of the French line, Raymond Hitchcock acted as master of ceremonies, and among the theatrical stars who appeared were Lupino Lane, Mitty and Tillio and the Athenas of the Ziegfeld Follies; Easter and Hazelton, Marjorie Peterson, Katherine Littlefield and Alexander Gray, of *Annie Dear*; the Duncan Sisters, of *Topsy and Eva*; Cecile d'Andrea and Harry Walters, of *I'll Say She Is*; Harry Hirshfield and others.

The affair was held for the benefit of unfortunate widows and orphans of French Line employees. Charles E. Gehring is chairman and Henry C. Prince treasurer of the committee in charge of arrangements.

Shades of Earl Carroll!

Baltimore, Jan. 3.—Two pictures of a girl, not dressed for wintry weather, were displayed in the lobby of the Lyceum Theater, where the Lyceum Players hold forth, to advertise this week's offering, *Seduction*. The Rev. Dr. L. W. McLeary, executive secretary of the Baltimore Federation of Churches, called the attention of the police to them. DeWitt Newing, lessee of the theater, refused to remove them when his attention was called to them, so the matter was passed along to Magistrate Cadden, who decided that the pictures could remain in the lobby, but could not be placed on the sidewalk, where persons who saw them might find them objectionable and offensive. To make a long story short, "art" triumphed, business went on as usual, and there was no local martyr.

Nothing Petty About Roscoe (Fatty) Arbuckle

Portland, Ore., Jan. 3.—Roscoe (Fatty) Arbuckle, who has been barred by ordinance from appearing in person on any Portland stage and whose pictures have been barred from Portland screens, sent a Christmas card to the Mayor and members of the City Council.

His contemplated appearance in Portland some time ago aroused such a storm of protest from parent-teacher circles and similar organizations that the City Council passed an ordinance barring every person who has been involved in any notorious scandal.

Little Heroine-Dancer Lands Big Contract

Atlanta, Ga., Jan. 3.—Lila Buchman, diminutive 17-year-old dancer, who Sunday morning saved two children from fire in an apartment house when she carried them from the burning building, Monday left Atlanta for 10 weeks of theatrical training in Cuba preparatory to a stage career. She recently attracted the attention of a big theatrical company by her dancing at the Capital City Club and was given a contract, including the trip to Cuba. She is accompanied by her sister, Kathryn.

The organization expects to incorporate, but not for profit. Uniform practices in the management of large auditoriums are sought, Mr. Dickey said. Efforts will be made to obtain united action on consecutive bookings, with the hope that two supershows or expositions could be staged throughout the circuit each year.

Lyric, Baltimore, Is Again Locally Owned

Baltimore, Jan. 3.—Severing all ties Tuesday with New York interests, the Lyric Theater again became a Baltimore institution. Dr. Hugh H. Young, president of the Lyric Company, said after a meeting at the Mercantile Trust and Deposit Company.

Since the incorporation of the company four years ago \$95,000 of the company's mortgage indebtedness of \$200,000 has been paid off. At the meeting this week Mr. Kahn's representatives received the remaining \$105,000 and the mortgage was bought in.

Officials of the Lyric Company took out a mortgage for a like sum with the Mercantile Trust and Deposit Company, thereby divorcing the Lyric stockholders from New York influence and placing the financial matters of the company in the hands of Baltimore interests.

Jack Valmore Seeks Aid

William L. Ross (Jack Valmore) writes from London, Ont., that he is penniless and ill. Those who wish to assist him may communicate with him at 34 West Dundas street, London.

Robyns Quits "Gorilla"

Chicago, Jan. 3.—G. Ernest Robyns has closed with Redpath-Vawter's *Gorilla* Company. Mr. Robyns accidentally inhaled monoxide gas, which temporarily affected his voice.

BUSINESS RECORDS

New Incorporations

Connecticut

Dreamland Theater, Inc., New Haven; \$100,000.

North Star Hall Association, Inc., Hartford; \$100,000.

Delaware

Palm Beaches Casino and Studio Society, Inc., Wilmington. Organize, build, buy and sell film studios, casinos, theaters and other places of amusement; \$200,000.

The Ohio Pyle Hotel and Amusement Co., Wilmington. To operate a hotel business; \$150,000.

Illinois

United Dramatic Association, Chicago. Dramatic training. Bernard Kast, A. Oster, M. Lichterman, Izzy Weinstine, J. Baincz, Fay Rubinstein and Dave Postal. South Side Players, Inc., Chicago. Educational, social and fraternal relations. Victoria Wisniewski, John L. Sunde, Theodore Richter.

Indiana

Parthenon Theater Company, Hammond; \$100,000; to conduct theaters, moving picture houses, etc. S. J. Gregory, William Kilehege, George B. Sheerer, George Fuller, C. T. Grenias.

Switow Theatrical Company, Jeffersonville; \$300,000 common and \$200,000 preferred; to conduct places of amusement. Michael Switow, Sam Switow, Harry Switow, G. C. Kapp, John Glenger, C. F. Antz, W. T. Ingraham.

The Broadway Coliseum Company, Munice; to operate places of amusement; \$10,000. J. A. Burden, William Guthrie and M. C. Ashley.

New York

Baxter Avenue & 25th Street Holding Co., Manhattan, theaters, 100 shares common stock, no par value; H. E. Bogdish, S. D. Grosby, E. F. Heisler. Rudd Producing Co., Manhattan, theaters; \$10,000; A. and G. Werner, N. Saron.

Court Estates, Manhattan, moving pic-

ARE CLOWNS POPULAR?



This photo of Slivers Johnson, well-known joey, and the Clark Sisters was snapped "on location" with the John Robinson Circus the past season. Slivers is now at the show's winter quarters at West Baden, Ind., making ready for the 1925 tour.

Kendrick Returns to Denver

Denver, Colo., Jan. 3.—H. S. M. Kendrick, former manager of the William Fox motion picture theaters of Denver, who was transferred to Oakland, Calif., about six months ago, has returned here to resume his former position. John Eaton, who has been in charge of the local affairs of the company for about two months, returned to his office at New York.

Lofstrom and Girls in Accident

Willie Lofstrom and His Five Synchronized Maidens had a narrow escape recently when the touring car in which they were riding overturned on a road near Marianna, Fla. The girls were unscratched and Lofstrom sustained only a few minor cuts from flying glass.

BUSINESS RECORDS

tures, \$10,000; L. Passman, R. Klein, D. Littman.

Royal Laboratories, Manhattan, motion pictures, 100 shares common stock, no par value; S. Nirenstein, A. Radeloff, L. Mahl.

Court Zone Realty Co., Manhattan, moving pictures. Same as preceding.

Dan Quinlan All-Star Players, Elmira, moving pictures, \$45,000; D. Quinlan, M. G. Kelley, J. R. Spillan.

Schwartz Enterprises, Bronx, motion pictures, 100 shares common stock, no par value; L. Joffe, Li J. Naftalison, J. A. Sarafite.

Hempstead Theater Corp., Hempstead, \$200,000; C. W. Carman, C. W. Walker, S. Calderone.

Washington Heights Theaters, Manhattan, \$200,000; E. N. Freiburger, H. Yaffe, J. J. Brooke.

Western New York Theatrical Enterprise, Buffalo, motion pictures; 200 shares common stock, no par value; F. M. Zimmerman, Mr. Cross, F. D. White.

Olio

The Freeman Avenue Theater Company, Cincinnati, \$10,000; E. L. Shakespeare, Joseph G. Shakespeare, Eugene Beckerman, L. Mongan and E. Rudolph.

Niles Theater Company, Niles, \$16,000; by George A. Gluck and Leon J. Knight.

CHANGES

Swiss First National Pictures, Inc., to Premier Pictures, New York City.

New Sarasota Theater

Sarasota, Fla., Jan. 3.—Owen Burns authorized the announcement this week that he would build a theater and moving picture house in Banana avenue, at Seventh street. It will be a structure in keeping with the demands of the city at this time and for many years to come, he said, and the architecture will be of such an attractive character that it will eclipse anything he knows of in the State. Mr. Burns did not state how soon he expected to begin work, but it is understood that plans are now being prepared.

Loop Theatricals Are Settling Down

Fitful Period of Readjustment Seems To Have Passed---Five New Arrivals Reported

Chicago, Jan. 3.—Loop theatricals are apparently settling down to something like a system, following a fitful period of readjustment usually incidental to starting out on a New Year's theatrical slate. While the shifting of bookings from one playhouse to another, and in fact, from one city to another, shows a lessening, one should "knock wood." It is early yet. In the past week five theaters have taken in new arrivals and 11 shows during the same period will stay for better or worse.

A new arrival is *Pretty Little Pussy*, at the Adelphi, which is to take on a more high-brow name of some kind before it goes to New York for a run. The play has been shown briefly in Pittsburgh and Baltimore and is an adaptation by Avery Hopwood. It is a sea-going farce.

Ada May Weeks, whom we remember as an attractive dancer, now just Ada May, but raised to stardom in spoken and singing lines, is the new tenant at the Selwyn, in *Lollipop*, where she is billed to stay one month. It is a musical comedy by Zenda Sears and Vincent Youmans, the latter gentleman having given the long-lived *No, No, Nanette*, next door in the Harris, its great score.

The Passing Show, of the vintage of 1924, is at the Apollo. The critics differ as to whether it is like the *Passing Show* of past seasons or whether it isn't.

Little Miss Bluebeard, with Irene Bordoni, arrived Sunday night at the Blackstone. Avery Hopwood had a lot to do with transferring this piece from the Hungarian!

Joe Laurie, Jr., got back Sunday night with *Plain Jane*, after a brief St. Louis engagement and transferred the Woods Theater from a movie house to musical comedy. *Jane* was liked at the Illinois this season and Mr. Laurie brought back all of the familiar faces from the Mound City showing of the piece.

Here are those that "stick": *Abie's Irish Rose*, Studebaker, 56th week; *No, No, Nanette*, Hawley, 37th week; *Seventh Heaven*, Cohan's Grand, 16th and last week; *Applesauce*, La Salle, 16th week of abounding prosperity; *White Carpet*, Cort, 15th week with full houses; *The Goose Hangs High*, Princess, 11th week; *Sakura*, with Walker Whiteside, Playhouse, fourth week; *The Lady of the Streets*, Central, three weeks; *Music Box Revue*, fourth week at the Illinois and packing them in; *Sitting Pretty*, with the Dolly Sisters, Garrick, third week, and *High Stakes*, Great Northern, third week.

A phone canvass by the writer reveals future bookings as follows: *The Show Off*, at Cohan's Grand, January 4; *If I Will*, at the Princess, January 19; with Grace George; *George White's Scandals*, at the Selwyn, January 25; *The Second Mrs. Tanqueray*, at the Blackstone, with Ethel Barrymore, January 26; *Charlot Revue*, at the Garrick, February 1, and *Stepping Stones*, with Fred and Dorothy Stone, Illinois, February 8.

Studio Fire Injures Two Women Teachers

New York, Jan. 4.—Almeda Colby, music teacher, and Dorothy Coyt, teacher of dramatic dancing, sustained slight injuries yesterday in a fire which caused considerable damage to the studio building at 71 Irving Place, in which they lived. Miss Coyt, who is connected with the Theater Guild, suffered a sprained ankle and minor injuries, while Miss Colby was overcome by smoke and shock. The fire started in the basement of the building.

"Minick" To Stay

New York, Jan. 2.—Winthrop Ames has decided to keep *Minick* here at the Bijou Theater instead of taking it to the Princess, Chicago, on January 19, as he had arranged to do. Due to the success of the play here the Chicago booking has been assigned to *Parasites*, which will open there on the date set for *Minick*.

Billy Harris writes *The Billboard* from Singapore that he is with the *Little John Revue* on a world tour. He was formerly of burlesque.

Claims Radio Is Not Alone To Blame for Cutting in on Theater Receipts

Editor, in Reply to William A. Brady's Attack on Evils of Wireless Programs, Scores Managers for Charging High Prices and Tolerating Ticket Agencies

NEW YORK, Jan. 5.—A stiff and seemingly rather sound argument is put up against William A. Brady's recent diatribe on evils of the radio and its cause of suffering to the theater in a letter received by Mr. Brady from William Calley, associate editor of a radio trade journal. According to report, Mr. Brady agrees with his expostulator on every point but one. Mr. Calley alleged in his letter that while the radio might have made some inroads on the theater, a good deal of the fault lies with the managers themselves and that they have made slow progress in an effort to correct most poignant reasons for lack of attendance—high prices and ticket speculators. The radio editor declared in his letter that he personally enjoys the theater and would like to go more often, but that he, like thousands of others, has become disengaged after continuous mauling by speculators and high prices prevailing for seats to successes.

If complained that seats seldom could be obtained at the box offices for hits and that when seats were available they were poor ones, whereas one could buy better seats from agencies by paying higher prices. Courtesy at box offices was another of his charges. This is the one Mr. Brady finds objection to, claiming in defense of his argument that at his theaters courtesy is not tolerated.

Advancing his argument further, Mr. Brady suggests what the result would be if all the high-priced feature writers for newspapers began broadcasting their stuff over the radio. He expressed the opinion that the newspapers would kitch quickly and added that it was his understanding that the Associated Press is trying to stop broadcasting of news before newspapers have had an opportunity to print it.

While it is generally admitted and known that radio has hurt the business of the theater considerably, there is a paragraph in Mr. Calley's letter which gives the other side of it most effectively. It says:

"Taking these things into consideration, Mr. Brady, can you wonder that the average theatergoer is filled with resentment against the New York theater, and can you put all the blame on radio for the failing interest in the legitimate play? Mr. Brady, the theatrical managers of this city have killed the goose that laid the golden egg. Theatrical managers took high prices and the ticket agencies committed suicide with them."

Last spring Mr. Brady made an oration speech at the City Hall in which he hurled invective after invective at the ticket speculators, but when he was brought before Commissioner of Accounts Hershfield by order of Mayor Hylan to open an investigation into the he apparently got cold feet and the probe was given up in despair.

Help for Stagefolk Who Suffered Fire Loss

NEW YORK, Jan. 3.—Part of the theatrical colony at Saranac Lake in the Adirondacks suffered the loss of their entire effects as a result of a fire that broke out in the Berkeley Hotel. Among those deprived of their belongings are Bobby Jones, his wife and sister, May Nash; Francis X. Donegan and Silvio Hein. A fund has been started by William Morris to aid the Jones family, who are now living in temporary quarters at the resort. Others who have enlisted their aid are the Actors' Equity Association, Actors' Fund of America and the Green Room Club.

Gallagher and Shean Tell of Their Hobbies

The January (1925) issue of *Outing* contains a cracking good article dealing with the hobbies of this famous pair of comedians and written in their characteristic vein.

Offstage Mr. Gallagher is an enthusiastic yachtsman, while Mr. Shean takes to angling. In the *Outing* article, these sports are described in conversational style that makes quite entertaining reading.

Herk in Chicago

CHICAGO, Jan. 3.—I. H. Herk was here this week on a tour of the Mutual Burlesque Wheel.

Charges Fox's "Last Man" Is Steal From His Play

NEW YORK, Jan. 5.—A summons and complaint writ was issued by the United States District Court against the Fox Film Corporation in connection with *The Last Man on Earth*, a motion picture now appearing at the Central Theater. *The Billboard* learned exclusively today. Mattheu Ott, who claims authorship of the piece, is responsible for the action.

Ott, thru Attorney Joseph S. Klein, asserts that the picture is a "steal" from a play which he wrote and had produced under the same name. The original manuscript was a four-act musical comedy which was copyrighted both for name and book, Ott declares in his complaint.

Klein stated: "My client is bringing this action against the Fox Film Corporation so as to obtain an injunction restraining the picture version from being shown further and to compel Fox to account for all money derived from this cinema.

"We are going to show that this picture piracy has caused Ott the loss of a large amount of money. James Thatcher had, previous to the showing of *The Last Man on Earth* in picture form, made tentative agreements with Ott whereby he intended to produce on a large scale, both in America and England, his play of the same name.

"This contract has been abandoned on account of picture production and means the loss of at least \$200,000 to my client."

Day Now an Englishman

LONDON, Jan. 3 (Special Cable to *The Billboard*)—Harry Day, multiple review proprietor and Socialist member of Parliament, has been granted a certificate of British nationality.

When Day first came to England he was known as Perlsky and it was said he was born in San Francisco. During the World War he registered with the London County Council as an American citizen and then under the Business Names Act registered himself as Edward Lewis Levy, otherwise Day. In his nationalization papers his country of origin is stated as doubtful.

Fritz's Narrow Escape

NEW YORK, Jan. 3.—Fritzi Scheff, former musical comedy star, narrowly escaped injury when her limousine was struck by a machine near her home outside of Waterbury, Conn.

The actress was on her way home for the New Year and as her car was rounding a narrow curve on a mountain road a new machine, downward bound, suddenly came into view. Miss Scheff's chauffeur stopped abruptly, but the driver of the other car in his confusion lost control of his brakes and ran into the actress' limousine.

Miss Scheff escaped unharmed, but her car was demolished.

Waterson Makes Change

INDIANAPOLIS, Ind., Jan. 3.—Rollen Waterson, since August assistant manager of the Oliver Theater at South Bend, Ind., has resigned to take a position with C. F. Lawrence in the management of the new Modjeska Theater at Milwaukee, Wis. Mr. Waterson joined the staff of the Oliver at the time the theater was leased by the Orpheum Circuit under the management of Mr. Lawrence.

New Year Parties at Rochester

Rochester, N. Y., Jan. 3.—Keith's Temple, the Gayety and the Corinthian theaters gave midnight performances New Year's Eve, followed by back-stage parties for artistes, theater employees and invited guests.

Cook-less "Vanities" Are Panned by Patrons

NEW YORK, Jan. 3.—It was a stormy winter's night, going on 9 o'clock, and the Earl Carroll Theater, both front and back, was in a feverish state of suspense. Impatience was being manifested in the auditorium, while those backstage were half hoping and half searching for means to meet the emergency.

For Joe Cook, star performer of the *Vanities*, was snowbound in the region of Lake Hopatcong, where he had gone to gather material for an imitation of four Eskimos, and out of that whole cast of more than a hundred players not one valued life so little as to take a chance on breaking the news to the houseful of waiting customers.

Finally the curtain was raised and the performance started. It soon became evident that others besides Cook were missing from their accustomed places, but the show went bravely on. Some ambitious chap tried to do Cook's mathematical skit. He bungled it so badly that howls and jeers began to rain on him from the audience. "Where's Joe Cook?" came the cry. "We want Cook." When it was explained that Cook could not get in, Miller and Mack were requested. This team seemed to please the patrons better than anything else on the bill. Lou Holtz, who doubled from the vaudeville program at the Alhambra Theater, also helped to satisfy the crowd. But practically everything else in the badly broken-up show was panned.

STAGE HANDS AND BOSSSES BANQUET

CITY Officials and Newspaper Men Also Attend Notable Social Event in Cincinnati

The banquet and entertainment tendered in Cincinnati January 2 by William Elliott, business representative of Local No. 5, I. A. T. S. E., to members of that organization, visiting stage hands, managers of local theaters, members of the press, and city officials proved such a social success that it likely will be the fore-runner of a series of such affairs not only in this city but throughout the nation. It was the first time in the history of unionism in Cincinnati that theater employers and employees gathered at festive boards along with high-ups of the city administration and newspaper men.

The jolly event, held under the mammoth stage of the Grand Opera House, began at 11:30 p.m., with a choice menu of food and refreshments occupying first attention. The basement was tastefully decorated with evergreen, flags and bunting. Vocal and instrumental harmony was dispensed in generous quantity by the Bison City Four and Jack Landauer, of the Palace Theater bill; Harvey Brownfield, of the Keith Theater orchestra, as pianist and piano-accordionist, with Kern Ayward, popular local singer, as a teammate. Ed Kelley, of Local No. 5, served as toastmaster. Addresses were delivered by and on behalf of Mayor George P. Carrel, Safety Director Charles Tudor and Service Director Charles Hornberger; Judges W. Meredith Yeatman and Edward M. Hurley of the Municipal Court, Judge L. L. Manson of Covington, Ky.; Milford Unger, Paul Hillman, Ned Hastings, Roy Beattie, Harry Jarbo and "Blackie" Lantz, managers of the legitimate, vaudeville and burlesque theaters of the city; Charles G. Miller, business manager of the Cincinnati Zoo; Maurice Wolfson, manager of Chester Park; George Talbot, manager of Heuck's Opera House; Mr. Elliott and Charles Case, of the Ohio Federation of Labor.

I. Libson, general manager of a chain of principal down-town picture theaters, sent a message of regret for his failure to attend because of the illness of his wife and mother.

William F. Canavan, president, and R. J. Green, secretary and treasurer of the International organization of stage hands, sent telegrams from New York expressing sorrow at their inability to be present.

Talks also were delivered by Bob Newhall, William G. Steigler, Robert Harris, Albert Thompson, Noah Shechter, critics of the local dailies, and George Schoettle, Harold Eckard and William Rinck, representing the box-office men.

The screen entertainment was projected under the supervision of Louis Hahn and the catering was directed by Charles Sporeline, property man of the Grand Opera House, with Andy Bolin in charge of the chili con carne department and Edward Callahan and various members of Local No. 5 rendering efficient table service.

Bath Houses Burn at Asbury Park, N. J.

ASBURY PARK, N. J., Jan. 1.—Damage estimated at \$50,000 was caused by fire which destroyed several bathhouses and stores fronting the Boardwalk between Sunset avenue and Sixth avenue here tonight. Huylar's, Kadrey's rug shop and Brownell's novelty shop were among the places destroyed. Incipient fires were fought from the roofs of the Monterey and Metropolitan hotels. A stiff wind prevailed.

R. A. Baity, Notice!

A telegram was received by *The Billboard* last week from J. F. Baity, Winston-Salem, N. C., to the effect that your mother is not expected to live.

Mr. Baity is an advance agent, and showfolk knowing his whereabouts are asked to bring this to his attention.

Vera Zaslavskia Joins Detroit Yiddish Players

Detroit, Jan. 3.—Madame Vera Zaslavskia, regarded by some critics one of the greatest living artists on the Yiddish stage, has come to Detroit to join the cast of the Yiddish Playhouse. She is the wife of Misha Fishon, director and leading man of the Yiddish Playhouse, where nightly performances are given.

MAMMOTH THEATER FOR BOSTON IN MAY

No Name Chosen as Yet for
Magnificent Structure—Only
First-Run Pictures Will
Be Shown

Boston, Jan. 3.—The magnificent theater on the plot bounded by Tremont, Hollis, Dillaway and Dorf streets, in the heart of the theatrical center of Boston, is fast nearing completion and will open its doors to the public for the first time May 15, according to present plans.

There has been much speculation as to who owns this fine house. H. A. Mintz, general attorney for the project, in an interview today stated that it was controlled by Wm. J. McDonald, Boston's biggest real estate operator, and Max Shoolman, treasurer of Gordon's Olympia Theaters, the former acting as president of the Tremont Street Realty Company, the name of the operating concern. Associated with these two in the venture are Elbridge R. Anderson, an attorney, who is acting as treasurer; Bruce Wetmore, of the Wetmore-Savage Co., and George E. Phelan, local banker.

The property on which it is located is very valuable and includes the Wilbur Theater, which was purchased, but which is still leased to the Shuberts and operated as a legitimate house. The new theater will be a picture house of the highest order, seating 4,400 people, which makes it the biggest and most pretentious theater in the country. It took the owners some five years to acquire the 45 small parcels represented by the site, some of them being tied up in estates necessitating the locating of heirs in various parts of the country.

When completed this structure will have cost \$7,500,000. A first mortgage bond issue for \$4,000,000 is being floated by the American Bond and Mortgage Co.

The Skinner Organ Co. is now building an organ at a cost of \$50,000, which will be one of the three largest organs in the U. S. A special refrigerating plant is being installed. The building includes, besides the theater, 14 stories of offices.

An attempt will be made to make this a New England community theater, as rooms will be set aside for visitors in town for the day to come and meet their friends, receive their messages, check their packages, etc. This section will operate separately from the theater itself.

Only first-run pictures will be played and the program itself will be on the order conducted by the Capitol, New York, and the Chicago Theater, Chicago. There will be the usual run of special prologs, special dancers, singers, music, etc. An innovation in the musicians' pit is being installed. Each musician will be mounted on a small platform which will have some five elevations that may be raised all at once when the musical program is going on, any soloists being raised to still another height or lowered to the bottom of the pit when accompanying the picture.

The musical program will be broadcast once a week at least, and any special musical programs put on during the course of the week may also be broadcast.

The lighting system within the theater will be very elaborate and will be regulated to synchronize with the music, the music in turn synchronizing with the picture. Luxuriously fitted lounge rooms will be installed on every floor. High-speed elevators will carry the people to the lobby and other floors.

Cranes & Franzheim, architects, of Chicago, originally designed this edifice, but the plans have been elaborated and improved upon by Blackall, Clapp & Underwood, Boston architects, who have built most of the theaters now in town.

Mounted atop the building will be one of the largest electric signs in this section of the country and it will carry the advertising of the house. There will be beautiful marquise entrances on two streets, with exits on the other two.

An orchestra of 65 or 70 pieces will furnish the music. This new picture palace is located right in the heart of town.

Lisbon O. H. Leased

Lisbon, O. Jan. 3.—The Lisbon Opera House, owned by John H. Hinckle, has been leased to Mrs. Samuel Robinson, of Cleveland, who will take charge January 12. The house will be under the personal management of Bert Eberhart, formerly of the Stillman theaters at Cleveland.

THE NEW PLAYS ON BROADWAY Jaffa & Fryberger Add to Movie Chain

FROLIC THEATER, NEW YORK
Beginning Monday Evening, December
29, 1924

Engagement Extraordinary!

WENDELL PHILLIPS DODGE
Has the Honor to Present, for the First
Time in America

"YUSHNY'S SEENIAYA PTITZA"

(Blue Bird Theater of Moscow
and Berlin)

IN REPERTORY SEASON

Direct From Sensational Triumphs in
European Capitals—Moscow, Berlin,
Budapest, Vienna, London

Mons. Yasha Yushny, Conférencier
PARTICIPANTS

Mmes. W. Arenzwarl, N. Sussannina, M.
Yurieva, O. Valeri, L. Kosmowskaya, E. Por-
firjeva, T. Taridina; Messieurs N. Dobrinin, P.
Donskoy, M. E. Wadimoff, G. Neldoff, Victor
Chenkin, T. Rjabine, W. Svoboda, B.
Likhins, E. Wadimoff, K. Shein, P. Okrainskiy,
Y. Yushny.

Chef d'Orchestra, Mons. N. Gogotzky.

If Yushny had come over to America before Ballett the *Seeniaya Ptitz* might have held its own better in a comparison with the *Chauve-Souris*. For the Russian type of revue is by no means destined to become a staple among our entertainment, and Yushny's offering is sure to suffer somewhat from the fact that its forerunner has taken the edge off the innovation. Besides, Ballett actually had a better bill.

There are no such delightful treats as the *March of the Wooden Soldiers* and *Katinka* in this Blue Bird Theater program. On the contrary, it is for the most part a very somber affair, especially to an audience on which the dictum, at least, is largely wasted. Many of the numbers are unquestionably gems of art and artistry. The pantomime work is fine, the sometimes boisterous; the singing excellent, and the few dances very neat. Also, much of the music is pleasant, altho there is not a number that will do for this show what the *March of the Wooden Soldiers* did for Ballett's. The scenery is composed mostly of black drapes, with now and then an impressionistic back drop or cut-out accessory adding a frivolous note to melancholy atmosphere. Another distracting element is the barbaric makeup of the men, as well as some of the women, who seem to

use grease paint after the fashion followed by American Indians in using war paint.

As conférencier, Yasha Yushny is more pathetic than comical. He is not cut out to imitate Ballett's style and his efforts to do so only accentuate the inferiority of his offering as a whole. It would be much better for Yushny if he projected his own distinguished personality.

Among the most relished numbers, and the easiest to understand, are the mild *Punch and Judy* exhibition by Mme. Sussannina and Mons. Neldoff, the *Chopin Nocturne* danced by Mme. Yurieva and Mons. Svoboda, the *Volga song*, the *Barrel Organ* and the *Cossacks*. The opening number, *Catherine the Great*, in which a statue group comes to life and sing, would be better if shorter, because the poetic beauty of the plaints of the four statues must be read from the program in order to be appreciated. Incidentally, this is the only number that is honored with a translation in the program.

Briefly speaking, as far as the American playgoer is concerned, the *Sceniciaya Ptitz* is not much more than a living *Punch and Judy* show, or a band-box revue, lacking the necessary spirit and gaiety to make it pleasant entertainment. I went to see it with a four days' growth of whiskers on my face and still I couldn't enjoy it.

DON CARLE GILLETTE.

What the New York Critics Say

"Seeniaya Ptitz"

(Frolic Theater)

TELEGHAM: "A very blue bird." —Gilbert W. Gabriel.

TIMES: "As a whole, a disappointment." —Starke Young.

SUN: "Russian vaudeville cut from the same pattern but designed and executed without the guile and charm and resourcefulness of Ballett." —Alexander Woolcott.

TRIBUNE: "Has color, music, good intention and several other things—but not adapted to the drama lovers of New York." —Peter Hammond.

MORE NEW PLAY REVIEWS ON PAGE 36

Raleigh's Fourth Annual

Harry J. Cowles' New Year's Eve Functions Pass From Successes into Institutions

Chicago, Jan. 2.—Harry J. Cowles, owner of the Raleigh Hotel, gave his fourth annual levee to his theatrical guests on New Year's Eve. These annual parties, given by Mr. Cowles to his guests entirely at his own expense, have become a part of the Raleigh's structure. A large percentage of the guests Wednesday night were present at the party a year ago, the year before that and so on. The function Wednesday night was one of the most satisfactory and pleasant yet given. It was a good deal of a homecoming and there was a lot to talk about. Since the party a year ago some of the guests had traversed the circuits of Canada, some spent months on the Coast, others played Keith, Orpheum and Pantages time, some played this and that stock, still others were in the casts of big Broadway shows and several have been in the repertoire field. A few who would have been there reluctantly departed the day before the party to "pick up their time".

A pleasantly prominent figure of the evening was Carrie Dale, for four years business manager for Mr. Cowles and for a like period hostess at all of the New Year parties. Of striking beauty, Miss Dale's tact and charm fit her most admirably for social responsibilities. Mr. Cowles mingled with the crowd all evening and was assisted by Robert J. Sherman, "Mike", a colored expert, whose capability amounts to wizardry, was in charge of serving refreshments. Due observance was given to the significant hour of 12, marking the birth of a new year. Among those present were:

Mr. and Mrs. Fred Byers, Mr. and Mrs. Robert J. Sherman, Mr. and Mrs. F. D. Vecchio, Mr. and Mrs. Frank Sweeney, Mr. and Mrs. James Feltz, Mr. and Mrs. E. Adams, Mr. and Mrs. Ben Reynolds, Mr. and Mrs. Nat Fields, Mr. and Mrs. Howard McNabb, Mr. and Mrs. A. H. Parent, Mr. and Mrs. Lee Orlando,

Mr. and Mrs. Karl Inskip, Mr. and Mrs. W. LeGrand, Mrs. John McGrail, Mrs. Foster, Mr. and Mrs. Steve Hunter, Mr. and Mrs. Dick Hamlin, Mr. and Mrs. Joe Farrell, Mr. and Mrs. A. Paul, Miss O. Heckler, Kathryn Cameron, Mrs. Clarence Backous, Mrs. Grace Freyman, Miss M. L. Crawley, Jessalyn Dellzell, Grace Morris, Grace Nelson, Leona Menard, Dorothy Foster, Beula Burke, James Brand, Harry Deiss, Fred Hollman, Durward Harvey, George Marsette, Glenn Everidge, George Blanchard, Clifford Mack, George Dutcher, J. Nycum, H. Johnson, Jack King, Ward Ashton, Roger Murrell, M. Kathelsen, H. Bethew, E. D. Regan, Barney Perdue, Frank Hamilton, Ben Young, Billy Brown, Mike O'Connors, Abe Hart, Boyle Woolfolk, Violet Day, Fannie Perlman, Keating and Ross, Florence Jenkins, Frank White, Ernest Robins, M. Mert, Will McDonald, Mac Ross, Mrs. Mae Dickinson, William Dundas, Ed Clark, Jack Vandergrift, Fannie Purcell, Karl Hewitt and Pauline McCoy.

Film Explodes in Boston Subway Car

Boston, Jan. 3.—Motion picture film carried in a subway car today by a 70-year-old passenger exploded, stampeding 60 passengers and caused injuries to more than 20.

Indictments charging criminal negligence against the Famous Players-Lasky Corporation, of New England, and officials of the John F. Bowditch Company, manufacturers of brushes, will be sought by the State fire marshal, Inspector Hardiman said.

Transportation of unprotected films in a common carrier is forbidden by law, he said.

Zahn With Bradley Co.

Cleveland, O. Jan. 3.—George H. Zahn, former assistant director of the Cleveland Recreation Council, has been made general manager of the Bradley Film Products Company.

Acquisition of Gotham and Washington Gives Young Firm Control of Washington Heights Theaters

New York, Jan. 5.—The sale of two of Washington Heights' most important picture theaters, transfer of which was made January 1, virtually gives the buyers, Jaffa & Fryberger, a comparatively young firm in the business, control of that section of New York in the exhibiting of films.

The theaters are the Gotham, at Broadway and 138th street, and the Washington, at 151st street and Amsterdam avenue. The former was sold by Alfred Hirsch, the latter by William Fox.

Theaters of Washington Heights not under the control of Jaffa & Fryberger can be counted on one hand. Chief among them are the Rialto, a Loew house; the Audubon, which plays both vaudeville and pictures operated by Fox, and the Keith theaters, the Hamilton and Coliseum, both of which play a combination policy of vaudeville and pictures.

The price paid for the Gotham and Washington theaters is not known. Among houses of Washington Heights section operated by the buyers are the Majestic, Palace, Garden, Gem and Heights theaters. The policy of the new chain of film houses will be strictly independent, booking features of all leading producers.

Harry Lewis, formerly manager of Keith's Hamilton Theater and well known in that section, has been appointed manager of the Washington.

Pittsburgh Chain To Try Special Kiddie Programs

Pittsburgh, Pa., Jan. 3.—Special motion picture programs of subjects of greatest interest and educational value to children will be tested next week by the Rowland & Clark Company in its chain of movie houses here.

A Saturday morning program arranged under the direction of the Child Conservation League of the city will be presented at a nominal admission price, now fixed at 10 cents. The test program will be run at the Liberty Theater, in the East Liberty district, and the program will consist of a feature, educational reel and comedy.

If the experiment proves a success the Rowland & Clark executives state that regular Saturday morning shows at 10:30 o'clock will be presented each week in all of their theaters under the auspices of the league, the league having authority to select programs at preshowings of pictures.

Work Starts on Belmont

Chicago, Jan. 3.—Work has begun on the new Belmont Theater, at Belmont and Lincoln, on the northwest side, which will be the latest acquisition of Lubliner & Trinz. Brief mention was made of the project in this publication some months ago before a name had been selected for the movie house. The property, including the theater, will cost more than \$2,000,000 and S. W. Strauss & Company have underwritten a \$1,250,000 first mortgage 6 per cent bond issue. The house is to be open for business in 12 months. It will have a seating capacity of 3,300. Walter W. Alschager, Inc., are the architects. The theater will have a large stage and a disappearing orchestra pit.

Retaliation

French Government May Refuse To Permit American Producers To Film Historic Backgrounds

Washington, Jan. 3.—The French Government may withdraw from American movie producers the privilege of using public buildings of France as a background for historical plays, according to official advice just received here.

It is stated that France is considering this form of retaliation because film distributors of the United States import virtually no French movie plays.

Horseshoe Pitchers To Join "Ziegfeld Follies"

Akron, O. Jan. 3.—Loren May and his brother, Alvin, Ohio's greatest horseshoe pitchers, are to leave here Monday night for New York, where they join the Ziegfeld Follies.

MANAGERS' PROTECTIVE ASSN. AGAINST BROADCASTING

Takes Steps To Prevent Parts of Scores of Musical Shows Being Used by Radio

New York, Jan. 5.—The latest development in the reaction of theater managers in the radio broadcasting dilemma has resulted in the Managers' Protective Association taking steps to prevent any part of scores being sent out by radio of the current musical comedy productions. Conspicuous is the stand taken by Arthur Hammerstein, who was among the first theatrical men to radio shows when he broadcast parts of *Wildflower*, his recent success. Now Hammerstein, who is president of the M. P. A., does not want his songs from *Rose Marie* broadcast.

In accordance with the wishes of the theatrical men and certain music publishers, the American Society of Composers, Authors and Publishers has sent out notices to all radio stations licensed by it that the five songs in *Rose Marie* have been withdrawn from the repertory of the society and are thereafter excluded from being broadcast.

This request is pursuant to the terms of the license contract authorizing the public performance by the broadcasting of the compositions in question, the publishers, Harms, Inc., in conjunction with the owners of the dramatic performing rights, reserving that right. Also in accordance with the contract, the radio stations so licensed may serve notice on the society of the cancellation of the agreement whereby they broadcast the society's catalog.

There was a discussion in vaudeville circles over a story that a contract between the Keith-Albee Circuit and Vincent Lopez's Orchestra had fallen thru because Lopez had refused to give up his arrangement for broadcasting from the Pennsylvania Hotel.

"I would not give up radio broadcasting for anything," said Lopez last night when asked about this. "The radio will be the means of developing the musical education of America. I am so interested in this subject that I have already started a school of music for teaching piano by radio and correspondence, and I broadcast a lesson to the pupils once a month myself."

Frances Alda, prima donna of the Metropolitan Opera Company, and Miguel Fleta, tenor of the same organization, will be the next artists in the series of star broadcasting inaugurated on New Year's Day by the Victor Company with John McCormack and Lucrezia Bori. According to an announcement yesterday, they will sing on the evening of January 15.

In a statement yesterday on the results of the first broadcasting made by Calvin G. Childs, a director of the Victor Company, who had it in charge, he outlined the respects in which he considered artists benefited by their radio performance

One-Nighters Scarce

"Abe's Irish Rose" Fills Extended Engagements at Smaller Stands

Chicago, Jan. 3.—James Wingfield states that the company of *Abe's Irish Rose* which he is booking on one-night stand time from three days to a week in each town, literally cleaned up in Wisconsin and is now playing four weeks' engagement in the Metropolitan Theater, St. Paul. From there Abe will go to the Metropolitan Theatre, Minneapolis, also for a four weeks' engagement. After that the show will play Wingfield Time in Minnesota, the Dakotas, Nebraska and Iowa.

When *Bringing Up Father* opens in the Garrick Theater, Milwaukee, tomorrow, it will be the first popular-priced road show to play in that city in 10 years. The show has been getting good business all season.

Jim Feltz, ahead of LeComt & Fleisher's *Listen to Me* extravaganza, arrived in Chicago this week and announced the show will close January 6.

Mr. Wingfield said business with LeComt & Fleisher's *My China Doll* show has improved greatly the past few weeks. The show is in the Carolinas this week.

The De Wolf Hopper Comic Opera Company will be on Wingfield booking in the Chicago territory in a few weeks. The company is expected to play in one of the Loop theaters during its tour.

In spite of performing without a fee. The statement said in part:

"While it is considered premature to make a forecast as to the probable outcome of what has been described as an experiment to determine the practicability of broadcasting concert and opera stars, officials of the Victor Company are viewing the future with optimism. It is believed radio audiences will be more eager than ever to see and hear the Victor artists as a result of the broadcasting experiment and will attend their concert and operatic performances in even larger numbers than before."

In the meantime radio stocks are soaring in the wildest trading in the history of the New York stock exchange, all sorts of industrial organizations reaching new high levels.

SAILINGS

New York, Jan. 3.—The present holiday season may be the cause for the scarcity of sailings this week among the theater folk. Bound for Europe on the Aquitania are H. K. Weiskopf, vice-president of Selwyn & Company; Max Marin, author of *Science*, and Jane Egebert, who has been appearing here in *Sweethearts*.

Frank Moore, representing Tex Austin, slipped off on the Red Star Liner Zealand for England where it is thought arrangements will be made for the staging of another rodeo at Wembley by Austin. So much for the departures.

The arrivals are considerably heavier, however. The Paris had among its showfolk Marie Sheldon, formerly of the Ziegfeld *Follies*; M. Henri Racover, who handles the affairs of the *Folies Bergere* in Paris; Michael Fokine, famous ballet master, and Igor Stavinski, of the opera world.

Aboard the Aquitania, which rolled into port several hours late, were Sir Alfred Butt, the British producer, who is here to look over the American market and incidentally to influence Florenz Ziegfeld to take the *Ziegfeld Follies* to London; Jean Bedin, the burlesque producer, who recently put on a show in London, and Senator James J. Walker, well known in show circles.

Carl Flesch, the violinist, Mrs. Flesch and their protege, Master Isaac Brissell, arrived from Germany on the Deutschland. Flesch is the director of the Curtis Institute in Philadelphia. Others arriving on this boat were Wilhelm Furtwängler, guest conductor of the Philharmonic Orchestra, and Frederick Schorr, first baritone of the Berlin State Opera, who is here to sing some Wagnerian roles with the Metropolitan Company this season.

H. A. Berg, London representative of Cosmopolitan Productions, Inc., arrived on the Majestic. He is here to cast a picture, after which he will return to England.

Chaliapin Enjoined From Singing in Washington

A temporary injunction restraining Feodor Chaliapin, Russian basso, from appearing in the opera, *Faust*, in Washington, January 26, was signed Friday, January 2, in Chicago by Circuit Judge Ira Ryner. The restraining order was obtained by the Chicago Civic Opera Company. This follows close on the heels of Chaliapin's recent announcement, made thru Eduard Albion, general director of the Washington Opera Company, that he would keep his contract with the Capital organization.

Smith Offices at Warren

Warren, O., Jan. 3.—This city has become the home office of the Smith Amusement Company, which operates the Opera House, New Duchess and Hippodrome theaters in this city and the Columbia and Ideal theaters in Alliance. Headquarters have been moved here from Alliance and James Crosee, assistant general manager, has established his residence in this city.

Griswold Opera House Sells for \$240,000

New York, Jan. 4.—The Griswold Opera House in Troy, N. Y., was sold yesterday to the Wit Realty Corporation of Boston at a reported figure of \$240,000.

WILL ROGERS GLORIFIED

New York, Jan. 3.—There is an interesting new flicker among the electric lights in Forty-second street. The electric sign on the marquee in front of the New Amsterdam Theater, where Florenz Ziegfeld displays his annual *Follies*, no longer flashes the information that Ziggy is therein "Glorifying the American Girl". Instead, the sign now contains the name of Will Rogers.

The cause for this change probably never will be known for sure. But it is known that Rogers was out of the show for about a week at Christmas time, when it was explained the cowboy-humorist had been called away because of his sister's illness. And it is known that Rogers' name went up in electric lights upon his return to the show.

These facts are sufficient to prompt Broadwayites to draw their own conclusions. None will be offered here, however. We simply wish to record that, if signs are to be believed in, Ziegfeld has unglorified the American girl.

And glorified Will Rogers.

The Swains in Cincinnati

Colonel and Mrs. W. I. Swain, of the W. I. Swain Show Company, spent Sunday and Monday in Cincinnati on business in connection with the Swain dramatic shows, of which there will be three the coming season. They came to Cincinnati from Louisville, Ky., and stopped at the Gibson House. They were callers at *The Billboard* offices Monday morning. From Cincinnati they went to St. Louis.

Chicago May See "Miracle"

Chicago, Jan. 5.—*The Miracle* will be brought to Chicago, according to an announcement deemed authoritative today. Morris Gest, the producer, is here now and today met with Building Commissioner Frank E. Doherty to discuss the architectural problems incident to transferring the Auditorium, where the great play will be shown, into a medieval cathedral. The play is scheduled for next month in Chicago.

Houdini Packs House in "Margery's" Home Town

Boston, Jan. 3.—Houdini's expose of Boston's famous spiritualist, "Margery" (in private life Mrs. Margery Crandon), wife of Dr. L. R. G. Crandon, drew capacity business at Symphony Hall last night and a very good crowd this afternoon. Sprinkled among the audiences on both occasions was a number of clergymen of various faiths.

"Love Song" Opens

Newark, N. J., Jan. 1.—*The Love Song*, the second pretentious operetta produced by the Shuberts this season, opened last night at the Shubert Theater. It is an elaborate work woven about the life and music of the famous composer, Offenbach, and presents a gorgeous and faithful depiction of the Second Empire under Napoleon the Third.

New B. & K. Chi. Theater

Chicago, Jan. 3.—A new theater to have 2,000 seats will be built at Monroe and Drake avenues, on the northwest side. It will have a combination policy. Balaban & Katz will take control of the theater when it is finished. No name of the house has been made public as yet.

Theater Employees Frolic

Indianapolis, Ind., Jan. 3.—Stage employees and musicians of the Palace Theater at South Bend, Ind., and their wives held their first annual holiday dinner and party recently in the Rotary room of the Oliver Hotel in South Bend. William Richardson, stage manager, acted as toastmaster.

"Rose-Marie" Draws \$52,743 New Year's Week; a Record

New York, Jan. 5.—In five matinees and six evening performances New Year's week Arthur Hammerstein's *Rose-Marie* took in \$52,743, said to be the largest amount ever taken in by any musical comedy or drama in the history of theatricals. A third company of this operetta is now being organized.

Elaborate Parade

Staged by Mummers' Clubs in Philadelphia New Year's Day---\$30,000 in Prizes

Philadelphia, Jan. 3.—Mormus, Monarch of Mirth, led his horde of Merry Minions up Broad street New Year's Day, in the most elaborate and most entertaining mummers' parade that Philadelphia has ever staged as its picturesque welcome to a new year. It was three miles of foolishness made a fine art—a great human ribbon of darelessness, abandon, fun and satire that transformed a bleak, wind-swept Broad street into such a motley of brilliancy and splendor that innumerable thousands braved the biting blasts which ushered in the new year to watch it pass.

Spurred by the lure of nearly \$30,000 in prizes, the mummers marched, danced, rode and ran in costumes that represented an outlay of \$300,000 in good mummer money—an investment that gave to Philadelphia a million dollars' worth of mirth in return. Outstanding in the maze of variegated colors were the capes and costumes which form the Charles Klein Club's contribution to the procession. So elaborately had the members of this organization prepared for their part in the parade that the judges awarded virtually all of the major prizes to them. The parade was, in a sense, a sweeping triumph for the Klein Club.

Ziegfeld Offices Deny Leasing of *Cosmopolitan*

New York, Jan. 5.—The *Cosmopolitan* Theater at Columbus Circle was today reported as having been leased for five years by Florenz Ziegfeld, who, the report said, will present his new production, *The Comic Supplement*, there. The Ziegfeld offices, however, deny that any deal has been made.

Various forms of entertainment have been tried at this house. Minsky Brothers formerly operated it with burlesque stock. The house was called the Circlo at that time. Then Hearst bought it for the presentation of pictures. He had it remodeled into a beautiful playhouse and renamed it the *Cosmopolitan*, but the picture policy also proved a failure. It is doubted by those in the know that Ziegfeld would put a production into a house that is so unfavorably located.

James Beatty Sells Three San Jose Houses

San Francisco, Jan. 3.—Three San Jose theaters, Beatty's American, the Liberty and the San Jose, have been sold by James Beatty, now operating Beatty's Casino in this city, to the National Theaters Syndicate. The deal is said to involve \$500,000, and Mr. Beatty is reported to be taking stock in the syndicate in which he becomes a director as partial payment. He will continue active management of the San Jose houses, but will continue his headquarters in San Francisco.

Big Charity Circus

Philadelphia, Jan. 5.—Charles P. Hunt, of Baltimore, is managing and promoting the big benefit circus for Misericordia Hospital here January 19 to 24. The affair will be held at the 103d Cavalry Armory, Thirty-second and Lancaster avenue, and is backed by a large number of Philadelphians and also four big Catholic societies and their churches.

Ted Hammerstein Signs Barton

New York, Jan. 5.—James Barton has been signed by Ted Hammerstein to appear in the new musical comedy entitled *When Summer Comes*, which will be presented by the Hammerstein-Quinn Producing Company about the end of February.

Counsel for Theater Men Attends Washington Hearing

New York, Jan. 5.—Ligon Johnson, general counsel for the theatrical interests, left for Washington today to attend the meeting of the Patents Committee in the house of representatives, which is to determine what further action will be taken as to theatrical copyright bills.

Margalo Gillmore Signs

New York, Jan. 3.—Margalo Gillmore, who closes tonight in *The Habitual Husband* at the 48th Street Theater, has signed with Lewis and Gordon to appear in a new production to be presented

VAUDEVILLE

BY M. H. SHAPIRO

(Communications to 1493 Broadway, New York, N. Y.)

ALHAMBRA AND ROYAL THEATERS SLATED FOR SMALL-TIME POLICY

Change of Booking Attributed to Poor Business for Both These Keith-Albee Houses—Competition and New Conditions Also Blamed

NEW YORK. Jan. 5.—The Alhambra and Royal theaters' poor business dilemma has resulted in both these big-time houses being slated for a change of policy to split-week, with the tentative date set for January 19, when it will be put into effect. This will make the third change in booking arrangements for the theaters during the past year in effort to bring back the old-time patronage that made these houses well-paying propositions.

Motion picture and small-time vaudeville competition is believed to be the cause for the change of policy as well as other conditions comparatively recent in development. To meet the demands of the neighborhood a policy of six acts and a feature picture each half will be the booking arrangement. Prices will be reduced accordingly.

For a period of four weeks prior to the usual summer closing the Alhambra and Royal tried the split-week policy as an experiment. At that time it was because of the lack of good feature pictures. Since then, with the beginning of the present season, the theaters were placed under Mark Luescher's direction and were booked by John Schultz in conjunction with the Hippodrome and 81st Street. Several weeks ago it was decided to do away with the so-called Hippodrome policy of having house ensembles and special sets for some offerings. Also, Manager De Waid was placed in charge as a sort of efficiency expert.

Regular big-time vaudeville shows have been booked at these Keith-Albee houses as a rule, there being eight or more standard turns, usually with a "name" attraction included. The Royal is located in the heart of the Bronx, almost opposite Loew's National, which shows small-time vaudeville and pictures. Not far are other houses, including one of the "subway circuit" playing road attractions, as well as motion picture houses and an independent vaudeville theater that is credited with taking first money on week-ends due to the big showings of acts at unusually small admission price scale.

The Alhambra is the old standby of big-time vaudeville in Harlem. Around the corner from it is Loew's Victoria, a handsome house newly built a few years ago. It also shows small-time vaudeville with a feature picture. Between the Victoria and Alhambra was the Harlem Opera House, which formerly played independent vaudeville, but was taken over by interests, including Marcus Loew, some months ago and converted into a straight picture house.

On another corner, less than two blocks from the Alhambra, is Loew's Seventh Avenue, which has played various policies, mostly feature pictures, until this fall, when a stock company operated by Loew took possession. It is now playing popular comedies at low prices during the week and motion pictures on Sunday.

Nearest Keith-Albee and affiliated houses to the Alhambra are the Regent, a Moss theater, situated about 10 blocks from it, and Proctor's 125th Street, also several blocks away in another direction.

Laurence Goldie, who recently took over the books from John Schultz as far as the Alhambra and Royal are concerned, is expected to continue booking these houses. He has made a success of small-time bookings at the Proctor leading houses, where he acquired the knack of mixing in an occasional big act, yet kept the price of the show down. He will have a number of fine feature films to help out his shows.

Belle Story Ill

NEW YORK. Jan. 5.—Belle Storey, prima donna, is ill with typhoid fever at her home in Springfield, Mo., according to reports, and has been compelled to cancel several dates on the Orpheum Circuit in consequence.

Vaudeville Agent Wants \$20,000 for Four Teeth

NEW YORK. Jan. 5.—Harry Pincus, vaudeville agent, who books on the Loew Circuit and independent time, has filed suit in Supreme Court against the management of the Astor Hotel for damages of \$20,000, alleging loss of four teeth thru biting a nail in a piece of cake served to him in the grill of the hotel. The incident occurred December 1.

Eva Tanguay Resumes

NEW YORK. Jan. 5.—Eva Tanguay resumed her vaudeville bookings this week at the Riverside Theater, having recovered sufficiently from her recent ill-

WESTERLY OPERA HOUSE BURNS

Loss of Rhode Island Town's Only Vaudeville Theater Is Placed at \$100,000

WESTERLY, R. I. Jan. 4.—This town's only vaudeville theater, the Westerly Opera House, was completely destroyed by fire early yesterday morning. The loss is estimated at \$100,000. Minor damages were caused by the spread of flames to adjoining buildings before the blaze was checked by the local fire department.

The theater was known for many years as Elven's Opera House, and during the past year was conducted as a combination vaudeville and picture theater following renovation at a cost of \$25,000.

No one was in the theater at the time the blaze started and its origin is reported as being undetermined. Friday night's performance was finished for several hours and the artistes and employees had left. Discovery of the fire was made in the basement of the theater, near the furnace, but the flames gained too much headway to be checked without total loss of the building. Firemen, several of whom were injured by falling timbers, concentrated their efforts to prevent the flames from destroying adjacent property.

The Westerly Opera House was booked during the past year by the Louis E. Walter Agency, of Boston, and January 29 the management was to change booking connections, a contract having been made to secure vaudeville bills from the A. & B. Dow Agency, of New York. The policy of the theater was four acts and pictures on a split-week basis.

N. V. A. CLUB HOTEL?

Interesting Story of What May Happen to Woods Theater-Office Building Lacks Confirmation

CHICAGO. Jan. 3.—A rumor traveled merrily up and down Randolph street this week to the effect that the National Vaudeville Artists' Association likes its club on the fourth floor of the Woods Theater Building so well that it may take over the entire building and turn it into a club hotel such as the N. V. A. has in New York. The Woods building is 10 stories high and modern in construction. That it would make a dandy hotel for the vaudeville artistes there is no doubt. The rumor added that the Woods building has steel in it designed to hold eight more stories if sufficient number of two-a-day actors demanded rooms with hot and cold.

Oddly enough, nobody around the offices of Claude S. (Tink) Humphrey, Keith Western representative, had heard about the new hotel project. Mr. Humphrey wasn't there and the rest wanted the reporter to tell them all about it. He compiled. One man remarked helpfully that it seemed to him he had heard that the N. V. A. Club management had hinted it could use another room for a kitchen for the club. He didn't know whether the club would get it or not. Another man thought the actors had been stopping at the Congress Hotel so long they couldn't break away without hurting somebody's feelings. He disapproved of an N. V. A. hotel. That's about where the matter seems to stand now.

Dorothy Jardon Honored

NEW YORK. Jan. 5.—Dorothy Jardon opened yesterday at the Orpheum Theater, Kansas City, starting a four weeks' engagement on the Orpheum Time, which may extend into a full tour of the circuit. Before Miss Jardon left New York she was appointed Honorary Police Captain by the New York Police Department in appreciation of her appearances in benefit fests staged for the department here, and for her co-operation in other ways.

Basso on Loew Circuit

NEW YORK. Jan. 5.—Ivan Steshenko, basso of the Chicago Grand Opera Company, has been engaged by the Loew Circuit to appear in its houses. He opens at Loew's Avenue B Theater next week in a repertoire of selections from the best-loved grand operas. He will also do Russian folk songs.



Things are tough for a fish out of water, but not so with the Berio Sisters. This picture of the quintet of bathing girls, well known in vaudeville, was snapped during the Christmas holidays in Times Square, opposite the New York offices of The Billboard. The atmosphere, save for those who heard the camera click, was far from inviting of thoughts of water sports, the chilly blasts even separating Santa Claus from his whiskers.

George White To Fight Franklyn Ardell Suit

NEW YORK. Jan. 5.—Franklyn Ardell, comedian, thru his attorney, Lyman Hess, has instituted suit against George White, producer of *Scandals*, for breach of contract, alleging that White dismissed him without notice.

Nathan Burkhan, White's lawyer, denied the charge for the producer and asserted that they would fight the suit to the end. The case is scheduled for today on the Queens County Supreme Court calendar.

Lobby Side-Show To Be Added to Circus Act

Brooklyn, N. Y. Jan. 3.—A lobby attraction in the way of a side-show will be added to Loew's Metropolitan Circus, which will play the Metropolitan Theater here next week. Under the management of Billy Higgins, last season with the Ringling-Barnum Shows, the following attractions will be presented: Jolly Irene, fat lady; Baron Fauci, midget; Belle Barlow and her snakes, Col. Gulliver, giant, and Transparent William, skeleton dude, all well-known platform attractions.

Denny Mullin, manager of the attraction, announces the addition of the Six Casting Dumbbells to the bill and the appointment of "Red" McDonald, formerly of the Ringling-Barnum Shows, as ringmaster, relieving Stoney.

ness to be able to appear on the stage again. She was booked into the Orpheum Theater, Brooklyn, for the following week, January 12, but was taken out. It is thought Miss Tanguay may be put into the Palace or Hippodrome bills instead.

Portland, Ore., Gets W. V. M. A. Acts

PORTLAND, ORE. Jan. 3.—A contract was signed last week with the Western Vaudeville Managers' Association as a result of which five acts of vaudeville will be shown every Thursday and Friday, beginning January 8, at the new Egyptian Theater of the Multnomah Theaters Corporation. This will be the first invasion of the east side by vaudeville and marks the W. V. M. A. entrance here.

The Egyptian Theater recently was erected by the Multnomah Theaters Corporation at a cost of \$180,000. It is elaborately designed and decorated and will seat approximately 1,200 people.

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OPENING OF NEW E. F. ALBEE, BROOKLYN, SET FOR JANUARY 19

Tour of Inspection Shows Newest Keith-Albee House To Be Last Word in Modern Theatrical Construction---Cost \$3,000,000---To Stand as Albee Memorial

NEW YORK, Jan. 5.—Monday, January 19, has been definitely set as the date for the formal opening of the new E. F. Albee Theater, Brooklyn, considered the most perfect playhouse constructed, and by far the outstanding achievement of the head of the Keith organization in modern vaudeville accomplishments of recent years. It is situated at De Kalb avenue and fronts also on Gold and Fleet streets.

The policy of the house will be as close to that of the Palace as possible, the programs of that house being acknowledged as the pacemakers for all Keith-Albee houses in the country. At the opening performance it is planned to hold a brief but distinguished ceremonial, as is the usual custom.

Capacity of the E. F. Albee, built as a memorial to the head of the circuit, is 3,100 seats, and the cost is estimated at \$3,000,000. Its architecture and scientific equipment and decoration are the result of the latest resources of engineering skill, including devices invented but a few months ago for the safety and comfort of the public and artistes.

Electrical System

The electrical installation especially is the last word in that line, the entire system being fed by arteries emanating from the distribution plant in the basement, which provides for a lighting "load" of 900,000 watts and a power of 470 horsepower. In perfecting plans for the decoration and beauty of the theater "light" was taken into consideration as one of the most effective means of making the atmosphere unusual and different. In event that outside current is not obtainable thru some mishap, the emergency lighting system in the theater can be switched on to take care of all the needs in every part of the big theater.

For control of the many lights a board is operated automatically, in conjunction with banks of dimmers, so that lights may be had in varying degrees in all parts of the house as well as the stage. The stage system, besides the foot and arc lights, includes seven overhead borders and two proscenium side strips, as well as many spotlights and color effects at the side wings. So complete are these lights that grand opera may be produced there, let alone vaudeville. Motion pictures have also been taken into consideration and special equipment has been installed in the projection booth to reduce eye strain as much as possible.

Much Bronze

Mr. Albee, in seeking to use the most durable metal for decorations, chose bronze as the most suitable. More than \$160,000 is said to have been used in course of construction. One window, fronting on De Kalb avenue, is said to have \$27,000 worth in its makeup. The opening between the inner and outer lobby is framed with \$5,000 worth of the metal, while balustrades and mezzanine floor equipment hold no less than \$8,000 worth of bronze. Two ornate ticket booths are decorated with \$9,000 of the stuff, and the entrance marques on Gold and Fleet streets have nearly \$30,000 worth of bronze included in the construction.

Lounging Rooms

Retiring rooms for patrons are heavily decorated with antiques, paintings and rare furniture from many sources. It is well known that Mr. Albee has been buying bric-a-brac for many months. The ladies' apartment is done in golden oak in the form of arches, with etched mirrors set within golden frames; the floor is of marble and specially woven rugs to match the tapestry are in evidence. The ceiling is in three domes, lighted by pendant chandeliers. The men's smoking room and lounge is finished in American walnut, and has floors of marble and a generous open fireplace. Like that of the ladies' apartment, the suite is equipped with telephone booths and other conveniences. The women have their cosmetic room and a pleasant place to smoke, and the men also have arrangements with all the comforts of a club.

Ventilation and Heat

The temperature of the entire theater is automatically regulated by thermostats which open and close valves, admitting or shutting off steam in radiators and holding the temperature at any set degree. The vacuum of heat and ventilation is used, so that heat and fresh air are induced thru pipes by noiseless vacuum pressure. The engineer in his room has

a sort of remote control by which he can turn a dial at his elbow and set the temperature for any part of the auditorium. For the purpose of ventilating the house, including smoking rooms, etc., 80,000 cubic feet of ventilating air are supplied. This system makes it possible to either wash, heat or cool the air, which is taken from the street and used according to the season or purpose most needed. Eight centrifugal fans supply and exhaust this air with an aggregate of 150 horse-power motors.

Albee's Prize Rug

One of the most expensive pieces of equipment in the new house is the "world's largest rug," insured by Lloyds for \$50,000. It covers the marble floors of the Grand Hall, and is 40 feet in width and 70 feet in length, weighing 2,200 pounds. It was specially imported from Czechoslovakia, and the legend attached to it is a story in itself.

The background of this unique floor covering is silver-gray, against linear curves from a black center, scrolls of gold and a black and silver border. Touches of crimson and mulberry are also in evidence, the whole effect being in complete harmony with the wall and other decorations. The major panels of this Grand Hall have been chosen for the display of original paintings, both modern and old masters.

No Show Booked Yet

The show for the new house has not yet been booked and it is expected that for the most part it will be a last-minute collection of bigtimers.

Berkoffs Back in Two-a-Day

New York, Jan. 5.—Louis and Frieda Berkoff, late features of the Greenwich Village Folies, are back in the two-a-day with a new act, called *Episodes of 1925*. It opened last week for a showing at the Fordham Theater. Besides the Berkoffs, the new offering has George Clifford, Blakely Thompson, Dorothy Rose and an ensemble billed as *The Greenwich Village Girls*.

"Co-Eds" for Loew Time

New York, Jan. 3.—*The Co-Eds*, a this season's revue in which Gall Beverly, from musical comedy, is featured, has been booked for a tour of the Loew Circuit and will open on that time in New York next week, playing the New York houses first. The act has been working on the Keith Time since it was produced, doing a week here and week there. Alex Gerbr wrote and produced it.

Lena Stingle's New Act

New York, Jan. 5.—Lena Stingle, popular comedienne of the European music halls, who hails from Paris, is opening here for the Keith Circuit at Orange, N. J., January 8, in an offering especially arranged for her American tour by Charles Lovenberg of the Keith-Albee Production Department. Following this tryout Miss Stingle will probably be brought into New York for the big houses here.

North and South Now in New England States

New York, Jan. 5.—North and South, well known in vaudeville as a standard act, are returning after a few months' layoff next week, opening at Newport, R. I., for a tour of the New England Time, booked out of the Boston office of the Keith-Albee Circuit.

Three Blonds in East

New York, Jan. 5.—The Three Blonds, a new act of yodeling, harmony and hokum relieved by dancing, has arrived in New York from the West Coast and will open shortly for a tour here. Andrew Leigh presents the offering.

Admires the Policy of "The Billboard"

Editor *The Billboard*—You and your valuable staff are making *The Billboard* better each year. Your open-mindedness reflects itself in your valuable columns—columns that have made *Billyboy* the greatest theatrical journal of all time. Your *Billboard* is indeed the FRIEND needed to countless thousands of our profession who anxiously await its coming each week, supplying us with the latest happenings, and being the medium to supply work and help to both manager and artist.

Very truly yours,
HARRY VAN VANDERSLUIS,
Of Van-Barkley Trio.

HOCKY AND GREEN PRIZE IS AWARDED

Donald F. Lafuze, University of Illinois, Receives \$250 in Intercollegiate Contest With "The Griffin Honor"

New York, Jan. 5.—Out of more than 1,000 manuscripts submitted in the Intercollegiate Prize Playlet Contest, conducted by Milton Hocky and Howard J. Green, vaudeville producers, sketch entitled *The Griffin Honor*, written by Donald F. Lafuze, of the University of Illinois, was selected as the winning script.

The amount of the prize is \$250, coupled with a royalty of \$50 every week the playlet works in vaudeville. A condition of the contest was that the winning sketch would be produced in the two-day immediately after acceptance by Hocky and Green.

The judges in the contest were Edgar Allen Woolf, writer of innumerable vaudeville vehicles; John Pollock, of the Keith Circuit; and the producers. The winning script was a unanimous choice. It received a special presentation a few weeks with Frank McGlynn in the leading role, and it is planned to present him in it during its vaudeville engagement.

Hocky and Green are of the opinion that more contests, such as this one, would work considerably to the advantage of the vaudeville field, because of the stimulation among younger writers to bend their efforts toward writing for it.

In the contest just finished more than 125 universities were represented, led by the University of Illinois. The local universities were conspicuous entries.

Among the "runners up" in the contest were *Knighthood in the Piney Woods*, by Arthur B. McLean, of the University of Alabama; *The Old Man*, by Harry A. McGuire, of the University of Notre Dame, and *Alias Elizabeth and Enemies*, both by Morris M. Musselman, of the University of Illinois.

Dan Finn Promoted

Boston, Jan. 5.—Dan Finn, for the past few seasons manager of Gordon's Olympia Theater, Lynn, has been promoted to the position of assistant general booking manager, and will hereafter occupy a desk in the United Booking Offices alongside of J. J. McGuinness, general booking manager for the Gordon theaters. Finn died this advancement thru his aggressive and efficient management of the Gordon house in Lynn. Thru his ideas and efforts the business of that theater has been built up to the best paying basis in its career. Finn's popularity also makes him a valuable asset.

Ex-Lightweight Champ. Back

New York, Jan. 5.—Jack McAuliffe, former lightweight champion, is returning to the vaudeville stage next week at Trenton, N. J., for the Keith-Albee Circuit, on which he formerly worked. He last played in the two-a-day in April of last year. McAuliffe retired in 1897 from the boxing game as the undefeated lightweight champion of the world. During the war he was overseas as a K. of C. secretary.

"A Doggone Dog Wedding"

New York, Jan. 5.—E. Merian's this season's playlet for his troupe of dog actors, called *A Doggone Dog Wedding*, is opening this week at Proctor's, Mt. Vernon, N. Y. The canines were seen last year in a pantomimic novelty called *The Territories Quarreled*. The little plays which Merian's dogs enact are given without the aid of a single human being on the stage.

Back on Keith Time

New York, Jan. 5.—The Four Entertainers (quartet), who are not new to the Keith-Albee Circuit, having worked on it for some time, opened at the Princess, Montreal, last week to start another tour. They have been absent from the Keith Time for several months.

Shea Harkens To Call

New York, Jan. 5.—Thomas E. Shea, the oldtimer, who announced at the close of last season's tour on the Orpheum Time that he was to retire from vaudeville, has again heard the call of the two-day, and this week returned to the Keith fold in his old act, *Spotlights*.

This Week's Reviews of Vaudeville Theaters

Loew's State, New York

(Reviewed Monday Matinee, Jan. 5)

A knockout bill with Archer and Bedford nearly knocking them off their seats with a row of laughs. The turns were splendidly arranged so that music and comedy harmonized well.

The show opened with Niobe, booked as "The Water Spright". Miss Niobe, as her announcer said, could do anything under water with as much ease as above. She has put a new slant on water acts, using a tank that is only five feet long and three and a half feet deep, which is encased in a special drop. Every trick performed met with approval, especially where she sinks to the bottom and writes answers to questions asked by the audience. She uses several gags that net her handsome returns.

Fred and Margie Dale, brother and sister act, start their stuff with Margie encircled in a cloche drop. She uses her legs to kick the time, while her brother plays to good advantage on the side supplying the gags. Their second scene, with Margie doing a Dutch Cleanser girl up against a drop painted with a can of the cleaning powder, brought out a beautiful color scheme. They break into their routine at this juncture with gags, yodeling and several songs, closing with heavy applause.

Bernard and Ferris, Italian impersonators, fooled the entire audience at the close of their act when Bernard shed his female makeup. Ferris drew plenty of laughs with his Italian cavalier regalia in an operatic selection burlesque. He wears a pair of brilliant vermillion stockings over his fat calves that constantly wrangle with a sword he carries. Their voices are good, but Ferris seemed to drawl his songs. However, they did a fadeout with all the audience working.

Archer and Bedford, janitor comedy sketch, with Archer taking 90 per cent of the burden, have more laugh-provoking gags than Carter has pills. His "bum" makeup is so clever that the "customers" start laughing on his entry. That old siding gag of his up against the piano jerked no end of mirth, but he varies it this time by playing a clarinet. He makes the darned thing wheeze and cough, finally doing a straight song as a closer. The audience showed appreciation by applauding generously and often after many gags.

Trovato, fiddle foxer, plays his instrument between his knees for many a guffaw. His brand of humor is all his own and it needs to be for it would appear that there were no laughs left in the audience following Archer and Bedford. This chap, with his little black mustache, tho, has a most inviting personality, for when he asks the people out front to make noises so that he can imitate them he is more than obliged.

Patton and Marks' Revue, three men and a girl, close the show with a musical travesty in four scenes. They are all real creations, but have a weak introduction. Patton and Marks both sing well and the drop and property elements are of the best.

G. V. WALES.

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, January 5)

A great bill from start to finish and every act a triumph unto itself. Not an act went by but what it merited a hearty hand. With the arrival of Oscar Lorraine the show came to a complete standstill, for an overwhelming audience laughed itself hoarse at his bright, whole-vome comedy.

Arthur and Darling made a splendid showing with contortions and a ballet dance in an attractive woodland setting. Arthur glowed and glittered as a gigantic frog. He won a generous hand on a contorted balancing stunt in which he supported himself on a tree stump free of any hold. Miss Darling impressed with a fine toe dance specialty.

Finlay and Hill went over big in a group of songs which were interlarded with comedy furnished by a third member, who came on as stage hand. The girl sang a sentimental ballad with fine vocal expression. The harmonizing of a popular number by the trio was well done. The gag, "Don't kid your wife, let us do the dirty work," apparently was over-worked by the vigilance committee now in force to clean up anything that looks like off-color stuff. The skit would be better off without it.

Billy Sharp and Company took up the best part of the program with jazz music, songs and dances. The instrumentalists, designated as the Nine Dixie Boys, played



(Reviewed Monday Matinee, January 5)

Nine acts, most of them comedy turns, made a fairly successful show. Blossom Seeley did not appear on account of illness and was not replaced. Considering the length of bill, which was out after five o'clock, it was just as well.

Carlton Emmy and "His Mad Wags" provided a comedy routine of dog tricks by intelligent fox terriers and a couple of Scotch terriers for which the former seem to be doing straight. The performance, unlike most dog acts, runs as tho ad lib. by the animals, which take their cue without having to be obviously induced. Emmy acts more like a juvenile in selling the offering rather than a dog trainer and this helps to make it different.

Adler, Weil and Herman, California Sunkist Syncopators, and their "peripatetic" piano, more than livened up the second spot with their songs and harmony. Breezy and fast is their style, the enthusiasm apparently being infectious. The one at the piano sits on a stool attached to the piano, making it possible for the other two to drag it around here and there as the working tables in a cabaret. The trio could have stopped the show with ease, but evidently preferred to call it quits with a short speech.

Violet Heming and A. E. Mathews, in "A Unique Opportunity", comedy playlet by Brandon Fleming and Bernard Merlino, gave an interesting performance and gathered laughs en route. The sparkling vehicle is about the best Lewis and Gordon have presented in some time, for the piece is as well acted as it is written. Like most sketches that prove successful for stars from the legitimate stage, it is of English origin. The situation arises from a garbled advertisement of a bungalow for rent, stating in conclusion that the terms include marriage to the successful lessee. Both Mathews and Miss Heming, assisted by Lewis Broughton as the butler, handle the material with a fine sense of comedy values.

Ed and Tom Hickey, "Two Elegant Gentlemen", the former doing his usual great nut comic and the latter more or less straight, trotted out their stuff to the usual excellent returns. Their singing, dancing and comedy efforts, supplemented by the burlesque mind-reading bit, proved as funny as ever.

Ben Welch, character comedian, assisted by Frank P. Murphy, in "Pals", delivered his monolog for the maximum number of laughs, a few new ones having been added of late. Welch was in fairly good trim this afternoon and evidently broke away from the routine to some extent and ran until his partner was signaled to lay off. The well-known blind comedian has such a wealth of material he could no doubt hold forth all afternoon.

Robert Sielle and Annette Mills, late of London, with Carlos Cobian leading Ciro's Argentine Orchestra, closed the first half in a novelty dance offering which was very fine in so far as the ball room dances and one or two impressions were concerned. Beyond that, Sielle insists on doing comedy, and this almost resulted in an out-and-out flop. Straight dancing plus orchestra selections, is enough to put the offering over, for it has sufficient class and talent to make good on that score.

Karyl Norman, "The Creole Fashion Plate", assisted by his pianists, Kenno Clark and Bobbie Simonds, displayed several new gorgeous gowns and sang new songs as well. Toward the close he did some of his old numbers, which went as well as new if not better. Norman is back in vaudeville after trying out a legitimate production which failed to get as far as New York. His work as a female impersonator, however, is constantly improving, especially toward the corny angle, which gives some relief for those for whom the impersonation and gowns do not mean so much.

Stan Stanley, "Nature's Nobleman in the Theater", with Myrtle Hitchcock and Graham, created a hilarious atmosphere, due to his working from the audience for the early part of the turn. Stanley's sense of humor may be a little rough at times, but everyone seems to take to it. The number of laughs is about the same, little if anything in the routine being changed during the past few seasons.

Ambler Brothers, "America's Foremost Equilibrists", closed the show in acrobatic stunts artistic to the nth degree. After their smooth hand-balancing work they offer sensational feats with the aid of a ladder perch balanced on the soles of the understander.

M. H. SHAPIRO.

a repertoire of George M. Cohen's earlier works, while Mile. Marianne did some notably fine work in a Spanish dance. Selections from Gilbert & Sullivan's *Pinafore* were well rendered. Sharp, in addition to conducting the orchestra, showed his versatility in steps originated by Pat Rooney, Eddie Leonard, George Flynnrose and Bert Williams. Sharp's seven-year-old son did pleasingly well in a cornet solo. The act was well staged, although a bit too long drawn out.

Oscar Lorraine possesses a fine sense of comedy. He kept his audience in a continual state of uproar. One could readily tell that Lorraine is a fine violinist. On several occasions he started with a masterly flourish of the bow. But that was about as far as he got. Funny bits of business put an end to any attempt at playing classic music. Lorraine had a lot of fun kidding with the orchestra and particularly humorous was his business of eating and passing out sandwiches and beer to the audience while a woman sang from an upper box.

Jack McLallen and Sarah registered a distinct hit in a clever combination of roller skating, comedy dialog and banjo and saxophone number. McLallen is a skilled skater, but infinitely a better artist when it comes to speaking lines. He did some nifty work in a clog skate dance on a small stage.

The Four Casting Stars handed out thrills galore in a series of flying acrobatics. One particularly daring stunt was the hurling of an acrobat completely over the bar. The man who did the throwing missed him on the first try but caught him neatly on the second attempt.

GEORGE BURTON.

Majestic, Chicago

(Reviewed Sunday Matinee, January 4)

Raymond and Geneva, man and woman, opened the new bill with comedy juggling and some acrobatic accompaniments by the man. It is well worth while. Ten minutes, in full; two bows.

Keating and Ross, man and girl, offer a comedy skit showing how a woman can boss a man. The girl is quite a little dynamo of fun. The man trails acceptably. Ten minutes, in one and a half; two bows.

The Inventor is a presentation with two men and four girls, the latter being dancers and the men comedians and singers. It is better than the average miniature revue. The settings are attractive and the act well dressed. One girl is an especially good flash in a dance. Well balanced and plenty of action. Novel closing effect with miniature passenger train made of suit cases. Nine teen minutes, half stage; three bows.

Jennings and Mack, two men in cork get over well. One sings in female register. They know their way about and made themselves liked. Ten minutes, in one; encore and three bows.

Whitfield and Ireland, man and girl, offer a repartee affair in which the girl does effective eccentric comedy. Act well sustained and funny. Sixteen minutes, in one and a half; two bows.

The Love Nest is worth anybody's while. It is a singing act with four men and two women, featuring Betty Dawn Martin, beautiful soprano. Settings and dressing square up to the minute. Voices are all good, ditto personalities. It's a crime not to give Miss Martin more chance and Steve Gillis has a lot of comedy the act knows nothing about. Sixteen minutes, in full; three curtains.

Van and Vernon, man and woman, have a line of comedy that got a big reception. Fast and funny. Fifteen minutes, in one and a half; encore and three bows.

Fink's Mules, reviewed in this column a few weeks ago, closed.

FRED HOLLMAN.

Keith's, Cincinnati

(Reviewed Sunday Matinee, January 4)

McIntyre and Heath, in *The Georgia Minstrels*, proved again that the "ham tree" and "egg tree" still are capable of getting the maximum number of laughs out of any audience. Like good wine, this pair seems to improve with age. They divided honors with Pearl and Violet Hamilton and Jessie Fordyce, who stopped the show with their skit, *Playtime*.

Pathé News, Aesop Fable, Topics of the Day.

Fridkin, Jr., and Rhoda, novelty dancers, presented an attractive routine. Their costumes and the attractive staging of the act help it not a little. Eight minutes, special drops and drapes, in full stage; one curtain, two bows.

Stan Kavanagh, Australian juggling humorist, is a master at both juggling and humor. He exhibits a skill in the former that is almost uncanny. He has a man assistant. Seventeen minutes, in one; one bow.

Pearl and Violet Hamilton and Jessie Fordyce, in *Playtime*, by Tom Howard. This trio manages to get in some harmony that is nothing if not delightful. The dancing and character impersonations of Pearl Hamilton, who is a high-brown child in the act, exhibit talent of a high order and richly she deserved the continued applause given her work at the matinee, and this is also applicable to Jessie Fordyce and Violet Hamilton. Sixteen minutes, special set, in full; four bows and encore.

Ed Lowry, in *Still Smiling*, dispensed laughs left and right with telling effect. Fifteen minutes, in one; three bows.

McIntyre and Heath, in *The Georgia Minstrels*, with Dan Quinlan. The act is so familiar that it needs no description whatever. This pair of standard favorites kept the audience in laughter, which started with an ovation when they entered and didn't end until they left the boards. Dan Quinlan was good in the supporting role of the hunter. Thirty-nine minutes, in one and three; two bows.

The Andressens, man and woman, billed as "Perfection in Balance", went thru an equilibristic routine that was as interesting as it was difficult, the man balancing the woman on his head and on a perch among other things.

Fern Redmond and H. Wells, in *The Gyp*, did not appear this afternoon.

CARL G. GOELZ.

Pantages, San Francisco

(Reviewed Sunday Matinee, January 4)

A bill of six good acts and a better than usual feature photoplay, *The Gaiety Girl*, featuring Mary Philbin, attracted a capacity house this afternoon. The Jarvis Revue and *The Wedding Ring* were the best-liked vaudeville offerings.

Roy E. Mack and Peggy Brantley present their roller-skating turn with dash and vim. Peggy, who makes three changes of beautiful costumes, went over big in a solo Russian dance on the little wheels. One of the best skating acts ever seen on the Pantages Circuit. Eight minutes, special, in three; two curtains.

Hal and Hazel Lanton in a nonsensical sketch, *Marketing*, have humorous cross-fire dialog that kept the audience tittering. Twelve minutes, in two and one; two bows.

Frank A. Ford and Dorothy Ricketts, as man and wife, aided by Horace McDowell as the butler, offer the sketch, *The Wedding Ring*. The action is at a dinner table in an improvised squared circle. Well staged and well acted, fast and furious repartee, with good enunciation and full of clever quips. Went over with a bang. Auto Koko should be cut. Thirteen minutes, special, in full stage; three curtains.

Harry Kennedy, nut monologist, started slow but warmed up to a good finish. His parody on *What'll I Do*, in good voice, and eccentric dancing was roundly applauded. Eleven minutes, in one; two bows.

The Jarvis Revue has Will Jarvis, Roe

(Continued on page 16)

From Coast to Coast by Special Wire

Orpheum, St. Louis

(Reviewed Sunday Evening, January 4)

Agreenoff's Variety Revue is a classical dance and song program of nine medleys. Agreenoff himself doesn't do much and Tina Toska does a couple of fair dances. Alma and Jean Duval, however, are the backbone of the act. They are a real pair of performers—exquisitely graceful dancers. Their Acrobatic *Adagio* dance was a real treat. Thirteen minutes, flashy hangings, in four; two curtains.

Grace Hayes, tall, shapely and beautiful, was next. In a clear voice and with expression she sang, with appropriate costumes for each number. The women in the audience undoubtedly envied her expensive ermine coat. Eighteen minutes, in one; encore and bows.

Frank Burt and Myrtle Rosedale have branched out into the revue class. They are this year presenting a study in mirth, melody and song entitled *If*, with three pretty girls and Victor Henry assisting them. The latter introduces the various girls and bits in songs. Burt is the same old nut and pulls about the same old laugh-provoking stuff with his wife that they have been doing for years. They are a happy couple. Their turn is just bigger and more elaborate than their old double act. Twenty-nine minutes, beautiful settings and hangings in three and four; four curtains and two bows.

Claude and Marion, the former taking the part of the puny, weak-kneed husband and the latter that of the heavy-set "tough" wife, get many laughs a minute with their stuff. Marion is the life of the turn. She also does a good cry-baby takeoff. Eighteen minutes, in one; encore and bows.

Nance O'Neil and Company in a one-act comedy-drama by Alfred Sutro, *All the World's a Stage*. The sketch is quite forceful and has a few tense moments. Miss O'Neil takes a good part in the role of the unfaithful wife, and is ably assisted by Beresford Lovatt and Alfred Hickman. Nineteen minutes, interior setting in four; five curtains.

Bert Hanlon has practically his identical lines of last year, which he delivers with vim and pep in his individual way. He scored heavily as usual. Seventeen minutes in one; encore and bows.

Harry Webb and Company have one of the best and most versatile jazz bands on the road. They interpret each of their numbers to perfection and with speed and fury. Eighteen minutes, full stage; encores and bows.

Slim Collins and Lew Hart closed, and they started walking out aplenty on 'em. There is a hokum turn, but it is poor stuff and gets very few chuckles. They ought to change their entire routine. Nine minutes, in on- and full stage.

F. B. JOERLING.

Palace, Chicago

(Reviewed Sunday Afternoon, Jan. 4)

The bill opened with a unique act given by the Meyakos Company with they styled *From Cherry Land to Broadway*. All three people were clever dancers, and costumes and settings were especially fine. Fourteen minutes, in full, three bows.

Bill Dooley is a good comedian and an unusual dancer. His larlat throwing is a clever accomplishment and rounds out his act, which is made colorful by Miss Tibbets. Fifteen minutes, in one; four bows.

One of the best productions on the vaudeville stage today can be found in the Cansinos. Agile and graceful dancers, beautiful costumes and settings, appropriate music, all blended to produce a Castilian atmosphere convincing even to a Chicago audience. Fifteen minutes, in full; four people; four bows.

Joe Weston and Gracie Eline shared honors in their *Character Interpretations*, which was well received by the audience. Their encore, a travesty on the East Side, was well done and gave them four bows. Fifteen minutes, in one.

Lionell Atwill, always popular, presented a sketch, *By Right of Love*, which gave him opportunity to prove that he is far above the garden variety of actor. His support was fair, but he made the sketch drama. Twenty-four minutes, in full; one encore, five curtains.

Frances Arms, good to look at, gave a series of songs which the audience joyfully received. *Molly Malone*, her Irish song, was excellent. If Miss Arms' taste in selecting songs were equal to her taste in dress she would rank among the first



(Reviewed Monday Matinee, January 5)

Fairly good show this week. It features Mme. Emma Trentini, comedienne of the opera, and marks her return to the American stage after an absence of nearly four years, during which she has been in Italy. She has worked in the two-a-day on former occasions, but is best known here for her operatic triumphs. At the Hippodrome a big hit was hers, but the orchestra was far beneath the task of assisting her a great deal with the music. Grimaces and other convulsions of the face by Eric Zardo, her pianist, in an effort to cue the orchestra to the proper spirit appeared to be of little avail at this afternoon's show, with the consequence that Mme. Trentini worked under considerable difficulty. Also from the other side of the pond for a vaudeville engagement in America, starting with the Hippodrome, is Lily Morris, who in the music halls of London is as cherished as Sophie is here and bears a relative reputation. Weir's Baby Elephants, the finest and fastest pachyderms the writer has ever seen, and John R. Agee's horses, with Bill, a trained bull, the first ever seen on a stage, are also important among the newcomers. Those who remain for a second week at this Sixth avenue stand are Mr. and Mrs. Cleveland Bronner and The Gaudsmiths.

A circus ensemble, featuring the Three Danols Sisters, a triangle of beauty, grace and agility in a routine of trapeze and ring novelties; the Three and A-Half Arleys, perch artistes of an enviable order, and the Sie Tahar troupe of tumblers and pyramidists, provides an appropriate introduction to the current bill. The circus effect is worked up nicely.

Charles Harrison and Sylvia Dakin, assisted in a musical novelty, "The Three of Us", by Billy Hogue, who strikes the piano keys wickedly, were a triumph of no mild nature in the deuce spot.

Weir's Baby Elephants were spotted third. They are performers of a not uninteresting kind, and Don Darragh, who puts them thru their paces with greater speed than probably any other elephant act can boast, is to be complimented on the unmistakably fine training of the three pachyderms. Their work—fast, unerring and always in time with the music—mutely bespeaks his skill as a trainer.

Moss and Frye, those highly amusing funsters, created no end of laughs in the spot following. Nearly every line of their stuff gets a good-sized guffaw, and, as for their singing, we're here to tell you if it's necessary that they're not second-raters by a long shot.

Lily Morris, the ingratiating English comedienne, chalked up for herself one of the best hands of the afternoon, and deservedly so, for she is a performer that one can't resist. Her routine of character numbers is done in the cleverest style, and she does not make the mistake, at least didn't at this afternoon's show, of not putting enough force back of her voice to send it to the uttermost recesses of the huge theater. She did splendidly and was rewarded with an encouraging round of applause.

Mr. and Mrs. Cleveland Bronner repeated the success of their previous week here in a pretentiously staged offering embodying classical dances done by them in former years in various New York productions. They call their act "Alice in Memoryland".

Following intermission The Gaudsmiths and their French poodles, Bobby and Pete, spread much delight and fun. This is the same position on the bill they occupied last week.

Mme. Trentini was on next. For her Hippodrome engagement only Eric Zardo, the concert pianist, appears in her support. The numbers offered by Mme. Trentini, all done in character, are, in their order: "One Fine Day", from Puccini's "Madame Butterfly"; "Così Plange Pierrot", by Bixio, and "Gianina Mia", from "The Firefly". Mme. Trentini appeared in the latter comic opera when it was given here years ago. Her voice is a pleasing lyric coloratura, and at this afternoon's performance she was every bit its master. Zardo played solos of Paderewski's "Minuet" and Liszt's "Rhapsodie Hongroise, No. 15", and proved himself the capable pianist he is cracked up to be. His technique is ever apparent in his work. Next week's issue will have a more detailed review of the offering.

John R. Agee's Horses, making their first appearance on the vaudeville stage here, are another instance of the results of skilled training. The equines, three of them, and pretty to look at, execute their stuff without the attention of whip, for which Agee deserves a bit of credit. Jumping onto four-foot barrels and inside them while on the floor and also on a specially constructed wagon are the chief points of accomplishment of the four-footed performers. In Agee's offering a bull of the Holstein breed, called Bill, also does novel stunts. Ike Armstrong rides the animal and puts him thru a short routine of stunts with the aid of Agee, who holds him with a rope. While the bull is somewhat reluctant at times to obey his cues, the things he does are quite remarkable.

Gordon Dooley and Martha Morton, returning to this house, the program tells us, by popular demand, scored their usual hit. They played the Hippo less than a year ago.

Elsie Pilcer and Dudley Douglas, with George Raft, closed the show in their comparatively new revue, "A Syncopated Répertoire". They scored nicely, holding the audience in well. The Hippodrome dancing girls augmented the offering capably.

ROY CHARTIER.

of our comediennes. Nineteen minutes, in one; four bows.

Ted Claire, with his orchestra, has an act which is well planned and cleverly executed. One by one he introduces his dancers, and thus proves originality has not deserted vaudeville completely. Bright and snappy music and lots of pep put this act over with a bang. Fifteen minutes, in full; twelve people; four bows.

Frank and Teddy Sabini are good comedians and clever jazz players. Their stuff is well done and leaves the audience in a happy mood after nineteen minutes. An act of magic which charms because of its sane brevity is presented by Amade, assisted by Velma. Nine minutes, in full; two bows.

AL FLUDE.

Frances Arms, good to look at, gave a series of songs which the audience joyfully received. *Molly Malone*, her Irish song, was excellent. If Miss Arms' taste in selecting songs were equal to her taste in dress she would rank among the first

Nearly every Sunday this third spot carries a fourth-spot billing at the sides

Grand O. H., St. Louis

(Reviewed Sunday Matinee, January 4)

Jenny and Nylin, two men on roller skates, opened the vaudeville. They performed several good and fast tricks and have a whirlwind finish. A good starter, Five minutes, full stage; one bow.

June and Irene Melva, two diminutive damsels, have a routine of two and four hammer xylophone selections—all popular numbers. The best was *Kiss Me Again*. They also played real harmony on the bottles, which were at first screened in. The best on the latter was *What'll I Do?* Ten minutes, in one; two bows.

Antrim and Adamson, man and woman, have only a fair skirt with a mediocre line of talk that is good for only a few laughs. The roles also are overdone. Sixteen minutes, special in two; two curtains.

Morrison and Coughlin, two clean-cut tuxedoed men with pleasing soft voices that blend harmoniously, have a varied repertoire of song numbers. Ten minutes, in one; three bows.

Myron Pearl and Company, consisting of Miss Pearl, two unbilled male dancers and a male pianist. Miss Pearl is only a fair dancer and has no special qualifications in this line that can be featured. The two boy steppers put the act over during dance numbers. The pianist gives several solos on the ivories. Ten minutes, attractive setting in three; two bows.

Esmond and Grant, a juvenile team, had to go on in their street clothes, as their baggage failed to arrive in time for this show. The boy is a fast dancer, does a good buck-and-wing and gives a dandy impersonation of Pat Rooney. Sixteen minutes, in one; one bow.

The Parisiens have a good jazz band, consisting of seven male musicians, a lady violin virtuoso leader, and an unbilled lady singer who doubles on the banjo. In addition to dispensing real jazz music they do ensemble singing and several give solos both in song and music. Their offering was the outstanding hit of the show. Twenty minutes, in one and full stage; encore, and curtains.

Gordon and Healy in their bride and groom bit were only passively received. When Gordon andibly "cracked" to the orchestra leader "We're all wet" he didn't miss much. Their talk isn't very funny and there is not enough action. Then, too, Gordon ought to dispense with his singing. Sixteen minutes, in one; one bow.

Techow's Cats closed the show. The felines went thru the same good stunts and tricks that they did when they played the Orpheum here several weeks ago. Eight minutes, in four; two curtains.

FRANK B. JOERLING.

of the stage. This should be guarded against.

Paul Zimm and Chicagoans, 11 young men, offered as splendid an orchestra turn as has been here this season, and every number was greatly appreciated. Syncopation reigns thruout the program of popular pieces, several being presented with singing by the boys. The Chicagoans are getting a wealth of harmony out of their best number, *Somebody Loves Me*, and their softly spoken verse and chorus to it won full approval. Thirteen minutes, in full; three curtains and continued applause.

James Thornton, monologist on Modern Barberism, puts over a great many lines, the majority of which drew laughter thruout the house. Some of his material is terribly obsolete. His songs made but little impression. Seventeen minutes, much too long, in one; one bow.

Revue LaPetite, with six girls in five scenes. This is the smartest song and dance turn holding the Palace boards in many months. It is beautifully costumed and every number shows staging with an eye to artfulness and big-time. The act certainly was enjoyed today. The opening in three, special drop, offered a Dutch number of hard-shoe dancing: in two, special olio, *Where the Dreamy Wabash Flows* was sung delightfully by a little lady in kid attire; in full, special drop and drapes, four girls in a toe dance of springtime and closing with another singing *My Isle of Golden Dreams*; "in two", special drop, same girl singing a Rose song while dancing on her toes; "in full", blue and orange cyc., two Russian solo dances followed by quartet of toasters exacting peppy, uniform work to a strong finale for big applause. Fourteen minutes, curtains and bows.

PHIL LE MAR ANDERSON.

Palace, Cincinnati

(Reviewed Sunday Matinee, January 4)

Marie Russell opened in one, singing a Tomorrow song, *Hard-Hearted Hannah*

Keith's Hamilton, N. Y.

(Reviewed Thursday Matinee, January 1)

The New Year was ushered in at the Hamilton this afternoon with a bill that seemed to have about it a bit of the after effect from the revelry that escorted the old year into oblivion. For one thing, Gordon Dooley and Martha Morton, headlining, failed to put in an appearance. It must have been a last-minute disappointment, for another act was not promoted to take their place. It was said Dooley and Miss Morton were ill, but no details were given. As for those who showed up, their performances were a little flat and spiritless, but this can be forgiven for obvious reasons.

Mantell's Manikins, the laugh-provoking and clever marionet act that we have seen around these parts for some time, led the procession, opening to good returns. A scene with a side-show, announcer and attractions has been added as a prolog to the regular act in which a sort of vaudeville show is run off in a miniature theater. The Mantell boys have a novelty in their offering that will always enjoy a good deal of popularity.

Marguerite Padula deuced it rather favorably in her song study of boys, playing her own accompaniment at the piano for a breezy routine of tunes and whistling. She has a rather inviting style and a not unwelcome personality, while her whistling has something of the entrancing about it. She also tickles the ivories in entertaining fashion.

Fred Berrens and Lora Foster were on next in their unique offering which features an Ampico piano. The piano does its share toward enlivening the violin music and dances that comprise the routine. Berrens didn't exhibit any great pep in his work, however, and neither did Miss Foster, altho their stuff was quite passable and scored accordingly.

At this point Dooley and Morton were skipped and the Weaver Brothers, Abner and Cicerio, as they call themselves, did their usual mopping up. The Arkansas rubes characters they do are funnier every time they are seen, and the writer has caught them at least three times this season without feeling captious about it. The act is a typical show-stopping one.

The Jansleys, risley equilibrists, closed in their standard turn which features the youngest of the quartet, a supple young fellow whose outstanding stunts are a couple double somersaults from the underman's feet. The act registered nicely.

ROY CHARTIER.

Proctor's 5th Ave., N. Y.

(Reviewed Thursday Matinee, January 1)

Bobby Randall stands out as the bright spot in this entertainment.

Among the eight turns for the latter part of the first week in the year three are new ones.

The Wilhat Trio, an act with two men and a woman riding bikes and using an abbreviated auto, opens the show. This is a new creation and is reviewed in this issue under "New Turns."

Shadowland, a novel arrangement by six women. Their dancing is clean and their shadows falling on a silk drop in the rear of the stage present a kind of illusion. The girls dance both in front and behind the silk film, the shadow effects being obtained when the girls work behind the drop. The act will doubtless be seen in the near future on big time.

Jack Housh and Company. Jack is a tenor and the company is a sweet little piano player. They go over fairly well. Housh's rendition of the Flower song from *Carmen*, sung in English, is his best number. It appeared to be a good medium-time act.

Skelley and Holt get the returns. Skelley overdoes his part in playing the fool to a certain extent while his partner ably assists him in being one of the four girls he is taking out for a night. Miss Livingston, ballet dancer, shows marked ability for kicking. Her legs touch her head in front and back and she kicks with remarkable grace and ease. The act is more than lively with plenty of variances.

Burns and Burchill are new and they are reviewed in under "New Turns."

Burns and Allen, in the wise-boy and dumb-girl gag, pleased the New Year crowd. Their songs are rather catchy and Burns portrays Tad's drugstore cowboy in such a lifelike manner that he almost appears to be one of them. The lines used are stereotyped, however, and

"RED PEPPER REVUE"

(Reviewed Monday Matinee, January 5)

A William K. Wells attraction, written and staged by William K. Wells. Interpolated numbers staged by Dan Dody. Presented by William K. Wells week of January 5.

THE CAST—Jack T. Edwards, Eddie Beck, Ralph Singer, James Holly, Morton Beck, Frankie La Brack, Nelle Dunn, Mabel Best, Ruth Rosemond, Mabel Haley, Arthur Page and William E. Browning.

CHORUS—Cleo Pennington, Olga Williams, Belle Dixon, Mary Macklin, Elsie Berger, Billie Gallagher, Vivian Hope, Rita Armour, Iona Thurston, Hazel Burt, Mary Walton, Kitty Gilbert, Virginia Haven, Vera Keyes, Grace Moxey, Rose Prevost, Helen Raymond, Dorothy Jay, Dorothy Friel and Peggy Long.

Review

For several seasons William K. Wells has been giving to the Columbia Circuit shows of the musical comedy type and for the most part they have been far superior to anything of this kind attempted by producing managers on the circuit. This season is no exception, for in his *Red Pepper Revue* Wells has expended much money and good taste in scenic equipment, lighting effects, gowns and costuming. The gowning and costuming in this presentation are far more gorgeous than anything we have heretofore seen in burlesque.

Arthur Page is featured on the program, but in reviewing the show in its entirety we feel that William E. Browning should be featured in large letters, for Browning enacts six distinctive characters, appearing first as a classily attired French count, followed by that of a booze inspector, King Tut, Peter Stuyvesant, a rube constable, a Mexican outlaw, and in each and every one of his characterizations Browning was the personification of an able actor in makeup, mannerism, interpretation and portrayal of the varied characters.

Arthur Paige has a likable personality and in frequent changes of grotesque makeup and in individual mannerism proves himself a comic of more than the average ability, and the same is applicable to Jack T. Edwards, cocomique to Page, for both of these clever fellows when alone and together evoke laughter and applause with their each and every line and act from the opening to the close of the presentation.

James Holly and Ralph Singer appeared at frequent intervals as straight men, during which they handled their lines well in feeding the comiques and in minor character roles they were exceptionally clever.

Morton and Eddie Beck, two classy juveniles, were in and out of scenes frequently and handled themselves in scenes to the advantage of the presentation, and in a specialty down towards the end of the show distinguished themselves for their vocalistic ability in a comedy Russian characterization.

Ralph Singer handled himself well as a juvenile, likewise as a vocalist in a singing specialty with Comique Edwards, putting over what is evidently a former vaudeville act and an act for which they were well applauded.

Mabel Best, a pretty-faced, ever-smiling, modelesque prima donna, in her numbers sang in a melodious, resonant voice that carried to every part of the house and in scenes evidenced her ability as a leading lady.

Ruth Rosemond, a slender, stately, titan-tinted, singing and dancing ingenue, put her every number over with telling effect, and in a Hawaiian dance was as realistic as she was artistically perfect.

Frankie La Brack a pretty-faced, modelesque-formed, bobbed brunet soubrette, had numerous numbers in which she appeared to great advantage, for she was full of pep, and in several of her numbers accompanied herself and others with baby banjo and baby uke.

Mabel Haley, a tall, slender, auburn-tinted comedienne, led several numbers, and in a singing specialty, during which she rendered *Harabotted Rose*, her lines and action evidenced her comedieness and evoked much laughter and applause.

The chorus for the most part has youth, beauty, talent and ability, for there is a front line of dancing girls who, in our opinion, are equal to any of the so-called Tiller Girls, whom we have reviewed in other burlesque shows. And the back line of show girls with their slender, stately forms and classical features carried their gorgeous gowns like those to the manner born, and in their combined appearance sang in harmony and danced in unison in ensembles that are a credit to the producer of the dances, which are credited on the program to Dan Dody. The dancing girls worked in bare legs and rolled socks throughout the entire presentation. Taking the show in its entirety it combines musical comedy, revue, vaudeville and burlesque, and neither one nor the other was sacrificed at any time in the presentation, for they followed each other in sequence at a speed seldom equaled in shows of its kind. Usually where musical comedy scenery, gowning and costuming are utilized it is customary to sacrifice the comedy-making talent and ability of the performers to blend more harmoniously with the stage settings, but in this show the comiques made frequent changes of grotesque makeup, mannerism and attire, each and every change suited to the various scenes in which they appeared.

The opening comedy scene was a burlesque on the Balcony scene in *Romeo and Juliet*, and never have we seen its equal in burlesque. Producer Wells retains his former tea-room bit with the booze pellets in tea, and in this scene, Comique Page, in feminine attire as the waitress, set the scene for a clever bit of burlesquing by boozed-tea-drinking Ingenue Rosemond and Comedienne Haley, and it went over for a continuous round of laughter and applause.

Comiques Page and Edwards, in the King Tut apple-eating bit led up to the King Tut scene with Browning as King Tut, with Ingenue Rosemond and Comedienne Haley in as clever a bit of burlesquing as we have ever witnessed.

Another novel scene was Browning as Peter Stuyvesant trading with the Indians a la light opera, in which Browning proved himself to be a vocalist of ability. This led up to another episode entitled *Prohibition Hall* for the final of the first act, which was a scene set of splendor.

The comedy-making scenes in the second part included Wells' former capitalist-and-labor comedy-making bit, with Browning as the rube constable. Another was entitled *Tense Moments* with the woman paid, his decision, neighbors, with Browning interpreting his revue of New York shows to Soubrette La Brack, while various principals portrayed the action of the revue in inserts with entirely new scenes from Wells' former presentation along these lines.

Browning again distinguished himself in Wells' former Arizona bit, in which he again appeared as Black Pedro in the mining-camp-saloon bit, which is worked somewhat different from last season.

Verily Producer Wells has given to the Columbia Circuit a production that evidenced the outlay of much money and good taste and a presentation that combined class, cleanliness and real burlesque comedy.

ALFRED NELSON (NELSE).

will bear a little brushing. The act steppers. The girl who does a ballet in was liked.

Rose and Moon show just how smooth a purple makeup is sure to be heard from ere so very long. Nice act; could

an act can be. They go thru their routine well afford to increase the number with many the slightest upset. It seems a good male voice.

that they would be much stronger if something startling would happen. One of the principals sings that their act gives everyone a chance and that is a fact. There are three girls with the two booked and they are all corking

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

(Reviewed Wednesday Matinee, Dec. 31)

The bill opened with Madam Maree and Pals, an animal act that comprised four well-trained Shetland ponies, two frisky dogs and a lone monkey which jockeyed around the stage as if he thoroly enjoyed it. The ponies went thru their various formations without a hitch. Madam Maree offered a bit of comedy when she brought on an unmountable mule. He chased, bit and viciously kicked his two keepers until they were exhausted.

Ulla and Mann were pelsing in several comedy songs, among them being a laughing number that was quite contagious. The selection about a young singer who blundered thru her first lesson, only to fall on her "cadenza," proved to be their best bet. The gags about "cod fish give no milk" and "horses don't smoke cigarettes" landed heavily.

Constance Robinson, aided by Jack Janis and a man who played a bit, were seen in a comedy sketch that was fairly good: The piece would have found a more receptive audience if Miss Robinson and her company had not worked so hard to get the laughs. It had to do with a man who was unable to meet the dinner check. He accused the girl of ordering everything in sight and just when they expected an embarrassing scene with the proprietor of an exclusive restaurant a friend obligingly offers to settle the bill. Janis and Miss Robinson hit every conceivable laughing point with sledge-hammer blows, which tended to lessen the merit of the act.

Tom and Dolly Ward unfolded an amusing skit, *Keep Out of My Cellar*. The entire comedy was centered around home brew. Tom was anti-Volstead with a vengeance and the patrons were in heartfelt sympathy with him. One over-worked gag that is worth just a smattering of a laugh went over with a wow. Tom requested the orchestra to play the "freeze" song, *For He's a Jolly Good Fellow*, don't you know.

Mack and Rossiter literally cleaned up the bill with their line of nifties. Mack is genuinely funny in fly and smart chatter and pretty Miss Rossiter, in playing straight, is far from being a back number. The pair do splendid team work. The girl sang a fetching number and played a banjo-uke while Mack contributed with an eccentric dance.

Cunningham and Bennett in the closing spot offered a big musical act which was just fair. The company of 12 included a jazz band that was notably weak from a musical standpoint, and specialty dancers who were mediocre; Mooney and Churchill in a classic number, the Carr Sisters, who might be twins, and Ned Brent in an eccentric dance. Cunningham attempted a scene from *White Cargo* and Miss Bennett did an impersonation of Tondelyo, the only female character in the Leon Gordon play. She also offered an apache number. There was a noticeable lack of tuneful songs, and the affair was long drawn out.

GEORGE BURTON.

When the pit leader is told that Montreal is the answer the whole house murmurs. There was only one point that we saw Bobby needs to improve. He giggles after each gag. While this encourages his audience quickly, it becomes too pronounced and is not followed.

G. V. WALES.

Pantages, San Francisco

(Continued from page 14)
Reaves and four well-gowned women. This headline act presents a collection of songs and good harmony, which, coupled with kidding by Jarvis and Reaves, received well-merited applause. Fifteen minutes, special, in full stage; four curtains.

Lottie Mayer and Her Diving Girls, four shapely maidens in form-fitting bathing suits, disported themselves like mermaids in 57 varieties of diving, including a triple somersault dive, which made an effective closing. Ten minutes, full stage; three curtains.

E. J. WOOD.

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CAPACITY HOUSES NEW YEAR'S EVE

Two-a-Day Stands of Keith-Albee Circuit Give Three Shows--Loew Also Packs 'Em in at Extras

New York, Jan. 3.—All the two-a-day vaudeville houses of the Keith-Albee Circuit became three-a-day stands on New Year's Eve, extra shows having been given, a practice that is indulged only on this particular day of the year. In all the houses but the Palace and Hippodrome the evening shows began at 7:30 and 10:30. At the Palace the midnight performance started at 11 and at the Hippodrome at 11:15.

Capacity business was reported in all the Keith theaters in New York at the evening performances, the box-offices taking in more money than usual. In most of the theaters there was an increase in the admission prices, which helped greatly to fill the counters.

A new record for a single day's business in a vaudeville theater, and possibly for any indoor attraction, was set up, it was reported, at the Hippodrome the day before New Year's, when nearly 19,000 persons attended the three performances given there. There were several hundred standees at both evening shows.

At midnight at this house a supper was served to the performers and employees of the theater, who were the guests of E. F. Albee and Mark A. Luescher.

The theaters of the Loew Circuit in which vaudeville is given also took advantage of the extra show stunt and packed them in at these houses. At the American the management cut out the showing of *Janice Meredith*, the picture current at that theater because, it is understood, the operator demanded extra pay. The vaudeville show, however, went on, giving its additional performance.

It is generally known that altho' the artists are required to give these extra shows, bringing more business to the particular theaters in which they are given, they are not usually paid for this extra performance. Only those acts which work on a pro-rata basis—so much for each performance—it is understood, are the only ones that profit by the extra New Year's Eve shows. Clauses in their contracts usually either stipulate they are to work an extra show on the last day of the year, or that the number of performances they give is governed entirely by the policy of the house in which they play. It follows by this latter stipulation that the policy for the last week of the year includes the additional performance.

Holiday Business in London S. R. O.

London, Jan. 3 (Special Cable to *The Billboard*).—S. R. O. business has been the rule this week at London vaudeville houses. The Alhambra has been jammed and packed. Sir Oswald Stoll's program there next week will cost around \$4,500 and includes Little Tich, Talbot O'Farrell, Jack Hylton's Band, Two Bobs, Fred Sylvester and the Farabonbs.

Straightening Out Trouble

London, Jan. 3 (Special Cable to *The Billboard*).—Chain and Archer are straightening out their trouble with Edelsten. They share the headline honors at the Holborn Empire week of January 5, then the New Cross Empire, to be followed by the Victoria Palace. The boys have taken their disappointments in a truly sporting manner.

Injured During Act

Bridgeport, Conn., Jan. 3.—Ruth DeWolf, 25, of Whitehall, Mich., an actress playing with the Charles Withers and Company act at the Palace Theater, was slightly injured when a heavy ball used in the act hit her on the back of the neck, knocking her unconscious. She was removed to the Bridgeport Hospital for observation and was discharged the next day.

Dow Books New House

New York, Jan. 5.—According to a contract signed by David Novograd, owner of the Opera House at Westerly, R. I., the A. & B. Dow Agency here will book that house beginning January 29, when a policy of four acts on a split-week basis with a picture will be in effect. The Louis WALTERS Agency, Boston, will book the Opera House until that time.

Haydock and Simpson Have Narrow Escape

New York, Jan. 3.—Among those rescued early this morning from the burning sea-tossed steamer, the Mohawk, that was finally deserted off Wilmington, Del., a complete loss, were two vaudeville artistes, Louis Haydock and James Simpson, going from New York to Jacksonville to fulfill an engagement.

The vaudevillians escaped from a watery grave by a miracle, and were saved only after they had leaped into the water from the flaming ship and attracted the attention of a rescue tug leaving for shore after its last trip.

Haydock and Simpson had retired early and were not aware of the fire in the ship's hold, against which the Mohawk was making a race to Wilmington while the crew attempted to keep the flames down and preserve order. The actors were finally awakened by smoke. Making their way out of the cabin, which by this time had been completely emptied, they got out on the deck. The ship was entirely deserted, and the last boatload of passengers was just starting out for land. According to the story, they shouted frantically, but their voices were drowned by the raging sea. They then jumped overboard and began swimming in the wake of the rescue tug, which eventually turned around and picked them up, exhausted and overcome by smoke and exposure.

The actors would have been left with the smoldering ship if they had not been awakened at the psychological moment. They were saved by what might be termed a hair's breadth.

The Mohawk was one of the coastline passenger and freight steamships operated by the Clyde Steamship Company. It was totally destroyed. The cargo, none of which was salvaged, was valued at \$130,000. The ship itself was built in 1908 at cost of \$1,000,000.

At Lewes, Md., where the rescued passengers were taken, extra clothing was provided by the townspeople. Many of the survivors of the catastrophe returned to New York by rail, while others pursued their journey to Florida.

"Demi-Tasse Revue" Opens

Bridgeport, Conn., Jan. 3.—Ned Wayburn's new *Demi-Tasse Revue* opened at Poli's Palace Theater this week. In honor of the event Mr. Wayburn, who is busy putting finishing touches on the big act, gave a dinner at the Stratfield Hotel. He lauded the fine co-operation given him by Manager Matt Saunders, of the Palace, at which house he also opened his *Honeymoon Cruise*. Among the guests present were Richard Conn, musical director of the company; Leo Morrison, booking manager; Leon Redlick, general press representative; Arthur Swanstrom, writer of lyrics for the production; H. Robert Law, scenic designer; E. Fairfax Ludlow, of the Poll press staff; Mathew Saunders, manager of the Palace Theater; Maxwell Olney, manager of the act, and the members of the company—Tom Dingle, Helen Fables, Rita Howard, Irene Langley, Jack Keller, Jane Mayo, Roberta Green, Alice McElroy, Mary Hoover, Jacqueline Brewster, Margaret R. Shea, Blanche Morton, Jerry Conkling and Vera Berg.

Interstate's N. Y. Booker Visits Circuit Officials

Dallas, Tex., Jan. 3.—Charles Freeman, of New York, who is the booking agent for the Interstate Circuit, is in Dallas here holding conferences with Karl Hoblitzelle, president of the circuit, and officials. He was entertained at a dinner here. He stated that President Hoblitzelle has authorized him to book the best attractions and stars available in New York for the circuit. The prize-winning Little Theater play, *Judge Lynch*, written by J. W. Rogers, Dallas newspaperman, will be played on the Interstate Circuit. It will be in Dallas week of January 11.

To Do "Seventh Heaven"

New York, Jan. 3.—Robert Leonard is to do the sketch *The Seventh Heaven*, by Harry M. Verhon (not to be confused with the play of the same name by Austin Strong, which John Golden produced here last season) in Keith-Albee vaudeville sometime this month. Leonard did the act at the London Coliseum recently.

Clute in New Sketch

New York, Jan. 3.—Chester Clute, now appearing with *Thank You, Doctor*, in Keith-Albee vaudeville, will be seen soon in a new sketch by George Wentworth, which Lewis & Gordon are to produce.

McNULTY-MULLEN ROUTE CANCELED

Failure of Team To Pay Commissions Alleged To Be Due Alex Gerber Brings Drastic Action

New York, Jan. 3.—Failure on the part of Jack McNulty and Duke Mullen, doing an act together on the Keith-Albee Circuit, to pay commissions alleged to be due Alex Gerber for material which he furnished them and which they have utilized, has resulted in the cancellation of the balance of their time, it was revealed this week.

The team's bookings were suspended this week following an order by Pat Casey, of the Vaudeville Managers' Protective Association, to withdraw the material written and furnished by Gerber, who lodged his complaint with that body. The act finished its engagement, cut short on account of Gerber's protest, at the Majestic Theater, Harrisburg, Pa., today.

Upon being advised of the nature of the action taken against McNulty and Mullen, the Keith-Albee Circuit immediately canceled the route laid out for the act. This brought a protest from the act and its representative, but the circuit held that since the turn was booked following its showing last fall when the material now ordered withdrawn was a part of the routine, they were not in a position to retain the act if it was not the same as when signed up and routed.

Alex Gerber alleged McNulty and Mullen had not paid him any commissions at all and his only recourse was to appeal to the V. M. P. A. Usually when this is necessary, and the V. M. P. A. rules in favor of the plaintiff, the act's reputation is considerably harmed, and its standing among the bookers greatly endangered, with the result that not infrequently it is difficult to get future bookings for obvious reasons.

A Heroine and Two Heroes

Bridgewater, Pa., Jan. 3.—What might have developed into a serious catastrophe was narrowly averted New Year's night by the quick action of Mag. Francis, Jack Haven and Murray Peters, artistes on the program at Shea's Theater. A short circuit in the switch-control box under the stage caused a fire from which issued dense smoke. Miss Francis was waiting for her turn on the boards when she noticed the flames. She told Jack Hayden, whose act was then on and he summoned Peters. The two rushed to the scene of the incipient blaze, connected the house firehouse and soon had extinguished the fire without any damage having been caused.

The three were highly commended by Fire Chief C. H. Henderson, who took their names to inscribe them on the honorary membership role of the local fire department. The musicians in the pit kept on their playing, altho' the fire was only a few feet from them.

Spokane Skirmish Results in Enlarged Programs

Spokane, Wash., Jan. 3.—Spokane's little vaudeville skirmish has taken a turn toward enlarged programs and special features, following the opening several weeks ago of the American Theater by M. H. Newman, using units of the Western Vaudeville Mahagers' Association.

Maurice Oppenheimer, of the Hippodrome, last week introduced the full traveling unit from the Bert Levey office, giving that house five acts, instead of three, in addition to a two-hour picture program.

In the meantime Newman has announced that the American will operate six nights a week, being dark Mondays, and Jan Sofer will give Spokane the only concert orchestra in the local theaters. Newman introduced his *Potpourri* show New Year's Eve, a feature he developed in Los Angeles.

Boxer Breaks Record

New York, Jan. 3.—The house records at the Republic Theater, Brooklyn, were said to have been broken week before last when Sid Terris, lightweight contender, was featured in the bill for the last half. The fighter was booked by Sam Lewis, who is presenting him in vaudeville for a few weeks prior to his bout with Sammy Mandel, scheduled for February 6, at the Garden, the winner to meet Benny Leonard.

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KOLA AND SYLVIA WIN CONTRACT SUIT

Court Differentiates Between Agent Who Acts as Such and Agent Who Actually Employs Acts

New York, Jan. 3.—The Appellate Division upheld the decision of the lower courts, which awarded a judgment to the amount of \$840 to the vaudeville team of Kola and Sylvia, dancers, in their breach of contract action brought against Abe Feinberg, agent.

The decision also draws a distinction between the agent who merely acts as such and the agent who actually employs the offerings in question, thus being absolutely responsible if he has an act under contract and does not supply it with sufficient work.

In their suit, brought thru Attorney Saul Street, Kola and Sylvia charged that they made a contract with Feinberg in September, 1923, whereby he was to give them 25 weeks' work at a minimum salary of \$175 a week. After working nine weeks he told them he had no further engagements for them. They brought the suit for \$1,000 originally in the Municipal Court and received a verdict of \$794, plus some costs, which made it \$840 in their favor.

Feinberg, who books both Loew and independent time, set up the defense that he merely acted as their agent and was not under obligation to keep them in work. According to the contract produced by Kola and Sylvia, however, the court decided that the agent was in reality their employer and responsible for the full 25 weeks of the contract. According to Attorney Street, the agent faces a six-month term in Ludlow Street Jail if the judgment is not paid, because other charges of misappropriating money have been preferred against him. He is now under bond issued by a surety company.

"Three Rubes" for Orpheum

New York, Jan. 5.—Bowers, Walters and Crocker, known in vaudeville as *The Three Rubes*, have been given a few weeks on the Orpheum Circuit. They are scheduled to open today at Vancouver.

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New Orpheum House for Springfield, Ill.

New York, Jan. 3.—Another house for the Orpheum Circuit will be built, according to present plans, in Springfield, Ill., to replace the Majestic, which now plays junior-time vaudeville. It was revealed following a visit to that city by Sam Harris, of the Chicago Orpheum Office. The new house will seat 2,000 and play the same policy in effect at the Majestic. It will be built on a site at Fifth street and Washington avenue, and after it is completed the Majestic will be used to play pictures and road shows.

Springfield is often utilized by the Orpheum Circuit to break in acts booked from New York for tours of the Orpheum big-time houses, with the Palace, Chicago, or the Palace, Milwaukee, following.

When Weber and Fields returned to vaudeville last fall for a tour of the Orpheum Time, they made their first appearance at the Majestic, Springfield. It is a split-week stand on the Orpheum and plays a picture in addition to the bill of five or six acts.

To Try Novelty Act

New York, Jan. 5.—Former Patrolman F. McAllister, of the New York police force, who was acquitted recently of a charge of murder, has been engaged by the management of the Willis Avenue Theater, in the Bronx, to appear with his wife in the bill at that house the last half week.

In addition to being an all-round athlete, McAllister is said to possess a pleasant tenor voice. It is probable that the McAllisters will remain in vaudeville if the act goes over successfully.

To Halt "Macbeth" Act

New York, Jan. 5.—*Macbeth* is not for vaudeville, according to an announcement from the Keith Office, and the three weeks' booking of Robert B. Mantell and Genevieve Hamper in the death scene from this Shakespeare play has not been extended. It was thought that the combination of Mantell, Hamper and Shakespeare would work wonders at the box office, but someone was mistaken.

The three cities the *Macbeth* scene was played were Denver, Minneapolis and Omaha, Orpheum Circuit stands.

Act for Ruth Fielding

New York, Jan. 5.—Adrian S. Perrin, of the Rycroft-Perrin Agency, is writing a new vaudeville act that will be produced shortly by Ruth Fielding, former dramatic stock and vaudeville actress, who was forced to retire some time ago because of an injury and is now engaged in producing acts and entertainments in Boston.

To Film Sketch

New York, Jan. 5.—Early in the spring George Jessel, now appearing on the Keith-Albee Circuit, plans to produce a motion-picture version of the late Aaron Hoffman's sketch, *The Cherry Tree*, now being done in vaudeville by Harry Green.

Kraft-La Mont Return

New York, Jan. 5.—Jack Kraft and Elsie La Mont are returning to vaudeville in their act, *Pick Up the Lights*, after having been absent since last April. They open next week at Wichita Falls, Tex., for a tour of the Interstate Time.

Placements for Acts

New York, Jan. 5.—Paige Spencer has been placed by Helen Robinson with Elsa Ryan's new act, taken from last year's *Charlot's Revue*. Miss Robinson also signed Eddie Keenan with Mrs. Gene Hughes' act and Kay Barnes for a return engagement for the same act.

Moran and Wiser Sailing

New York, Jan. 5.—Moran and Wiser are sailing for Australia January 20, on the S. S. Sierra, and will make a tour of vaudeville in that far-off country. The act is a standard one on the Keith-Albee Circuit here.

ARBUCKLE MAY NOT LEAVE FOR EUROPE

Announcement of His Foreign Tour and Salary Said To Have Awakened Promoters To His Possibilities Here

New York, Jan. 5.—The announcement that Roscoe (Fatty) Arbuckle would make a vaudeville tour of Europe under the direction of M. S. Bentham and the publication of the salary to be paid him have awakened theatrical promoters here to the possibilities of cleaning up by starring the hefty comedian in a musical comedy, with the result that the European engagement is tentatively off, according to reports.

Arbuckle was to receive \$2,000 a week during his overseas tour. Contracts had been secured by Bentham, acting for Arbuckle here, but the former film comic has not as yet signed them. He was to open in the spring in Paris and later appear in London.

This proposed tour was arranged primarily to strengthen Arbuckle's chance to stage a comeback in the favor of this country's public as well as to provide the much-sinned against film comedian with work, his Pantages Circuit tour having come to a not particularly propitious finish a few months ago.

It was Bentham, closely allied with foreign interests, who arranged the London engagement of Frank Tinney, who hovered on the brink of ruin here recently after occupying plethoric space in the newspapers. In London, it is said, the theater-going public does not mix the personal affairs of the artistes with their affairs on the stage.

But even getting by on this basis in England doesn't help much here, for the public here does not think as the English do, even if it concerns the falling from grace of an artiste. Because of this, it is thought, Arbuckle does not feel his European tour would mean so much to him as appearances right here in this country, even the under-unpleasant conditions and with considerable interference from the blue-nose element.

A number of offers already made to him, clothed in utmost secrecy for fear of attacks against any plans that might be made, are of sufficient interest to Arbuckle to cause him to defer the signing of the European contracts, it is said.

Theater Operator Turns Over Proceeds to Staff

Boston, Jan. 5.—In accordance with the custom inaugurated in his houses some years ago, E. M. Loew, operator of a chain of theaters in New England, turned over his Dorchester (Mass.) Theater and the Day Street Olympic, Somerville, to his employees for the midnight show New Year's Eve.

The proceeds at these houses were divided equally among the house staffs, including everyone from manager to the ushers.

Vaudeville Policy Pays

Everett, Mass., Jan. 5.—The Strand Theater, which until recently housed the Everett Stock Company, is now playing vaudeville and pictures, using three acts twice a week. According to the management the receipts are larger than during the stock policy.

Now It's "Jest for Awhile"

New York, Jan. 5.—Clara Barry and Orville Whittlesey are playing Miami, West Palm Beach and Daytona, Fla., this week on the Delmar Time with a new title to their act, *Jest for Awhile*. The title formerly was *For Just a Few Moments Only*.

Hayes and DeAngelis Team

Eddie Hayden O'Connor announces that he has assigned Katherine Hayes and Jefferson DeAngelis to do a new double for Keith Time. The combination will open January 15 in an act by Evelyn Blanchard, entitled *The Wanderlust*.

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VAUDEVILLE NOTES

ONA MUNSON, whose *Manly Revue* has long been a feature act in Keith vaudeville, has left the circuit temporarily to appear in *No, No, Nanette*.

NED WAYBURN has produced a new revue for the two-a-day called *The Cross-Word Revue*. It is in 10 scenes and was written by ARTHUR SWANSTROM and CAREY MORGAN.

ARTHUR BYRON and OLIVE WYNDHAM are opening next week (the last half) at Keith's Hamilton Theater, New York, in a one-act version of *Tea for Three*, which BYRON originally appeared in. MISS WYNDHAM recently was a featured member in the sketch *Apartment To Let*. LEWIS & GORDON are presenting the act. SIDNEY MATHER and KATHREEN KEYES are in the supporting cast.



Olive Wyndham

KARYL NORMAN, "the Creole Fashion Plate", is returning to vaudeville after a short sojourn in the legit field. The play in which he was featured is said to be laid up for repairs.

BILLY REEVES arrived in New York last week and will be seen shortly in Keith vaudeville under the direction of GORDON BOSTOCK.

JAMES B. CARSON is saying good-by to vaudeville for the nonce. He sailed for London last week to play the leading role in J. L. SACH'S production of *The Bamboozle*.

JIMMY HUSSEY, who jumped in the two-a-day for a few weeks following the close of *Izzy*, in which he was featured, has again deserted the fold to appear in ELSIE JANIS' new play.

LILY MORRIS, popular English comedienne, arrived here recently for a Keith vaudeville tour and made her first appearance at the Hamilton Theater, New York. She was to have been at the Palace Theater, New York, last week, but was among the missing. She is slated to make an appearance at the Hippodrome shortly.



Jeanne Upham

JEANE UPHAM, featured in *Fantastic* of 1925, a new offering presented by STEWART & FRENCH, opened last week at the Franklin Theater, New York. The cast of *Fantastic* also includes the O'BRIEN SISTERS, ALEX SCHERER and V. PROZENKO.

The vehicle **HARRY GRIBBEN**, film comic, is doing in the two-a-day is called *A Meeting in the Dark*. WILLIAM SHILLING is directing his vaudeville tour.

The act, *Lovers' Lane*, is to be revived for the Keith Time with a cast headed by MILLIE BELAND.

DESPITE his announcement recently that he was quitting vaudeville to take up lecturing, JAMES J. CORBETT appeared last week with his partner, JACK NORTON, at the Palace Theater, New York. 'Twas applesauce, apparently.

MABEL MCKINLEY, niece of former President MCKINLEY, has returned to vaudeville after an absence of many

years. She is at Proctor's Fifth Avenue Theater, New York, this week.

LAUREN RAKER is to do EDDIE BURKE'S sketch, *Contradiction*, under the direction of LEWIS & GORDON. He is rehearsing the act with WILLIAM E. MORRIS and LAUREN LEE, who will appear in his support.

JOE BENNETT, who presents himself in *Dark Moments*, has returned to the vaudeville stage after a few months' absence. He opened last week at New Britian, Conn.

MORTON JEWELL and Company opened this week at Norfolk, Va., for a tour of the Delmar Time, over which the act was booked thru MORRIS & FEIL.

CHOY LING HEE Troupe closed an Orpheum Circuit tour recently and is working east on the Keith Time. The act hits Washington, D. C., next week.

LEW SAUBER and LEW SHARPE are preparing to produce a new offering called *Memory Lane*, which it is explained, is to be set in a rural atmosphere and take one back to kid days. The act will have five people in the cast.

LEW KANE, Chicago representative of CHARLES S. WILSHIN, Keith booking agent, is in New York looking over the field. He is making his headquarters during a two weeks' stay at WILSHIN'S office.

JOSEPHINE AMOROS, years ago one of the AMOROS SISTERS who were in vaudeville, is returning next week at Carbondale, Pa., in her single, *That French Girl*, which she did last season.

MARGARET HOFFMAN and EVELYN FOREST are opening on the Keith Time soon in the act by ANDY RICE which EILEEN BRONSON formerly did. AARON KESSLER is attending to the bookings of the act.

STASIA LEDOVA opened Sunday at Milwaukee for a six weeks' engagement on the Orpheum Circuit in the big production act presented by GEORGE CHOOCH, in which she is featured.

JOE WESTON and GRACE ELINE, who made their first Palace Theater (New York) appearance a few weeks ago, opened yesterday at the Palace

Theater, Chicago, for a tour of the Orpheum Circuit. The act was on the small time for eight or 10 years.

GENEVIEVE TOBIN, legit actress, was slated to appear at Keith's Theater, Philadelphia, next week in a one-act version of *Polly Preferred*, but the blue pencil has been run thru the booking, as MISS TOBIN is tied up with *The Youngest*, a new play at the Gaiety Theater, New York, in which she is appearing.

CARTER DE HAVEN opened at the Orpheum Theater, San Francisco, this week in a new playlet in which he will probably be seen over the Orpheum Circuit and then at the Keith houses. Bookings thus far, however, only include next week, when he is in Los Angeles.

STUART BARNES, singing comedian, returned to vaudeville this week, playing Youngstown, O., the first and being slated for Canton the second week.

IVANELLE LADD acts as business manager and designed the costumes of the big dancing act, the WRIGHT Dancers, in addition to appearing in the offering as a specialty performer. The act has been routed for a long tour of the Keith.

METNA TIBBITS is appearing in support of BILL DOOLEY in his act, *The Miss Sailor*, which opened an Orpheum tour recently.

STEPHENS and BRUNELLE are returning to the Keith Time at Schenectady, N. Y., next week after an absence since last spring.

S TANLEY GALLINI and Company, in a shadowgraph novelty act from Europe, return to vaudeville after more than a year's absence at Keith's Theater, Cincinnati, next week.

EASTMAN and MOORE opened at Greenpoint Theater, Brooklyn, the second half last week in a new offering labeled *Bargains*. It is an assortment of songs, stories and dances.

CLAIRE WHITE, dancer with the act TED CLAIRE and Company, who returned to New York recently after a tour of the Orpheum Circuit, will be seen shortly in a new Broadway production, ROEHM & RICHARDS, her management, advises.

ZINKA PANNA, "the cymbalom girl," opened this week at the Harris Theater, Pittsburgh, in a new offering which has been on the Keith Circuit.

JOHNSON and McINTOSH, colored team, returned to the two-a-day this week

(Continued on page 23)



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81 East 125th Street, New York



New York Cabarets Reap Harvest From New Year's Eve Celebrants

Managers of Resorts Charging Admittance Fee of From \$10 to \$50 Comply With Prohibition Regulations--Many Stagefolk Take Part in Wave of Joy

NEW YORK, Jan. 3.—The coffers of the cabarets and night clubs throughout the roaring Forties and immediate territory fairly dripped with the long greens which had a golden hue on one side New Year's Eve. Prices for admittance ranged from \$5 to \$50, the cause of the difference being the surroundings. Ten dollars seemed to be the prevailing price for the large part. This initial payment entitled the "customers" to some kind of a meal and also fulfilled the customary couvert.

Will Rogers' line in the Ziegfeld Follies where he says, "Now that we know there ain't any prohibition, why doesn't the government start collecting revenue again," expressed the New Year's situation completely. While liquor flowed freely, the police reported few cases of inebriation and disorder.

On the whole the proprietors of the night life resorts lived up to the law to a great extent. Places where booze was to be seen proved that the "muckilage" had been brought by the customers and not sold by the house.

There were few jams with the revenue men. Altho they were out in full force, they were not able to secure evidence that showed that restaurateurs were not doing all in their power to uphold the status.

Prominent in all the places of note were stage celebrities. In many of the better known night amusement palaces stars were called on for short turns. They obliged with little skits and travesties and appreciation was forthcoming for the welcome diversion.

Among the places where stage satellites amused themselves freely was the El-Fey Club. Every possible foot of space was occupied by a human form and the large majority were persons with stellar roles along Broadway as well as movie headliners.

In all the night was turned over to jollity and fun making. Few small hours meant nothing, many forgetting that they even had such a thing as a bed. Rarely if ever has Broadway seen so many dress suits as early as 9, 10 and 11 o'clock in the morning.

Lieut. Ferdinando's Orchestra Starts Tour of M. P. Houses

NEW YORK, Jan. 3.—Lieut. Felix Ferdinando's Havana Orchestra, which played the Hippodrome this week, leaves Monday for a tour of large motion picture houses in the East and Middle West. Return dates will be played for Fox's motion picture houses in Philadelphia, where the orchestra broke the house record, doing more than \$18,000 for the week, last season.

After two weeks for Fox in Philadelphia the orchestra will start westward, stopping at Pittsburgh en route. The week of January 24 it will play the newly opened Loew State in St. Louis and follow with several other dates in nearby territory.

In about ten weeks the orchestra will return to this city and will either resume vaudeville bookings on the Keith Time or settle down to a cabaret or hotel engagement. This will be the first time that this novelty orchestra has contemplated such an engagement. Since closing at Pine Island Park, New Hampshire, in September the orchestra has been playing the Poll Circuit. Eleven men comprise the personnel.

Tampa Cabaret Opens

TAMPA, Fla., Jan. 3.—Frank R. Sykes, formerly manager of the Piccadilly and Rendezvous, Gilda Gray's Broadway cabarets, opened his country club, patterned after his New York successes, at the Casino of the Temple Terraces estates New Year's Eve. Bryce Wilson's Orchestra, well known in the Middle and Northwest, opened at the resort. It is known as the Temple Terrace Orchestra and will furnish all music at the country club, including that at the formal opening, which will be held January 5.

Exclusive Broadway Club Has Promising Beginning

NEW YORK, Jan. 3.—Ciro's, the newest supper club to be added to Broadway's list, had its formal opening Monday night amid pretentiousness that marks it as exclusive a place as Ciro's in Paris. The interests operating Ciro's in the French capital and in London are behind this new fashionable cabaret. New Year's Eve it was jammed to capacity, according to reports, and fine business was done.

Its debut to the public Monday was attended by a host of prominent persons of the show world and already the club has established itself as a rendezvous for both Park avenue and Broadway circles. The seating capacity is 450.

Cortez and Peggy, popular cabaret entertainers, are the featured attraction at Ciro's. Carlos Cobian and his Argentine Orchestra, which recently appeared in support of the London dancing team, Stelle and Mills, who were brought to this country recently from Ciro's London, for a vaudeville engagement, and a Ben Bernie band also are entertainment fixtures of the new resort.

The New York Ciro's will cater only to the exclusive class, as the cabarets of the same name in Paris and London do. In Europe Ciro's are considered to be the best in existence and in London one has to have a good deal of influence in order to gain entrance to the club, it being conducted on a sort of private scale in which those privileged to dine and dance there are required to be members. In Paris, however, Ciro's is not quite so exclusive, tho it is far more discriminative in its trade than other cabarets of France.

According to announcement, no liquor is permitted to be served even if brought in flasks by patrons at the New York Ciro's, and a \$200,000 bond, placed with the realty concern which owns the property, guaranteeing that the Eighteenth Amendment will be enforced, has been put up by the management.

Among those who attended the opening of the club were Adolph Zukor, Jesse Lasky, Peggy Joyce, Sigfried Holmquist, Dagmar Godowsky, Barbara La Marr, James Craig, Payne Whitney, Irving Berlin, Mr. and Mrs. Vincent Astor, George Jay Gould, Clara Kimball Young, Harry Herschfeld, Cliff Sterrett, S. Jay Kaufman, James Kirkwood, Lila Lee, Dorothy Knapp, Florence Moore, Alice Brady, Karl K. Kitchen, Justine Johnson, Walter Wanger, Duncan Stars, Lupino Lane, Ann Pennington, Frank Hughes, Raymond Hitchcock, Conway Tearle, Adele Rowland and Ima Claire.

Detroit Cabarets Robbed

DETROIT, Jan. 3.—Burglars who looted two local cabarets, the Marigold Gardens and the Oriole Terrace, last week, secured the Christmas Day receipts of both, said to have totaled \$7,000. Police have found no trace of the robbers.

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EVERYTHING FOR THE



New York Orchestras

NEW YORK, Jan. 3.—Several of the leading combinations responded willingly and helped entertain members of the Newspaper Club at their Old-Timer's Night, held at the clubhouse Tuesday. Among the orchestras that appeared were: Irving Selzer and Cafe Boulevard Orchestra, Irving Bloom and Club Toklo, Fletcher Henderson and Roseland Ballroom, Sam Lanin, also with Roseland Band; Ted Lewis from Club Parody, Nat Martin from I'll Say She Is and Club Alabama orchestras.

Frank Winegar, whose orchestra is now at the Arcadia Ballroom playing opposite Ray Miller's Band, will close there January 14 and go into vaudeville. Several men in the personnel who are desirous of returning to a Pennsylvania college will be replaced during the next week or so. The orchestra made a decided hit at its first New York engagement due to novelty singing and clowning as well as good dance music.

At the Ed B. McLean New Year's Eve party in Washington Paul Whiteman's full concert orchestra played opposite Meyer Davis and one of his best combinations. Whiteman is said to have received \$4,500 for the engagement, where he was to play the dance music while Davis did the dinner music. According to the Davis camp, no such arrangement was in effect insofar as his doing only the dinner music. It is stated that he would not play opposite another orchestra unless he did full honors. As to the price, \$5,000 is not considered unusual by Davis, who often receives that amount from Washington patrons.

Al Blondell's Pioneer Orchestra opened last week at the Everglades, Broadway and 48th street, where the Nightingale was formerly located. Southern and French dishes are being served as a specialty there, while a new revue by Sissie and Blake, of Shuffles Along fame, entitled Chocolate Dandies, is the floor show. The management is one that formerly ran one of the most popular cabarets in this city.

Mal Hallett and His Orchestra have been booked to play an engagement at the Arcadia Ballroom, the opening date being set for later this month. Hallett hasn't been heard here since he closed last season at the Roseland. He has a dance hall of his own in Massachusetts.

Biese in Cincinnati

PAUL Biese and His Victor Recording Orchestra made their debut in Cincinnati New Year's Eve at Castle Farm, popular resort. A capacity crowd gave the combination a most enthusiastic reception. A. L. Marshal, proprietor and manager of Castle Farm, declared that it was the most appreciative reception of a dance orchestra he had seen in Cincinnati for many years.

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Madame Maree and Pals

Reviewed Wednesday matinee, December 31, at Proctor's Fifty-Eighth Street Theater, New York. Style—Animal act. Setting—Full stage. Time—Fifteen minutes.

Madame Maree works with a well-trained group of four Shetland ponies that go thru various formations in perfect order. To the crack of the whip they hurdle, dance, do a rollover and other stunts that are usually witnessed in acts of this nature.

For comedy relief Madame Maree brings on a mule which she claims has never been ridden. Two men attempt to mount the animal that balks, kicks vigorously and shows his teeth. A neckhold is about the nearest approach to a ride the mule allows, and this only is achieved after much chasing about the stage. Madame Maree also presses two dogs and a monkey into service. The act lacks class insofar as stage decorations and trappings go.

G. N.

Belleclaire Bros.

Reviewed Monday matinee, December 29, at Loew's State Theater, New York. Style—Acrobatic. Setting—In one and full stage. Time—Twelve minutes.

Two men go thru a series of hand-balances that are executed with neatness and dispatch. The understander does some clever manipulation in effecting the various layouts. While reclining on the floor he balances the topmounter, gradually lowering his partner, who eventually does a back spring. Still on his back, he raises the topmounter by means of a foothold, and by degrees works himself into an upright position.

A novelty feature of the act is the loop-the-loop, which takes in the entire stage. The rider makes the steep incline, loops the circle, is thrown into midair, and, in an upside-down position, connects with the understander, who faces the audience. This is a hazardous trick with a thrill and is well worked out.

G. B.

Milton Berle

Reviewed Monday matinee, December 29, at Loew's State Theater, New York. Style—Songs and chatter. Setting—In one. Time—Twelve minutes.

Berle puts over his single in great style. Possessing a big voice, he can be heard easily from any part of the house. His opening number, *Put Away a Little Ray of Sunshine*, is sung a bit too hastily to make any kind of an impression. According to his own lights, he bubbles over with pep and ambition, and, to prove that he is sincere in what he says, Berle follows with *Swanee Shore*. This number affords him ample opportunity for pathos and emotion, which he punctuates with frequent gestures.

He makes a reference to other singles who work with piano and stage decorations. He can have all these things for the asking, whereupon the curtain is momentarily raised, disclosing piano, etc. Berle then does a hokum card trick, which he admits he appropriated from Houdini. After a few gags on married life, crossword puzzles and the income tax and the *Flops* of 1924, of which he claims authorship, goes into a soft-shoe dance. With all sincerity Berle informs the audience that Mr. Loew offered him \$1,000 a week if he would black up, which he does. This leads into an impersonation of Eddie Cantor. Berle's versatility is worthy of a showing on the big time.

G. B.

Cook and Vernon

Reviewed Tuesday matinee, December 30, at Loew's American Theater, New York. Style—Ladder-balancing novelty. Setting—In one. Time—Fourteen minutes.

A man and woman act, the woman affecting a young girl's appearance and gait. The man acts as feeder for some very clever lines that the girl puts over in tip-top form. They go into a routine, doing two songs during the act. They have a special drop, which shows a cotage in the country, and the man knocks at the door to bring his partner on.

There are no dull spots throughout the 14 minutes, and, judging by the hand it got, the act is a good medium-time novelty.

G. V.

WELDON WILLIAMS & JACK
TICKETS
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NEW TURNS AND RETURNS**Robin and Hood**

Reviewed Tuesday matinee, December 30, at Loew's American Theater, New York. Style—Ladder-balancing novelty. Setting—In four. Time—Eight minutes.

A ladder-balancing novelty in which the man is dressed as Robin Hood, while the girl wears an abbreviated silver costume. Poise and confidence are noted immediately in this pair. Their tricks consist of climbing and turning, moving the ladders to maintain equilibrium. The stunts appear difficult and the audience gave them a hand for each endeavor.

As a finale the girl balances a ladder about 10 feet tall, climbing to the top. She juggles it for a moment, then separates one of the sides of the ladder and pogo's off stage for a very strong close.

The act showed marked possibilities and should be seen on the big time before so very long.

G. V.

Bragdon and Morrissey

Reviewed Monday matinee, December 29, at Loew's State Theater, New York. Style—Comedy and musical skit. Setting—In one. Time—Fifteen minutes.

Cliff Bragdon and Howard Morrissey are a clever pair of comedians who extract a lot of humor out of their skit, entitled *Tune Up*. The material is not of particular merit, but it is the funny bits of business that bring the laughs. The pair does splendid team work, while William Trout gives able assistance as the straight man.

The act opens with Trout laboring under the impression that he is an important personage. Morrissey, whose tight-fitting clothes and pale makeup bear a marked resemblance to the popular conception of Blue Sunday Laws, falls victim to Trout's evil influence; likewise does Bragdon, who is decked out in plug hat and loose-hanging costume. The situation calls for disjointed comedy gags, some of which are especially good. For a finish the trio offers several popular numbers on the saxophone, cornet and drum, and to add to his versatility Bragdon does an eccentric dance that is quite good.

G. B.

Corradini's Animals

Reviewed at Keith's Hamilton Theater, New York. Style—Animal act. Setting—Specials, in full. Time—Eight minutes.

Miss Corradini presents an animal act in which dogs, a Shetland pony and a monkey take part. The latter features in a routine of comedy bits, evoking much fun as these amusing anthropoids usually do. He also rides on the pony and works with the dogs in similar stunts.

The act is built along conventional animal offering lines and hits a fast pace thruout. Miss Corradini putting her performers thru their stuff in lively fashion. And they all obey her with alacrity and speed.

As an opener or closer on the big time, the offering is ideal.

R. C.

Nitta Vernille and Her Company

In "Wonderland"

Reviewed at Keith's Eighty-First Street Theater, New York. Style—Revue. Setting—Specials, in full. Time—Twenty-two minutes.

Miss Vernille is seen in a pretentiously staged offering, built along novelty lines, supported by a company of three, a man and a sister team, unbillied. Miss Vernille's routine consists of classical dances in which she proves herself an artist of the first order. The act is beautifully presented, lavish in effects and settings, and runs the gauntlet of class.

In "one", a beautiful drop that parts is hung, while back is a black cyc. The man opens singing *My Love* in a pleasing baritone voice. Following, a back-drop piece with a grotesque figure of a man designed thereon rises as the coming out of the stage floor. When the drop reaches the necessary height, and the head, arms and upper part of the body have vanished in the fles, another drop in front of it lowers, giving the effect that the figure is stooping. In the huge hands, as the drop lowers, sits Miss Vernille. This novel entrance and the beauty of the effect brought forth a hand when reviewed.

Miss Vernille does a classical dance that is a sort of mixture of Egyptian and acrobatic, and brings the number to a close with the man singing a few more bars of *My Love* in accompaniment. At this point the sister team take the stage

in "one" to do a novelty number in which they wear oversized hats that entirely cover their heads. Caricatures of faces are painted on the dress below the hats and give the girls a decidedly comical appearance as they do a funny dance.

Scene two for Miss Vernille is a rustic one, with an entrance to a castle at one side. The man, as the prince, goes to sleep on the scene and dreams of the princess doing a dance. It is a pretty ballet that Miss Vernille executes for this scene, and near the finish of her specialty the man awakes, marveling at what his eyes see. Pretty pantomime, indeed.

Another specialty by the sister team—this time a jazz song and dance bit—a vocal solo of *Marcheta* by the man, leading into scene three, about which there is much of the color of Spain, and various specialties, chief among them a Spanish dance by Miss Vernille, who handles the castanets in artistic fashion, conclude the offering.

One of the biggest hands ever witnessed at the Eighty-First Street Theater for an act of this type came forth upon the close. But it was no exaggeration—the act is a topnotcher and worth every bit of applause given it when reviewed.

R. C.

Constance Robinson, Jack Janis and Company

Reviewed Wednesday Matinee, December 31, at Proctor's 58th Street Theater, New York. Style—Sketch. Setting—Full stage. Time—Fifteen minutes.

Three people enact a comedy scene which takes place supposedly in an exclusive restaurant. Jack Janis, who invites Miss Robinson to dine with him, has left the table to telephone a friend that he is in financial straits. He has not the ready cash to meet the check.

Miss Robinson, far from being in a happy frame of mind, tells Janis in no uncertain tones that she is embarrassed and humiliated. As he lacks the difference between \$8.45, the total amount of the bill, and \$2.49, which represents his total cash on hand, he suggests that the girl feign sudden illness, thus affording him a chance to make a hurried exit. A quarrel ensues when a third party enters. The girl recognizes him as a former acquaintance. He insists that she join his party, likewise inviting Janis. The friend offers to foot the unpaid check, and leaves to arrange for a taxi. The quarrel continues and the girl, in pulling out her handkerchief to dry her tears, drops a roll of bills from her purse. At the sight of the money Janis cuddles up to the girl and all is forgotten.

For a finale the trio harmonize *Remember This*. The comedy is not of a high order and the situations are far from being original. The act would fare much better if Janis and Miss Robinson chose to modulate their voices. They appear to be speaking at the top of their lungs. The man reaches too eagerly for his points while Miss Robinson fails to soften her voice when the occasion demands. There is plenty of room for improvement before this act can hope to make the grade.

G. B.

A Resume of the Most Successful Efforts in Broadway Productions of

Mr. and Mrs. Cleveland Bronner

which they call

"Alice in Memoryland"

has encouraged them to arrange this program especially for the Hippodrome with the assistance of the

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The First Memory

FIRE AND WATER

As executed by Mr. and Mrs. Bronner in *Mystic Rhinestones*.

The Second Memory

"PRINCESS BEAUTIFUL"

Favorite fantasy of popular New York Revue. The Sol of the Princess, rising from the ashes where her body was consumed, is blown here and there by the Spirit of the Wind, until he, tired of his play, dies at her feet.

The Third Memory

"THE TEMPLE OF TANNIT"

From the Center Promenade atop the Central Auditorium, a Princess about to leave the Temple, pauses beside the Magic Pool. Laying aside her royal robes, she admires herself in its depths. The High Priest of the Sacred Serpent, seeing her thus, casts a spell over her, and crushing her in his arms, is about to carry her into the Temple, when he suddenly recognizes her. In consternation and fear he places her unconscious body upon the steps and silently glides into the Temple, just as the Handmaidens of the Princess appear. This memory fades again. Alice returns accompanied by Phillipine and they go merrily on their way "until we meet again". Costumes and effects created by Mr. Bronner and executed in the Bronner Studios. The Illuminated Stairs designed and patented by Mr. Bronner.

Reviewed Monday matinee, December 29, at the Hippodrome, New York. Style—Dance revue. Setting—Specials, in full. Time—Twenty-one minutes.

For their return to the two-a-day, altho there is some probability their engagement will not extend beyond the Hippodrome, Mr. and Mrs. Cleveland Bronner have especially produced a pretentious classical dance offering, called *Alice in Memoryland*, which comprises scenes done by them in recent years in various productions. A glance at the printed billing above will give a fairly comprehensive idea of the act.

To those who have seen the Bronners in any of the scenes enumerated above it might be added that their execution of the same number, or numbers, is far superior in this revival than originally. The act was beautifully staged for the Hippodrome, and the corps de ballet added greatly to its splendor, appearing in support in all the scenes. Lighting effects of a unique nature also served to give the offering a touch of the grandeur into which it is steeped.

Mr. and Mrs. Bronner's interpretation of *Fire and Water*, from Maeterlinck's *The Bluebird*, was perhaps the finest of the three, altho their execution of the other two, *Princess Beautiful* and *The Temple of Tannit*, was almost beyond compare.

There is doubt as to whether a finer and more beautifully-done aesthetic dance production ever appeared on the vaudeville stage. It will be a shame if the Keith Circuit cannot induce the Bronners to play other houses following the Hippodrome engagement.

R. C.

Lily Morris

Reviewed at Keith's Hamilton Theater, New York. Style—Character songs. Setting—Special drop, in two. Time—Fifteen minutes.

Lily Morris is making her first appearance here, having arrived in America just prior to Christmas. She comes from England and rates about the same in the music halls there as Sophie Tucker or Nora Bayes does here. Harry J. Mondorf, Keith's foreign scout, gets the credit for nailing this interesting comedienne to a contract for appearance in this country, and rumor has it that he had a tough job inducing her to come over. But he did, and the trouble he had will assuredly be well rewarded. Miss Morris ought to pack 'em in during her engagement here, and patrons will like her, that's sure. At the Hamilton she was an outstanding hit despite all the things that usually work as a bit of handicap when a foreign entertainer debuts to our audiences. Her decided English accent, making it a trifling difficulty to catch the words of her songs, was one of these, but it didn't have a marked effect upon the reception given her.

Miss Morris' style is an ingratiating one, and her repertoire of comedy num-

(Continued on page 23)

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(Communications to 1493 Broadway, New York, N. Y.)

It would be interesting to know exactly what is going on in the minds of the big music publishers, now that the Brunswick and Victor artistes are broadcasting. Following the first and second Brunswick Hour of Music the company reported a rush in Chicago for its records. The Victor company is urging its dealers to be prepared for an unprecedented national demand for records. Not only the popular ones, but probably more so for the Red Seal, classical and operatic selections.

Included in John McCormack's repertoire last Thursday night at the Victor's first concert was a popular number, which he had already recorded and soon to be released. The publisher of this song appears to be getting in on various plugs, overlooking no radio concerts either; yet the general manager of this house reported last season that despite his concern's many hits, they lost money, due to radio, he said.

As has been stated in the past, radio broadcasting, if properly directed by the publisher to the extent where the song in question is not killed by being radioed to death, may prove beneficial and a stimulant to sheet music and record sales. The trouble in the past has been that the concerts have been beyond the control of the publisher. Instead of being introduced and then properly exploited, a new song was, and still is, taken out of the hands of publishers and broadcast promiscuously by orchestras and singers all over the country, so that it is next to impossible to tune them out. Result is that the song is overdone before the publisher knows what happened to it, or just exactly what possibilities it had.

With the judicious broadcasting, such as is planned by the record manufacturers, radio concerts may take on an entirely different aspect, insofar as the publisher is concerned. It stands to reason that the Victor company is not going to have Paul Whiteman broadcast several times a week. But they will have him give just enough of a concert to whet the appetite of the listener-in and so create a demand. Probably once every two weeks or not as often, will be the routine.

The Brunswick company is alternating by playing standard and classical concerts one week and popular pieces the next week. New releases will be heard over the radio to give possible buyers an idea of what it is like, and then no more. So far the Victor concerts are scheduled to be two weeks apart.

After both these manufacturers have been broadcasting a few months they will surely know whether or not the concerts are hurting the sales of their records. They will either stop or continue and everybody can draw their own conclusions. If the record manufacturers can't sell popular discs they will concentrate on classical and operatic selections. These can't be broadcast so promiscuously as the popular songs.

Mechanical statements up till now have been terribly low and demoralizing. If they don't improve the music industry is going to go thru a more trying period than ever. If they pick up and radio adjusts itself somewhat to the satisfaction of the music men, there is hope. If not then the publishers will stand by and see things grow gradually worse. At present they can do nothing but wonder how the experiments of such resourceful organizations as the Victor company will affect them.

Can't We Be Old Pals Again is showing up well as a ballad hit for the Chateau Music Company. Allis Moore is concentrating his efforts on this song in an endeavor to put it over big while it is in the air.

Frank Slivers, composer of *Yes, We Have No Bananas*, has placed a new song with Jack Mills, Inc., entitled *What Do We Get From Boston?* The concern intends to get behind the song shortly with a big campaign. Another new contribution to the Mills catalog is by Al Dublin and Irwin Dash, of the Mills staff, who wrote a ballad, entitled *I'm Going Home*.

To See My Mother. The lyric is said to be one of the best from this duo.

The Orchestra Music Supply Company is embarking on its third season with the motto, "Everything in Music If It Is In Print," which has met with favor among orchestra leaders abroad as well as in this country. Upwards of 15,000 catalogs are being distributed to orchestra leaders, the list of numbers including latest hits of the company in addition to the vast titles of other orchestrations. Quite an assortment of musical merchandise is also included in the new catalog.

Kelsey City, Fla., has a song of its own, written by Jeff Morgan. Local theatergoers recently received a surprise when Curtis Davis sang it at the Ketler Theater where it was staged in novel style. *Kelsey City, U. S. A.* is the title, dedicated to the city's founder, Harry S. Kelsey.

R. S. Peer, of the Okeh Record Company, left on Saturday, last week, for Atlanta and New Orleans where he will supervise special recordings for the concern.

Cliff Hess, formerly recording manager for the Vocalion records, has joined the professional department staff of Jerome H. Remick & Company, where he will write new acts and special material as well as songs. This line is not new to Hess who did such work in the past. The recordings for the Vocalion division of

the Aeolian company will be in charge of Gus Haenchen, of the Brunswick company, which recently bought out that department from the Aeolian concern.

New York Ain't New York Anymore is the latest effort of Billy Rose, who wrote the song with Lew Brown and Ray Henderson. It is a waltz novelty on the style of Rose's *Old Gang of Mine* and will be the number-one song soon on the floor of Shapiro, Bernstein & Company. The song, like all Rose songs, will depend upon its success greatly to the lyric, which speaks of George M. Cohan, standing on the corner and bemoaning the fact things have changed. The publishers believe they have another "gang" song in this number, which is easily learned, due to the simple construction of the melody. The recitation is also a strong feature.

Outside of his newest song Rose is still going strong with his recent hits which include the popular *Follow the Swallow Back Home*, now leading the Remick catalog. As to his other ventures Rose is still pursued by Lady Luck herself. A short time ago he bought a little ground and 14-room house in which his folks might spend the summer at Park Ridge, N. J. Since then a million-dollar textile mill was erected nearby and Rose has been offered several times what he paid for his property. As one of the backers of the short-lived show, *The Melody Man*, Rose ended up about \$1,500 minus, but considers the experience well worth that amount, while the gamble is one he would be glad to take again.

Herbert Steiner, for several years in the professional department of Leo Feist, Inc., is opening up an office for himself where he will specialize in writing for burlesque shows. Carl Seeman will be associated with him in doing the scores and songs as well as the rehearsals of their special material.

Spencer Williams and Jack Palmer have written a new song, entitled *Give Me a Little Bit of Your Love*, which they have placed with Handy Bros. The same duo wrote *Everybody Loves My Baby*,

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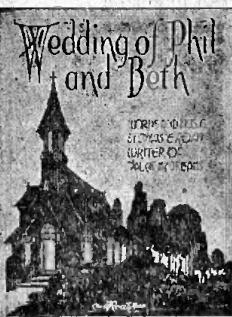
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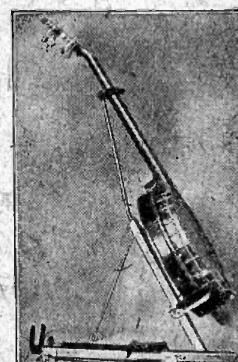
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published by the Clarence Williams Company.

D. Savino, composer and arranger, returned last week from Italy where he spent several months. As usual when he returns from abroad he has some novelty tune tucked away. His name reversed, D. Onivas, has been on a few instrumental hits during the past few years.

The Lovelight Music Company believes its blues tune *Kissing Daddy* is selling on a par with any other blues on the market, while many acts using such material are adding to it to their routine daily.

With the opening of the new year the Edward B. Marks Music Company intends to put into operation an intensive orchestra campaign on its 1925 dance tunes recently released. They include *I Never Knew How Much I Loved You*, *Fox-trot ballad*; *Way Down Home*, *Walter Donaldson's latest Southern fox-trot*; *Sob Sister Sadie* and *There'll Be Some Changes Made*, novelty blues fox-trot.

According to Jerry Molloy, orchestra manager for the Marks concern, this campaign will be one of the biggest ever undertaken by them. All of the orchestrations have been arranged by C. E. Wheeler, who is considered one of the best in the field and whose work is the last word in dance music, receiving favorable comment from many sources.

Fred Fisher, Inc., finds the strongest number in its catalog to be *Hoy, Hoy Hot*, despite the fact that it has been going powerfully for some months. General Manager Smith has found it necessary to place all of his time and energy behind this particular song in order to keep up with it. *Ten Commandments of Love* also is moving along nicely, due to the large number of acts using it as their ballad hit.

Edward Strauss has been appointed general manager for the Vocalion record division recently taken over by the Brunswick company. Strauss will direct the national distribution of the records and is well known as a Brunswick executive in the East where he formerly handled the phonograph division.

The Plaza Music Company, jobbers, is taking additional space shortly in the same building it now occupies in West 20th street, New York. In place of the fifth floor it will use the one above, where twice as much room is available. Altho one of the largest and best known sheet-music jobbers in the country for the past 15 years, it is rumored that the concern may put in a line of radio apparatus, handled by different allied departments such as the Banner Records and other musical goods.

Chappell-Harms, Inc., ballad house de luxe, is getting ready to spring into the limelight again by exploiting two songs, *In the Garden of Tomorrow* and *The Song of Songs*. Both have been favorably received by the public and it is intended to further popularize them. *One Little Dream of Love* is also scheduled for a new campaign. *Roses of Picardy* and *The World Is Waiting for the Sunrise* came from Chappell-Harms. Ino. Other newer songs in the catalog are being sung at concerts and recitals by well-known artists.

George D. Lottman, for the past four years in charge of publicity and advertising for Jack Mills, Inc., is now in business for himself at 1576 Broadway, New York, where he is handling several large music houses and allied theatrical concerns, for which he is also doing general advertising and publicity.

Vaudeville Notes
(Continued from page 19)
at Elmira, N. Y., in their vehicle, *Jazz That's Jazz*.

ED LEVEN and JOE DORIS opened at the Greepoint Theater, Brooklyn, the second half last week in their new act of song and comedy.

The team of HARRIS and HOLLEY opened an Orpheum engagement in their new offering, *Push 'Em and Pull 'Em*, at the Rialto Theater, St. Louis, the first half this week.

MISS PATRICOLA opened a tour of the Delmar houses this week, appearing at Norfolk, Va., the first half and Richmond the second half.

Among new acts that made their bow during Christmas week on the Keith Time were: MEYERS and AMES, who opened

novelty that will withstand the decline of popularity in the two-a-day toward orchestras which is becoming more and more marked every day.

Ferdinando's band gives 'em a variety of stuff, and the routine is so arranged that there is little repetition of the type of music offered. In addition, a bit of comedy here and there is interlaced to relieve any possibility of monotony. At Monday afternoon's show, when the orchestra was caught, the audience took to it enthusiastically, and a couple scores were precipitated.

The opening number of the program is *Marcheta*, played as only string orchestras can, adding to the number's beauty. For it's a novel lighting effect in the background, depicting Moro Castle at Havana, is utilized to advantage.

The second tune of the routine is *Sunrise and You*, a waltz; the third, *Rose-Marie*, from the musical of the same name, and the fourth selections from *H. M. S. Pinafore*, played in comic opera style, with the handsmen doubling in singing bits. With practically every band in vaudeville, *Pinafore* has been played in jazzed-up fashion. A popular fox-trot sandwich this selection and a blues number, and *Mexican Rose*, a new tune, follows, with a bit from *Carmen* winding up. All are played in rich melodic style.

Ferdinando's band usually runs 23 or 24 minutes, but for the Hippodrome engagement the time was cut to 19 minutes, causing deletion of a portion of the routine.

R. C.

Burns and Burchill

Reviewed Thursday matinee, January 1, at Proctor's Fifth Avenue, New York. Style—Nut comedians. Setting—In one. Time—Eleven minutes.

Dressed as a couple of rubes, brown derbies, trick gray suits, this pair open with a song, *Hello, Hello, Hello—Goo'by, Goo'by, Goo'by*. One of the fellows wears horned-rimmed spectacles without lenses. They go into a routine, using a number of gags that are mostly old, and two more songs. They vary their stuff with a dance or two, the smaller of the pair stepping smartly.

The hand received is light, the impression being that they need better material.

G. V. W.

Wilhat Trio

Reviewed Thursday matinee, January 1, at Proctor's Fifth Avenue, New York. Style—Bicycles and auto novelty. Setting—in four. Time—Eleven minutes.

This act opens with a small automobile that has one of the trio ensconced within while Wilhat drives. The general idea is good, but due to too much boppy, in which old stuff such as oiling with can about five feet in length is used, the clever effect is allowed to die.

There are two men and a girl in all and they follow the auto on with bikes. The girl does some good stuff while the second man in the trio gets away with a couple of distorted-looking two-wheelers. The finale, where all three are tricking on one bicycle, closes the routine.

The act was used as an opener and not received well.

G. V. W.

Corbett and Norton

In "TAKING THE AIR"

Reviewed Monday matinee at B. F. Keith's Palace Theater, New York. Style—Comedy. Setting—in one. Time—Fourteen Minutes.

James J. Corbett and Jack Norton did this skit in last season's *Ziegfeld Follies*. It is the first time it has been seen in vaudeville in the East, the team's previous appearances with the offering having been on the Orpheum Circuit.

Corbett, as usual, has the straight end of the work, while Norton is the comic. The former is in the role of a physical culture instructor taking out a weak-kneed pupil for a little exercise. They

(Continued on page 104)

bers, all distinctly English, are surefire—every one. She opens with a straight tune in conventional dress, then offers a routine of comic character ditties in various amusing getups.

She is slated to put in an appearance at the Hippodrome at an early date.

R. C.

Lieut. Felix Ferdinando and His Havana Orchestra

Reviewed at Keith's Hippodrome, New York. Style—String orchestra. Setting—Specials, in full. Time—Nineteen minutes.

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CALL RADIO MENACE TO THEATER

William A. Brady and Equity Both Call for Action Against Broadcasting--Managers Believe It Hurts Business

NEW YORK, Jan. 2.—The sudden falling off of business in the theaters last night is being blamed on the broadcasting of John McCormack and Lucrezia Bori from a group of high-powered radio stations between the hours of nine and ten. It was the first program of music arranged by the Victor Talking Machine Company in a series which will enlist the services of many well-known artists. The contracts are to be broadcast every other Thursday night.

There is little doubt that practically every radio receiving set within reach of Station WEAF was tuned in to hear this concert and hundreds of telegraph and telephone messages were received by the station while the concert was going on expressing the pleasure of the listeners. At the same time this program was being broadcast most of the managers on Broadway were bemoaning their luck, for, except at the very biggest successes, there were empty seats in all theaters. With almost one voice these managers blame the sudden drop in business to the free concert of stars which was broadcast.

While some drop in business is expected after New Year's Eve as a natural reaction, it has never been so marked as this year, and, while the managers admit the impossibility of checking the reason accurately, they point out that a much bigger drop than usual came coincidentally with the first big free radio concert.

William A. Brady was particularly emphatic in blaming radio for the slump at the box office. In a statement issued last night Mr. Brady said:

"I am seated now in a room with a group of people, and we are enjoying, free of charge, a musical program over the radio that I can only describe as gorgeous. Why in the world should we go to the theater and pay money? Why should any one be foolish enough to go to the theater in these circumstances? The trouble is not with the people who sit home and hear McCormack and Bori sing; the fault is entirely with the men who control the theater."

"The plain truth is that we of the theater are headed straight for ruin, and one of the reasons that we cannot do anything about it is that the theater is not organized for concerted action. By quarreling and squabbling among themselves the managers broke up their organization and made any concerted action impossible."

"Every one in the theater knows that the holiday business in New York and all over the country with the possible exception of New Year's Eve, has been the worst in the history of amusements. And we are all sitting back like a lot of dunces on a Humpty-Dumpty bench, ruining ourselves. The motion pictures have got Will Hays to look out for their interests, and baseball has got Judge Landis, but the theater, because it is controlled by a lot of conceited ignoramuses, has got nobody."

"We engage all these people and pay them to work for us; why should they be permitted to ruin our business by giving free entertainments on the side? I realize that this does not apply to concert singers. All that we can do in their case is to let them go right ahead and ruin themselves. They will find that they are throwing away their paying audiences by singing for millions of people free of charge."

"I have started a lot of good movements in my time, and have invariably had a lot of thoughtless and selfish people step in and lick them. All I can say now is that the theater is facing the greatest crisis in its history. Unless a move of some sort is started we might as well all quit."

Frank Gillmore, executive secretary for Equity, agreed with Mr. Brady that radio constituted a menace to the theater. As a matter of fact, it was Equity which became alive to the dangers of radio long before the managers took notice of it. Before any other organization placed restrictions on radio broad-

casting, Equity ruled that a performance of a play given by a company in a broadcasting studio constituted a performance in fact, for which the players would have to be paid the same as tho they had given it in a theater before an audience. A week or so ago Equity, at the suggestion of Mr. Gillmore, further ruled that if a transmitter were placed in a theater and the performance broadcast this would constitute another performance, for which the players would have to receive one-eighth of a week's salary. Recently L. Lawrence Weber, secretary of the Managers' Protective Association, wrote to Mr. Gillmore and asked him to co-operate with the managers in minimizing the menace of radio to the theater. Mr. Gillmore replied that he would do everything possible to curb it. Yesterday Mr. Gillmore announced that a special meeting of Equity would be called for January 26 to discuss radio and its effect on the theater. At this meeting the whole question will be laid before the members and a remedy sought to rectify the situation.

Mr. Gillmore said last night:

"The Equity is unfortunately limited in any action that it might take. It is distinctly the sense of our council that radio is a terrible menace to the actor, but the actors' time and talents belong to the managers, and it is from them that any real action must come. We have done our best by passing a resolution providing that if a radio microphone is placed in the theater footlights for the purpose of broadcasting the performance, the manager shall then be charged by the actor for an extra performance.

"We realize that this is not a very drastic provision, but it was adopted solely in the hope of making broadcasting so expensive for the manager that he will be unable to go thru with it. In other words, it is a measure adopted purely for the managers' own good. I have heard plays broadcast and I do not believe that anyone who hears a play in this fashion will ever want to go to see the play. Plays emerge very badly over the radio and I am sure that such performances keep many people away from the theater."

On Broadway it is considered very probable that most, if not all, managers will absolutely forbid any player they have under contract from broadcasting in any way, shape or form. At present it is not unusual for a prominent player to talk over the radio, but even this will be forbidden except by express consent of the manager, it is believed. Such action would result in not a few prominent names being withdrawn from the radio programs.

Grace George Show Booked

New York, Jan. 2.—William A. Brady has booked the new Grace George show, *She Wanted To Know*, to open at the Playhouse, Wilmington, on January 17. The Auditorium, Baltimore, will be played the week of January 19 and the Shubert-Belasco, Washington, the week of January 26. Shortly after that the piece will be brought to Broadway.

Edgar Selwyn Better

New York, Jan. 2.—Edgar Selwyn left the Harbor Sanitarium yesterday, having recovered from the effects of a recent operation sooner than was expected. It is expected that he will be able to get to his office next week and to leave here about the middle of January for London. He is to stage *Dancing Mothers* there.

WILLIAM WILLIAMS



The personable leading man of "Dawn," at the Eltinge Theater, New York. Mr. Williams, a Harvard graduate, plays the role of a college youth with most engaging realism.

"Abie" To Leave Chicago

Theatrical Marvel in Studebaker Will Depart January 31, Probably for Milwaukee

Chicago, Jan. 3.—After 58 weeks in the Studebaker Theater *Abie's Irish Rose* will take its departure from Chicago in four weeks, the last performance being January 31, according to an official bulletin from the office of Frank A. P. Gazzolo Wednesday.

Longer than a year in the Studebaker, *Abie* has played to more than 600,000 persons—more than that many at this writing, in fact—and when the show leaves more than 500 performances will have been given here. Some weeks 10 and 11 performances have been played to accommodate out-of-town patrons.

It is probable that the show will be taken to Milwaukee when it leaves here. Bids are in from a number of large cities for the show, because all managers are bidding for "sure-fire" material any day in the year. The Studebaker management announces that it is prepared to look after all mail orders with the same promptness as usual as long as the play is in Chicago. Mr. Gazzolo is now in New York looking over a successor for *Abie* in the Studebaker.

Takes Punch; Gets Bounce

New York, Jan. 2.—As a result of an impromptu battle between Louis Mann and his leading man, Robert Williams, behind the scenes of Wallack's Theater during a performance of *Milgrim's Prodigy* last Monday night, Mr. Williams will leave the cast of the show.

It seems that Mr. Williams had a disagreement with Mr. Mann as to the interpretation of his part on the Saturday previous and the upshot was the serving of two weeks' notice. On Monday night the discussion was resumed, first verbally, then with fistfights. Accounts of the damage done have it that it was slight. Mr. Mann's collar only being slightly mussed.

"And Then What?" Off

New York, Jan. 2.—Kilbourn Gordon has closed his production of *And Then What?*, a comedy by F. S. Merlin and Brian Marlow.

Gordon was negotiating for a house in New York and meanwhile was playing the show out of town. The best terms he could get called for a guarantee of a five weeks' run, and while the producer had faith in the play he could not see putting up the guarantee. He disbanded the company and called the production off for this season.

William Williams of "Dawn" Studied for Stage Under Camouflage

William Williams, leading man of *Dawn*, at the Eltinge Theater, New York, is a veritable paragon of good breeding. In talking with him one feels behind his speech the joy of a consciousness of well-being and a well-stocked mentality. Watching his performances in past plays we wondered if his "to the manor born" poise was a thing of cultivation. But we found on interviewing him in a "snatch-as-can" manner before a performance, between acts and after the final curtain that it was innate; just as much a part of him as a pair of fine, steady brown eyes, perfectly proportioned features, a well-set-up body and a beautiful humility. Interviewing him was as pleasant as cozily toasting oneself before an open fireplace and drifting fancifully around the world. We will give you snatches of the trip, which was a reality with Mr. Williams, after telling you briefly about his career.

He was born in Pittsburgh, Pa. Educated at Harvard, where he took the English 14 and 33 courses. As his father admonished him not to become an actor or a preacher he pretended these courses were a means of educating himself to be a professor of history.

We laughed outright at the thought of the handsome and virile Mr. Williams bearing the title of Professor of History and he laughed with us.

"The pose as an embryonic professor of history was merely a camouflage for a determination to be an actor," said he.

Asked to outline his stage career, Mr. Williams stated that his first engagement was with the Morgan Dancers, "a sort of limbering-up adventure for the stage." "Later," said he, "came parts in *Lilac Time*, with Jane Cowl; in *Romance*, with Doris Keane; in *Her Country Cousin*. Then the army. After leaving the service I played in Winthrop Ames' presentation of *The Betrothal*, alternating in the leading role with Reggie Sheffield. The next venture was stock, the Robert Stock Company in Toronto. At the close of that engagement I returned to New York and appeared in *The Phantom Legion*, at the Playhouse, and several other plays that did not last. After appearing in *The Cat Bird*, with John Drew; in *The Mirage*, with Florence Reed, and in *The French Doll*, with Irene Bordoni, I again went into stock at Rochester—the Lyceum Company, which were Ralph Morgan and Ann Andrews.

"Then followed appearances in *Virtue* and in special matinees of *The Dragon* in New York. After a bit of experience in motion pictures I went to Berlin and worked in pictures for about a year, followed by an eight-month engagement at the Albert Theater in Berlin with Mia Mai. Returning to New York, went with *As You Like It*, given by the then existent American National Theater. After appearing with Cosmos Hamilton's *New Poor* went abroad to study singing. After a period of study went on a sight-seeing trip, embracing Milan, Munich, Vienna, Budapest, Prague, Stockholm and Copenhagen, with glimpses of every art gallery and theater of importance.

"In Vienna visited the new Reinhardt Theater and saw three plays, including the presentation of *Mister Pim Passes By* in German; in Prague the Czech National Theater, where I witnessed the production of *Pygmalion* and *Galatea* and heard the National Opera Company in *The Bartered Bride*. Also visited the Skansen, located on the top of a great plateau, seeing the first two acts of the evening's performance in broad daylight. In Germany heard the Speaking Choir, a new movement. The Speaking Choir rehearses Greek tragedies all winter under a director and presents them during the warm months. Pitch of voice and tempo convey the dramatic movements, and the effect is most impressive."

Mr. Williams stated that he was impressed with the similarity of American

(Continued on page 103)



WE WANT to start this column of gab this week by acknowledging receipt of many holiday greetings from our clients. : : : They will be more formally taken notice of in another part of the paper. : : : Anyhow, we thank all and sundry for their kind thoughts. : : : We attended JAMES MATTAMORE'S party at the Green Room Club and had a rare old time. : : : Each year JIMMIE, who is the steward of the club, gives a holiday feed to the lads and this year he outdid himself. : : : There was a great turnout for it and a jolly (Oh, very jolly!) time was had by all. : : : We ran into OLIVER M. SAYLER, who has just come back from a flying trip to Russia. : : : OLIVER stayed in Moscow for 11 days and says the Moscow Art Theater is doing a capacity business. : : : So big is the demand for seats that they are disposed of by lottery. : : : OLIVER says the musical studio of the Moscow Art Theater is doing some unusual work in grand and comic opera. : : : There is a chance that they may be seen here before long. : : : DAVID BURTON tells us he is busy directing the staging of *She Wanted To Know*, the new piece that GRACE GEORGE will star in. : : : DAVE says it is a light comedy, and very nice. : : : EUGENE O'NEILL is off on a trip to the West Indies. : : : We hope he comes back with another *Emperor Jones* in his pocket, or his head? : : : Tom spent a pleasant hour or two with HENRY SIEGRIST, one of the trumpeters in the WHITEMAN orchestra. : : : HENRY explained some of the intricacies of modern trumpet technique to us, which we found extraordinarily interesting. : : : This lad is one fine player and there is little about the instrument he doesn't know. : : : Incidentally, PAUL and his boys are off on a four months' trip to the Coast and bade a regretful goodbye to the Rialto on New Year's Eve. : : : The which we will now also do to our clients. : : : But, we'll be back next week. TOM PEPPER.

Player's Injury Delays Play

New York, Jan. 2.—The opening of *The Heart Thief*, which was scheduled for next Monday night at the Earl Carroll Theater, has been postponed until January 12 because of an injury sustained by Mary Nash, the featured player.

The accident happened last Tuesday evening at New Haven, where the play was being given its preliminary showings. At the end of the second act Miss Nash was playing a scene with James Crane, in which he forcibly throws her from him. Mr. Crane put more power into the thrust than Miss Nash calculated for and she slipped, straining the ligaments of her leg. She pluckily finished the scene and played the remainder of the piece sitting in a chair. However, it was decided to take no chances on the New York premiere, which was postponed for a week so that Miss Nash might have ample time for recovery.

Rosalie Stewart in Chi.

Chicago, Jan. 3.—Rosalie Stewart, said to be the foremost woman theatrical producer in the United States, is here with Lee Stewart and Miss French, the producing firm that will bring George Kelly's successful *The Show-Off* to Cohan's Grand next week. Mr. Kelly is also with the party. Miss Stewart is the producer of *The Torch Bearers*, *Meet the Wife* and *The Show-Off*, which is now in its second year at the Playhouse, New York. Miss Stewart will remain here for the opening of *The Show-Off* tomorrow night.

Trevor To Be Starred

Chicago, Jan. 3.—Norman Trevor, because of his success in *The Goose Hangs High*, in *The Princess*, will be starred, according to report. Edward Childs Carpenter, president of the Dramatists' Theater, Inc., is said to have closed Mr. Trevor up in a long-term contract. Oddly enough, Mr. Trevor is said to have been an enemy of the star-system for a quarter of a century, claiming that the play's the thing and not the actor.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Jan. 3.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING	NO. OF
			DATE.	PERFS.
Abie's Irish Rose.		Republic.	May 22.	1,126
Bridges.		49th Street.	Dec. 3.	30
Bluffing Bluffers.		Ambassador.	Dec. 22.	16
Bully, The.		Hudson.	Dec. 25.	13
Candida.		Equity-48th St.	Dec. 12.	9
Carnival.	Elsie Ferguson	Cort.	Dec. 20.	9
Conscience.		Belmont.	Sep. 11.	134
*Cyrano de Bergerac.		Century.	Dec. 22.	16
Dancing Mothers.		Edith Elliott.	Nov. 21.	15
Dawn.		Greenwich Village.	Nov. 11.	63
Desire Under the Elms.		Comedy.	Oct. 9.	100
*Farmer's Wife, The.		Morosco.	Oct. 15.	93
Fireside, The.		Empire.	Sep. 23.	122
Grounds for Divorce.	Joseph Schildkraut.	Garrick.	Oct. 13.	111
Guardian, The.	Ira Claire.	Forty-Eighth St.	Dec. 24.	11
**Habitual Husband, The.	Lenore Ulric.	Bilisco.	Dec. 2.	40
Harem, The.		Earl Carroll.	Jan. 5.	5
Heart Thief, The.		Lady-Ninth St.	Nov. 2.	15
In the Soirée.		Lyceum.	Dec. 23.	15
Ladies' Daughter.		Concord.	Dec. 5.	32
Lass o' Laughter.		Neighborhood.	Dec. 22.	17
Little Clay Cart, The.	Louis Mann.	Wallack's.	Sep. 21.	122
Millgrim's Progress.		Booth.	Dec. 15.	26
Mongrel, The.	Rudolph Schildkraut.	Lobagare.	Sep. 17.	129
Mrs. Partridge Presents.		Belmont.	Jan. 5.	63
My Son.		Nora Bayes.	Nov. 17.	63
New Brooms.		Fulton.	Dec. 28.	18
Old English.		Ritz.	Dec. 20.	10
Polo and Francesco.	George Arliss.	Booth.	Dec. 30.	1
Parasites.	Walter Hampden.	Lyceum.	Nov. 20.	53
Peter Pan.		Garlick.	Nov. 6.	71
Pigs.		Triangle.	Nov. 4.	62
Quarantine.		Cherry Lane.	Nov. 17.	53
Show-off, The.	Raymond Hitchcock.	Plymouth.	Sep. 5.	143
Silence.	H. B. Warner.	Playhouse.	Feb. 5.	300
*Tisom, The.		National.	Nov. 12.	61
*Tisom, Peter.		Playhouse.	Nov. 10.	60
*U.S. Giangianni.		Park & Judy.	Nov. 8.	67
They Knew What They Wanted.		Garlick.	Nov. 21.	51
Uncle Tom's Cabin.		Triangle.	Nov. 4.	62
Way of the World, The.		Cherry Lane.	Nov. 17.	53
What Price Glory.		Plymouth.	Sep. 5.	143
White Cargo.		Daly's.	Nov. 5.	499
Youngest, The.		Gaely.	Dec. 22.	18
			Closed Jan. 3.	
			Moved to Broadhurst Theater Jan. 5.	
			Closed Jan. 2.	

IN CHICAGO

Abie's Irish Rose.		Studebaker.	Dec. 23.	502
Applesauce.		La Salle.	Sep. 28.	129
Booze Haags High.		Princess.	Nov. 2.	81
High Stakes.		Great Northern.	Dec. 21.	10
Lady of the Streets, The.		Central.	Dec. 21.	20
Little Miss Bluebird.		Blackstone.	Dec. 22.	9
Pretty Little Pussy.		Adelphi.	Dec. 21.	10
Sakura.		Playhouse.	Dec. 21.	20
Seventh Heaven.		Cohan's Grand.	Sep. 14.	147
White Cargo.		Cort.	Oct. 3.	119

IN BOSTON

Best People, The.		New Park.	Dec. 22.	17
Cobra.		Plymouth.	Dec. 22.	16
Express.		Whitby.	Jan. 3.	16
In the Next Room.		Solvyns.	Dec. 22.	17
Potters, The.		Boston O. H.	Nov. 8.	70

Closed Jan. 3.

IN PHILADELPHIA

Beggar on Horseback.	Roland Young.	Lyric.	Dec. 15.	29
Express.	Willie.	Walton.	Dec. 22.	17
Fool's Gold.		Garlick.	Dec. 22.	18
For All of Us.		Adelphi.	Dec. 22.	17
Meet the Wife.	Wm. Hodge.	Broad.	Dec. 22.	18

Closed Jan. 8.

IN LOS ANGELES

Darlings, The.	Everett E. Horton.	Majestic.	Dec. 21.	18
It's a Boy.		Morosco.	Oct. 26.	54
Lady, The.	Pauline Frederick.	Playhouse.	Dec. 21.	18
White Collars.		Egan.	Jan. 31.	433

DRAMATIC NOTES

B. N. Lewin, James C. Carroll and William Evans have joined the Boston company of *White Cargo*.

George E. Wintz played Santa Claus for his Models of 1925 Company at a dinner at the Hotel Edwards, Gulfport, Miss., Christmas Eve.

De Wolf Hopper, comic opera star, was the guest of the Rotary Club of Indianapolis at its weekly luncheon Tuesday, December 30.

Maude Franklyn, who is playing in *The Bully*, at the Hudson Theater, New York, is a well-known ingenue and a graduate of Smith College.

Fay Marbe is the latest to join the cast of *The Stork*. Heretofore Miss Marbe has confined her appearances to musical comedy, specializing in dancing.

The Man Between, the play which the newly formed Forest Producing Corporation is to produce, is by Walter Archer Frost and Lincoln Osborne. It will be presented some time this month.

The production of *The Wolves* at the Yiddish Art Theater, New York, is very highly spoken of. While Romain Rolland's novel, *Jean Christophe*, is well

known here, this is the first performance of any of his plays in this country. There is some talk of a presentation in English of it on Broadway.

John Clements and Leon Westervelt have completed a dramatization of *Cat o' Mountain*, a novel by Arthur Fries. They collaborated before on *Sweet Seventeen*, seen on Broadway last season.

Horace Braham has been engaged to play opposite Teddy Gerard in *The Rat*. This part was played in London by Ivor Novello. Another addition to the cast is Jeanne Wardley.

Edgar McGregor has been called to Philadelphia to put the finishing touches to *Fool's Gold*. The piece will be taken to Broadway within a week or two, according to present plans.

Meet the Wife will be seen in London next spring with Mary Boland in her original role. It is probable, too, that Charles Dalton and Ernest Lawford will also be members of the company.

The finest character acting Broadway has seen in some time is now on view at the Ritz Theater. It is being done by George Arliss, and while the layman is

Coming to Broadway

New York, Jan. 2.—Next week will be a fairly full one on Broadway with five dramatic shows being shown for the first time.

On Monday night Guthrie McClintic will present Blanche Bates in a comedy by Mary Kennedy and Ruth Hawthorne called *Mrs. Partridge Presents*, at the Belmont Theater. The supporting cast includes Sylvia Field, Ruth Gordon, Charles Waldron, Elliott Cabot, Augusta Haviland, Edward Emery, Jr., Virginia Chauvenet, Elaine Evans, C. Haviland Chappelle, Edwin H. Morse and William Worthington.

Monday will also witness the first performance of *Is Zat Sof*, a comedy by James Gleason and Richard Taber, which Earle Boothe, in association with the Shuberts, will present at the 39th Street Theater. The cast comprises James Gleason, Robert Armstrong, Marie Chambers, Victor Morley, Jo Wallace, Sidney Riggs, Marjorie Crossland and John C. King.

On Tuesday night *Jack in the Pulpit*, a comedy by Gordon Morris, will be seen at the Princess Theater. This production is being made by Robert Ames and Elwood F. Bostwick, both known as players on Broadway. This is their first venture into the managerial field. Mr. Bostwick directed the staging of the play and Mr. Ames will play in it. The rest of the cast consists of Marlon Coakley, Elmer Franklin, Helen Carrington, Sam Colt, Betty Soule, John F. Morrissey, John D. Dwyer and Gilbert Faust.

Henry W. Savage will present *Lass o' Laughter*, a Scotch comedy by Edith Carter and Nan Marloë Watson, at the Comedy Theater on Thursday night. This play will serve to introduce to Broadway Flora Le Breton, a well-known English stage and screen star. Miss Le Breton will be supported by Alma Tell, Leslie Austen, J. R. Tover, St. Clair Bayfield, Joan Gordon, Barlowe Borland, Miriani Elliott, Anthony Kemble Cooper, Cosmo Bellew and Lewis Seay.

On Saturday night Walter Hampden will present *Othello* at the Shubert Theater in a new production designed by Claude Bradson. Mr. Hampden will play Othello. Baloo Holloway will be the Iago and Jeanette Sherwin will be the Desdemona. Others in the cast are Charles Francis, William Sauter, Reynolds Evans, Ernest Rowan, Robert Thorne, Thomas Tracey, Elsie Herndon Kearns and Mary Hall.

much taken by the performance, it is the players who are most lavish in their praise of it. They see the perfection of it and appreciate the high caliber of Mr. Arliss' characterization as no one else can.

High Tide, the L. Lawrence Weber production which was supposed to go to the Longacre Theater, New York, this week, fell by the wayside. *The Mongrel* will remain at that theater for a couple of weeks longer, all being well.

The special matinees of *Palo and Francesco* at the Booth Theater, New York, have been resumed and are meeting with an excellent reception. *Biase* as Broadway is, it will still turn out for a poetic drama, if it is well done.

In her new play, *Starlight*, Doris Keane will again impersonate a European. In recent years Broadway has seen Miss Keane as nothing else, save for her brief appearance last season in *Welded*, when she played an American.

The Love Lady, a play by Sophie Treadwell, is now in rehearsal and will reach Broadway about the middle of January. Miss Treadwell is the author of *The Gringo*, which was produced a few seasons back by Guthrie McClintic.

Blanche Frederici has been added to the cast of *Processional*, the play by John Howard Lawson which the Theater Guild has in rehearsal. It will be produced at the Garrick Theater, New York, on January 12.

Edward Childs Carpenter, who is the president of The Dramatists' Theater, says he is looking for a play in which to present Norman Trevor next season. Looks like a chance for the budding dramatist. Mr. Carpenter's address is 220 West 42d street, New York City.

The cast of *The Stork* is now complete and rehearsals are under way. Frederic Stanhope is directing the piece and in the company are Geoffrey Kerr, Katherine Alexander, Ferdinand Gottschalk,

(Continued on page 49)

DRAMATIC STOCK

REVIEWS, NEWS
AND COMMENT

BY ALFRED NELSON

COMMUNICATIONS TO
1493 BROADWAY, NEW YORK

Real Dramatic Acting Ability Demonstrated

By Cecil Spooner Players in Presentation of "The Woman He Wanted" at Metropolis Theater New York

New York, Jan. 3.—The current week's attraction of the Cecil Spooner Players at the Metropolis Theater is a heavy dramatic three-act play from the pen of Aaron Ross and Arnold Reeves titled *The Woman He Wanted*. Each and every player cast in this drama is given ample opportunity to display real dramatic acting ability, and each and every player came across in a very creditable manner to the complete satisfaction of the audience.

The cast included Cecil Spooner, Clifford Alexander, Jane Page, Albert Vees, Edna May Spooner, James T. Morey, Odette Kellerman and Marguerite Wolf.

The Players

Cecil Spooner plays the leading role of Jennie, Tom Lane's wife, who is struggling to deserve the devoted love of her husband, at the same time keeping within herself a grave secret of her unfortunate past. She deserves high praise for her vivid portrayal of a wife in agonies of suffering in her fight to retain her husband's love, during which she displays emotionalism that is natural, and appears to shed real tears in the last act while portraying a heartbroken wife. In scenes with her stage child she renders some heart-touching acting and uses her lines extremely well for pathos and sympathy.

Clifford Alexander in the leading role as Tom Lane lends to the scenes by his clever acting, and he manipulated comedy lines for ripples of laughter, and in his serious lines he displayed a clever acting temperament by the manner in which he worked himself into an angry rage and then calmed down into a forgiving and understanding husband. While at times Mr. Lawrence seemed to be overacting his part by extreme facial twists and over-active gestures, due to the part being a difficult one, he handled it very much to his credit as an accomplished emotional actor.

Jane Page played Ella, Tom's sister, and her pleasing personality and attractive dress lent charm to the presentation. Miss Page at times worked exceedingly well, yet there was a noticeable lack of polish and finesse in a few scenes, notably at the time when her suitor proposes to her. If she could overcome her erratic tendencies at times she would improve her acting, as she appears to be a very charming actress of more than ordinary ability.

Albert Vees played the part of Dr. James Young, friend of Tom, and was perfect in his role. His clear, distinct delivery of lines, his pleasant voice, his perfect poise and carriage, his dress, and finally his apparent ease every minute that he is on the stage, mark him a polished actor of talent and ability far above the average.

Edna May Spooner as Mrs. Connelly, the Irish foster mother of Elsie, was realistic in makeup and delivered her lines with a slight Irish brogue that added strength to her characterization. Her gentleness and mannerisms were the mark of a real actress.

Odette Kellerman, a kiddie actress as Miss Jemima's child, besides being a sweet-appealing little girl also proved herself an able little actress and piano player, and evidenced careful study of her part which was readily reflected in the commendable manner in which she enthralls her scenes.

James T. Morey, as Jack Connolly, played the part of the rough-neck son and husband acceptably well, and Marguerite Wolf, as Luoy, was servant personified, with clever accent for laugh-making purposes set off to good advantage by typical costume and mannerisms.

The staging is credited to Dan Malloy and he is to be highly praised for an

Kay Hammond and Eveta Nudsen Change

Dallas, Tex., Jan. 3.—It is announced that Kay Hammond will leave the Circle Theater, where she has been the leading woman, to go to the stock company in Houston. No official announcement has been made as to who the new leading lady will be. Miss Hammond has been one of the most popular leading ladies to play in Dallas and patrons regret her departure. She was made a very attractive offer in Houston and accepted. It was said that Eveta Nudsen, leading lady at the Palace Theater in Houston, would be the new leading lady at the Circle, but no confirmation has been given.

It is also announced that Keith Louise Small, player with the Little Theater here, and one of the season's debutantes, will play in the cast at the Circle next week in *Connie Goes Home*. The following week Mrs. R. E. L. Knight, Jr., who is president of the Dallas Little Theater, will be in the cast of *The Fool*. Miss Small was featured in the Little Theater's production of *Pygmalion* recently.

Jessie Bonstelle's Company

Detroit, Jan. 3.—Jessie Bonstelle is highly elated at the completion of her new playhouse, its decorations, furnishings and equipments that tend to the comfort of players backstage and patrons in the auditorium.

New Year's Day was the date set for the opening of the company, whose personnel includes Gilda Leary, leading woman, who is no stranger to former patrons of Miss Bonstelle and her several companies, for Miss Leary appeared in Miss Bonstelle's company at the Municipal Theater, Northampton. Mennart Kippen, new leading man, was seen here earlier in the season at the Garrick Theater in *The Shame Woman*, in which he supported Florence Rittenhouse. Eleanor Martin played the lead in *March On* during its presentation here. Edna Archer Crawford, well known in stock circles on the Pacific Coast, is a new member.

Among former members are Edwin R. Wolf, Lester Vail, Walter Young, Margaret Story and Dorothy Richey. Adams T. Rice, who was associated with Miss Bonstelle in the production of the *Pagant at the Cathedral*, continues with her as director of productions and technical artist. Steven Nastfogel returns as scenic artist.

Mme. Victoria Cassan, a pupil of Pavlova, will be associated with Miss Bonstelle in the operation of her school for dancing, and when the occasion demands, will appear in the cast in presentations that call for dancing numbers.

Belasco Takes Bernard

New York, Jan. 3.—Some time ago *The Billboard* called attention to the fact that David Belasco was making the rounds of nearby dramatic stock houses reviewing plays and players with a view of selecting some of the more able players for his forthcoming productions, and one of the daily newspaper reviewers of dramatics took it upon himself to ridicule the idea that Belasco would accept a stock player for his productions.

Since that time many of the leading Broadway producers have taken players from stock and placed them in their productions, and this is especially applicable to Mr. Belasco, who engaged Bernard J. McOwen, author, playwright and player of Loew's Alhambra Stock Company in Brooklyn, to play a prominent role in his latest production, titled *Ladies of the Evening*.

artistic set which remains unchanged throughout the three acts.

Comment

For lovers of heavy drama and those who like plays with a "lesson" *The Woman He Wanted* will appeal strongly, and to the public in general it will prove a pleasant afternoon or evening's entertainment, for the theme, while not entirely new, is cleverly assembled and executed by an able company.

ELWIRT ELLIS



A beautiful, talented and able kiddie, now appearing in dramatic stock under the direction of her father, John Ellis, director of productions for W. H. Wright's Montauk Players, Brooklyn, N. Y.

Party a Success

Manager Niedner and Director Ritchie Highly Elated at Success of Festivities to Kiddies

Malden, Mass., Jan. 3.—Manager Niedner, Director of Productions Arthur Ritchie and every member of the Auditorium Players Company, at the Auditorium Theater, are being congratulated and commended by patrons for the Christmas party given at the Auditorium Wednesday to the kiddies of this city after the matinee performance of *Daddy Dumplins*, a play especially selected for the entertainment of the little folk.

Manager Niedner arranged a monster tree on the stage, beautifully decorated, and after the play the curtain rose again, revealing Santa Claus, the illuminated tree and all of the Auditorium Players and staff ready to see that each youngster was made happy. Throughout the distribution of gifts the orchestra played Christmas numbers and popular selections.

Director Ritchie was in general charge of the program. The children filed onto the stage, where they were cordially greeted, and shook hands with Santa. There were all kinds of toys for the boys and girls. Joseph Carroll impersonated Santa. As is usual at the Christmas tree party, the house was crowded with young folk, parents and guardians.

Ann Rathrop closed her engagement here December 15 in order to give more of her time to a forthcoming production of a musical comedy that calls for her presence in New York.

Helen Ambrose has joined the company as second woman. Indications point to her coming popularity with associate players and patrons.

Miss Granville in Cincinnati

The Stuart Walker Players' production and presentation of *Outward Bound* brought to Cincinnati Charlotte Granville, who created the role of the society woman in the New York production of *Outward Bound*, and who is a very welcome and valuable new member of the cast. This is her first appearance with the Stuart Walker Company and she makes a triumphant entry into the fold. Most of the comedy of the piece is in her hands, and, being an artiste to her finger tips, she gives a portrayal of the role that will be remembered as one of the most delightful individual performances ever offered by a member of the company.

ELWIRT ELLIS

Born to a Stage Career by Her Appearance in Vaudeville at Age of Two Months

John Ellis, director of the production for the W. H. Wright Players at Louis Werba's Montauk Theater, Brooklyn, N. Y., is justly proud of the achievement of his little daughter, Elwirt, a beautiful little brown-haired kid, who recently played little Eva in *Uncle Tom's Cabin* at which time *The Billboard* reviewer of stock said: "Elwirt Ellis, as little Eva, is an exceptionally personally attractive kid, who evidences intellect, refinement and a careful coaching in dramatic art for her every line was clear and distinctive, emphatic and emotionally perfect and her every act (that of a well-reared child) was entirely free from the affectation so frequently found in children on the stage."

Little Elwirt, born at Dallas, Tex. January 17, 1914, made her stage debut when two months old with her father and mother in a vaudeville act, and accompanied her parents when they left vaudeville for stock. For Daddy Jack, being director of production, and Mamma May being ingenue-character woman in many of the productions, Little Elwirt was cast for such roles as Ephraim in *Turned Up Doris* in *Why Men Leave Home*, Monona in *Lulu Bett*, Meenie in *Rip Van Winkle*, Jessie in *The Fatal Wedding*, Comfort in *A Prince There Was*, Eva in *Uncle Tom's Cabin*, and many others.

Versily this little kiddie has accomplished much in her short career on the stage and her achievements have been many and varied.

As we found her off stage, she is a winsome little girl, free of all affectation of staginess, and to converse with her is a real pleasure, for altho she is inclined to talk on the subjects appertaining to childhood, on close questioning she evidences a knowledge of plays and plays that is interesting and instructive.

Schaufele's Transfers

Hamilton, Ont., Can., Jan. 3.—Cliff Schaufele, directing manager of the Temple Theater and the Temple Players in this city, likewise the Majestic Theater and the Majestic Players in London, is now busily engaged in organizing a company for an early opening at the Grand Theater, Toronto, which has brought about several transfers in his various organizations.

Jane Marbury, of the Temple Players, will close her engagement January 10 in preparation for her transfer to the Grand Theater, Toronto.

Miss Marbury will be succeeded by Rita Davis, a former favorite with local patrons of dramatic stock. Miss Davis is being transferred from the Majestic Players, London.

Director Frank G. Bond, of the Temple Players, in preparation for the production and presentation of *The Fool* for New Year's week, in which a Christmas tree is utilized, rehearsed the tree as well as the actors during the past week by having it placed upon the stage and hanging on it many gifts from the patrons to the players and from the players to their associate players, the distribution being made on Christmas eve after the regular evening performance. A reception was given by the company members to the patrons.

William Naughton, who has been engaged for a short stay with the Temple Players, will go from here to the Toronto Stock Company, and in all probability play a special engagement with the Majestic Players in London.

Mary Mc Cool in Atlanta

Atlanta, Ga., Jan. 3.—Mary Mc Cool, a local girl, who received her schooling in theatricals with the Lyric Players, graduating from that company into Broadway productions, has returned to Atlanta for a short stay, during which time she will appear with the Lyric Players, an organization including Loraine Bernard, Marion White, Mabel Griffiths, Jack Holden, William Macaulay, Gavin Harris and Edwin Vall, director.

Anne Voorhees in Florida

Miami, Fla., Jan. 3.—Anne Voorhees was given her first real part with Jefferson DeAngelis. She handled it in such a real, original manner that her future was assured.

It was then that influential friends persuaded her to go abroad to finish her musical education, and after several years' study in Italy under Signor Braggiotti at the Florence Conservatory she returned to America. Contrary to the advice of friends to follow the musical profession, she followed the advice and desire of her own heart and made her entry into drama as Mrs. Wellington in Henry W. Savage's *Excuse Me*. From that time Miss Voorhees has always handled her roles in such a distinctive manner that her admirers are many.

When the Temple Players organized Miss Voorhees was interviewed and offered a position as one of the players. She liked the idea, for she has a sister here in the "Land of Palms and Sunshine" with whom she spends much of her spare time. Her real decision was made, however, when she became aware of the fact that Addison Pitt was to be the director of the Temple Players. She has been here since the opening, and, altho not playing the leading parts, handles her roles in such a sweet, individual manner that all who see and hear her love her.

The Broadway Players

Saskatoon, Can., Jan. 3.—The Broadway Players opened a season of stock at the Empire Theater last week under the direction of F. L. Maddocks. The company will present one bill a week, and, judging from the enthusiasm displayed by the audiences at the opening performances, will remain at the Empire for a long season. George Stewart, house manager, is a well-known showman and has secured an excellent company of players for his stock venture.

The company includes Herbert Duffy, Mae Park, Hazel Brown, Irene Blauvelt, Alice Anderson, Crete Chadwick, Howard Brown, Jade Reidy, Alexander Lockwood, Harry Marlin and Guy Reigler, scenic artist. The entire company was engaged thru the American Theatrical Agency, Chicago, and on the trip to Saskatoon several members experienced their first taste of real winter, the temperature dropping from 36 above zero in Chicago to 42 below zero on the morning of their arrival in Saskatoon.

Permanent Players

Regina, Sask., Jan. 3.—The Permanent Players are more than holding their own at the Regina Theater, and, after three days' vacation, will reopen for the second half of the season in Willie Collier's success, *Never Say Die*. Then will follow many recent releases. It is really remarkable that this little city of 40,000 inhabitants has supported permanent stock for 10 years.

The Permanent Players turned in about \$4,000 to *The Leader-Post* Benefit Fund for the Associated Charities of the city as the result of a midnight show December 18, in which the members of the company, assisted by local talent, participated. The program was full of good things and the patrons showed their appreciation in no uncertain manner. Included in the program was the prize play of the late one-act play contest, written by S. C. Cain, the Regina bard, and Irene Moore. This play, entitled *When the Devil Drives*, has been the cause of much serious comment among the literary and theatrical fans of the city.

Taylor Back in Salt Lake City

Salt Lake City, Jan. 3.—E. Forrest Taylor, formerly director of the Ralph Cloninger Company at the Wilkes Theater, has returned for a limited engagement. Mr. Taylor has been operating his own stock company at the Helig Theater in Portland, Ore. His former leading lady, Anne Berryman, is now leading lady for Mr. Cloninger. Mr. Forrest directed *The Fool*, this week's engagement, and next week will take the lead in *Mister Antonio*.

Jean Rose With Maylon Players

Spokane, Wash., Jan. 3.—Jean Rose, a local actress, has joined the Maylon Players at the Auditorium Theater as ingenue, making her first appearance in *Never Touched Me*, the Christmas bill. *The Old Stock* was given New Year's week. Harry W. Smith, theater lessee and manager, reports a heavy patronage in the past eight weeks.

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W. I. SWAIN SHOWS

after January 1, 1925. Non-Equity members are requested to communicate with the Chicago Equity Office before accepting engagements with the Swain Shows. Dramatic Agents, please note.

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Miss Warde With Blaney Players

New York, Jan. 3.—Due to the closing of the engagement of Millicent Hanley, leading lady of the Blaney Players at the Yorkville Theater, who retired from the cast on the advice of her physician, the management has tried out one or more leading ladies ere deciding on Shirley Warde as the permanent leading lady.

Miss Warde comes to Yorkville direct from a tour of *The Goose Hangs High*, in which she played opposite Norman Trevor.

Her first important work was done in *The Music Master*, then she was cast with Willard Mack's *Smooth as Silk*, playing opposite Taylor Holmes. Last season she costarred on Broadway in *The Goose Hangs High*. During the past summer Miss Warde became a favorite with Milwaukee theatergoers who saw her as a guest star in the Milwaukee Theater Guild.

F. James Carroll Players

Halifax, N. S., Jan. 3.—F. James Carroll's Company, late of Brooklyn, N. Y., opened a season of stock at the Majestic Christmas day for a limited run. At the matinee, while downstairs was bare in spots, the balcony was packed, and the sale for the night performance indicated that all Halifax was anxious to turn out to welcome back the spoken drama. The opening attraction was the whimsical *Judy Dropped In*, which proved to be a delightful little holiday vehicle and a corking type of play for Miss Preston. "Halifax's favorite actress" appearance was the signal for a spontaneous outburst of applause, and the beautiful flowers and gifts after the second act testified that she still has a firm hand on the title. Diana Ferris has been engaged to join the company next week.

Nedell Reportorial Actor

Boston, Jan. 3.—Bernard Nedell, of the Boston Stock Company at the St. James Theater, gave such an artistic and realistic portrayal of a newspaper reporter in that role in *The Conspiracy* that local reviewers conceded him to be the real thing and considered making him an honorary member of the local press club, but, on later investigation, found him eligible to become an active member when he flashed his former credentials as a bona-fide reporter of *The Cleveland (O.) Leader*, his home-town newspaper, on which he worked for seven years prior to taking up theatricals as a profession.

Marguerite Klein Speaks

Malden, Mass., Jan. 3.—Marguerite Klein, leading woman of the Auditorium Stock Company at the Auditorium Theater, says: "Boston supports four training schools for young women with talent, four stock companies, so why should girls with stage aspiration rush off to Broadway without money or experience when they can get both if they stay at home?"

"In the stock company there is always room for the talented but inexperienced girl. The good stock companies, such as the two in Boston proper, the one in Somerville and the Auditorium, to be sure, are headed by capable casts of experienced actors and actresses, but for the small parts managers are glad to train girls with promise. They will give them the time, whereas the Broadway manager is too busy even to interview them."

"If these girls show ability gradually they are given bigger parts and eventually leads. Then there is Broadway. I know, because I began in stock, working up from the smallest parts to that of leading woman, and I don't think I am thru yet. As much as I like my present work my ambitions are for a Broadway opening."

Cloninger New Year's Host

Salt Lake City, Jan. 3.—Ralph Cloninger entertained at the Wilkes Theater his house staff, newspaper men and specially invited guests, including managers of other theaters, at a big New Year's party. A turkey dinner was given, followed by dancing. Speeches were made by Arthur James, visiting theatrical man of Kansas City, Mo.; Manager and Mrs. C. W. Clogston, Manager E. S. Diamond, Harry Jordan, Norma Deane, Anne Berryman, E. Forrest Taylor, Victor Jory, Victor Gillard, Mae Roberts, Curg Peterson, Kay Harms, Harold H. Jenson and others. About 200 were present.

Maude Fealy in Vaudeville

New York, Jan. 3.—Maude Fealy, who closed a successful season of stock at the City Theater, Roseville, adjacent to Newark, N. J., last season, for a much-needed rest, has found a change of scene in vaudeville, for Miss Fealy and Grace Valentine, with Hugh O'Connell, are now appearing under the direction of Charles Lovenberg, booked over the Keith Time, in Angie Breakspeare's comedietta, *Forget Me Not* and *Applesauce*. O'Connell was a former member of the Wilcox Stock Company in Syracuse.

Anne Bronaugh's Unique Gown

New York, Jan. 3.—Inside the main entrance to the Alhambra Theater, Brooklyn, orchestra floor, is a sign reading "Milady's Gown". This sign is displayed on a long gilded cabinet and continues as follows: "We are accumulating signatures on cloth for Anne Bronaugh's unique Patrons' Signature Dress. When completed this dress will probably be the first dress of its kind in the world. The more signatures the more interesting will be the gown. Ladies, join the throng."

Anne Bronaugh is the popular leading woman of the company. She is greatly beloved by thousands of Brooklyn theatergoers. Patrons have been invited to contribute 2,000 names written in indelible ink. When a sufficient number of signatures has been procured a well-known modiste will undertake the task of making a dress with each signature visible to the eye. Miss Bronaugh has explained in intimate curtain talks to her host of friends that she will value the dress among her treasured belongings, and hopes to be able always to keep it as a remembrance of her kindly Brooklyn friends and associates.

At this writing about 150 names have been mailed to Miss Bronaugh, each written on a linen handkerchief. These are on display in the cabinet. It is the finest tribute ever accorded to a stock actress and the originator of this unique stunt has applied for a copyright on the idea.

"The Fool"

New York, Jan. 3.—Seldom, if ever, has any recent release received the reception of *The Fool*, released by the Century Play Company for the weeks of December 29 and January 5 to stock companies in Boston, Brockton, Detroit, Hammond, Houston, Miami, Salem, Minneapolis, New Bedford, Niagara Falls, Philadelphia, Toledo, Wichita, Waterbury, New Haven, Port Richmond, Elizabeth, Yonkers, Plainfield, Trenton, Hamilton, Toronto, London, Salt Lake City, the Montauk and Alhambra theaters in Brooklyn and the Yorkville and Seventh Avenue theaters in New York City.

The Girl From Chadds will probably run *The Fool* a close second, with *The Gingham Girl* way up in the race.

Repeat "A Little Journey"

The patrons of the Cox Theater, Cincinnati, commended Stuart Walker's production and presentation of *A Little Journey* in 1922 so highly that he decided that it would prove a good repeater in the hands of his recently reorganized company of stock players, including Bertha Mann in leading roles, Larry Fletcher and Teresa Dale.

Robert Keith at Alhambra

Brooklyn, N. Y., Jan. 3.—Robert Keith, who recently closed with *New Brooms*, succeeds Kenneth Daigneau as leading man of Marcus Loew's Alhambra Stock Company, Knickerbocker Avenue and Halsey street, Brooklyn.

Gene Lewis as Merton

Memphis, Tenn., Jan. 3.—Gene Lewis, directing manager and leading man of the Gene Lewis-Olga Worth Players at the Lyceum Theater, has at last gratified his own desire to play the title role in *Merton of the Movies* and, in doing so, satisfying the patrons and his players alike.

Isabelle Lowe Changes

New York, Jan. 3.—Isabelle Lowe, who recently closed with *Izzy* at the Broadhurst Theater, succeeds Clara Joel as leading lady of Marcus Loew's Seventh Avenue Stock Company, starting with the production of *The Brat*, week of January

(Continued on page 162)

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Close Suddenly

Illness of Two Members of the Stephens & Burton Comedians Causes Canceling of Bookings

Owing to the serious illness of two of the members of the company the Stephens & Burton Comedians were compelled to close rather suddenly last month. Mrs. Wallie Stephens was taken ill November 25 with acute articular rheumatism and partial paralysis resulting from a bad spell of diphtheria from which she suffered earlier in the season. She was immediately sent to her home in Neosho, Mo., where she since has been under a doctor's care and is slowly recovering.

Mrs. Lance Davis replaced Mrs. Stephens in the cast and things were running smoothly when Mrs. Davis suddenly was taken ill with a severe pain in the back of her head, necessitating an operation at the Noyes Hospital in St. Joseph, Mo., December 9. Her recovery was rapid and she was able to go to Unionville, Mo., the home of Mr. Davis. Mr. Stephens went to Neosho to be at the bedside of his wife and Mr. and Mrs. Burton remained in Winston, Mo., for a few days to secure a much-needed rest before going out with another company.

The show was booked solid to February 1, according to Wallie Stephens. Paper was up in five towns and everything pointed to a most prosperous season until misfortune came.

Champlin Players Back in Allentown on Time

Charles K. Champlin and his associate players, who have been visiting Allentown, Pa., regularly for 21 years, played their annual engagement at the Lyric Theater Christmas week. They offered a strong list of late Broadway releases and successes. The week's program was opened with the super-comedy, *Thank You, John Golden's success*. In this the work of Mr. Champlin, Louise Blackaller, leading lady; F. Walton Card, leading man; Arthur Griffin and Walter Hawkins is said to have been exceptionally fine. Other plays in the repertoire included *The First Year*, *Just Married*, *Red Light Annie*, *Twin Beds*, *The Unwanted Child* and *Seven Keys to Baldpate*.

Jazz Orchestra Planned

The Earle Wolz Big Tent Show closed a very successful season at Crozet, Va., where the members are making their winter quarters now, advises H. C. McLeod. Mr. Wolz purchased a half interest in the Central Amusement Exchange at Roanoke, Va., but has sold it to Mr. Langford, as other business interfered, according to McLeod. Mr. Wolz is now in Detroit engaging people and making arrangements for the spring opening. This year he intends to spare no expense in making it one of the best vaudeville shows on the road, featuring a six-piece jazz orchestra and a ten-piece band. The show will travel by rail instead of trucks, playing Virginia, West Virginia and Pennsylvania.

Sampson's Season a Success

The Sampson Bros.' Show closed its season under canvas at Louise, Miss., December 3, after six months on the road. The season was a successful one, according to S. B. Isaacson. Vaudeville and motion pictures comprised the offering. In the company were Mr. Isaacson, May Isaacson, Mr. and Mrs. C. W. Isaacson, Mildred and Betty May Isaacson. The show was transported on three trucks. The members have returned to their winter quarters at Puckett, Miss. Next season the show will be enlarged, it is said, with another truck to be added, likewise new scenery and the augmenting of the cast with several musical acts.

Demorest Plans Opening in Georgia in February

Robert F. Demorest, owner and manager of the Demorest Stock Company, presenting high-class comedies, dramas, music and vaudeville, writes that he will organize for next season in Atlanta, Ga., early in February, first to play 10 weeks in houses and then to open his tented season in Virginia, with at least 40 weeks contemplated. His company, he says, has a very good reputation in the South, with its motto cleanliness, its guide conscience, and its success "the company's experience".

In the company the past season were Gus Mortimer, Frank Anton and wife, Sanford Ritch, Mrs. E. Rith, Pat Brown, Bob Demorest, Jr.; Robert F. Demorest, Verna Johnson, Grace Foreman, Guy Glascock, Leah Nelson, Jimmie McCleonay, Ed Flazier, Al Harris, Cannie O'Neill and Don Carlos, orchestra leader. Only two changes were made during the season. The company carried a 60x150 canvas and a complete change of scenery for each play, with lighting effects and stage settings. North Carolina, Virginia, Maryland and West Virginia comprised the territory covered.

Equity Answers Swain's Statements

Chicago, Jan. 8.—When a *Billboard* reporter asked Frank Dare, Chicago representative of Equity, whether or not he desired to answer any of W. I. Swain's statements which appeared in last week's *Billboard*, Mr. Dare replied:

"To answer such statements would be to have no faith in the wisdom and fair-mindedness of Swain's fellow managers. Equity's fairness is too well known throughout the entire theatrical world for me to say anything in that regard. Had Equity not at all times since its organization endeavored to adhere to the principle of fair play it would have disintegrated and gone upon the rocks long before this. Of course, Swain makes a couple of statements that are so misleading that I do feel I should say a word about them, not because their untruth is not fully known among the great majority of tent show managers, but because of the fact that there may be many of our own members and many managers in other branches of show business that would not be sufficiently informed as to tent show statistics and conditions to contradict his statements."

"Swain says: 'There were approximately only six 100 per cent Equity tent rep. shows season 1924 and Swain had two of them.' How utterly absurd. Perhaps Mr. Swain does not know that the Chicago office of Equity keeps statistics covering the operations, etc., of all tent rep. shows in the United States, as well as all house reps., permanent stocks, chautauqua companies, etc., and that these statistics are compiled by the Labor Bureau and therefore authentic.

"Swain also says: 'Therefore, considering all here stated and six other unreasonable, drastic and unjust specifications set forth in present Tent Rep. Contract, Swain cannot sign them.' We have now heard a great deal about the 'six reasons' but we have failed to see any of them set forth in print. We really think that if Mr. Swain has 'six reasons' he should print them, if for no other reason than as a favor (?) to his fellow managers.

"Swain is now endeavoring to engage non-Equity members. We presume the contract of employment he will offer them will be minus the 'six reasons'. Could he be that in the now Swain contract there will be a 'satisfaction' clause; that there will be no clause covering pay for overtime rehearsals; that there will be no transportation clause whereby Mr. Swain is to return the actor to the point from which engaged at the end of the season; that there will be a clause whereby the actor must pay his own transportation and baggage to join the company? In other words, is Swain's idea of correcting (?) the Equity Tent Contract to \$1,500, would not be much guarantee for

CLAUDE EASON



Enjoying a large acquaintance of friends both in repertoire and tabloid circles is Claude (Shok) Eason, of Dallas, Tex., who has appeared in both repertoire and tabloid shows at various seasons. He is at this time with Marshall Walker on the Gus Sun Circuit doing character roles.

3-in-1 Bookings

Plan of Williams-Mason Stock Companies With One Agent -- Shows Four Weeks Apart

John J. Williams was a visitor at The *Billboard*'s Cincinnati offices late last week, being en route to Columbus, Ga., where he will open the John J. Williams Stock Company for an engagement of four weeks in the Twenty-Nine Theater February 2, before booking into Georgia, Alabama and Florida to play under canvas.

Mr. Williams and Fannie Mason, his sister, own and manage the John J. Williams Stock Company, the Mason Stock Company and the Mason-Williams Stock Company. These shows will all open in Columbus, Ga., and follow one another thru the territory aforementioned, all being routed by one agent and playing the same towns four weeks apart. The shows will average about 23 people, Mr. Williams stated.

An order for three duplicate tent outfits has been placed with a St. Louis firm, and all lighting effects for the stage and orchestra will be furnished by another St. Louis company.

Fannie and Mabel Mason motored to their home in Louisville, Ky., for the holidays. Mabel Mason is costarring for two weeks with her cousin, Raynor Lehr, whose show is known as Raynor Lehr's Musical Comedy Company, Walnut Theater, Louisville. John J. Williams, wife and son, went from Atlanta, Ga., to Louisville, making a family reunion.

bring back pre-Equity conditions? If so, all we can say is that we pity the actors who have to work under those conditions.

"It is reported that Swain is offering long-term contracts of from two to five years. As a matter of information it would interest us to know what guaranteed the actor signing such a contract would have that he would receive his salary and that the contract would be lived up to.

"Surely a corporation, incorporated for

Dickey & Terry

Identified With Tom Show Successes for 38 Years. Plan Bigger and Better 1925 Presentation

The Terrys' *Uncle Tom's Cabin* Company, which has been owned and operated by Dickey and Terry of Little Sioux, Ia., for the past 38 years, will go out for the season of 1925 as one of the largest and most complete Tom shows on the road, according to plans being formulated. A new 70-foot tent with two 30-foot middle pieces has been ordered. As a matter of fact, everything will be new from the ticket wagon to the dressing rooms, it is said. A new line of special paper will be used and a large, attractive herald soon will be off the press which it is believed will make the natives sit up and take notice, states E. C. Jones, assistant manager of the Terry show.

Dickey and Terry have long had a reputation of giving a first-class performance of the "grand old play" and no expense will be spared to make the show just as successful this coming season as it has been under their direction in past years, added Mr. Jones. He said there will be three men ahead and 35 people back with the show. A number of actors and musicians formerly with the firm is being re-engaged at this time.

The show will not open this season in Little Sioux, as has been the policy in former years, but will be started from a point near Chicago.

Sleet and Snowstorms

Make Unpleasant Jumps for Motorized Show

The Billie Sanford and Charles H. Lee *Butterfly Maid* Company of 12 people, motorized musical revue, report recent sleet and snow storms in Missouri as making their jumps rather unpleasant, yet they keep going from stand to stand with regular performances the order of each day. The roster consists of Minnie Sanford, soubrette, specialty dancer and producer of her pony chorus of five, with Verona Curly, May Duccet, Marie Perry, Miss Traves and Alice Fay. Kitty Lee is prima donna; Ben Sanford, straight; Byron Sanford, character comedian; Milton Sanford, comedian, and general business, likewise silver-toned tenor soloist, and Douglas Allen, singer and contortionist. The Harmony Four Quartet, with the Sanford Twins, is featured. Charles H. Lee is advance man and W. D. Sanford is manager and musical director.

Hunt Stock Folk Feast

Members of the Hunt Stock Company of Michigan, touring in Florida for the winter, report having enjoyed a lovely Christmas in Havana, Fla., after the show. On the stage was a beautiful little Christmas tree gayly decorated and decked with many packages. As the members did not open the gifts received by mail before December 25, there were many on the tree. Those who participated in the merriment and feasting included Mr. and Mrs. M. A. Hunt, Paul and Gladys Adams, Mame and Hal Russell, Mr. and Mrs. A. C. Knight, Fred James, Claude Roberts and Prince Roberts.

70 actors for a period of from two to five years. Why say more?"

Gillmore Issues Statement

New York, Jan. 8.—In an article written by W. P. Swain and published in *The Billboard* a few weeks ago, he reflects upon the fairness of the A. E. A. contract, and in support cites the opinion of some "union man" whom he does not mention by name. If Mr. Swain was not guilty of exaggerating, I fear that the alleged "union man" was either unversed in contracts or else he was having a little fun at Mr. Swain's expense."

The above statement has just been issued by Frank Gillmore, executive secretary of the Actors' Equity Association, adding:

"There is nothing in the Equity Tent Contract which could be justly considered unfair to the manager. It should always be remembered that the basis of all Equity contracts, the fundamentals, were not settled by the arbitrary say-so of the council, but were the joint work of a committee of both managers and actors who sat for an entire summer, on and off, before they reached the final agreement."

"I may mention that there are many concessions to the manager in the tent contract not included in the instrument used in other fields of theatrical work."

REP. TATTLES

Billie Madden, ingenue of the Paul English Players, is spending the winter at her home in New Orleans, La.

We shall be glad to receive photos of repertoire performers again at this time. A brief sketch should accompany each.

Otis Oliver, lately identified with the Repertoire Managers' League in Chicago, is spending the winter in Glendale, Calif.

The National Play Company of Los Angeles announces the release of three new plays, viz.: *The Straw Wife*, *Sally* and *The Devil To Pay*.

Captain Eisenbarth of showboat fame, long since retired, is at his home in Marietta, O. It is said that his health is not so good this winter.

Earle Williams and Willard Cole, last season members of the cast on the Princess Showboat, are now located in Detroit for the winter.

Robert L. Sherman expects to move his stock company from Fort Wayne, Ind., to the Lyceum Theater, St. Joseph, Mo., January 18.

Both the No. 1 and the No. 2 J. Doug Morgan Shows, the latter under the management of Charles Morrill, are doing splendid business in the South this season.

The Kinsey Komedy Kompany will shortly open a series of engagements in theaters in the vicinity of Urbana, O., prior to going out again under canvas early in the spring.

William Trippett, veteran stock actor and known to many in repertoire, was a recent visitor at the Cincinnati home of *The Billboard*, where he renewed his subscription to *Old Billybooy*. He has since returned to New York.

Allen Wishert and wife, after four years on the Pacific Coast with the Macy-Baird and Macy-Nord Comedians, have returned to their home in Dallas, Tex., where they have been spending the holidays with the "old folks".

J. Doug Morgan, manager of the repertoire show which bears his name, left Milbank, Tex., after the show a few nights ago for Louisville, Ky., to look over and buy some show property from the Beverly Company.

Roy Kinslow, comedian of the Honey Bunch Company, booked into St. Joseph, Mo., was called to Joplin, Mo., recently,

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on account of his father's death. His wife, Maude Booth, and son, Billie, followed, arriving in time for the funeral.

Billy Bryant is manager of the Milt Tolbert Show No. 1, returned to the show after spending the holiday vacation with their parents, Mr. and Mrs. Robert E. Butler, at their home in Atlanta, Ga. Mr. Butler, who is operator of radio station (portable) 6-UQ, will soon be sending over new transmitting apparatus. The Butlers have friends in repertoire circles.

Jack and Beulah Sutherland, known in stock and repertoire circles, have sailed from California to Honolulu with their saxophone and dancing revue for an extended engagement at the Hawaii Theater. They were scheduled to open January 7.

Gus Hill's *Bringing Up Father* Company opened at the Garrick Theater, Milwaukee, Wis., last Sunday for a week's engagement, and was the first popular-priced road show to play that city in 10 years. The show has been getting good business all season.

Mrs. Joe Baird of Baird's Comedians writes that she left Portland, Ore., for a visit to friends and relatives in Nebraska and Ohio. At Portsmouth, O., she will be joined by her husband, who will accompany her on the return trip to the Coast.

Rare, indeed, is it for members of a repertoire company, or any company in fact, to be together from 18 to 21 years, but that is the case with several in the Maude Henderson organization, we are advised by Harry M. Heller, writing en route to Shelby, Mont. More about these folks later.

A four-year engagement as leading man and woman with the W. I. Swain Show No. 1 was closed just before the holidays by S. Everett Evans and Bernece Hughes Evans, they state, writing en route to Memphis, Tenn. They spent the holidays at the home of Mrs. Evans in Enid, Ok.

Sam H. Glasenstein pens from Joplin, Mo., that he recently closed with the Dubinsky Bros. Stock Company after a pleasant season. The company has been playing to good business everywhere, he adds. Coburn and Pierson, specialty team, are "kicking them" over, while Frankie Ralston, dancer, also is going over good.

Earl and Earl advise that they spent the holidays with their parents in Cleveland, O., and recently enjoyed a visit with Violet Bryant, of the Bryant showboat, who has an apartment in that city for the winter. Mrs. Bryant's daughters, Florence and Violet, also are wintering

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Nathaniel Finston Believes American Talent Merits Equal Attention With That of Europe

AS THE result of a 17-year-old American boy's resentment at the contempt of foreign musicians displayed toward American art much good work has been accomplished. Sixteen years ago Nathaniel Finston was a student in the City College of New York preparing for a business career, as he had refused to follow the plans made for him by his parents, these plans being for a great musical career based upon his success as a boy-prodigy on the violin. Despite his talents he disliked a musician's career, but in the midst of his college life his resentment of the fact that foreign musicians were patronizing American musicians and sneering at their lack of musical ability got the better of him and he left college and plunged into music with the one idea to show the Old World that his own country could be artistically as well as commercially successful.

He began as a violinist in a cafe, but within a short time had made the dizzy leap to concert master of the Russian Symphony Orchestra in his native city, New York. Within a year, and in his 18th year, he was assistant concert master of the Boston Opera Company and from that progressed, by dint of his great talent on the violin and by virtue of his determination, to high posts in the New York Symphony Orchestra and the New York Philharmonic Orchestra. All the time he was studying musical theory in odd hours under great masters, and when suddenly large motion picture palaces began to rise on Broadway he saw his chance.

Here was something typically American, possible only in so rich and daring a land as America, giant theaters with huge orchestras which could be made to musically educate Americans en masse. For two years he was assistant musical director of the Rialto Theater, and when the Capitol Theater, then the largest of the picture houses in the world, was built he became its first musical director, organizing and installing its renowned orchestra of 74 men. Here his first bold stroke was made—he staged and presented 12 grand operas in English, bringing to the masses the musical masterpieces that so many Americans had been unable to enjoy so long as their performance was limited to foreign languages and so-called "high-brow" opera houses.

This feat won the attention of the musical critics everywhere, and when Balaban & Katz shortly afterward opened their Tivoli Theater in Chicago, a colossal and architecturally unusual house, they secured Finston to inaugurate the musical part of the program. So successful was he in staging excerpts from grand opera, popularizing classical music for the 4,500 people who would fill the Tivoli at one time that the firm moved him downtown for the opening of their loop theater, the Chicago, which is generally credited with being one of the most pretentious film theaters in the world. Here Finston made another step forward in that he organized a symphony orchestra of 100 men and began Sunday noon concerts. From far and wide he gathered skilled men, symphony-trained players, also he began to hunt among American singers and solo instrumentalists for talent that he might encourage, and soon his concerts, overtures and arrangements began to ring with the compositions of native-born Americans.

Today Finston stands as one of the few front-rank musical directors in America who is a native-born American. He has bent his every talent to helping his firm, Balaban & Katz, continue to merit the title often given it, "The patron saint of opera in English".

At the Chicago Theater unlimited resources have been given him to encourage native talent. Recently the firm held



Nathaniel Finston, musical director of the Chicago Theater, Chicago, is one of strongest advocates for recognition of native talent that the American artist and composer has. Also he is doing much for the presentation of operas in the English language.

City Music League Offers Membership Concert Series

The City Music League of New York City, one of the most worth-while organizations of the metropolis, is again this season offering a series of Membership Concerts at Town Hall at a very low admission price. On January 8 a concert will be given by Sascha Jacobson, violinist, and Leff Poushnoff, pianist, and on the evening of January 17 Emily Roosevelt, soprano, and William Bachau, pianist, will be heard. The next event, which is announced for February 21, will be of much interest to many in the music world, as on that date W. J. Henderson, dean of American music critics, will lecture on *What Constitutes a Good Singing Voice*, and he will be assisted by eight well-known artists.

W. E. Walter Appointed Head of Curtis Institute of Music

Following the resignation of John Grolle as director of the Curtis Institute of Music, Philadelphia, announcement has been made of the appointment of William E. Walter as Mr. Grolle's successor. Mr. Walter, who has been manager of the Detroit Symphony Orchestra since 1922, has long been identified with musical affairs, having been press representative of the Boston Symphony Orchestra under C. A. Ellis for a number of years and also having been connected with newspaper work in Cleveland and New York, and while engaged in welfare work overseas served for a time as American

Tremendous Hit Made by Lawrence Tibbett

New York, Jan. 3.—The American baritone, Lawrence Tibbett, made a tremendous hit at the Metropolitan Opera House last evening (Friday) singing the role of Ford in a revival of Verdi's *Falstaff*. The papers state this morning that it was the most brilliant performance given at the opera house this season. The role of Falstaff was taken by Scotti.

Tibbett joined the Metropolitan forces last season, rapidly advancing as a singer and dramatic interpreter. Tibbett's monologue at the end of the second act last evening was called one of the highest points and the strongest individual performance of the evening. The house burst into prolonged applause and calls for Tibbett came from all parts of the house. Not appearing alone to take applause, the audience insisted until Conductor Serafin sent one of the orchestra players back stage to request that Tibbett be allowed to appear.

A morning paper reports: "An American audience has decided that one of its own nationality should be properly recognized for his talent."

No, No, Sarasota

Savannah, Ga., Jan. 2.—The claim of the infant metropolis of Florida that community Christmas caroling is an innovation in entertainment features for Southern cities, and that Sarasota is the first city in the South to organize groups of Christmas carolers, is one that Savannah could have made almost 10 years ago. The Savannah Festival Association established the custom of sending out groups to sing carols about the city on Christmas Eve in 1915. Five groups were out the past Christmas Eve, under the supervision of Mrs. William F. Bailey, who is president of Georgia's Federation of Music Clubs, and director of the local Music Club. Carols were sung at all hotels, at hospitals, orphans' homes, the old ladies' home—in fact, in all parts of the city. Carols are also sung at the Tree of Light, an annual Christmas night celebration presented by the Festival Association, which is witnessed by thousands of citizens, and is an important event of the holiday season.

The Tree of Light and singing of carols by groups, as presented annually by the Savannah Festival Association, has had prominent editorial mention in the local press, and has been given occasional mention in news items sent by the writer to *The Billboard* since the custom was adopted.

Josef Stransky Resigns as Conductor of State Symphony

Announcement has been made of the resignation of Josef Stransky as conductor of the State Symphony Orchestra of New York. This unexpected withdrawal of Mr. Stransky from the orchestra is said to have been brought about by pressure of his business in connection with the Fearon Art Galleries (New York City) with which he became connected last fall. Succeeding Mr. Stransky is Ignatz Waghalter, who will take charge immediately. Mr. Waghalter made his American debut a year ago when conducting the New York Symphony in a special concert and he later became musical director of the English Grand Opera Company. Mr. Stransky has been active in musical circles in New York for the past 14 years, as leader of the Philharmonic Orchestra from 1911 to 1921, at the time of the union with the National Symphony, and was in charge of the first half of the next two seasons, resigning in February, 1923, and became conductor of the newly organized State Symphony.

Oliver Denton Soloist at Board of Education Concert

Under the auspices of the Board of Education Bureau of Lectures, for the opening concert of the second part of the series of Sunday night programs, presented in DeWitt Clinton Hall, New York City, January 4, Oliver Denton, noted American pianist, appeared as soloist. Mr. Denton played compositions by Brahms, Chopin, Rameau, Griffes, Scriabin and Liszt.

Mischa Levitzki, pianist, has announced a New York recital in Carnegie Hall on Tuesday evening, January 13.

(Continued on page 105)

New York Musical Events

An extra concert, in addition to the usual series of Beethoven Association programs, was given in Aeolian Hall the evening of December 29. With the following array of noted artists it is small wonder that Aeolian Hall was packed to capacity to greet the Flonzaley Quartet, Harold Bauer, Myra Hess, Louis Graveure, Bronislaw Huberman, Felix Salmond and Arpad Sandor. The distinguished quartet opened the program with a Haydn Quartet in D-minor, Op. 76, No. 2, and this was played in the manner always expected of this group. Miss Hess and Mr. Bauer followed with Bach's Concerto for two pianos in C-minor, which was transcribed by Mr. Bauer from the Harpsichord. This was well played and received with such tremendous applause that both artists were obliged to acknowledge it time and time again. Mr. Graveure, accompanied by Mr. Sandor sang a group of Brahms. In *Die Matzacht* did he especially display his sincere understanding of Brahms and made each song, thru his excellent diction, an artistic bit of work. The evening's program closed with a Beethoven Trio by Messrs. Bauer, Huberman and Salmond, the work of Mr. Bauer at the piano and the beautiful tone of Mr. Salmond being particularly commendable.

Sascha Culbertson, violinist, gave his third recital here in two years Monday night, December 29, at Carnegie Hall before an audience of only fair size, but seated judiciously by an accommodating corps of ushers to make a showing in applause. A delightful program included selections from Bach, Veracini, the well-known Kreutzer Sonata by Beethoven; a Concerto by Paganini with a marvelously executed cadenza and also numbers by Tartini, Brahms, Joachim and Sarasate. The familiar and beautiful Andante with variations from the Kreutzer Sonata was the exquisite bit of the evening, tho the audience also went into raptures over one of his encores at the conclusion of his taxing program, the tricky and catchy *Caprice Viennois*, which he certainly played very much a la Kreisler. Culbertson is among the topnotchers and plays so easily that he is not fully accredited a phenomenal technique and execution. He will give his next recital on Lincoln's birthday, February 12.

At Carnegie Hall, the evening of December 30, occurred the first concert this season of the Schola Cantorum. Under the capable direction of Kurt Schindler the huge audience enjoyed another unusual program, the first half of this being Act IV of Rimsky Korsakoff's opera *Sadko*. This was given its first performance in America by the Schola Chorus, assisted by Dusolina Giannini, soprano; Marguerite D'Alvarez, contralto; John Charles Thomas, baritone; Leon Rothler, bass, and Mario Chamlee, tenor, and the Philharmonic Orchestra. The second half of the evening was devoted to Act I of E. Chabrier's opera *Briséïs*, sung in French. The work of

the chorus during the evening was exceptionally fine, singing with good attack and tonal balance altho at times the strenuous playing of the orchestra made it practically impossible to hear the work of either chorus or soloists. The solo work of John Charles Thomas and Miss Dusolina was especially fine, both of these artists having to acknowledge repeated applause, as did also Mr. Schindler, who deserves unstinted praise for his offering such an unusual, interesting evening of music.

The Boston Symphony Orchestra played the second concert of the New York season in Carnegie Hall Thursday evening, January 1, opening with Berlioz overture *The Roman Carnival*, played in brilliant fashion. The Schubert "Unfinished" Symphony followed, to which Mr. Seitzky gave a careful and pleasing reading. Ravel's Symphony in D-Major was played for the first time in New York and the program closed with Stravinsky's *La Sacre du Printemps*, which the Boston players presented to New York last season under Pierre Monteux's direction. Mr. Koussevitzky's vigorous directing was given hearty applause and he has certainly found favor with New York audiences.

Chaliapin Will Fulfill Contract With Wash. Opera Co.

Washington, Jan. 3.—Feodor Chaliapin, grand-opera star, this week took a hand in the controversy regarding his appearance in *Faust* with the Washington Opera Company January 26, and after two days of conferences in Chicago issued his ultimatum to the Chicago Civic Opera Company management that he would keep his contract with the Washington Opera Company. Announcement of the basso's determination was made by Eduard Albion, general director of the latter company. The information was contained in two telegrams received by Mr. Albion from Jacques Samassoud, personal friend of Chaliapin and conductor for the Washington Opera Company, who was called to Chicago by Chaliapin to thresh the question out with the Chicago management. The controversy over Chaliapin's appearance here began immediately when announcement was made that he would sing *Faust*. Mrs. Katie Wilson Greene insisting that her contract with the Chicago company was sufficient to prevent Chaliapin keeping his Washington Opera Company engagement, and that neither she nor the Chicago company would permit him to do so. Mr. Albion replied with publication of his contract with Chaliapin and again with Chaliapin's statement that he will fulfill it.

Juilliard Foundation Awards Fellowships in Study of Music

Fellowships for advanced study in four branches of music have been awarded by the Juilliard Musical Foundation of New York City. These fellowships carry free tuition with master teachers for the school year and are awarded to advanced students after competitive examination before a Board of Examiners, which this time was composed of Richard Aldrich, Chalmers Clifton, Lawrence Gilman, Henry Hadley, Charles Martin Loeffler and H. H. Bellman.

Among those awarded fellowships for singing are: Max Alexander, Los Angeles; Gretchen Altpeter, San Diego, Calif.; Constance Bernstein, New York; Claire Brookhurst, Brooklyn, N. Y.; Olga Brounoff, New York; Charles Carver, Brooklyn, N. Y.; Henry J. Chitrac, New York; Frank Cuthbert, McKeesport, Pa.; Marie Edelle, New York; Florence Frommett Newark, N. J.; Alexander Gatewood, Kansas City, Kan.; Gretchen Hailey, Herkimer, N. Y.; Stella M. Jelica, San Francisco; Charles Kullman, New Haven, Conn.; Madalyn Maier, Bound Brook, N. J.; Gustava V. Malstrom, Tacoma, Wash.; Cary Marshall, Fort Johnson, N. Y.; Dudley Marwick, Brooklyn, N. Y.; Marie Masur, New York; Idene S. Montague, Glens Falls, N. Y.; Kathryn J. Myers, San Francisco; Edith Piper, New York; Walter Preston, Brooklyn, N. Y.

New York, Jan. 5.—Included in the program to be played by the Philadelphia Orchestra in Carnegie Hall tomorrow evening is the War Dance from a suite entitled *Native Moments*, by Henry Joslyn, of Indianapolis. This composition has not previously been heard here. Other numbers on the program are Bruckner's Seventh Symphony, arranged by Leopold Stokowski; a Japanese Nocturne from Henry Elckheim's *Oriental Impressions*, and the tone poem, *Finlandia*, of Sibelius.

The first of three concerts to be given in New York by Fritz Kreisler is announced for January 19, in Carnegie Hall.

Geraldine Rieger, Columbus, O.; Anna Rose, New York; Gordon Weir, Brooklyn, N. Y., and Isabelle Yalkowsky, Chicago.

The piano fellowships include Abram Chasins, New York; Ulric Cole, Los Angeles; Ernestine Covington (colored) Houston, Tex.; Ida Deck, Buckhannon, W. Va.; Celius Dougherty, Glenwood, Minn.; Ethelyn Dryden, Baltimore, Md.; Sara Franck, Minneapolis, Minn.; Rudolph Gruen, New York; Lillian Hasmiller, Newark, N. J.; Susan Haury, Ontario, Calif.; George P. Hopkins, Claremont, Calif.; Morton Howard, Sioux City, Ia.; Yetta Kabram, New York; Dorothy Kendrick Dallas, Tex.; Gladys Kohn, Los Angeles; Lydia Mason (colored) New York; Ruth McCann, Mobile, Ala.; Dora Miller, Brooklyn, N. Y.; Helen Moore, Wichita, Kan.; Margaret Paige, Pueblo, Colo.; Jesse Pedrick, Orlando, Fla.; Reginald Riley, Akron, O.; Dorothy Roeder, New York; Josephine Rosenthal, New York; Celia Salomon, Orlando, Fla.; Marya Shannon, Walla Walla, Wash.; Harold Triggs, Chicago; Roslyn Weisberg, Syracuse, N. Y., and Isabelle Yalkowsky, Chicago.

The violin and cello awards were given Martha Ashworth, Webster, Mass.; Herbert J. Clark, San Francisco; John H. Frazer, New York; Mary A. Lackland, Richmond, Va.; Christine McCann, Mobile, Ala.; Della Posner, Newark, N. J.; Rose Rabnowitz, New York; Daniel Saldenberg, New York; Sadie Schwartz, Thompsonville, Conn.; David Siegel, New York; Florence Suder, Waterbury, Conn.; Ada Synajo, New York; Mary A. Waterman, Mt. Vernon, N. Y.; Heimann Weinstein, St. Paul, Minn.

The awards for fellowships for composition include David A. Barnett, Far Rockaway, N. Y.; Theodora Brook, New York; Abram W. Chasins, New York; Ulric Cole, Los Angeles; Ida M. Beck, Buckhannon, W. Va.; William B. Dinsmore, Jr., New York; Lillian B. Hasmiller, Newark, N. J.; George P. Hopkins, Claremont, Calif.; Kathryn J. Myers, San Francisco; Virginia C. Thomas, Bristol, Conn.

The teachers to whom these students have been assigned are: Singing—Mme. Marcella Sembrich, Leon Rothler and Francis Rogers. Piano—Mme. Olga Samaroff (Stokowski), Ernest Hutcheson and Josef Lhevinne. Violin and cello—Prof. Cesar Thomson, Paul Kochanski, Georges Enesco, and Felix Salmond. Composition—Rubin Goldmark.

Opera-Interp Recital To Be Given by Clarence Gustlin in N. Y.

Clarence Gustlin, American pianist, will present an American Opera-Interp Recital at the Chickering Salon, New York City, on the evening of January 14, giving the same program in which he has been meeting with such success this season under the auspices of the American Opera department of the National Federation of Music Clubs. Mr. Gustlin in these recitals interprets the opera *Algajala* and *The Echo*, the two American operas which in the last several months have been produced in a number of cities under the direction of the Department of American Opera of the Federation, and the clubs before which he has appeared have accorded him high praise for his work.

Indianapolis Composer's Work By Philadelphia Orchestra

New York, Jan. 5.—Included in the program to be played by the Philadelphia Orchestra in Carnegie Hall tomorrow evening is the War Dance from a suite entitled *Native Moments*, by Henry Joslyn, of Indianapolis. This composition has not previously been heard here. Other numbers on the program are Bruckner's Seventh Symphony, arranged by Leopold Stokowski; a Japanese Nocturne from Henry Elckheim's *Oriental Impressions*, and the tone poem, *Finlandia*, of Sibelius.

The first of three concerts to be given in New York by Fritz Kreisler is announced for January 19, in Carnegie Hall.

Concert and Opera Notes

The only appearance of Anna Pavlova this season in Kansas City will be made in Ivanhoe Auditorium on January 10.

Toti dal Monte will be heard in Kansas City on January 13 as one of the Fritschy attractions.

Jascha Heifetz, celebrated violinist, will give a recital in San Francisco at the Casino on January 18.

Toti Dal Monte will make her initial appearance before a Baltimore audience at a recital on January 16 in the Lyric Theater.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers will give one per-

(Continued on page 105)

Motion Picture Music Notes

An important number on the musical program surrounding the feature picture this week at the New York Capitol Theatre is the personal appearance on the stage of the Capitol Singers. These artists, known as "Roky's Gang", have been popularized by S. L. Rothafel thru the broadcasting concerts, and those appearing are the Capitol Male Quartet, Gladys Rice and Marjorie Harcum, Frank Moulan and the Male Ensemble, William Robyn, James Parker Coombs, Vee Lawhurst and William Langon. The ballet for the week is von Blon's *Whispering Flowers*, with Mlle. Gambarelli, Lima Bellis, Nora Puntin, Millicent Bishop, Elma Bayer, Ruth Flynn and Muriel Malone, and the orchestral contribution is

(Continued on page 10B)

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BROADWAY SHOWS BEGIN DEPARTURE

Closing of Four Weaker Attractions Intensifies Competition as Jolson's "Big Boy" Arrives

New York, Jan. 3.—With the closing of four of the weaker attractions on Broadway tonight, on the eve of the arrival of Al Jolson in *Big Boy*, the competition among musical shows along the Rialto becomes more intense. The departing guests are *The Magnolia Lady*, which ends business altogether; Earl Carroll's *Vanities* and *Dixie to Broadway*, going to Boston, and the Greenwich Village *Follies*, which will try its luck in Philadelphia.

Dixie, a fast colored show, played in Boston before coming to New York and was well received there, which probably accounts for its determination to pay another visit there. Its failure in New York was quite a surprise.

Advance publicity is expected to help the *Vanities* to a certain extent in Boston. The plan Carroll adopted last year of augmenting the ensemble of his revue with a dozen or so local girls will be followed again this season. For the past week Hub newspapers have been devoting columns of space to the event, each story accompanied by photographs of local beauty winners, and Carroll undoubtedly will cash in on the publicity.

The arrival of Al Jolson at the Winter Garden next week is expected to start that house to doing S. R. O. business, which should almost equal the combined attendance that has been favoring the four shows leaving tonight, and when some of the other strongly rated new attractions hit town there will undoubtedly be another falling of withered leaves from Broadway's musical comedy bush.

Among the remaining weak sisters are *Annie Dear*, which to all appearances may be supported for a considerable time thru its appeal to cut-rate patrons; *Artists and Models*, still doing fairly well, but liable to tumble any day because of its one-sided appeal, and by all rights the *Ziegfeld Follies*. Both *Annie Dear* and *Betty Lee* are now in the cut rates. So is *My Girl*, which should be able to stick along for quite awhile, because it is not only crackerjack entertainment but also inexpensive to keep going. *Madame Pompadour* will probably be hit when several new operettas arrive.

Practically every musical show, from the best to the worst, had practically capacity houses New Year's Eve. *Rose Marie* and the *Music Box Revue* went to a \$1 top for orchestra seats, while \$1.70 was charged by *The Student Prince*, *Betty Lee* and Earl Carroll's *Vanities*. The *Greenwich Village Follies* charged \$6.60 and the other musical attractions let it go at \$5.50. No advance in prices was made by Ziegfeld for any of his three shows, the *Follies*, *Kid Boots* and *Annie Dear*, which are now at a \$5.50 top.

ENGAGEMENTS

New York, Jan. 3.—Phoebe Crosby, who appeared in *The Magic Ring*, will be the prima donna in *The Little Dutch Girl*.

Helen Grody, sister of Louise Grody, prima donna of *No, No, Nanette*, at the Harris Theater, Chicago, has joined the cast of that show, replacing Gladys Feldman, who is returning to New York to begin rehearsals in a new play.

Tom Dingle has been engaged for a leading part in Ned Wayburn's *Cross-Word Revue*, which opened in New Haven last week.

Isobel Graham, seen for a brief spell in *Plain Jane*, has been added to the speedy chorus of *My Girl*, at the Vanderbilt Theater.

Elsie Cavana, at present appearing in the Triangle Theater production of *Uncle Tom's Cabin*, has been signed by Florenz Ziegfeld for *The Comic Supplement*. Danis Goodell, Joyce White and Julia Ralph also have been added to the cast.

SHOWS UNDER WAY

New York, Jan. 3.—Sam Shannon, who gave *Honey Girl* and *Odds and Ends* to the world, is at work on a new musical comedy which will require a cast of about 60 and will be presented in New York before summer, maybe.

Her Majesty is the name of the new B. C. Whitney operetta, with music by Tschalkowsky, scheduled to open in February. Edgar McGregor will stage it.

Puzzles of 1925, the new Elsie Janis

revue, is now in rehearsal and will open shortly out of town for a few weeks' breaking in before revealing itself to Broadway.

George M. Gatts is signing people for

With the Shows on Tour

"The Magic Ring"

From the West Coast now come reports of new triumphs by Mitzl and her company in *The Magic Ring*. The cast of principals in this production includes Estelle Birney, Duane Nelson, Valentine Nierle, Sydney Greenstreet, Janet Murdoch, Caroline West, Jeanette Macdonald, Boyd Marshall, Cliff Hayman, Adrian Rosley and Mitzl herself.

"Wildflower"

Arthur Hammerstein's production of *Wildflower*, starring Edith Day, played a return engagement in Baltimore Christ-

mas week. In addition to the warm re-

DANCERS IN "MUSIC BOX"



Carl Randall and Ula Sharon, two delightful dancers and pleasing personalities in the latest "Music Box Revue".

NOTES

Pauline Miller, understudy to Wilda Bennett, prima donna in *Madame Pompadour*, used to be a nurse at Bellevue Hospital, New York.

Eddie Buzzell was compelled to refuse the part offered him by Ziegfeld in *The Comic Supplement* because it was not suited to his style.

Harriet Hoctor, premier danseuse of *Topsy and Eva*, which made its New York bow recently, won unanimous praise from the reviewers there for the superlative quality of her dancing.

Dorothy Dickson, who has been absent from Broadway for several seasons, is scoring a distinct hit over in London in a musical comedy, entitled *Patricia*, according to reports from the other side.

Vera Myers, touring in the title role of *Sally*, continues to make a big hit wherever she plays, according to newspaper clippings. Lou Powers, comedian in the show, also is getting some excellent notices.

Charles Cannefax is back in the cast of *Artists and Models*, at the Astor Theater, New York, after a short absence due to illness. Hugo Alexander, the Western artist who recently joined the show, batted for Cannefax in the interim.

Dean Cornwell, president of the Society of Illustrators, the organization responsible for the material in the two *Artists and Models* revues put out to date, was guest of honor at last Wednesday's matinee performance of the 1923 edition at the Shubert Theater, Brooklyn, on the occasion of a return visit by the mem-

(Continued on page 102)

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Jan. 3.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING NO. OF DATE.	PERFS.
<i>Annie Dear</i> .	Billie Burke.	Times Square	Nov. 4.....71	
<i>Artists and Models of 1924</i> .	Astor.	Astor	Oct. 15.....96	
<i>Betty Lee</i> .	Nicholas Foy-Brown.	Winter-Fourth St.	Dec. 25.....12	
<i>Big Boy</i> .	Al Nelson.	Winter Garden	Jan. 7.....13	
* <i>Carroll's, Earl, Vanities</i> .	Joe Cook.	Carroll	Sep. 10.....131	
* <i>Dixie to Broadway</i> .	Florence Mills.	Broadhurst	Oct. 29.....82	
<i>Grab Bag, The</i> .	Ed Wynn.	Globe	Oct. 29.....84	
* <i>Greenwich Village Follies</i> .		Winter Garden	Sep. 16.....181	
I'll Say She Is.	Marx Bros.	Casino	May 10.....273	
<i>Kid Boots</i> .	Eddie Cantor.	Selwyn	Dec. 31.....23	
Lady, Be Good.	Astaire-Cantlett	Liberty	Dec. 1.....41	
McGowen, Lady, The.	Ruth Chatterton.	Shubert	Nov. 25.....49	
Madame Pompadour.	Wilda Bennett.	Marlin Beck	Nov. 10.....69	
My Girl.		Madison	Nov. 24.....51	
Music Box Revue.	Filla-Kent.	Imperial	Dec. 1.....42	
Rose Marie.	Yasha Yushna.	Frolic	Dec. 20.....8	
Scandalay Ptiliza.		Jolson	Dec. 2.....39	
Student Prince, The.	Duncap Sisters.	Harris	Dec. 23.....18	
Topsy and Eva.		New Amsterdam	Oct. 30.....70	
Ziegfeld Follies, Fall Edition.				
*Closed Jan. 3.				

IN CHICAGO

Music Box Revue		Hilltop	Dec. 21.....20	
No, No, Nanette.			May 4.....515	
Passing Show, The.		Apollo	Dec. 21.....10	
Plain Jane.	Joe Laurie, Jr.	Woods	Dec. 21.....10	
Sitting Pretty	Dolly Sisters	Garrick	Dec. 21.....20	

IN BOSTON

Be Yourself.	Smith Donahue.	Tremont	Dec. 22.....17	
China Rose.	J. Harold Murray.	Lyric	Dec. 24.....18	
Dixie to Broadway.	Florence Mills.	Majestic	Dec. 4.....5	
Earl Carroll's Vanities.	Joe Cook.	Colossal	Jan. 5.....—	
*Gus the Bus.	Wendell Bert.	Majestic	Dec. 8.....85	
Ritz Revue.	Charlotte Greenwood Shubert.	Shubert	Dec. 25.....11	
Sally, Irene and Mary.	Dowling-Brown.	Wilbur	Dec. 22.....16	
*Stepping Stones.	Fred Stone.	Colonial	Oct. 6.....108	
*Closed Jan. 3.				

IN PHILADELPHIA

*Charlot's Revue.		Shubert	Dec. 15.....23	
Dream Girl, The.	Bay Bainter.	Chestnut St. O. H.	Dec. 22.....18	
*George White's Scandals.		Forrest	Dec. 22.....18	
*Closed Jan. 3.				

IN LOS ANGELES

Carroll's, Harry, Pickings.		Orange Grove	Sep. 5.....138	
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Tommy Martelle's *The Fascinating Widow*, which will be sent on tour. Rehearsals are in progress for *The Dutch Girl*, the new Emmerich Kalman operetta, which R. O. Brackett is producing. Guy Bradford is staging the book and Carl Henner, the Viennese dance director recently associated with George M. Cohan, will produce the musical numbers. The piece is due to open January 12 in New Haven, going from there to Boston for an engagement before heading for New York.

Carl Barrett, the new proprietor of the Central Theater, Chicago, is planning to present in the near future a new musical comedy, called *Melody Land*, by Will Hendrickson and De Koven Thompson, both of Chicago.

(Continued on page 102)

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WRITE FOR FREE BOOKLET.

BOB CAPER, of the *Billy Maine Musical Comedy Company*, lost his father recently by death.

LOUIE HUTSON has replaced Harry Sutton as musical director with Hurley's *Jolly Follies* Company.

TABLOIDS, if you will notice, nearly always appear on pages 23 and 25. Not that down in your memory.

CARL PARK, juvenile, who recently closed with *Cuddle Up*, has joined Golden & Long's *Buzzin' Around* Company. He will do parts and violin specialties.

EIGHTY-TWO weeks on the Pacific Coast without a layoff, briefly pens "Rube" of *Rube Fern's Own Show*. His holiday greeting card was postmarked Seattle, Wash.

STANLEY CRABLE, Lyric tenor, will soon be heard in Chicago, having just signed a 20-week contract with a leading booking agency there. He will close with *Honeytime* early next week.

THE CASH BROTHERS' Frisco Frolics Company just passed its 20th week at the Capital Theater, Moose Jaw, Sask., Canada, and is still drawing strong, advises the management.

AMSDEN AND KEEFE, we understand, have changed the name of their new tabloid playing the Gus Sun Time from the *Zip Bang Zip Revue* to the *Love Kiss* Company.

GEORGE ROWLAND—if you will writer Claud (Slick) Eason, Plaza Theater, Brownsville, Pa., this week, he will send you those photographs, etc., that you lost.

ALAN McDONALD, straight man, late with the Al and Lole Bridges Company in Salt Lake City and also in Texas when the Bridges were united, has joined the *Buzzin' Around* Company.

BILLY TEARNEY and Vera Lawlor have replaced Herb Carlyle and wife on Miller's *Olympic Maids* (formerly *Merry-makers*) show at the Majestic Theater in Cleveland, O.

GRACIE WASSON writes that she has closed with the Nellie Sterling Company and now is working westward over the Western Vaudeville Circuit, doing a single.

HONEY HARRIS sent us a novel and artistic photographic postcard of himself the other day, briefly relating he's still to be found at the Pearl Theater, San Antonio, Tex., where an indefinite stock run is being enjoyed.

GRACE SKINNER and Margie Klippel, choristers, left the *LaSalle Musical Comedy Company* at Dennison, O., and Middletown, O., respectively, on short notice a week ago, according to Manager Jack Bast.

MRS. CLEO STITT, of Kansas City, Mo., mother of Marvel Shakespear, come-dienne with the *Buzzin' Around* Company, spent the holidays on the show in Springfield, O., while the company played at the Band Box Theater.

WE UNDERSTAND Hal Hoyt's Chic Chick Company has lately been reorganized insofar as the cast is concerned and is going along the Sun path at a speedy clip, registering favorably in each house.

IN ADDITION TO producing his own show for many years, Arthur Hauk, of the Hauk Sunshine Revue, also is a songwriter of no little merit. Most of the numbers used in his show are his own compositions.

GUY CAMERON, manager of the Palace Theater, Wortham, Tex., is one, writes Frank Lawler, manager of *The Pioneer Girls* Company, who won't tolerate a smutty show and declares all hells and damns must be "out"!

JACK DICKSTEIN, field representative of the Gus Sun Booking Exchange, was unable to attend the Christmas festivities in Springfield, O., being confined in the vicinity of Detroit, where he is reviewing a number of tabloid shows.

TOM WRIGHT gave the members of the Pepper Box Revue what is reported from several sources as being one of the most wonderful Christmas parties they ever enjoyed in Uniontown, Pa. Mr. Wright manages the Dixie Theater. Everyone voted Tom a regular fellow.

GEORGE HILL, formerly character man with the *Cuddle Up* Company, recently joined Golden & Long's *Buzzin' Around* Company at Springfield, O., succeeding Albert Taylor, who is now producing stock at the Lyric Theater, Ft. Wayne, Ind.

KIND READERS, please be careful of the spelling of names of people in submitting the rosters or news notes on the personnel of companies. We welcome and appreciate your correspondence and trust you'll be just as accurate as you can.

LEO FRANCIS, of the vaudeville team of Leo and Gladys, writes that while playing the Family Theater in Madison, Mich., he had the pleasure of meeting his old friend, Eddie Biley, who had the *Smiles and Chuckles* Show at the Reeper Theater for a time. Leo says Eddie was doing



(Communications to 25-27 Opera Place, Cincinnati, O.)

good business and had a dandy little show.

MARGUERITE KELLER, formerly with Joe Mall's *Rose of Panama* Girls and Eddie B. Collins' *Revue* companies, writes that she is convalescing from diphtheria at her home at 454 1-2 Ontario street, Toronto, Canada, and would appreciate hearing from friends.

RALPH MC GUIRE and Lena Cetar, members of Lester & Backell's *Band Box Revue*, were married on the stage of the Lyric Theater in Vincennes, Ind., recently during an engagement there and the event was given wide publicity. A record crowd is said to have packed the theater.

MRS. HARRY YOUNG, Ray (Haze) Vermillion, Kirk Bennett and Henry White, Joe Murray and R. D. Willard, musical director, of Harry Young's *Frolics* Company, playing at the Hippodrome Theater, Covington, Ky., last week, were *Billboard* callers during their stop in the vicinity of Cincinnati.

CLAUDE CLARK, who has been working in circle stock in Cincinnati the past

fortnight with Hap Moore's *Merry Maids* Company, was given the juvenile lead in a motion picture, *One Adventurous Night*, just completed in the Queen City. According to reports, he handled the part very capably.

FRED HURLEY'S *Jolly Follies* Company members, playing at the new Orpheum Theater, Lima, O., Christmas week, were the recipients of a big turkey dinner given by Manager Bob Shaw, one of the most popular house managers on the Gus Sun Circuit. Covers were laid for 40 in a Chinese restaurant.

AN OLD-FASHIONED turkey dinner was served the members of Miller's *Olympic Maids* Company by Manager Carrig and his staff, of the Majestic Theater, Cleveland, O., Christmas Day, writes Bert (Slats) Wilson. The menu, he adds, was most complete from soup to smokes. The company is doing a steady business.

LUCILLE HARRIS, now playing with the Frank Morton Musical Comedy Com-

pany at the Royal Theater, Vancouver, B. C., would like to know what has become of Eva Neval, who took a tabloid show put of Minneapolis, Minn., in the spring of 1922, or any of the girls then with company, including Marie Fisher, Billy McFarland, Harriet Marcotte and Ruth Olson.

H. B. HARRIS called at *The Billboard*'s home a few days ago to tell us about the *Tip Top Revue*, with 10 people, that he and G. I. Davis are organizing at Middletown, O. Catherine Jenkins will be prima, "Dizzy" Tate, producer; Mr. Hack, straight; Harris, juvenile, and Davis, manager. The show is scheduled to open shortly on the Gus Sun Time, Harris said.

IN OUR REVIEW last week of the *Buzzin' Around* Company we failed to mention the choristers. It was an unintentional oversight. So here are those who comprise the buzzin' hive: Ida Goldbeck, Louise Long, Hanna Goldbeck, Betty Steel, Dolly Belt, Billie Lohrer, Vera Fair, Esther Dorman, Betty Morgan and Betty Queen. Bessie Belt has been given speaking parts in the cast and is doing herself proud.

ROY SAMPSON writes that *Guy Rarick's Musical Revue* opened December 21 on the Butterfield Time at the Majestic Theater, Ann Arbor, Mich., to turn-away business. Two curtain calls were answered after the final curtain, so appreciative was the audience with its demonstrative applause. "Guy," says Roy, "is one of the best liked comedians that comes into Michigan and the theatergoers are all for him in every town."

REPLYING to the inquiry in the Christmas issue of *The Billboard* as to the whereabouts of Bill Harvey, he

(Continued on page 35)

GUS SUN'S CHRISTMAS PARTY



Grouped in this picture, taken on the stage of the Regent Theater, Springfield, O., Christmas night, are members of Golden & Long's "Buzzin' Around" Company (playing at the Band Box Theater), boys of the Al G. Field Minstrels (playing at the Fairbanks Theater), vaudeville artists appearing on the bill at the Regent Theater, members of the stage crews, projectionists and friends of the Gus Sun Booking Exchange, in all numbering about 150, who attended the annual Christmas party given by Gus Sun. The picture was flashed during the merriment and festivities and just before "Santa" dropped in.

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BURLESQUE

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SCRIBNER SENDS OPEN LETTER TO CRITICS OF COLUMBIA SHOWS

Says There Is No Musical Comedy in Circuit's Productions and Raps Those Who Would Have Him Put on "Real Burlesque"---Facts at Variance

NEW YORK, Jan. 3.—When Sam A. Scribner, secretary and general manager of the Columbia Amusement Company, had his attention called to an article in a theatrical journal (not *The Billboard*), he dictated an open letter, including the editor of the theatrical journal referred to, and we herein quote several paragraphs of Mr. Scribner's open letter with our personal comments:

"There is nothing musical comedy about our shows. We say to our producers if the public wants musical comedy they will go to a musical comedy theater, and if they want burlesque they will come to a burlesque theater."

Comment

We disagree with Mr. Scribner's assertion, for there are several shows on the circuit that are of the musical comedy type and, let it be said to the credit of the few exceptional producers who have gone in for this type of show, that they have produced and presented real musical comedy presentations, but the majority who attempted the production and presentation of musical comedy made a dismal failure by aping of musical comedy, and Mr. Scribner is right in his assertion that the public that wants musical comedy will go to musical shows, which probably accounts for the lack of attendance at many Columbia Circuit theaters where the regular patrons have been denied burlesque as they like it.

In his address to the theatrical journal referred to Mr. Scribner says:

"You also state that the producer thinks the Hurtig & Seamon incident is a 'rift in the clouds.' It is a wonder that you birds wouldn't get a real Columbia producer in a corner some time and get something that you have never had yet—real dope, regular info and authentic news."

Comment

Ye gods, that is what we have been trying to do for weeks past, trying to get some of the many franchise-holding producing managers of "Columbia Burlesque" to express an opinion, or, as Mr. Scribner says, furnish us "real dope, regular info and authentic news," but we have striven in vain to get it from producers, who apparently fear being quoted, and as for getting it from Walter K. Hill, conductor-in-chief of the news bureau maintained by franchise-holding producing managers, or Mr. Scribner, as general manager, it is impossible, for they will only give what they desire known and no more.

"Some pinhead tries to tell us now and again that we ought to cater to the babe that wants 'real' burlesque in spite of the trips the producer of 'real' burlesque takes to the police court for feeding roughnecks raw meat."

Comment

We haven't seen or heard of any producers of "real" burlesque making trips to police courts for feeding roughnecks raw meat. In fact, we do not grasp Mr. Scribner's reference to "raw meat," unless he means girls in bare legs, which he ruled off the Columbia Circuit prior to the opening of the current season, but who are now appearing regularly at Hurtig & Seamon's 125th Street Theater and shimmy-shaking on the running board to the delighted applause of the so-called roughnecks who make reservations of seats along the running board.

In his opening paragraph Mr. Scribner said:

"Harry Miner is not going to permit the style of entertainment we are giving him in The Bronx to be changed in the least."

Comment

Mr. Scribner's letter is dated December 22, and we visited Miner's Bronx Theater Tuesday evening, December 30, and were surprised to note an illuminated running board similar to that at Hurtig & Sea-

mon's on 125th street, extending from both sides of the stage around the orchestra pit, thru the auditorium in U form and at frequent intervals, principals appeared on the running board alone and in company with bare-leg choristers, and never have we seen choristers exhibit their shimmy-shaking abilities like Irons & Clamage's *Town Scandals* choristers did Tuesday evening last.

Estelle (Arab) Mack, the bob-brunet, modelesque soubrette, leading a number during which she sat on the running board, interlocking bare legs with one of the choristers, a la tug of war, was recalled eight times, thereby stopping the show cold, with Comiques Harry "Hickey" Le Van and Joe Van acquiescing.

Bare Legs at Columbia

Rud K. Hlynicka, treasurer of the Columbia Amusement Company, holds the franchise, and Lewis Talbot is the operator and producing manager of *Wine, Woman and Song*, the attraction at the Columbia Theater for the current week.

We reviewed this show Monday and found it to be a typical old-fashioned burlesque show, with the choristers working in silk tights in all their numbers. But, we were advised of others who saw the show later in the week that the choristers were working in bare legs.

The foregoing may not make manifest that it tends to a "rift in the clouds," but it does become apparent day by day that it is a "rift in the lute" that presages a radical change in the presentation of "Columbia Burlesque," and it remains to be seen what Mr. Scribner as general manager of the Columbia Amusement Company, controlling many houses and shows on the Columbia Circuit, is going to do about it.

It may be that Hurtig & Seamon, Harry Miner and others controlling houses on the Columbia Circuit are in open revolt against the dictates of General Manager Scribner, and that will have an influential effect upon other managers of houses and franchise-holding producing managers of shows on the circuit, or it may be that Mr. Scribner has awakened to a realization that "Columbia Burlesque" will have to conform to the accepted order of burlesque and has rescinded his previous ban against bare legs for choristers.

When Mr. Scribner issued his orders, prior to the opening of the current season, barring bare legs, this publication commended him highly for the stand he was taking and hoped that he would maintain that stand in face of any and (Continued on page 102)

Christmas Dinner on Stage

New York, Jan. 3.—George Belfrage, special representative of the Mutual Burlesque Association, situated at the Garrick Theater, St. Louis, Mo., communicates that Joseph Oppenheimer, manager of the Garrick, tendered a Christmas dinner on the stage to the house attaches and Howard & Hirsh's French Frolics Company.

Changes on Circuits

New York, Jan. 3.—Shows on the Mutual Circuit beginning Monday, January 5, will play Johnstown, N. Y., Wednesday. This change will make route number three: Geneva, Monday; Elmira, Tuesday, and Johnstown, the last four days.

MATTIE SULLIVAN



One of the original Four Briarites, sponsored by Gertrude Hayes in Harry Gerard's *Follies of the Day*, on the Columbia Circuit, who is now a strut-dancing ingenue-soubrette in Frank Harcourt's *Red Hot* Show on the Mutual Circuit.

MATTIE SULLIVAN

Little Mary Jane in "Buster Brown," Now in Burlesque, Progressing Toward Broadway.

Miss Sullivan is a native of Brooklyn and later moved to Newark, N. J. A girl who evidenced more than usual talent at a very early age, which was developed by her sister, Ruth Sullivan, a former vaudeville artiste.

At the age of seven little Mattie enacted numerous kiddie roles with a dramatic stock company in Philadelphia, later enacting the rôle of Mary Jane in *Buster Brown* en tour.

At the age of 12 she returned from the stage to complete her schooling, which included advance studies in vocal and instrumental music, supplemented by dancing. At the age of 16, she became an end-pony chorus girl in Barney Gerard's *Follies of the Day* Company on the Columbia Circuit and distinguished herself sufficiently to attract the attention of Gertrude Hayes, the leading lady-prima donna, who selected her for one of the original *Brick-Top Girls*, who accompanied Miss Hayes in her singing specialty.

During the World War Miss Sullivan toured the country singing in the Liberty Bond and Red Cross drives and became a great money getter for these organizations.

Miss Sullivan next appeared in Max Spiegel's *Plenty of Pep* on the Shubert "Unit" Circuit, later returning to burlesque in the Ed E. Daley *Runnin' Wild* show on the Columbia Circuit, and now is winning fresh laurels as a strut-dancing ingenue-soubrette in Frank Harcourt's *Red Hot* Show on the Mutual Circuit.

Miss Sullivan and her work in the *Red Hot* show have attracted the attention of a scout for talent who has tendered her an offer to distinguish herself further by taking a course of study during the summer layoff from a well known and successful comedienne.

Columbia School of Dancing and Instruction Discontinued

New York, Jan. 3.—There was much discussion and debate on Columbia Corner yesterday due to a report which has been confirmed to the effect that the Columbia Amusement Company, which financially sponsored the establishment of the Columbia Burlesque Booking Exchange and Columbia Burlesque School of Dancing and Instruction, had notified Ike Weber, general manager of the Columbia Burlesque Booking Exchange, and Dan Dody, general manager of the Columbia Burlesque School of Dancing and Instruction, that both establishments would be discontinued Saturday, December 27, and the order was compiled with that date.

Ike Weber has taken over his former suite of offices in the Columbia Theater Building and will continue to operate as a booking agent from those offices hereafter.

Dancing Dan Dody is now at liberty and negotiating the putting on of dances and ensemble numbers for various burlesque shows.

Neither Mr. Weber nor Mr. Dody will talk for publication, which lends an air of mystery as to the causes that led up to the discontinuance of the establishments formerly managed by them.

De Velde Robbed

New York, Jan. 3.—Ed De Velde, one of the classiest groomed straight men in burlesque, has a justifiable grievance against a robber who broke into his dressing room at the Royal Theater, Akron, O., during the engagement of the *Speedy Stoppers* Company and decamped with all of De Velde's classy and costly wardrobe while he was on the stage.

Rauth Succeeds Flynn

New York, Jan. 3.—Eugene Rauth, Hebrew comic, succeeded Frank Flynn, Dutch comic, in Lew Kelly's Show on the Mutual Circuit.

MUTUAL CIRCUIT

Prospect Theater, New York

(Reviewed Monday Evening, Dec. 29)

Al Reeves "Beauty Show"

A Mutual Burlesque attraction. Popular songs by Leo Feist and Harry Von Tilzer. Written, staged, produced and presented by Al Reeves week of December 29.

THE CAST—Al Reeves, (himself), Stella Morrissey, Jack Ormsby, Charles (Bimbo) Davis, Mark Thompson, Bobby Dixon, Jackie Mason, Bebe Montclair.

THE CHORUS—Cicely Wayne, Henrietta Manzella, Marie Mason, Violet Mason, Carolyn Logan, Jimmie Gay, Esther Crane, Bebe Montclair, Loretta Love, Babe Brooks, Kathryn Harkins, Mildred Hill, Kathryn Clark, Rosalyn Manzella, Agnes Logan, Marie Gündle.

REVIEW

This presentation fully merits its title as programmed, for it is really beautiful in its scenic effects, gowning and costuming of feminine principals and choristers, supplemented by popular songs from the music publishing houses of Leo Feist and Harry Von Tilzer. The program indicates that the show was written, staged and produced by Al Reeves in person, and, if such is the case, Reeves did his writing some 40-odd years ago, for the bits in this show are as antiquated as any that we have ever seen, and, if Reeves in person staged and produced the show, it reflects but little credit on him for his 40th anniversary celebration for the entire presentation evidenced lack of proper direction of comedies, feminine principals and choristers alike.

Jack Ormsby is evidently the comedian-in-chief and he is the same Jack in makeup and mannerism that we have commended so highly in other shows reviewed by us, and in this show he appears like the same old Jack, but works like a ship without a rudder.

Charles (Bimbo) Davis is cocomic with a typical modified facial makeup, as a bum, with frequent changes of grotesque clothes. Davis is new to us and evidences the qualifications that go to make up a likable and clever comic, but he, too, works like an able comic who lacks direction.

There is something radically wrong in the comedy of this show, for while both comedies are likable and work conscientiously with many old tried and true burlesque bits, they fall far short of giving to them the final punch that usually evokes laughter and applause.

Mark Thompson appears to good advantage as a straight man, but he too evidenced lack of direction in his character work. We have commended Thompson highly in the past, but there was nothing in his character work in this presentation that warrants commendation and the fault does not lie with Thompson as much as Reeves, who is credited with staging the show.

Yes, there was something in Thompson's character work that does warrant commendation, and that was his modified, mancified, full evening dress makeup and mannerism as the bridegroom in a syncopated wedding scene in which he put over lines and actions that evoked more laughter and applause than any other comedy bit in the entire presentation.

Stella Morrissey, a pleasing, titan-tinted, ever-smiling leading lady, billed as the highest salaried prima donna in burlesque, fell far short of making the grade as a prima donna, for Stella's vocalism was off key at the Monday night presentation. We have reviewed Stella in company with her sister, Dimpie Dolly Morrissey, in other shows and found much in both to commend, but in this particular presentation the only thing that we can commend about Stella is her pleasing personality.

Bobby Dixon, a Dresden doll type of soubrette, put her singing and dancing numbers over in an admirable manner and why she should discredit her talent and ability by her awkward grind on her exits is beyond our understanding.

Jackie Mason, a pretty, petite, bob-brunet soubrette, while she evidenced all the personality so desirable in that role, at the same time evidenced a lack of pep that is deplorable in one so youthful, but as we learned after the show, Jackie has a legitimate alibi, for she is slowly recuperating from a recent operation for the removal of her tonsils and adenoids with its depressing aftereffects.

Bebe Montclair, another pretty-faced, petite, bob-brunet soubrette, appeared in several numbers singing and dancing and

probably did the best she could under existing conditions.

Down in the second part of the show Reeves appeared upon the stage in front of a drop in "one" accompanied by Carolyn Logan, a pretty bob brunet, at the piano as an accompanist for his banjo playing specialty, and let it be said to the credit of Reeves that he can still pick the banjo as cleverly as he did many, many years ago, when he was awarded the Richard K. Fox Medal for his mastery of that instrument. When it comes to shooting the bull, Al can hit the bull's eye every time for repeated applause from his auditors.

There was another specialty put over by a little girl who was hardly recognizable in her "Bozo" male attire, but whom we accepted to be Soubrette Dixon. Her dancing specialty was new, novel and unique for a feminine in burlesque and fully merited the encores given her act.

The members of the chorus are notable for their youth and beauty, but when it comes to singing in harmony and dancing in unison they were A. W. O. L. and relied more on their shimmy-shaking abilities in milking the audience for encores than they did on their dancing and ensemble numbers, and the same is applicable to Soubrettes Dixon, Mason and Montclair. They suffered greatly in comparison with the dancing specialty of Zara, a pretty-faced, bobbed brunet of slender, symmetrical form, who was the acme of gracefulness in her every movement in a dance à la classic admirable.

Taking the show in its entirety, it was a regrettable disappointment, for we had looked forward to Reeves' production and presentation as the best on the Mutual Circuit, basing our opinion on the productions and presentations that Reeves has given to burlesque during the past 40 years, and it is inexplicable why Reeves should rest content with a production and presentation such as he gave at the Prospect Monday night, when, with the cast and chorus that he has in hand, he could, with the proper direction, have made it the best or one of the best shows on the Mutual Circuit.

We could overlook this dereliction of duty on the part of a newcomer in burlesque and sympathize with him in an honest effort to make good, but in the past we have placed Reeves on pedestal as a producer of burlesque, and it is with regret that we note his failure in living up to our expectations, and the sooner he gets busy himself, or engages some other producer to get busy for him, to give a presentation of burlesque more in keeping with his billing the better it will be for Reeves in person and the Mutual Circuit.

Campbell's Christmas Party

Rochester, N. Y., Jan. 3.—Mr. and Mrs. Wm. S. Campbell tendered a dinner and banquet to the entire company of *Go To It* at the Rochester Hotel Christmas Eve. Plates were set for 40 people. There was a large Christmas tree in the banquet hall. Frank Lanning played Santa Claus, handing out over 300 presents to the members of the company, and with each present there were many laughs to the delight of all. Chief among the presents handed out was a sealskin coat to Peggie Moran, also a wonderful diamond ring, the sender not giving his name; some half dozen then claimed to be the giver. Just before the dinner the members of the company presented Manager Frank Lanning with a beautiful gold wrist-watch, and a gold signet ring, and to the surprise of all Manager Lanning put over a neat little speech of thanks. Jack Levey played straight to Lanning.

Althea Barnes and Louise Gardner made many of the laughs possible with their many funny gifts. Gene Shuler, Tommy Levene, Wally Jackson and Bob Sandberg handled the rest of the laughs. Leo Shuster made the speech of the night.

Francis Ross and Du Ross helped to entertain the guests with their specialty. Van Smith was there, but the party got so fast that he passed out.

Louise Gardner received a two-karat solitaire diamond ring from a friend. Tommy Levene received an Elk's signet ring from his wife. Clara Douglas received a solitaire diamond ring from her husband, George Douglas. Mr. and Mrs. Jean Schuler made a present to every member of the company. Leo Schuler was presented with a season ticket for Childs' Restaurant, also a candy horse. Cassie Bernard was presented with a dog. The company named the dog "Chulius". Someone played a practical joke on

Catherine Exton, presenting her with a pair of ear muffs, and when she was asked to have a drink of punch she could not hear what they were saying, as she wore her ear muffs. The party was made merry with songs and speeches. Jim Shea recited a speech, entitled "The Reason We Left Ireland and Mother—Because We Were Poor". Charley Zerber recited *Gunga Din* and Wally Jackson recited *The Face Upon the Floor*.

Tommy Levene was presented with a three-year contract by Manager Frank Lanning. Frank Lanning and Jean Schuler were proposed for membership in the Elks' Lodge, No. 24, in Rochester by Sheriff Jack Levey. Among the invited guests at the banquet were Earnest Waar, from Paterson, N. J., and Jack Levey, agent of *The Bathing Beauties* Company. Among the members of the company present were Louise Gardner, Althea Barnes, Helen Du Ross, Jean Schuler, Tommy Levene, Wally Jackson, Neil Hall, Mr. and Mrs. Jake Kogan and their daughter, Natalie; Andy Francis, John Ross, Robert Sandberg, Peggy Moran, Alma Davis, Martha Taylor, Cassie Bernard, Ruth Gladwin, Madge Reid, Teresta Schaeffer, Lila McGilvery, Morden Young, Clara Douglas, Mildred Sexton, Jean Sinclair, Bobby Hall, Ann Schuler, Patsy Allen, Catherine Exton, Alice Barber and Keane and Sharp.

The members of the company were unanimous in giving a vote of thanks to Mr. and Mrs. Wm. S. Campbell in appreciation of this banquet, as it was a great dinner, with everything from soup to nuts.

Broadway by Night

Omaha, Neb., Jan. 3.—A Christmas celebration was given at the Millard Hotel Christmas Eve by Mildred Cecil, prima donna of the *Broadway By Night* Company in honor of the company's mascot, Little Billy Bennett, the five-year-old son of Bob Bennett, a member of the company. An elaborate spread was prepared and a Christmas tree eight feet high with ornaments, colored-electric lights, loaded with 337 presents to be exchanged between members of the company that included Mr. and Mrs. Bob Bennett, Phil Fletcher, Leo Lee and wife, Carrie Allen, Elaine Dealey, Francis Wheaton, Josie Roman, Gertrude Takala, Minnie Takala, Anna Takala, Dot Black, Jackie DeFranco, Alma Preston, Jack Cameron, Art Bowers, Ed Costa, Tom Merola, Bob Capron, Jake Strouse, Eddie Brennen, Louis Gregory, William Potts, Dusty Newsome, Manager Charles F. Edwards, Little Billy Bennett and the charming hostess, Mildred Cecil.

Bob Capron acted as Santa Claus and distributed the presents, after which the good eats and wet goods were brought forth. Dancing then took its turn, the music furnished by Bennett and Fletcher, the fins coming in the wee hours of the morning, and all voted it the best Christmas party ever attended and gave three rousing cheers for Miss Cecil, the best prima donna on the Columbia Wheel.

Tabloids

(Continued from page 33)

advises that he has been in vaudeville on the Pacific Coast for a time, also in pictures, appearing in two-reel comedies made by the Sanford Producing Company, Hollywood, Calif., but that he is now with the Dalton Bros.' musical stock in Los Angeles.

AFTER ARRANGEMENTS had been made by Mary Gray Allen and Claude Cobb, the members of the *Billy Maine Musical Comedy* Company enjoyed a big Christmas party at the Dixie Grill in Danville, Ill., where a stock engagement is being played. There was a tree and an eight-course dinner to make everyone merry, and presents by the score. Thereafter followed an impromptu program replete with burlesquing and impressions, all for many laughs. In the wee sma' hours the company disbanded, tired and stupefied.

ON A PAR with any and all of the best tabloid shows covered this season by the Tabloid editor, in the way of a scenic production, is Harry Young's *Frolics*, seen at the Regent Theater, Hamilton, O. Ordinarily, we see a bill put on in one, possibly two scenes and an olio. But in *The Frolics* there are eight scenes, all special drops, drapes and cyes, distinctively a treat. Once a one-nighter, Mr. Young still believes in giving the public everything possible for its money, it can be seen. In *The Frolics*' opening bill that is very obvious. We "caught" a revue bill. A chorus of pretty, shapely mediums is seen wearing colorful picturesque wardrobe to good optic results. The dancing is snappy where dancing is permitted, but it seemed the chorus was utilized mostly for atmosphere in this bill. With the talent available and proper producing a right smart sure-

stepping line could be developed, we opine. Likewise, the singing could be strengthened. It seemed the girls weren't doing their best. The comedy is very, very good and clean throughout. "Slim" Williams, featured blackface, is very much an artist in cork. We noticed, however, that he digressed from Negro dialect in his monolog and comedy song specialty of 15 minutes, as also was the case in some of his lines in scenes with Joe Murray, likable straight, whose support was all that could be asked. The two worked together briskly for 12 minutes and kept the audience in continuous laughter. In the Atlantic City scene they were given enjoyable support by Henry White, juvenile; Kirk Bennett, characters, and others in small bits. Opening with a cabaret scene, in full stage, the revue offered also a Rialto Theater street scene realistic and striking, the Beach scene and Bubbleland scene, the latter with soap bubbles glittering and gleaming from hidden mechanism in the drop at rear center stage. In this number the chorines again appeared in beautiful wardrobe and spoke lines, no singing being introduced. Specialties were by Williams, Kathryn Murray, attractive prim, in a song assisted by the girls; Judy Davis, charming ingenue, in a pleasing ragged newsboy turn; Mr. Young, stuttering song; Mr. White, violin selections and yodeling, and the Murrays in songs. Mr. White's featured numbers seemed too heavy. We believe popular music would be better liked from him. Mr. White's yodeling equals if not betters any we've ever heard. He sings with ease and beauty of tone. Dolly White, dainty soubrette, also pleased with a song. The *Frivolities* Four, with Messrs. Murray, Bennett, White and Williams, proved a high spot in the bill, and numerous encores had to be answered. Despite this fine array of talent the bill lacked consistent pep. A rearrangement of numbers and scenes is suggested. A "Grand Theater" billing on a wastepaper box "prop" in the Apollo Theater scene should be repainted Apollo for consistency. That's just a detail, but noticeable to close observers out front. The chorus: Lucille Keene, Ray Vermillion, Billy Willard, Alene Kovalev, Helen Maday, Beatrice Murray, Betty Kopps and Peggy Watson. R. D. Willard is musical director. *The Frolics* provides satisfying revue entertainment as a whole. Unfortunately, when reviewed, the company seemingly was not being presented to fullest advantage.

SNAPPY AND PEPPY is Arthur Hawk's *Sunshine Revue*, seen at the Hippodrome Theater, Covington, Ky., by the Tabloid editor. With 10 girls working nicely in double line, the revue opened revealing pretty wardrobe and a gathering of feminine singers not afraid to make use of their "pipes". A banjoist at either side of the chorus and a hot cornetist and pianist in the pit set the show off to a bright start. This pace was retained throughout, hardly a minute dragging in the hour's offering; artistically staged, replete with fine features threaded on a tiny plot, much ado about Counts, real and otherwise. While Thomas Collins, principal comedian, held his own nicely in character role, Billy Cullen, light comic, undoubtedly was the favorite, judging by the applause accorded him frequently. Both were commendably assisted in extracting laughs by Barney Kleebler, producing straight: Dan Collins, Jack Owen, Claude Reed and Dorothy Taylor, ingenue. Cullen, effervescent with personality, does the silly boy, dope and other roles admirably, while his versatility includes cabaret-song shouting, hoofing and leading numbers as best do justice to a chorus of tall, good-looking young women strongly supporting his choruses and wearing gorgeous picture costumes refreshingly new in design. In the dope scene Miss Taylor should devote more attention to her part by way of characterization detail, even tho her bit is small. Reed's number in the olio, assisted by the chorines behind a screen, was a pleasing novelty. Cullen, in his banjo, like and monolog specialty, is delicately handling some double-entendre lines, yet their usage could be replaced by better material, we opine. To say that he stole the show in the scenes he works could hardly be disputed. More power to him, featured in a bill. Miss Taylor's *Leaves* song flash scored, while a string quartet with Messrs. Kleebler, Tom Collins, Hawk and Reed, billed as "The Four Musical Kings", rounded numbers into the hottest specialty of its kind we've seen in months. The show was held up, as many encores were taken. The company's jazz welding finale held interest to the last curtain. We will watch with interest the success of Peggy Collins, pretty, slender blonde from the chorus, who soloed *If You Do* with vivacious salesmanship to a hearty

(Continued on page 106)

January 10, 1925

THE NEW PLAYS ON BROADWAY

CORT THEATER, NEW YORK
Beginning Monday Evening, December 29, 1924

Charles Frohman Presents
ELsie FERGUSON

— in —

Ferenc Molnar's

"CARNIVAL"

A play in three acts, translated by Melville Baker. Production designed by Lee Simonson. Staged by Frank Reicher (director of *Lilom*). (Characters as They Appear)

Nicholas Kornady..... Tom Nesbitt
Edmund..... Nicholas Joy
Camilla, Wife of Sandor Oroszny..... Elsie Ferguson

Rudolf..... Stanley Logan
A Cavalry Captain..... Franklyn Fox

Matyas Oez..... Leo G. Carroll

Sandor Oroszny..... Burton Churchill

Lieska, Sister of Matyas Oez..... Anna Gray

Police Commissaire..... Nicholas Joy

Police Secretary..... Henry Bloomfield

Secret Service Man..... Richard Bowler

A Girl..... Margaret Hutchins

First Coat Room Woman..... Mignon O'Doherty

Second Coat Room Woman..... Edith Harding Brown

Third Coat Room Woman..... Mildred Wall Lackey

Doorman..... Kenneth Lawton

Basil Hanbury

The action takes place in Budapest, in the '90s, at one of the great state balls held during the carnival season.

ACT I.—A Corridor Off the Grand Ballroom.

ACT II.—A Private Supper Room.

ACT III.—Lobby Near the Foot of the Grand Stairway.

That Ferenc Molnar can write comedies with slight themes and with a sure, deft touch make them interesting and sometimes delightful is as sure as anything can be on this mundane sphere. *The Guardsman* and *The Swan* are hereby offered as proof of that statement. But, just as certain as that fact is, so certain is it that Mr. Molnar has not been able to turn the trick in *Carnival*.

Here we have the slight texture indeed, but the writing lacks the edge, the surety of touch, the nice pointing of dialog which distinguishes the other two comedies mentioned. Instead, we have a wordy play with characters inspiring little interest and less sympathy.

The plot of *Carnival* has to do mainly with a woman, married to a stern and unbending husband, who spends a few months in Budapest during the carnival season each year. For two years she has been pursued by a young man, but has always repulsed his advances. At a ball an attending princess loses a huge sea-green diamond (yes, it was once the eye of a Hindoo god) from her coronet. The woman picks it up and while the ballroom is in a turmoil holds on to it. She then proposes to the young man that he flee with her and the diamond, which she evidently sees as a symbol of her approaching liberty. He is willing at first, but thinks the proposal over too much to suit the woman. At the end she throws the diamond on the floor, informs the police of its whereabouts and goes off with her husband.

Elsie Ferguson plays this woman, who is pictured as the belle of the countryside, a hard rider and a darling taker of all sorts of chances. She is radiantly beautiful and, I am sure, does splendid justice to the part. But, as the actor would say, "it is not there". It is full of repetitive speeches, has little action and is never wholly effective. Miss Ferguson brought to bear all of that acting skill which is hers on the role, but the odds were too much. Even with all this the part and play are essentially uninteresting.

In support of Miss Ferguson are Burton Churchill, who plays her husband; Tom Nesbitt, who is the lover, and Anna Gray, a jealous rival of Miss Ferguson. What opportunities the play gave them they took. Even so, their appearance in *Carnival* will add nothing to their laurels. The other parts were small and all were well played.

In all respects the production of *Carnival* is first class. The three settings, by Lee Simonson, are impressive and beautifully decorative. The direction shows no obviously weak spots. It is the play which is at fault, not the manner in which it is done. I am confident. *Carnival* is distinctly one of Molnar's minor plays.

An uninteresting comedy, well produced.

GORDON WHYTE

PROVINCETOWN PLAYHOUSE, NEW YORK

Beginning Monday Evening, December 29, 1924

The Experimental Theater, Inc., Presents

"PATIENCE"

Or "Bunthorne's Bride"

A Comic Aesthetic Opera

Written by W. S. Gilbert

Composed by Arthur Sullivan

Directed by Robert Edmund Jones

THE CAST

Patience, a Dairymaid..... Rosalind Fuller

Reginald Bunthorne, a Fleshly Poet..... Edgar Stahl

Archibald Grosvenor an Idyllic Poet..... Stanley Howlett

Rapturous Maidens:

The Lady Jane..... Flavia Arcaro

The Lady Saphir..... Mary Blair

The Lady Angela..... Helen Freeman

The Lady Eliza..... Norma Millay

Officers of Dragoon Guards:

Colonel Calverley..... George George

Major Murgatroyd..... John Rogers

Lieut. the Duke of Dunstable..... Kenneth Wheeler

An Estate Maiden..... Juliet Brenon

Mr. Bunthorne's Solicitor..... Feltin Elkins

Chorus of Rapturous Maidens:

Louise Barre, Arthur Curran, Edward Franz,

John Mahim, Samuel Rapport, Samuel Sel-

den, James Slute, J. Hutchinson Thayer.

TIME—1881.

ACT I.—Exterior of Castle Bunthorne. (Intermission, Eight Minutes.)

ACT II.—A Glade.

Settings by Cleon Throckmorton and Mr. Jones, in the manner of E. Burne-Jones.

Musical Director and Conductor, Macklin Mar-

the dragoon uniforms are flashy and imposing even if they don't contain many thundering soldiers.

After all is said and done the essence of Gilbert and Sullivan will always remain, and that essence is of itself enough to make for several hours of enjoyable entertainment. Anyway, the second night audience at the Provincetown Playhouse seemed to enjoy itself immensely, and many other audiences doubtless will do the same thing. For those who remember to bring along a bag of peanuts the evening's pleasure will be complete.

DON CARLE GILLETTE.

What the New York Critics Say

"Patience"

(Provincetown Playhouse)

POST: "Not only very much worth doing for the sake of its permanent value to the theater, but also as a thoroughly delightful evening's entertainment."

WORLD: "All things considered, the staging of this piece is quite satisfactory."

TRIBUNE: "One of the best shows of the year."

TELEGRAM: "Below is Provincetown's record performance took on an amateurish tinge."

TELEGRAM: "Provincetown group put opera on motionless pedestal."

"Carnival"

(Cort Theater)

HERALD-TRIBUNE: "A languid counterfeit, ambiguous in writing, acting and stage direction, and, in general, tame and artificial bit of pothe."—Percy Hammond.

TIMES: "A rather silly play with the general interest of a light novel, but carried along by the presence of Elsie Ferguson."—Stark Young.

WORLD: "One of the dullest plays of the season."—Heywood Broun.

SUN: "It succeeded chiefly in mystifying the affable and gaudy audience assembled for its New-York premiere."—Alexander Woollcott.

NOTICE!

The *Billboard* has no correspondent at Tampa, Fla., by the name of Charles Dean—in fact, has none there at all. Readers will please be on their guard.

New Theaters

J. D. Lindsey has opened his Palace Theater, Lubbock, Tex. It is one of the finest houses of its size in West Texas.

The work of razing the buildings now occupying the site of the new Loew State Theater, Canal and Rampart streets, New Orleans, La., is proceeding rapidly.

Work is progressing fast on the construction of the Liberty Theater, Astoria, Ore., which is planned to open the latter part of this month.

The Baker Theater, Dover, N. J., was formally opened December 22. It is under the management of Raymond H. Woodhull.

Messrs Brady and Omhart have opened their Palace Theater, San Benito, Tex. The house is strictly modern and fireproof. It seats 600.

The Lyric Theater, Ennis, Tex., is expected to open early in February. A new \$7,500 organ and first-class equipment will be installed.

Two rival theaters, The State and The Manos, situated side by side in Main street, Weirton, W. Va., opened their doors to the public recently.

The Multnomah Theater, Jersey and Alta streets, Portland, Ore., is rapidly nearing completion. It will have a seating capacity of 850.

A 2,500-seat playhouse, to be erected in Main street adjoining the Fort Stanwix Hotel, is in prospect for Johnstown, Pa., by a corporation headed by George Panagotacos.

It may be several months before the construction of the \$600,000 theater being built in Fourth avenue, Brooklyn, N. Y., is finished, owing to labor troubles. When completed it will seat 2,000.

The \$600,000 City Auditorium at

Macon, Ga., is being rushed by the contractors so that it will be available to use during the latter part of the coming year.

The Euphemian Theater, Buckhannon, W. Va., owned and managed by O. M. White, has thrown open its doors to the public. It is an attractive, well lighted and nicely seated theater.

Construction of a \$600,000 theater building at Stanislaus and Fulton streets, Fresno, Calif., is expected to commence early in February. It will have a seating capacity of 2,500. There will be no gallery.

Mrs. Mamie W. Gregory will erect a \$100,000 cinema theater at Pacific avenue and Hill street, Long Beach, Calif., if she succeeds in obtaining the permission necessary from the City Council. This will involve the rezoning of the locality.

After many months of construction the Temple Theater, Birmingham, Ala., was opened to the public December 29. One of the notable features of the house is the grand pipe organ. It is said to be the largest in the South and the third largest in the world.

R. E. Connell has opened his \$100,000 theater at Aberdeen, Wash., which he built in defiance of a city ordinance limiting the number of theaters in the city to one for every 7,500 people. The ordinance was repealed several weeks ago.

The new \$750,000 Majestic Theater and Hotel, Tamaqua, Pa., built by George F. Higgins, have been formally opened. The theater seats 1,200 and is one of the finest in that section of the State. Notable is its \$33,000 organ. Pictures and road shows will be offered. Charles Higgins is manager.

Theatrical Notes

The Plaza Theater, San Antonio, Tex., is being remodeled.

J. W. Cutshaw has purchased the cinema theater at Du Bois, Neb.

Milton, Ore., has a new movie house. Robert Moore is the proprietor.

T. L. Sanders has purchased the Cozy Theater, Lometa, Tex.

George S. Lee has opened a community theater at Roosevelt, Ok.

The State Theater, Waseca, Minn., is undergoing extensive remodeling and redecoration.

Messrs. Godfrey and Sack have completely remodeled and redecorated their Height Theater, San Francisco, Calif.

H. Simons recently purchased the Beardsley Theater, Red Oak, Ia., and will make his home in that place.

Messrs. Taft and Smith are remodeling their Liberty Theater, Garber, Ok., and adding up-to-date equipment.

T. H. Coyle is remodeling his Crystal Theater, Roosevelt, Ok., and adding new equipment.

John Fanning has taken over the management of the Judia Theater, Cisco, Tex., and will remodel same.

Grover C. Campbell, of Denton, Tex., is reported to have purchased the Comanche Theater, Eastland, Tex.

Dinty Moore and Luck Jewel have leased the New Theater, Ozark, Ok., and will change its name to The Lyric.

The Star Theater, Eagle Pass, Tex., which was dark for some time, has reopened, with Franklin Walker as manager.

The Rialto Amusement Company has purchased the Rex Theater, Rock Springs, Wyo., and now owns all the theaters there.

Edward L. McDermott of Kane, Pa., has closed a deal for the Long Theater and business block in Market street, Johnsonburg, Pa.

The U. C. Theater, Berkeley, Calif., has undergone a complete alteration and refinishing, and new equipment has been installed.

The theater which the Bethlehem Engineering Corp. is erecting at 155-55 Broadway, New York, has been leased by Joe

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By THE MUSE
(Communications to 25-27 Opera Place,
Cincinnati, O.)

Earl Barr, director of a 10-piece dance combination, writes from Iowa City, Ia., that he is taking his combination to Florida to fill a hotel engagement.

Bernie Clements, jazz-band leader and composer, will return to Dallas, Tex., after an absence of several months as leader of the Jefferson Theater Orchestra.

J. R. McClure infos. from Peoria, Ill., that he has signed with Claude Myers, of the Wortham Shows, to play trombone for 1925.

Freddie Coe, tenor and former Keith artiste, has taken over the Honey Boy Pep Orchestra, of Reading, Pa., and augmented the outfit to 10 pieces. It is managed by Coe and Clarence Leinbach.

There was a slight error in the diagram accompanying O. A. Peterson's recent article on the Mythical Quartetone. Two commas appeared between the two Es in the interlacing scales. There should have been but one.

The roster of the Bijou Theater Orchestra, Savannah, Ga., playing Keith vaudeville, is: John S. Crowley, piano, director; Fred Bonscher, violin; Frank E. Zelle, clarinet; Henry Steller, cornet; Joe Steeg, bass; Frank R. Hill, trombone, and Carl Richardson, drums.

Elton D. Morgan, the juggling drummer, is playing with Bennie Ehr's Orchestra at Portage, Wis. He writes that he will again be with Harry Sigman's Melody Chaps, who are featured nightly with the Beveridge Players, when the bluebirds sing.

The roster of the Nye Adams Orchestra, of Mt. Hope, Wis., now playing an indefinite engagement at the Central Cafe, Juarez, Mex., is: "Nick" Adams, sax., manager, director; "Chuck" Gloson, sax., clarinet; "Happy" Davis, sax.; Tom Turney, banjo; "Wall" Turner, trumpet; "Del" Barto, trombone and entertainer; Ed Morosco, Sousaphone; "Cal" Callaway, piano, and "Wirt" Monros, drums.

After spending Christmas with the folks at Pueblo, Col., Joey Palmer, who plays cornet, left to rejoin the High Speed Comedy Company. Joey writes that he had the honor of receiving a letter from L. C. Myers, stating that he should troupe another season with him in order to learn the game more thoroughly. He also says that Mr. Myers has offered to teach him how to direct—which offer he may take.

Harry Shell advises from Dallas, Tex., that he will not be with the Christy Bros.' Shows next season and that he has called off his winter engagements in order to get ready for next spring. He reports that he has some novel ideas to work out as well as a bunch of music to write and that he will be found at 904 South St. Paul street, Dallas, most of the winter, poking his typewriter and throwing ink.

The roster of O. A. Gilson's Concert Band, playing at Oldsmar, Fla., reads: O. A. Gilson, director; Ira Hayes, Tony Pace and O. A. Peterson, cornets; Henry Sena and Harry Arbuckle, clarinets; M. Ed Hultsch, alto saxophone; J. T. Kyle and William Robbins, horns; Frank Mulligan and George Gardner, trombones; Emil Paarola, baritone; Tom Henry and A. Culp, basses, and Craig Ferguson and William Holbrook, horns.

Everette James, bandmaster on the Golden Bros.' Circus, boasts of having the only (railroad) circus band that ate a Christmas dinner on the road in the last several years under a circus roof. The Golden Bros.' Circus played Victoria, Tex., December 25 to two packed houses. James had 18 men in his band, which closed with him at Beaumont, Tex. Most of them, he states, have been re-engaged for the 1925 season, when he will again have the band on the Golden show.

Joseph N. Webber, of New York, president for 25 years of the American Federation of Musicians, recently said in Omaha, Neb.: "There is more money spent in this country for music and musical instruments than in all the rest of the world. In comparing American music with European successes we must remember that Europe is centuries old, while

(Continued on page 46)

By Gordon Whyte

(Communications to Our New York Offices)

CHARLES LAMB IN A DRAMA

CHARLES LAMB, a play in five acts, by Alice Brown. Published by the Macmillan Company, 64 Fifth Avenue, New York. \$1.50.

Alice Brown, who will be remembered for *Children of Earth*, has written a drama in which Charles Lamb is the central figure. He is shown amid his circle of friends, that notable circle which had so much to do with making the literature of its time. Hazlitt, Coleridge, Leigh Hunt and others are all there, as well as the Lamb family.

Miss Brown, very properly I think, has not hesitated to shift time and place to suit her play. If it comes to a choice between theatrical effectiveness and a strict adherence to biographical truth the dramatist must always choose the former. No one cares so long as the situations are good and the character is not distorted out of recognition. So if the author makes Charles Lamb do some things that he did not do, or has him do them at a time other than when he actually did them, only those who are interested in Lamb and not in the drama will cavil.

Charles Lamb makes very enjoyable reading and I am inclined to think that it would play well. There is no doubt that it would need expert staging and playing to achieve its full effect, but not more so than any other play that is worth producing. Miss Brown writes effective situations and dialog. Her comic scenes are well handled and the serious moments ring true. I am decidedly of the opinion that the play will interest the many producing groups spread over the country and think it offers them an opportunity to mount a piece that is altogether worth while.

The biographical play, when it is well done, is a very enjoyable form of drama and carries a double interest for the spectators. There is first the interest in the play itself, and then the interest in the character. If the play is good, all those who know nothing of the character are satisfied by that alone; those who do know the character are pleased both by the play and by seeing their hero in the flesh. If the play is bad the producer is no worse than if he had picked a bad one of any variety. *Charles Lamb* offers this advantage and, therefore, should appeal to the producer. But, in any event, the play should be read.

IN THE MAGAZINES

A new magazine, making its appearance for the first time this month, will find not a few readers in the theater world, I am sure. It is called *The Golden Book* and has a mighty appeal to all who love good literature.

This magazine purposes printing the best writings of the past and makes no effort to obtain any current stories. It is edited by Henry Wysham Lanier, who will be assisted by an editorial board composed of William Lyon Phelps, Stuart P. Sherman, John Cotton Dana and Charles Mills Gayley.

The promise of the first issue is kept up in the future a lot of good literature will be absorbed by its readers in the course of a year. In this first number there are: Prince Otto, by Robert Louis Stevenson, and M. Lecoq, by Emile Gaboriau, presented as serials; the complete text of Anatole France's play, *The Man Who Married a Dumb Wife*; short stories by O. Henry, Richard Harding Davis, Tolstoy, Rudyard Kipling, Mark Twain, Owen Wister, Bret Harte, Guy de Maupassant, H. C. Brunner, Heinrich Heine, Alexandre Dumas, Pere; Sir Harry Johnston and others; as well as essays and poetry by many famous writers. Altogether it is a fine selection of material and should be a boon to those who care for the best in literature. It should be particularly pleasing for those who travel and have little chance of carrying books with them or getting to libraries.

The American Mercury for January has an informative article by John C. Cavendish called *Folk Tunes as Material for Music*, which should also be an eye-opener to those interested in musical composition.

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
899 Main Street Buffalo, N. Y.

Office of Grand Secretary-Treasurer
We wish to extend our thanks and appreciation for the many kind thoughts expressed in verse and prose on the many beautiful cards received during the holiday season.

Now that we have passed thru this festive time and come out on top, let us prepare to do all we can to further the objects of our order. The time is growing shorter day by day and it will soon be time to submit the results of the past two years to the Grand Lodge, its members and officers. Let us close our two years of work with a whirlwind finish, that we may all conscientiously feel that we have done our best and put it over. Did it ever occur to you, brother, that if you do not attend meetings of your lodge how little good T. M. A. is to you? If you are in distress your brethren do not know you and members of the visiting committee have to be introduced, and should you pass to the Great Beyond very few who attend the funeral services can remember you. This is surely a condition that should not exist. Attend your lodge. "Know and be known."

We sincerely hope that all our publicity secretaries made a New Year resolution to send in news regularly for our column so that our good friends from *The Billboard* will not think we have fallen down on the job.

Contributors to the column this week are Brothers Levering, Philadelphia; W. H. Torrence, Pittsburgh, Pa., and C. O. Newlin, St. Louis, Mo.

Philadelphia Lodge, No. 3

At our regular meeting, held Novem-

ber 23, the following officers were nominated: Walter J. McConahey, president; Thomas Calhoun, vice-president; Peter Dwyer, treasurer; Charles C. Levering, recording secretary; Theodore H. Hardgen, financial-secretary; Frank F. Calhoun, physician; H. E. Moesler, marshal; Charles Carroll, Sr., Frank Kelsey, William F. Cahill, trustees; William Curry, sergeant-at-arms; John P. Schmid, chaplain, and Theodore H. Hardgen and William Mooney, delegates.

Our chaplain, Brother John P. Schmid, officiated at the services in memory of the following deceased brothers: Medford H. Crew, John M. Kreis, Thomas V. Mitchell and John D. Hoffner.

The writer regrets very much his inability to get this matter in the Christmas Number of *The Billboard*, owing to several handicaps, but will state that Philadelphia Lodge has not stopped short regarding publicity in *The Billboard*, also wishes that publication and readers of the same a very prosperous New Year,

St. Louis Lodge, No. 5

The regular meeting time has been changed to the fourth Friday of each month at 10:30 a.m.

Nomination and election of officers was held December 26. The roster of new officers will be given later.

If there are any brothers whose names do not appear in the T. M. A. roster or who do not receive mail from this office, kindly notify Secretary C. O. Newlin by postal card.

Buffalo Lodge, No. 18

The regular meeting was held Sunday,

(Continued on page 46)

Stage Employees and Projectionists

By GEORGE BURTON

(Communications to New York Office)

The present stage crew of the Majestic Theater, Port Huron, Mich., includes Lowell Keesler, chief projectionist; Louis J. Thomas, stage manager; Floyd Van Conant, flyman; Walter L. Cain, property man. All are members of Local 622.

Vice-President Culver was instructed to proceed to Enid, Ok., where Local 312 was suffering from internal dissension. He reports that the situation has been entirely clarified and that no further difficulty along these lines need be anticipated.

Officials of I. A. are considering the plan of filing the names of all apprentices plus the per capita tax paid with General Office. It has been suggested that if a local union considers one worthy of being extended working privileges a full measure of protection should be accorded.

Officers of the Waco (Tex.) motion picture operators elected for the ensuing year are as follows: H. F. Dunn, president; J. F. Daniels, vice-president; Harry Alexander, financial secretary; Ed Ausermuehle, recording secretary; W. D. Keeler, business manager, and H. C. Fuston, sergeant-at-arms.

Representative Brown was recently in Akron, O., where he was found to be of material assistance in straightening out the contractual relations between Local 364 and the Empress Theater. He also visited Kewanee, Ill., and was successful in adjusting the working conditions of the stage employees attached to the Peerless Theater.

Movie operators of Chicago will demand a rise in pay when their contracts with theater owners expire January 10. Six hundred members of the Chicago locals met recently in the Capitol Building and voted the proposed increase. They now get from \$55 to \$87 weekly, and some receive \$125, working in shifts of four, five and six hours. A committee for determining the new wage scale will sit in session this week.

San Francisco motion picture operators celebrated the advent of the new year with a spectacular movie ball, which was held in the Civic Auditorium New Year's Eve. An unusual achievement was an elaborate electrical pageant and a stage spectacle depicting a bright future for 1925. Talent from the local theaters volunteered on a program headed by Dorothy Williams, concert soloist. A dance orchestra of 50 pieces furnished the dance music. Several Hollywood motion picture stars participated in the celebration.

The committee in charge of the affair comprised Anthony Noriega, chairman; James M. Triplett, John M. Forde, J. A. Bainbridge, E. W. Ericsson, P. L. Gaffney and Frank Whitfield.

The banquet which commemorated the silver anniversary of the Youngstown (O.) Local, No. 70, of the I. A. T. S. E., has been voted the greatest dinner for stage folk ever tendered in that city. The affair, held December 20 at the Del Rio Cafe, was attended by 93 people, including officers of the international body, musicians, representatives of the local Central Labor Council, managers of local theaters and members of the press. Addresses were delivered by William F. Canavan, president; Richard J. Green, secretary-treasurer; William C. Elliott, third vice-president, and Ed J. Tinney and Benjamin Brown, organizers, all of the international body.

A charter member of Local 70, who is familiarly known to visiting stage hands only as "Whiskers" because of his wearing a full beard at all times, was one of the high lights in the entertainment program of the celebration.

Among the officers of the Providence (R. I.) Motion Picture Operators' Union, Local 223, re-elected recently, Samuel Taylor, treasurer, will face the installing officer for the 12th consecutive time. Taylor has filled the office continuously since his first election in 1913, the second year of the local's existence. The following officers were re-elected without opposition: President, Philip Sugarman; secre-

(Continued on page 46)

ACTORS' EQUITY ASSOCIATION

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Greetings to Labor's New Head
 THE Actor's Equity Association, thru Frank Gillmore, executive secretary, sent its congratulations and wishes for a successful administration to William Green, recently elected to the presidency of the American Federation of Labor to succeed the late Samuel Gompers. Mr. Gillmore's letter read:

"Thanks very much for your Christmas card. I deeply appreciate the good wishes contained therein."

"Will you permit me in the name of the council of this association to congratulate you most sincerely on your election to the position of president of the American Federation of Labor? I told my council at the last meeting that, having worked with you on the same committee in El Paso, I felt as tho I knew you, and could assure them that the decision of the executive committee of the A. F. of L. was a wise one in every respect, and that I felt sure that labor would make substantial gains under your leadership."

To Enforce Contracts

The State Labor Commission of California has been of very great assistance in securing settlement of claims, particularly those made by small salaried employees. Equity would consider with great gratification the establishment of similar commissions in all States.

The particulars of the discovery of a clause in the act by which the commission was created defining the ground to be covered by the commission was recently reported by Equity's Los Angeles representative as follows:

"While awaiting a hearing regarding a tent show case at the office of the State Labor Commission yesterday afternoon I noted a list of the various circumstances which they are expected to have jurisdiction over. I asked for a copy, but the young lady said they only had the one copy. Therefore I wrote down the various subjects, which are these:

"1—Wages and certain commission claims.

"2—Eight-hour law for women.

"3—Child labor law.

"4—Employment agency law.

"5—Sanitation law.

"6—Misrepresentation of employment.

"It is particularly No. 6 above which I believe can be made to assist us greatly, provided I can induce Commissioner Lowy (who is their attorney and a deputy commissioner) to place the proper construction upon said 'misrepresentation.'

"Later, during the hearing of the case and without previous warning, I stated that we desired to charge the defendants with violation of the law against 'misrepresentation of employment' upon these grounds; that our member and client Miss — accepted her engagement with this company in the full knowledge and belief that all other members of the cast were members of this association in good standing, that she had been given an Equity contract by the management—a contract which is to be issued only to such members—that in this knowledge and belief she agreed to sign said contract, etc.

"Therefore as this management had not complied with the provisions of article 15 of Miss —'s (tent show) contract that she was the victim of misrepresentation as to her working conditions in said engagement. And furthermore she, in being offered our contract by this management, naturally concluded that the management's financial responsibility was adequate.

"As matters developed it became evident that this company was not of the character that our member had been led to believe and the financial responsibility was practically nil.

"My theory was quite evidently entirely a new angle upon such situations and as a result Mr. Lowy for the moment seemed doubtful as to what construction to place upon it. He appeared to consider it deeply, however, and then asked if I felt that such charge was vitally necessary in that particular case.

"As I realized that the case for the players was practically won anyway, I stated that I would be willing that the said point should not be considered in-

dispensable in this case. But I am certain that my theory gave him the thought that such a claim is perhaps quite within our rights in future cases. And that was really the main issue in my mind.

"I believe that if we can only manage to induce the State Labor Commission to place the construction that I have requested upon our contracts that we shall always be prepared in future cases of infraction of said contracts, in any degree, by any local or State producer to always invoke the aid of the commission whenever necessary, by claiming 'misrepresentation of employment'.

"If they will only grant us this construction I believe their ruling will prove of vast assistance to Equity in California.

"I fully believe that my theory is just, fair and legal, and that our members are often deceived in just such a manner. "As for the case itself, it is immaterial to write all the details herein. Mr. Lowy decided in favor of the actors and gave the defendants ten days to pay up in full. It was very interesting to note the faces of some of our delinquents at the hearing when I stated that we were interested only in the claims of our paid-up members, Miss — and Mr. —."

In his acknowledgment of the letter Mr. Gillmore replied:

"Thanks very much for your letter on this subject which I read with the greatest interest. That was a very smart thought you had and I agree with you that it should prove very valuable for Equity."

Mr. Arliss as Santa Claus
 Our counselor, George Arliss, recently returned from England, and, following his custom of recent years, presented a Christmas cake to all the feminine members of Equity's office staff.

They are all deeply grateful to Mr. Arliss for his courtesy and desire to express their appreciation of his gift.

A. H. Woods an Enemy of Whiskers
 A. H. Woods presented to the Actors' Equity Association about 70 safety razors, with the request that they be distributed among actors out of work, especially the actors whose salaries normally run from \$50 to \$100 a week. They have been presented in accordance with his suggestion, and both the recipients and the association are grateful for the consideration displayed.

Hampers From Leon Gordon
 Leon Gordon, actor and dramatist, and

member of Equity, shortly before Christmas wrote to the office of the Actors' Equity Association requesting the names of 50 members of Equity to whom he might send Christmas baskets or hamper.

After comparison with the list prepared by the Actors' Fund of America to prevent duplication, the list of names was forwarded to Mr. Gordon.

Paul Dullzell, assistant executive secretary, acknowledging the offer, wrote to Mr. Gordon:

"Your letter addressed to Mr. Gillmore is being acknowledged by us because of his absence from the city. Permit us to congratulate you on your splendid Christmas spirit and your desire to assist the members.

"We will be very glad to co-operate with you in this matter, and will appreciate it if you will let us know the length of time you can give us in order to enable us to be certain that the proper names are submitted to you.

"If you will direct your reply to our James O'Neill it will receive the proper attention as we are turning your letter over to him and he now has it in charge."

The generosity of Mr. Gordon to those fellow members who have not been successful in the past year is a matter of great gratification not only to those who received his gifts but to the whole of the A. E. A.

Sympathy to Mrs. Archer

The A. E. A., upon learning of the recent death in England of William Archer, famous dramatic critic and dramatist, cabled to his widow in London:

"Deepest sympathy in your affliction."

It will be remembered that Mr. Archer was the first to translate Ibsen's plays into English.

Actors To Help Cathedral

At a dinner in the Hotel Astor given by the Right Reverend William T. Manning, Protestant Episcopal Bishop of the Diocese of New York, actors, architects, musicians, painters and sculptors pledged their support and co-operation in the campaign to complete the construction of the Cathedral of St. John the Divine.

Mr. Gillmore agreed to accept the chairmanship of the actors' committee since the plan is really undemonotional.

The various professions enumerated above will operate as sections of the Arts' Division of which Alfred D. Hamilton, professor of architecture of Columbia University, will act as chairman. Appeal will be made to all members of the artistic professions regardless of denomination to make the campaign a civic undertaking.

It is contemplated that the funds raised by each of these divisions will go toward the erection of a particular bit of the cathedral fabric which will henceforth be identified with the group which brought about its erection. This, in the case of the actors, for example, might take the form of a bay or section of the cathedral between two adjacent buttresses right across the nave or auditorium of the cathedral.

Mr. Gillmore, in accepting the chairmanship of the Actors' Division, said in part: "Even if I were an unbeliever I would advocate to the people of my profession the support of the cathedral movement, because I realize that actors who have the spiritual quality reach much further than those who are purely material."

Will Have His Little Joke

William I. Swain, tent manager, with whom Equity members have been warned

(Continued on page 105)

CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

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

We are holding checks in settlement of claims for Kitty Huss, Walter Twroski, Grace Hammer, Nancy Mayo, Frank Shea, Hazel St. Amant, Daisy Yatter, Carol Raffin, Christie Le Bon, Arthur Freeman, Jack Varley, Stella White, Lionel Langtry, Lorenzo Vitali and Emilia Pratesia. Anyone knowing the addresses of any of these members will please notify this office.

Recently several managers, in giving us calls for chorus girls, have asked particularly that we send them girls from our dancing class. From the beginning of this effort on the part of the Chorus Equity to improve the work of its members has had the hearty approval of producers of musical comedy. For weeks we have had an opportunity to place three of four of our members with a very good production which is paying unusually big salaries to the chorus, and we haven't been able to find enough girls of the type wanted who could do back bends and splits. There is no future in the theatrical profession for the girl who depends on appearance alone to get her employment. The girl who is working all the time, who can command a good salary and who finally becomes a principal is the girl who studies and masters her profession.

Clause 5 under "Rules governing Chorus Equity Minimum Contracts Standard Form" reads:

"Contracts between manager and chorus shall be deemed to be entered into

(Continued on page 105)

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Phonetic Key

1. He is met there at my.
(hi: iz met dea t̄ mar)
2. Who would throw water on father?
(hu: wud ðrou wo:t̄ on fa:ð)
3. Bird above.
(ba:d ðəvəb̄)
4. Yes, the singer's thin whisker shows
(jes, ðə sɪnər's ðm hwɪskə ſouz
thru the rouge.
ðu: ðə ju:z)

My Nose

1. Ah, no, young sir!
2. You are too simple. Why, you might have said—
3. Oh, a great many things! Mon dieu, why waste
4. Your opportunity? For example, thus:
5. AGGRESSIVE: I, sir, if that nose were mine,
6. I'd have it amputated—on the spot!
7. FRIENDLY: How do you drink with such a nose?
8. You ought to have a cup made specially.
9. DESCRIPTIVE: 'Tis a rock—a crag—a cape?
10. A cape? say rather, a peninsula!
11. INQUISITIVE: What is that receptacle—
12. A razor-case or a portfolio?
13. KINDLY: Ah, do you love the little birds
14. So much that when they come and sing to you, (me, me, me . . .)
15. You give them this to perch on?
16. THOUGHTFUL: Somebody fetch me my parasol—
17. Those delicate colors fade so in the sun!
18. PEDANTIC: Does not Aristotle—
19. Mention a mythologic monster called
20. Hippocampelphantocamelos?
21. Surely we have here the original.
22. FAMILIAR: Well, old torchlight! Hang your hat
23. Over that chandelier—it hurts my eyes.
24. ELOQUENT: When it blows, the typhoon howls.
25. And the clouds darken. DRAMATIC: When it bleeds—
26. The Red Sea! ENTERPRISING: What a sign
27. For some perfumer.. LYRIC: Hark—the horn
28. Of Roland calls (pu, pu, pu . . .) to summon Charlemagne!—
29. SIMPLE: When do they unveil the monument?
30. RUSTIC: Hey? What? Call that a nose? Na, na—
31. I be no fool like what you think I be—
32. That there's a blue cucumber!
33. Or—parodying Faustus in the play—
34. 'Was this the nose that launched a thousand ships
35. And burned the topless towers of Ilium?
36. These, my dear sir, are things you might have said
37. To color your discourse.

The transcription of Walter Hampden's speech last week represented his pronunciation in talking to one person in casual conversation. The transcription of "My Nose" from *Cyrano de Bergerac* represents his pronunciation on the stage. There is no great difference. In delivering a speech on the stage of the Century Theater, New York, Mr. Hampden's voice naturally has more force and the muscles of speech have more tensity than when he speaks quietly in his drawing room, but the distribution of the sounds is very much the same. The weak form of the vowels in unstressed syllables plays about the same part in his dramatic dictation as in his conversation. This is especially true of the ordinary small words that enter into grammatical composition. Where strong forms of pronunciation are used in unstressed prefixes and suffixes on the stage they usually occur at the beginning or at the end of a breathgroup, or in words of special significance, said deliberately.

The trilled r-sounds become more numerous on the stage, and as they are delicately and flexibly trilled they add to the precision and clearness of articulation. They often add brilliancy to the delivery of certain speeches. Balol Holloway, an English actor in Mr. Hampden's company, probably gives a one-flap trill to the r-sound whenever it comes between two vowels in connected speech, but it is such a delicate trill that it never attracts attention to itself. Except in speeches of unusual force or brilliancy I have to watch Mr. Hampden quite closely in the theater to pick out the trilled r-sounds from the untrilled. The point is that the trilled-r never sounds acquired



(Communications to 1493 Broadway, New York, N. Y.)

or affected in the speech of good actors, or in any good speech for that matter, for when it is amateurishly used it attracts attention to itself. A good trill demands unusual flexibility in the muscles of speech. It cannot come on a thick tongue or a sluggish one.

As might be expected, the sounds of English in Mr. Hampden's speech are especially true. The middle-e in "met", for instance, and the open-e in "there" are careful in form with the right degree of closeness. The e-sound in "met" never shades into the more open vowel in "there" and the vowel in "there" never shades into the still more open a-sound in "at".

A good deal could be said of the greatest range, qualities and resonances of Mr. Hampden's voice, but there will be other opportunities to speak of that. His Cyrano has constantly improved in ease and mobility since Mr. Hampden began playing the part. This was especially noticeable at the Century, where the audience was unusually sensitive to the many refinements in the treatment of Cyrano that have given smoothness and polish to Mr. Hampden's work since his opening at the National last season.

Charles Ellis, playing Eben Cabot in *Desire Under the Elms*, the Eugene O'Neill play at the Greenwich Village Theater, knows little about New England dialect. He must have underlined every printed r in his manuscript, and he seems to have come to the conclusion that inverted r-sounds are the essential thing in country dialect. He therefore "errs" his way thru every speech and never stops "erring".

He talks about "her farm" (ha:farm), "her heart" (ha:hart), "her work" (ha:work), about "fire" (fa:iər) and "warm" (wa:m) and about being "stronger" (strəngər) and "scared" (skeə:d).

Whatever place inverted r-sounds have in New England they are confined to one or two isolated spots and by no means represent the speech of that territory as a whole, and least of all in the period of 1850. There is no excuse for Mr. Ellis to grind his speech out with the stiffness

of a curled-back tongue. A vigorous i version is bad enough at all times, but it is a curse when thrust upon a play where it doesn't belong.

Other members of the company show some inversion, accidental intrusion of their habitual speech perhaps, but Mr. Ellis seems to have gone out of his way to "err" in this part. His inversion must have been very much concealed in "George Dandin" or I would have noticed it in that case, for his speech in that piece gave new promise of usefulness. But in *Destry Under the Elms* he stands out in bold contrast to the rest of the company, stamping his dialect with what is popularly described as Middle-Western "accent" on the r-sounds. O'Neill's play is harrowing enough with a murdered baby without murdering the language in this fashion.

Mary Morris as Abbie is the best speaker in the company from the viewpoint of New England dialect and New England character as O'Neill paints it. She succeeds in showing rays of darkness and in avoiding the total darkness that the cup of experience has brought to O'Neill's conception of New England.

What is lacking in O'Neill's play, as it appears on the stage at the Provincetown, is the proper balance between the stereotyped incrustation of selfish planning and saving, inherited and acquired from environment, and the inward struggle of the spirit to break its fetters, however blindly. The play now running presents New England character too one-sidedly, as if the spiritual nature had been suppressed to extinction. But both at the beginning of the play, where the Cabot farmers look out on the landscape and call it "pretty", and at the end, where the callousness of Abbie and Eben melts in the light of an enduring love, we have proof that the hard-faced exterior of the New England puritan is but the mask that conceals the neglected impulses within. However crude and barbarous this hard exterior may be, it has no meaning to us in human life, unless we see the inward spirit bumping against the walls of its prison. In O'Neill's play we have to wait till the final curtain before we get a bump that gives any significance to all the harshness that has preceded, and even then the significance of the bump does not entirely balance our account with all the onesidedness in general. The acting of Mr. Ellis and of Mr. Huston could be improved in this respect, but the problem of working out the quality of these characters with greater clarity and sympathy is not an easy one. The softer voice of Robert Ames, as compared with the somewhat snarly voice of Mr. Ellis, and a more complex nature in the Cabot of Mr. Huston would have helped the situation. Voices can convey two things, the will of an habitual state of mind and the echo of a nature that is fundamentally deeper and finer than the will itself. O'Neill's plays as a whole depend more on voices of the right mixture, temper and overtones than the plays of any other dramatist I can think of. But it is only occasionally that the casting of his plays takes full recognition of this fact. Anna Christie was fortunate in having the voices of Pauline Lord, Frank Shannon, George Marlow and Eugenie Blair. E. J. Ballantine is remembered in *Gold*, Richard Bennett's voice was an invaluable asset to *Beyond the Horizon*, and both Charles Gilpin and Paul Robeson have contributed "soul voices" to *The Emperor Jones*. If a character has no soul his voice needs none, but this brings us into the monstrosity of a Sweezy Todd, somewhat of a rarity in legitimate drama. Regardless of the play, this final touch of humanity rests largely with the actor and very largely with the actor's voice.

Mildred Wayne has come back to Broadway and is now appearing in *Migrim's Progress* at Wallack's. Miss Wayne deserves special mention for her diligence and foresight. As a distinct brunet she was cast as a vamp in *The Demi-Virgin*. While enjoying the run of that commercial success, she took to study and began to prepare herself for better things. But the part of a vamp in *The Demi-Virgin* fixed its stamp upon her in the eyes of the managers and she could hear nothing but "vamp" when she entered an office. Thereupon Miss Wayne ran away from Broadway as fast as she could go. She wanted the all-round school of stock, and the hard work of it. After two years of constant application as leading woman, she comes back to the city with a sweet smile of prosperity on her face and a charming manner for the part intrusted to her in *Migrim's Progress*. When the auditoria applauded her work as she made her exit after a long scene in the second act they applauded Miss Wayne in person, who had

(Continued on page 42)

MY NOSE

By WALTER HAMPDEN

From *Cyrano de Bergerac*, a new version in English verse, by Brian Hooker, prepared for Walter Hampden. Henry Holt & Co., New York, publishers.

1. 'a; / 'nou | 'jan ſa: ! |-
2. fu a tu: 'ſimpl | - 'hwai | ju: 'mar hov 'ſed | |
3. 'ou | ſa: 'gret 'men | 'm̄z | m̄z 'dʒø hwar weſt
4. ju: ſa: 'p̄a t̄ju: 'nitr | - ſai: 'ig 'za:mpl | 'ðas |
5. æḡeſiv | 'a: ſa: ! ſi 'ðæt 'nouz, wa: 'main |
6. aɪd hæv it 'ænp̄juteſifd on ða 'spot! | |
7. 'frendl | 'hav du ju 'd̄irk wi 'sat̄ e 'nouz? | |
8. ju: ſa: t̄s hæv a 'kap | meid 'ſpeſel | |
9. d̄isk'uipt̄r | t̄iz e 'rok | e 'kiæg | e 'kerp | |
10. e 'kerp? | - ſi 'ðæt ſa: | e 'p̄injsula | |
11. in'kwizit̄v | 'kwot̄ ſi 'ðæt ſi 'sept̄kli | |
12. e 'ri:z̄e 'keis | - ſi 'ðæt ſo:t̄'fouliou | |
13. 'karid̄l | 'a: | du ju 'lav ðs 'litl 'ba:dz
14. sou 'mat̄ ſi 'ðæt hwen ðer kaw en 'ſin ſi ju | mimimi . . .
15. ju: 'giv ðm̄ ſi ſo:t̄ ſi 'part̄ | - ſi |
16. 'ðo:nd ſi | ſam̄bodi 'ſet̄ ſi 'p̄arſer ſi |
17. ðouz 'delik̄t 'kal̄z 'feid ſou in ſe 'san | |
18. pi'dænt̄k | 'da: ſot̄ ſe: ſe: ſan: ſi |
19. men ſen e mi:ðə'lodʒi:k 'monſt̄ ſi 'ko:ld ſi |
20. 'hipoukəməl' fænt̄ok'mələ ſi |
21. 'vøl̄ wi hæv 'hrs ſi a 'ndznl ſi |
22. fe 'm̄lje ſi 'vel ſi 'ould ſi 't̄plāt̄ ſi 'hæn ju: 'hæt
23. ouva ðet ſi 'ænd ſi 'la: ſi 'he:ts mat̄ 'a:z |
24. 'elok̄wnt̄ ſi 'hwen it 'blouz ſi 'ðæt 'ta:rfun 'hævl̄
25. and ðe 'klaudz 'ða:ken ſi 'd̄is'mæt̄k ſi 'hwen it 'bli:dz |
26. ðe 'red ſi ſi 'ent̄erpr̄izn ſi 'hæt̄ ſi e 'ſam̄ ſi
27. ſa: 'ſam ſa: ſu:me ſi 'l̄ ſi 'hæt̄ ſi 'ðæt ſi 'hæm ſi
28. ev ſi 'au:le:nd ſi 'ko:lz ū ſi 'p̄adep̄adep̄ ſi ſi 'to: ſam̄ ſi 'a: ſi 'm̄ern ſi |
29. 'ſimpl̄ ſi 'hwen du ðer 'an'vel ðe 'monſument ſi |
30. 'ra:ſt̄k ſi 'her ſi 'hwar ſi 'ko: ſi 'ðæt ſi 'nouz ſi 'na ſi 'na ſi |
31. ai bi: ſou ſi ſi 'l̄ ſi 'lark ju: ſi 'b̄ink ai 'bi: |
32. 'ðæt ſi 'ðæt ſi 'blu: ſi 'kjukamb̄ ſi |
33. ſi 'p̄adep̄adep̄ ſi 'ta:ſutes ſi in ſe 'pler |
34. ſi 'ðæt ſi 'ðæt ſi 'l̄ ſi 'm̄z ſi 'ðæt ſi 'p̄uzend ſi 'ips ſi
35. and 'b̄e:nd ſi 'ðæt ſi 't̄pl̄ ſi 'ta:ſez ſi 'ev ſi 'm̄em ſi |
36. 'ði:z ſi 'mar ſi 'ðæt ſi 'a: ſi 'θinz ju: ſi 'mat̄ hov 'ſed ſi |
37. ſi 'kale ſi 'ju ſi 'di: ſi 'kots ſi |

NOTES—3. It should be remembered in these transcriptions that (hw) represents one sound, as in "why" (hwai), "when" (hwen), "what" (hwot). When "what" is pronounced (wot), the (w) is a voiced consonant. When this sound becomes voiceless it is a fricative consonant and is represented here by (hw). In this sense Mr. Hampden says (hwen) and (hwot), but as he illustrated in speaking of this sound he does not say (h-wai) and (h-wot).

4. In Mr. Hampden's speech in *Cyrano*, and in the speech of his company, "your" is usually (ju:z), and the vowel seldom takes on the openness of (j:z).

9, 26. Mr. Hampden uses a trilled r-sound, usually a one-flap trill, in passages of special distinction. This is generally the case when the r-sound comes between two vowels, as in "the red sea". He sometimes uses a trilled r-sound after a consonant as in "friendly, truth, trust, bright", when the reading is full toned and energetic. He uses an untrilled r-sound (r) in many cases.

14. (mimimi . . .). Imitates a bird.
28. (papēpō . . .). Imitates a horn or pipe.



(Communications to 1493 Broadway, New York, N. Y.)

The Shopper

Dear Readers:

The Shopper wishes to call your attention to the following requests:

Please address all communications to Elita Miller Lenz, care The Billboard Publishing Co., 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co. No personal checks are accepted and goods are not sent C. O. D.

A stamp should accompany all communications to which replies are desired.

Kindly give your mailing address for at least two weeks ahead.

One of the things the poor dear men folk will never understand about we women is that on a day when there is a hint of snow in the air we dream about the spring chapeau; that which we want when we want it or not at all. And how amazing to them is our joy in possessing the coveted hat, the very adored darling we desire! There is only one thing mere man can appreciate about a woman's hat, and that is its becomingness.

Becomingness is, however, oftentimes a problem to the woman in selecting hats, especially in these days when the shops prefer to offer factory-made hats because they realize more profit on them, not being obliged to pay a high-class millinery designer and her maker. Gone is the chic little millinery designer to whom we used to carry our hat problems; she who used to fashion for us hats of becomingness that were clever beauty frames for our faces. With her passing the woman who will not be bamboozled into wearing what every other woman is wearing has learned to make her own hats. New York city is full of millinery shops catering to the amateur milliner—a splendid advantage for the New York woman which the woman living elsewhere could not share until recently.

A short time ago a publisher of a hat magazine devised what he terms Tripart Jiffy Hat Patterns. No, they are not paper patterns, but real buckram frames, moulded, shaped, wired and given the touch of style that baffles the amateur milliner. As their names suggests, Tripart patterns come in three parts, and all the amateur milliner has to do is to sew them together, an operation which requires but 11 minutes.

"Stylish Hats and How To Make Them," showing about 50 hat designs, is now ready for distribution. There will be six issues during the year and the annual subscription price is \$1.25, or 25 cents a single copy. Beneath each design are given full particulars concerning the amount of material required for covering the frame and how the trimmings are applied. There are the large, small and medium styles now being worn at the winter resorts. There are also style editorials, and the present issue gives points on how to adapt the hat brim to face and shoulders, as well as to the collar of a coat. Send your subscription for the hat magazine to *The Billboard Shopper*, and remember that the designs in each month's issue (buckram frames), which cost \$1 each, are all made by expert milliners.

To thrust an arm thru one of the very newest black patent-leather hat bags gives one an indescribably smart feeling

—and look, too, if you please! And it has a very practical feature: A patent hookless fastener, which enables one to close or open the bag with a pull. It is a slide arrangement, similar to that used on a man's leather tobacco pouch. It keeps the bag dust-proof. Another gratifying feature about the new bag is that it is not quite so collapsible as the old style bag, having more body. Within the confines of this swagger bag is

A Costume From "Bluffing Bluffers" and Two Hat Designs

A Jiffy Design enables one to make this smart mid-season hat in a jiffy. (See The Shopper column for details.)



Another Jiffy Design, made entirely of wide ribbon. (See The Shopper column for story.)



This graceful gown, worn by Enid Markey, in "Bluffing Bluffers," at the Ambassador Theater, New York, is described at the bottom of The Fashion Revue column.

The Beauty Box

Have you ever wondered why there are many fair ones who have not made the acquaintance of Kathleen Mary Quinlan's greaseless cream eye shadow, which comes in a fascinating little screw-top box, handy to carry in the purse (for that casual touch to give the eyes depth and sparkle when off stage). It comes in two shades, blue for blue and gray eyes and brown for brown and black eyes. \$1.50 is the price.

Madame Helena Rubinstein's Bleaching Cream is a great favorite with women whose skins are inclined to discolor when exposed to sun or wind. It is most efficient in clearing the skin of discolorations and is especially desirable if Madame has a dark growth of down on the face. May be had in three sizes: \$1, \$2 and \$4.

Of course every fair one of the theatrical profession uses eye shadow. But

room for a change of costume, accessories and several hats. It is a great favorite with the actress who totes changes of costume from home to theater, and many prefer it to the traveling bag which has no room for hats. May be had in three sizes, 16, 18 and 20 inches, at \$5.50 each.

A fabric manufacturer, to tempt buying a particular make of unusually lustrous and silky corduroy, has secured permission to make a pattern of Yvonne Carette's stunning negligee (a Parisian creation), made only for slender figures, size 36. The negligee is fashioned from a great square of corduroy, in the new bright shade known as Poppy. It is draped to the side with a single clever gesture and elaborated with an odd scarf (Continued on page 41)

there are many fair ones who have not made the acquaintance of Kathleen Mary Quinlan's greaseless cream eye shadow, which comes in a fascinating little screw-top box, handy to carry in the purse (for that casual touch to give the eyes depth and sparkle when off stage). It comes in two shades, blue for blue and gray eyes and brown for brown and black eyes. \$1.50 is the price.

Strange to say, snow-white hair, perfectly groomed, makes a woman look young. But gray hair, which has a dark or yellow sheen, is aging in effect. The woman who prizes her youthful appearance either dyes her "turning" hair or accelerates the natural whitening. A tonic for whitening gray hair may be ordered thru The Shopper for \$2. It quickens the whitening process and makes the hair fluffy and lustrous.

To eradicate wrinkles quickly, as tho by magic, Line-No-More, a harmless liquid preparation, cannot be excelled. It is applied to the face and fanned dry, with the result that in about 10 minutes all fine lines have disappeared, loose, flabby skin is tightened and one looks at least 10 years younger. May be used continuously without irritating the skin. A trial-size bottle, at \$1, will last you for a month.

Lucille Savoy's Orchid evening powder gives a nearly clearness to the complexion under artificial light. An admirable effect is obtained by applying my Debutante powder to the upper part of the face and the Orchid powder to the lower face and neck, smoothing with a blending brush. The Orchid from the neck up over the face, says Miss Savoy. "This gives a darker tone about the eyes, making them more expressive." Debutante and Orchid Powder are \$1.50 each.

The Fashion Revue

GENEVIEVE TOBIN AND KATHERINE ALEXANDER

wear two gowns of diverse interest in *The Youngest*, at the Gaiety Theater, New York.

Miss Tobin is picturesque in a sports frock, presenting a combination we have yet to see in the shops of New York. The material used in the making is apparently bright red flannel. An accordion-pleated skirt is topped by a blouse which suggests a man's double-breasted vest with long sleeves. A modified shawl collar finishes the neckline which contrives to be a baffling combination of an oval and a v.

Miss Alexander wears a frock of subdued yellow of straight lines, with a circular flounce at the bottom of the hem. A great brown rose smuggles on the left shoulder, from which ripples in soft folds a side flounce of the fabric which also forms a sort of slashed sleeve for an otherwise sleeveless design.

NONETTE OF VAUDEVILLE CHOOSES QDD SHADES

Nonette, the singing violinist, seen at the Palace Theater, New York, the week before last, wore such a varicolored wardrobe that we, standing in the back of the house (seats being unattainable), were baffled in writing a description, especially after several spotlights changed the identity of the colors. So we went back stage to get a nearer view. Not only did Nonette's maid show us the gowns with great pride, enabling us to write the following, but she confided to us some information about her radiant mistress that prompted us to remain and get a story from Nonette, which is printed on the opposite page.

The lady of the violin makes her entrance in a luxurious coat-wrap of cream satin, brocaded with gold, red and green figures, lined throughout with a shimmering gold cloth and collared, cuffed and bordered with white fox fur.

Beneath the coat-wrap is worn a silk crepe gown of the new shade known as grapefruit green, elaborately embroidered with rhinestones and crystals. A deep yoke, posed over a gold brassiere, ends just above the normal waistline and continues in panels thru which a sash of gold ribbon is passed. We believe that this would be a trying shade on a woman of neutral coloring, but it is most becoming to Nonette, a brunet of vivid coloring.

During her second number she wears a gay gypsy costume. The skirt is of flame-red georgette, with violet and orange underskirts. The bodice is a combination of pale yellow combined with panels of English violet silk crepe and a broad sash of peacock green. A headdress of orange satin (a kerchief tied gypsy fashion) is matched by slippers which are worn with nude-colored stockings. This flamboyant costume is generously flecked with crystals and rhinestones.

JEANNE GREEN IN INGENUE FROCKS

is to our mind the most important element in *Milgrim's Progress*, at Wallack's Theater, New York. One of these frocks of youth, both of which are becoming to this little brunet ingenue, is of pale-yellow crepe satin. Two flared tiers, both terminating at the center back, the top one beginning in the middle of the front and the bottom one encircling the side front, give an odd, spiral effect. The top tier and the right shoulder show a large floral applique design in brown. The deeply rounded neckline is finished with a scarf of the same fabric as the frock tied in a simple knot at the center front. A tiny group of pin tucks gives the frock a slight fullness above the hips.

The other frock is of Lanvin green crepe satin, and shows the same little trick of introducing fullness at the hips by means of a few gathers hidden beneath rhinestone buckles. Imitation filet in a flower-basket weave posed over rose silk forms imitation pockets, a panel extending from neckline to hem, as well as a collar. The skirt has three vertical rows of lobed ribbon. Strange to say, these gowns for *Milgrim's Progress* were designed by Milgrim.

THE GOWN ILLUSTRATED ON THIS PAGE

is worn by Enid Markey in *Bluffing Bluffers*, at the Ambassador Theater, New York. White satin makes the bodice, which is embroidered in a rhinestone and crystal design. The skirt, panel cape and shoulder decoration are made of white chiffon, scalloped and outlined with rhinestones. The roses are pink.

SIDE GLANCES

Comedy in the Sap

In teaching the art of the short story authorities say that it is the simple things that count: the commonplace things painted as they are and then glorified. The potency of simple things is beautifully demonstrated in *The Sap*, starring Raymond Hitchcock, at the Apollo Theater, New York. For instance, the curtain rises on a kitchen set with not a soul in sight. An alarm clock points to 7:15 o'clock. Miriam Sears, as the stage wife of Raymond Hitchcock, *The Sap*, enters, pulls up the shades, opens the back door, brings in the milk and a real cat. Placing a homely tea kettle under a faucet which runs real, commonplace water she actually fills it, lights a sure-enough gas blaze and places the water to boil. She then makes coffee and fries real eggs, which are actually eaten by Mr. Hitchcock, Norval Keedwell, Docis Eaton and Peggy Allenby. The carrying out of these simple home functions represents the "familars" in every man and woman's life, glorified by the actors, and the result is continuous and hearty laughter on the part of the audience.

Stock in New York

Mrs. Mary Gibbs Spooner dropped in on us recently and invited us to motor to the Metropolis Theater in the Bronx with her to see Cecil and Edna May Spooner in *That Girl Patsy*, a comedy in four acts by Sumner Nichols. Mrs. Spooner's presence in the crowded theater lobby caused quite a stir, residents of the Bronx pressing about and gazing at her with adoration. When Edna May, of the velvety voice, in the role of a society matron glided on stage she was given an ovation, and Dorothy Keeler, Dan Malloy, Clifford Alexander, Louis Acker and Rogers Barker all were accorded heart-warming approval. When Cecil Spooner as Patsy appeared pandemonium broke loose and when she did a patter dance (part of her regular morning 12 dozen anyway) there were loud chuckles of delight. Between acts Dan Malloy made a speech and called on Mrs. Spooner, seated in a box, to do likewise. Mrs. Spooner thanked the audience for their Christmas remembrances and was applauded at the end of every sentence.

"Now what do you think of the prospects of stock in New York, stock presenting clean, simple, wholesome plays like *Patsy Girl* to the homefolk of New York City?" asked Mrs. Spooner, who believes that stock would enjoy greater prosperity if it would sidestep sex problem plays and present plays to suit the unsophisticated tastes of the homefolk.

"We think so much of it that we wish we were Blaney, playwright and producing manager," we replied enthusiastically.

Ginger Turns 'Em Down!

Ginger Kane, juvenile leading man with the Coast cast of *Little Jessie James*, when playing Los Angeles, had a three-year contract offered him by the Mack Sennett Motion Picture Company. Ginger, who screens very well, found himself torn between two loves—musical comedy and motion pictures. But the former proved stronger, and Ginger swears on his 19 birthdays to remain true to musical comedy.

Harsh Weather Brings Harsh Wrinkled Skin

unless you use Helena Rubinstein's Famous Cold Weather Treatment.

Valaze Pasteurized Cream for your cleansing, particularly before and after exposure. It soothes, molds, replenishes, protects. A daily necessity to all types of skin.....\$1.00

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STANLEY COSTUME STUDIO, 306 West 22d Street, New York.

Nonette, Singing Violinist, Says It Is the Smile in Personality That Counts in Vaudeville

Radiant, smiling Nonette, who made her stage debut in Vaudeville as "The Gypsy Violinist", is known from Coast to Coast, or wherever there is a vaudeville house, for she has been a headliner at most of them. Hers is one of the few ultra-refined "turns" that get over big in jazzy New York. When we asked Nonette, in her dressing room at the Palace Theater, to explain how she managed to soar so high on the wings of refinement in vaudeville, she became very thoughtful.

"The greatest test of personality," said she finally, "is the quick registering of success. In twenty minutes the vaudevillian must make her audience like her and her offering. The quickest way, to my mind, to win liking is to reflect cordiality, to make your audience know that you like it and that you enjoy thoroughly the privilege of amusing it. The first means of transmitting cordiality is the confiding smile, the smile with the radiance of cordiality behind it. No matter how depressed the vaudevillian feels, she must practice for hours previous to her appearance to attain a state of self-forgetfulness if she does not wish to depress her audience. There is nothing so conducive to self-forgetfulness as interest in others."

Nonette was not merely theorizing when she summed up her little statement by saying: "It is the smile in personality that counts."

She has practiced smiling her way thru difficulties since she was 14 years old, when she made her stage debut at a Sunday-night concert at Percy Williams' Colonial Theater, New York.

"I then knew so little about makeup that I made up my eyebrows with a lead pencil. And I ingenuously wore a gypsy costume because it had always been the thing to wear to church concerts. I knew little of the theater, or nothing I should say. Before making my first stage appearance I had seen but one play, *Parsifal*, presented by the Corse Payton Stock Company in Brooklyn.

"Well, I was billed as 'The Gypsy Violinist', and it seems that I am destined to remain 'The Gypsy Violinist' forever. No matter how hard I strive to get away from the gypsy costume or what gorgeous apparel I may substitute for it, (it was a Chinese costume this week) command to resume the gypsy costume comes from the management. I dare say I should love that little gypsy costume as well as a successful merchant loves his long established business location, but —

"There must be a reason for the but," we urged.

"There is," admitted Nonette, "an embarrassing one. You see, whenever I come off stage, flushed with pleasure because my audience has liked my playing and singing, and endeavor to cajole tributes to my art by asking 'How did you like the act?' those interrogated always whisper 'You have the most beautiful limbs!'

"It was the same after I began to sing, I might warble and play my very best, but the allusion was always the same. So, you see, I am so jealous for my art that I would lay aside the picturesque gypsy garb for a gown of more conventional length."

Asked how she happened to be an accomplished violinist at the early age of 14, Nonette replied:

"My father was a violinist. It was his wish that I should become a pianist and that my brother should become a violinist. Boylike, my brother did not like to practice. He preferred to play. Every time the small boy looked at the violin he was seized with a desire for fresh air. Every time I, the small sister, gazed at the violin there was a deep-drawn sigh of envy. One day father, exasperated by brother's unresponsiveness to the violin, read in my eyes the longing for the violin. Taking the instrument from the little fellow he handed it to me with the information that henceforth it was to be my very own."

"That was the beginning. Later I learned to sing and to play the harp. One of the burdens borne patiently by my mother, who accompanied me on tour, was the care and transportation of a small harp."

Nonette, who in private life is the wife of Alonzo Price, playwright, placed a half dozen water-wave combs in her bobbed coiffure, pulled a saucy red turban over combs and hair and asked:

"You wouldn't think, would you, as you gaze at this little vanity trick that my great ambition now is to live in the country, rear a bevy of frolicsome children



NONETTE

and compose music?" Nonette, be it mentioned, is the mother of a baby girl.

Before we could answer the radiant one was leading the way to Broadway and 46th street, where she hailed a taxi. Pausing on the step a moment, she cried playfully: "It is the personality with a smile and the art that is without apparent effort that get across in vaudeville. Vaudevillians are the greatest personality experts in the world."

She was still smiling as the cab turned the corner and dashed eastward. And the smile was so "catching" that we find ourselves smiling as we finish this.

ELITA MILLER LENZ.

The Shopper

(Continued from page 40)

arrangement of black silk, cut scallop fashion (may be pieced at edges). The scarf covers the right shoulder and short sleeve and continues around the back to the left shoulder and from thence across the body of the negligee in front, surplice fashion, fastening at the right side with a silken cord with two tassels, which sweep the ground. This negligee design exemplifies the charm of the gown-like robe intime, which is the approved fashion for stage wear at present.

One of the conditions of procuring this smart pattern, which is 15 cents, is that you ask for samples of the particular make of corduroy in two preferred shades. We are confident that you will desire to purchase the corduroy after you have noted its pliancy of weave, which makes artistic draping an easy achievement. The novice will find the pattern very simple. It is just a great square with four cleverly placed slashes and three fastenings.

The safest way to reduce is to wear rubber garments. The old slip-over rubber corset, or step-in, as some prefer to call it, is no longer recommended for the stout woman, who has decreed that the trouble getting out of it makes it impracticable. The step-in has been succeeded by a rubber corset which opens in front and laces in back. The newest rubber corset of this type is known as the Amanda Allen. A special rubber brassiere is made to wear with the corset. For those who wish to reduce ankles, legs, chin and throat there are special Amanda Allen contrivances. Perhaps you would like to write for the Amanda Allen booklet. This line of rubber garments is priced very low in comparison with other makes.

No matter what fabric has been selected for the new evening gown, if it is to be worn behind the footlights, its charm will not be complete without rhinestones. Rhinestones that sparkle with amazing brilliance and which are fastened by a patent process which is easily followed by the dressmaker, may be ordered thru The Shopper as follows: 100 brilliant rhinestones, with instructions how to attach to any flexible material, \$2. If you are interested in rhinestone ornaments ask for folder.

Last week The Shopper received no less than 10 letters asking where the various items listed in The Shopper might be purchased, despite the fact that the notice at the top of the column states that every article mentioned on the Feminine Frills page may be purchased thru The Billboard Shopper.

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

Long Acre Cold Cream

BEST FOR MAKE-UP

Because of its purity and its remarkable softening, cleansing, healing qualities, LONG ACRE COLD CREAM has long been the favorite with artists, stars, and leading ladies. As a foundation for makeup it is unequalled, and it protects the skin without clogging the pores—and is removed in a twinkling, leaving the skin clean, fresh and cool.

LONG ACRE COLD CREAM costs only 5¢ in half-pound tins and \$1.00 in pound tins at drug or theatrical toilet counters—or direct by adding 10¢ for postage.

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Men and women all over the country are building up fine businesses of their own with this fast seller. You can do the same. We show you how to get started and keep going.

FREE Write us at once for sample offer and full details of our four new selling plans for part time and full time representatives.

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Sept. 21.



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25% deposit, balance C. O. D. Size 13½ to 21. White, Tan, Grey or Blue. Full cut. Well made.

CORONET TRADING CO.
310-312-314 Canal St., NEW YORK.

Acceptable Present

Chicago, Jan. 3.—Frederick Roland, who plays the part of Witzel in *White Cargo* at the Cort, thinks his boss, Earl Carroll, made him the only Christmas present of the kind received in Chicago. Mr. Carroll wrote him that owing to his vivid work in *White Cargo* he will be the featured player in that piece from now on.



(Communications to 1493 Broadway, N. Y.)

Leon Bakst, who died recently at his home in Paris, had one of the most eventful and interesting careers that ever surrounded a theatrical designer. Born in what was then St. Petersburg, May 10, 1866, Bakst was educated at the university in that city. Both there and in Moscow he took to the study of art, becoming thoroughly saturated with the Russian passion for rich coloring, and finally perfected himself in both portrait painting and stage decoration in Paris.

In 1897 Bakst was commissioned by the Russian government to assist in painting the huge historic picture, *Arrival of Admiral Avellan at Paris*, for the Marine Museum at St. Petersburg. Three years later he helped to found the artists' society known as the *Mir Iskousstva*. In 1905 he was made a Societaire of the Salon d'Automne in Paris and in 1907 he was made a chevalier of the Legion of Honor. Along about 1909 he designed the ballets *Sohcherazad*, *Cleopatra* and *L'Apre-Midi d'un Faune*, which made him the talk of artistic Europe, and the next year he received the first gold medal of honor in the Russian section of the Universal Exposition at Brussels. In 1923 Bakst was made an officer of the Legion of Honor and in 1918 a member of the Russian Academy of Fine Arts.

Besides the works already mentioned, Bakst designed the stage settings for Verhaeren's *Helene de Sparte* and for Gabriele d'Annunzio's *St. Sebastien* and *La Pisancilla*. He also wrote on *The Problems of New Art* in the *Nouvelle Revue* in 1910, and a sumptuous volume on *The Decorative Art of Leon Bakst* was published in Paris and London in 1912.

Bakst spent some time in America about the latter part of 1922 and early in 1923 and proved himself an inspiring lecturer and a delightful raconteur. He ascribed his success in art to the inspiration of Adelina Patti, to whose singing he listened with rapture in his boyhood and with whom, he said, he fell hopelessly in love at first sight.

While here Bakst lectured on *Form and Color in Art* and on *The Art of Costume*, and gave the impetus to a reaction against the soft "pastel" shades which had prevailed and toward the almost barbaric vividness of strong and primary Russian colorings. Both Bakst and Joseph Urban, as a matter of fact, attracted attention in this country mostly because of their crude gorgeous color schemes and bizarre effects. The comparison has been made that the work of Bakst is the brilliance of a flaring sky rocket instead of the steady shining of a star, and that, therefore, while certain to arrest attention, is not the kind which makes for permanence. In other words, the bizarre in art does not live.

However, it is for his gorgeous coloring of the Russian ballet, some eight or nine years ago, that Bakst is most popularly remembered here, altho there are many who recall with interest his portraits and other paintings which were displayed here at the time of his visit and also those who listened with interest to his still more recent lectures on the art of costume. Even in Europe his contemporary fame rests chiefly upon his marvelous stage settings of spectacular ballets.

Incidentally Bakst was an accomplished amateur boxer and gymnast. He claimed direct descent from David, King of Israel, thru an ancient Spanish family. He married, in 1903, Mlle. Tretiakov, daughter of the then Mayor of Moscow, who bore him one son.

The Fortuny System of Lighting, established abroad some years ago, ought to be used more extensively on the American stage. This is a system which lights the stage indirectly. It envelopes, but does not strike. It is luminous, not glaring. Its bright light thrown against small screens of colored silk, and from these screens reflected onto the stage, makes it possible to flood the stage with whatever tint is desired. This lighting system is used in connection with another great stage invention, the horizon, or dome, cyclorama, built of white plaster and placed at the back of the stage, as a horizon. When played on by the right lights it gives a wonderful effect of depth. Its power of illusion is incalculable. For the first time in its history the theater is able to give true sky effects by this method. It may be the fleece white sky of morning, or the hot vault

REFLECTIONS OF DOROTHEA

Question not, but live and labor
Till your goal be won,
Helping every feeble neighbor,
Seeking help from none.
Life is mostly froth and bubble,
Two things stand like stone—
Kindness in another's trouble,
Courage in your own.

—Selected.

NOw that the holiday festivities are over most of us will buckle down to business again, with renewed energy. A number of new productions is under way and I am hoping that the remaining season will prove much better than what has gone before. God grant that in another year I too, may enjoy the thrill of listening to the call of "overture" again and looking upon that sea of faces I have missed so long.

However, as I am entering upon the sixth year of my "run" in "braces and pillows," I feel sure my readers will forgive me if I dwell for a little time on the happy memories of the days just passed. I can hardly help it as I gaze upon my lovely tree that bends its lofty top against the ceiling of my room, while its shimmering, many colored lights and tinsel make it a feast for the eyes of all who behold it. M. Tello Webb again played Santa Claus, supported by Tiny Webb and a number of other ambitious play-

Greetings by the score from my friends and readers gave me much joy and my sincere appreciation goes out to all of them. I received telegrams of congratulation from E. F. Albee, Nellie Revel, Eliza Miller Lenz, Mrs. John G. Jones, Howard Daniels and W. V. Richberg. From sunny Los Angeles Nellie Nichols sent

Tanqueray, Mr. Fredericks of *The Meeting House* and Mr. Kolmar of *Conscience*.

Two greetings that impressed me deeply came from "shutins" behind prison walls, proving that stony limits can not hold out the spirit of Christmas if it is welcome in the heart.

William R. Randall, still in the French Hospital, New York, suffering from injuries sustained in an elevator accident November 17, finds consolation in the thought that it might have been worse. My best wishes for a speedy recovery, Mr. Randall.

From Catherine Redfield, who has just closed a long season in vaudeville with *Operatogs*, I learned that her mother, Mrs. William Redfield, is ill at the French Hospital. It was during my own long confinement in the hospital that Mrs. Redfield endeared herself to me by her loyalty, and she has my prayers for an early restoration to health.

It seems odd that during the recent period of rejoicing there should have been so much affliction, but let us hope this too will soon pass and that the memory of it will only add to that appreciation of life's sweeter side. Hilda Spong writes from England that her mother, father and brother have been very ill, but, thanks to careful nursing, all are now feeling better.

Blanche Bates will be seen in the title role of *Mrs. Partridge Presents*, produced by Guthrie McClintic, to open in New York at an early date.

R. E. Parsons has closed as agent of Huntington's Minstrels and will spend a short vacation hunting near his home in Gordon, Ala.

HARD WORDS

BIGELOW ("biglow"), Zamah ("zeima"). Dramatic actress.
DURVEA ("djunter"), George. Dramatic actor.
ELSNER ("elns"), Edward. Dramatic actor.
NEVILLE ("nevile"), Eugene. Dramatic actor.
O'CONNAR SISTERS (ou'kon). Canadian singers.
OHANIAN (ou'hia-nian), Mme. Armen ('a'men). Noted Oriental dancer.
REMPPEL ("rem'pel"), Bessie and Harriett. Dramatic actresses.
SHAMAHKA (j'a-ma-ka). Town in the Caucasus, birthplace of Mme. Ohanian.
TEBBUTT ("teb'tut"), Harry. English musical and dramatic actor.
YERKES (ja'ks). Harry A. Yerkes' Novelty Orchestra.
(For Key, see Spoken Word).

me one of the daintiest baskets of flowers which stands among others from Mr. Albee, Henry Chesterfield, Peggy Stewart and Fay and Madeline Markey. Space will not permit mentioning all of those who sent greetings and cheer, but all are deeply appreciated, and I want especially to thank Mr. and Mrs. William H. Donaldson, Mrs. John Ringling, Mr. and Mrs. S. W. Gumpertz, Mrs. Chas. V. Paterno, Mrs. Chapin and Mrs. John G. Jones.

Mrs. Owen Kildare and Francis Wright Clinton presented me with one of the most novel gifts which looks for all the world like a little box camera, but on further examination proves to be a perfect gramophone with surprising volume, and I enjoy it immensely.

To those who are close at hand and contributed so much to making this Christmas one of the happiest I have known, at least in many years, I can stretch out my hand in thanks. They include my ever faithful Minnie Dupree, Ann Irish, Mildred Holland, Edyth Totten, Dorothy Tierney and Byrd Farber. For the extensive sale of my cards among players in town I extend my sincere thanks to Ruth Urban of *I'll Say She Is*, Harold de Becker of *Simon Called Peter*, Jessie Graham of *Minnick*, Eva Flint of *My Son*, Ed McHugh of *The Second Mrs.*

of noon, the rose of sunset, the succeeding violet of dusk or the deep ultramarine of night. One melts into the other imperceptibly. All this is the work of Germany.

The annual election of officers for the United Scenic Artists of the United States and Canada, held recently in New York resulted in the re-election of every officer who served the past year, with the exception of Financial Secretary Eddie Conn, who is retiring and will be succeeded by Carl Ramet.

Some of my less optimistic friends predicted that I would be carried to a hospital during the excitement of the holiday rush, but I knew I would come thru with flying colors and I'm going to keep them flying. Real happiness never put anyone in a hospital. Address as usual, 600 West 186th street, New York City.

Dorothy Antel

THE SPOKEN WORD

(Continued from page 80)

contributed one of the bright spots in this mixture of comedy. She is very lovely to look at and is much at home in a part that requires distinct personality and considerable skill in the acting.

The program of the Greenwich Village Theater prints several excerpts from various authors describing New England life "downed by precept". "Life has been drained away." But the same authors agree that life cannot die. The way life crops out in New England character, even where it is downed, is usually quite as amusing as it is tragic. Inexperience in adaptation to life creates a judgment and forbearance that in critical moments is extremely childish. In *Getting a Laugh* C. H. Grandgent probes beneath the austere surface of the Yankees with true insight:

"It is not so easy to get ahead of a Yankee if you try to. If you do not try it is the easiest thing in the world. Make a deal with him in advance, pin him to a contract, and you will need sharp wits or a long purse; simply ask him to do the job without talk of price and he will never have the nerve to charge you what it is worth."

I am speaking of the unspoiled rustic Yankee; there are still many such."



(Communications to 1493 Broadway, N. Y.)

For the many costumers who cater largely to non-professional patronage, such as community, school, club, Little Theater and other amateur or semi-professional productions, pageants, costume balls, tableaux and the various other affairs of this kind that are continually growing in number from year to year, there is some very valuable and helpful information in a book called *Costumes and Scenery for Amateurs*, by Constance D'Arcy Mackay.

Miss Mackay has compiled a brief and thorough practical handbook. Since costume and the history of costume is a vast subject, only a few of the most salient points are discussed in it. Also, in view of the fact that the material and color of costume in the old time was often regulated by law as well as by custom, some of the laws and customs of each period are briefly sketched.

In addition to this there is quite a number of illustrations and references to many other publications in which may be found illustrations and suggestions covering the various costumes of all ages. Thus the costumer and the amateur producer can easily determine on the proper form of dress for any kind of production.

Among the classes of costumes treated in Miss Mackay's book are the Oriental, such as for Bible plays and scenes laid in the Holy Land; Arabian, or the strange Eastern costumes of the Arabian Nights, including Persia and also the Holy Land; Egyptian, for dances and pantomimes of that country; Chinese and Japanese, for plays and operettas such as *The Mikado*; East Indian, Grecian, Roman, Gaelic and English, thru various periods; American, from the earliest times to the 19th century, including Indian costumes and military costumes of the Civil War; Symbolic costumes and costumes for children's plays.

Costumes and Scenery for Amateurs is published by Henry Holt & Company, New York.

While on the subject of books for the help and guidance of costumers it might be well to include the following:

Bankside Costume Book, by Millicent Stone, published by Wells, Gardner, Darton & Company, Ltd., London.

Dress Design, by Talbot Hughes, published by Sir Isaac Pitman & Sons, Ltd., London.

Costume Design and Illustration, by Ethel H. Traphagen, published by John Wiley & Sons, Inc., 440 Fourth Avenue, New York.

A History of Everyday Things in England, by Marjorie and C. H. B. Quennell, published by Charles Scribner's, New York.

National Costumes of the Slavic Peoples, by Margaret Swain Pratt and Margaret Hubbard, published by the Woman's Press, 600 Lexington Avenue, New York.

Madame Keeler's costumes for the Dupa Sisters' musical comedy, *Topsy and Eva*, which descended upon Broadway the week before last, are a very colorful part of this unique production.

Charles LeMaire, star Broadway costume designer, on the staff of the Brooks Costume Company, achieved some very interesting effects in his costuming of the chorus of Rufus LeMaire's new musical comedy, *Betty Lee*. By dividing the chorus into several groups and dressing each group in a different color costume, with a note of harmony in design combining the entire lot, a number of attractive and cleverly executed ensembles was made possible.

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THE DRAMA OF THE DOZENS

Any new form of the dramatic art, or of any other, must justify its existence by a proven ability to do certain things better than they can be done by another form.

I can hardly pretend to originality in the above statement, tho it expresses a conviction based originally upon my own observations. Original or not, I think every student of the drama will agree with me as to its truth. It is, in fact, a test which applies not only to the arts, but to every phase of human endeavor. The steam railroad exists because it has proven its superiority to horse-drawn vehicles as a means of transportation; and it is being superseded by the electrically operated railway because electricity can do better all that steam has done.

It was by successfully passing this inevitable test of proven ability that the motion picture justified its existence. Radiodrama—the newest form of the dramatic art—has usurped the position once occupied by the motion picture—that of the "baby art". Perhaps it is rather early to inquire of it, "And what are you going to be when you grow up?", tho it is my own opinion that it possesses certain fundamental artistic advantages over both the stage and the photoplay. These advantages, however, are subject to controversy; I hope to discuss them at some future time. I shall content myself here with pointing out the one incontrovertible virtue of the new form—a virtue which is of a social rather than an artistic nature.

The stage and the screen have sometimes been differentiated by referring to them respectively as "the drama of the thousands" and "the drama of the millions". Since the radiodrama commands a greater audience than either it may quite justly be called "the drama of the hundred million"; but it is a fact of much greater importance that it is also "the drama of the dozens".

There are many to whom both the stage and the screen are unknown. "Shut-ins", inhabitants of the smaller villages boasting neither a "movie palace" nor a little theater group, dwellers upon remote farms. It is for these that the radiodrama exists. They cannot come to the drama; and the drama, in its older forms, cannot come to them. But the new form is theirs, at small expense. The radiodrama brings the mountain to Mohammed.

It is difficult to estimate the full importance of this fact. To these, otherwise with no experience of the drama, its advantages, educational and recreational, are now open. The letters received from them by workers in the new form are eloquent testimonials of their appreciation.

Other non-professional acting groups exist for dramalovers; the actor in radiodrama has the keener pleasure of playing for drama-needers. The accuracy of the phrase must excuse its uncouthness.

JOHN LOFTUS, WGY Players.

"SUGGESTIONS TO THE DIRECTOR"

Is the title of a valuable pamphlet offered free to all directors of the little theater by a New York publishing house. A number of copies of the pamphlet, which is a statement of stage principles and position plots, illustrated with helpful diagrams, has been left with the editor for distribution. If you would like a copy drop us a line.

PUTTING SYSTEM INTO THE LITTLE THEATER

As an example of the well-planned system practiced by the Pasadena Community Playhouse Association, we reprint herewith the following excerpts from the Pasadena Community Playhouse Association General Book of Rules:

1. The master of properties shall be responsible for the correct listing of properties borrowed or rented and for their prompt return.

2. One of the assistant directors shall be assigned to list correctly all costumes borrowed or rented and shall be responsible for their prompt return.

3. No properties or costumes shall be rented without authority from the producing director and a requisition from the office. The Playhouse Association will not be responsible for any indebtedness incurred except in the above manner.

4. No passes shall be issued for Thursday, Friday or Saturday performances.

5. The State ordinance prohibits smoking at any time on the stage or below the stage.

6. Visitors are not permitted behind the scenes or in the dressing rooms during the performance.

7. Players are not permitted to enter



LITTLE THEATERS

BY ELITA MILLER LENZ

(Communications to 1493 Broadway, New York, N. Y.)

the auditorium after the opening of the performance.

8. In the absence of the play director the stage manager is directly responsible for the conduct of the play and of the players.

9. Players are not permitted on the stage during the intermissions.

10. The stage door shall be opened one hour before the performance begins.

11. It is contrary to the policy of the Playhouse to pass flowers over the footlights.

12. The director or one of the assistant directors shall be in the office every week-day from 11 a.m. to noon.

GIRLS' COLLEGE GIVES PLAY

The Playshop at Hunter College, an organization which hears, criticizes and presents the dramatic efforts of its student members, was the scene of a "home-made" play, written by one of its own members, Florence Hass, a junior at the college. Miss Hass gave her fanciful little play the title of *A Slipper for Cinderella*. The play, staged by the Make-Up Box, the dramatic organization of the college, was put on in true professional style. The lighting sets and costumes, made by the players themselves, were splendidly done. Each member of the cast, consisting of Mabel Burke, Stella Wilhelms, Sylvia Lerner, Laura Cornell, Esther Brandes and Lucy Fidler, played her part admirably.

CELLAR PLAYERS OF HUDSON GUILD

The group known as the Cellar Players of Hudson Guild, at 436 West 27th street, New York, had its inception in a dance club. When the turkey trot and bunny hug were in vogue and settlement houses had placed a ban on them a number of young people organized a club and engaged as instructors professional dancers to teach them graceful and less exaggerated steps than those offered by the banned dances. In a few months the young people began staging musical plays and after a while, tiring of musical plays, tried drama. For four years they had no permanent home, but now they hold forth in the cellar of the Hudson Guild, proud of the possession of an auditorium built by its own membership—members who were carpenters, electricians, plumbers, joiners, steamfitters and painters. The Cellar Players are now rehearsing a three-act play, *Salomy Jane*, and will offer a musical comedy in the future.

THE CHURCH AND THE LITTLE THEATER

Seem to have much in common. The latest church to offer its support to the little theater movement is the Community Church at Park avenue and 34th street, New York. It has entered into an agreement to support the Lenox Hill Players, Inc., a semi-professional group, for one year. Their first production under the auspices of the church was Shaw's *Androcles and the Lion*. Their second performance was Tolstoi's *The Power of Darkness*, given the evenings of December 6, 7 and 9, under the direction of W. A. Bridge, of Hunter College. The business management is in the hands of M. J. Spivack, manager of the Children's Playshop.

URBANA PLAYERS OPEN THEATER

The Market Square Theater in Urbana, O., dark for several years, has been converted into what many call "the prettiest little theater in the State" by the city's Community Players. The walls are decorated in tan and cream, with the players' monogram in green. Shaded wall lights, cream-colored curtains at the windows and stage draperies of brown denim further carry out the restful color scheme. The dressing rooms have also been refurbished.

The players opened their theater with two one-act plays directed by Mrs. Edwin Murphy. Her First Appearance was an adaptation of Richard Harding Davis' *The Littlest Girl*. The story concerns a child dancer. This part was beautifully played by little Anna Lee Tigner, who is the pride of the players and has appeared before in their productions. The second play was a comedy, *Sauce for the Goslings*, by Elgine Warren.

Dr. T. T. Brand is president of the Urbana Community Players, who were organized three years ago thru the Urbana Community Service. Starting with 35 members, the players now have 700 members enrolled.

WABASH FORMS LITTLE THEATER

A little theater society has been organized in Wabash, Ind., as a result of a dramatic institute conducted throughout November by Wabash Community Service. Seventy were enrolled in this training course, which was under the direction of Mrs. Elizabeth H. Hanley. During the institute a stage was constructed and equipped with draperies and a modern lighting system. A director for the little theater activities has not yet been chosen. Mrs. James E. Wilson has been named chairman of the community drama committee, Mary Paul director of children's dramatics, Irene Hoffman of junior dramatics and Mrs. Floyd Guy of church dramatics.

CAROLINA PLAYMAKERS VISIT GEORGIA

The Town Theater, of Savannah, Ga., an organization which has made great strides in the community drama world, has arranged to present the Carolina Playmakers, under the management of Prof. George V. Denby, the dramatic group of the University of North Carolina, to Savannah January 28.

KNOXVILLE PLAYERS ARE NOW ORGANIZED

We are indebted to Mrs. Caryl Cook Macy for news concerning the little theater movement in Knoxville, Tenn. The Knoxville citizens who banded together in the name of the drama have established their dreamed-of little theater, which will operate under the name of the Knoxville Players. Its program is as follows:

January 1 the Woman's Club of Knoxville presented Mrs. Macy in J. M. Barrie's *Peter Pan*. The proceeds of the evening will be used to defray the expense of putting on the first play of the Knoxville Players, to be given some time in February, followed by *Come Out of the Kitchen* the same month.

Mrs. Macy, who will direct *Come Out of the Kitchen*, was a pupil of Theodore Irvine, of the Irvine Players, New York, and formerly gave *Peter Pan* under the management of J. B. Pond.

THE EVER-BUSY MASQUE OF TROY

Says *The Troy (N. Y.) Times*: "When the Masque of Troy presents *So There* over the radio from Station WHAZ, of the Rensselaer Polytechnic Institute, Monday evening, January 5, the cast of the farce will be composed of many of the original members, including Rena Titus, who played with the Proctor Players here and at Albany, and made such a favorable impression that Holbrook Blinn offered her a leading part in his production, *The Bad Man*. Other original members of the cast who will appear are George A. Luther, Gordon S. Hopkins and John R. G. Nicoll. Other parts will be played by Mrs. Henry S. Kenyon, Leura Ruback and Mary Noble. Previous to the play the farce *That Brute Simmons* is to be given by Mrs. George A. Luther, Ralph R. Nurnberg and David S. Murray. The music, which is being rendered by the Masque of Troy Orchestra in connection with its production, *The County Chairman*, this season is to be given by that orchestra under the leadership of Marion L. Barth, who composed the music. A De Wolfe Hopper, manager of the Lincoln Theater, will give an address on *The Relation of the Drama to the Radio and the Movies*. Mr. Veiller is the son of Bayard Veiller, author of *The Thirteenth Chair*, which the Masque of Troy presented for a season, and of Margaret Wycherly, well-known actress, who made such a hit in *The Thirteenth Chair* when it was first produced. Mr. Veiller was really brought up in the theater. He was the leading spirit of the Union College Dramatic Club when he was a student at that college. This knowledge, together with that which he has obtained thru his connection with the motion picture industry, should make his address of great interest and should

be one of the bright spots of 'the Drama Night' which is to be given by the Masque of Troy for Station WHAZ. The personnel of the orchestra will include the following: Marion L. Barth, director; Helen Ryan, pianist; George B. Trout, Ivan B. Tillyou and Frank Morrison, violins; Lloyd H. Neeramer, saxophone, and Milton F. Erickson, cornet."

Since quoting the foregoing we learn that Emily Hannan, who was scheduled to appear in the lead in *So There*, was compelled to withdraw temporarily from the cast due to the sudden illness and death of her father. This also will necessitate a change in the cast of *The County Chairman*, in which the Masque is touring.

WITH THE DALLAS LITTLE THEATER

The December offering of the Little Theater of Dallas, Tex., under the direction of Oliver Hinckel, is *Georgo Bernard Shaw's Pygmalion*. In looking thru *The Times-Herald*, of Dallas, we note a photograph of the storm scene as given by the Dallas group, showing a downpour of real rain on the stage.

Little Theater Brevities
Always Tell the Truth, a three-act comedy, was the recent offering of the Wallis Players, of Los Angeles.

The best dramatic talent culled from the various productions given under the auspices of schools and churches throughout Buffalo, N. Y., have banded together and are known as the Juvenile Players. Their first production was a revival of *Erstwhile Susan*.

Enter Madame, Gilda Varese's three-act comedy, was presented by The Playhouse Association of Summit, N. J., December 10 to 13. This was the second production given by the association at the opening of its seventh season and was directed by Norman Lee Swartout.

A joint presentation of three one-act plays, *The Man in the Bowler Hat*, *Thursday Evening* and *The Boy Comes Home*, were given respectively by The Lyon Guild of Brookline, The Eliot Guild of Jamaica Plain and The First Parish Club of Dedham, in Pierce Hall, Brookline, December 18; Unitarian Parish House, Jamaica Plain, December 19, and The Unitarian Vestry, Dedham, December 20.

The Martha Oatman Players, of Los Angeles, have completed plans for a Portmaneau theater, so constructed that it can be taken anywhere and used on most any stage or in barns or ballrooms.

The senior play of the Millersville (Pa.) Normal School of 1924, *Holly and Cypress*, a Christmas pageant, was given at the Millersville Normal Chapel December 13.

The Court Players, of Brooklyn, N. Y., entertained with an adaptation of Rosamund Kimball's Christmas Service, *The Nativity*, at the Schermerhorn street Lutheran Church, Brooklyn, Friday evening, December 26.

The Chautauqua Players, Minneapolis, Minn., presented *Candida*, by Shaw, *(Continued on page 44)*

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"I DISAGREE WITH
EVERYTHING YOU SAY
SIR, BUT WILL DEFEND
TO THE DEATH,
YOUR RIGHT TO
SAY IT."

A Denial by Mrs. Norton
New York, Dec. 28, 1924.

Editor *The Billboard*:

Sir—The article appearing in the December 27 issue of *The Billboard* in the minstrelsy columns, stating that Hugh Norton, well known in minstrelsy, recently appeared in vaudeville with his wife, is a mistake. I have not appeared recently in vaudeville with Hugh Norton and wish him to sever all connection with my name in publicity.

(Signed) MRS. NORTON.

Oldtimer Is Pleased
Chicago, Dec. 26, 1924.

Editor *The Billboard*:

Sir—The Christmas number of *The Billboard* was great. One of the best and most interesting articles to me was by Jack G. Elberink about Who's Who in Elgin. I knew a good many of the show-folks named in his article and played

Elgin many years ago when I was in my prime.

Express my congratulations thru Elberink and I hope he may not forget to write another interesting article again. Long live *The Billboard* and congratulations to all who helped make it such a big success.

(Signed) BENJAMIN SHANNON.

Laemmle To Aid Farrell
Comstock, N. Y., Dec. 26, 1924.

Editor *The Billboard*:

Sir—I can't find words to express my appreciation for the way you published my letter. I realize the valuable space you devoted to the same, but such good deeds for the innocent are never overlooked by a higher power than man's and it is my earnest prayer that God bless you with comfort, health and wealth the coming year.

Mr. Laemmle of the Universal Pictures Corporation is going to take my case up with the governor. He is a prince, a good, whole-souled man, who believes in doing good deeds while he is in this world.

(Signed) CHARLES FARRELL
Box 51.

Little Theaters

(Continued from page 43)

ing the second week in December, and are reported to have done some splendid work. They will give a series of afternoon performances of *Sleeping Beauty*, and *Tweddles* is scheduled for their January bill.

The University of Colorado Little Thea-

ter, now in its sixth season, under the direction of the Department of English Literature, gave three plays in the Macky Auditorium December 3. The plays were *The Ghost Story*, by Booth Tarkington; *King Argimenes and the Unknown Warrior*, by Lord Dunsany, and *The Chester Nativity* and *Shepherds' Plays*.

The St. John Dramatic Club, of Dubuque, Ia., has been in existence for a number of years. At the beginning of a very small organization, it has grown constantly in membership under the direction of Sig. Voigts. The club has given such plays as *Cappy Ricks*, *Three Wise Fools*, *Believe Me, Xantippe*, *Clarence* and *The Thirteenth Chair*. Future productions will be *Cappy Ricks*, *Three Wise Fools* and *The Passing of the Third Floor Back*.

The plan for a "Little Theater" for Omaha, Neb., to develop local talent both in acting and play writing, will be discussed at a meeting of the Community Playhouse, Inc., January 14. Those active in the organization hope to be able to produce one-act plays, preferably by local authors, by spring. It is understood that 1,000 shares of stock at \$10 a share are to be sold to support the organization. Memberships will be \$2.50 a year.

The dramatic classes of Taft Union High School, Taft, Calif., presented *Two Dollars, Please*; *Thursday Evening, Nevertheless* and *Dust of the Road* at the High School Auditorium December 5.

AUSTRALIA

114 Castlereagh Street, Sydney
By MARTIN C. BRENNAN

SYDNEY, Nov. 22.—Seymour Hicks and Ethelale Terriss are the central figures in the American comedy, *Broadway Jones*, so ably presented here by Fred Niblo about a decade ago. The critics were not too kind to the production, albeit Hicks did rather well, but seemed to be out of position in a character of the kind.

Alice Lloyd has terminated her Williamson contract, and will wait here until Sister Rosie does likewise. The latter recently returned from New Zealand, and has a few weeks of her Williamson contract to finish.

Shows here and in Melbourne are about the same as last week. Most of the theaters will run with present programs till Christmas week.

Betty, a musical comedy new to this country, replaces *Whirled Into Happiness* at Her Majesty's Theater today.

Herbert Walton has been specially engaged to take George Brooks' part in *The Cousin From Nowhere* for the last week of the Sydney season.

Frank Hawthorne, Australian actor, is an outstanding character in *East of Suez*, where he is cast as a Chinese whose education has been broadened by experience in big universities.

Andy Hodge, so well and favorably known with the Fuller Players, is at present supporting Seymour Hicks in *Broadway Jones* at the Grand Opera House, Sydney.

Jean Robinson, accomplished actress who recently returned from an extensive stay abroad, has left for Melbourne, where she will play leads with Moscovitch, who arrived from South Africa under engagement to J. C. Williamson.

Guy Bates Post, famous American actor, whose work in *The Masquerader* achieved for him such popularity on the screen here some time ago, returned Monday on the S. S. Ventura. He was welcomed on arrival by a large circle of friends.

Mayne Linton and Nantye Stewart

Lynton are in their second week at the Globe Theater, Sydney.

Anna and Louis, world-famous Continental comedy instrumentalists, have been engaged for a season at the Lyric Wintergarden, Sydney.

Sarti and Russo, Italian duo, are rendering excerpts from grand opera at the Haymarket, Sydney.

Takeo and Koma Namba have terminated their season with the Fuller firm.

It is probable that J. C. Williamson's next big attraction at the Royal, Adelaide, will be *Good Morning, Dearie*.

Allen Doone made a popular reappearance at the Royal, Adelaide, this week, when he produced the play, *O'Kelly, Detective*, for the first time in that city.

Pearce and Rossini opened Monday at the Wintergarden, Brisbane, with their dandy instrumental act.

The Hadji Kader Arabs have received a lot of advance publicity from the Wintergarden Theater, Brisbane, and should prove a great draw.

Tubby Stevens, diminutive English comedian, who made more money over this way than at any other period of his theatrical existence, sailed for London last week.

Paul Vinogradoff, distinguished Russian pianist, opened his season yesterday at King's Hall, Sydney.

Tano Fama's Fish Jubilee Singers are still doing nicely thru the New Zealand "smallies".

Charles Copeland, who controlled Ar-

rus, "the boy wonder," for some years, left for Melbourne last week.

James Budd, of the whilom American act of Budd and Clare, has just got down a new and novel "single," and is trying it out around Newcastle this week.

Doddy Hurl terminated a 65-week engagement over the Fuller Circuit yesterday, and will leave for England shortly.

Linda Davis (Mrs. Harold Driscoll) has returned from a world's tour. At one time she was one of the leading Sydney soubrets.

George Horder, comedian, who also is amongst the front rank of Australian cyclists, is in Melbourne and met with an accident while racing last Saturday. Mrs. Horder has left here to attend to her husband.

Members of the Allan Wilke Company presented *A Midsummer Night's Dream* in pastoral setting in the grounds of the Girls' High School, Moore Park, Sydney, last Saturday evening, to a large attendance. The proceeds of the entertainment will go to the Royal Prince Alfred Hospital Auxiliary.

The Six Brown Brothers, world-famous saxophone combination, will be seen at the Melbourne Tivoli early in December.

Australian picture producers were invited to a special conference arranged by the Tariff Board Monday morning to place their case before government officials. On the arrival of a representative body of local film men it was decided to postpone the conference owing to the absence in Brisbane of a prominent member of the board. Those present held an informal meeting at which many things were discussed with a view to their presentation at the Tariff Board conference.

A mammoth benefit performance has been arranged for December 3 at the Sydney Sports' Grounds, the proceeds to be given to the widow and family of the late Alfred O'Brien, one of the most prominent men in the sporting and theatrical life of this State.

Bert Royle, veteran J. C. W. representative, who was ill for more than a week, is recuperating at Nelson, New Zealand.

George Crofty, American, is in Perth (W. A.) for the leading part in *God Morning, Dearie*. This performer is an exceptionally nifty dancer.

Jack Kearns will leave for New Zealand next week with his daughter, Vera, and her husband and son, Vera, who was among the most popular of Sydney soubrets some years ago, retired from the stage on her marriage to Ashley Reed, well-known New Zealand jockey.

Max Sandrisi and Rita Copell, world-famed dancers from the Bal Tabarin and Follies Bergeres, back from Queensland after eight successful weeks, are in Sydney for a few days before proceeding South.

Moon and Morris, famous English comedians and dancers, returned from England last week and will open for a week at the Fuller Theater.

Gus T. Raglus has issued a writ against Rich Hayes for breach of copyright. The former claims that Hayes lifted a lot of business originated by him and Raglus seeks the aid of the court to prove his right to certain business used in the act now at the Tivoli. It is a delicate point to introduce, as to whether the origination of tricks and business can be claimed by any particular person. Certainly it is hard on an originator who has devoted quite a lot of time and attention to new tricks only to find that they are sometimes reproduced with remarkable similarity.

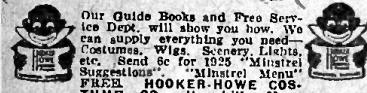
Ernest Lashbrook well-known dancer, will leave for South Africa, November 28, with Peggy Lawton, danseuse. They are to play for South African Theaters, Ltd.

Walter Weems leaves on his return to the States next week. The American entertainer has the usual grievance prevalent among those acts which play Australia after a considerable absence—much of the good-fellowship is missing, and theatrical business, instead of possessing a Bohemian-like atmosphere, is nearly all commercialized, so that the performer is gradually developing into a groove similar to that of the fellow who works in an office or a foundry.

Good progress is being made with the completion of the New Atheneum Theater, Melbourne. This will be a house of the "intimate" kind, and as well as being most artistically fitted and decorated everything in the way of providing comfort for patrons is receiving attention. Last week the Melbourne City Council rescinded its previous resolution in regard to not allowing a cantilever veranda to be built outside the theater in Collins street. Two trees will have

(Continued on page 105)

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MAGIC AND MAGICIANS

(Communications to 1493 Broadway, New York, N. Y.)

Houdini Still Member of Research Committee

New York, Jan. 8.—Houdini announces that he is still a member of The Scientific American's Committee for Psychical Research, despite the recently published statement by Professor McDougall of Harvard University, which appeared in *The Boston Herald*, to the contrary.

"I wish to brand this as an unqualified falsehood," continues Houdini. "There is not the slightest basis in fact for such a statement. I am authorized by Dr. E. E. Free, managing editor of *The Scientific American*, and Dr. Walter Prince, chairman of *The Scientific American* Committee, to deny any such rumor." Despite Professor McDougall's views regarding Margery's mediumship, I accuse her of being a deliberate fraud, and will wager \$5,000 that I can detect and duplicate every one of her physical manifestations. The professor resents the fact that I was the only one to detect her in her fraudulent practices in spite of the fact that he had at least 50 seances with the medium, whereas I detected her at my first sitting.

"As to Professor McDougall's remark, 'I do not require Houdini to teach me something about which I probably know more than he does,' I will wager him a sum equal to his year's salary that his knowledge of psychology will be useless to him if he lets me nail him into a heavily weighted packing case and throw him into the Charles River, or, after being stripped nude and searched, he permits me to lock him into one of the numerous cells in Boston, conditions from which I have escaped repeatedly all over the world."

Men like Professor McDougall, Sir Oliver Lodge, and Sir Arthur Conan Doyle are menaces to mankind because laymen believe them to be as intellectual in all fields as they are in their own particular one. Such is far from the truth.

If Professor McDougall believes in Mrs. Crandon's psychic power why does he not urge her to accept my \$5,000 challenge, the tests to take place in New York or, if he prefers, before his class at Harvard University. Altho I have been called an 'itinerant magician', I come from a family of scholars and generations of culture and with my 35 years study of occultism, Professor McDougall need not hesitate to accept my challenge."

Informal Reports Submitted

Houdini asserted that altho Dr. Prince had repeatedly asked Prof. McDougall to submit his report, the latter up to the present writing has failed to do so. Regarding the matter of sending individual reports to O. D. Munn, who is offering *The Scientific American* prize, or to Dr. Prince, chairman of the ex-



FRANK DUCROT, magician, raconteur, has fellow and well met in the world of mystery. The heart and head of Martinka, Herrmann and Yost magical works.

aming committee, Houdini said, "I have submitted no formal general statement of my opinion of the authenticity of the phenomena which occurred at the Crandon seances. Besides what has already been published I have sent in nothing but records of actual events at each sitting. What the other members of the committee have done, I cannot say."

Miller's Ideas on Magic

Jack Miller, "The Giant Card King," has his own ideas on the mechanical and manipulative art in magic.

It is his opinion that sleight-of-hand is genuine art in magic.

A mechanical trick, on the other hand, is a poor imitation of real magic art.

The expert does not need mechanism. He must of necessity depend upon his ability.

Dexterous manipulation brings forth admiration, popularity and applause. Mechanical magic merely brings forth applause.

Machinists are not artists, but a magician should be.

Rival Magic Shows Become Warm Friends

The opening in Welton, W. Va., of two new theaters resulted in two big magic shows being booked against each other, both houses winding up to capacity business. The houses are side by side, and the managers were trying to outwit each other.

Blanco, The Great, was heavily billed for the Marias Theater, and the Dantes

show, billed like a circus, arrived at the State Theater. Whether or not the patrons wanted to compare shows, and went to both or that the billing drew additional patronage to fill both is a matter of conjecture. The two shows did great business, which speaks well for their drawing powers and entertainment value.

Members of the rival companies became warm friends during the engagement, all hands finding the date more interesting than they expected. Blanco has an entire new show this season, and during the past weeks has met with unusual success thru New Jersey, Eastern Pennsylvania and Maryland.

Blanco for Vaudeville

The Blanco management is arranging for vaudeville bookings out of New York on the Loew Time. Blanco's style of showmanship and personality is expected to be a big asset in vaudeville.

Members of the Blanco company include Mr. and Mrs. Blanco, Blanche Price, Jack LeRoy, Edward Gell, Stubbie Holland, and C. E. Hargrave, company manager. Robert Lloyd is acting as agent, while the tour is under the direction of Dr. N. J. Nickola.

Mysterious Smith Breaks Records in West Virginia

Mysterious Smith (Al Snyder) reports record-breaking business again this time for the Strand Theater, Charleston, W. Va., where he played Christmas week.

Smith offers routine of novelties in magical entertainment. His baggage is carried in a 60-foot car and the costumes and scenery are sold in a manner making of them a show in itself.

Included in the company is Madame Olga, who does a fast mental act in a pretty set. Her work is considered unusually clever. Among the most effective illusions offered by Mysterious Smith is the Coffin Mystery, which puts a definite kick into the two-hour show.

Notes From Australia

Sydney, Dec. 3.—Wong Toy Sun (Claude Guest) has been playing in and around Perth, West Australia, for several months to very good business.

Levante, in a five persons magical and mind-reading act, is playing the towns of West Australia. He travels in his own cars and is enabled to reach many good towns not touched by rail.

Don G. Merle, a much-traveled Australian, has returned from New Zealand after playing a season with the Fullers.

The membership of the Australian Society of Magicians is increasing of late, due to the indefatigable efforts of H. C. Haynes, secretary.

Darcy Hancock, secretary of the Adelaide Society of Magicians, is on a visit to Sydney. He is another amateur enthusiast who assures visiting professionals and others a good time.

Arthur Buckley, American card manipulator, who with Mrs. Buckley returned from America a few weeks ago, has talked salaries to managements without coming to an agreement, the trouble being that there are too many overscas acts here at present.

Appeal for Aid

Fate has dealt harshly with Doo Noonan, magician, who, thru force of circumstances, has been obliged to abandon a profession that he followed for many years.

Noonan had been enjoying a fair amount of success with his magical act until a fire deprived him of his entire outlay, which included a complete Punch and Judy show, mariolets and other stage properties.

As a result of this unforeseen accident Noonan and his wife are now in Huntland, Tenn., and totally bereft of funds. Urgent necessity has prompted Noonan to appeal to old friends thru the columns of *The Billboard*.

Brother magicians may help Noonan make a new start by sending an old magic as a loan or a gift or with a view to selling it. He will pay for it, he says, once he is enabled to get back to work, which starts with a show at the local high school January 9.

He is a member of the Knights of Pythias, Wheaton Lodge No. 275, and the Order of Redmen, Duwamish Tribe No. 234.

Alla Rajah Sets a Record

Alla Rajah, "The Man Who Sees Tomorrow," reports having presented his crystal-gazing program for a total score of 168 performances in Columbus, O., last season, which is somewhat of a record for that city. This consisted of five return engagements in two theaters and four return dates in three other houses. Then, too, there were numerous holdovers.

(Continued on page 68)

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HOTELS

Commended and Criticized

By NELSE

The Ferguson Hotel

There are many theatrical professionals who seek hotel accommodations as near the theater as possible, whereas there are others who prefer to get away to some quiet place where they will find the environment more homelike, and to the latter class we call attention to the Hotel Ferguson, in Philadelphia, which is situated at 16th street and Girard avenue. The rooms are large, light and airy, with bath for every room.

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Earl Carroll Should Consult The Billboard Hotel Directory

It may have been a clever stunt on the part of Earl Carroll's press representative to break into the newspapers with a headline that Earl Carroll, producer of Vanities, was seeking to rent an entire hotel for the housing of the 108 girls in his company when Vanities is presented in Boston. Therefore, the caption of this article.

The Billboard Hotel Directory lists the Hotel Alphin, Commodore and Edwards, three real theatrical hotels with the conveniences and comforts of modernized hotels and where the requirements of guests are fulfilled by those who cater to their wants in a courteous manner.

Stage Employees and Projectionists

(Continued from page 37)

tary, Ellis Butler; financial secretary and treasurer, Samuel Taylor, and business agent, Thomas E. Shannon. Delegates to the Rhode Island State Branch of the American Federation of Labor, Thomas E. Shannon and Samuel Taylor; delegates to the Providence Central Federated Union, James E. Sullivan, James E. Straight, Philip Sugarman, Thos. E. Shannon and Sidney Clark; delegates to the Pawtucket Central Trades and Labor Union, Jerry Hanley, James E. Straight, Albert R. Cobb, William H. Sanderson and John Kelley. A committee was appointed to arrange an entertainment and dinner on the night of installation January 11.

Theatrical Mutual Association

(Continued from page 37)

December 28, at the rooms with quite a large attendance, despite the cold weather. Election of officers was held at this time with a majority of the old officers being retained in office. The roster is as follows: President, D. L. Donaldson; vice-president, Charles Staples; financial secretary, Joseph Bath; recording secretary, David Hunter; treasurer, Gus P. Meister; chaplain, Richard Thomas; marshal, John Omella; sergeant-at-arms, Charles Phillips; physician, W. Z. Roberts, and trustees, Al. Laughlin, P. J. Sullivan, John H. Donavan.

We are all set for the card party and dance to be held Thursday evening, January 15. The committee expects to hold more of these social times to try to get the brothers together and recreate interest in the lodge.

Marty Connors, one of the faithful members, has been on the sick list for some time, but is coming along nicely.

We wish to state at this time that our treasurer, Brother Gus P. Meister, has

been elected to this office for the 26th consecutive time; some record.

Pittsburgh Lodge, No. 37

At the last regular meeting we elected officers for 1925. The roster is as follows: President, Grant Coulter; vice-president, R. B. Jacques; financial secretary, W. H. Torrence; treasurer, George Haussman; chaplain, Charles Gorman; marshal, Peter Conrad; sergeant-at-arms, Thomas Edkins; physician, James A. Munster; trustees, Peter Conrad, Charles Gorman; J. C. Burke, and delegate, W. H. Torrence.

Musical Musings

(Continued from page 37)

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MINSTRELSY

BY PHIL LAMAR ANDERSON

(Communications to 25-27 Opera Place, Cincinnati, O.)

Jess M. Green joined the O'Brien Minstrels at Norfolk, Va., to take the advance with Mr. Vaughn.

The Morales Bros., who have a large acquaintance in minstrelsy circles, are now playing the Keith Time. Little Daisy is with the act.

The Al G. Field Minstrels opened a three-day engagement in Wheeling, W. Va., New Year's Day, playing to fine business at each performance.

Sherman Carr, oboe soloist and character man on the Neil O'Brien show, has been elected president of the Royal Order of the D. R. C.

Notes from the boys on J. A. Coburn's show have been rather conspicuous by their absence the past few weeks. Come, "Slim", and cohorts, what's the news?

Sherry and Blake, dancing team with the Neil O'Brien Minstrels, now are using \$10 gold pieces on their shoes for jingles. We believe this to be the first team of hoopers ever to make money talk in such a manner.

Sam Griffin called at *The Billboard's* San Francisco offices a short time ago and stated that he expected to go on the road with his reorganized minstrel show shortly after the first of the year. We'll have his roster in an early issue.

Hy Miller met the boys of the Lasses White show when they appeared in Atlanta, Ga., and says they're all "some swell bunch who have some swell show." He spent the holidays at home in Bessemer, Ala.

There are many minstrel fans who believe that Edmund O'House, basso and cheer leader with the Lasses White Minstrels, and Emil Peterson, of the Al G. Field Minstrels, would make a rattling good combination.

Teresa and Pickering, wire act, write from Chicago that they are having wonderful success with their new double, and have just contracted for a tour to the Pacific Coast over the W. V. M. A. Time. They were scheduled to open January 3.

Frank Holland, manager of the Victory Theater, Evansville, Ind., had a superb article in *The Rotarian* magazine for December, entitled *Show Business and Show Folks*, which, several of our faithful correspondents advise, is worth-while reading.

While playing Wilmington, Del., the Elks gave the boys of Neil O'Brien's show a grand blowout in honor of Ray Hogue, a member there. Ray's father was on hand to greet everyone. He said he was just 56 and felt as spry and gay as Ray, just 28.

Eskimo "Pete" Paoli, Harold Williams, and "Shorty" Daughters, of the Lasses White show, declared a moratorium until an appointed hour after the holidays, according to a recent declaration made by Andy Grainger (the man of "horse collar" fame) and caught in somebody's radio on the op'try.

J. A. Coburn, owner and manager of Coburn's Minstrels, left the show at Dothan, Ga., December 12, and, with Mrs. Coburn, proceeded to his home at Daytona Beach, Fla., for the holidays. Their daughter, Leota Coburn, of Chicago, joined them December 24, for a visit over the first of the year.

Huntress, "the original sword dancer", closed with the Guy Bros.' Minstrels in Keen, N. H., and since has been playing vaudeville dates in Eastern States. He expects to open soon in a new act with Cliff Morris, the silver-toned tenor, with a singing and talking routine and smart dressing.

Christmas Day, just before the matinee in Norfolk, Va., Trammie LaZear, youngest member of the Neil O'Brien Minstrels, was presented with a gold watch by the boys of the company. Mr. O'Brien

made the presentation speech. Tommie tried to respond, but was so surprised words simply weren't his.

"Speedy" Eastburn, one of the most popular young cork artists appearing in Cincinnati neighborhood theaters this winter, expects to work up a double blackface turn shortly and take to the vaudeville field. Hailing from the far South, he possesses a natural Negro dialect hard to beat, and is a very clever performer.

'Whoever is responsible for the snappy advance press stories we often see in the exchange of newspapers relating to the Neil O'Brien Minstrels is a livewire and fluent writer, but he must go some to step with Ed Leahy, who is responsible for the splendid weekly representation in news notes from the personnel of the show.

Harry Pepper and Lew Hershey, two of the old-timers who tramped together in 1908 with the DeRue Bros.' Minstrels, and who, since that time, have played nearly every circuit in the country, were reunited recently when they joined Hal Ring's *Jewel Box Revue*, where they are now presenting their novelty acts. Pepper was a hoop roller and juggler and Hershey a contortionist, with the former minstrel show.

"What an array of talent Dockstader's Minstrels had when they played at Hartford, Conn., in 1905, with Lew Dockstader, Neil O'Brien, Manuel Romaine, Carroll Johnson, J. B. Bradley, Billy Hallett, Tommy Hyde, Matt Keefe, Leighton and Leighton, John King, Harry Ellis, Gra. F. Weller, Wilson Miller, Harry Leroy, Bill McDonald, Clarence Marks, George Jenkins, T. V. Wood, Ed Wing, Billy Cawley, Jack Day, John and Willie Foley," recalls Billy S. Garvie.

Page Pagels, the sing-song guy from Chicago, as he styles himself, wrote a tribute to Milton Henry Hall, said to be one of the best known black-face minstrel comedians two decades ago, who died recently in Denver, Col. Space, however, does not permit its publication. According to press stories, the last 12 years of Hall's life were spent as a dishwasher in a Denver hotel, and when he passed on there was none in the hospital who knew of his early career. Then, at the burial services, the only four mourners revealed his true identity. At one time Hall was

night about a dozen survivors of the Stone Wall Camp of Confederate Veterans, each one about 80 years old. The next night after the show two of Billy's

(Continued on page 57)

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Here are the boys of the Lasses White show, lined up in front of the Bijou Theatre when they played in Knoxville, Tenn., recently. Reading from left to right, front: Billy Doss, Dan Holt, Frank Bauer, Billy Bowman, Jim Fliving, Leon Daughters, Jim Carroll, Robert Johnson, Major Weston Ross, Pete Paoli, Charlie Morris, Joe Mullens, Bullet Welker, Chester Wilson, Burch Arlett, Eddie Girton, Bobby Burns, Karl Denton, George Hilliard and Lawrence Agee, Jr., of Knoxville (ultimate friend of minstrelsy). Rear row: William Dill, Robert Maupin, Frank Long, Andrew Grainger, Johnny Hays, Ted Klinefelter, Robert Carlton, Maxwell Gordon, Harold Williams, Ernest Reeves, Paul Steen, Charles McFeely, Frank Gilmore, Ed O'House, Jimmy McDonald, Alger Lancaster and Ralph Tebbutt. LeRoy (Lasses) White and William T. Spaeth were confined to their rooms with illness when the picture was "shot".

Al Tint, the yodeling minstrel, and Mrs. Tint, late of Knoxville, Tenn., where they spent the holidays with friends and relatives, were Billboard callers a few days ago. They reported a pleasant season with Homer Meacham and his minstrels, and will remain in Cincinnati for a few weeks playing vaudeville dates in the neighborhood houses.

Rex Van, the black-face "jelly", writes from St. Louis that he ran into his old friend, Jack (Smoke) Gray, in the Statler Hotel there Christmas night. They were both off to a big party given by the management of the Orpheum Theater in the hotel's crystal ballroom. All of the principals of both *Plain Jane* and *Blossom Time* were present, likewise Pat Rooney and his Shamrock cast.

J. Lester Haberkorn, well-known baritone soloist, joined Neil O'Brien's show at Wilmington, Del., recently. Herman Williams, bass soloist, was visited by his wife there. At the same date Maxine and Scott McCoy received word that Scott's father died in London, England. Mr. Cook, of Cook and Valdare, vaudevillians, visited Billy Beard and "Sugarfoot" Gaffney.

Della Evans, widow of Honey Bee Evans, famous minstrel, is now the owner of the playlet, *The Weak Spot*, in which she has appeared in vaudeville for the past several seasons, and at present is playing Keith and Loew theaters. The rights to the piece were given Miss Evans by George Kelly, author of the sketch, thru arrangement with the firm of Stewart & French, its producers.

an intimate friend of the late Al G. Field and Lew Dockstader, it is said.

This may be Paul Steen's (silvery voiced songbird) first season in minstrelsy as a member of the Lasses White contingent, but he has brought to minstrelsy something it has long needed in the form of a minstrel insignia, in the shape of a small pearl cane with a gold handle which he wears in his coat lapel. The one way to tell Paul from an old-timer, comments Frank Gilmore, is his mania for calling Lawrenceburg, Tenn., from other Southern points on the long-distance phone each night.

John R. Van Arnam states that he does not intend to close next summer at all, with his show, but is contemplating playing during June, July and August in Eastern Canada, following about the same route he did two years ago. From there he will go West, making San Francisco about Christmas time. The trip, as is now booked, will take about two years to complete. This, it is claimed, will be the longest tour of one-night stands ever played by a minstrel show. During the past four years the Van Arnam Minstrels have had the longest seasons of any minstrel show, says Mr. Van Arnam, recalling that on the first season the show was out 47 weeks; second season, 61 weeks; third season, 49 weeks, and last season, 48 weeks.

White playing Norfolk, Va., Billy Redd of the Neil O'Brien Minstrels, was given a big ovation as he hails from Portsmouth, O., just across the river, and is very popular. He had as his guests one

A LONDON LETTER

By "COCKAIGNE"

Fame, Infamy and the Theater

LONDON, Dec. 20.—The question of how the profession is to make effective its very widespread and determined resentment against the entrance of merely notorious people into the show world is always cropping up. Over here, where apparently we care less for dukes and countesses than Americans do, there is all the same a very defining tendency on the part of a certain section of the press to kow-tow to actors and actresses who derive from the peerage without consideration of their dramatic talent.

But more important than the inclusion of coroneted note paper among the inquirers for jobs at the managers' offices is the attempt frequently made, especially in film circles, to push people who have found notoriety in other directions before the public to the immediate disadvantage of real artists and the eventual lowering of the show world in the estimation of the public as a whole.

The Variety Artistes' Federation made a successful stand against this sort of thing, and for years has set its face sternly against letting the merely notorious steal the plums that belong by right to the competent.

This week we learn that "an intimate friend of Mrs. Robinson, of the 'Mr. A.' case, said that Mrs. Robinson would consider any theatrical engagements offered her, providing they were sufficiently remunerative." She is said to have been an actress before her marriage, having made her debut in *The Chinese Honey-moon* at the age of 17.

It will be interesting to see if the London theater boasts an impresario of such a low opinion of his profession as to fall for this celebrity bait. No doubt a number of prominent people would pay good money to see this woman, the self-confessed mistress of a scalawag as well as of the colored princeling. But the exploitation of this alleged erstwhile actress can be left by the theater proprietors to the lesser decency of the parlors of the daily and weekly.

Co-Optimist Song Banned

Our notable censor of plays has broken out in a fresh place. This time it is political caricature.

In a song to be sung by Hermione Baddeley for the Co-Optimists' new bill at the Palace Theater was a verse wherein reference was made to leading politicians, and the men of the company were to have appeared disguised as Austen Chamberlain, Winston Churchill, Lloyd George and the ex-premier, Ramsay MacDonald. At the last moment the Lord Chamberlain banned the verse, not because of any offense in the Co-Optimists' show, he stated, but because liberties (not license) might be taken by touring companies if the principle were once admitted that the "Great White Chiefs" were fit subjects for theatrical caricature.

Some time ago, when Barry Jackson presented *Back to Methuselah* at the Birmingham Repertory Theater, two ex-premiers, Asquith and George, were pretty clearly caricatured by the players of the parts of Burge and Lubin. In the current production of Andre Charlot's Revue at the Prince of Wales Theater there is a critical but good-natured satire of Ramsay MacDonald as a sort of dotty Scot's Shepherd. Apparently these politicians did not attempt to stop the harmless fun, but rumor has it that Winston of the "wondrous hats" is responsible for the interference at the Palace.

This ban fortunately does not affect music halls, or some of our vaudeville men would be blue pencil their patter now to suit the hypersensitiveness of the officials of the Royal Household and His Majesty's government.

A Little Theater Book

The encouragement given by *The Billboard* to the amateur movement, so promising in its possibilities for enriching the professional theater, is being copied by our own professional press. *The Stage*, Great Britain's leading theatrical journal, has recently reorganized and extended its amateur section. This has not dealt as generously with the amateur movement as did *Billiboy* in publishing gratuitously that valuable series of articles in its *Little Theater Handbook*. *The Stage* is running extensive criticisms of and articles upon amateur playing.

Meanwhile from the Labor Publishing Company comes a timely and most informative volume of advice and suggestion on community playing. The writer is a London daily newspaper critic, Mrs. Monica Ewer, and her volume, *Play Production for Everyone* (65 cents), is packed with matter of the utmost use to play producing groups or aspirants who seek to establish amateur or semi-amateur repertory theaters. The book literally meets a long-felt want, for nothing of the kind previously existed here.

ronize international if not national seasons at Covent Garden, opera taken by large is only a discontinuous and weedy excrescence on the body of our entertainment world. Opera has certainly not been democratized as an entertainment to the same extent as other branches of amusement. The academism of the musicians and their characteristic disregard of the other departments of art which to an almost equal extent of importance are associated with music in the greater works of music-drama are chiefly responsible for the public's disinclination to patronize the opera house. The problem of opera then is not so much one of creating a demand as of maintaining a supply along the lines of the existing demand. In short, it is a problem of showmanship.

The British National Opera Company, an outgrowth of the splendid if extravagant work done by our premier conductor, Sir Thomas Beecham, has certainly proved that a country-wide public exists for works of foremost merit. Go when you will to any performance of *The Ring*, *Otello*, *Atala*, *Tristan*, *Carmen* or *Pariser*, there is seldom a seat vacant in the cheaper parts of the house. The experimental works or lesser-known masterpieces are eagerly patronized also by the less wealthy operagoer, and, altho the B. N. O. C. has of late passed thru more than one crisis, it is abundantly evident that, given the subsidies and support which normally accrue to the continental opera organizations, the national company could carry on triumphantly to distinguished future achievement.

During the last few months a British musician who, after a lifetime of conspicuous work on the continent as an operatic metteur en scène and composer, did fine service in popularizing British music in this country during the World War, has propounded and put under way a scheme for the establishment in London of a great democratic Imperial Opera House. Isidore de Lara has realized that the antiquated, inharmonious and rent-burdened opera houses can never provide a focus for the best operatic achievement.

(Continued on page 103)

be divided into two parts—A. A. and V. A. F.—the A. A. to include musical comedy and drama and the V. A. F. "vaudeville". The frontier, namely "revue" (or burlesque), to be again divided into chorus and principals.

Principals to be members of the V. A. F. and the chorus of the A. A.

It was to be a condition of any settlement that all existing cards of membership be recognized, and in order to prevent "overlapping" anybody who had previously been a member of the V. A. F. to rejoin the V. A. F. and anybody who had been a member of the A. A. to rejoin the A. A. Those who had belonged to both or neither to be governed by the scheme set out above and any points of difference to be decided by the joint committee of the two unions. It was hoped with this latter idea to establish such machinery as would effectively decide what should happen in case of disagreement as to which organization an unorganized artiste should belong.

With regard to joint action it was suggested by the A. A. that the V. A. F. and the A. A. share the cost of branch offices and organizers, and that all organizers act as the joint representatives of the two unions, and that further branches, etc., should be opened, if advisable, on the same lines.

Further, that a concentrated plan of campaign be devised with the object of making the performers' side of the profession 100 per cent unionized. Lugg did not develop his idea of "amalgamation into one body", which he admits would require extremely careful consideration, but which after all might be the simplest solution of the whole problem. These points were put forward purely as a basis for discussion.

Accordingly a meeting was held at the V. A. F. offices November 28 last, when there were present (V. A. F.) Albert Voyce, Fred Russell, Monte Bably, Bruce Green, Lauderdale Maitland, Albert Le Fre, Albert Schaefer, B. and J. Obo and (A. A.) J. Fisher White (chairman A. A.), Alfred Lugg, A. G. Fry (national organizer), Vincent Carlyle, Harry Zeitz and Robert Young.

The meeting lasted more than three hours and the situation was discussed from every possible angle. At last the following resolution proposed by J. Fisher White (A. A.) and seconded by Fred Russell (V. A. F.) was unanimously adopted: "That with a view to setting up a line of demarcation as between the V. A. F. and the A. A. this conference recommends that as from January 1, 1925, the recruiting territory of the A. A. shall be confined to musical comedy principals and chorus and drama, and that the recruiting territory of the V. A. F. shall be confined to vaudeville and circus artistes, concert parties, cabaret artistes and revue principals and chorus, and that all membership cards previously issued by both organizations stand and be recognized everywhere, and that a joint committee be set up for the settlement of all disputes as regards the above."

The V. A. F. delegates contended that they ought to have jurisdiction lock, stock and barrel over the revues, and as above stated the A. A. delegates unanimously agreed to this. The A. A. people asked that the officials on both sides should at once act on the spirit and the letter of the recommendation, which, however, had to be confirmed by the full executives of both sides, with the further proviso that the A. A. had to get the sanction of the E. F. C. to it also. With certain declared exceptions, emanating from the organizers of both sides, that they were negotiating within the ambit of the above, the names of which firms were duly placed in a sealed envelope as evidence of good faith and nonpoaching, all parties separated, and it was thought that at last the matter in dispute had been gotten rid of for good and all. The V. A. F. issued a special "whip" to its committee to meet December 4, when the recommendation was discussed with even more vigor than at the conference, but the main committee stood by the recommendation of the delegates and ratified it.

A. A. Council Rejects Recommendation

Voyce informed Lugg that the V. A. F. had ratified the recommendation. Lugg then informed Voyce that his council had (the same day apparently—as both committees meet on a Thursday) discussed the recommendation at great length without coming to a final decision, and it was resolved that a special council meeting was to be held Wednesday, December 10, at 11 a.m., to consider the matter further. The V. A. F. knew that there was to be a meeting of the E. F. C. on that day at 3 o'clock, at which the recommendation was to be discussed. After the council meeting Lugg informed Voyce that he

(Continued on page 103)

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By "WESTCENT"

A. A. and V. A. F. Conference Abortive

LONDON, Dec. 20.—It is at last possible to give an account of the negotiations which have been going on between these two organizations as to the possibility of a line of demarcation. The meeting between the two bodies came about after a meeting of the Entertainments' Federal Council at which were present J. B. Williams (M. U.), Hugh Roberts (N. A. T. E.) and Alfred Lugg. They were supported by delegates from their own societies. There were present also Messrs. Voyce, Bayly, George D'Albert (hon. treasurer) and Barry One for the Variety Artists' Federation. The result was that the V. A. F. delegates agreed to consider any suggestion as to the possibility as to lines of demarcation. Lugg, of the Actors' Association, then wrote Voyce as to arranging a meeting, and said that from the A. A.'s point of view a complete investigation of the matter seemed to bring out the following salient problems:

1. V. A. F. and E. F. C. (A) Is it possible for the V. A. F. to form part of the Entertainments' Federal Council? (B) If so, under what conditions?

2. Agreement between A. A. and V. A. F.

(A) Line of demarcation. (B) Joint action. (C) Amalgamation into one body.

Lugg opined that it would be better to leave problem 1 entirely alone until a meeting should take place.

With regard to problem 2 as to line of demarcation, Lugg suggested that "frontier line" as between the A. A. and V. A. F. was the "Revue". Arising out of discussion with V. A. F. officials at Barrow, he suggested that the following appeared at first sight at any rate to form the basis of a possible agreement on this question. Firstly, that the "profession"

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Press Agents Advance

Conducted by ALFRED NELSON

(Communications to 1493 Broadway, New York, N. Y.)

Too Good To Keep Under Cover

Alfred Nelson, Esq.:
Dear Sir—You spread a fine idea in the Christmas issue of *The Billboard* re the Theatrical Press Representatives of America. Incidentally, may I say that the present issue of *The Billboard* is a magnificent piece of theatrical journalism? It is truly a tonic for all classes of the amusement business. There is sufficient in the issue to give one a full day's reading, and if carefully digested or re-read it opens the doors to a thoro understanding between the player and producer. The best term that I can apply to *The Billboard* is that it is the Encyclopedia of Theatrical News.

May I ask you to enroll my name in your list of press representatives as per your invitation in the Christmas Number? I have been employed for many years on metropolitan daily newspapers, including *The New York Times*, *New York American* and *Morning Telegraph*. I published and was editor-in-chief of *The Knickerbocker Magazine*, served George Huber's Amusement years ago, was first press representative for Marcus Loew, at present press representative for La Pensee in West 39th street, served B. I. Boernerwald, who operates the Club Alabama, writing material for several Wall street houses, etc.

I should like to join the Theatrical Press Representatives of America and take an active interest in the work. The idea is wonderful and whoever originated it is doing something for that fraternity.

(Signed) GUSTUS SIMONS.

Why a Billroom?

Harry T. Shaw, who recently closed as one of the billing crew in advance of the Ringling-Barnum Circus, takes exception to the grievances of the agent in advance of a burlesque show who claimed that he was placed at a disadvantage by having his bill trunk buried under scenery and no billroom in which to lay up his paper.

Shaw says: "Why a billroom? Paper is paper, and if given the paper an agent should get it out under any and every circumstance."

T. P. R. of A. Lauds 'Billyboy'

New York, Dec. 23, 1924.

Mr. Alfred Nelson:

At a general meeting of the Theatrical Press Representatives of America, by a resolution unanimously adopted, I was instructed to express to *The Billboard* and to you, one of its editors, sincere appreciation of your splendid article in which you so ably and so understandingly express our purposes and outline our activities. We are proud of the friendship of *The Billboard* and greatly value its assistance, its advice and its co-operation in carrying out the objects of our organization—the maintenance of a high standard on the part of the men and women of our profession, an unchanging desire to at all times give to our employers the best in us and without demand but as loyal workers asking from the managements we are chosen to represent the same recognition and treatment accorded others employed in their enterprises.

The theatrical press representatives are the mouthpieces of the theatrical business, the tried and trusted liaison between the manager and the public, thru the medium of the press. As such we believe we are an important part of the spoken theater and in these days of increasing competition more necessary than ever before.

It is reassuring to find so thoro an understanding of our profession as evidenced by your statement in *The Billboard*, to whose publisher, editors and representatives we send fraternal greetings with the sincere desire to at all times be of service.

Faithfully,
(Signed) WELLS HAWKS,
President.

Counselor Goldsmith

The Theatrical Press Representatives of America have again made manifest their progressiveness by the recent election of Frank E. Goldsmith, attorney-at-law, as their counselor-in-chief in any and all litigations in which members of the association may be involved.

Big business in general is ably counseled by legally trained minds and this is

a step in the right direction by the T. P. R. of A.

Members having legal claims of any kind will submit them to the grievance committee, which in turn will pass the claim on to Counselor Goldsmith, who will make a thoro investigation and, when possible, act as arbiter in adjusting the claim in an amicable manner, thereby saving litigation.

Bungling Burlesquers

New York, Dec. 26, 1924.

Mr. Alfred Nelson:

The question of two week's notice being given to advance agents and company managers arose the other day, and it seems to be the rule of some firms that they can close a manager, and it is not necessary to give him notice, but that without cause he can be dismissed without notice.

They have to give the actors two weeks' notice, then why not be as considerate with the managers?

Do they want to drive the agent and manager into a union so that they can demand the same consideration as their coworkers, the actors?

Is it not time that the Simon Legree way of handling showfolks was abolished, or do all of its branches have to be unionized to get justice?

(NAME WITHHELD)

COMMENT

The writer of the foregoing letter is a former manager of houses and shows on the Columbia Burlesque Circuit and requested that his name be used, but we do not deem this advisable as the request was in all probability due to a resentful impulse that with time will wear off. Nevertheless, there is much logic in the grievance set forth in the communication.

We have known this man personally

for many years and know him to be a pilot in a small-time musical comedy man of integrity, experience and ability. company thru the so-called "sticks", but who is getting much newspaper publicity for the attraction, which is made manifest to us frequently by marked copies of newspapers sent by the self-termed "Small-Time Press Agent".

This progressive fellow should know that our most efficient newspaper men and theatrical press representatives, like the actors, are products of the small town. Men of ability cannot be kept in small towns when the call of the big town sounds.

A Startling Present

Subpoena

Know All Men

by these presents, that I, James Madison, for the present located at Hotel Granada, San Francisco, party of the first part, do hereby desire to

ARREST

the attention of Mr. Alfred Nelson, party of the second part, for a length of time sufficient to wish said party of the second part, a very prosperous New Year, together with its essential concomitants, health, happiness and peace of mind.

COMMENT

The same to you, Jimmy, even tho you did startle us with your subpoena into the belief that some disgruntled press representative with a fancied grievance was out to spoil our holidays.

Henry Pennypacker, the early part of the current season in advance of L. Lawrence Weber's Little Jessie James Company, en route to the Pacific Coast, was forced to close his engagement on account of illness and return home for treatment in a New York hospital. He has recovered sufficiently to warrant his transfer to his home, where he spent Christmas with his family and friends.

A Small-Time Press Agent

Just season's greetings from a small-time press agent who appreciates what you have done and are doing for the cause of press agents in general. May the coming year bring you much happiness and prosperity.

COMMENT

The foregoing greeting is self-explanatory and we accept the greeting seriously, for we know that it comes from a regular fellow—a fellow who is now

(Continued from page 25)
Morgan Wallace, Thomas McLearnie, Agnes Sanford, Eleanor Griffith, Harry Pilmer and Carotta Irwin.

Oliver Morosco has a play making ready for production which will require a large cast. It is a period piece.

William A. Brady has moved *Simon Called Peter* from the Klaw Theater, New York, to the Broadhurst. This will give him a bit more seating capacity.

Mildred McCloud, a young player who made quite an impression in *The Little Angel*, will shortly be seen in a new Broadway production.

James Rennie and Ruth Shepley have been engaged for *The Man Between*, a play by Walter Archer Frost, which Charles K. Gordon is about to produce.

John Emerson and Anita Loos are finishing up a new play which will be seen on Broadway later in the season. It is called *Aren't Men Brutes?*

Henry Miller has engaged Carlotta Monterey for his next play, *The Love Affair*. Rehearsals are due to commence within a short time.

The Marionet Man will have a real marionet show along with its regular routine of spoken drama. The puppets are the work of Rene Buffano.

The next production that Rosalie Stewart will make is *Craig's Wife*, a comedy from the pen of George Kelly. It should be ready for showing about February 1.

Jane Cowl has gone back to the original title of her new play. It will again be called *The Depths* and as such will be shown on Broadway within the next few weeks.

Rehearsals for *Houses of Sand*, the new play which Michael Mindlin is about to produce, are now in progress. A prominent Broadway star is mentioned in connection with these proceedings.

The Theater Guild is said to have a drama which they intend presenting for special matinees with Richard Bennett, Lynn Fontanne, Pauline Lord and Alfred Lunt in the cast. All these players are in current Guild productions.

Barrie's short play, *Shall We Join the Ladies?*, will not be used as a curtain raiser for *Isabel* after all. Thus goes another chance to see this play, already familiar in England but unproduced here.

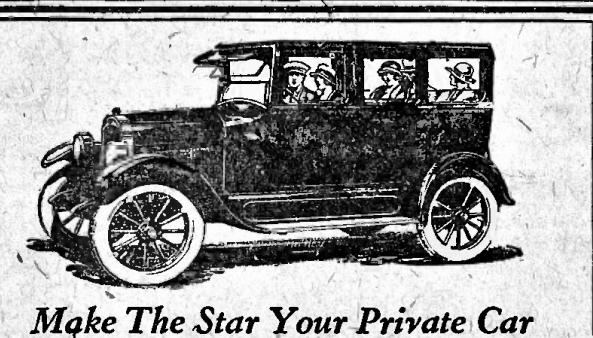
Mrs. Partridge Presents is well spoken of by those out-of-town critics who have seen it. It is due on Broadway within a week or so and may play at the Vanderbilt Theater if *My Girl* can get other accommodation.

Helen MacKellar, who was recently seen in *The Desert Flower*, will appear shortly in a new play to be presented under the joint management of A. H. Woods and William A. Brady. The title is, so far, a state secret.

Sam H. Harris is to make a trip abroad. First will come a trip to Palm Beach, Fla.; then this manager will sail the briny deep headed Europeward. He expects to come back with a bundle of play scripts.

If all goes well Max Marcin will not only have *Silence* on view in London this season but *The House of Glass* and *Three Live Ghosts*. If so, it will be the first time an American dramatist has had three productions on view in London at the same time.

Robert Milton has started rehearsals for his third production of the season, *The Dark Angel*, by H. B. Trevelyan. This latter name is a nom de plume for a group of English authors who wrote the piece. Frieda Inescort and Claude King will be seen in the play.



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Picked Up by the Page

Talking about oneself is not nice taste, but your indulgence is solicited, for that is about the most expedient manner in which we can tell about some interesting folks and happenings. After our modest efforts at the Christmas arrangements usually prevalent in the home of the average fellow we haled forth to a week of enjoyment.

The 300 cards from people in all branches of the show business and in all the walks of life, some from very high places, filled our heart with the glow of the season. A few visiting little folks, among them the little Eastern child actor, ALVIN ADAMS, and his brother and sister, started matters. Then to the Public School 89 where in red fez we with others of Medina Temple 19 tendered holiday toys to a thousand school children.

That night the famous Black Cat Dance, where WM. VODERLY, ALLIE ROSS, Willie Tyler and the 16 others who compose the orchestra with the FLOR- ENCE MILLS show played for the feezed ones and their guests. Miss Mills and almost all of her company were among those present. "Deacon" Walter Jackson failed to show up, but sent his credentials. Seems that he stayed in his drug store waiting for a call from the illustrious Potentate CHARLES THORPE, who, the present, expected a call home at any minute to act as reception committee to a new arrival there.

Friday we rested. Oh, yes, WILSON/ the trombonist called. So did JACK COPELAND. Otherwise the day was uneventful.

But on Saturday BILL POTTER, erstwhile editor of *Musical America* and now with *The Tribune* in Philadelphia, came to New York and visited the license bureau, where he obtained a perfectly legal permit to marry ETHEL REBECCA ELLIOTT, a little vivacious Boston girl, who has been teaching school and attending Columbia University. MRS. YOUNG, with whom she resides, tendered the young lady and her affianced a reception in honor of the announcement, and as "Pops" to POTTER we and the wife constituted part of the party that wished them well. Others were largely members of the sororities and fraternities that were holding conventions in the city. It was a pleasant evening, and the Philadelphia booster of the performers and musicians has selected a remarkable girl for his life helpmate. The wedding is set for February 6.

Sunday's quiet was disturbed by Representative-Elect POPE BILLUPS, attorney and Exalted Ruler of MIGHTY MONARCH LODGE OF ELKS. With MRS. BILLUPS, little Billy, friend wife and the counselor the Page journeyed to NEPPERHAN HEIGHTS in North Yonkers, where the fine homes sit that some showfolks are contemplating for a colony are located. From there to THOMAS and HATTIE BALDWIN'S COLONIAL COFFEE HOUSE on Bedford road, Pleasantville, beyond White Plains, where a fine dinner was served. Great place that. Only it is intended for the elect of the earth and the Page just sort of happened to ease in this once.

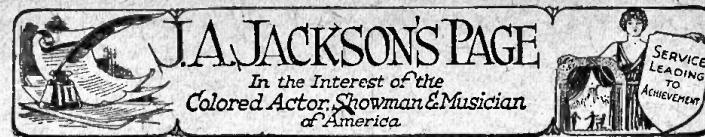
There we ran into another party, all of whose male members happened to be Elks, Masons and friends of the counselor, and guess who they were? S-s-s-h. It was ROBERT DAVIS BROOKS, "The Gardener," transiently famed in the Rhinelander wedding matter that has become a cause celebre, according to the papers. We don't know much about the merits of the contentions in this case, but if the cause of it all, Mrs. L. K. Rhinelander, is as beautiful as is the charming five-year-old daughter of Brooks; if she is as cultured as her sister, Mrs. Brooks; if Rhinelander is as intelligent as Brooks is, or as enter-taining as was his party, there is little to complain of in either.

Home James. To the office on the day following where there were still more Christmas greetings from far off St. Johns, Virgin Isles and distant Texas.

And again a surprise. Invitations to the INAUGURAL BALL at ALBANY December 31! For this we thank the representative, the we could not be there. We acknowledge the compliment.

That was a busy day at the office. Besides attending the routine things connected with holding the job, we had a call from DOROTHY DAHL for a colored actor of the highest type of dramatic ability to play the part of a witch doctor in a new dramatic production. We tried to help the casting office and we learn that LOUIS SCHOLER will appear in the part.

Then there were WILLIAM HALE, manager of the Demi-Virgin Company,



(Communications to 1493 Broadway, New York, N. Y.)

and FELIX BLEL, the agent, who is promoting George the Mystic, who has just returned from Central America. His big production may be seen in the colored houses soon. "DOC" OYLER, the Pennsylvanian, who is trying to look like a cowboy in a new Stetson, but who is a showshop gentleman no matter how he may be attired, favored us with a call.

JAMES BAKER, fraternal fellow from Kansas City, who is visiting the metropolis with his wife, whom we met Black Cat Night and who knows all my old companions of railway days, gave us the "once over" and we visited points of interest in Times Square. Then BERT GOLDBERG, ahead of Seven-Eleven, to

(Continued on page 73)

Praises Concertmaster

The San Antonio Express in a recent issue devoted nearly a column to comment upon the excellent work of Prof. H. P. B. Johnson, of Nashville, who has been presenting local choral groups to the general public in Texas cities. The article, while too long for reprint, is one that our readers should all know of for it has great significance. First, a woman critic visited the concert and wrote the story, in itself an unusual something. In addition the particular woman is the most severe critic in the States.

The story further informs us that the white patrons far outnumbered the colored persons present. This is a mark

Oh, Say! Wouldn't It Be a Dream?

With Courtesy to My Friend, the Late Ernest Hogan

By Uncle Dud

If every colored act was a union act and had consecutive booking at a decent salary in 1925, WOULDN'T THAT BE A DREAM?

If we had a real picture corporation releasing six-reel box-office attractions, WOULDN'T THAT BE A DREAM?

If the acts had shorter railroad jumps and better dressing-room and hotel accommodations, WOULDN'T THAT BE A DREAM?

If the hotels and boarding houses would stop and think the actors are human and give them the right kind of food at the present-day price—the war is over—WOULDN'T THAT BE A DREAM?

If the managers in some theaters would treat the actors right without being forced to do it, WOULDN'T THAT BE A DREAM?

If our woman actresses would act a little more ladylike off the stage and not joyride so much—no one likes a common woman — WOULDN'T THAT BE A DREAM?

If we could only interest more colored businessmen in colored theater business, 10 large theaters with seating capacity from 1,000 to 1,500, playing a little better class of attractions, WOULDN'T THAT BE SOME DREAM?

If the Colored Actors' Union could raise the necessary cash to build its much-talked-of home, WOULDN'T THAT BE A DREAM?

If some managers would give the novelty acts a chance, as vaudeville consists of variety, WOULDN'T THAT BE A DREAM?

If colored actors would study and bring us something new that the receipts may increase so they could get more money for themselves, WOULDN'T THAT BE SOME DREAM?

If we could get more real box-office attractions, WOULDN'T THAT BE SOME DREAM?

If managers of tabs, playing T. O. B. A. would stop stealing other tab managers' people and thus closing engagements, WOULDN'T THAT BE A DREAM?

If the actors would save money enough to pay their railroad fare to the next town instead of sending for money or transportation, as they have to pay it before or after—why not before and stay ahead of the game?—WOULDN'T THAT BE A DREAM?

If the Actors' Union had a clubroom in Chicago, Washington and New York, where members could congregate and discuss business and have their pleasure together and make it a financial success to increase its treasury, WOULDN'T THAT BE SOME DREAM?

If the managers and agents would stop holding grievances against the actors and bring back the several acts that they have forced out of the business, WOULDN'T THAT BE A DREAM?

If we had a few more boosters for the colored show business like Tony Langston and Billboard Jackson with the same power, WOULDN'T THAT BE SOME DREAM?

If the actors would stop boasting their acts in public places and let the audience in the theaters boost those who are deserving of it, WOULDN'T THAT BE A DREAM?

If the actors would buy more wardrobe and material and less John Barleycorn, WOULDN'T THAT BE SOME DREAM?

If the T. O. B. A. would let Billy King and Bob Russell build five shows each for the circuit and give the show play or pay contracts, that would give the circuit 10 real good recognized attractions, WOULDN'T THAT BE A DREAM?

If the managers of colored theaters would encourage some one to produce real colored pictures for the flavor of colored show business is nothing else—but good colored pictures will play to good business—WOULDN'T THAT BE A DREAM?

Tell the truth, WOULDN'T THAT BE SOME DREAM?

Comment—S. H. Dudley, for years one of the foremost performers of the Race, for many subsequent years an important theater owner, now a high official in organized theatricals of the Race, and at present actively engaged in promoting unionism among performers, is perhaps the person who can be most influential in bringing some of these dreams to materialization; and we are pleased to state that our old friend is doing just that; but he needs help from those whom he would help most. THE PAGE.

PERFORMERS

WHY NOT PROVIDE YOUR OWN PROTECTION?

IN a recent issue of a colored newspaper that maintains a theatrical department we read a lengthy article upon the complaint from the colored performers that they are dissatisfied with being required to do a midnight show without compensation for the extra performance. There is justice in their complaint, and it is one with an interesting history.

The performers really have themselves to blame for the imposition from which they suffer. While the original *Shuffle Along* was playing in Chicago performers of the company brought the matter to the attention of The Page in a round-robin letter. At another time vaudevillians complained against a Sunday midnight show in Philadelphia that either obliged them to miss the next week's work or to go to the new stand rest-broken from a performance that concluded in the early morning hours, and was followed by a train ride, anxieties attendant upon the transportation of baggage, and reporting for rehearsal with the orchestra, all of which brought them up to the hour of the opening performance without sleep, and, perhaps, proper food.

These instances are typical of many that prevail in the business. The eradication of the evil rests with the performers. Newspapers can not accomplish it for them, not even trade journals that reach the eyes of all the show world, so long as the artiste is too indifferent to his own welfare to take the obvious step that almost everyone but he has taken.

The Answer Is Organization

The Negro performers are the only unprotected element of the show business. They have been too cheap or too indifferent to join the white organizations, the doors of which have been open to them, and too foolish to strengthen with their membership the Colored Actors' Union.

Through interviews with the executive secretaries we know that the Actors' Equity Association and the Four As have been open to them, yet very few have joined. The Colored Actors' Union has pleaded for them. Either could provide the protection craved for in this respect and help in many other battles for them that none could wage alone.

Managers respond to tangible pressure, not to back-door vaporings. It takes treasures that can employ legal and other talent, numbers that can affect a man's business and the courage to back these elements with intelligent action.

When a show is stranded the musicians have no trouble in collecting their due, and the stagehands and electricians are cared for before the less favored. The press agents are organized and so are the billposters and billers. Even the treasurers who handle the box-office receipts are organized. And they all pay direct dues to a central body that provides the protection that our performers express a longing for in out-of-the-way places. Not once does it seem to occur to them to furnish their own means of defense.

Why will people pay big sums for ridiculous publicity and waste other large amounts on "bigtiming" while they decline to spend a comparatively small sum to protect and improve their own condition? Performers, again we cry, WAKE UP!

"Seven-Eleven" Touring

Bert Goldberg, business manager of the Seven-Eleven Company, was a Billboard caller during the holiday week, and while in New York informed us that the show is booked thru Pennsylvania in the Willmer & Vincent chain of houses for the next five weeks.

Some changes have been made in the cast. Ethel Moreland, the double-voiced singer, succeeded to the place held by Evan Robinson when the show first left New York early in the season. Elvira Johnson, blues singer; Ethel Moore and John Viney Baw are also recent additions. Morton and Brown have left the cast.

Garnell Howard and "Speedy" Smith have made their parts stand out so prominently that patrons are now asking if "Hotstuff" and "Stovall" (their character parts) are with the show. The answer is that Cook and Smith and Howard and Brown are still starring the attraction. The fact is these principals are also the owners.

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

of more friendly relations. This, with the fact that Prof. Johnson has been working in this field for a number of years under the auspices of the educational board of the National Baptist Convention, thus showing that the church fully appreciates the value of music and the cultural value of the platform and stage to our people's advance.

Mr. Johnson has a very full program of dates in the Southwest, and after spending the holidays with his family at Muskogee, Ok., will resume the instruction and presentation of local groups in the different cities. He is a national officer of the National Association of Negro Musicians.

Hannah Again Working

Odis Hannah has been ill for more than a month, but the magician is again able to go about his work. A letter from Nashville indicates that he is working with all his former vigor, for enclosed he sends a recommendation that Roger Williams, president of the Y. M. C. A., provided him with at the conclusion of an affair he staged in the chapel there.

Minstrel and Tent Show Talk

With Doug. Morgan

Douglas Morgan, the repertoire man of the Southwest, has done a remarkable thing for that part of the country. He is doing a "Jimmy Cooper". He has combined one of his dramatic companies with Walter E. Mason's band and minstrel, and the combination is being presented as one attraction, each group doing about half of the program, and each unit separate.

Mason has seven musicians and as many performers in his unit. The orchestra includes Edward Dunn, Joe Dunn, Roosevelt Dunn, Sidney Massey, A. B. Blocker and Leo Peachy, with Mason directing.

Billy Hudson King, Archie Majors, Alberta Hunter, Andrew Tribble, Billy Mills, Gant and Perkins and a chorus of eight girls will constitute the company. The tour will be under the personal direction of Billy Pierce and the rehearsals conducted under the supervision of staff members of his school and production office in the Navex Building, New York.

Letters from Paris indicate that the groups which he sent to Paris under the direction of Emma Maitland as the colored half of the 50-50 black and white revue in the new Moulin Rouge have more than made good. Theresa West and another of his girls have been singled out by the French management for special featuring.

Harvey's to Canada

After playing Lapeer, Mich., January 3, the Harvey Minstrels jump to Sarnia, Canada, where they begin a tour that will keep the show in Canada for nearly the whole of the winter, according to a letter from Slim Austin, the bandleader.

The show seems to be about set. Cecelia Coleman, a chorister, was obliged to close in Grand Rapids to go home to her mother in Circleville, O., and Sam Simms, a brother of Joe, of Ebony Trio fame, joined the outfit. Otherwise there have been no changes since the opening. The show will be kept out thru the summer, going under canvas at the close of the regular season.

Beck & Walker Minstrels

The Beck & Walker minstrels are bucking the zero weather in the Dakotas, but the reputation that the company made on its previous tour of the cold country is keeping business up to a satisfactory point in spite of temperature that usually inclines folks to remain at home in the evenings. Mr. Beck is ahead of the show and Mr. Walker is handling the company. Frank Kirk, the musical tramp; Don Morton, trick roller skater; Bubber Carson, comedian; Bessie Eddington, Garfield Howell, Viola Tutt, a quartet, and Jeff Smith's band make up the company. Slim Evans is conducting the orchestra. The show will soon be enlarged and provided with its own car.

Willie Stevenson, trap drummer with the Syncopated Six on the Hagenbeck-Wallace Circus during the past season, is wintering with his parents at Dugoin, Ill. While in Phoenix, Ariz., the past season he joined the Elks, and he now states that he is expecting to ride the Masonic goat while at home. His father's address is 227 North Chestnut street.

Fe. Turner, Frank Clemmons and wife and Dee Johnson closed the season with the Embree Shows at Laredo, Tex. They will remain there until the opening of the new season, February 22. The others have gone to their respective homes for a brief vacation.

That Plantation Band

One of the rarest Christmas treats that came our way was an opportunity to hear the Plantation Band, the musical organization that Will Vodery assembled at the Plantation Room on Broadway some few seasons since and later placed in the pit of the Broadhurst Theater with the Florence Mills Broadway to Dixie show. It is indeed a marvelously well-balanced organization that merits all the nice things metropolitan critics have been saying about it. It is unique in that almost every member is individually famed as a soloist, yet they play with marvelous personal and professional harmony.

Allie Ross and Willie Tyler share honors on the violins. Truly their names are famed ones. Who has not heard of Johnny Dunn and his trombone? But what's the use? They are all of such caliber. Others in the band are Nestor Kinkaid, Walter Watkins, Jap Foster, Elmer Jenkins, Clarence Emmons, Ralph Jones, Jesse Baltimore, Calvin Jones, George Richardson, Herb Johnson, Mr. Dunbar, Henry Pereda, Henry Hull and a Mr. Still. Manhattan Casino never before heard better music than the Black Cat Night disclosed Christmas night.

The boys go on tour with the show, leaving the Broadhurst January 6 for a week at the Riviera, after which Boston is named as its first out-of-town stand.

"The Country Judge"

The Country Judge is the title of a new production that is being produced in New York, according to an announcement from the Billy Pierce office, where the talent is being engaged. The piece was written by Shelton Brooks, who will send it for a tour of the larger T. O. B. A. theaters for 25 weeks. The two acts of the show will be presented as a first part and afterpiece to an act of acts presented by the members of the cast.

Mr. Pierce states that Ollie Powers, Alberta Hunter, Andrew Tribble, Billy Mills, Gant and Perkins and a chorus of eight girls will constitute the company. The tour will be under the personal direction of Billy Pierce and the rehearsals conducted under the supervision of staff members of his school and production office in the Navex Building, New York.

Letters from Paris indicate that the groups which he sent to Paris under the direction of Emma Maitland as the colored half of the 50-50 black and white revue in the new Moulin Rouge have more than made good. Theresa West and another of his girls have been singled out by the French management for special featuring.

"The Paper Said It"

The St. Paul Pioneer Press of December 19, a copy of which was relayed to the Page by Jose Sherwood, one of the Regional Vice-Presidents of the National Deacons' Club, who resides in that city, tells a story that should encourage every producer of the Race to put talent and originality into their productions. The quotation here presented is the opening and closing paragraphs of the review of *Plantation Days* by the critic of that,

dally who saw the tabloid at the Palace, Orpheum Theater.

"Any one who has lately been in a state of profound dejection over the infelicities of present-day vaudeville is hereby charged to take heart (and, of course, his hat) and go to the Palace, Orpheum some time before the end of the current week. There he will see a vaudeville entertainment to gladden him if he be not beyond the help of practitioners in the lively arts! If swift-moving events in which skilled, antic persons are concerned can aid him the time and place for restoration to normal happiness have been already noted.

"In few words, this show is undoubtedly the best song and dance affair which any of the theaters has offered during the season. There is everything to commend in this entertainment and nothing which need be reproved except perhaps the curiously inept make-up method which prevails. Every one dances ably, sings amusingly of 'lovin' men' and 'struttin' fools', and an hour and a half pass gayly, amusingly."

The Five Crackerjacks, Farrell and Chadwick, Scott, Allen and Lee and a chorus under the stage direction of Lawrence Deas, make up the group that has earned this high praise.

Some Reminiscent Things

Henry P. Bowman, who has been connected with the colored end of the show business in many capacities for years, makes his winter home in Jeannette, Pa. He has been with the Christy Bros. Shows, the E. H. Jones Alabamas and other attractions. Late he has sent to *The Billboard* the pages of an old hotel register from St. Louis, Mich., with the names of the Rockwell Sunny South Company, many familiar, and some now gone. He also sent some very old programs.

Here and There Among the Folks

Herman Brown and his group working under the title of "Shuffle and Song" are keeping busy in and around Cincinnati. Week of December 22 they were at Heuck's Theater.

Karle Cooke was a recent caller at the office of the Page. He is now plugging song numbers for the Tune House, the Feist and Handy publishing houses. On January 3 he broadcasted from the WEN station.

James Steele is with the Billy Gilbert *Whiz Bang Babies* show on the Mutual Burlesque Circuit. He is under contract for two years after the close of the present season. He is the only colored person in the company.

DeKovan Thompson, composer of the number *June Will Come Again*, has placed it with Signor Tito Schipa, the Civic Opera tenor, who will include it in his concert repertoire, according to Sylvester Russell in *The Chicago Press*.

Worlds and Towels are working over the New England tour booked out of the U. B. O. offices. They spent Christmas at New London, Conn., with the Davis Theater, Norwich, for the first half of the week following.

Mottely and Suber's Jolly Jazz Twisters are touring Florida. They spent Christmas week in the Dixie Theater, West Palm Beach. Buck Suber declares that he has the fastest bunch of stepping girls in the business, and that's some praise for the girls.

Illness obliged Shizzle Howard to withdraw from the Evelyn Ellis-Edward Thompson group of Lafayette Players and return to her home at 221 North Second street, Harrisburg, Pa. Mrs. Jackie Plater succeeded to the parts played by her. The troupe is on the gulf coast.

Theresa Brooks, the dainty little soubrette who has been doing the ingenue roles with the Ida Anderson Players, closed with the company at Kansas City and is visiting with Mrs. Versa Rice in that city. She will remain there indefinitely, at 1219 Garfield avenue.

Slim Thompson, stage manager of the *Shufflin' Sam From Alabama* show, who, with his wife, Henrietta, is wintering at Houston, Miss., has joined the Woodmen of the Union Lodge 368, in that city. He says he is busy writing a new production for the company.

Bob Russell and his bunch are in Chicago. Bob wrote from the Grand

eat there when visiting the headquarters of the T. O. B. A. And, you all know Dusty is a regular fellow.

Prof. Wm. Malone, the bandman with years of minstrel and carnival history behind him, and who has been conducting a musical studio in Bristol, Tenn.-Va., is spending his holidays with his sister, son and daughter in Newark, N. J. Incidentally, he is arranging for the publication of a band number which he has composed. A New York house has taken the number for early publication.

The members of the Seven-Eleven Company, playing Philadelphia Christmas week, had their holiday pleasures dampened considerably by the news that during the week Edward Goldberg, father of their manager, and business manager, had passed away. The Goldberg boys are popular with the whole company, and the sympathy engendered far outweighed the jovial impulses of the season.

Maharajah the Mystic is working at the Masonic Clubhouse in Philadelphia for three weeks. He is booked to place a 10-in-one and a mystery show with the Ketchum Carnival when that attraction opens in the spring at Paterson, N. J. In his letter he comments very favorably upon Ida B. Elliott's stopping place at 1204 Pine street, describing it as a real New York style of house with cleanliness, comfort and ample heat as the dominating features.

George Pickett, Senior Deacon of the New Haven Corner, 25, has been traveling with the Yale Musical Clubs on their annual Christmas tour. He left his Deacons' manual at home, and therefore in the 14 cities visited, going as far west as Minneapolis, the only Deacon he encountered was Jose Sherwood, of St. Paul. Serves him right, but oh, what he missed by not remembering some of the addresses contained in that manual. Hickman would know better.

Poor Bridget (Mrs. Ada Lockhart Bookner), of the Silas Green show, was almost forgotten by Santa Claus. She only received a new fountain pen, some fancy writing paper, a half-dozen sets of silk undies, as many stockings, a string of pearls, satin house shoes, a pocket book, a dozen handkerchiefs, a set of beads, a big dinner and a headache; and tells us that everybody on that show died just about as she did. Some bunch that. Mr. and Mrs. Richard Brown, late of the Rabbit's Foot Company, have joined the show now touring thru Florida.

John T. Gibson entertained the kiddies from the Paul Revere School, the Armstrong Association, the House of St. Michael and the House of All Angels with a Christmas show at the Dunbar Theater, Philadelphia. About a week prior to that he gave a \$5,000 donation to a school in Baltimore, his home town. The foregoing is from local papers. Being REAL news, the publicity man of the Dunbar failed to provide details. Had it been some hokum publicity we, no doubt, would have had at least two telegrams and six long letters.

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31ST YEAR

The Billboard

"Old Billyboy"

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If you find a misstatement or error in any copy of The Billboard, please notify the editor.

The Billboard reserves the right to edit all advertising copy.

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Editorial Comment

THE question of radio to the theater seems to be growing more serious as time passes.

In New York City New Year's night the Victor Talking Machine Company, in association with the American Telephone and Telegraph Company, inaugurated a system of concerts thru the air of the best Victor recording artists. John McCormack, tenor, and Lucrezia Bori, prima donna of the Metropolitan Opera Company, sang into the microphone, which was linked up with seven

other stations in the East, and it was declared by the broadcasting people that the audience was the largest ever reached by a purely musical program.

The Metropolitan Opera House, where Miss Bori is one of the stars, reported a sold-out house with Maria Jeritza in *Feodora*, but this was far from being the case at other New York houses. Theatrical men declared that only a handful of the biggest theatrical successes had capacity houses, while many established successes played to rows of empty seats. And they were unanimous in their conviction that the broadcasting of the internationally famous artists was largely responsible.

William A. Brady, producer, when approached on the subject, asserted that radio constitutes the greatest menace that the theater ever faced, while Frank Gillmore, speaking for the Actors' Association, declared that it is a terrible menace to the actor. Mr. Brady is of the opinion that the theatrical profession to face the new danger stands in need of unity of action under a "czar" comparable to Will Hays of

the movies and Judge Landis of baseball.

That some action will be taken before many moons by the managers and actors is a sure thing.

ADDED to the alleged heavy inroads on box-offices of theaters made for some time by radio comes the cross-word puzzle craze as a further means of encouraging lay people—some times entire families probably—to remain at home of evenings and forget about stage and screen attractions.

The cross-word craze, like radio, is not to be denied as a medium of recreation for a large element of the public, and those in charge of the Hippodrome in New York are among the first of theater managers to take advantage of the square-letter fad. The puzzle appears one week and the answer the next, along with a new puzzle. This means the audience must return to the theater to get the correct answer to the puzzle of the week before, and so on.

Not a bad idea to aid in holding up

business, or probably increasing it, for a while at least.

OUTDOOR amusements seem to have the edge on stage and screen attractions when it comes to escaping radio and cross-word puzzle opposition. The cold-weather period is a more inviting time for people to remain at home to receive wireless programs and devote attention to the black and white squares. When the bluebirds chirp it is reasonable to assume that most followers of the two alleged enemies of professional entertainment will be more than glad to cast aside their headphones, pencils and erasers, and patronize circuses, carnivals, parks, beaches and other outdoor amusement enterprises.

IN THE last issue of *The Billboard*, under "Outdoor Forum", we published an open letter from C. P. Truax, a member of Local 45, I. A. B. P. & B., relative to the trouble between the circuses and the Billers' Alliance. Mr. Truax, naturally, upheld the union's end, and his closing paragraph read: "I would be very pleased to see this article that I have written published in *The Billboard* just as I have worded it, but, of course, I know that it is against the policy of *The Billboard* to publish anything that does not coincide with its views. But I will at least watch with interest what *The Billboard* has to say when the union wins in their little argument that they are having, as we all know that they will."

Mr. Truax evidently didn't understand *The Billboard's* policy, but should know what it is by this time if he read our note attached to his published letter. In case he overlooked it, and for the benefit of others whose eye failed to catch it, we repeat it:

"We publish Mr. Truax's letter exactly as he wrote it, grammatical errors and all, because he, being a party directly interested in the controversy, is entitled to his say. We take exception to some of his statements, tho, where he says that *The Billboard* said this and that. *The Billboard* did nothing of the kind. It merely allowed, in the articles published, some of those concerned in the controversy to air their views and opinions. Both sides are entitled to their 'day in court' so far as our columns are concerned. Outside of that we are disinterested."

Who'll question the fairness of our position?

THRUOUT England there are numerous small societies which meet to give, occasionally, a "performance" of a play, but far more often to read plays. The method of reading differs. The readers may read in the ordinary way, they may introduce some movement, or they may use some primitive "props" and make a definite approach to acting proper. These societies, rather most of them, assume that they have the right to read a play to their own members without having to pay the author a fee.

The Authors' Society, however, thinks otherwise and is taking a firm stand in reference to the payment of fees for the authors whose works are either played or read.

It has always been the contention of Bernard Shaw that the author is entitled to fees for amateur performance.

A test case was recently threatened by the Authors' Society.

The Drama League also has the matter up for consideration, certain of its members feeling that a royalty would be a fairer way of meeting the difficulty than a fixed fee.

More strength to the arm of the Better Business Bureaus! There are about 38 of these local bureaus now functioning established in all parts of the country.

The motion picture without captions has made its appearance.

ENGLAND'S DECORATOR-IN-CHIEF

The Romance of Geo. M. Bridges' Career

By H. R. Barbor

THIS old boro of King's Lynn holds a singular position in the annals of British show life. In the early days this East coast seaport was one of the principal East Anglican trading centers. The fairs of Lenna Regis in mediæval days were the meeting place for merchants and agriculturists. The former brought wines, silks, stuffs and goods from overseas, the farmers brought their wool, grain and beasts. The great annual market or mart was held at Lynn in the early spring; it began, to be exact, on the Feast of St. Valentine, February 14. It appears to have been the first of the spring fairs, and altho' nowadays it has lost its old trading function, King's Lynn Mart is the beginning of the open-air showmen's year. It is the first event of the season's itinerary, and a meeting and dinner of the Showmen's Guild of Great Britain and Ireland marks the commencement of the new season.

Another claim to a foremost place in show life is to be noted in the possession by the town of the engineering works of Savage Bros., Ltd., founded in the Wash seaport by the late Frederick Savage, the pioneer of the application of steam and later of electricity to the roundabout and other open-air amusements. The story of this Grand Old Man of amusement-engineering would require an article in itself. The subject of the article is a showman pioneer of another kind, who also derives from this boro.

GEORGE M. BRIDGES may be said to be the king of decorators of indoor shows in Great Britain, and the story of the development of his firm from small and amateur beginnings to a big concern with world-wide ramifications is one of the romances of the English entertainment world. Hundreds of great trade exhibitions and bazaars, great and small, have been fitted by this firm, and in America, on the continent of Europe, in the dominions and colonies, and more particularly in the United Kingdom and Ireland, Bridges' decorations and schemes have withstood all competition.

It was in 1876 that he first turned his attention to the adornment of bazaars, and in that year the first big, picturesque event of the kind was put on by him. As a youngster he had always been an enthusiastic amateur scene painter, and one of his earliest ventures was the making of a panorama of the Indian tour of the late King Edward, then Prince of Wales. This show was produced more or less privately for his own pleasure and that of a few friends, but it created considerable interest. As a result of this he was asked to undertake the decoration of certain outdoor scenic bazaars and fetes. In 1888 he began to produce big set scenes, with mimic warfare, moving figures and so forth, and during that and the following year he first used "cut-outs", which were his own invention. In 1903-1904 he made some hundred cut-out scenes, some of which were used at the Agricultural Hall for the big Missionary Exhibition, one of these being of the Orient and two of Africa and the East.

The first professional bazaar fitting undertaken by him was in 1880, and from that time onward his business has never lacked orders, and today he commands practically the whole market, since all churches, charities, missionary societies and various other indoor and outdoor amusements have called him to their assistance. His scale models have been dispatched to all parts of the world. A vast collection of realistic, fanciful and fantastic decorative schemes has gradually been built up, and altho' he has big premises densely stocked his showrooms are nothing like adequate.

An early departure from merely bazaar and exhibition work was made in the direction of fitting up various sized sets for amateur acting organizations. Complete sets were made of most of the plays popular with amateurs, especially Gilbert and Sullivan operas. One notable feature of all Bridges' work is its extreme portability and simplicity in erection, everything being made suit-

able for trucking and lorry work, and a thoroughly experienced staff, most of whom have grown up from boyhood in the business, are thoroughly versed in the handling of the goods in a most expeditious fashion, thus relieving the organization concerned of any trouble or uncertainty in putting the stuff together. Bridges' staff now consists of six first-rate artists and a permanent group of skilled assistants.

Thus from the pastepot and cardboard structures of Bridges' school days have grown the vast stores of all kinds of decoration, including replicas of practically all the great architectural marvels of the world and illustrations of the lives and dwellings of all sorts and conditions of mankind, from the primitive African savage to the Venetian grande, and from the Chinese Tchuchus to the Eskimo. This is indeed a triumph of personality and showcraft, for behind this great achievement there is a single brain.

Besides the numerous provincial events which demand weekly service from more than a thousand roll scenes, averaging 30 feet by 40, this firm is continually preparing new material for the big events. For the great Africa and the East Exhibition of 1921 more than a hundred tons of material were supplied by G. M. Bridges. Wembley again called him in as an adviser with reference to the many colonial exhibits, and for Wembley, too, he was asked to carry out many ambitious outdoor schemes, but he refused this owing to lack of the necessary heavy plant and because he was already overcrowded with orders.

venile showman made considerable profits which were duly turned over to the school fund. Later on he made large marionettes and gave shows at the large exhibitions and bazaars which he installed. He may indeed be said to have kept alive the traditions of the marionet theater, for he bought the figures from professional marionet men and learned the more elaborate details of their construction and manipulation from what was then a dying amusement. One big

Elizabeth's days companies of touring actors were wont to play in St. George's Hall, and in the town records it is made abundantly clear that one, if not more, of Shakespeare's own companies performed in what is probably the oldest theater in England. On October 12, 1593, the corporation minutes inform us: "Item: Bestowed upon the Earl of Pembroke's Players 20 shillings. Bestowed upon the Earl of Suffolk's Players, 20 shillings."

And on September 20, 1594, under the heading *Plays Not To Be Played Within the Town Walls*, we find a minute reading:

"Also this day it is agreed by Mr. Mayor, Mr. Mayor New-Elect, the Alderman and Common Council that there shall not hereafter be any plays suffered to be played within the hall called Trinity Hall or in the hall called St. George's Hall."

And under the heading *Twenty Shillings Bestowed Upon Players*:

"Also on the same day there is bestowed out of the hall here upon the Lord Derby and the Lord Morley their players in consideration they shall depart and not play in this town."

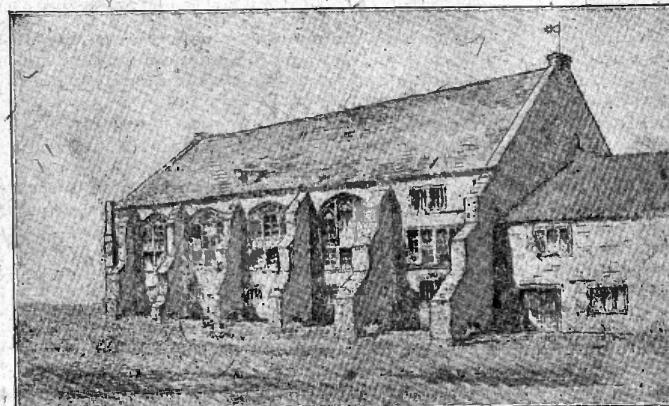
It will be recalled that Shakespeare was himself associated with Lord Derby in the management of a touring company.

And in his book on *The Treasures of Lynn* Holcombe Ingleby concluded either that an epidemic of plague prevented their appearance or that this minute is interesting evidence of the beginning of that wave of Puritanism which was destined a few years later to eclipse the high sun of theatrical endeavor. Ingleby also says that 20 shillings was the usual amount paid to companies for performing by the mayor and corporation of the town visited. It may well be that the payment of a like sum to a company for not performing is unique in the history of these actor-companies. At least I have never come across any similar act of generosity. Whether Shakespeare actually played with the company which was visited by his players has not yet been conclusively demonstrated. But circumstantial evidence of this is to be noted in the fact that the now disused inn which adjoins the hall was called the Shakespeare Inn. It seems more than possible that the lustre of Shakespeare's name may have caused the inn to be called after a great man who was known to have patronized it in his heyday. And in this context it is also interesting to note that an adjoining hostelry, now the principal hotel of the town, is called the Globe. When I was examining the Hall recently, and staying at the same hotel, I was struck by the number of American visitors to this historic boro, and it was interesting to note that their zeal for historic or literary research had led them to include this old playhouse, hallowed by the presence of Shakespeare's own company, in their itinerary. As has been pointed out, it is fortunate for the preservation of this old monument of the show world of other days that it should have fallen into the hands of present-day enthusiasts of the same great game.

For I suspect Bridges of having his own views as to the future of St. George's Hall. He pointed out to me a wonderful discovery of his own. Hidden away in the rafters of that part of the roof which doubtless represented the flies of this antique theater is a primitive "rain machine" of unusual design. This consists of a bored-out tree trunk supported by a central spindle which made it possible for the stage manager to twirl it around. Inside this barrel a number of wooden pegs projected and as the machine was turned pebbles were flung backwards and forwards and, striking the various pegs, made a presentable imitation of heavy rainfall. One wonders if this relic may not be one of the oldest surviving properties of the English theater.

There is a thrill for any enthusiast of showmanship in contemplating this old building and realizing that it has fallen into such good hands. Bridges looks forward to retiring from the whole control of the business which he has built up and which remains a one-man show, and I am secretly wondering if, when he has turned over the active administration to others, he will devote himself to re-embodiment of his knowledge of marionet show life, and perhaps developing this old theater as a present-day entertainment resort. That would be a most suitable crowning achievement to a lifetime of useful service in the entertainment world.

SAINT GEORGE'S HALL, KING'S LYNN



A probable resort of Shakespeare's companies. Now the headquarters of George M. Bridges' decorating business.

Another interesting departure of his work was the production of great floor maps, of which he prepared the world's largest in the form of a map of Uganda. His researches in this and the above-noted directions are responsible for the conferring upon him by the Royal Geographical Society of the title of Fellow—an honor which his world-wide study richly deserved.

In introducing scenic decoration in connection with religious movements, a new industry may be said to have been created, and the general development of this is tribute to his originality and foresight.

G. M. BRIDGES was the first man to realize the necessity of making fireproof scenery, and his pioneer work in fireproofing by means of special formulas of his own discovery has been of incalculable value to the industry in which he operates. It says much for his general knowledge and care that these early formulas are still accepted by all authorities. It is his boast that fire absolutely rejects his proofed scenery, and that he has never had one penny claimed for fires during the whole of his long career. Even when St. James Hall, his former headquarters, was burnt out some 20 years ago the great accumulation of scenery was only charred by the intense heat.

Bridges has always been a devotee of the art of the puppet theater. While still at school he made moving figures, weighted and jointed, and produced a play called *Alice in the Pirates' Lair* in fixed settings which he designed and painted. So popular was this with his school-fellows and others that the ju-

MOTION PICTURES

EDITED BY H.E.SHUMLIN

COMMUNICATIONS TO
NEW YORK OFFICE

M. P. COMMISSION MAY BE DISCARDED

Both Governor Smith and N. Y. State Senate Said To Favor Its Abolition for Political Reasons

Albany, N. Y., Jan. 3.—To be or not to be is the burning question here regarding the State censorship of motion pictures. It is understood that Governor Smith strongly favors the abolition of the motion picture commission, while the Democratic bloc has long looked upon the censoring with downcast eyes. Heretofore the Republicans have stood behind the commission, claiming that it was essential. However, the present straw vote of the Republican opinion shows that these members are waning in their feelings for the body—the outstanding reason for such a change of heart is the fact that, if the commission does remain, Smith will appoint a Democrat to fill the vacancy of George H. Cobb, Republican, whose term expires at the end of this year. This will make the three on the commission Democrats.

Along with this comes the news that Smith will not fill the commission's chair left vacant by the expiration of the term of Mrs. Helen M. Hosmer. Smith is said to favor waiting for the contemplated action of doing away with the board rather than name somebody else.

Acquiescing with this is the opinion of the State Senate. This body would have to approve the Governor's choice of a new commissioner and it has gone on record as favoring the removal of the commission rather than sanction a Democrat for the vacated office.

Doug. and Mary To Go Into Production

New York, Jan. 3.—After more than six months of inactivity, Mary Pickford and Douglas Fairbanks will both go into production shortly after the new year, according to a statement from the studio.

Mary will probably be the first to start, and her first offering of the new season is expected to be an original story by Marion Jackson, which Marshall Neilan will direct.

The Josef von Sternberg story, which she had planned to do, with von Sternberg directing, has been laid on the shelf until spring. It is a play with an industrial background, featuring life in Pittsburgh and surrounding steel towns, but the closing down of winter throughout the East makes it impossible to do the picture before spring. In the meantime von Sternberg will direct one film for Metro-Goldwyn-Mayer.

MacLean To Leave Coast for Europe Via N. Y.

Los Angeles, Jan. 3.—Completing another week's work on *Introduce Me*, Douglas MacLean, who has made three other films for the Associated Exhibitors, plans to run on to New York and then Europe when he has finished the present play. He has been approached by several managers for parts, but he avers that his relations with his present company are satisfactory and that no change is contemplated.

The other pictures MacLean has done for Associated are: *Going Up*, *The Yankee Consul* and *Never Say Die*.

B. S. Moss Premier Corp. Is Sued for \$27,304

New York, Jan. 3.—The B. S. Moss Premier Corporation has been named defendant in a suit brought by A. E. Norton, Inc., steel-structure builder, for the sum of \$27,304, which the latter claims is due for work done on the new *Spylon* Theater on Broadway.

The legal document states that the value of the material, in all, amounted to \$8,243 and the aforementioned sum has not been received. The complaint asks for a lien of the amount due and the theater be sold to pay it.

IT STRIKES ME---

SOME GREAT mind in the film industry said recently that when a producer or distributor favored the world at large and the exhibitors in particular with a statement there was a more or less subtle motive for doing so. In other words, that the exhibitor should read between the lines and look for the itch that started the scratching. Well, there is plenty of truth in that remark, and an appropriate phrase should be created expressing the sentiment, the phrase painted in red on the back of a contract for *Monsieur Beaucaire*, and the contract pinned upon the wall in every exhibitor's office.

All of which is introductory to the bringing forward of what in my opinion is one of the funniest pieces of left-handed announcements I have ever seen—the "special" statement issued last week by the offices of Warner Brothers purporting to be the statements of Abe Warner.

The said Abe Warner cometh forward and deposeth, in part, as follows: "For some time past numerous complaints have been received in our office from exhibitors finding fault with interests in almost every key city, who have been trying to frighten them, and others, into selling their houses or turn over their bookings under penalty of opening opposition theaters."

"For the most part these combines claim to have big producer affiliations in addition to the product they are interested in, and use this as a club to bulldoze timid exhibitors, with a further threat that if they do not agree to the demands, their source of picture supply will be cut off."

"Speaking for our own company, I want it distinctly understood that Warner Bros. is the friend of every exhibitor who believes in the 'live and let live' policy and we are with them 100 per cent. Warner Bros. is not, nor does it intend to become, part of any such manipulation. I want to go on record that Warner Bros. does not intend to build or lease theaters in any territory or locality where the exhibitor is showing our product, and that same applies to our franchise holders, because there are plenty of places to build where the exhibitors have combined not to play our pictures."

"Our advice to an exhibitor using our product is not to be blinded with a scarecrow proposition. We will see that you are protected, and no one can stop you from obtaining our product if you have been our friend."

Now I ask you, exhibitors all, isn't that about the most glaring bit of camouflage you ever laid eyes on? Did you ever come across anything that yelled out so loudly between the lines? Here are our honorable friends, the esteemed Warner Brothers, just a few weeks after broadcasting the interesting and more or less true information that they were going to indulge in an orgy of theater building, advising exhibitors not to pay any attention to threats from circuits to build theaters in opposition to them if they didn't play pretty. And in the same breath the Honorable Abe tells the exhibitors that the other fellow is bluffing about building opposition houses, and that Warner Brothers themselves will positively not build any theaters or lease any in opposition to theater owners who play the Warner pictures! In other words, Abe calms the "trembling" independent exhibitor with soothing words the while he gratingly whispers in his ear that all will be well, providing the exhibitor buys Warner pictures. You exhibitors needn't fear that Warner Bros. will try to freeze you out, providing "you have been our friend," says Abe, in effect. How lovely!

It is much to be doubted that exhibitors in general are going to do any worrying about Warner Brothers' threats, counter-threats and sub rosa insinuations and warnings. If, during the next five years, they own or control 10 theaters, it will astonish me greatly. In short, as Micawber said, Abe's statement doesn't mean much, except as a piece of humorous writing, even tho the exclusively picture trade papers publish it seriously.

Saying the which, I bow out, with best wishes for a happy and prosperous 1925.

Ban "Woman of Paris"

Worcester, Mass., Jan. 3.—Charlie Chaplin's *A Woman of Paris* has been put on the black list by the Board of Motion Picture Review here. The barring of this picture opens up the question of the standards used in reviewing. The Theater Managers' Association of the city has appealed to Chief George Hill to standardize on picture qualifications.

Graf Charges Preferred

San Francisco, Jan. 3.—Felony and embezzlement charges brought against Max Graf by Graf Productions will not be heard until January 23, it was announced here. Graf is working on a new film starring Fay Lamphier, winner of an Atlantic City beauty prize, who hails from the Golden State.

Warner Bros. Sanctions Another Issue of Stock

New York, Jan. 3.—Warner Bros. Pictures, Inc., which has just paid its quarterly dividend, has sanctioned an issue of 200,000 shares of Class A stock. The new stock is cumulative preferred at the rate of \$1.50 a share, payable quarterly, and convertible into common stock at the option of the owner. A privilege has been granted to holders of the present common stock of exchanging it for the new issue, share for share.

"Polly Preferred" Next

Los Angeles, Jan. 3.—Marion Davies' next vehicle will be *Polly Preferred*, the announcement coming from her headquarters here. The adaptation was written by Anita Loos and John Emerson.

CHADWICK AGAIN HEADS I.M.P.P.&D.A.

Price and Brandt Re-Elected to Vice-Presidencies--W. E. Shalenger Is New Treasurer

New York, Jan. 3.—I. E. Chadwick was re-elected president of the Independent M. P. Production and Distribution Association at its annual election Tuesday. Oscar A. Price and Joe Brandt were re-elected first and second vice-presidents, respectively, while W. R. Shalenger got the office of treasurer, the latter taking the chair vacated by Bobby North, who has ceased his activity as a distributor.

The first action which confronts the officials is the appointment of a prominent personage to act in their behalf. A committee of executives, who are presenting names for the position daily, was named by the president.

A rumor is current that Senator James Walker is strongly favored by the committee, but when his name was suggested the executive body would neither confirm or deny the report.

Charles B. Hoy, newly elected business executive, announced that the election brought out the entire membership, which comprises all the independent distributors.

During the election names of the various trade papers were brought before the house and vote of thanks was forthcoming for the splendid way in which they had co-operated with the organization.

3,000 Used in Cast of "Phantom of the Opera"

New York, Jan. 3.—Working with 3,000 people, in the huge replica of the inside of the Paris Opera House, Rupert Julian has finished photography on the performance of the opera, *Faust*, staged as incidental to Lon Chaney's forthcoming spectacle, *The Phantom of the Opera*, now under way at Universal City.

An audience of 2,000 filled boxes and auditorium. A full performance of the opera, including a ballet of 200, was staged with an orchestra of 100 pieces.

Alexander Bevan, operatic basso, acted as technical director for Julian on the opera scenes and played the role of Mephisto in the opera. Virginia Pearson played Marguerite in the first part of the opera until supplanted by Mary Philbin, enacting the role of the understudy.

William Tyroer, former conductor at the Metropolitan Opera House in New York, directed the musicians. Scores of stagehands, chorus singers, 200 ballet girls under the direction of Ernest Belcher and others took part in the big scenes.

George Kleine Sues Ritz-Carlton Pictures

New York, Jan. 3.—George Kleine filed suit in the Supreme Court against Ritz-Carlton Pictures, Inc., and J. D. Williams for \$20,000 salary, which Kleine claims due him according to agreement.

The papers claim that \$9,500 is due for salary at \$500 a week from September 24, 1923, to February 2, 1924. Also salary at \$600 a week from February 2 to June 7, 1924.

J. D. Williams denied that the money was due Kleine, but declared that he had discussed salary of \$600 a week with the claimant. Williams also asserted that he had not received a salary from the corporation, while William M. Seabury, attorney for Kleine, said he had.

Kiddies Entertained

New York, Jan. 3.—The Capital Theater acted as host to approximately 6,500 widows and children of the Board of Child Welfare of the City of New York at a special performance Tuesday morning at 10 o'clock.

Mayor Hylan was present and made an address in which he gave a brief talk on his experiences as a boy.

REVIEWS

By SHUMLIN

"The Dixie Handicap"

Metro-Goldwyn

Excepting for one entirely stupid and unnecessary scene, and for the colorlessness and unreasonableness of two of the principal characters, *The Dixie Handicap* is a good, entertaining picture. It comes under the heading of hokum, of the old-style race track melodramatic genre, but, with the above-noted exceptions, it has been well done. Those who crave good pictures—and I mean good pictures—will find it worth watching, as it has quite a few humorous moments and some exciting race scenes, while those of the great majority whose tastes are broader won't find a thing in it to cavil at.

The locale of *The Dixie Handicap* is the bluegrass country of Kentucky, where all male natives are gentlemen and the only villains are men from the North. Frank Keenan, Lloyd Hughes, Claire Windsor, Otis Harlan, John Sainpolis and Joseph Morrison are the leading players. Hughes and Harlan provide the most enjoyable performances, with an occasional moment of worth from Keenan. Miss Windsor is quite bad in an atrocious part.

Keenan plays the part of Judge Whiloughby, a Southerner of the old school, who has mortgaged his home and property up to the hilt to give his daughter an expensive education. The old judge is banking upon a colt which he is training, Dixie, to bring him out of debt. To keep his daughter from knowing the precarious condition of his finances he is finally forced to sell Dixie, giving his daughter the entire proceeds of the sale and sending her off to Europe to enjoy herself. She, being a stupid thing, goes. The Judge loses his position in the elections, is deprived of his home, and takes to drink. But Johnny, a youth whom he had taken into partnership and who had left when he thought the daughter was going to marry another man, follows Dixie from track to track and is present at its first race, when it falls and injures a tendon. The owner is about to shoot the horse when Johnny appears and persuades him to give him Dixie. Johnny nurses the horse back into shape and takes him down South to the old Judge. At sight of Dixie the Judge shakes off the effects of a quart of liquor and becomes his old self. The horse is entered in the Dixie Handicap, at the Latonia race course, and it is there that the Judge is to meet his daughter, just returned from Europe. The mean Northerner who wanted to marry her is there and tells her that her father is a pauper. She sees that it is true, that her father has been sleeping in a stall while she has been gallivanting around Paris, and hasn't heart enough or talent enough to show a great deal of anguish at the discovery.

At any rate, the race begins and Dixie wins, copping a \$50,000 purse. The race is a corker, a real thriller, and is worth the many stupidities of the rest of the film. The last few scenes picture the Judge restored to silk-lined coats and good cigars back in the old home, and Johnny clasping the dumb daughter to his masculine breast for a final fadeout.

Reginald Barker directed the picture, which is from a story by Gerald Beaumont.

"The Sign of the Cactus"

Universal

For those who get a thrill out of the wild and woolly West, gun play and plenty of horse action in a picture *The Sign of the Cactus* will send the desired shivers up and down the spine, but for those who are seeking the latest "shelling" dramas this picture will appear to be old stuff.

Jack Hoxie, who slings a mean leg over any saddle, is the satellite around whom the plot is woven. It seems that thru some conniving, crooked trust company the water supply of this section of Western cattle country has been dammed up. The steers die off almost to the last one and the ranchers are reduced to poverty.

During this time the water magnates are accumulating great wealth. Jack Hayes, or Jack Hoxie, the son of a rancher who was shot by the sheriff, takes it upon himself to act the role of good Samaritan. With a fast white steed and a little trick pistol he robs the water trust from time to time and always leaves a cactus leaf behind. Hence the name of the cinema.

Jack takes the ill-gotten gains and rides the legs off his trusty white stallion to

get the money into the hands of a starving rancher, who terms him "The White Horse Cactus".

The hero uses the guise of being a gold prospector for his entries into town. It is here he meets the daughter of the water mogul. It develops that she burned her arm on a red-hot horseshoe as a young girl in the blacksmith shop of Jack's father. Jack recognizes his boyhood sweetheart at once and inquires about the arm.

The White Horse Cactus continues in his rough-riding role until one day he runs across Belle Henderson (Helen Holmes) out in the great open spaces. He has just blasted a hole in her father's dam that is holding back the water which the farmers are deprived of. Thru some accident she falls into the swiftly moving torrents as they gush their way down the ravines.

Jack plunges in and it seems as tho they are out for a swim rather than the hero doing his darndest to rescue the heroine. However, he finally catches up to her and drags her to the shore, where he takes a whisky flask from the saddle of his horse, which has been following him along the bank.

There is a small cactus leaf sticking out of the leather flask holder, which the hero fails to see as he presses the liquor container to her lips. She does not miss it and as soon as she recovers she asks him if he isn't the White Horse Cactus.

Jack admits it and says that he will never steal again. She in turn exclaims that she cannot expose the handsome villain because he has just saved her life.

There are a number of shootings before the final sweethearts scene and the happy-ever-after ending closes the picture. The prolog, which shows Bobby Gordon and Muriel Frances Dana playing the boy and girl roles of the hero and heroine, is splendidly done for children.

Nine characters in all appear. They are directed by Cliff Smith.

"Love's Wilderness"

First National

Overlong and rather ridiculous in spots, with a poor performance by the star, Corinne Griffith, *Love's Wilderness* is no sort of a picture for an intelligent, discriminating audience. But for the vast majority of picturegoers I believe that the film will be mildly satisfactory. It is a tale of love, of sorrow and of melodramatic happenings in the main tragic. The heroine, a sweet young thing engaged to marry one man, who is away in a foreign country, falls in love with and marries another, a temperamental, passionate fellow with the wanderlust in his blood. He runs away from her and sends her word that he has been drowned. She then marries the other man, who has returned. Her first husband is convicted of a crime and sent to a French penal colony. She accompanies her husband to this place, where she again sees her first husband. There is some excitement and the first husband—the convict—is killed. That's the whole thing in a nutshell.

Corinne Griffith gives one of her customary open-mouthed exhibitions of "acting". Her attempts to personate a bewildered, sorrow-stricken woman are a bit ludicrous. I will never be able to understand how Miss Griffith could possibly achieve any popularity, and I am decidedly inclined to think that she doesn't mean so much at the box-office as First National would have us believe. Ian Keith gives a fairly good performance, tho he seems encumbered with a too great amount of fondness for himself, which is apparent in his work. Holmes Herbert, Maurice Cannon, Emily Fitzroy, Ann Schaefer, Bruce Covington, David Torrence, Frank Elliot, Adolph Millar and Jim Blackwell complete the cast.

Linda Heath, the heroine, lives in a small Louisiana town with her two severe, strict aunts. She is engaged to marry David Tenant, an engineer, who is away doing some important work for the French government on the tropical island of Le Diable, a penal colony, where French convicts are sent. David stays away so long that Linda begins to think he doesn't love her and she proceeds to

fall in love with Paul L'Estrange, a romantic figure, who has returned to the home of his uncle in the same town after having wandered and adventured in many places. Paul persuades Linda to marry him and they elope. They go to live on a farm in Canada supplied by Paul's uncle. After a while Paul gets impatient with the dreary life and decides to chuck it. He throws his lot in with a villainous sea captain who has a smuggling scheme and sends back word to Linda that he has been drowned. Linda is about to become a mother, and after this event takes peace and her baby dies she is glad that David Tenant comes back and asks her to marry him. Altho she seemed to have loved Paul deeply, she shows the same great love for David. They marry and she goes with David back to Le Diable, where he is to continue his engineering work. In the meantime Paul has been arrested by the French authorities for the murder of a customs guard, and with his pals is sentenced to life imprisonment on Le Diable. When they arrive on the island David starts off into the interior and leaves Linda behind. She watches the convicts file by and recognizes Paul, who does not see her. That evening, as the convicts are returning from work on the roads, she goes into the jungle to make sure that it really is Paul. As she watches the convicts, led by Paul, turn on their guards and try to escape. A storm comes up suddenly and Linda is caught in the dark, swampy jungle. She becomes bewildered and rushes about, finally falling senseless in a marsh, where a hungry crocodile spies her and sets out for his dinner. Just then Paul comes dashing along, sees her on the ground, picks her up, and discovers that it is Linda. He is only slightly surprised, however, the strangeness of their meeting apparently not even striking him. He takes her into a nearby cabin and begs her to escape with him, as if he is captured it means his death.

All Linda can do is look at him dumbly, which she does very well. Just then her husband enters the shack looking for her and, not recognizing Paul, draws his revolver and covers him, intending to call the guards to arrest him. But Linda tells him it is Paul and begs him to save him. He at last consents and, when the governor of the island also enters, speaks for Paul, the governor consenting to treat him leniently. David has the idea that Linda loves Paul and acts very coldly toward her. The next day she packs her bag and writes a sad letter to David, telling him that she loves him only but that she is leaving since he behaves otherwise. But Paul has been killed in a quarrel, and when David tells her that they embrace and the picture is over.

Directed by Robert Z. Leonard. Scenario by Eve Unsell.

"Classmates"

First National

This is the poorest picture Richard Barthelmess has ever made. It is unfortunate that a splendid actor like Barthelmess should have such a long list of weak stories wished upon him, and to be hoped that his next few films will show up better. *Classmates* is completely amateurish throughout. Altho the program states that it is an adaptation of a play by Margaret Turnbull and William DeMille, I half believe that it is one of the *Rover Boys at Home and Abroad* epics. At no point does the picture reach a moment of dramatic suspense, and the main twists of the plot are so unreasonable as to be thoroughly childish. The picture is worth while only for the fine shots of the cadets marching at West Point.

Barthelmess is himself slightly off key in the leading role, that of a sterling West Point student who is expelled from school but who redeems himself after perilous adventures mid the wilds of South America. Madge Evans, former child actress, plays the principal feminine role and is decidedly poorly cast. The supporting cast includes Charlotte Walker, Beach Cooke, James Bradbury, Jr.; Reginald Sheffield, Claude Brooke, Antrim Short and Richard Harlan.

Barthelmess plays the part of Duncan Irving, son of a storekeeper in a North Carolina village, who goes to West Point and becomes one of the best students. He is in love with Sylvia Randolph, from the same village, whose cousin, Bert Stafford, also goes to West Point. Bert is a no-good fellow, surly and condescending to Duncan. Duncan is a First Year man when Bert is only a Fourth Year man, but Bert curdles at the idea of taking orders from one whom he considers his inferior. Sylvia pays a visit to the military college and becomes engaged to Duncan, who promises her that he will look out for Bert. But Bert insults Duncan most awfully and Duncan slaps him a twister smack on the jaw. Bert falls all of a heap and cries out that he has been blinded, he hasn't. For this Duncan is courtmartialed and expelled from West Point, and he goes into business in New York for a while. Sylvia refuses to have anything to do with him. Bert leaves West Point and goes to South America on an exploring expedition. In New York Duncan meets Sylvia and she tells him a lot of stuff that Bert told her about Duncan and accuses him of being responsible for the tragedy that has befallen Bert, who has been reported lost in the jungle. Duncan determines to go to South America and find Bert so that he can bring him back and make him confess to the lies he has told. Duncan takes with him his two pals from West Point, "Silent" Clay and Bobby Dumble.

In the wilds of the jungle the three chums separate, Dumble bringing up the rear with supplies while Clay and Duncan forge ahead on the trail of Bert. The guides desert Dunc and Clay and they wander about half starved for 10 days. They finally meet up with Bert, who is half crazy by this time. All hope seems lost when, by the happy accident of stumbling over a shiny fryingpan, Bert constructs a heliograph and its reflection attracts the attention of the worried Dumble, who is still bringing up the rear. The wanderers are saved and they return to New York.

In New York Bert tells the truth and sets everything right, and Duncan is re-admitted to West Point and graduated with his class. Sylvia forgives him and all ends happily as they are married in the college chapel.

The picture was directed by John Robertson. It was produced by Inspiration Pictures, Inc., and is distributed by First National Pictures, Inc.

"Peter Pan"

Famous Players-Lasky

As far as I am concerned the picture version of James Barrie's famous play is one of the most enjoyable pictures which has ever graced the motion picture screen. There is no reason for a motion picture reviewer to make any criticism of the play itself; that has been done before it was ever made into a picture, and much better than I can ever hope to do it. Barrie's play is a masterpiece of writing, a lovely, whimsical morsel of literature, and its fame will live long after exhibitors have either banked their box-office winnings or mourned the nonappearance of the money they expected to make on the picture. As a picture, however, due credit must unavoidably be given to the director, Herbert Brenon, who has done an unexpectedly good job. I have always looked upon Mr. Brenon with a good deal of impatience, for his pictures have never before quite hit the mark with me. I doubt if there is anyone, tho, who can find fault with his direction of *Peter Pan*.

And Betty Bronson, as Peter Pan, is the most adorable person imaginable. She is a picture of grace, of childhood innocence, of light-hearted buoyant youth. If Maude Adams was anything like Betty in the role then I can understand why she is so famous a personage of the American stage. The rest of the cast, distinguished by one of Ernest Torrence's fine performances, is made up of Cyril Chadwick, Mary Brian, George A. Hill, Virginia Browne Fair, Anna May Wong, Esther Ralston, Phillippe de Lacey and Jack Murphy. Mary Brian is a sweet little miss who will be heard from again.

Peter Pan is a play that might have been written by a child. Mr. Barrie has himself said as much. There are fairies in it, and Indians, and pirates, and little children. The children will, of course, love it. Those grownups who love and understand children will also like it immensely, but their number is small and, as a business proposition, the naturally commercial manager is going to take this into account. I liked *Peter Pan*. But the people who think Gloria Swanson is the best actress in the world and *On the Waterfront* (Continued on page 57)

Warner Bros. Secure Rights to "Compromise"

New York, Jan. 3.—Negotiations were completed this week by Warner Bros. whereby they secure the screen rights to *Compromise*, by Mrs. Jay Geizer, a book that when published last summer caught on to popular fancy to such an extent both here and in England that it has since run into several editions. Published in England under the title of *Jane Trevor*, it created quite a furor. A novel of morals, manners and standards of the day, it has quite a vital love story. Its theme is that all life is a compromise.

Warner Bros. also made another buy this week when they obtained *Rose of the World*, by Kathleen Norris, which will be made in the early part of next season with William Beaumont, who directed *Beau Brummel* and is now making *Recompense*, handling the megaphone. Mrs. Norris is one of three or four most popular women novelists in America. She has a vast and appreciative audience, and *Rose of the World* is one of her long list of successes.

"Eternal Frontier" Cut

New York, Jan. 3.—The process of cutting, editing and titling of *The Eternal Frontier*, an Alaskan film made by the Great Northern Film Company and starring Gladys Johnston and Robert McKim, is now being done, officials announced. The picture, which was made in Alaska, all save the interiors that were shot in the Kiser Studios here, was completed last week.

It took George Edward Lewis, director, nine weeks to complete the exteriors, which comprised 14 members of the company working in the headwaters of the Yukon, Carcross, Skagway, White Horse and the "White Pass" Trail. Lewis who is thoroughly familiar with the Alaskan country, wrote the narrative with the assistance of Raymond Johnston.

The story portrays typical scenes and conditions that were prevalent during the gold rush days, when thousands of persons from all parts of the world dashed to the cold North.

Assisting Miss Johnston and McKim are Robert Bradbury, William Dills and Howard Webster. W. A. Van Scoy, of Portland, was the chief photographer.

Remains With F. B. O.

New York, Jan. 3.—Reports to the effect that Alberta Vaughn has been engaged by another film company have been denied by F. B. Fineman, general manager of Film Booking Offices studio, who announced that Miss Vaughn had signed a new contract for one year with F. B. O. She has just completed *The Go-Getters*, in which she shared starring honors with George O'Hara, and will shortly appear with the latter star in another two-reel series to be based on new stories by H. C. Witwer. Wesley Ruggles has been engaged to direct and Beatrice Van to adapt the stories.

New George Beban Film Scheduled for Early Release

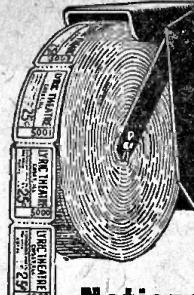
New York, Jan. 3.—An announcement has been received from the Associated Exhibitors' Home Office to the effect that the George Beban feature production, *The Greatest Love of All*, which was produced at the Tec Art Studios, New York, has been scheduled for release January 11.

The Greatest Love of All was adapted for screen presentation by Harrison Carter from an original story written by George Beban entitled *His Sweetheart*. The prominent actor is also accredited with the direction of the production.

Praises Editorial

The following letter has been received from David Weinstock, president of the Cameo Theater Company, Inc., of Hartford, Conn., lessee and manager of the Grand Theater in that city, by the editor of the motion picture department:

"Have just read your editorial in reference to the exhibitors combining to reduce the cost of film. I must say that it is a corker and you deserve a lot of credit for the way that you come out with the plain truth. It is very nearly time that some one writing for the trade papers has nerve enough to call a spade a spade. Lots of power to you."



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Belasco's "The Boomerang" Set at H. P. Schulberg's Studios

Los Angeles, Jan. 3.—H. P. Schulberg's most important production undertaking for this year was begun this week, when camera work on David Belasco's famous play, *The Boomerang*, commenced. The film version of this widely known stage success will be released early in 1925 as a Preferred Special.

Coincident with the starting of production, Mr. Schulberg announced a cast of unusual strength, headed by Anita Stewart and Bert Lytell. This is the first time that either of these players has ever been featured in a production for release on the independent market. In signing them Mr. Schulberg believes that he has taken another step toward securing the best there is for the independent field. Miss Stewart's former screen activities have been fostered exclusively by Vitagraph, First National and Cosmopolitan Productions, while Lytell has appeared only for Metro, Paramount and First National.

Both players are receiving extensive publicity for their work in *Never the Twain Shall Meet*, another special that has been many months in the making. For the supporting cast of *The Boomerang* Mr. Schulberg has signed Arthur Edmund Carewe, Philo McCullough, Ruth Dwyer, Francis Feeney and Winter Hall.

"Broken Laws" for Broadway

New York, Jan. 3.—*Broken Laws*, Mrs. Wallace Reid's second production for Film Booking Offices, has been received by the women's clubs and civic welfare organizations throughout the United States and those fortunate enough to sit in at a preview so well that arrangements have been made for a Broadway showing of the picture. *Broken Laws* will open at B. S. Moss' Cameo Theater, 42d street near Broadway, New York, Sunday, January 18, for a two-week engagement.

Broken Laws is the story of an over-indulgent mother who spoils her young son. Mrs. Wallace Reid plays the role of the mother, while Percy Marmont, Jacqueline Saunders, Ramsay Wallace, Pat Moore, Jane Wray and Judge Henry Neil support her.

F. B. O. Gives Christmas Bonus

New York, Jan. 3.—The Board of Directors of F. B. O. recently voted that a week's salary be given to each employee in the Home Office as a Christmas bonus, in recognition of the faithful work and splendid co-operation given by each and every worker in the company.

A meeting was held in the projection room of the F. B. O. Building Wednesday, December 24, at noon. All the Home Office executives and employees were present, and the bonuses were distributed after short addresses were made by Major H. C. S. Thomson, president and managing director of F. B. O.; Harry M. Berman, sales manager; Nat G. Rothstein, director of publicity and advertising, and David Poucher, treasurer.

Betty Compson To Star in "Eve's Secret" (Moonthower)

New York, Jan. 3.—*Moonthower*, the stage play in which Elsie Ferguson starred on Broadway, will be produced by Paramount under the title of *Eve's Secret* with Betty Compson in the starring role, according to an announcement made by Jessie L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production.

Alan Crosland, who recently completed the production *Contraband* in the Paramount West Coast studio, will direct *Eve's Secret*.

Betty Compson is now engaged in making *New Lives for Old*, under the direction of Clarence Badger.

"The Billboard" Their Most Authoritative Source

Frank A. Cassidy, manager of the George M. Mann theaters, with headquarters in San Francisco, writes *The Billboard*: "The Billboard's new dress is very attractive, and we still consider the publication the most authoritative source of information on motion pictures."

Universal Buys Stories That Appeared in S. E. P.

New York, Jan. 3.—Universal Pictures Corporation announced that moving picture rights have been purchased by the company for *Wanted O'Wynn* series of stories from the pen of Bertram Atkey, which have been appearing from time to time in *The Saturday Evening Post*.

This is considered by Universal to be one of the most important purchases ever made by the company. It is expected that Laura LaPlante will be starred in the vehicles.

"Last Man" German Premiere a Success

New York, Jan. 3.—The German premiere of *The Last Man*, which occurred in Berlin, December 23, was said to be a pronounced hit by the UFA Films, Inc. The picture had its original showing here December 5 at the Criterion Theater to an invited audience.

The "shooting" was done in Neubabelsberg, near Berlin, and the cast includes Emil Jannings, star; F. W. Murnau, director, and Carl Freund, photographer. Carl Meyer is the author. The picture will be released for Broadway showings shortly.

Paramount Unit in Cuba

New York, Jan. 3.—Adolphe Menjou, Lillian Rich, Aileen Pringle, Kenneth MacKenna, Director Frank Tuttle and his production staff, including Alvin Wyckoff, chief cameraman, have gone to Havana to make location scenes for *A Kiss in the Dark*, the Paramount version of *Aren't We All*, Frederick Lonsdale's successful play.

Employees Hold Gathering

New York, Jan. 3.—The fourth annual gathering of employees of the Riesenfeld Theaters was held Tuesday night at the Criterion Theater. An elaborate program was prepared that consisted of 10 offerings presented and staged by the different departments of the three theaters.

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Famous Players' Statement Shows \$2,500,000 Balance

New York, Jan. 8.—Famous Players announced today that \$2,500,000 rests in different banks to its credit. The statement shows that while the ending of the 1923 fiscal year showed a bank indebtedness of \$3,385,000, now that has all been cleared off and the large surplus is on hand.

Further details also have it that in August of the past year outstanding loans showed an aggregate of \$4,650,000. This was during the construction period when numerous films were in the making. However, this has all been liquidated, according to the company officials.

"Peter Pan"

(Continued from page 55)

Banks of the Wabash one of the best pictures—will they like it?

The story opens in the Darling nursery. Nana, the dog nurse, takes care of the three children, Wendy, John and Michael. The dog incurs the anger of Mr. Darling and is banished to the yard. Mrs. Darling tries to change her husband's mind by telling him of a mysterious boy she has seen in the room and who made her nervous about the safety of her children, but Mr. Darling doesn't take her seriously.

That night the elder Darlings go to a neighbor for dinner. While they are away the mysterious boy, Peter Pan, returns. He awakens the children, tells them of the wonders of Never, Never Land and teaches them to fly. The barking of Nana brings the Darlings back in time to see their children and Peter Pan fly away out of sight. Peter takes the children to his forest home, where he is captain of the Little Lost Boys who fell out of their perambulators. Wendy becomes a mother to the boys.

Captain Hook, a pirate who wears a hook in place of one hand, which was cut off by Peter Pan, his most dangerous enemy, decides to attack the children and kill Peter. A band of Indians are friends of Peter and protect him, but are vanquished by the pirates. By a ruse the boys and Wendy are captured by Hook and taken aboard his ship while Peter sleeps. Peter discovers his companions have been made prisoners and succeeds in boarding the ship and, after arming the lads with cutlasses, defeats the pirates, whom he sends to a watery grave. He takes Wendy and her brothers, with all the lost boys, back to the Darling home. He refuses to stay with them, however, as he does not want to grow up. He flies away after Mrs. Darling promises to allow Wendy and the children to visit him one week every year.

The screen play was fashioned by Willis Goldbeck. Breon was assisted in the direction by Roy Pomeroy, which may have something to do with the excellence of the picture.

Minstrelsy

(Continued from page 47)

Uncles gave him, Herman Williams, Walter Anderson, Jimmie Sherry, Charles H. Dooley and Ed. Leahy of the company, a farewell party. Among those present were Mr. and Mrs. John Vermillion, Mr. and Mrs. R. L. Tucker, Chapel Eure, Miss Fentress and John Vermillion, Jr., who gave several whistling solos that were remarkable for a lad of 12 years.

We had a pleasant chat the other day with "Slim" Williams, featured black-face comedian with Harry Young's Follies Company, during his visit to The Billboard's home, accompanied by his wife. While in Cincinnati "Slim" renewed old acquaintances with Al Tini and "Doc" Sampson, the latter interlocutor with Vogel's Minstrels for several seasons. "Slim" wonders what's become of Arthur Crawford, also Nat Danzic, who wrote *Sometime, Maybe*. "I'm singing that song and would like to get another from him to use some time, maybe," cracked the cork. Talking over trouping days, "Slim" added: "And I'd like to know if Ned Haverly, blackface with Graves Bros.' musical stock company, remembers the stub-legged gentleman from the South."

Edward LeRoy Rice, one of the greatest authorities on minstrelsy in this country, whose biographical articles have appeared in *The New York Telegraph* in series form, enters the discussion over the identification with Minstrelsy of Milton Henry Hall, reported former minstrel star who died a pauper in Denver, Colo., recently. The daily papers have given considerable space to the exploitation of a "sob story" which apparently originated in Denver, and also to the subsequent rumors that the man was not as well known as was first intimated.

Says Mr. Rice: "I never have heard of him as a minstrel. His professional career, if he was on the stage, certainly must have been as obscure as the circumstances of his death." We mention this as we know our readers naturally are interested in this man after all the publicity given to accounts as aforementioned.

"The Christmas gift Lasses White gave to the Nashville public was a corking good show at the Orpheum Theater, Thursday afternoon and night" (December 25), commented *The Nashville Tennesseean*. "He was easily the star and far the best of a good cast. A fairly large audience at each show manifested its appreciation of him, saying it with applause. Billy Doss, who is a native Tennessean and who had a clever monolog, was also enthusiastically received. He was billed as 'The Boy With a Smile', and for once it was safe to believe what one read. Of the songs, *Red-Hot Mamma* held its own, the Lasses White's *Two-Timing Mind*, with its topical verses for encores, was a favorite. Karl Denton, as another Julian Eltinge, made a strikingly handsome woman and showed that female impersonators can be very attractive. The third page of what is termed *The Book of Minstrelsy*, which, by the way, is remarkably easy reading, is called *Plantation Days*, and the scenery is especially beautiful. The only comment which suggests the derogatory that could be made regarding this scene is that the Negro dialect might be studied a little more carefully, but every good actor in a minstrel show cannot have been born south of the Mason and Dixon line. *The Jazz Hounds*, resplendent in lavender suits, formed the fifth page, followed by *The Hotel de Blakewell*. All in all the show was a good one and deserves commendation from the surprising lack of suggestiveness throughout the entire performance."

It was on Christmas night the pleasure of the writer to attend the performance

of the Al G. Field Minstrels at the Fairbanks Theater, Springfield, O., to meet a number of the boys, and particularly Edward Conrad, part owner, in charge. The show, briefly, is replete in splendid novelty features, beautifully dressed and costumed artistically. It was peppy, in fact so much that the final curtain dropped before we realized the show was over. Singing is predominant while comedy and dancing in secondary heapings round out a fine offering. The Field Minstrels were reviewed in *The Billboard* early in the season, which explains why no detailed review appears at this time. However, an outstanding feature of the pleasure was John Leipold's band and orchestra. The ever popular Jack Richards and Billy Church defended their calling commendably as "America's sweetest singers", while Nick Hufford in cork put over a monolog that was HOT! Billy Doran's dancing novelties scored a big hit. A strong production closing is the afterpiece, called *The Minstrels in Seville*. Great applause in frequent succession filled the house, demonstrating the keen appreciation of the attentive, minstrel-loving theatergoers seeing this pretentious offering. Among those whom we met were Messrs. Conrad, Hufford, John Lehr, Leslie Barry, Jack Kennedy, Harry Armstrong, Lloyd Gilbert, Frank Guth, Eddie Gallagher, Frank Miller, Lew Bligh, Emil Tessmann, R. A. Bookwalter, George Jetta, William Lawler, Ward Engles, George A. Dean, J. E. Hatfield, Jack Richards, Harry Frankel, John Leipold, Ola Ellwood, Harry Frillman, Eddie Uhrig, Garner Newton, B. Hoover, Thomas McCormack, Wesley Asbury, Emil Peterson, John M. Dow, William Block, A. Olivia, Thomas Dent, Harry Rader, Robert C. Bellis, Harry Shunk, Billy Church, Billy Doran, Leo Doran, Boni Mack, Dolf Kastor, Price Jenkins, Warren Dungan, Charles Evers, Robert Smith, Chris Viohl, Robert Sturgell, Charles L. Holst, W. P. Corkins, Stuart A. Wiley, John C. Walker.

A. R. S.—The New York address of the Meyer Davis Orchestra is 1590 Broadway.

E. M. B.—Charles Ringling is very widely interested in Sarasota real estate.

Miss B. B.—The headquarters of the Shepherd Dog Club of America are at 17 West 42d street, New York City.

F. H.—Ruth Malcolmson, of Philadelphia, Pa., was the winner of the national beauty contest at Atlantic City, N. J., last summer.

P. S. H.—The distance of the Vanderbilt Cup Race in 1910 was 278.08 miles and the time was four hours, 15 minutes, 58 seconds.

J. McC.—Regarding information on quick-change artists, we suggest you communicate with George Jean Nathan, care of *The American Mercury*, published by Alfred Knopf & Sons, New York.

Bob W.—(1) The word Jamar is not a derivative and therefore has no root. Mrs. John Ringling coined it when her husband requested her to name the car. She took Jo from John, Ma from Mabel, her own name, and r from Ringling. (2) Logically it should be pronounced *jaw-may-er*, with the accent on the second syllable, but unfortunately logic is not an organon of English orthoepic.

maximum tax rates were 58 per cent, 50 per cent for surtax, and 8 per cent for normal tax. This year the maximum tax rates are 46 per cent—40 per cent for surtax and 6 per cent for normal tax.

The total of the normal tax and the surtax represents the total income tax that is due, except for the special treatment accorded so-called earned income, capital gains and losses, and certain credits that are allowed. These will be explained in detail in subsequent articles.

Estates and trusts being regarded as individuals, are subject to tax at the same rates as already outlined. Corporations, however, pay a flat tax of 12½ per cent on their net incomes in excess of the exemption.

The difference between the tax rates on individuals and those on corporations immediately brings up the question as to the advisability of carrying on business under the one form or another. An individual does not come into the 12½ per cent rate class until his income is about \$25,000. If his income is less than that, it is obviously to his advantage to do business as a sole proprietor, because the maximum tax rate would be less than the 12½ per cent rate imposed on corporations. However, if his income exceeded \$25,000, he would ordinarily be better off doing business as a corporation, since the rate of the corporate tax is 12½ per cent. Thus, an individual having a \$100,000 income would have to pay a tax of about \$23,000 because of the high surtax rates. A corporation, however, making \$100,000 pays a tax of only \$12,500, resulting in a saving of \$10,500 thru the corporate form.

There are many other factors to consider, such as salaries, dividends, etc., that need be carefully studied in each particular case. As a general proposition, however, it can be said that where the income is in excess of \$25,000, one is better off from a federal income tax standpoint, doing business as a corporation, and where the income is less than that amount, it is best to carry on business as a sole proprietor.

In the next article, the subject of earned income and how it affects the computation of the tax will be discussed.

Princeton Play Pleases Chicago

Chicago, Jan. 3.—The Princeton Triangle Club played *The Scarlet Coat* at the Eighth Street Theater Monday afternoon and evening with the success that usually attends its annual productions. The play deals with the Royal Northwest Mounted Police of Canada.

MARRIAGES, BIRTHS, ENGAGEMENTS, DIVORCES AND DEATHS—all news to our readers. Help us to give you plenty of it. Send in all such notices to the editors. It will be gladly printed if fresh and authentic.

QUESTIONS AND ANSWERS

LYCEUM ~ CHAUTAUQUA ~ FESTIVAL THE PLATFORM

SPEAKERS ~ ENTERTAINERS ~ MUSICAL ARTISTS
CONDUCTED BY AL FLUDE

(Communications to 35 S. Dearborn St., Chicago, Ill.)

1925

What Does the New Year Hold in Store for the People of the Platform?

December 31 brought to a close one of the most unsatisfactory years the lyceum and the chautauqua has ever known. It will not avail us to put our heads under the blankets, pull the covers up tight and deny that the hard wind of adversity has been whistling about our ears. There has been a chilling frost and the workers in the garden of the platform know it. The tomatoes and the squashes, the lemons and the peaches of the platform have all been nipped. Seven bureaus have either gone out of business or into the hands of receivers during the past 12 months. Don't dodge it, face it! Several other bureaus would be delighted to turn over their businesses to anyone who would assume the obligations. Lecturers are taking less money or remaining idle. "Producers" are curtailing their output. Musicians are looking for city orchestra jobs for the winter. "Everything has gone to smash," writes an old-time bureau man.

Pretty dark picture, isn't it? But we won't get anywhere by denying facts. First: Has the lyceum and the chautauqua reached the last stretch? No! Why? Because human nature is the same today that it was yesterday and the demand and the desire for entertainment, instruction and inspiration is going to grow and not decrease. Change? Yes. The public is demanding better music, better entertainment, more inspiration, more information. Perhaps the lyceum barometer was not quite sensitive enough. Perhaps we did not catch the needs of the day as soon as we should. Every representative who sells or gives away a lyceum course of mediocre quality helps drive a nail in the platform coffin. The time has come when every lyceum or chautauqua bureau handling mediocrity must close its books for good or start out with a new ideal and a new determination to serve. There are bureau men in business today who are no more capable of judging musicianship than a child in the fourth grade—and yet they are passing on many of the musical attractions which are sent out to help raise the standard of American musical appreciation. The sooner such managers go into the fruit business the better it will be for the American platform. There are other managers who will not handle lecturers "because there is no demand for them"—a confession of their own sins in the past. There is a greater demand today for worth-while speakers than ever before. But committees have been fooled too often. They must know what they are buying. They will not take any more chances of that sort. The sooner these managers who do not honor their own business sufficiently to diagnose the case and better the condition go to selling bananas the better will the platform be. I may admit that the presentation of the music of the masters in a musically way is one of the greatest needs of the platform. But the lyceum course without a single worth-while lecture has lost its vitality and sooner or later the lyceum of that town is going to give way to the movies, the radio and the automobile.

Every year for the past decade there has been born several "bureaus" which specialize in furnishing courses "without guarantee." I honor the intent more than the wisdom of such a plan. Every year most of these bureaus of the year before give up the ghost and their baby forms are laid away in the cold burying ground of dead ideals and of bastard hopes. The trouble has been that the lyceum field seems so alluring—to the man without actual managerial experience—the profits seem so large and so easily obtained—the investment is so small that the ranks have been woefully overcrowded. Committees, too, urge the plan in order to cut out their responsibility. But the fact remains that every good thing in life must be paid for and paid for generously. It is only the cheap

and nasty that comes without guarantee. The moving picture theater, if it would give its patrons the best, must guarantee the price of good films. The county fair, if it wishes to present good attractions, must guarantee the price. The merchant must guarantee the money for his goods. And so on the platform the bureau must be guaranteed an amount sufficient to secure worth-while talent or go on the rocks. The most dangerous rocks in the lyceum sea are those of the non-guarantee reef. The sea has been explored and charted. But every year some new mariner throws away his charts and sails boldly in. Then there is a crash and the captain of the little lyceum ship complains bitterly as he swims to shore that "it is a rotten business and the more you do for people the less they appreciate it." All of which is not true. People dodge responsibility. Of course they do! But they want good service. On the platform they want to hear the finest music and the messages of men of affairs. It may take a year or two to let their people know what they are doing. But it is the only safe way to build—that of first placing the sure and sound foundation of a just guarantee for good service.

The entrance of the university extension into the lyceum field several years ago created bitter antagonism at that

several bureaus has cleared the atmosphere just a trifle and left room for others to breathe. If a dozen other bureaus would combine with others it would be of still greater help. The greatest waste of the platform is that part of the overhead expense which necessitates a dozen agents going into one town before the course is closed. The expense of one agent for each town is at least \$10. For 10 agents to make one town means an expense of \$100 in booking, in addition to the legitimate office overhead and a fair commission to the successful agent on the course. And that money must be made up by the consumer. Hence the dropping out of some bureaus and the combining of others would be a decided gain to the public as well as to the remaining bureaus. This elimination has begun, hence there is hope for the coming year.

Second: Never have the bureaus been better organized for a sweeping campaign than this year. It has been my privilege to peep behind the scenes a trifle and the representatives who are going out this year will go better equipped mentally and inspirationally than ever before. I am sure that January will see the largest harvest of contracts of any year of recent times.

Third: The necessary elimination of attractions due to the closing of bureau

American Musical Ideals

By GEOFFREY O'HARA

In the development of anything, science, art, or horticultural problems, we must creep before we can walk. This is the law—of evolution if you will; it is nevertheless the law and any one who tries to circumvent it, be he teacher, philosopher, lawmaker or prattler, will sooner or later come to grief.

We must always start from where we are with what we have. So, this being the year 1925, not Utopia, nor even 1955, nor '45, we must begin now. If we would develop musically we must examine our present condition, find out where we are in the great tide of human progress, make an inventory of the country's musical development, survey everything, as the Department of Agriculture does the highways and byways, the nooks and the corners, the uttermost parts of the land and can tell you the intimate details of the development and needs of all the little backwoods, villages and hamlets.

We are only as strong as our body is strong, our "punch" depends upon the combination of our back, our feet, our brain and our arms. We are musically great just in proportion to the greatness of our weakest parts, from Maine to Southern California. What happens in the Metropolitan Opera House, while interesting, doesn't indicate the musical development of the country any more than does a pretty wildflower found growing on the edge of a desert indicate the horticultural development of its sandy wastes. Our craving for good music may be satiated there, our ears tickled, but as concerns the "woof" of our nation the music of the Metropolitan has little effect, for while 4,000,000 people are hearing "good" music there 4,000,000 are hearing music in our vaudeville and picture houses, and therefore it is to them that we must pay our attention, for when all is said and done it is within the four walls of these self-same theaters that nine-tenths of the "songs of the day" are made popular.

Effect of Grand Opera

The Metropolitan on the other hand has done what? While giving wonderful performances, perfect in their splendor and magnificence, it has at the same time placed a fabulous price upon opera in so doing; it has converted what we all should have into a luxury for a select few; it has exaggerated its splendors till it is almost delirious and has thus "spoiled" the people, petted their eyes and ears till humble imitation is practically impossible. It has exalted opera to a false pinnacle of splendor; it has made of it a fetish, a high priestess of worship for the daintiness of a chosen few. True, its results do percolate thru our country by means of the mechanical instruments and an occasional traveling company, or when the Metropolitan itself goes on tour, which reminds one of a Crusade of the olden times conducted by Richard Coeur de Lion, and along with it goes the false built-up standards which discourage local productions, make imitation so difficult as to bring most of the struggling missionary companies to final grief and disaster. We may have the finest opera house in the world, we may put on better productions than anywhere in Italy, the land of song, but—and here is the whole thing in a nutshell—in Italy "they have opera in almost every little town" traveling companies, local companies. Which is the better of the two?

Our public has been taught to expect too much, and now nothing short of the highest-paid artists in the world will suffice. It would not be a part of wisdom to criticize this condition unfavorably, because it may after all be quite all right, but the fact remains nevertheless that 100,000,000 of our people in this country do not, can not, hear grand opera, and to the vaudeville or picture house they must go for their music, and there they get and learn the popular music of the day or at best the music of our musical comedies. True, the children in the schools are getting good music played to them by the mechanical in-

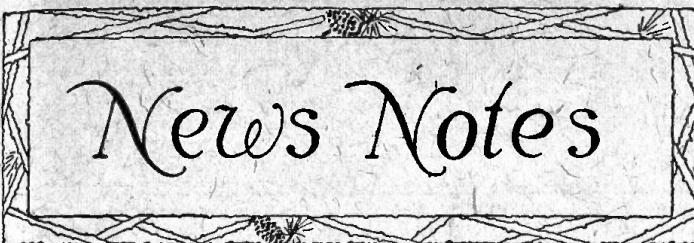
time, and while some of the bitterness has died away there are many bureaus who believe that the platform is not a legitimate field for university endeavor. I am not entering into that controversy. Personally I have always felt that the supreme test was service for the people. I have known these university extension men for years and have a warm personal liking for all of them. I am speaking in this article, however, merely of the elements to be taken into consideration in estimating the outlook for the coming year. I think if a university extension course is the proper thing for a community, then it should be notable for its scholarship, its information, its artistic and musical excellence. There should be no place on a university extension course for random musicians picked up here and there and sent out with little training. Whether the university extensions have lived up to these ideals—whether they have taken the place which the prestige of their universities behind them would warrant and whether they have properly represented those universities—is for you to judge.

As competitive factors, however, they have now settled down to about the same basis as the average lyceum bureau, and in considering the outlook for business for 1925 the university extension merely stands for one more bureau in competition. With all due respect for the ideas and the ideals of the men engaged in that work it has seemed to me that in making the university extension competitive with the various lyceum bureaus rather than as standing for an education ideal they have not reached the highest point of their efficiency. That is debatable ground however.

As to 1925, there are certain facts coming which lead to the conclusion that the next season is to be one of platform prosperity. First, the dropping out of

(Continued on page 104)

(Continued on page 104)



News Notes

Hackensack, N. J., has a psychology club which proposes to offer free lectures on psychology to all who are interested in the subject.

John Trotwood Moore is lecturing before schools and colleges in Tennessee on *Vital Phases in the History of the Old Volunteer State*. Mr. Moore is probably the best posted man in the country in regard to the history of that State.

Sheibina, Mo., in reporting the suspension of its local lyceum course, owing to the failure of the Midland Bureau, says: "The I. I. Society, which has sponsored the lyceum course here the present season, received a letter last week announcing that the Midland Company was unable to proceed with its contract and the course was suspended.

"This is an unfortunate and unforeseen happening and the local society is in no wise to blame."

"The members of the I. I. Society, with the wholly altruistic motive of giving the town good, wholesome entertainment, got behind the course when there was no prospect of any profit to the society."

"Two numbers have been given and sums to cover same have been paid over to the Midland Company. The remainder of the money in the bank will be prorated to those holding season tickets."

Geoffrey F. Morgan has just issued an attractive little folder of the proper size to fit into a No. 6 envelope. The folder has a short sketch of Mr. Morgan and a paragraph in regard to each of his five lectures. The last page is filled with comment. It would be well if every at-

traction had circulars of this size to be used in place of the larger circulars when enclosing letters, etc. The Morgan circular is attractive and efficient.

The Swarthmore Chautauquas have three circuits to open immediately after the holidays. One opens January 6 at Schuylkill Haven, Pa.; the second (the W. B. Circuit) opens January 9 at Bareville-Leola-Leacock, Pa., and the third (the W. D.) opens January 5 at Painted Post, N. Y.

Fred Boardman, who has been one of the live-wire community lecturers during the past few years, is now secretary of the Commercial Association of the Virgin Islands.

The editor of the Swarthmore News Letter is a wily scribe. In his last issue he says: "We have been busy trying to eat the various boxes of candy which have been sent us by our friends in the field." It reminds us of the country editor days when we used to boast about the farmer who brought us watermelons and "garden sass". The trick usually works.

P. H. Brouwer, of the Holland Bell Ringers, reports a free lyceum course at Ipswich, N. H. The course is the result of a legacy from the Stearns estate, in which \$20,000 was left for the purpose of financing the annual course. He states that the house was packed. He says: "They asked us for a return date before we were thru playing. Most of the patrons were so interested in our work that they helped us in everything."

Hughie Fitz Patrick spoke to 1,000 children recently in New York for the New York Tuberculosis Association. The meeting was held in one of the parks. Nurses and doctors of the association were present.

The Department of Speech of the State College of Washington, of which our old friend Maynard Lee Daggy is manager, sends two programs that recently were presented in that institution. The first is that of Mrs. Bumpstead-Leigh, a comedy in three acts, produced by Mr. Daggy, with a cast selected from the students of his department. The second was *The Intimate Strangers*, by Booth Tarkington. With this program a musical program was also presented by the College String Trio.

Ralph Bingham sent out a characteristic holiday card containing one of Hambone's Meditations, the art work of which was done by "Alley".

Galen Starr Ross is considering a proposition from one of the large vaudeville interests to give a 20-minute feature, presenting his own poems. Those who know of Ross only as a lecturer may be surprised to learn of this other line of his genius. Below is one of his recent poems:

If you worked today and did your bit
With a willing heart and true,
You know the joy of a soul that is fit
To tackle whatever there is to do.

If you labored today and earned your mite
With a skillful hand and steady,

You know the joy of a heart that is right
To tackle any job that is ready.

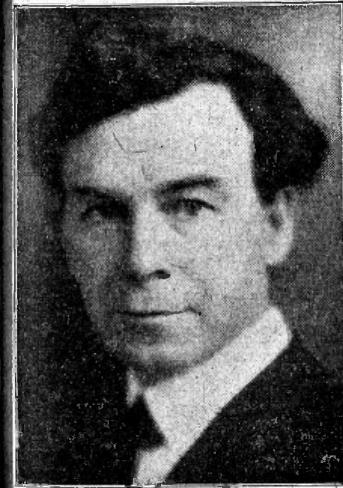
If you served today and gave a life
With a cheerful heart and gladly,
You know the joy of life that is sweet
To tackle the load of the needy.

If you loved today and helped some friend
With a kindly word and freely,
You know the joy of a mind that is glad
To tackle all duty sincerely.

L. Verne Slout sends me a clipping from an Alma (WIS.) paper which he considers a clever advertising stunt. It consists of an entire column under the heading: "Questions and Answers for Young People". It is made up after the style of some of the correspondence columns of the metropolitan papers in which "Aunt Mary" or "Aunt Susie"

Preacher Lauds Chautauqua

Dr. Robert Norwood of the Memorial Church of St. Paul, of Overbrook, Philadelphia, Pa., recently wrote the following letter in regard to the chautauqua movement:



REV. ROBERT NORWOOD

"The chautauqua movement in North America has made greater progress in these recent years than any other movement of a like character, because it is the most representative of this democratic age. Its aim is to bring before the people the best phases of creative and interpretive art, the most authoritative teachers of the new mental and spiritual experience, the most authentic prophets of the new political, economic, social and spiritual dispensation. Only man's recent experience is announced, explained and sanctioned, can the mass of people take part in an age of universal reconstruction."

"For these reasons I am a child of chautauqua and reach out to my comrades with a word of cheer and glad greeting."

undertakes to answer the questions submitted by her young readers. About every other item has some reference to the Alma lyceum course. Here are just a few of the items. Read them over. Judge for yourself whether it is good publicity. It is, at least, clever.

Dear Madame LaVallier:
Who are the "L. Verna Slout Players" we hear so much about?

Curiosity.

Answer: Curiosity, I'm surprised at you. Don't you know that this is the first number of the Alma Lyceum Course, to appear at Alma December 5? They are putting on *The Right Road*, one of the most lovable, laughable plays ever staged.

Dear Madame LaVallier:

My beau wants to take me to see *Dressers' Mountaineers*, Alma lyceum number, January 31. Do you think it's a good show?

Cutie.

Answer: Stick to that beau. He has some sense.

Dear Madame LaVallier:

Who is this mysterious "Manlove, the Map of Many Faces"? I'm just dying to know.

Black-Eyed Susan.

Answer: Now, Susan, you just have that young man that's been hanging around your front porch lately call for you and take you to the Alma lyceum number at the M. W. A. Hall February 20 and you'll see this mysterious chap in a performance you'll remember a long time.

Bethany, Mo., put on a High School Chautauqua during the second week of December, the entire program for the three nights being presented by local talent. The High School Band, the seventh and eighth grade chorus, the midget orchestra, the girls' orchestra, the double octet and the high school orchestra presented the program the first night. The second program consisted of several one-act plays and the program of the last night was vaudeville night, in which a number of specialties were given.

Clarence, Mo., is presenting a "Community Lyceum Course" under the auspices of the high school, most of the numbers of which consist of local talent. Their first number was given December 11 and the audience was enthusiastic over its excellence.

Pawnee, Neb., complains that two numbers of its course have been canceled by the bureau this season.

Allegheny College, of Meadville, Pa., offers three lecture features to its students: Dr. S. Parkes Cadman, William Jennings Bryan and Tom Skeyhill.

The American Legion, of Evansville, Wis., which is sponsoring the lyceum course in that city, reports meeting with fine success and that the two numbers already given were more than satisfactory. The first number was Edward Reno, magician, and the second was the Troubadour Quartet.

Rev. William Prall, a member of many historical societies and a member of the New Jersey legislature, is lecturing in that state on *A Study of the Founding of New England, the Virginia and the New Netherland Colonies, With an Appreciation of Some Half-Forgotten Worthies*. Dr. Prall is a descendant of one of the earliest families of Staten Island and has devoted a great deal of time to the study of the history of the early days of that part of the country.

The White and Brown Lyceum Bureau has been holding its agents' convocation at its offices in Kansas City, Mo., and expects to place the agents in the field this week. The bureau met with a reverse, however, in the delivery of its new photogravure circulars, which are being made in Chicago. The writer was able to be of help and, by turning the order over to another firm, it looks as if the work will be in the hands of the agents in time for their start.

R. E. Morningstar, who spent a few days during the holidays at his home in Bowling Green, Ky., is back in Chicago and will be present at the agents' meetings of the Emerson and Chicago Circuit Bureaus.

R. F. Glosup has entered into a contract with the Emerson Lyceum Bureau to represent them in Iowa and other States during the next six months.

Sarah Mildred Willmer appeared on the High School Lyceum course at Beloit, Kan., December 17.

The Gladwin (Mich.) Record speaks of the well-known Collins Duo as follows:

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of the lyceum course given at Atchinson's Hall Tuesday evening, was a very pleasing entertainment consisting of character sketches to musical accompaniment, tenor solos interspersing the program of piano, violin, saxophone, and cornet solos and duos were presented with real zest. Mr. Collins' impersonations and stunts with the violin were screamingly funny. An especially interesting feature was a trio in which Mrs. Collins played the saxophone while Mr. Collins played the cornet and piano at the same time. A full house enjoyed the entertainment."

Fred High has been spending the Christmas vacation at his home at Waynesburg, Pa.

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AT LIBERTY—Juveniles, Light Comedy, General
Business. Age 24; weight, 137; height, 5 ft. 9.
Stock Repertoire of one piece. Zephyr, WALTER X.
PHILLIPS, General Delivery, Maquoketa, Ia. Jan 10

AT LIBERTY—Novelty Team, Man and Woman,
Music, juggling, magic, singing and talking, song
and dance. Change for week. Man does black lady
joke. Both double orchestra. Saxonian and Oriental
joke. On wire. State best. Tickets? Yes. Reliable
managers only. MACK AND WILLIAMS, Atlanta,
Nebraska.

COMEDIAN AT LIBERTY—With a line of sure-fire
plays for vaudeville, comedy, lecture, specialties.
Will handle a picture. Tickets? Yes. P. B. MARR,
1008 Main St., Wheeling, W. Va.

STRAIGHT MAN—Baritone voice, appearance ex-
perience and ability. Play Scotch Bagpipes, Wind
chorus, any number single engagement. Tickets?
Yes. TOM DILLON, 1828 Hospital Street, New
Orleans, Louisiana. Jan 17

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At Liberty—Young Lady Bal-
let dancer; also ride menage. Reliable
circuses answer. BABE HILL, 9 Cotanche St.,
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AT LIBERTY FOR INDOOR CIRCUSES, BA-
zaars or Indoor Events of any kind. The
Parentos (Lady and Gent), three first-class, dif-
ferent and complete circus acts. For price and
description of the acts, write or wire our
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RAMSEY TROUPE—FOUR TO SIX CIRCUS
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SCOTCH BAGPIPER—The upbeatable ballyhoo.
Flafty Scotch wardrobe; clown or straight
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THE BILLBOARD PUB. CO., 25-27 Opera Place, Box 872, Cincinnati, Ohio.

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French Horn at Liberty for
orchestra or band. Am above the average; dependable. Address HORNIST, 1800 Lincoln Ave., Chicago, Illinois.

Hot Dance Drummer at Liberty
for vaudeville or dance band. Just closing with band. Plenty of pep and personality. Perfect dance rhythm. Age 21, union, tuxedo. Write or wire. LEO HOKE, care General Delivery, Huntington, Ind.

Hot Rhythmic Dance Drummer, sight reader and handles arrangements. Eight years' experience; age, 28; union; gold tuxedo; plenty references. Wants to hear from fast dancer or vaudeville band. E. GAILOR, 313 Caldonia St., Lockport, N. Y.

Leader-Violinist or Side-Experienced vaudeville, pictures, etc., large library. Address VIOLINIST, 248 West 76th St., New York City.

Organist—Expert, Any Make. Thoroughly experienced playing pictures. Large library; classical; popular; synchronize; best references; union; immediate engagement. LEON YACKLY, 644 West Walnut, Lancaster, Pa.

Organist—First-Class, Reliable man. Excellent references. Guarantee satisfaction. ORGANIST, 5 Young's Court, Charleston, W. Va.

Organist—Open for Immediate engagement. Thoroughly experienced in picture work. Large library. Reasonable salary. Wire or write. JOE HAM, 89 Society St., Charleston, S. C.

String and BB Bass—Union. On two weeks' notice. 10 years' band and orchestra work. C-BOX 688, Billboard, Cincinnati.

String Bass—Experienced in all times. Union. Theatre engagement only. BASS PLAYER, 1738 Verner Ave., N. S., Pittsburgh, Pennsylvania.

Trombone—Union. Vaudeville, pictures; absolutely dependable. Will go anywhere where it steady work. LEO ORONK, 114 Green St., Lancaster, Pa.

Trumpet Player at Liberty. Union. 118 Maple St., Waterbury, Conn.

Violinist Leader at Liberty January 12. Age 29. Thoroughly experienced in all lines, cuing pictures, vaudeville, dance, etc. Exceptionally fine library. Can also furnish side men if necessary. Wire CLEMENT BRAY, Central Theatre, Martinsburg, W. Va.

Violinist—Leader or Side. Union. Male, 20. Experienced all lines. Can furnish excellent pianist; male, 27; union. Address C-BOX 686, Billboard, Cincinnati.

Violinist—Routined Vaudeville, pictures, union. C-BOX 682, Billboard, Cincinnati.

A-1 CLARINETIST—BARBEE, WISHES TO locate in good town. Proprietary Middle West vicinity. Experienced band director. Address MUSICIAN, care R. G. Bowers, Box 68, Ossawatomie, Kansas.

A-1 DANCE DRUMMER AND SAXOPHONIST, doubling clarinet and soprano sax. Both young, full of pep and personality. Experience in vaudeville and tabloid, theater. Both in Troupe or locate. White and gold drums. Solo or single. JACK LAMSTON, 1015 Idaho St., Toledo, Ohio.

A-1 TENOR BANJOIST—READ, FAKE, IMPROVISE; lead, chords, harmony soloist. Prefer snappy small outfit. State particulars in letter. At liberty February 8. Age, 23. JOE MALLORY, Lincoln Ave., St. Marys, Pa.

AT LIBERTY—BANJOIST WANTS POSITION with orchestra, dance, theater or vaudeville. Previous experience A-1 references; tuxedo; will send note upon request; union. Address EDWIN PARKS, 1044 15th St., Milwaukee, Wisconsin.

AT LIBERTY—DRUMMER HAVE PEDAL typewriter, bells. Experienced in vaudeville, dance or concert. Young. Prefer location. Union. Tuxedo. Photo. "DRUMMER," Barron Theatre, Erwin, Tenn.

AT LIBERTY—COMPETENT CORNETIST, double B & C or double baritone T-C in band or B-flat sax. Parts in orchestra on baritone. Am first-class baritonist. Have library for same band. Also can direct band. Am also an experienced piano tuner. H. UEBERGAR, R. 3, Jacksonville, Arkansas.

AT LIBERTY—MONSTER ED TUBA PLAYER for small concert, band sale, or any kind of show band. I can keep up with a house truck. Write. H. L. SAWYER, Winter Haven, Florida.

AT LIBERTY—NOTED BAND AND ORCHESTRA director. play trumpet, violin, saxophone. Teach all brass, reed and string. Experienced in all lines. Prefer minstrel, theatrical, corporation or public school organizations. Would consider good theatre or dance orchestra with reputation as leader or side man. First time at liberty in fifteen years. Address MUSICIAN, 711 Prince St., Georgetown, South Carolina.

AT LIBERTY—CELLIST, UNION, ALSO plays viola; prefer hotel or pictures somewhere in South or Southwest. JOHN KEARNES, Jacksonville, Illinois.

AT LIBERTY—VIOLINIST-LEADER, DOUBLES Cello and Plaintiff doubles Soprano. Fine humor. Exceptional recommendations. Address LADY MUSICIAN, 560 North Kellogg Street, Galesburg, Illinois.

BANJO ARTIST WISHES TO JOIN AN ORCHESTRA. Boston or vicinity preferred. AL SANGUINETI, 51 Wellington St., Worcester, Massachusetts.

CLARINETIST AT LIBERTY—EXPERIENCED pictures and vaudeville. Address CLARINETIST, 60 Luckie, Atlanta, Ga.

CLARINETIST — EXPERIENCED IN PICTURES and vaudeville, double alto saxophone. A. W. HOLMES, Gen. Del., Logansport, Indiana.

CLARINET-PIANO — JOINT, THOROUGHLY experienced. No grime considered. Address C. F., care Billboard, Kansas City, Mo.

CORNETIST—MUSICAL STUDENT, WITH some experience in band, and a cleric by trade. Desires a position with a reliable party in some town or city where there is a good band or orchestra whereby I might receive practice, advanced instruction and personal experience. Possesses good tone, can read and take some. For further particulars address C-BOX 680, care Billboard, Cincinnati, Ohio.

DAN—GENERAL BUSINESS, DOUBLE BAND, specializing scenic artist. Bill, band and orchestra leader (strong cornet and violin). BILL SCHWALE, General Delivery, Memphis, Tenn.

DANCE DRUMMER AT LIBERTY—6 YEARS' experience. Have good set. Only first-class orchestra considered. CLAUDE TAYLOR, Oakdale Gap, Arkansas.

RECOGNIZED BANDMASTER DESIRES PERMANENT ENGAGEMENT WITH MUNICIPAL, INSTITUTION, SCHOOL OR OTHER BANDS (AND ORCHESTRAS). Real salary; contract. Musical duty only. Married. C-BOX 687, Billboard, Cincinnati, O.

TO ANY THEATRE AND MOVING PICTURE HOUSE that requires a first-class Musical Director and Violinist, with large library and has A-1 experience in Band and Orchestra work. Reference furnished of the very best upon request. Will go anywhere. FELIX TUSH, 133 Lenox Ave., New York.

TROMBONE—THEATRE EXPERIENCE; ALL lines; vaudeville, pictures and road shows. For season or permanently. Also routine in concert band. BEN KETCHUM, McAlpin Hotel, Tampa, Florida.

TRUMPET PLAYER—THOROUGHLY ROUTINED in vaudeville and pictures. Wire. V. BELFIELD, 911 Neosho St., Emporia, Kansas.

VIOLINIST - LEADER — REAL LIBRARY, Years of experience; all lines; pictures special study. Come on two weeks' notice, possibly sooner. Union. Disappointment, misrepresentation cause of this ad. Go anywhere. E. SKINNER, General Delivery, Raleigh, North Carolina.

A CELLIST—UNION, CANAPE, SOBER, RELIABLE, young, who doubles fair Trumpet (at present employed), will be at liberty after April 5 for high-class summer resort or hotel engagement. Reliable. Write or wire. C. F., care CELLIST, 2330 Bayley St., Baltimore, Maryland.

A-1 CLARINETIST AT LIBERTY. Desires good location in orchestra work or large concert band. Reliable, married man. C-BOX 681, care Billboard, Cincinnati, O.

AT LIBERTY—FEATURE Picture Organist; no vaudeville. Eight years' experience. Cue pictures. Conservatory graduate. Give full information, salary. RUTH REED, Pana, Illinois.

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A-1 Pianist-Leader, Large Library; state salary. C-BOX 678, Billboard, Cincinnati.

At Liberty—Pianist. Young lady, first-class; good sight reader; 6 years' orchestra experience; hotel dancer or concert; good references; good appearance. NELLIE MORRISON, 2256 Bridge St., Philadelphia, Pa.

At Liberty—Piano - Leader for Tab. Vaudeville. Arrange, take from voice, etc. Side man for pictures. DICK GOOSMAN, 2423 Vine St., Cincinnati, Ohio.

Pianist, Organist, Leader, Union; male, 27; desires change to picture house with reasonable hours. Must give notice. Can furnish excellent violinist; male; union; 26. Address C-BOX 684, Billboard, Cincinnati.

A-1 HOT DANCE PIANIST AT LIBERTY. Young, neat and reliable. Fakes and read spots. Ten years at dance work. Nothing but class position considered. Location preferred. References exchanged. Wire or write ROY H. SHERMAN, Macon, Ill.

A-1 PIANO PLAYER—UNION, 10 YEARS' experience vaudeville, tabs, and pictures. CHAS. MATHEWS, 1308 Cunningham Ave., New Castle, Pennsylvania.

AT LIBERTY—PIANIST WANTS HOTEL Dancer or any good proposition. Union. Young. Experienced. LAWRENCE SCHEBEN, 8300 Webster St., St. Louis, Mo.

AT LIBERTY—YOUNG WOMAN PICTURE pianiste. Would work alone or with orchestra. Also play Wurlitzer organ and saxophone. Some vaudeville experience. Don't wire. PIANISTE, 750 N. Euclid, St. Louis, Mo.

EXPERIENCED YOUNG LADY PIANIST DESIRES POSITION ALONE OR WITH ORCHESTRA IN THEATER OR HOTEL. South only. A. F. OF M. Fine library of piano music. MISS E. MATTHEWS, Evergreen, Ala.

PIANIST—28, LEAD OR SIDE: EXPERIENCED THOROUGH, TABLOIDS OR VAUDEVILLE ACT. Union. Read, fake, transpose, arrange; positively first class. Immediate availability. HARRY LUDWIG, Elks' Club, Charleston, West Virginia.

WANTED—BY LADY PIANIST. POSITION IN picture theatre with orchestra as lead or side musician. Have good library and can cue pictures thoroughly. Union. MABELLE O. HOWARD, 10 Clement St., Morgantown, West Virginia.

PIANIST—Experienced in all lines; movies, vaudeville, alone or with orchestra; union. State salary and all particulars. JOHN OTTO, 37 Bonner St., Dayton, Ohio.

PIANIST—OPEN FOR IMMEDIATE ENGAGEMENT, ORCHESTRA OR ALONE. Good sight reader, cue pictures. Can double Organ and play Vaudeville. Marries. Want permanent connection. Good references. Write or wire particulars, salary. J. M. ANDREWS, Wilson, North Carolina.

AT LIBERTY SINGERS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less than 25c)
Figure at One Rate Only—See Note Below.

LYRIC TENOR—Can be featured as a balled singer (range high C), sing Top in Quartette. Would double legitimate Clarinet. Age 30. HANS MENDORF, General Delivery, or Western Union, Tulsa, Okla.

AT LIBERTY—Sousaphone. Prefer position with traveling orchestra. Dance and solo. Young. Union. Write or wire. E. F. LAHRSON, Cambridge, Mass.

AT LIBERTY—Trap Drummer. Ten years' theater-dance experience. Union. Single. Best of references. Could furnish young man. A-1 Saxophone, Double Trombone. DRUMMER, Box 204, Sloan, Iowa.

TWO FIRST-CLASS newly arrived British Orchestral Musicians. Violinist and Cellist. Desires position. Go anywhere. Passports available. COOPER, 33 St. Mark, Montreal, Canada.

AT LIBERTY—FOR LIBERTY FOR PARKS AND FAIRS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less than 25c)
Figure at One Rate Only—See Note Below.

AT LIBERTY—MARY LLOYD. Impersonations and Popular Songs. Billboard, Cincinnati, Ohio.

Classy Female Impersonator playing vaudeville. EMIL WALTER, Gen. Del., Birmingham, Alabama.

Sword Swallower, April 1. Age 24. Address MILO, Billboard, 1493 Broadway, New York City.

AT LIBERTY—HAUFF AND HAUFF, GUY, GUY, IRISH, JEW, FEW STRAIGHTS. Eve, chorus and hits. Wire at once. GUY HAUFF, Hotel Cassie, Corning, New York.

AT LIBERTY—BLACKFACE COMEDIAN AND CHORINE GIRL. both young, lead numbers, also experienced med. performers. CARL WAMSLEY, 7 Baxter St., Elkins, West Virginia.

AT LIBERTY—VENTRILLOQUIST AND MAGICIAN (one-man show), also dancing specialty. Do an hour without stalling. Long experience in theaters and schools; some small show experience. American; age, 28; sober and reliable. Will join show, partner or act, with booking. Nothing too small but in a ton. Am not stage struck. Have been the country, "all of it." LINDEN COWARD, Ware Shoals, S. C.

ACCORDION PLAYER—DOUBLES VOICE AND PIANO. Also straight lines. Address ACCORDION PLAYER, care Billboard, Chicago.

(Continued on Page 64)

DANCE VIOLINIST AT LIBERTY—WANT TO LOCATE WHERE THERE IS PLENTY OF DANCE WORK. Good library. AL PIPHER, Morris, Ill.

DRUMMER—TYPING, XYLO—COMPLETE SET wants work. Years' experience pictures, vaudeville. Nothing too big. Married, steady. Last job, 8 years. Write DOMINICK MUSTAIN, General Delivery, Long Beach, Calif.

EXPERIENCED PICTURE ORGANIST AT LIBERTY January 3. Also capable as piano leader of orchestra. Large library of piano music and some orchestrations. Will not accept place as side pianist. Nonunion. COLONIE, FLUTE AND PICCOLO — EXPERIENCED.

Want to locate; will accent music as a flute. FLUTIST, 1335 Cypress St., Pueblo, Colo.

LEADER (VIOLIN) OR SIDEMAN—LONG EXPERIENCE vaudeville, motion pictures, musical comedy and tabloid. Large library. UNION. Address LEADER, No. 1 Walnut St., Hudson Falls, N. Y.

REAL DANCE DRUMMER—READ ARRANGEMENTS and play plenty rhythm; good rhythm. Nothing but first-class proposition considered. UNION. Tuxedo. References and photo if desired. Write or wire. SAM H. GLASSTEIN,

TROMBONIST—EXPERIENCED VAUDEVILLE pictures. UNION. Must be permanent. HARRY WALKER, 601 East 170th St., New York City.

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.
IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

COMEDY BUMP MAN, RELIABLE PEOPLE
only, GIL EVERETT, 131 New St., Newark,
New Jersey. Jan 10

EARL THE WIZARD—ACCOUNT SHOW
closing. Magician and cartoonist. Something
different. I deliver the goods. Play small
parts. Reliable shows address EARL, THE
WIZARD, Zolfo Springs, Florida. Jan 17

FAST CHALK TALKER WANTS TO GET
with good company. Can get likeness of per-
son in 30 seconds. Can finish any random line
into picture in 15 seconds. Makes landscapes,
cartoons, animals, portraits, etc., from mem-
ory at top speed. Experienced in public speaking.
Can put on a single or double act. References furnished. Address RALPH MARTIN,
Y. M. C. A., Dallas, Texas.

FRANCIS X. HENNESSY, IRISH PIPER,
Scotch piper; violinist (musician); Irish step;
Scotch Highland dancer. Play parts; vaude-
ville. Would join musical act, Burlesque, Irish
comedian or lady singer partner. Permanent
address care Billboard, 1493 Broadway, New
York City.

OMAR FOUR—BOOKING INDEPENDENT EN-
gagements through Indiana. W. E. BLACK-
WELL, Lebanon, Indiana. Jan 31

PROFESSIONAL HAND-TO-HAND BALANCER,
formerly with standard act. Can do under-
standing or topmounting. Join good partner or
act. OSCAR ELLIOTT, General Delivery, De-
troit, Michigan. Jan 10

TIGHT-WIRE PERFORMER AT LIBERTY to
join first-class act or partner. BUCK WEIR,
10 East 29th St., Kansas City, Mo.

AT LIBERTY—Versatile Singing and Dancing Com-
edian; change often. Blackface, etc. A-1 Alto Horn
in Band. HARRY R. BOWMAN, General Delivery,
New Orleans, La.

AT LIBERTY—Character Comedian, Novelty Musician,
Artist, Juggler, Club Swinger and Baton Act.
Would join lady singer or musician. EVERETT
PARKER, 185 Pleasant, Malden, Mass.

AT LIBERTY—Juvenile Would like to join act.
Do some specialties. Address SANDER, care Bill-
board, Chicago.

AT LIBERTY—Man and Wife. I change for week.
Rings, tops, hand balancing, etc. Wife, Plaintiff,
sight reader, only need experience. B. BENZO,
Billboard, Cincinnati.

AT LIBERTY—Med. Team Man Blackface, Nut
Comedian, Slight Dancer, Trickster. The Big
Job. Double Bass Fiddle Specialist. Lady A-1
Pianist, Blues Singer. Change singles, doubles strong
for week. Both work acts. Tickets Yes. Reliable
managers only. BOGART AND COOPER, General
Delivery, Quincy, Illinois.

AT LIBERTY—Team, Man, Wife. Do 6 doubles,
all comedy. No singing, no dancing, no piano,
no singles. Strong black in acts. Salary, \$15 and
all or \$30, pay own. Must be sure. Need tickets.
Write or wire THE LAROYS, Hotel Lester, Mason
City, Iowa.

AT LIBERTY—Top Mounter for hand and
head-to-head. Do ground tumbling on
trampoline bed, also do pitchfork into hand-to-hand
and hand-to-head passing into hand-to-head and flip
into hand-to-hand. Would like to join some trampoline
act or troupe of acrobats at once. BILLY
STAN BEDELL, 28 Second St., Norwich, Conn.

AT LIBERTY—Versatile Singing and Dancing Com-
edian; change often. Blackface, etc. A-1 Alto
Horn in Band. HARRY R. BOWMAN, P. O. Gen-
Del., Fort Worth, Texas.

AT LIBERTY—Young Man of good habits wishes
engagement in the theatrical business. Needs ap-
pearance energetic and "citable" party. Prefer
vaudeville or theatre work. Experienced party and
my interest would be for your interest. Address
C-BOX 881, Billboard, Cincinnati, Ohio.

SKETCH TEAM AT LIBERTY for med. shows
and independent vaudeville singles and doubles;
feature Banjoists. Strong act workers. Both play
some Piano. Address HAILEY & TAYLOR, Box 55,
Walters, Oklahoma.

VERSATILE COMEDIAN Do Dutch, blackface, silly
kid specialties, straight or comedy in acts. Change
often. Address JOHNNY BALDWIN, care Footlights
Club, 1305 Arch St., Philadelphia, Pa.

WANT TO JOIN Partner or Act. Do old man, rub-
ber character and am real Saxophonist, doubling Jazz
Clarinet. A. T. X., care Billboard, Chicago.

CLASSIFIED COMMERCIAL ADVERTISEMENTS

ACTS, SONGS AND PARODIES

WORD, CASH. NO ADV. LESS THAN 25¢.
WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Acts, Plays, Minstrels. Lists
for stamp. E. L. GAMBLE, Playwright,
East Liverpool, Ohio. Jan 17

Acts Written. Reasonable
prices. Terms. PETER SCHILD, 4552 N.
Troy St., Chicago.

Acts, Sketches, Exclusive

Songs, Monologues, guaranteed sure-fire
by vaudeville's leading authors. CARSON &
D'ARVILLE, 500 West 170th, New York City.

Acts Written. Guaranteed Ma-
terial. Reasonable prices. PETER SCHILD,
4552 N. Troy St., Chicago.

Acts, Plays, Minstrels Written.
Terms for stamp. E. L. GAMBLE, Play-
wright, East Liverpool, Ohio. Jan 17

Acts, Minstrel Material, Ex-
clusive songs, surefire. ASSOCIATED AU-
THORS, Box 180, Times Square Station, New
York City.

Vaudeville Author. Write for
terms. WARD BROWN, 987 Bergen St.,
Brooklyn, N. Y. Jan 10

REPERTOIRE MANUSCRIPTS AND PARTS
\$4. WILLIAM NELSON, Little Falls, N. Y.

SCRIPTS FOR SALE, CHEAP. AM OUT OF
the business. Will sacrifice my scripts, drama-
matic and musical comedy. Get busy. BILLY
CLARKE, Aberdeen Hotel, St. Louis, Mo. Jan 10

*AGENTS AND SOLICITORS WANTED

To WORD, CASH. NO ADV. LESS THAN 25¢.
To WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Agents—Get Our Price List on

Imported Pearls or send \$10 for complete
sample outfit of Pearls and Novelty Beads and
Bracelets. To interest you in our line of Ladies
Footwear. Slippers we'll send a pair
free with each dozen necklaces. Come up with
the winning line. STAR BEAD CO., 18 West
28th St., New York.

Agents—Make \$100 Weekly.

Free samples. Genuine gold window letters.
No experience. METALLIC OO., 442 North
Clark, Chicago.

Agents—Sell Electric Floor

Stand lamp. Silk shades. Your profit
first. We deliver, collect. Complete outfit
with hand colored photographs free. Write
BETHLEHEM LAMP CO., 1110 So. Michigan
Chicago.

Agents—Close Intensifiers, 5¢ EACH.

RELIABLE, Utica, N. Y. Jan 31

Agents—Men and Women.

85 MILLION

women are anxious waiting to buy
our new line. Boxes, Books, Furniture, Clothing,
Furnishings, Combination, Commission daily. No
delivering. Write for startling money-making
plan. LOBL MANUFACTURING CORPO-
RATION, Middleboro, Massachusetts. Feb 28

FIRE-SAUVAGE-UNCLAIMED BAGGAGE SALES

tremendous profits everywhere. Representa-
tives wanted. Exclusive territories. Particulars
free. SSH, 1008-B So. Halsted, Chicago.

Fortune Maker — Thread-Cutting

Thimble. Everyone buys. 25¢ seller; \$7.50
gross, prepaid; sample, 15¢. AUTOMOTIVE

MFG. CO., 3753 Monticello, Chicago. Jan 24

Get Our Free Sample Case—Toilet

Articles, Perfumes and Specialties. Wonder-
fully profitable. LA DERMA CO., Dept. R.
St. Louis. Jan 31

Here They Are—Fifty Fast Sellers.

Everybody needs and buys. Fifty dollars
weekly easily made. B. & G. RUBBER CO.,
Dept. 687, Pittsburgh, Pennsylvania. Feb 1

Marvelous New Invention—100% PROFIT

It: Johnson's Liquid Quick Mend. Tremendous
demand. Plan unique; act quick.
Over hundred other fast-selling specialties.
J. E. JOHNSON & CO., Dept. 62, 321 W. Chi-
cago Ave., Chicago, Illinois. Jan 31

Modern Novelty Signs Ready Sellers

to all stores. Write for particulars and sam-
ple. MODERN PROCESS SIGNS, 123 S. Cur-
ry, Baltimore, Md. Jan 31

New Wonderful Seller—3¢ PROFIT

every dollar sold. Deliver on spot. License
unnecessary. Sample, free. MISSION FA-
CORY L, 519 North Halsted St., Chicago, Ill. Jan 31

Pitchmen's Cases, Tripods and Triicks

—Money Mystery Samples 15¢. CESAR'S
SUPPLIES, 18 West Delaware Place, Chicago.

Pitchmen, Streetmen, Agents—CASH

In on two of the biggest sellers; get the
quick money; they are selling fast. Imported
Color Crystal Beads, \$7.50 dozen; sample, 15¢.
E. P. Borden, Page, \$12.00 dozen; sample, \$1.25.
Write for prices on other imported
goods. KING'S PRODUCTS CO., 5225 S. Park
Ave., Los Angeles, California.

Polmet Polishing Cloth Removes Tar-

nish from all metals without the use of li-

quid, paste or powder. Our agents say it sells
like "hot cakes". Retail 25¢; sample free. A.

H. GALE CO., 15 Edinboro St., Boston, Mass. Feb 1

Sell a Necessity—Everybody Wears

Shoes. Big pay taking orders for Moccasin

Work and Dress Shoes. Commissions advanced.

We deliver and collect. Write today for full

particulars. ATLANTIC MOCASSIN COM-
PANY, Sales Dept., Atlantic, Mass.

Sell Books by Mail—Use Our Money-

making circulars at one-fourth cost. Enormous
profits on sales. Particulars free. A.

EFCO, 525 South Dearborn, Chicago. Feb 1

Sell Jiffy Choppers, \$10.00 DAILY. JIFFY

CHOPPER CO., Lansing, Mich. Jan 31

Soap Agents Wanted to Sell Our Big

line of products. Sample case furnished.

Write for terms and particulars. LINCO

COMPANY, Dept. 222, St. Louis, Missouri.

Super-Clean Wonder Cleaner Sells

on sight. Repeat business great. Profits

large. Write. ROFFMAN PRODUCTS CO.,
Box 84-A, Cincinnati, Ohio.

Young Men Who Want to Make Their

spare time pay from \$20 to \$50 a week are

offered the opportunity to sell an article which

every man buys on sight, made by Ingersoll, the

dollar watch man; retail for \$1; you don't

need to be a salesman, merely to show it is to

sell. Big profits, quick sales and constant

repeat business. Write today. BOBT. H.

INGERSOLL, 476 Broadway, Dept. 40, New

York. Jan 24

We Start You Without A Dollar—

Soaps, Extracts, Perfumes, Toilet Goods,

Experience unnecessary. CARNATION CO.,
Dept. 235, St. Louis. Jan 31

\$10 A DAY AN EASY WAY SELLING OUR

big line quality Soaps, Perfumes, Toilet

Goods, Extracts, Spices, Foods, Towels, Jewelry

Remedies, Novelty Needle Books, Rubber Goods,

etc. Quick sales, big profits. Men and women

ask for free catalog. WESTERN PRODUCTS CO.,
Dept. 188, 906 N. Oakley Ave., Chicago, Illinois.

NOTE—Count All Words. Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.

IN ANSWERING CLASSIFIED ADS., PLEASE MENTION THE BILLBOARD.

WorldRadioHistory.com

WHY WORK FOR OTHERS? Automobile Enamel, ninety per cent profit. Formula, nine cents. One dollar. **GUY FINCH**, Newton, Indiana.

BUSINESS OPPORTUNITIES

• WORD. CASH. NO ADV. LESS THAN 25¢.
• WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

WE START YOU IN BUSINESS, furnish everything men and women, \$30.00 to \$100.00 weekly operating our "New System Specialty Candy Factories" anywhere. Opportunity lifetime; booklet free. **W. HILLIER BAGSDALE**, Drawer 98, East Orange, New Jersey.

DAILY SILVERING MIRRORS, PLATING and refinishing lamps, reflectors, art beds, chandeliers by new method. Quality furnishings. White **GUNMETAL CO.**, Ave. G, Decatur, Ill. Jan 17

100,000 PICTURE MAN FRIEDMAN MADE canvassing. Pictures can make \$100.00 weekly with my sales talk. Experienced men know more. Free book, "Profits in Portraits". Samples free. **PICTURE MAN FRIEDMAN**, Dept. B, 541 W. Lake, Chicago.

BUSINESS OF YOUR OWN—Make and sell Chipped Glass Name and Number Plates, Checkerboard Signs. Large booklet free. **E. PALMER**, 501 Wooster, Ohio.

AGENTS—N-R-G Laundry Tablets, the old reliable money-maker for live agents. Millions sold; 200% gross sales waiting for you. Clothes washed spotlessly clean in 10 minutes without rubbing. Free samples. **N-R-G COMPANY**, 732 G. N. Franklin, Chicago.

AGENTS sell Wolverine Laundry Soap. Wonderful soap and good profit maker. Free auto to masters. **WOLVERINE SOAP CO.**, Dept. C20, Grand Rapids, Michigan.

HAINCOATS Full line guaranteed Raincoats. Top-quality Overcoats: \$3.95 to \$22.00. **W. H. HAINCOAT CO.**, 3510 Park, Dept. 926, Chicago.

WANT Distributing Agents for Hanlick, the new original powdered handsoap. Removes grease, grime, paint and most anything from the hands without injury to skin. Every mechanic and auto owner: everybody who gets his hands dirty will be a customer. Good opportunity. No stock or money outlay. Full information and sample free. **SOLAR PRODUCTS COMPANY**, 124 West Lake, Chicago.

100.00 A MONTH to distribute every-day Household Necessities. No stock required, no advertising expenses. No money invested. Million-dollar firm behind it. Write for particulars and state territory desired. **A. F. JOHNSON**, 811 W. Lake, Chicago.

ANIMALS, BIRDS AND PETS
• WORD. CASH. NO ADV. LESS THAN 25¢.
• WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Big Type Zebras for Sale—The kind with the big hump. **DR. W. M. NEAL**, Wharton, Texas. Jan 17

For Sale—Two Tame Coyotes, nine months old. Address **J. H. HICKMAN**, May St., Owensboro, Ky. Jan 17

LIVE—TWO MONSTROUS PORCUPINES, only \$10. **FLINT**, North Waterford, Maine. Jan 31

FOR SALE—PEDIGREE WHITE COLLIES. Prices low. **WESTERN KENNELS**, Waisenberg, Col. Jan 24

FOR SALE—FRONT AND HIND FOOT Somersault and Wire-Walking Dogs. **MUMM**, CONNIE LUCAS, Plain City, Ohio.

FOR SALE—6 OSTRICHES, WELL TRAINED for show purposes. Also have some new animal which are called the Upside-Down Family. **T. F. GOODROW**, 7480 Compton Ave., Los Angeles, California.

FAROTS ON HAND AT ALL TIMES. **PAN-AMERICAN BIRD CO.**, Laredo, Tex. Jan 31

ST ED FISH AND ALLIGATORS—POPOU-ling Fish, Balloon Fish, Cat Fish, Big Fish, Flying Fish, Moonfish, Large Fish, Trigger Fish, Flounder, Sun Fish, Bill Horned Crab, Sea Horses, Sea Fans, Horned Toads, \$1.00 each. Giant Frog, \$1.50. Stuffed Alligators, \$1.50 up. Stuffed Sharks, Shark Jaws, Shark Backbone, Walking Canes, Armadillo Baskets and Deep Sea Wonders. **JOSEPH FLEISCHMAN**, 1108 Franklin, Tampa, Florida. Jan 10

GLASSY REGISTERED BULL PUPS, \$15.00. Bull dogs. 501 Rockwood, Dallas, Texas. Jan 31

ATTORNEYS AT LAW
• WORD. CASH. NO ADV. LESS THAN 25¢.
• WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Don't Worry About Troubles, difficulties, etc. For advice and prompt action regarding all legal matters or money due, consult **LAWYER WALLACE**, 2204 Michigan Ave., Chicago, Illinois. Jan 24

ATTRACtIONS WANTED
• WORD. CASH. NO ADV. LESS THAN 25¢.
• WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Red Ball Amusement Co.—Wants shows and stock stores, Loraine, Texas, week January 5.

BOOKS
• WORD. CASH. NO ADV. LESS THAN 25¢.
• WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

CROSS-WORD DICTIONARY—A NECESSITY for cross-word fans. Contains full definitions of words, synonymous and antonymous, mythological and classical names, persons and places, terms in commerce and law, prefixes and suffixes, parts of speech, abbreviations, etc. In simple language. Contains many new words. 1,100 pages. Large clear type on finest paper. Bound in green cloth. 5½x7½ inches. Ideal for home and office use. Postpaid, \$1.50. **S. M. STERLING CO.**, 5912 Christian St., Philadelphia, Pennsylvania.

BUSINESS OPPORTUNITIES

• WORD. CASH. NO ADV. LESS THAN 25¢.
• WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

A. R. B. Ads Pull the Year round. Place your Ad in the next (2,000) edition of the Advertising Record Book, out January 15. Ad rates on application. Sample copy, 50¢ (credited on adv. order).

JERGENSEN, PUB., 22-24 Lawton St., New Rochelle, N. Y. Jan 10

Hall, Large, With Gallery, 85x65 floor space. All improvements, fine location for studio or any other business, near subway. **LORENZINI'S CASINO PARK**, 100 to 101 St., Fourth Ave., Brooklyn. Phone 2709 Shore Road. Jan 17

Hungarian Bond Free—Send \$1.12 for one, 1,000 and one 2,000 mark German Government Bond and receive free one Hungarian Bond, Ten Marks foreign coins, 28 Ten kinds German currency, 35 cents.

SOUTHERN SALES, 602 Flatiron, Fort Worth, Texas. Jan 17

COSTUME SHOPPE, CONSISTING OF THEATRICAL and Masquerade Supplies, for sale or particular consideration. **ELITE**, 728 Broadway, San Diego, California.

WE START YOU IN BUSINESS, furnish everything men and women, \$30.00 to \$100.00 weekly operating our "New System Specialty Candy Factories" anywhere. Opportunity lifetime; booklet free. **W. HILLIER BAGSDALE**, Drawer 98, East Orange, New Jersey.

CARTOONS

• WORD. CASH. NO ADV. LESS THAN 25¢.
• WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

BALDA'S TRICK DRAWINGS—STUNTS WITH pop and reputation. chalk Talk Crayons. Perforated Take Sheets. Big Pictures. Big list free. **BALDA ART SERVICE**, Oshkosh, Wis. Jan 17

CHALK-TALKERS' PICTURE STUNTS—trick drawings, evolutions, smoke, rag and novelty pictures, \$1.00. **H. BJOREKLUND'S CHALK-TALK SERVICE**, 1919 Lincoln St., N. E., Minneapolis, Minn. Jan 17

DRAWINGS AND CUTS TO ORDER.. ARTIST CRESSMAN, Washington, N. J. Feb 7

TRICK CARTOONS FOR CHALK-TALKERS. Two new programs for the beginners' instruction, \$1.00. Particulars free. "It's all in the System." **FOOTLIGHT CARTOON SYSTEM**, Portsmouth, Obo. Feb 21

FORMULAS

BOOK FORM, PAMPHLETS OR SHEETS
• WORD. CASH. NO ADV. LESS THAN 25¢.
• WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Kream-Kandy Kakes—That wonderful, delicious, home-made confection. With this formula it is not necessary to boil or cook this candy, as the sugar and other ingredients are mixed cold. The formula and complete instructions, \$1.00. Bill or Money Order. **JACK P. KINGIUS**, 15 N. Mead St., Wilkes-Barre, Pa.

ARTICLE COSTS 50¢ TO MAKE, SELLS FOR \$8.00. Repastor, sells the year round. Sample, 25¢. **MITCHELL-AMES CO.**, Edington, Illinois.

BEAUTY CLAY FORMULA, \$1.00. ANALYTICAL chemist charged \$50. **J. T. CLARK**, 48 Knowles St., Pawtucket, Rhode Island.

FOUR FORMULAS FOR 10c BREATH perfume, Transferring Fluid, Chimney Cleaner, Paints Creaser. **JEAN McLAINE**, 1215 Russell Ave., Bethlehem, Pennsylvania.

HOW TO MAKE POLISHING CLOTHES. THIS is a formula which has sold for \$50. Price, \$1.00. Ask for any formula, \$1.00. **J. T. CLARK**, 48 Knowles St., Pawtucket, R. I.

LIQUID GLASS AUTO FINISH, PUT ON Cheese Cloth, dries quick. No polishing, no rubbing. Formula, \$1.00. Particulars for stamp. **MANLY**, 4705A St. Louis Ave., St. Louis, Mo.

MAKE AND SELL ANTI-RADIATOR FREEZE. Can be made for 8½c a gallon. Will stand the test 10 below zero. 90c will start you in the business. Formula, \$1.00. **MITCHELL-AMES CO.**, Edington, Illinois.

MAKE RICH GRAPE DRINK INSTANTLY. Better than wine. Directions and enough ingredients for two gallons, \$1. **J. C. WRIGHT**, Box 183, Jackson, Michigan.

MONEY MAKER—DRY QUICK STOVE POLISH. Formula, 50¢. **SCHUSTER, JR.**, 418 Western, Joliet, Illinois.

SPIT-FIRE HAIR STRAITENER, IRON Solder, Transferine, Foot Powder, Less Coal. All \$6.50c, or any one 10c. **FITMAN LABORATORY**, Formula Dept., Parkville, Ky. Jan 17

TEN EXCELLENT PERFUME FORMULAS, 25¢. **FLETCHER**, Box 883, Jefferson City, Mo. Jan 17

YOU CAN RECEIVE 25 LETTERS A DAY each containing \$1.00, legitimate. Working plan and formula. Bill. **W. M. GREEN**, 822 E. Douglas, Wichita, Kansas. Feb 28

YOUR FAVORITE BEVERAGES AND OTHER formulas. Free valuable information. **THE FORMULA COMPANY**, Sales Dept., 122 West Howe St., Seattle, Wash. Feb 21

500 GUARANTEED FORMULAS, PRICE 80 cents. **A. J. MUCHA**, 380 11th Ave., Milwaukee, Wisconsin.

550 VALUABLE FORMULAS, 10c. **500 FORMULAS**, 25c. **RODGERS COMPANY**, 842 Locust, Cincinnati.

\$1.00 FORMULA FREE! SEND RED STAMP for particulars. **HOCKETT MAILING SERV. ICE**, 2054 Earp St., Philadelphia, Pa.

FOR SALE—NEW GOODS
• WORD. CASH. NO ADV. LESS THAN 25¢.
• WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

América's First and Greatest self-operating base-ball pitching machine. Just part, base-ball people want, the batting part of game. Send for booklet and particulars. **NEAL MFG. CO.**, 1310 Elm Street, Dallas, Texas.

The County Fair (Film) Posters for sale. Brand new posters, ones, threes, sixes, twelve-fours, and half-sheets, cuts, mats, on motion-picture film "The County Fair". Price ten cents per sheet. **TRUE FILM COMPANY**, Dallas Texas. Jan 17

(Continued on Page 66)

Paramount Banjo—Brand new, cheap to quick buyer. S. HERBERT, 188 South First St., Perth Amboy, N. J.

AT LAST—AUTOMATIC ELECTRICAL BALL Tossing Game. "The Radio Queen," just invented, nothing like it before. No park or carnival midway complete without it. This season. Attractive circulars. C. M. HORSLEY, Richmond, Missouri.

ENTIRELY NEW SLOT MACHINES FOR OPERATORS. \$5.00 up. CHARLES FLEISCHER, 438 Hopkins Ave., Brooklyn, New York. Jan 17

SACRIFICE NEW SHOES, \$4.00 DOZEN; NEW Rubber, \$2.00 dozen; new Spats, \$1.50 dozen. Lists free. JOBBERS' HEADQUARTERS, 1608-B So. Halsted, Chicago.

FOR SALE—SECOND-HAND GOODS

WORD, CASH, NO ADV. LESS THAN 25c.
WORD, CASH, ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

For Sale for Immediate Delivery two couple "Penny Arcades". List and price mailed on request. NELSON & MAASS, 92 Prince St., New York City.

For Sale—Ten Nickel Mint Venders in good condition, \$45 each. L. NELSON, 92 Prince St., New York. Jan 10

Slot Machines Bought, Sold, leased, repaired. OHIO NOVELTY CO., 40 Stone Block, Warren, Ohio. Feb 21

BALLOONS, PARACHUTES, ACCESSORIES. THOMPSON BROS. BALLOON CO., Aurora, Illinois.

CANDY FLOSS MACHINE, ALL ELECTRIC. Sacrifice \$100. Brand new. PARCELL, 102 East 35th, New York. Jan 17

COMPLETE PENNY ARCADE OUTFIT FOR SALE. Write for prices. M. MUNVES, 69 Main St., Brooklyn, New York. Jan 17

ELECTRIC LIGHT PLANTS, FORD FRONT END Power Attachments. THOMPSON BROS., 85 Locust St., Aurora, Illinois.

FOR SALE—PENNY ARCADE MACHINES. Also will buy Slot Machines and Penny Arcade Machines. J. DEMARCO, 6053 Newport Ave., Ocean Beach, Calif. Jan 24

FOR SALE—VENTRILOQUIAL FIGURE, LIKE NEW; cheap for quick sale. Also 30-inch Trunk. Write THE MACKS, Box 108, Solon, Ia.

FOR SALE—30 COLUMBUS BALL GUM MACHINES, 50 Columbian Peanut Machines, \$1.00 each, any quantity. These machines used only a few months and are in perfect condition. Send one-third deposit, balance collect. H. S. GAMBLE, 1221 Arch St., Philadelphia.

FOR SALE—420 VENEERED OPERA CHAISEES. 18". Wurlitzer Electric Theatre Piano. CHAS. TAYLOR, 4335 Newberry, St. Louis, Missouri.

LARGE TRUNK, GOOD CONDITION, AND 24-in. Stock Wheel. Wanted to buy. Evans St. Joint. Write JOSEPH HEGER, Fulda, Minn.

LEBRO'S ORANGEADE MACHINE, USED 8 weeks, perfect condition. Sacrifice \$350.00. TILFORD, 51 Passaic Ave., Nutley, N. J. Jan 17

MILLS LIBERTY BELLS, \$40; MILLS CHECK BOY, \$50. UNIVERSAL COMPANY, Yonkers and Central, Yonkers, New York. Jan 17

MICKEY MINT VENDORS—MILLS, 2 JENNINGS, 2 Silver King, \$45.00 each. MUNVES, 69 Main St., Brooklyn, N. Y. Jan 17

OLD SHOWMAN'S STORAGE, 1227 COLLEGE Ave. Philadelphia sells used Candy Floss Machines, Sanseco Ice Cream Sandwich Machines, Long-Eatin Crispette Outfits, Waffle Irons, Griddle, Burners. Feb 7

PENNY ARCADE—NINETY MACHINES AND complete Photo Gallery, operating Catalina Island. LEFAVOR, Avalon, California. Jan 10

POPCORN POPPERS, SLIGHTLY USED, \$55 up. NORTHSIDE CO., 1306 Fifth, Des Moines, Iowa. Jan 17

FULLMAN BAGGAGE CAR, SEVENTY FT. long, eight hundred dollars. FRANK McKEOWN, Stephenville, Texas.

FUNNY, VENT. AND MARIONETTE FIGURES, Musical Oddities, Magic, etc. PINXBY, 3 liberty, Charleston, South Carolina.

SACRIFICE SLIGHTLY USED OVERCOTS, \$8.00 dozen; Shoes, \$3.00 dozen; Hats, \$2.50 dozen. Lists freq. HEADQUARTERS, 1608-B So. Halsted, Chicago.

SELLING OUT—BARGAINS IN MILLS MACHINES: 20 Mills Counter Mint Venders, in perfect condition, round glass, \$50.00 each, in operation. Also 10 Mills, new, \$50.00 each. Firefly Electric Shock Machines, very little used, good as new, \$8.00 each; 50 Mills Wizard Fortune Tellers, perfect condition, good as new, \$8.00 each; 40 Mills Target Practice Machines, hardly used, \$8.50 each; 2 Mills Check Boys (six-way machines), with vendors attached, perfect condition, \$70.00 each; 2 Mills and 1 Callice Phone Style O. K. Gun Venders, absolutely perfect condition, good as new, \$200.00 each, price \$75.00 each; 10 Penny Buck Pistol Target Practice Machines, \$10.00 each. Above prices F. O. B. Norfolk, Va. One-third deposit must accompany order. Address C. T. MATTHEWS, 1006 Moran Ave., Norfolk, Va. Jan 17

SHORT CAST SCRIPTS, COMEDIES, DRAMAS, Tabloid, \$1 each. Send for new list. Bass and Snare Drum, Ladies' Wardrobe, size 38. HARVEY OWENS, Arlington, Illinois.

SLOT MACHINES, NEW AND SECOND-HAND, bought, sold, leased, repaired and exchanged. Write for illustrative and descriptive list. We have for immediate delivery Mills and Jennings Gum, Gum, Venders, all sizes, 5c & 25c, plus. Brownie, English, American, Judges, Owls and all styles and makes too numerous to mention. Send in your old /perated Bells and let us make improved coin detector and pay-out slides. Our construction is fool proof and made for long-distance operators with our improved parts. We do machine repair work of all kinds. Address P. O. BOX 178, North Side Station, Pittsburgh, Pennsylvania. Jan 31

SLOT MACHINES—I WANTED TO BUY slightly used Mills Counter O. K. Mint Venders. O. J. HOLZBACH, 2535 Dupont So., Minneapolis, Minnesota. Jan 31

60¢ PER GROSS, PUKE PUSH TOGETHER Buttons packed gross in box. Can be sold 6 for 10c in package. Great for street and house advertising, carnivals. Order at once, only 1,000 gross. WEIL'S CURIOSITY SHOP, 20 South 2d St., Philadelphia, Pa. Jan 31

WE REPAIR ALL MAKES OF SLOT MACHINES. 5-cent play changes to 25 and 50-cent plays. We have 24-hour service. Ship your machines to today. We do the best and cheapest service. LIBERTY MACHINE COMPANY, 1225 South Crawford Ave., Chicago. Jan 31

WE REPAIR AND REBUILD SLOT MACHINES, any make. Labor charges, \$10, plus cost of new parts. Remaking, \$7.50; rebuild Irons, \$25. Machines, any condition, taken in new ones. TOTEM NOVELTY CO., Aurora, Illinois. Jan 31

SIXTEEN FOOT STEEL TUBING DOUBLE TRAPEZE RIGGING IN CASE. Also Steel Tubing Revolving Ladder, in case. PAUL F. K. CO., Billboard, 1493 Broadway, New York City. Jan 31

\$1.50 GAME OF SPINOLA, FULL DIRECTION, packed one in a box. Great for fairs or street or home use. Regular price \$5.00. Sent anywhere postage prepaid. WEIL'S CURIOSITY SHOP, 20 South 2d St., Philadelphia, Pa. Jan 31

WE ARE THE ONLY DEALERS IN THE TRADE. Write for details. WEIL'S CURIOSITY SHOP, 20 South 2d St., Philadelphia, Pa. Jan 31

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MAN TO TAKE CARE OF ANIMAL BARN and train Ponies and Dogs. LINDEMANN BROTHERS' CIRCUS, Sheboygan, Wisconsin.

MEN WANTING FOREST RANGER POSITIONS; \$1,500-\$2,400 year. Write for free particulars of exams. MOKANE, A-33, Denver, Colo. Jan 31

WANTED—BLACKFACE COMEDIAN, NOVELTY MAN, Single Lady. Others. Medicine show. VAN, 4337 Troost, Kansas City, Mo. Jan 31

WANTED—BLACKFACE FOR MEDICINE SHOW. Change for week, play instrument and willing to be generally useful. \$15.00 and all. Don't answer if you can't drive Ford. Write. Pay wires. LONG STAR MEDICINE SHOW, Naples, Texas.

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WANTED—BOSS CANVASMEN, DRAMATIC ACT. Olson of Burke Show, write. GEO. ENGESEER, Coates House, Kansas City, Mo.

WANTED—GIRL SINGER, EXPERIENCED IN VAUDEVILLE, who can dance Scotch Fling or willing to learn. Write particulars and vanderbilt experience with late photo. FRANCIS X. HENNESSY, Billboard, 1493 Broadway, New York City.

YOUNG MAN AMATEUR, SECOND TENOR, TO HARMONIZE WITH LEAD. JACK GOODMAN, 1416 Bryant Ave., Bronx, N. Y.

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CAN YOU DRAW! CHALK-TALKING is easy and profitable. Particulars. TRUMAN'S STUDIO, Box 792, Perryville, O.

CARUSO SANG BEAUTIFULLY. YOU CAN too (without teacher). Guaranteed proven secret complete. \$2.00. SIMPLEX METHOD, 412 Hartford, St. Louis, Mo.

FREE! WONDERFUL NOVELTY "BREAKS" Enclose stamp. SILVERMAN, 2128 S. Lawndale, Chicago.

INSTRUCTIONS FOR STAGE CARTOONING and Chalk Talking, with 23 trick cartoon stunts, for \$1.00. Particulars free. BALDIA ART SERVICE, Studio, Oshkosh, Wis.

JUST WHAT YOU HAVE BEEN LOOKING FOR A quick, easy and inexpensive method of learning to play the Banjo. Elementary Sights Instruction in Plain English. Edna Flavin (copyrighted July, 1919) has made it so easy to play by ear that it requires but a few days time—right in your own home. And the price is only three dollars. Then our guarantee to refund your money if you are not satisfied and return the book within five days protects even this small investment. HARMONY MUSIC CO., 6052 Glenview Ave., Cincinnati, Ohio.

HOW TO GET ON THE STAGE. I'll tell you how to get ready. Address on postal card to NELSON STORE, 514 E. 4th St., So. Boston, Massachusetts.

MAKE MOVIES WITH ORDINARY KODAKS Illustrated plan, 25c. GRAPHIC, 7 Regent St., Rochester, New York.

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BROOK'S ESCAPE TRUNK, PACKED IN TAY- trunk. \$50.00. Cost \$150.00. Thayer's Nest of Boxes, \$30.00. Both new and real bargains. E. A. DRUMMOND, Marion, Iowa.

MAGIUS AND BOOKS, THOMAS BLANCHARD A.R.D. Hopkinton, Iowa.

MAGICIANS' FULL DRESS COSTUME \$3.00.

Vests, \$1.00; used Tuxedo Suits, \$15.00; Minstrel Suits, \$5.00; Men's Suits, good condition \$8.00; \$10.00; Overcoats, \$5.00; \$3.00; Evening Dresses, \$8.00. Stamps for list. WALLACE, 1834 N. Halsted, Chicago.

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AUTOMATIC BASE BALL OUTFIT, MOVING Shooting Gallery Outfit, Creter Popcorn-Peanut Machine, enlarged No. six. TUCKER, 193 West San Carlos St., San Jose, California.

BEDDED HAIR GIRLS—NEW WAY of long hair. Two-in-one idea. 25c. JACK W. ZIEGLER, 4107 Tower Avenue, St. Regis, Ohio.

MEXICAN FROUDOTS—SPECIAL MEXICAN Chile Beans, to make Chile Con Carne. 2 lbs.; Chile Powder, with spices. 50 lb. Stamp for price list. HILARIO CAVAZOS & BRO., Laredo, Texas.

OLD THEATRICAL PROGRAMS FOR SALE

HAVE opportunity to add to your collection of programs. A descriptive list will be mailed upon request. Address F. G. K., Box 872, Cincinnati, Ohio.

SACRIFICE 5,000 LIVE AGENTS' NAMES secured in December, \$4.00 thousand, type-written. PATT, 1608-X So. Halsted, Chicago.

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BAND AND ORCHESTRA INSTRUMENTS—WE sell, trade and repair everything in used instruments, also carry complete line of new Buescher Instruments, Buescher Sopophones, Clarinets, Pedler Clarinets, Vega Banjos, Ludwig Drums and Supplies. Send for free complete list of rebuilt new instruments, same new, including the following: Conn, late del., curved, Bb Soprano Saxophone, same new, in fine case \$115.00; Courtois French horn, late piston type, in F, \$125.00; Harwood Alto Saxophone, late model, silver, gold bell, almost new, in case, \$90.00; Harwood Tenor Saxophone, latest model, in brass finish, perfect condition, with case, \$85.00. Our catalog and free subscription to Musical Magazine sent all who ask. Best equipped repair shop for brass and woodwind instruments and complete violin repair shop and supplies in the Middle West. We are the original "Professional House" in Kansas City. **CRAWFORD-BUTAN CO.**, 1017 Grand Avenue, Kansas City, Mo. Deal with the professional house.

CHROMATIC SCALE JAZZHARPS OR DULCimers. Played with beaters. Easy to learn, invaluable to those learning piano tuning, being always accessible for practice. Great testimonials. Retails, \$27. Introductory price, \$16. \$1 with order. Balance C. O. D. examination. **F. M. REHFUSS CO.**, LaCrosse, Wis.

ENGLISH SAXOPHONE REEDS—TWELVE perfect Reeds in every dozen. Each Reed absolutely splendid. Soprano, \$1.65; Alto, \$2.20; Melody, Tenor, \$2.45; Clarinet, \$1.25. Address **ARDEN H. THOMAS**, 835 Ridge Ave., N. S. Pittsburgh, Pa.

MR. MUSICIANER—A NO. 1 TROMBONE. Wurlitzer, BB flat, high or low pitch. Outfit complete, cheap. **BOX 814**, Desarc, Ark.

REAL BARGAIN IN USED INSTRUMENTS—Soprano, Alto, Melody, Tenor Saxophones, \$10.00 to \$100.00. Buffet, Robert and Selmer Clarinets, \$65.00 to \$95.00. Write for descriptive list. We carry complete line of English Horns, Bassoon, Trombones, French Horns and Flutes. Free trial on any new or used instrument. Band and Orchestra Music of all publishers. The House with Professional Service. **KANSAS CITY MUSIC CO.**, 1212 McGee, Kansas City, Mo.

TENOR BANJO, VEGA. REAL BARGAIN. **FAYE FEAGANS**, Petersburg, Illinois.

VIOLIN STRINGS FOR PROFESSIONALS. Read what well-known violinists say about them. Try them and you, too, will use no others. **BERT BREHMER**, Rutland, Vermont.

85.00 PIANO ITALIAN ACCORDION, MADE by Paolo Soprani, 60 basses, fine condition; others on hand. Also 1,000 other Musical Instruments, all makes. Send for list. Write us your wants. **WEIL'S OUIRIBITY SHOP**, 20 South 2d St., Philadelphia, Pa.

TWO CLARINETS, B AND A, LOW PITCH, French make, A-1 condition, case included. Price C. O. D. \$60. Three-day trial. **FRANK SACCÀ**, Berlin, Maryland.

MUSICIANS SERVICE
6¢ WORD, CASH. NO ADV. LESS THAN 25¢.
6¢ WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Music Arranged for Orchestra or piano. Reasonable rates. **S. MITANI**, 11 Glenwood Ave., Cincinnati, Ohio. Jan 10

HARMONY CORRESPONDENCE INSTRUCTION—25¢ lesson. **UNIVERSAL MUSICAL SERVICE**, 2545 Cooper Avenue, Brooklyn, N. Y. Jan 10

MUSICIANS—FEATURE OUR CHROMATIC SCALE DULCIMERS Played with beaters. Easy to learn. Invaluable to those learning piano tuning, being always accessible for practice. Great testimonials. Introductory price, \$16. \$1 with order. Balance C. O. D. examination. **F. REHFUSS CO.**, La Crosse, Wis.

WANTED—BANDMASTERS, WOODWIND INSTRUMENT Players and Traveling Musicians to represent well-known Paris maker of musical instruments, including Reeds for all instruments. Splendid money-making opportunities. Address **MANAGER**, Room 18, 211 East 81st Street, New York City.

PARTNERS WANTED FOR ACTS
(NO INVESTMENT)

6¢ WORD, CASH. NO ADV. LESS THAN 25¢.
7¢ WORD, CASH. ATTRACTIVE FIRST LINE.

TOP-MOUNTER FOR HAND-TO-HAND BALANCING. Weight, 110 to 115 lbs. Good amateur considered. Write to **CARLOS**, 134 North Broad St., Wallingford, Conn.

WANTED—PARTNER, LADY SINGER, FOR refined Scotch-Irish pianist. Experienced male voice singer. Age between 35-45. Kindly state all particulars in first letter. Send photo. **FRANCIS X. HENNESSY**, Billboard, 1493 Broadway, New York City

YOUNG LADY, SMALL STATURE, LIGHT weight, to make balloon ascensions, paraplane leaps. Florida all winter. I never close. particular first letter. **EARLE VINCENT**, Miami, Florida.

YOUNG MAN, 6 FT, 6; CAN SING, TALK lines, take piano, experienced talk desires Nashville Partner, either sex. **BOX 686**, Billboard, New York.

YOUNG LADY, SMALL IN STATURE, NOT over 115 lbs, acrobatically inclined, to make balloon ascensions, paraplane leaps, also learn platform aerial act. Work the year round, no layoffs. Haven't closed in twenty-two months. Now working Florida all winter. Send photo, full description and lowest salary with all expenses first letter. **VINCENT BALLOON CO.**, Billboard, Cincinnati.

PERSONAL

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JIM—JUST RECEIVED 4 PACKAGES, SENT robe. Fan-tastic lovely. Orlo and Emma sick last week. 4-EB thanks. **ANDERSON**.

SALES MEN WANTED

7¢ WORD, CASH. NO ADV. LESS THAN 25¢.
7¢ WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

DISTRIBUTORS—AMAZING NEW INVENTION selling \$2. Scale, 3,500 envelopes hour. Tremendous demand; exclusive territories available. **REDE-E CO.**, Dept. MB, Colonial Bldg., Boston, Massachusetts. Jan 31

DISTRIBUTORS—SCREW HOLDING SCREW Driver. Handiest tool ever invented. Unlimited market; exclusive territories; big repeat earnings. Write **COUBURN TOOL**, 730M Boylston, Boston, Massachusetts. Jan 31

SCENERY AND BANNERS

6¢ WORD, CASH. NO ADV. LESS THAN 25¢.
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Figure at One Rate Only—See Note Below.

ARTISTIC MODERN SCENERY, DYE DROPS, Banners, at greatly reduced prices if you order now. Send dimensions for prices and catalogue. **ENKEBOLL SCENIC CO.**, Omaha, Nebraska. Jan 31

SATEEN SCENERY BARGAINS—STATE SIZE desired. **M. DENNY**, 5701 Cherokee Ave., Tampa, Florida. Jan 24

VENTRILOGUISM—POSITIVE GUARANTEE to make you a Ventriloquist in ten lessons. Hear free demonstration of voice throwing by **MARIE GREER MACDONALD**, World's Greatest Ventriloquist, 2828 Madison St., Chicago, Ill. Catalog mailed. Feb 21

2ND-HAND SHOW PROPERTY FOR SALE

6¢ WORD, CASH. NO ADV. LESS THAN 25¢.
6¢ WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

AUTOMATIC FISH POND, NOVELTY BITING Fish; Fun House, with or without tent; Mechanical Shows built to order. **RAY SHOW PROPERTY EXCHANGE**, 1339 S. Broadway, St. Louis, Missouri.

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(Designs, Machines, Formulae)
6¢ WORD, CASH. NO ADV. LESS THAN 25¢.
6¢ WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

GUARANTEED MACHINES, \$2.50; SWITCHBOARD Rheostat, \$2.50; 50 new photos, \$3.00; 20 Sheets, 18x24, \$5.00. New price list free. **WATERS, MFG.**, 1050 Randolph, Detroit. Jan 31

FAIR BEST MACHINES, FIVE DOLLARS, **WAGNER**, 208 Bowery, New York. Mar 14

TATTOOING SUPPLIES—ILLUSTRATED catalogue free. **WM. FOWKES**, 8130 John R., Detroit, Michigan. Jan 31

TENTS FOR SALE

(SECOND-HAND)
6¢ WORD, CASH. NO ADV. LESS THAN 25¢.
6¢ WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

TENTS—30x50, 20x60 OR 40x60, ROUND OR square, etc., 7-ft. wall, push pole, chair. **R. A. HUMPHREYS' SONS**, 1019 Callowhill St., Philadelphia. Jan 10

THEATRICAL PRINTING

6¢ WORD, CASH. NO ADV. LESS THAN 25¢.
6¢ WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Foster, Chicago, Catalogs, Advertising, Commercial Printing. 4342 N. Robey... Jan 24

Job Printing, Neat Work, Advertising display. Send for price list. **ARTHUR BROS.**, 6100 Bangor, Detroit, Mich. Jan 17

Look! 250 Colored Bond Letterheads

prepaid, \$1.60. Envelopes, same price. Blue, Pink, Canary, Gold, Green, Samples, 2c. **BLANCHARD PRINT SHOP**, Hopkinton, Iowa.

Tack and Window Cards, 14x

22. \$3.50 per 100. Two colors. \$6.00. Modern Equipment. Skilled Employees. National distributors. Specialists. Address our office, 112 W. West, 8th St., **OVERTON SHOW PRINT**, Cincinnati, Ohio.

5,000 (6x9) Heralds, \$5. Any

printing, cash with order. 1,000 for \$1.25. Prompt delivery. **ANDERSON, PRINTER**, 8th and Plum, Cincinnati, Ohio. Reference, Brighton Bank, Cincinnati. Jan 17

5,000 6x9 Heralds, \$5. 5,000

9x12 Heralds, \$10. Quick service. **WILSON PRINTING CO.**, Michigan City, Ind. Jan 24

ATTRACTIVE PRINTING—250 LETTERHEADS and Envelopes, neatly printed. \$2.50; 500, \$4.50, postpaid. **COLE BROS.**, 400 South Halsted, Chicago. Jan 21

BEST PRINTING—1,000 6x9 HERALDS, \$1.25; 5,000, \$3.00; 500 2x2½ Gum Labels, \$1.25; 100 Hammermill Bond Letterheads and 100 good grade Envelopes, \$1.10, prepaid; 100 Cards, 55¢, prepaid. **NEWS**, Saperton, Georgia.

FOR A DOLLAR BILL 100 LETTERHEADS and 100 Envelopes; 100 Cards, 60¢, prepaid. **CROWN MAIL ORDER PRINT**, Station A, Columbus, Ohio. Jan 10

YOUR BEST BET FOR SWELL STATIONERY, KING PRINTERS, Warren, Ill. Samples free.

250 EACH FINE 8½x11 LETTERHEADS AND Envelopes, \$3.00, 500 either, \$2.65. Theatrical forms. **TODD PRINTING CO.**, 18 East Second St., Cincinnati, Ohio.

150 EACH LETTERHEADS AND ENVELOPES, on 20-lb White Hammermill Bond, printed in blue ink. \$1.75. **CARLSON PRINT**, 8743 Essex Ave., Chicago.

500 "NEARGRAVURE" PRINTED LETTERHEADS and Envelopes, \$1.75, postpaid. **SULLIVAN'S DAY**, Knox, Indiana. Jan 17

5,000 6x9 CIRCULARS, \$5.00; 1,000, \$1.80; 1,000 Letterheads or Envelopes, \$3.00. **NATIONAL PRESS**, 215 W. 115th, New York.

200 LETTERHEADS, ENVELOPES OR CARDS absolute free, if you order our "Wonder Set". \$1.98; printing in two colors \$2.85, pre-paid. **C. O. D. Samples**, 10c. **CONCERN**, Gowrie, Iowa. Jan 24

TYPEWRITERS FOR SALE

5¢ WORD, CASH. NO ADV. LESS THAN 25¢.
7¢ WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

\$26.00 CORONA VISIBLE PORTABLE TYPEWRITER, fine condition, cost \$50.00. Other makes on hand. Send for list. **WEIL'S OUIRIBITY SHOW**, 20 South 2d St., Philadelphia, Pa.

WANTED TO BUY, LEASE OR RENT

5¢ WORD, CASH. NO ADV. LESS THAN 25¢.
7¢ WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Arcade Machines in Unlimited numbers wanted. Higher price paid. **L. NELSON**, 92 Prince St., New York City. Jan 24

(Continued on Page 68)

SCHOOLS

(DRAMATIC, MUSICAL AND DANCING)
6¢ WORD, CASH. NO ADV. LESS THAN 25¢.
6¢ WORD, CASH. ATTRACTIVE FIRST LINE.
NOTICE

No advertising copy accepted for insertion under heading "NOTICE" that refers to instructions by mail or any training or coaching taught by mail. No ads of acts or plays written. The copy must be strictly confined to Schools or Studios and refer to Dramatic Art, Music and Dancing Taught in the Studio.

Figure at One Rate Only—See Note Below.

READ THIS CAREFULLY—Do you want to win success on the stage, also wealth and fame? The Harvey Thomas method is the surest way. Every student is given a book, "How to Sing," and "How to Dance." Wall-Clock, Spanish, Jigging, Triple-Rattle, Splits, Acrobatics, etc. Beginners trained until ready for the stage. Bookings by my agency and affiliations for the stage. Bookings by my agency and affiliations for the stage. Bookings by my agency and affiliations for the stage. Soft Show, Burlesque, etc.

Special Home Study Course. \$10. Soft Show, Burlesque, Wall-Clock, Spanish, \$2.00 each; three for \$5.00. Send money order, stamp, cash or check. **HARVEY THOMAS DANCING SCHOOL**, 3d Floor, 59 E. Van Buren St., Chicago. Oct 17-1925

SONGS FOR SALE

6¢ WORD, CASH. NO ADV. LESS THAN 25¢.
7¢ WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

"HOKUM SONGS." LIST FOR STAMP. **VIC ROSS**, Brockwayville, Pa. Jan 10

Wanted Arcade Machines To Buy—**Cash**. Send particulars. M. GOLDSTEIN, 122 Van Buren St., Brooklyn, N. Y.

Wanted to Buy—Coin-Operated Scales of all kinds, any quantity. Price right. HERBERT GREASON, 222 Fifth Ave., N. Y., New York. Jan10

Wanted—Exhibit Supply Co. Bill-Eyed Ball Gum Vender. EDW. (MARK) HOLMES, 895 Noble Ave., Bridgeport, Conn. Jan10

Farms WANTED—DIRECT FROM OWNERS. Hundreds of buyers will locate anywhere. Give lowest cash prices and particulars in full. Write HERSCHELL BOGESS, Greenville, Ky.

JOB LOTS, ALL KINDS, ANY AMOUNT, FOR Cash. S.S.H., 1808-B So. Halsted, Chicago.

WANTED—C. U. CHAMPION POP CORN MACHINE. FAMILY THEATRE, Albion, Mich. Jan10

WANT MILLS 25¢ DEWEYS. TOTEM NOVELTY CO., Aurora, Illinois. Jan31

WANTED—SEVEN HIGH BLUES AND FIFTY by hundred Tent. GEORGE ENGERER, Coates House, Kansas City, Missouri.

WANTED—TENTS, CANDY FLOSS Machines. Anything in concession line. Pay cash. ROSETTER, Albany, Ohio. Jan31

WANTED TO BUY—CHARACTER WAX FIGURES. Send list and complete description, with price. E. H. KAIBEE, 6918 Dorchester, Chicago, Illinois.

WANTED PARTNER

(CAPITAL INVESTED).
WORD, CASH, NO ADV, LESS THAN 25c.
WORD, CASH, ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Wanted—Partner for Motorized Uncle Tom Show under canvas. Must have couple thousand dollars. Bank references given and required. Address O-BOX 687, care Billboard, Cincinnati, Ohio.

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

FILMS FOR SALE—2D-HAND

WORD, CASH, NO ADV, LESS THAN 25c.
WORD, CASH, ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Exclusive Film Stock—Broncho Billy single-reel Westerns, new \$5; weeklies, \$4.00 postpaid. Call of the Wild, \$5.00. Eyes of the World, 7 reels, \$100.00. Boomerang, 7 reels, \$35. Child for Sale, 5 reels, \$50.00. Fairy stories, religious subjects, 2-reel comedies and Westerns, 5, 6 and 7-reel features, special subjects. Life of Christ, Uncle Tom's Cabin, etc. Complete list free. MONARCH FILMS, 724 South Wabash Ave., Chicago. Jan31

Slashing New Year Sale—Best

Film money can buy. Wonderful assortment of super-special features: Westerns, comedies, weeklies and educational. All the famous movie stars. Prices rock-bottom. Posters free. Your money's worth guaranteed. Genuine list free. MONARCH FILMS, Memphis, Tenn. Jan31

The Best of All Editions —

Original five-reel Passion Play, Life of Christ, Uncle Tom's Cabin, Joseph and His Brothers, Dante's Inferno, Jesse James, Custer's Last Fight, Finger of Justice, and many other big specials. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Ill.

BARGAINS—FEATURES, COMEDIES, WESTERS. Send for list. REGENT FILM CO., 1237 Vine St., Philadelphia, Pa. Jan31

FILMS FOR ROAD SHOWS—ONE and TWO-reel Comedies, Westerns. FRANK HUDDLESTON, Lucasville, Ohio.

FILM FOR SALE—BIGGEST STOCK IN THE South. Thousands of reels offered at \$3.50 per reel up. Film for toy machines and home projectors. \$2.50 per reel. Write for list. INDEPENDENT FILM EXCHANGE, 303 West Commerce St., San Antonio, Texas. Jan10

HANK MAHN, COMEDY, 2 REELS, \$8.00. Kathleen Williams' "12 Westerns", 2 reels, paper, \$12.00. Single Comedies, \$5.00 each. P. E. FORREST, Cabool, Missouri.

LATEST DeVRY \$150.00, 1922 RELEASE, COWBOY KING. Stars Big Boy Williams, \$50.00. Life of Christ and Jesse James cheap. CYRIL JENNEY, 414 Jackson Ave., Endicott, N. Y.

ONLY THOSE WHO ARE DISGUSTED WITH JUNK need apply for our lists. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

PLAY SAFE AND DEAL WITH THE OLD reliable. MONARCH FILMS, Memphis, Tenn. In business 15 years. Satisfaction guaranteed.

REAL DOPE FILM, STARRING EDNA GOODRICH, six parts, with theatre display front, also large banner and home conditions. Movie getters. Hours thirty to forty dollars a day. Played forty-two continuous days at Buffalo. The best offer takes it. Speak up. JOHN WALSH, 312 Warren St., Syracuse, New York.

SERIALS—PERFECT CONDITION, PAPER complete. Bargains. H. B. JOHNSTON, 538 S. Dearborn St., Chicago, Ill. feb28x

TILLIE'S PUNCTURED ROMANCE, SIX reels, brand new print, wonderful road show outfit, loads of paper, beautiful lobby cards. Everything new, ready to take the road. Bargain for quick sale. TENNANT, Arnolds Park, Iowa.

TWO ONE-REEL COMEDIES AND A TWO-reel Western, \$12 per reel, or will exchange, No junk. CHAS. RIMES, Tylerlost, Miss.

5-REEL WESTERN OR DRAMA AND STEEL Shipping. Cost \$11; Comedy, \$5; News Weekly. \$3. RAY, 324 Fifth Ave., New York.

460 REELS, INCLUDING BIG FEATURES with paper. Comedy, Westerns, Scenic and News Reels. Little bargain lists ready. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minnesota.

FOR SALE OR TRADE—FILMS

WORD, CASH, NO ADV, LESS THAN 25c.
WORD, CASH, ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Life of Christ or Passion Play.

Complete in three reels or five reels. Uncle Tom's Cabin, five reels. New prints only. MOTSCO, 724 South Wabash Ave., Chicago. Jan31

TRADE 50 REELS, GOOD CONDITION, 1, 2, 5-reels, for Folding Chairs, Marquee, Reserved Masking. TEXAS SHOW, Livingston, Texas.

2ND-HAND M. P. ACCESSORIES FOR SALE

WORD, CASH, NO ADV, LESS THAN 25c.
WORD, CASH, ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Films Rented and Sold. Moving

picture projectors sold at lowest prices. Movie Cameras, \$40.00; Tripod, \$20.00. Projector-Dresser, Suit Case Projector, \$75.00. Write for bargain price list K. RAY, 824 Fifth Ave., New York. Jan31x

Absolutely Guaranteed Rebuilt

Projectors. Powers, Simplex, Motograph, Edison, Royal, Monarch. Also Acme, DeVry, Holmes, American, Suitcase Portable Machines. All theater supplies and equipment. Get our prices first. MONARCH THEATRE SUPPLY CO., Memphis, Tenn. Jan31

Large Stock Rebuilt Machines,

Powers, Simplex, Motograph, Monarch, Edison, Royal, etc. Used Opera Chairs, Rheostats, Compensators, portable machines, all makes. Write for bargain list. MONARCH THEATRE SUPPLY CO., 724 South Wabash Ave., Chicago. Jan31

CAMERA, 200 FT. UNIVERSAL ZEISS LENS. Tripod and two Cases. R. WRIGHT, 1025 Main St., Cincinnati, Ohio.

INDEPENDENT PICTURES, USED MACHINES. 601 Munford Court, Kansas City, Mo. Jan24

Moving Picture Machines, Screens

Portable Projectors, Stereopticons, Spot Lights, Booths, Opera Chairs and everything required for movies. MOVIE SUPPLY CO., 844 S. Wabash Ave., Chicago, Illinois. Jan31

SACRIFICE SALE MOVING PICTURE ACCESSORIES. Pictures, pianos, machines, films, assorted subjects; 2-reel "Satan on Earth" (religious), sell or rent. Send for list. HARRISON, 2306 White-side St., Chattanooga, Tennessee.

ROME AND THE MOVIES

ROME, the Eternal City, home of Western civilization, is getting a taste of American movies, seeing for herself how generously the people of the world's richest nation contribute to any project that means entertainment and amusement. *Ben-Hur*, a spectacular story, is going into the celluloid strip, to be unwrapped later to thrill for a few moments America's millions of theatergoers, just outside the walls of the city that was once the home of Caesar.

Letters from American players in Italy with the company filming the book to the homfolks at Hollywood, excerpts of which invariably filter into the press, contain information indicating the venture deserves to be classed among the costliest in the history of the cinema. It is believed the project may run up to a cost of \$2,000,000. These are actual and not press-agent figures. At this rate *Ben-Hur* must have a tremendous box-office appeal to pay itself out.

The producers went to Italy for atmosphere. To the layman no other reason is quite apparent or justified. But even in Rome it is necessary to create some atmosphere, and in this creating the cost is terrific, just as the cost is staggering to reproduce a part of Paris or Constantinople or Madrid in some part of California. First, it was necessary to sink wells to supply the movie colony, then a drainage system was essential. Huge studios, property buildings, sets, in addition to the Circus Maximus and the Joppa Gate—all incidental to true recording of the atmosphere of *Ben-Hur*'s day.

One may wonder what Rome, age-old Rome, silent watcher of the Seven Hills, thought as she saw all this going on outside her gates. Centuries ago she may have seen something similar. Awakened from dreams by the hustling of the movie makers, she may have visioned another invasion, thought the movie camp that of an invader. But Rome today comprehends the change that has come about in the civilization, that started within her walls. She may not recognize the frantic endeavors of the movie makers, the frenzied movements of the puttee-clad directors and their megaphones, the calm and confident actions of the stars as factors in that civilization, but time enough is being used in filming *Ben-Hur* and money enough is being spent to enable the Eternal City to reconcile herself to accept this great American industry as a by-product of the civilization for which she is to blame.—*SALT LAKE TRIBUNE*.

M. P. ACCESSORIES FOR SALE—NEW

WORD, CASH, NO ADV, LESS THAN 25c.
WORD, CASH, ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

25 Portable Cosmograph Mov-

ing Picture Machines. New; motor driven; stereopticon attachments; Mazda equipped; projector included. While there are 25 new semi-portable Monarch machines—choose calcium, Mazda or arc attachments, screen rewinder; complete outfit, \$10.00. Send \$10 deposit, balance O. O. D. Examination allowed. MONARCH THEATER SUPPLY CO., 724 South Wabash Ave., Chicago. Jan31

MOVING PICTURE MACHINES, SCREENS, OPERA CHAIRS, FIRE-PROOF BOOTHES, FILM CABINETS and complete Moving Picture Outfits. Write for catalogue. MOVIE SUPPLY CO., 844 S. Wabash Ave., Chicago, Ill. Jan31

NEW STEREOPTICONS—STANDARD EXHIBITION SIZE, having imported French lenses, \$15; nickel plated, \$18; aluminum, \$20; double, \$25. Write for catalog. MOVIE SUPPLY CO., 844 S. Wabash Ave., Chicago, Ill. Jan31

PLAYSAFE AND DEAL WITH THE OLD reliable. MONARCH FILMS, Memphis, Tenn. In business 15 years. Satisfaction guaranteed.

Highest Cash Prices Paid For

used Moving Picture Machines and all equipment. What have you for sale? MONARCH THEATRE SUPPLY CO., 724 South Wabash Ave., Chicago. Jan31

BLIS LIGHT FOR PROJECTION. BEST grade Pastile. 821 Spring Street, Peoria, Illinois. Jan31

NEW FILM EXCHANGE OPENING IN SOUTH ern city will buy, subject to screen examination, up to 1,000 ft. of Western Features and Dramas; one and two-reel Westerns, Comedies and Scenics. Must be in A-1 condition with plenty of good paper. Submit lists and prices to BOX C-79, care Billboard, Cincinnati. Jan31

SPOT CASH FOR DEVRY AND ACME MACHINES. Every letter answered. Prompt attention. GROBARICK, Eldridge Park, Trenton, New Jersey.

WANTED—THEATRE AND TRAVELING MOTION Picture Outfit, Films and extra Heads. NATIONAL EQUIPMENT CO., 409 West Michigan Street, Duluth, Minnesota.

WE PAY BIGGEST PRICES FOR USED MOVING Picture Machines, Opera Chairs, etc. What have you for sale? MOVIE SUPPLY CO., 844 S. Wabash Ave., Chicago, Ill. Jan31x

Alla Rajah Sets a Record

(Continued from page 45)
in Alla Rajah's various visits to the Buckeye capital.

This season, he advises, he played 31 days in Dayton, O., which included three return engagements and two holdovers, also six weeks in Cincinnati, where a longer run was prevented by the theft of his machine and other properties.

Rajah is a native of Columbus, which is partially responsible for his remarkable run there. He is at present touring Southern Ohio to good returns.

Magic Notes

Lippincott, the magician, and his talented assistant, Maxine Williams, are one of the features with Armsden and Keefe's musical comedy, now playing Sun Sun Time. Both are appearing in principal roles in the production as well as offering their mysteries and illusions.

George Bennett, magician and dealer in magical equipment, writes from Mansfield, O., that business for him the past few months has been flourishing. Bennett reports having outfitted a number of prominent magicians who have played there, among them Blackstone, King Felton and Lippincott.

Doc Walker and Miss Tree, "the Wonder Girl," are back in this country after a 14-month engagement in Australia. They have arranged to return to the Antipodes in November. They will present their mind-reading act at the Pott-Theater, Wilkes-Barre, Pa., January 5 and will continue to play vaudeville until October.

Hathaway, the illusionist, booked this season to play over the Keith Circuit, has selected the high spots from his road show and is now presenting a big-time magical act. Hathaway opens this week at the Globe Theater, Philadelphia. He recently finished an engagement at the Allegheny Theater in the Quaker City.

King Felton, magician, now touring Oklahoma, writes that his show is playing to big business. He recently enlisted the services of Chic Delmar and Mrs. Delmar, who, in addition to assisting in the illusions, do a singing, dancing and talking act.

Mrs. Carl Hertz will revive the illusion act with which her late husband had been identified for a number of years. Friends and admirers of the magician predict success for Mrs. Hertz who stands in the front ranks of the female adherents of magic.

Arnold De Blere has a law suit pending in Germany in which he is charging a prominent theatrical syndicate with breach of contract. De Blere is an American magician and is widely known for his illusions and tricks both in this country and abroad.

Ed Wynn recently negotiated for the purchase of two illusions from Houdini. They are Queen of the Roses and the Producing Camel and will be introduced in the famous comedian's next musical production.

Eric Dingwall, a member of the Psychic Society of London, is in America to investigate the claims of Margery, the Boston medium.

Zancig, telepathist, had a number of spiritualistic photographs taken by Hope in Crewe, England. While quite ready to admit that the pictures are mysterious looking, Zancig doth not, however, contribute the phenomena to spiritualistic agency.

A

iron & Kelly (Keith) Ottawa, Can.
about & White (Chateau) Chicago 8-10.
abel, Neal (Orpheum) Seattle; (Orpheum) Portland 12-17.
aces, Five (Pantages) Regina, Can.; (Pantages) Saskatoon 12-14.
aces of Harmony, Four (Lincoln) Masillon, O., 10-12; (Park) Indianapolis 11; (Pantages) Martins Ferry 10-17.
adair, Adair (Orpheum) New York 8-10.
dair, Jean (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.
dale & Hughes (Keith) Washington.
dier & Well (Palace) New York.
dions, Three (Bushwick) Brooklyn.
dige's Horses (Hipp.) New York.
hearn, Chas., & Co. (National) New York 8-10.
hern, W. G. (Harris) Pittsburgh.
hilla, Claudia (Rialto) Louisville.
hough Hart (Keith) Winston-Salem, N. C.
hough, T. (Pantages) Pueblo, Col.; (World) Omaha 12-17.
alexander & Peggy (Kearse) Charleston, W. Va.
alexander & Elmore (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore. 12-17.
alexander Bros. & Evelyn (Grand) Evansville, Ind. 8-10.
alexander & Olsen (Broadway) New York.
alexander & Fields (World) Omaha; (Pantages) Kansas City 12-17.
alexander, Ed. & Taxi (Majestic) Springfield, Ill. 8-10.
allen & Canfield (Rialto) Louisville.
allen, Major Jack (Proctor) Troy, N. Y.
allen, Billy, Co. (Globe) Philadelphia.
hoff Sisters (Pantages) Vancouver, Can.

ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their date to this department. Routes must reach The Billboard not later than Friday of each week to insure publication. Routes will be forwarded to all mail to professionals free of charge. Members of the profession are invited, while on the road, to have their mail forwarded in care of The Billboard, and it will be forwarded promptly.

When no date is given the week of January 10, is to be supplied.

Bohemian Nights (Broadway) Springfield, Mass. 8-10.
Bohemian Life (Lyric) Mobile, Ala.
Bolger & Norman (Capitol) Hartford, Conn.
Bollinger & Reynolds (Palace) New Orleans.
Bonanza (Temple) Rochester, N. Y.
Boone, Raymond (Hipp.) Cleveland; (Majestic) Milwaukee 12-17.
Booth, Wade, & Co. (Opera House) Galveston, Tex. 8-10.
Bordine & Carroll (Dixie) Uniontown, Pa.
Bordner & Boyer (Pantages) Pueblo, Col.; (World) Omaha 12-17.
Bostock's Riding School (Orpheum) Seattle; (Orpheum) Portland 12-17.
Boumer, Billy, Co. (Hipp.) Pottsville, Pa.
Boyle, John (Keith) Savannah, Ga.
Bracks, Five (Keith) Washington.
Bradley & Stevens (Grand) Salina, Kan. 8-10.
Brennan, Hazel, & Co. (Keystone) Philadelphia.
Cartmell & Harris (Majestic) Little Rock, Ark. 8-10.
Carus, Emma (Pantages) Denver; (Pantages) Pueblo 12-17.
Cassell-Ryall Revue (Strand) Greenburg, Pa.
Casey & Warren (Palace) Cleveland.
Chaper & Morrissey (Miller) Milwaukee.
Casting Stars, Four (Rivertide) New York.
Castleton & Mack (Keith) Indianapolis.
Catalano, Henry, Co. (Pantages) Denver; (Pantages) Pueblo 12-17.
Cervo & Morro (Royal) New York.
Chamberlain & Earl (Empire) Lawrence, Mass.
Chefdal (Pantages) Portland, Ore.
Cherry Sisters (Pantages) Calgary, Can. 5-7.
Chestnut, Sam (Strand) St. Louis 12-17.
Cleeman & Wanita (Globe) Philadelphia.
Clyde, Lew (Orpheum) New Orleans.
Blue, Lew (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.
Childs, Jeanette (Orpheum) Oklahoma City, Ok. 8-10.

LORA CAROL & RING

Presenting Comedy-Singing-Violin in "FUNATICS".

Carr, Eddie & Co. (Majestic) Little Rock, Ark. 8-10.
Carson, C. Y. (Proctor) Yonkers, N. Y.
Carson & Kane (Playhouse) Nassau, N. J.
Carter, Louise, Co. (Keystone) Philadelphia.
Cartmell & Harris (Majestic) Little Rock, Ark. 8-10.
Carus, Emma (Pantages) Denver; (Pantages) Pueblo 12-17.
Cassell-Ryall Revue (Strand) Greenburg, Pa.
Casey & Warren (Palace) Cleveland.
Chaper & Morrissey (Miller) Milwaukee.
Casting Stars, Four (Rivertide) New York.
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Clyde, Lew (Orpheum) New Orleans.
Blue, Lew (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.
Childs, Jeanette (Orpheum) Oklahoma City, Ok. 8-10.

Connelly, Harry J. (Irving) Carbondale, Pa.
Connolly & Wehrich (105th St.) Cleveland.
Connor Twins (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.
Conrad-Taylor Co. (Orpheum) Quincy, Ill. 8-10.
Cook & Vernon (Greely Sq.) New York 8-10.
Cook, Clyde (Orpheum) Oakland, Calif.; (Gold Star) San Francisco 12-17.
Cook, Mortimer & Harvey (Delancey St.) New York 8-10.
Cooper, Lew (Pantages) Vancouver, Can.
Corking Revue (Columbus) Davenport, Ia. 8-10.
Corvey, Ferry (Colonial) Erie, Pa.
Cosca & Verdi (Towers) Camden, N. J.
Courting Days (Keith) Columbus, O.
Coyne Sisters (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.
Coxon & Xen (Autumn) Quebec, Can.; Plattsburgh, N. Y. 12-14; (Madison) Oneida 15-27.
Coyne & French (Orpheum) Oakland, Calif.; (Orpheum) Fresno 13-17.
C. R. Four (Orpheum) Oklahoma City, Ok. 8-10.
Crafts & Sheehan (Golden Gate) San Francisco; (Hill St.) Los Angeles 12-17.
Crafts, Richard (Princess) Springfield, Mass.
Craver, Connie (Capitol) Trescott.
Crawford & Broderick (Keith) Portland, Me.
Creager, W. Band (Franklin) New York.
Creations (Columbi) Danversport, Ia. 8-10.
Creeden & Faye (American) New York 8-10.
Crighton, B. & J. (Palace) New Haven, Conn.
Crighton & Lynn (Boulevard) New York 8-10.
Crosby, Hazel, & Co. (American) New York 8-10.
Cross, Clay, & Co. (State) Memphis, Tenn.
Cunningham, Cecil (Maryland) Baltimore.
Cupid's Closets (Grand) Atlanta, Ga.
Currier & McWilliams (Lincoln Sq.) New York 8-10.
Curtis & Lawrence (Pantages) Minneapolis 12-17.

D

D'Armond & Hunting (Pol) Worcester, Mass.
Dale, Fred & Maggie (State) New York.
Dale & Delane (Lyric) Birmingham, Ala.
Danger, Jack (Orpheum) Boston.
Darrows, The (Regent) Springfield, O. 8-10.
Davies & Bernard (Imperial) Montreal.
Davies, Tom, Trio (Princess) Montreal.
Davis & Darnell (Coliseum) New York.
Davis, Helene, & Laughs (State) Newark, N. J.
Davis, Louis (Louisville Loops) (Bialo) St. Louis 8-10.
DeRue, Frank (Cinderella) Detroit.
Deacon & Mack (Academy) Norfolk, Va.
Decker, Nancy (State) Memphis, Tenn.
Decker, Paul (Orpheum) Omaha; (Heunepin) Minneapolis 12-17.
D'Alroy, Marcelline (Keith) Syracuse, N. Y.
DeGlin & Adams (Keith) Long Branch, N. J.
DeJarl, (Orpheum) Madison, Wis. 8-10.
DeKer, Karto, D. (Palace) Cleveland.
DeLoe, Joe, & Co. (Playhouse) Toronto, Can.; (Pantages) Hamilton 12-17.
DeLisle (Strand) Shenandoah, Pa.
DeMarlo, Harry, & Co. (Alabam) New York.
DeNepell, Mme. & Co. (Majestic) Springfield, Ill. 8-10.
DeSylva, J. Co. (Hipp.) Youngstown, O.
DeVitis Trope (State) Memphis, Tenn.
Delbridge & Grommer (Crescent) New Orleans.
Demarest & Collette (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.
Denby & Lawry (Academy) Jacksonville, Fla.
Deno Bros. & Scanlon (Pantages) Edmonton, Can.; (Pantages) Calgary 12-14.
Denly, Don & Everett (Orpheum) Des Moines, Ia. 8-10.
Desval, Olympia, Co. (Pantages) Vancouver, Can.
Devlin, Joe, Toots & Pal. Halen & Horter & All Sweets Band (Grand) Fargo, N. D. 8-10.
Dixie, Palace Band (Grand) Grand Rapids, Mich. City, Mont. 15-17.
Desys, Frank (Orpheum) Tulsa, Ok. 8-10.
Devoy, Arthur, Co. (Keith) Ottawa, Can.
Diamond, M. Co. (Broadway) Philadelphia.
Diamond & Brennan (Majestic) San Antonio, Tex.
Diane & Rubin (Kearse) Charleston, W. Va.
Diers, D. & Bennett (Keith) Indianapolis.
Digitimes, The (Pol) Worcester, Mass.
Dillon, Jans (Academy) Norfolk, Va.
Dillon & Belmont Revue (Greely Sq.) New York 8-10.
Dimar, Chas. (Temple) Detroit.
Dixie Four (Palace) Peoria, Ill. 8-10.
Dixon, F. Co. (Franklin) New York.
Dodd & Leeder (Pantages) Seattle; (Pantages) Vancouver, Can. 12-17.
Dolly & Billie (Shea) Buffalo.
Done & Berke (Royal) New York.
Dover, Kitty, Co. (Keith) Washington.
Dooley, J. Co. (Palace) New Orleans.
Dooley & Morton (Forsyth) New York.
Dore, Grace (Pantages) Denver, (Pantages) Pueblo 15-17.
Dotson (Boston) Boston.
Downey & Clardige (Heunepin) Minneapolis.
Downie's Circus (Greenpoint) Brooklyn.
Dreamy Spain (Pantages) Seattle; (Pantages) Vancouver, Can. 12-17.
Drown Sisters (Rialto) Chicago.
Drew & Vallee (Majestic) Houston, Tex.
Drew, C. Co. (Grand) Miami, Fla.
Driscoll & Perry (Keystone) Philadelphia.
DuBois, Wilfred (Orpheum) Ogden, Utah; (Pantages) Denver 12-17.
DuCalion (Hill St.) Los Angeles.
Dugan, Danny, Co. (Bijou) Woonsocket, R. I.
Dugan, Tommy (Orpheum) Tulsa, Ok. 8-10.
Dunbar & Adler (Pantages) Seattle; (Pantages) Vancouver, Can. 12-17.
Duval & Symonds (Grand) Oshkosh, Wis. 8-10.
Dyer, Hubert, & Co. (Grand) Atlanta, Ga.

E

Earl, Maude (Biro) New Brunswick, N. J.
Earl & Matthews (Sheridan Sq.) Pittsburgh.
Earle, Emily & Co. (State) Cleveland.
Eclair Twins & Wells (Orpheum) Boston.
Edwards, Gus, Revue (Rialto) Racine, Wis. 8-10.
Elaine & Marshall (Grand) Philadelphia.
Elliott & LaTour (Binglewood) Chicago 8-10.
Elly (Harris) Pittsburgh.
Elmore & Esther (Pantages) Salt Lake City; (Orpheum) Ogden 12-17.
Elise & Paulson (Pantages) Salt Lake City; (Orpheum) Ogden 12-17.

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WIGS

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NAME _____

WEEK	THEATER	CITY	STATE

Briscoe & Rauh (Imperial) Montreal.
Broken Mirror (Palace) St. Paul 10.
Bronner, Cleveland (Hipp.) New York.
Brooks, Philson & Duncan (Broadway) Philadelphia.
Brooks & Powers (American) New York 8-10.
Brower, Walter (Rajah) Reading, Pa.
Brown & Secano (Keith) Ottawa, Can.
Brown & LaVelle (Orpheum) Galesburg, Ill. 8-10.
Brown & Rogers (Forsyth) Atlanta, Ga.
Brownlee's Hickville Follies (Balboa) San Diego, Calif. 7-9; (Sunbeam) Los Angeles 11-12; (Carmel) Los Angeles 13-14; (Dene) Ocean Park 15-17.
Brunette, Fritz, Co. (Rialto) Louisville.
Bude, Ruth (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 12-17.
Burke & Morrison (Majestic) Johnstown, Pa.
Burke (Low) Monroe, N. J.
Burns, Harry, & Co. (Orpheum) Oklahoma City, Ok. 8-10.
Busch & Joy (Lyric) Fitchburg, Mass. 8-10; (State) Pawtucket, R. I. 12-14; (Franklin Park) Dorchester, Mass. 16-17.
Butler & Rosedale Revue (Orpheum) St. Louis; (Palace) Chicago 12-17.
Caites, Aerial (Pantages) San Diego, Calif.; (Hoyt) Long Beach 12-17.
Cain, Sam (Majestic) Milwaukee.
Cather, Billy, Revue (Grand) Evansville, Ind. 8-10.
Caitets, Aerial (Pantages) San Diego, Calif.; (Hoyt) Long Beach 12-17.
Cain, Sam (Majestic) Milwaukee.
Cather, Billy, Revue (Grand) Evansville, Ind. 8-10.
Carton Bros. Circus (Palace) Pittsfield, Mass.
Carte & Speck (Bijou) Woonsocket, R. I.
Cartley Twins (Bijou) Birmingham, Ala.
Carte & Ferguson (Orpheum) Germantown, Pa.
Cartes, Leo (Keith) Columbus, O.
Carte, Mme. Co. (Keith) Boston.
Cartel Bros. (State) Newark, N. J.
Carte & Armstrong (Palace) St. Paul 8-10.
Carte & Co. (Grand) St. Paul 8-10.
Carte, Joe, & Co. (Palace) South Bend, Ind. 8-10; (Indiana) Terre Haute 11-14; (Grand) Evansville 15-17.
Carte & Baird (Palace) Peoria, Ill. 8-10.
Carte, Henry (Golden Gate) San Francisco; (Hill St.) Los Angeles 12-17.
Carte & Sawn (Orpheum) Kansas City.
Carte & Diving Girls (Boulevard) New York 8-10.
Carte & Townes (Grand) Evansville, Ind. 8-10.
Carte & Ferris (State) New York.
Carte, J. Co. (Imperial) Montreal.
Carte & Creasey (Palace) New Orleans.
Carte & Ferry, Berry & Berry (Avenue B) New York 8-10.
Carte, Harry, & Miss (Bijou) Battle Creek, Mich. 8-10; (Regent) Kalamazoo 11-14; (Palace) Flint 15-17.
Carte, Irene, & Quartet (Orpheum) Sioux City, Iowa 8-10.
Carte & Partner (Capitol) Hartford, Conn.
Carte & White (Maryland) Baltimore.
Carte & Film (Keith) Indianapolis.
Carte, Boy, with Al Jones, (Winter Garden) New York Jan. 7, indef.
Carte & Lee (Strand) Stamford, Conn.
Carte & Generale & Leo (Pantages) Spokane 12-17.
Carte, Henri, Orch. (Palace) Orange, N. J.
Carte, Earle (Palace) Philadelphia.
Carte, Three (Pantages) Memphis.

Carte Bros. (State) Memphis, Tenn.
Cameo Ramblers (Palace) Springfield, Mass.
Cameron, Four (Orpheum) Fresno, Calif.; (Orpheum) Oakland 12-17.
Camille Trio (Temple) Rochester, N. Y.
Campbell, Craig (Hennepin) Minneapolis; (Palace) Chicago 12-17.
Cannino, The (Palace) Chicago.
Cannery Ballet (Pantages) Regina, Can.; (Pantages) St. Paul 12-14.
Candy, Kidd (Palace) Scranton, Pa.
Cardo & Noll (Mels) Dallas, Tex.
Cartleton, Hubert (Gates) Brooklyn 8-10.
Carlisle & Lomal (Irving) Carbondale, Pa.
Carlisle, The (Palace) Manchester, N. H.
Carmen, Frank & Ethel (Pantages) Minneapolis 12-17.
Carmody Dancers (Pantages) Kansas City; (Pantages) Memphis 12-17.
Carroll, Bud & Elsie (Victoria) New York 8-10.
Carlo, Bud (Irving) Carbondale, Pa.
Collins & Hart (Orpheum) St. Louis; (Palace) Milwaukee 12-17.
Comfort, Vaughn (Earle) Philadelphia.
Compliments of the Season (Aldine) Wilmington, Del. 10-12.
Conductor, The (Pantages) Minneapolis; (Pantages) Regis, Can. 12-17.
Conlin, Bill (Palace) Manchester, N. H.
Comics & Glass (Majestic) Little Rock, Ark. 8-10.

Emerson (Hipp) McKeesport, Pa.
Emerson & Baldwin (Palace) Brooklyn 8-10.
Emmett, Eugene, Co. (Calvin) Northampton, Mass.
Eyre, K. Co. (Palace) New York.
Fretzel, Fannie (Orpheum) Galesburg, Ill., 8-10.
Ergott & Herman (State) Nanticoke, Pa.
Hammond & Grant (Grand) St. Louis.
Hanes & Orth (Majestic) Milwaukee.
Hans, Ernest, Co. (106th St.) Cleveland.

Fasan, Raymond, Orch. (Weller) Zanesville, O., 8-10.
Fagg & White (Crescent) New Orleans.
Falcone, Three (Pantages) Hamilton, Can.
Falls, A. G. (Proctor) Mt. Vernon, N. Y.
Furton, Frank (Majestic) Houston, Tex.
Fashionettes (Palace) St. Paul 8-10.
Faulehner, L. Co. (Keith) Chattanooga, Tenn.
Fay, Frank (Keith) Boston.
Fecle & Valentine (Harris) Pittsburgh.
Fenton & Fields (Proctor) Newark, N. J.
Ferguson, Dave (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.

Fern & Martin (Columbin) Far Rockaway, N. Y.
Fields & Johnson (Orpheum) Omaha.
Fink's Mules (Majestic) Chicago.
Fisher & Hurst (Hipp) Pottsville, Pa.
Fisher, Louis, Limey, Jazz Hounds (Star) Pittsburgh; Cleveland, 12-17.

Fisher, Walter, & Co. (Seventh St.) Indianapolis.
Fitch's Minstrels (Edgemont) Chester, Pa.
Fitzhugh & Mahon (Pantages) Spokane 12-17.
Flager Bros., & Ruth (Victory) Evansville, Ind., 8-10. (Central Park) Chicago 11-14; (Kodzie) Chicago 12-17.
Flaming Melody & Dance (Pantages) Pueblo, Colo.; (World) Omaha 12-17.
Fleeson & Greenway (Orpheum) Kansas City; (State-Lake) Chicago 12-17.

Fleming Sisters (Keith) Chattanooga, Tenn.
Fletcher, Ivy & Marie (Playhouse) Passaic, N. J.
Flitch's Minstrels (Edgemont) Chester, Pa.
Fitzhugh & Mahon (Pantages) Spokane 12-17.
Fogler Bros., & Ruth (Victory) Evansville, Ind., 8-10. (Central Park) Chicago 11-14; (Kodzie) Chicago 12-17.
Flaming Melody & Dance (Pantages) Pueblo, Colo.; (World) Omaha 12-17.
Fleeson & Greenway (Orpheum) Kansas City; (State-Lake) Chicago 12-17.

Fleming Sisters (Keith) Chattanooga, Tenn.
Fletcher, Ivy & Marie (Playhouse) Passaic, N. J.
Florens, The (Majestic) Chicago.
Flushing, Four (Allegheny) Philadelphia.
Foley, Four (Pantages) Kansas City; (Pan American) Emporia, 12-17.
Follis & Leroy (Pantages) Hamilton, Can.
Footlight Fantasies (Seventh St.) Minneapolis.
Ford & Price (Yonge St.) Toronto.
Ford, Ed (Palace) Waterbury, Conn.
Ford, Senator (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 12-17.
Fortunello & Cerrillo (Capitol) Hartford, Conn.
Fox, Fred & Sons (Seventh St.) Minneapolis.
Fox, Will, & Co. (Palace) Milwaukee.
Fox, Will & Co. (Harry) Broadway) Springfield, Miss., 8-10.

Franklin, Sergeant (Poll) Scranton, Pa.
Frankley & Louise (Golden Gate) San Francisco; (Orpheum) Los Angeles 12-17.
Freeman & Morton (Grand) Philadelphia.
Fridkin & Rhoda (Keith) Cincinnati.
Friedland, Anatol (Keith) Philadelphia.
Frisco Harmonists (Keystone) Philadelphia.
Frisco's Seals (Keith) Cincinnati, Tenn.
Friese, Sig. (Grand) (State-Lake) Chicago; (State-Lake) Minneapolis 12-17.

Fulton & Quintette (Colonial) Erie, Pa.
Fulton & Rae (Temple) Detroit.
Fulton, Chas. M. (New Folio) Chicago.
Furnan & Evans (Orpheum) Boston.
Furst, Julius (Majestic) Dallas, Tex.

G

Gaffney & Walton (Pantages) Minneapolis; (Pantages) Regina, Can., 12-17.
Gallini, Stanley, Co. (Keith) Indianapolis.
Garber, Al, & Co. (Lincoln Hipp) Chicago 12-17.

Gardelli Bros. (O. H.) York, Pa.
Garden, Geo. & Lily (Emery) Providence, R. I.
Gardner, B. & M. (Hipp) McKeesport, Pa.
Gardner, F. & H. (Palace) Cincinnati.
Gast, F. Co. (Forsyth) Atlanta, Ga.
Gates & Finlay (Palace) St. Paul 8-10.
Gattison, Jones & Co. (Majestic) Springfield, Ill., 8-10.

Gaudineau, The (Gist St.) New York.
Gaudineau Girls (Lyric) Richmond, Va.
Gandy & Moore (Follie) Meriden, Conn.
Gerald, The (Delancey St.) New York 8-10.
Glezzia, Two (Majestic) Milwaukee.
Gibson & Price (Rialto) Chicago.

Gierdorff Sisters (Poll) Wilkes-Barre, Pa.
Gilbert, Amanda, Co. (Temple) Rochester, N. Y.
Gilles, Jimmy, & Co. (Melsa) Dallas, Tex.
Gillette, B. & L. (Orpheum) Des Moines, Ia., 8-10.

Gladstone, Les (Orpheum) Omaha.
Globe, Billy (Majestic) Springfield, Ill., 8-10; (State-Lake) Chicago 12-17.
Glen & Jenkins (Harris) Pittsburgh.

Godfrey, Jean (Delancey St.) New York 8-10.
Goldie & Eddie (Pantages) San Diego, Calif.; (Hoyt) Long Beach 12-17.
Goofers, Three (Earle) Philadelphia.

Gordon & Day (Orpheum) Oklahoma City, Ok., 8-10.
Gordon & Delmar (American) Chicago 8-10.
Gordon & Healy (Grand) St. Louis.

Gordon, V. Co. (Palace) Bridgeport, Conn.
Gordon's Dogs (Palace) Springfield, Mass.
Gormley & Caffrey (Miller) Milwaukee.
Gotham Roasters (Rajah) Reading, Pa.
Gould, Venita (Alhambra) New York.

Graf, Victor (Keystone) Philadelphia.
Granam & Moss (Lyric) Hoboken, N. J., 8-10.
Graves, J. & B. (Empire) Lawrence, Mass.
Graves, Jean, & Co. (Opera House) Galveston, Tex., 8-10.

Grucci, Loretta, Revue (Orpheum) Galesburg, Ill., 8-10.
Gruber & Levere (Gates) Brooklyn 8-10.
Gruber & Levere (Melsa) Dallas, Tex.
Green & Burnett (Orpheum) Ogden, Utah; (Pantages) Denver 12-17.

Green & LaFell (Orpheum) Joliet, Ill., 8-10.
Green, Harry, Co. (Hipp) Pottsville, Pa.
Gresham, Lillian, Singer (Wichita) Wichita Falls, Tex., 8-10.

Gribble, & Poll (Proctor) Newark, N. J.
Groh & Adonis (Kodzie) Chicago 8-10.
Groves, B. Co. (Grand) Shreveport, La.
Gulfport & Brown (Lincoln Sq.) New York 8-10.
Guy & Severn (Keith) Indianapolis.

Guyse, Wanderer (Maryland) Baltimore.

H

Halg & Levere (Gates) Brooklyn 8-10.
Hale, Willie, Co. (Keith) Syracuse, N. Y.
Haley & Rock (Empress) Grand Rapids, Mich.
Hall, Billy, Co. (Palace) Manchester, N. H.
Hall, Bob (Orpheum) Los Angeles.

Hall, Ermine & Brice (Ardene) Jacksonville, Fla., 8-10.

Hallen, Billy (Maryland) Baltimore.

Hamilton & Barnes (Majestic) Dallas, Tex.

Hamilton, Dixie (Grand) Macon, Ga.
Hamilton Sisters (Keith) Cincinnati.
Hansen, Franchise & Co. (State-Lake) Chicago.
Hanson, Pa., 8-10; (Poll) Bridgeport, Conn., 12-14; (Poll) Meriden 15-17.
Harmon & Sande (Keith) Ottawa, Can.
Harris & Holley (Rialto) St. Louis 8-10.
Harris, Dave (Rialto) Chicago.
Harris, Val (Orpheum) Omaha.
Harrison, The (Fair) Arcadia, Fla.; (Fair) W. Philadelphia 12-17.

Hartley & Helene (Forsyth) Atlanta, Ga.
Hartley & Patterson (Hipp) Youngstown, O.
Harvard, Winfield & Bruce (World) Omaha; (Pantages) Kansas City 12-17.

Harvey, Morton (Towers) Camden, N. J.

Havel, A. & M. (Earle) Philadelphia.

Hawthorne & Cook (Temple) Detroit.

Hayden, Dunbar & Hayden (Palace) South Bend, Ind., 8-10.

Hayes & Lullie (American) Chicago 8-10.

Hayes, Brent (Victory) Holyoke, Mass.

Hayes, Grace (Orpheum) St. Louis.

Hayes, Jacqueline (Poll) Bridgeport, Conn.

Hayes, Rich (Orpheum) Fresno, Calif.; (Orpheum) Oakland 12-17.

Haynes, Beck (Keith) Lowell, Mass.

Haynes, Mary (Keith) Philadelphia.

Haywood & Christie (Orpheum) New York 8-10.

Hawkins, Lew (Lew) Scranton, Pa.

Healy, John (Alhambra) New York.

Healy, T. & B. (Keith) Syracuse, N. Y.

Heath, Blossom, Orch. (Keith) Lowell, Mass.

Heath, Bobby (Reyne) Philadelphia.

Heath, Frankie (State-Lake) Chicago; (Orpheum) Winnipeg, Can., 12-17.

Heather, Josie (Orpheum) San Francisco; (Orpheum) Oakland 12-17.

Hegetus, Margit (Orpheum) Vancouver, Can.; (Orpheum) Seattle 12-17.

Heider, Fred, Jr. & Co. (Jefferson) New York.

Heldt & Rile, (Orpheum) Los Angeles; (Hill St.) Los Angeles 12-17.

Henderson, Dick (Keith) Washington.

Herbert & Neely (Rialto) Racine, Wis., 8-10.

Herlein, Lillian (Majestic) Houston, Tex.

Herman, Al (Fifth Ave.) New York.

Herman Bros. (Avenue B) New York 8-10.

Hill, Ernest (Arcade) Jacksonville, Fla.

Hibbett & Hartman (Capitol) Hartford, Conn.

Hickey Bros. (Orpheum) New York.

Hickey, Harry (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 12-17.

Hodge & Lowell (Bijou) Birmingham, Ala.

Hoffman & Lambert (Broadway) Asbury Park, N. J.

Holbein, Ralph (Shea) Buffalo.

Holbrook, H. Co. (Lyric) Birmingham, Ala.

Holland & Olsen (Lyric) Birmingham, Ala.

Holmes & Levine (Temple) Rochester, N. Y.

Holton, Lou (Rialto) New York.

Homer Girls & Co. (Emery) Providence, R. I.

Honeymoon Cruise (Bushwick) Brooklyn.

Hopper, Edw. W. (Pantages) Edmonton, Can.; (Pantages) Calgary 12-14.

Horklick, A. Co. (Victoria) Steubenville, O.

Horsemen, Four (Lyric) Mobile, Ala.

Houdini, F. (Proctor) Newark, N. J.

Hudson & Kirk (Opera House) Claremont, Minn.

Hudson & Kirk (Pantages) Hamilton, Can.

Hughes, J. D. (Orpheum) New Orleans.

Humbly, J. & A. (58th St.) New York.

Hurst & Vogt (Orpheum) Portland, Ore.; (Orpheum) San Francisco 11-17.

Husbands, Four (Rialto) Amsterdam, N. Y.

Huston, Ray, Co. (Hipp) McKeepsport, Pa.

Ilyana & Evans (Pantages) Minneapolis; (Pantages) Regina, Can., 12-17.

Hyde's Showgirls (Gates) Brooklyn 8-10.

Hyde's Showgirls (Gates) Brooklyn 8-10.

Indians, Boys (Emery) Providence, R. I.

Indyland (Majestic) Chicago 8-10.

In China (Colonial) Lancaster, Pa.

Indian Jazz Revue (Majestic) Bloomington, Ill., 8-10.

Indoor Girl (Princess) Montreal.

Imhoff, R. Co. (Prospect) Brooklyn.

In On China (Lyric) Lancaster, Pa.

Indyland (Majestic) Chicago 8-10.

- N**
- Nagays, The (Aldine) Wilmington, Del.
- Norman & Gundlach (Grand) Chicago, Ill.
- Normale, Nada (Rialto) St. Louis 8-10.
- Nash, O'Donnell (Keith) Philadelphia.
- Nester, Cliff (Pantages) Tacoma, Wash.
- Nester, Cliff (Pantages) Portland, Ore., 12-17.
- Nestor, Johnny (Sheridan Sq.) Pittsburgh.
- Nelson, Alma Co. (Colonial) Erie, Pa.
- Nelson, Eddie (Nixon) Philadelphia.
- Nelson, Bob & Olive (Pantages) San Francisco 12-17.
- Nestor, Ned, Co. (Poli) Meriden, Conn.
- Nevada, Lloyd, & Co. (Keith) Columbus, O.
- Nevins, Akron 11-17.
- Nevins, P. Co. (Grand) Macon, Ga.
- Newell & Most (Temple) Detroit.
- Newman, Walter, Co. (Empress) Grand Rapids, Mich.
- Nelson, Juggling (Pantages) San Francisco 12-17.
- Nifty Trio (Kedzie) Chicago 8-10.
- Nobbe, State (New York)
- Noel, Miles, & Co. (Loew) London, Can., 8-10.
- Noon, Sam, Jr. (23rd St.) Cleveland.
- Noon, Paul (Orpheum) Los Angeles; (Hill St.) Los Angeles 12-17.
- Nolette (Keith) Philadelphia.
- Nordstrom, Marle (Keith) Syracuse, N. Y.
- Norman & Golden Violin (Majestic) Elmira, N. Y.
- Norman & Olsen (Pantages) Regina, Can.; (Pantages) Saskatoon 12-17.
- North, Sport, & Co. (Englewood) Chicago 8-10.
- Noton & Brower (Pantages) Spokane; (Pantages) Seattle 12-17.
- Noton, Virginia (Pantages) Seattle; (Pantages) Vancouver, Can., 12-17.
- Noworth, Jack (Poli) Scranton, Pa.
- Novak, Helen & Tony (Gayety) Boston.
- Oddities of 1925 (Poli) Meriden, Conn.
- Odeo (Palace) Manchester, N. H.
- Odila & Salsi (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.
- O'Brien & Josephine (Pantages) Tacoma, Wash.
- O'Connell, Nell (Majestic) San Antonio, Tex.
- O'Connor Slates (Poli) Worcester, Mass.
- O'Hanlon & Zamboni (Flatbush) Brooklyn.
- O'Neill & Plunkett (Pantages) Denver; (Pantages) Pueblo 15-17.
- O'Neill, Nance, & Co. (Orpheum) St. Louis; (Palace) Milwaukee 12-17.
- Olcott & Polley (25th St.) New York.
- Oliver, Belle (Loew) Forest Park, Ill., 8-10.
- Oliver & Olson (Keith) Indianapolis.
- Oliver & Olp (Poli) Wilkes-Barre, Pa.
- Olms, John, & Co. (Pantages) Minneapolis; (Pantages) Regina, Can., 12-17.
- Olsen & Johnson (Majestic) Cedar Rapids, Ia., 8-10.
- One, Ben (Pantages) Toronto, Can.; (Pantages) Hamilton.
- Oneonta (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.
- Onslow, Lura (Aldine) Wilmington, Del.
- Osterman, Jack (Shea) Buffalo.
- Otto Bros. (Grand) Macon, Ga.
- Owen & DeVere (State) Washington, Pa.
- Paganini (Forsyth) Atlanta, Ga.
- Page, J. & B. (Keith) Red Bank, N. J.
- Palm's Dogs (Palace) Cleveland.
- Palmer, Gaston (Keith) Dayton, O.
- Pals, Four (Keith) Utica, N. Y.
- Pan-American Singers (Majestic) Kansas City.
- Pan-American Four (Colonial) Erie, Pa.
- Pan-American (Loew) Montreal.
- Panisians, The (Grand) St. Louis.
- Panisians, Mme. (Orpheum) Seattle; (Orpheum) Portland 12-17.
- Patricia (Lyric) Richmond, Va.
- Patterson & Marks Revue (State) New York.
- Pauline (State) Nanticoke, Pa.
- Pearl, Myron, & Co. (Grand) St. Louis.
- Vasant Singers, Four (Broadway) Ashbury Park, N. J.
- Pepito (Riverside) New York.
- Perry & Margaret (American) New York 8-10.
- Perry & Wagner (Empress) Decatur, Ill., 8-10.
- Peters & Lee (Buff) (Palace) Waterbury, Conn.
- Petley, Five (Theatre Soubrette) Boston; (Palace) Manchester, N. H., 12-14; (Empire) Lawrence, Mass., 15-17.
- Perotti, The (Keith) Philadelphia.
- Pike, Raymond (Victoria) Wheeling, W. Va.
- Pier & Douglas (Regent) New York.
- Piano Gen. (Pecile) Hazelton, Pa.
- Piano Gen. (Pecile) Atlantic, Ga.
- Piano Gen. (Pecile) Rockford, Ill., 8-10.
- Piantanida, Joe (Palace) Rockford, Ill., 8-10.
- Pierson, Snub (Orpheum) Seattle; (Orpheum) Portland 12-17.
- Pilkington, Milton, Co. (Keith) Portland, Me.
- Poller & Gamble (Greeley Sq.) New York 8-10.
- Powell, Jack, Sextet (State) Newark, N. J.
- Powers & Wallace (Keith) Washington.
- Powers Duo (Strand) Washington.
- Powers' Elephants (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.
- Pritchard, Yvonne (Chateau) Chicago 8-10.
- Priests, Four (Poli) Wilkes-Barre, Pa.
- Premiere, Minstrels (Rialto) Chicago.
- Pritchard & Watson (State) Chicago 8-10.
- Purcell & Shubert (Lyric) Hoboken, N. J., 8-10.
- Puri, Billy, & Co. (Rialto) St. Louis 8-10.
- Q**
- Quinn, Vic, & Orch. (Victoria) New York 8-10.
- Quixey Four (Colliseum) New York.
- R**
- Racine & Ray (Orpheum) New York 8-10.
- Racing Ship (Seventh St.) Minneapolis.
- Rainbow Princess (Majestic) Ft. Worth, Tex.
- Rainbow Girls, Seven (Cross Keys) Philadelphia.
- Raukin, Joe (Majestic) Johnstown, Pa.
- Rath, Ira (Aldine) Rochester, N. Y.
- Raymond & Kaufman (Fulton) Brooklyn 8-10.
- Raymond, Emma, Trilo (Lincoln Sq.) New York 8-10.
- Redlings, Four (Keith) Indianapolis.
- Redmond & Wells (Keith) Cincinnati.
- Reed & Baker (Able) Easton, Pa.
- Reed & Rae (Wm. Penn) Philadelphia.
- Reed & Birdie (Orpheum) Davenport, Ia., 8-10.
- Reeds, Three (Palace) Davenport, Ia., 8-10.
- Reilly, Larry (Aldine) Wilmington, Del.
- Rejona (Pantages) Pueblo, Col.; (World) Omaha 12-17.
- Reino, Paul, & Co. (Majestic) Ft. Worth, Tex.
- Renard & West (Emery) Providence, R. I.
- Reines, Four (Pantages) Tacoma, Wash., 12-17.
- Rejona (Orpheum) Oklahoma City, Ok., 8-10.
- Rejesta (Poli) Scranton, Pa.
- Review of Revenues (Grand) Oshkosh, Wis., 8-10.
- Reverie La Petite (Palace) Cincinnati.
- Reyes Juan (Keith) Boston.
- Rhein, Mile, Co. (Riverside) New York.
- Rials, The (Pantages) Kansas City; (Pantages) Memphis 12-17.
- Rialto & Lamont (Grand) Shreveport, La.
- Rialto Four (Palace) Manchester, N. H.
- Ricardo, Irene (Palace) Brooklyn.
- Rich & Bante (Sister) Cleveland.
- Rickard & Gray (Miller) Milwaukee.
- Road to Starland (Palace) Cleveland.
- Roberts, Joe (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.
- Roberts, Little Lord (Pantages) Memphis.
- Robey & Gould (Cross Keys) Philadelphia.
- Robin & Hood (Maryland) Baltimore.
- Robins, A. (Wm. Penn) Philadelphia.
- Robinson & Pierce (Lyric) Richmond, Va.
- Robinson, Bill (Empress) Grand Rapids, Mich.
- Robinson, James, & Co. (American) New York 8-10.
- Rockwell, Dr. Geo. (Shea) Toronto.
- Rogers & Alan (Orpheum) Los Angeles.
- Rogers & Donnelly (Loew) Richmond Hill, N. Y., 8-10.
- Roletta Boys (State) Buffalo.
- Rickard & Gray (Miller) Milwaukee.
- Rome & Bolton (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.
- Rome & Gaut (Orpheum) Germantown, Pa.
- Rooke & Francis (Majestic) San Antonio, Tex.
- Rooney & Bent Revue (Palace) Milwaukee.
- (State-Lake) Chicago 12-17.
- Rose, Ellis & Rose (Boston) Boston.
- Rose & Moon Revue (Keith) Boston.
- Rosenthal & Marjorie (Keith) Portland, Me.
- Rosher's KD Twins (Orpheum) Sioux City, Ia., 8-10.
- Rosini, Carl (Orpheum) Ogden, Utah; (Pantages) Denver 12-17.
- Ross & Edwards (Pantages) San Francisco 12-17.
- Ross, F. & E. (Keith) Lowell, Mass.
- Roth & Drake (Pantages) Denver; (Pantages) Pueblo 15-17.
- Roth, Kids (Victoria) Wheeling, W. Va.
- Roth, Leo (The) (Keith) Winston-Salem, N. C.
- Roy & Arthur (Orpheum) Madison, Wis., 8-10.
- Royal Guards, Two (Crescent) New Orleans.
- Royce, Ruby, & Sisters (Keith) Philadelphia.
- Roye & Maye Co. (Orpheum) St. Louis; (Palace) Chicago 12-17.
- Rubeville Comedy Four (Seventh St.) Minneapolis.
- Rubin, Benny (Hill St.) Los Angeles.
- Ruby Trip (Keith) Savannah, Ga.
- Rucker, Virginia, & Co. (Loew) Forest Park, Ill., 8-10.
- Rudell & Donegan (Delaney St.) New York 8-10.
- Rudell & Donegan (Delaney St.) New York 8-10.
- Rutherford & O'Brien (105th St.) Cleveland.
- Rulova, Shura, Co. (Temple) Rochester, N. Y.
- Russ, Dock & Pete (Keystone) Philadelphia.
- Russell & Hayes (State) Washington, Pa.
- Russell & Marconi (Academy) Norfolk, Va.
- Russell, Marie (Palace) Cincinnati.
- Russellian Scandinavian (Pantages) Los Angeles; (Pantages) San Diego 12-17.
- Ryan & Lee (Palace) Bridgeport, Conn.
- Ryan, Ed, & Girls (Avenue B) New York 8-10.
- Ryan, Theo, J., & Co. (Barle) Philadelphia.
- S**
- Sabin, Frank, & Co. (Palace) Chicago; (Orpheum) Omaha 12-17.
- Sale, Chic (Orpheum) Denver; (Orpheum) Omaha 12-17.
- Salt & Pepper (Rialto) Amsterdam, N. Y.
- Sampson & Leonhard (Majestic) Springfield, Ill., 8-10.
- Samuels, Mac (Temple) Detroit.
- Sassano, Co. (58th St.) New York.
- Santrey & Seymour (Keith) Dayton, O.
- Santrey Band (Keith) Dayton, O.
- Sargent & Marvin (Orpheum) Fresno, Calif.; (Orpheum) Oakland 12-17.
- Saxton & Belasco (Majestic) Dallas, Tex.
- Saxton & Farrell (Keith) Savannah, Ga.
- Schichtl's Marionettes (Grand) Evansville, Ind., 8-10.
- Schueler, A. Co. / (Lyric) Mobile, Ala.
- Schulz, Chas., Jr. (Grand) Oshkosh, Wis., 8-10.
- Seaman, Primrose & Co. (Broadway) Springfield, Mass., 8-10.
- Seabucks, The (Pantages) San Francisco 12-17.
- Seelye, B. Co. (Palace) New York.
- Seminary Mary (Pantages) Portland, Ore.
- Senn & Dean (State) Jersey City, N. J.
- Senn & Webber (O. H.) York, Pa., 8-10; (Radio) Reading 12-14; (Colonial) Bethlehem 15-17.
- Schulter, H. & A. (Keith) Dayton, O.
- Schulter, H. & A. (Rialto) Reading, Pa.
- Sharp, Billy, Revue (O. H.) York, Pa.
- Shroockers, The (Orpheum) Quincy, Ill., 8-10.
- Show, Allan (Pantages) Los Angeles; (Pantages) San Diego 12-17.
- Show's Dogs (Able) Easton, Pa.
- Show, Lillian (Harlis) Pittsburgh.
- Show, Sandy (Empire) Lawrence, Mass.
- Showay, Al (Colonial) Lancaster, Pa.
- Showen & Phillips (Orpheum) Quincy, Ill., 8-10.
- Showmen & Keating (Capitol) Litchfield, Ill., 8-10.
- Sherman, Van & Hyman (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 12-17.
- Sherwood, B. & Bro. (Keith) Toledo, O.
- Sherwood's Band (Orpheum) Des Moines, Ia., 8-10.
- Shipwrecked (River) Brooklyn.
- Shirley Rita (Fulton) Brooklyn 8-10.
- Shone & Squires (Regent) New York.
- Shrifter, Sam (Pantages) Pueblo, Col.; (World) Omaha 12-17.
- Shuffle Along, Four (Palace) Pittsfield, Mass.
- Skate Classics (Pantages) Calgary, Can., 5-7; (Pantages) Spokane 12-17.
- Skelly & Helt Revue (Proctor) Mt. Vernon, N. Y.
- Slatkoff Revue (Pantages) Vancouver, Can.
- Smith & Strong (Majestic) Paterson, N. J.
- Smith, Fred (Colonial) Bethlehem, Pa.
- Smith, Fred A. (Broadway) Springfield, Mass., 8-10.
- Smith, Tom (Hill St.) Los Angeles.
- Smith & Vernon (Majestic) Little Rock, Ark., 8-10.
- Snow & Norton (Keith) Ottawa, Can.
- Snow & Sigworth (Valley) Lansford, Pa.
- Solar, Willi (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.
- Solorio, Two (Majestic) Johnstown, Pa.
- Southern Entertainers (Orpheum) New York 8-10.
- Spanker, K. G. (Palace) Bridgeport, Conn.
- Spencer, E. & Carroll (Keith) Long Branch, N. J.
- Spinettis, Five (Nixon) Philadelphia.
- Springtime Revue (Towers) Camden, N. J.
- Stafford, Frank, & Co. (Orpheum) New York 8-10.
- Stanley & Douglas (Bwick) Brooklyn.
- Stanley & Burns (Broadway) New York.
- Stanley & Wilson (Empress) Grand Rapids, Mich.
- Stanley, Jos. B. Co. (Shea) Toronto.
- Stanley, Tripp & Novatti (Pantages) San Diego, Calif.; (Orpheum) San Francisco 12-17.
- Stanton, V. & E. (Orpheum) Des Moines, Ia., 8-10.
- Stars of Other Days (Pantages) Hamilton, Can.
- Stars of the Future (Able) Easton, Pa.
- Steaman, A. & F. (Orpheum) Fresno, Calif.; (Orpheum) San Francisco 12-17.
- Steinbach, Bruno (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.
- Stengel, Leni (Palace) Orange, N. J.
- Sterling, Nellie, Co. (Auditorium) Winston-Salem, N. C., 8-10.
- Stevens & Lovejoy Revue (Yonge St.) Toronto.
- Stevens, Lander Co. (Pantages) Kansas City; (Pantages) Memphis 12-17.
- Stewart & Lasi (Yonge St.) Toronto.
- Stewart & Olive (Orpheum) Richmond, Va.
- Stone & Pollard (Rivoli) New Brunswick, N. J.
- Stoutenburgh, Larry (Keith) Toledo, O.
- Striker, Al (Valley) Lansford, Pa.
- Strobel & Merlens (Greely Sq.) New York 8-10.
- Stutz & Bingham (Majestic) Dallas, Tex.
- Suburban Life (Grand) St. Louis.
- Sully & Mills (Maryland) Baltimore.
- Sultan (Hill St.) Los Angeles.
- Sullivan, George (Pantages) Regina, Can.; (Pantages) Saskatoon 12-14.
- Sutner, Ann (Palace) New Haven, Conn.
- Swartz & Clifford (Main St.) Kansas City.
- Swift, Tom Co. (Maryland) Baltimore.
- Swor, Bert (Colonial) Allentown, Pa.
- Sydel, Paul (Pantages) Portland, Ore.
- Sykes, Harry, & Co. (Central) Jersey City, N. J., 8-10.
- Sylvester & Vance (Kodak) Chicago 8-10.
- Syncoated Seven (Kodak) Chicago 8-10.
- Syncopated Toes (Keith) Syracuse, N. Y.
- U**
- Ullis & Clark (Pantages) Portland, Ore.
- V**
- Vade Dancers (Pantages) Portland, Ore.
- Vall, D. Co. (Keith) Chattanooga, Tenn.
- Valda Co. (State) Washington, Pa.
- Valero, Don (Orpheum) San Francisco; (Orpheum) Fresno 15-17.
- Van & O'Donnell (Avenue B) New York 8-10.
- Van & Vernon (Majestic) Chicago.
- Van Hoven (Orpheum) San Francisco; (Orpheum) Fresno 15-17.
- Vega, Manuel (Orpheum) Madison, Wis., 8-10.
- Vendian Misquachers (Boston) Boston.
- Ventura (Grand) Shreveport, La.
- Vincent, Millas, Revue (American) Chicago 8-10.
- Vine & Temple (Pantages) Edmonton, Can.; (Pantages) Calgary 12-14.
- Viner Co. (Pantages) Portland, Ore.
- Vox & Talbot (Delaney St.) New York 8-10.
- W**
- Wahletka, Princess (State) Newark, N. J.
- Walman, Harry, & Debutantes (Orpheum) Wichita, Kan., 8-10.
- Walton & Carpenter (Feeley) Hazleton, Pa.
- Walsh Sisters (Strand) Greensburg, Pa.
- Walsh & Ellis (Earle) Philadelphia.
- Walsh, Reed & Walsh (National) New York 8-10.
- Walters, Thrice (Bijou) Birmingham, Ala.; (Loew) Memphis, Tenn., 12-17.
- Waiters & Waiters (Orpheum) Vancouver, Can.; (Orpheum) Seattle 12-17.
- Walton, B. & L. (Keith) Lowell, Mass.
- Wania & Seamon Revue (Bijou) Birmingham, Ala., 8-10.
- Wanner & Palmer (Proctor) Albany, N. Y.
- Ward & Van (Maryland) Baltimore.
- Ward & Bohman (Victoria) New York 8-10.
- Ward & Hayes (Strand) Washington.
- Warren, H. Co. (Proctor) Albany, N. Y.
- Warwick, Robert (Orpheum) Denver.
- Watson Sisters (Pantages) San Diego, Calif.; (Orpheum) Los Angeles 12-17.
- Wayne, Clifford (Trio) Greensburg, Pa.
- Weaver Boys (81st St.) New York.
- Webs Entertainers (Orpheum) St. Louis; (Orpheum) Kansas City 12-17.
- Weber & Ridon (Golden Gate) San Francisco; (Orpheum) Los Angeles 12-17.
- Wedding Ring (Pantages) San Francisco; (Pantages) Los Angeles 12-17.
- Welch, Lew, Co. (125th St.) New York.
- West, Arthur (Broadway) Philadelphia.
- Westerman's Ship (Binghamton) Binghamton, N. Y.
- Weston & Eline (Columbia) Davenport, Ia., 8-10.
- Weyman Co. (81st St.) New York.
- Whalen, Albert (Riverside) New York.
- White, Frances, & Co. (National) New York 8-10.
- White, Frances (Temple) Rochester.
- Whitehead, Joe (Broadway) New York.
- Whitlow, Arthur (Capital) Hartford, Conn.
- White's, Gonzal, Jazters (Palace) Detroit 4-17.
- Whiting & Bert (Royal) New York.
- Wilbert, Raymond (Pantages) Camden, N. J.
- Wilbert, Raymond (Pantages) Regina, Can.; (Pantages) Saskatoon 12-14.
- Willard (Hipp.) Youngstown, O.
- Williams & Young (Pantages) Seattle; (Pantages) Vancouver, Can., 12-14.
- Williams, Roger (Valley) Lansford, Pa.
- Wills Bros. (Wm. Penn) Philadelphia.
- Wills, M., Orcb. (Empress) Grand Rapids, Mich.
- Wilson Bros. (Palace) New Orleans.
- Wilson, Charles (Keith) Indianapolis.
- Wilson, Al H. (Strand) Washington.
- Wilson, Jack & Co. (State) Cleveland.
- Wilson Sisters (Keith) Boston.
- Wirth, May & Family (Harris) Pittsburgh.
- Winters & Winters (Dale) Dallas, Tex.
- Woodward, The (Lyric) Houston, Tex.
- Wood & White (Majestic) Houston, Tex.
- Wood's Trio (Allegro) Philadelphia.
- Worden Bros. (Seventh St.) Minneapolis.
- Wyoming Duo (Empress) Decatur, Ill., 8-10.
- Wyoming Duo (Pantages) Peoria, Ill., 8-14.
- Y**
- Yarmark (Colonial) Bethlehem, Pa.
- Yeoman, George (Pantages) Vancouver, Can., Yong Wang & Co. (Wichita) Wichita Falls, Tex., 8-10.
- York & Lord (Fordham) New York.
- You Gotta Dance (Grand) Philadelphia.
- Young, Margaret (Palace) Cleveland.
- Youngers, The (Hipp.) San Francisco 8-10; (Hipp.) Fresno 11-13.
- Yvette (Pantages) Kansas City; (Pantages) Memphis 12-17.
- Z**
- Zaza & Adele Revue (Crescent) New Orleans.
- Zellias Sisters (State) Nanticoke, Pa.
- Zelma (Pantages) Seattle; (Seattle) (Pantages) Vancouver, Can., 12-17.
- Zematar & DeVaro (Bijou) St. Louis 8-10.
- Zimm, Paul, Orch. (Palace) Cincinnati.
- Zuhm & Dreis (Imperial) Montreal.
- CONCERT AND OPERA**
- (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
- Ballew, Ellen (Acadian Hall) New York 7.
- Bauer Bands, Buffalo 16.
- Boulanger, Nadia: Philadelphia 9; (Acadian Hall) New York 11.
- Brandon Opera Co.: (Auditorium) Portland, Ore., 11-17.
- Casals, Pablo: Washington 8.
- Chaliapin, Feodor: (Metropolitan O. H.) New York 11; (Symphony Hall) Boston 18.
- Chicago Civic Opera Co.: Chicago Nov. 5, indef.
- Crookshank: Rochester, N. Y., 12-15.
- De Monte, Toti: (Palais) Milwaukee 11; Kansas City 13; (Lyric) Baltimore 16.
- DeGozzola, Emilio: (Town Hall) New York 16.
- Dushkin, Samuel: Washington 9; Baltimore 14.
- Elihu, Harry, & Co. (Acadian Hall) New York 9.
- Farrar, Geraldine (Academy) Richmond, Va., 12.
- Gabrilowitsch, Ossip: (Memorial Hall) Detroit 12.
- Gershwin, George: (Carnegie Hall) Brooklyn 17.
- Gerhard, Elena: Pittsburgh 8.
- Graveau, Louis: (Acadian Hall) New York 10; Pittsburgh 14.
- Hayes, Roland: (Orchestra Hall) Detroit 12.
- Heifetz, Jascha: (Tabernacle) Salt Lake City, Utah, 8; (Auditorium) Portland, Ore., 10; Seattle, Wash., 14.
- Hess, Myra: New Orleans 12.
- Huberman, Bronislav: Buffalo 16.
- Hudson Opera Co.: (Wadsworth, W. Va., 8.
- Hutchinson, Ernest: (Acadian Hall) New York 10; (Carnegie Hall) Pittsburgh 17.
- Jerita, Maria: (Lyric) Baltimore 12.
- Kibatchich Russian Choir: (Symphony Hall) Boston 9; (Carnegie Hall) Pittsburgh 15.
- Lamont, Monte, Toti: (Palais) Milwaukee 11; Kansas City 13; (Lyric) Baltimore 14.
- Leginska, Ethel: (Carnegie Hall) New York 9.
- Levitina, Mischa: (Carnegie Hall) New York 9.
- McCormack, John: (Auditorium) Chicago 11; Buffalo 15.
- McGuffie, Allen: (Carnegie Hall) New York 11.
- Macbeth, Florence: Rochester, N. Y., 15.
- Morena, Berta: Washington 13; Baltimore 14; Philadelphia 15.
- Metropolitan Opera Co.: (Metropolitan) New York Nov. 3, indef.
- Munz, Mieczyslaw: Boston 12.
- Musco, Giacomo: (Carnegie Hall) Pittsburgh 9.
- New York Symphony Orgn.: Washington 18; Baltimore 14; Philadelphia 15; Brooklyn 17.
- Ney, Billy: (Carnegie Hall) New York 17.
- Nikisch, Mischa: Pittsburgh 15.
- Paylowska, Anna, & Ballet: (Odeon) St. Louis 7; Kansas City 10; Des Moines, Ia., 18; (Pabst) Milwaukee 17.
- Rachmaninoff: (Poli) Washington 14.
- Rachmaninoff, Sergei: (Carnegie Hall) New York 14.
- Riley, Virginia: Des Moines 14.
- Riman, Emanuel: (Carnegie Hall) Pittsburgh 9.
- Salzedo, Felix: Buffalo 16.
- Samour, Oign: (Carnegie Hall) New York 17.
- San Carlo Opera Co.: (Emery) Cincinnati 8.
- Segali, Arno: (Carnegie Hall) New York 14.
- Schumann-Haenck, Mme.: (Columbia) San Francisco 11.
- Sinfonia Trio: Des Moines, Ia., 15.
- Spalding, Albert: Boston 9-10.
- St. Denis, Ruth, & Co.: Waco, F. Burke, mgr.; Tucson, Ariz., 8; Jennings 9; El Paso, Tex., 10; Albuquerque, N. M., 12; Las Vegas 13; Pueblo, Col., 14; Cheyenne, Wyo., 15; Colorado Springs, Col., 16; Denver 17.
- St. Olaf Choir, F. M. Christiansen, mgr.: Pasadena, Calif., 8; Los Angeles 9; San Diego 10; Los Angeles 12; Denver, Col., 15; Pueblo 17.
- Teliman, Emil: Baltimore 14; Buffalo 10.
- Thomas, John Charles: Washington 15.
- Van der Veer, Nevada: (Town Hall) New York 14.
- Werrenrath, Reinold: (Emery) Cincinnati 13; Birmingham, Ala., 18.
- Whiteman, Paul, & His Orch.: Greensboro, N. C., 7; Raleigh 8; Winston-Salem 9; Columbia, S. C., 10; Jacksonville, Fla., 11; Savannah, Ga., 12; Charlotte, N. C., 13; Asheville 14; Atlanta, Ga., 16; Knoxville, Tenn., 16; Chattanooga 17.
- Zimbalist, Efrem: (Syria Mosque) Pittsburgh 13.
- DRAMATIC & MUSICAL**
- (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
- Able's Irish Rose: (Studebaker) Chicago Dec. 28, 1928, indef.
- Able's Irish Rose: (Republic) New York May 22, 1922, indef.
- Able's Irish Rose: (Republic) New York May 22, 1922, indef.
- Able's Irish Rose: (Missouri) Kansas City, Mo., Nov. 9, indef.

Ahle's Irish Rose: Memphis, Tenn. 5-10.
Ahle's Irish Rose: Winchester, Va. 7-8; Hanover, Pa. 9-10; Frederick, Md. 12-13; York, Pa. 14-17.

Annie Dear, with Billie Burke: (Times Square) New York Nov. 4, indef.

Applesnee: (La Salle) Chicago Sept. 28, indef.

Artists and Models of 1924: (Astor) New York Oct. 15, indef.

Artists and Models: (Poli) Washington 4-10.

Badge: (40th St.) New York Dec. 3, indef.

Baird, Ethel: (Nixon) Pittsburgh 5-10; (Ohio) Cleveland 12-17.

Barrymore, Lionel: (Belasco) Washington 5-10. Be Yourself: (Tremont) Boston Dec. 22, indef.

Beban, George, in The Greatest Love of All, E. S. Bettelheim, mgr.: (State) Los Angeles, Calif., 5-9; (Raymond) Pasadena 10-15.

Boggar on Horseback: (Lyric) Philadelphia Dec. 18, indef.

Best People, The: (New Park) Boston, Dec. 22, indef.

Bluffing Bluffers: (Ambassador) New York Dec. 22, indef.

Billy, The: (Hudson) New York Dec. 25, indef.

Blossom Time: (Shubert) Kansas City 4-10.

Blossom Time (No. 2): Victoria, B. C., Can., 8; Tacoma, Wash. 9-10.

Blossom Time: (Royal Alexandra) Toronto, Can., 5-10.

Bluffing: (Grand) Boston, Dec. 22, indef.

Bly Lee: (44th St.) New York Dec. 25, indef.

Blossom Time: (Shubert) Kansas City 4-10.

Blossom Time (No. 2): Victoria, B. C., Can., 8; Tacoma, Wash. 9-10.

Blossom Time: (Royal Alexandra) Toronto, Can., 5-10.

Bringing Up Father: (C. J. Carpenter's) (Columbus) San Francisco 5-10; (Lurie) Oakland 12-17.

Candide: (Equity 48th St.) New York Dec. 12, indef.

Carroll, with Elsie Ferguson: (Cort) New York Dec. 29, indef.

China Rose: (Hollis) Boston Dec. 24, indef.

Charlot's Revue of 1924: (Hanna) Cleveland 5-10.

Chocolate Dandies, with Siegel & Blanke: (New Detroit) Detroit 4-10; (English) Indianapolis 12-14; Louisville 15-17.

Cohar: (Plymouth) Boston Dec. 22, indef.

Dancing Mothers: (Maxine Elliott) New York Aug. 11, indef.

Dawn: (Erlanger) New York Nov. 24, indef.

Devil Under the Elms: (Greenwich Village) New York Nov. 10, indef.

Dream Girl, with Fay Bainter: (Chestnut St.) Philadelphia Dec. 22, indef.

Dumbells, The: (Grand O. H.) Toronto, Can., 5-10.

Expressing Willie: (Walnut St.) Philadelphia Dec. 22, indef.

Firebrand, The, with Joseph Schildkraut: (Morosco) New York Oct. 15, indef.

Fishin' on Great White Way: (Doheny) Ala. 8 Tuscaloosa 9; Meridian, Miss. 10; Pineapple, La. 11; Gulfport, Miss. 12; Laurel 13; Hattiesburg 14; McComb 15; Natchez 16; Vickburg 17.

Follow Me, I. M. Weingarten, mgr.: (Wheeling, W. Va. 7-8; (Park) Youngstown, O. 9-11; (Globe) Cleveland 12-17.

Foot Loose: Macon, Ga. 7; Athens 8; Augusta 9; Savannah 10; Jacksonville, Fla. 12-13; St. Augustine 14; Palatka 15; Orlando 16; Ocala 17.

For All of Us, with Wm. Hodge: (Adelphi) Philadelphia Dec. 22, indef.

Gingham Girl: (Biltmore) Los Angeles, Calif., 5-10.

Goose Bangs High: (Curran) San Francisco 5-10.

Goose Bangs High: (Princess) Chicago Nov. 3, indef.

Gran Bag, The, with Ed Wynn: (Globe) New York Oct. 4, indef.

Graves Bros. Musical Comedy Co., Al Clarkson, mgr.: (Columbia) Columbus, S. C., indef.

Greenwich Village Follies: (Shubert) Philadelphia Jan. 5, indef.

Grounds for Divorce, with Ina Claire: (Empire) New York Sept. 23, indef.

Guardians, The: (Garrick) New York Oct. 18, indef.

Get the Bus: (Majestic) Boston, Dec. 8, indef.

Hampden, Walter: (Shubert) New York Dec. 22, indef.

Haron, The, with Leopold Ulric: (Belasco) New York 2-12, indef.

Holy Thief, The: (Earl Carroll) New York Jan. 5, indef.

High Stakes: (Great Northern) Chicago Dec. 21, indef.

I'll Say She Is, with Marx Bros.: (Casino) New York May 19, indef.

In the Next Room: (Selwyn) Boston Dec. 22, indef.

Innocent Eyes: (Shubert) Cincinnati 4-10.

Is Zat So: (89th St.) New York Jan. 5, indef.

Kid Boots, with Eddie Cantor: (Selwyn) New York Dec. 31, 1924, indef.

Kiki, with Marguerite Risser: (Majestic) Jersey City, N. J. 5-10; (Teller's Shubert) Brooklyn 12-17.

King Will, Co.: (Strand) San Francisco, Calif., Oct. 4, indef.

Ladies of the Evening: (Lyceum) New York Dec. 23, indef.

Let's Be Good: (Liberty) New York Dec. 1, indef.

Lady of the Streets: (Central) Chicago Dec. 23, indef.

Less O'Loughler: (Comedy) New York Jan. 5, indef.

Leiber, Fritz: Seattle, Wash. 7; Salem, Ore. 8; Corvallis 9; Eugene 10; San Francisco, Calif., 12-24.

Little Jessie James, Chas. Hunt, mgr.: Fayetteville, Ark. 7; Fort Smith 8; Little Rock 9-10; Pine Bluff 12; Hot Springs 13; Arkansas 14; El Dorado 15; Monroe, La. 16; Alexandria 17.

Little Jessie James: (Shubert) Newark, N. J., 5-10; (Shubert) Jersey City 12-17.

Little Jessie James: (Jefferson) St. Louis 6-10; Grand Rapids, Mich. 11-17.

Little Clay Cart, The: (Neighborhood) New York Dec. 6, indef.

Little Miss Broadway, with Irene Bordoni: (Jacobs) Chicago Dec. 22-Jan. 18.

Lollipop, with Ada May: (Selwyn) Chicago Dec. 29, indef.

Madame Pompadour, with Wilda Bennett: (Martin Beck) New York Nov. 10, indef.

Meet the Wife: (Broad) Philadelphia Dec. 22, indef.

Merton of the Movies: Denver, Col. 5-10; Lincoln, Neb. 12-13; Des Moines, Ia. 15-17.

Milgrim's Progress, with Louis Mann: (Walla-Wall's) New York Dec. 22, indef.

Milne: (Booth) New York Sept. 24, indef.

Miracle, The: (Auditorium) Cleveland 5-10.

Mongrel, The, with Rudolph Schildkraut: (Long-Island) New York Dec. 15, indef.

Mrs. Battling Butler: (Auditorium) Baltimore Jan. 5, 10.

Mrs. Partridge Presents: (Belmont) New York Jan. 5, indef.

Music Box Revue: (Music Box) New York Dec. 1, indef.

Music Box Revue: (Illinois) Chicago Dec. 22, indef.

My Girl: (Vanderbilt) New York Nov. 24, indef.

My Son: (Nora Bayes) New York Sept. 17, indef.

New Brooms: (Fulton) New York Nov. 17, indef.

Old English, with George Arliss: (Ritz) New York Dec. 23, indef.

Paoletti and Francesca: (Booth) New York Dec. 30, indef.

Parasites, with Francine Larrimore: (Garrick) Detroit 5-10.

Passing Show: (Apollo) Chicago Dec. 21, indef.

Peter Pan, with Marilyn Miller: (Knickerbocker) New York Sept. 1, indef.

Peter Pan, Little: (New York) Sept. 1, indef.

Pretty Jane: (Woods) Chicago Dec. 21, indef.

Pretty Little Pussy: (Adelphi) Chicago Dec. 21, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef.

Ritz Revue, with Charlotte Greenwood: (Shubert) Boston Dec. 25, indef.

Robson, May: Fresno, Calif. 7; Visalia 8; San Barbara 9-10; (Biltmore) Los Angeles 12-17.

Rose Marie: (Imperial) New York Sept. 2, indef.

Rose Marie: (Teck) Buffalo 5-10.

Runnin' Wild, with Miller & Lyles: (Majestic) Buffalo 5-10.

Saint Joan, with Julian Arthur: (English) Indianapolis 5-7; (Macaulay) Louisville 8-10; (Grand) Cincinnati 11-17.

Sakura, with Walker Whiteside: (Playhouse) Chicago Dec. 21, indef.

Saint, Isaac and Mary: (Wilbur) Boston Dec. 22, indef.

Sally: (Jefferson) Birmingham, Ala. 5-10; Montgomery 12-13; Selma 14; Meridian, Miss. 15; Mobile, Ala. 16-17.

Sap, The, with Raymond Hitchcock: (Apollo) New York Dec. 15, indef.

Seasnay Flitz: (Frolic) New York Dec. 29, indef.

Seven Heaven: (Grand) Cincinnati 5-10.

Seven Heaven: (American) St. Louis 4-17.

Shepherd of the Hills, with W. B. Franklin: Frank B. Smith, mgr.: Salina, Kan. 8; Junction City 9; Ottawa 10; S. Coffeyville 11; Coffeyville 12; Muskogee, Ok. 15; Ft. Smith, Ark. 16; Fayetteville 17.

Show Off: The: (Cohan's Grand) Chicago Jan. 4, indef.

Show Off: The: (Playhouse) New York Feb. 5, indef.

Silence with H. B. Warner: (National) New York Nov. 12, indef.

Sinner Called Peter: (Broadhurst) New York Nov. 10, indef.

Sitting Pretty, with Dolly Sisters: (Garrick) Chicago Dec. 22, indef.

Slout, L. Verne, Players, & Ruth Whitworth: Janesville, Wis. 7; Brooklyn 8; Albany 9; Juda 10.

Stepping Stones, with Fred Stone: (Forrest) Philadelphia Jan. 6, indef.

Student Prince, The: (Jolson) New York Dec. 2, indef.

Swan, The: (Garrick) Philadelphia Jan. 5, indef.

Ten Nights in a Bar Room, Clyde Anderson, mgr.: Carson, Nev. 6; Reno 10; Rainbow 11; Hazen 12; Gerlach 13; Winnemucca 14; Palisade 15; Wells 16.

They Know What They Wanted: (Garrick) New York Nov. 24, indef.

Topless and Everlasting, with Duncan Sisters: (Harris) New York Dec. 28, indef.

Uncle Tom's Cabin: (Triangle) New York Nov. 4, indef.

Undertow: (Fifth) Pittsburgh 5-10.

Vanity Box: (Geo. E. Wintz's) Alken, S. C. 1; Newberry 8; Greenville 9; Charlotte, N. C. 10.

Way of the World: (Cherry Lane) New York Nov. 17, indef.

White Price Glory: (Plymouth) New York Sept. 5, indef.

White Cargo: (Daly) New York Nov. 5, indef.

White Cargo: (Cort) Chicago Oct. 5, indef.

White Cargo: Saratoga, N. Y. 7; Glens Falls 8; Hoosic Falls 9; Granville 10; Oneonta 12; Ft. Plain 18; Gloversville 14; Albany 15-17.

White's, George, Scandals: (National) Washington 5-10.

Wildcatter: Rochester, N. Y. 8-10; (Teck) Youngest, The: (Gaiety) New York Dec. 22, indef.

Ziegfeld Follies: (New Amsterdam) New York Oct. 30, indef.

Ziegfeld Follies: (Ohio) Cleveland 4-10.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.

Auditorium Players: (Auditorium) Lynn, Mass., indef.

Auditorium Players: (Auditorium) Malden, Mass., indef.

Auditorium Players: (Auditorium) Gloucester, Mass., indef.

Avalon Player: (Avalon) Lewiston, Id., indef.

Balmbridge Players: (Shubert) Minneapolis, Minn., indef.

Baldwin Players: (Palace) Houston, Tex., indef.

Bayonne Players: (Opera House) Bayonne, N. J., indef.

Berkell Players, Chas. Berkell, mgr.: (Waterloo) Waterloo, Ia. Nov. 20, indef.

Blaney Stock Co.: (Yorkville) New York, indef.

Bond, Harry, Players: (Hudson) Schenectady, N. Y., indef.

Bonstelle Stock Co.: (Bonstelle Playhouse) Detroit, Mich., indef.

Boston Stock Co.: (St. James) Boston, Mass., indef.

Brockton Players, Casey & Hayden, mgrs.: (City) Brockton, Mass. Sept. 1, indef.

Cataract Players: (Cataract) Niagara Falls, N. Y., indef.

Chase-Lister Co.: North Platte, Neb., 5-10; Lexington 12-17.

Chicago Stock Co., Chas. H. Rossman, mgr.: (Lyric) Hackensack, N. J. 5-10; (Academy) Newburg, N. Y. 12-17.

Circle Theater Players: Dallas, Tex., indef.

Clounger, Ralph, Stock Co.: (Wilkes) Salt Lake City, Utah, indef.

Colonial Players: (Colonial) San Diego, Calif., indef.

Copley Repertory Co.: (Copley) Boston, Mass., indef.

Curran Players: (Curran) San Francisco, Calif., indef.

Desmond, Mae, Players: (Desmond) Philadelphia, Pa., indef.

Duffy, Henry, Players: (Alcazar) San Fran-

cisco, Calif., indef.

Empire Players: (Empire) Salem, Mass., indef.

Empire Players: (Empress) Butte, Mont., indef.

Empress Players: (Empress) Vancouver, B. C., Can., indef.

Fifth Ave. Stock Co.: (Fifth Ave.) Brooklyn, N. Y., indef.

Frawley-Karle Players: (Garrick) Milwaukee, Wis., indef.

Fulton Stock Co.: (Fulton) Oakland, Calif., indef.

Garrison Players: (Garrison) Wilmington, Del., indef.

Gifford Players: (Hippodrome) Peoria, Ill., indef.

Glaser, Vaughan, Players: (Uptown) Toronto, Can., indef.

Gordinier Players, Clyde H. Gordinier, mgr.: (Orpheum) Duluth, Minn., indef.

Hoover Hall Stock Co.: (Palace) Port Rich-

mond, S. J. N. Y., indef.

Hart Players: (Hart) Long Beach, Calif., indef.

Harrington, Guy, Players: (Stone O. H.) Bing-

hamton, N. Y., indef.

James, Stanley, Players: (Star) Pawtucket, R. I., indef.

Janner, Ella, Stock Co.: (Arcade) Connells-

ville, Pa., indef.

LaVera, Dorothy, Players: (Strand) Ft. Wayne, Ind., indef.

Lewis-Worth Players: (Lyceum) Memphis, Tenn., indef.

Lowell Players: (Opera/House) Lowell, Mass., indef.

Luttringer, Al, Players: (Park) Manchester, N. H., indef.

Lyceum Players: (Lyceum) Baltimore, Md., indef.

Lyric Players: (Lyric) Atlanta, Ga., indef.

Majestic Players: (Majestic) Madison, Wis., indef.

Majestic Stock Co.: (Majestic) Los Angeles, Calif., indef.

Majestic Players: (Majestic) London, Ont., Can., indef.

Majestic Players: (Majestic) Utica, N. Y., indef.

Majestic Players: (Majestic) Halifax, N. S., Can., indef.

Manhattan Stock Co.: (Prince Edward) Char-

lotteetown, P. E. I., Can. 19-24.

Matthews, Cameron English, Players: (Comedy) Toronto, Ont., Can., Jan. 1, indef.

Maylon Players: (Auditorium) Spokane, Wash., indef.

Metropolis Players: (Metropolis) New York, indef.

Mission Players: (Mission) Long Beach, Calif., indef.

Montauk Players (Montauk) Brooklyn, N. Y., indef.

Moresco Stock Co.: (Moresco) Los Angeles, Calif., indef.

Mt. Carmel Players: (Opera House) Mt. Carmel, Pa., indef.

Murphy's Comedians: (Savoy) San Diego, Calif., indef.

National Art Players: (Lyceum) Paterson, N. J., indef.

New Bedford Players: New Bedford, Mass., indef.

Orpheum Players: (Orpheum) Racine, Wis., indef.

Park Edua, Players: (Prince) Houston, Tex., indef.

Park Players: (Park) Miami, Fla., indef.

Permanent Players: (Winnipeg) Winnipeg, Man., Can., indef.

Peruchi Players: (Lyric) Knoxville, Tenn., indef.

Plaistield Players: (Plaistield) N. J., indef.

Playhouse Players: (Playhouse) Los Angeles, Calif., indef.

Poll Players: (Poll) Waterbury, Conn., indef.

Poll Players: (Hyperion) New Haven, Conn., indef.

Princess Players: (Princess) Wichita, Kan., indef.

Proctor Players: Elizabeth N. J., indef.

Rialto Players: (Rialto) Hoboken, N. J., indef.

Rialto Players: (Rialto) Tampa, Fla., indef.

Ritz Plays: (Ritz) Ft. Worth, Tex., indef.

Ritz Stock Co.: (Rialto) Sioux City, Iowa, indef.

Seeger Players: (St. Charles) New Orleans, La., indef.

Seventh Avenue Players: (Loew's) Seventh Ave., New York, indef.

Sherman Stock Co.: (Hippodrome) Terre Haute, Ind., indef.

Somerville Players: (Somerville) Somerville, Mass., indef.

St. John Players: (Opera House) St. John, N. B., Can., indef.

Strand Players: (Strand) San Francisco, Calif., indef.

Temple Theater Stock Co.: Hamilton, Ont., Can., indef.

Theatre Stock Co.: Hammond, Ind., indef.

Tempie, Earle, Players, direction Oliver Eck-

hardt: (Walker) Santa Ana, Calif., indef.

(Mission) Glendale, Calif., indef.; (Scene) Whittier, Calif., indef.; (United) Anaheim, Calif., indef.

Walker, Stuart, Player: (Cox) Cincinnati May 6, indef.

Walnut Stock Co.: (Walnut) Louisville, Ky., indef.

Washburn Comedy Co.: Clem & Cory, mtrs.: (Tskilwa) Ill., 5-10; Anawan 12-17.

Warburton Players: (Warburton) Yonkers, N. Y., indef.

Wilkes Player: (Desham) Denver, Col., in-

def.

Woodward Players: (Majestic) Detroit, Mich., indef.

Woodward Player: (Empress) St. Louis, Mo., indef.

BURLESQUE

COLUMBIA CIRCUIT

Bathing Beauties (Colonial) Utica, N. Y., 6-10; (Harmanus Bleeker Hall) Albany 12-17.

Best Show in Town: (Gaiety) Omaha 5-10; open week 12-17.

Broadway by Night: (Olympic) Chicago 5-10; (Star) Chicago 12-17.

Cooper Along: (Grand) Canton, O., 8-10; (Co-

lumbia) Cleveland 12-17.

Cooper, Jimmy, Show: (Hurtig & Seaman) New York 5-10; (Empire) Brooklyn 12-17.

Daly, Lena: (Empire) Providence 5-10; (Gayety) Boston 12-17.

Fast Steppers: (Miner's Bronx) New York 5-10; Stamford, Conn. 12; Holyoke, Mass., 18; (Springfield) Springfield, Mass., 14-17.

Ford, of the: (Carter) Carter 12-17.

Ford, of the: (Garter) Detroit 12-17.

Ford, of the: (Orpheum) Chicago 5-10; (Gaiety) Detroit 12-17.

Ford, of the: (Orpheum) Cincinnati 5-10; (Gaiety) Cincinnati 12-17.

Ford, of the: (Orpheum) Detroit 5-10; (Gaiety) Detroit 12-17.

Ford, of the: (Orpheum) Indianapolis 5-10; (Gaiety) Indianapolis 12-17.

Ford, of the: (Orpheum) Louisville 5-10; (Gaiety) Louisville 12-17.

Ford, of the: (Orpheum) New York 5-10; (Gaiety) New York 12-17.

Happy-Go-Lucky: (Olympic) Cincinnati 5-10; (Gaiety) Cincinnati 12-17.

Holiday Moments: (Lyceum) Columbus, O., 5-10; (Lyric) Dayton 12-17.

Hollywood Hop: (Gaiety) Boston 5-10; (Col-

umbia) New York 12-17.

ping Out: (Trocadero) Philadelphia 5-10; (Olympic) New York 12-17; (Savoy) Wilkes-Barre 12-17; (Gayety) Wilkes-Barre 5-10; (Hans' Babies) Williamsport, Pa. 7-12; Lancaster 8; Reading 9-10; (Gayety) Philadelphia 12-17.

TABLOIDS

ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION

Lee, Olympians: (Grand) Raleigh, N. C. 5-10.

E. T. Vanity Box Revue: (Opera House) Bancroft, W. Va. 6-10; (Opera House) Westover, W. Va. 12-17.

Orpheus' Chas. W. Hello, Everybody: (Orpheus) Altoona, Pa. 5-10; (Star) McKeepsport 12-17.

Let's Eddie, Smiles & Chuckles Revue: (Temple) Bay City, Mich. Dec. 28, indef.

Beth's, Thelma, American Beauties, Billings booth, mgr.: (Lyric) Charleston, S. C. Dec. 8, indef.

Dodge, Lole, Players: (Broadway) Tulsa, Ok. indef.

Playboy Masqueraders, Eddie Ford, mgr.: (La Piazza) Toronto, Ont., Can. indef.

Booth's, Mary Tropical Maid: (Columbia) Alton, Ill. 5-10.

Miller's Follies of 1925: (Columbia) Ashland, Ky. indef.

Camps & Ladens' Cute Little Devils: Chas. V. Turner, mgr.: (Hippodrome) Reading, Pa. Dec. 1, indef.

Golden Around, Golden & Long, mgrs.: (Columbia) Alliance, O. 5-10; (Liberty) Ellwood City, Pa. 12-17.

Sister's Sisters Revue: (Elite) Kalamazoo, Mich. 10.

Brofford's, George, Pep & Ginger Revue: (Health) Atlanta, Ga. 5-10.

John (Honeygal) in Honeytime: (Lyric) Butler, Pa. 5-10.

Miller's, Jim, Revelette: (Reaper) Monroe, Mich. 5-10.

Wood's, N. Y. Roof Garden Revue: (Columbus) Cooper, Wyo. until Feb. 14.

Billy, Billy, Jazzmania Revue: (Lyric) Bradock, Pa. 5-10; (Butler) Niles, O. 12-14; (Columbia) Alliance 15-17.

Folly Town Maids, Arthur Higgins, mgr.: (World) Sioux City, Ia. indef.

Frolics, Maurice J. Cash, mgr.: (Capitol) Moose Jaw, Sask., Can. 12-17.

It's From Joyland, The Field, mgr.: (Oklahoma) Bartlesville, Ok. 5-10.

Teddy, Jazz Revue, T. Teeters, mgr.: (Hippodrome) Dallas, Tex. indef.

Honey, & His Honey Girls: (Pearl) San Antonio, Tex. indef.

Arthur, Sunshine Revue: (Gordon) Middleton, O. 5-10.

They's Big Town Revue: (Dixie) Uniontown, Pa. 5-10.

They's Jolly Follies: (Princess) Youngstown, O. 5-10.

Musical Revue: (Star) Louisville, Ky. indef.

Naugh & Ramon's Revue: (Airdome) Miami, Fla. indef.

League of Nonnances, Fran Smith, mgr.: (Orpheum) Grand Rapids, Mich. 5-10; (Liberty) Peru, Ind. 12-14; (Luna) Logansport 15-17.

W. J. Big Revue: (Jefferson) Jefferson City, Mo. 5-10.

Merle, Show Girls: (Opera House) Toledo, O. 5-10.

Levy Musical Comedy Co.: (Capitol) Lansing, Mich. indef.

Frank, Co.: (Royal) Vancouver, B. C. 5-10. indef.

Daddy, with Danny Duncan, Col. J. L. Davis, mgr.: La Fayette, Ind. indef.

& Coleman's Tip Top Merrymakers: (Strand) Halifax, N. S. Can. Jan. 8, indef.

Pete, Show: (Jefferson) Dallas, Tex. Sept. 21, indef.

Box Revue, Fort & Casey, mgrs.: (South) St. Joseph, Mo. 5-17.

Guy, Musical Revue: (Strand) Saginaw, Mich. 5-10; (Colonial) Detroit 11-24.

Billy, Musical Comedy Co.: (Hippodrome) Louisville, Ky. indef.

Show, Alex. Saunders, mgr.: (Opera House) Warren, O. 5-10.

Tony, (Bozo) Jollies Follies: (Ottawa) Ottawa, Ont., Can. indef.

Everywhere, with Billy Maine, Col. J. L. Davis, mgr.: Huntington, Ind. 5-10.

Girls, Jimmy Allard, mgr.: (Orpheum) Springfield, Mo. 5-10.

Marshall, White Bang Revue: (Plaza) Crownsville, Pa. 5-10.

Billy, Musical Comedy Co., J. P. Price, mgr.: (Palace) Oklahoma City, Ok. indef.

Shows, West Palm Beach, Fla. 10; Miami 12-17.

CARNIVAL COMPANIES

ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION

J. L. Shows: West Palm Beach, Fla. 10; Miami 12-17.

BLOW'S BIG CITY SHOWS, 11th year. Now booking Rides Go-for-Merry-Go-Round, Ferris Wheel, Merry Mix-Up, Showmen and Concessions. Writing at St. Louis. Address BOX 18, Granite City, Illinois.

LIPPA AMUSEMENT CO.

Booking Shows and Concessions for our next show. Also Chorus Girls for Tab. Show. Hotel Normandie, Detroit, Michigan.

GEORGE W. MATHIS

Booking Shows, Rides and Concessions for Season 1925. 3782 Ludlow Avenue, Cincinnati, Ohio.

REITHOFFER SHOWS and concessions. Winter quarters, Huestonville, Pa. All correspondence to Home, 1611 N. 18th St., Philadelphia, Pa.

STRAYER AMUSEMENT CO.

Booking Shows, Rides and Concessions. Season 1925. 1611 N. 18th St., Williamsport, Indiana.

WISE SHOWS

Booking Shows, Rides and Concessions. Season March 1. Office and Winter Quarters, 1919 4th Street, Bartlesville, Ok. 8-10; Tonkawa 11-17. David A. WISE, Manager.

The Billboard

The Billboard Publishing Co.,
Cincinnati, Ohio.

Please send The Billboard for six months, for which I enclose \$1.75.

in their tastes spread some party, and the guests whose names are big in the show world were many.

The Page was booked to attend the Mummers' parade, the spectacular Philadelphia New Year's affair, but friend wife could not see our spoiling the otherwise quiet week in any such manner. So in response to many years of obedience to MRS. GABRIELLE JACKSON we go to work instead, thus welcoming the new year as has been our habit. Oh, well, some day we will have a chance to get about a bit.

Looked in on a *Demi-Virgin* rehearsal by the people MR. HOLLAND has assembled to replace those who have gone to ROBERT LEVY'S company. The replaced ones were MARGARET BROWN, H. L. PRYOR, RUTH CARR and EVELYN ELLIS, together with a young fellow named CARTER, who did a last-minute jump.

Saw DAN MICHAELS, carnival man, out for the first day after a three weeks' illness.

BILLY MILLS replaced Shelton Brooks in *Dizie to Broadway* at the Broadhurst Theater Christmas night and made an instantaneous hit with the patrons of the down-town show.

JOHNNY POWELL presented an unusually clever show at the Capitol Palace Club in Harlem Christmas night. STANLEY BROWN and BABY BANKS were the featured additions to the regular door show.

TIM BRYMM and **FRANK MONTGOMERY** took a company from New York to Washington to begin an engagement there the first week of the New Year.

BILLY OLLENDORF, special salesman of The Billboard, has become an associate member of the COMEDY CLUB. He and MANAGER TOLSON are to be seen together on the late watches almost every night.

W. H. RAY, of RAY AND LLOYD, after a four weeks' stay in Roosevelt Hospital, where he underwent a serious operation, was able to leave there for his home just in time to enjoy Christmas with the folks. During his illness his partner, **WILL LLOYD**, worked club dates in the city. The act will be able to resume late in January.

On December 28 the **VIRGINIA UNION UNIVERSITY CLUB** of New York, gave its semi-annual dance and concert for the fund that it devotes to scholarships for four students. **WILL VODERY'S PLANTATION ORCHESTRA** played for the affair. **TRAVIS FREEMAN**, president of the club, assures us that the offer to educate the son of a performer or musician is open again for candidates next year.

DINK THOMAS, the clever little comedienne who has been a member of many of our leading shows, and who was more recently a partner of "Doc" Straine and Davis, is blind and confined at her home in 136th street.

WILLIE MILLER is the new head-waiter at the CLUB CABARET. The club has established Friday as a ladies' souvenir night.

Medicine Show Doing Well

Bob Johnson and his medicine show have been bucking competition very successfully in the Virginia coal country. They are handling the products of the Dr. Wm. Barth Quaker Herb Company of Cincinnati. They moved from the mountain district after a successful business period to Danville, Va., in the heart of the tobacco country, for the holiday weeks.

They worked in a storeroom with Dr. Nanette next door, an auction house, a magician's show and the regular T. O. B. A. theater, all in the block. Pitchmen worked all around the neighborhood, but H. K. Feits says they have been getting a big percentage of the business.

Besides doing the lecturing on the show Feits found time to visit the theater and see Collins and Collins, Lonnie Fisher's *Fun Festival* and the others on the bill. While the medicine show was laying off for one week he took *Blind* Neal, the pianist; Earl Gaynor, Speedy Wilson and five girls barnstorming and got some nice profits on some one and two-night stands. Feits is a showman who doesn't like to be idle.

Prof. George Christian is in Florida with the Model Shows, and the fraternal fellow informs us that he may soon be seen with a one-night attraction as bandmaster.

MARRIAGES, BIRTHS, ENGAGEMENTS, DIVORCES AND DEATHS—all news to our readers. Help us to give you plenty of it. Send in all such notices to the editors. It will be gladly printed if fresh and authentic.

MINSTRELS

ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION

Bushby's Colored, with Nay Bros., Doc Gardner, mgr.: Bartlesville, Ok. 8-10; Tonkawa 11-17.



HIPPODROME CIRCUS

RAILROAD — OVERLAND



BY CHAS. WIRTH

SIDE SHOW MENAGERIE

PIT SHOWS ~ PRIVILEGES



(Communications to 25-27 Opera Place, Cincinnati, O.)

101 Ranch Show Cars

Being Reconstructed in Topeka, Kan.—Joe C. Miller on Business Trip to California

Marland, Ok., Jan. 2.—Col. J. C. Miller, director-in-chief of operations of Miller Bros.' 101 Ranch Wild West and Far East Shows, went to Topeka, Kan., this week to supervise the reconstruction of the show cars of the coach type that are in the Santa Fe Shops at that point. He was accompanied by Superintendent Art Eldridge. Upon completion of these plans the Colonel will leave for California on business, to be gone for three weeks.

The work of preparing the equipment for next season and selecting horses for the big show is well under way. Zack T. Miller, brother of Col. Joe and George L. Miller, arrived from Louisiana, where he has a pecan plantation as well as diversified farming land. He will be with the show this season and have much to do with the arena and parade. Dan Dix will have charge of the comedy end with the show, and is now engaged in preparing new turns.

General Agent C. W. Finney recently arrived from New York and remained two days. Eddie Snow, boss hostler, is whipping the baggage stock into line, and Eddie Botsford, who will have charge of the buffaloes and many of the acts which will appear in the arena, is hard at work building up his end of the performance.

Prince Tiffon will be with the show supervising the Cossacks, and painters are busy in going over the wagons. The five elephants of the show are appearing in an act in vaudeville under the guidance of Billy Burke, and it is said that the turn is making a big hit.

J. H. (Doc) Oyler, side-show manager, has left for the East and will go over the stamping grounds of his youth in Pennsylvania before returning. Bert Rickman, equestrian director of the Robbins Bros. Circus, recently spent a day on the ranch looking over the wild animals, lions and ponies. A barn is being erected at the ranch for housing the show stock which is by far the biggest thing of its kind in the State. It will hold 200 head of stock.

Troupers at Hot Springs National Park, Arkansas

Hot Springs National Park, Ark., Jan. 3.—The season is now getting in full swing here and showfolk are coming in every day, all reporting at what is called the showmen's headquarters, Jeffers and Faber Cafe. Among showfolk present at this time are Mr. and Mrs. George C. Moyer, Mr. and Mrs. Charles Thomas, Mr. and Mrs. Eddie Brown, Mr. and Mrs. "Kentucky" Leggs, "Shanty" Hicks, "Blacky" Logan, "Sheedy" Dempsey, Dave McKay, Mr. Corey, "Slim" Griffin, Jimmie Hicks, "Country" Brown, Mr. Becker, Flossie LaBlanche, and the veteran but agile clown, Jack Lancaster. They can be seen every day basking in the sunshine on Bath House Row.

Alleges Use of His Name

"Blackie" Morgan, boss canvasman, in a letter to *The Billboard* alleges that some one unlawfully received transportation the first part of last season from the Hagenbeck-Wallace Circus, using his name, and further alleges that the same person also had been receiving his mail of late.

Andrew Downie in New York

New York, Jan. 3.—Andrew Downie and niece, Florence Forrester, arrived here Tuesday and are registered at the Hotel Claridge. Downie's circus is showing local Keith theaters.

Playing Indoor Circuses

Pewee and Harwath, comedy acrobats and clowns, have booked numerous indoor circuses, starting at Canton, O., week of January 26 at the Eagles' Circus.

James Shropshire

Re-Engaged With Gentry-Patterson Circus

James Shropshire, side-show manager of the Gentry Bros.-Patterson Circus, who finished the season as kid-show manager with Gollmar Bros.' Circus following the close of the G.P. season, has returned to Cincinnati, O., for the winter. He has been re-engaged with James Patterson's Circus, making his third season. On his way from Mobile, Ala., to Cincinnati, Mr. Shropshire stopped over in Louisville, Ky., and visited the quarters of the Walter L. Main Circus, which title recently was acquired by the King Brothers. In a call at *The Billboard* offices he reports that approximately 40 men are busily engaged at the quarters there and that the outfit will have some excellent equipment.

Bert Cole Again With

Hagenbeck-Wallace Circus

New York, Jan. 3.—Bert Cole, special advertising representative and official announcer of the Hagenbeck-Wallace Circus, will return to that show in 1925 for his 25th consecutive season. Mr. Cole, accompanied by his wife, arrived recently from Chicago to spend Christmas at the Cole home on Staten Island. Their guests included Frank A. Cook, of the Ringling-Barnum Circus; Mrs. Cook, formerly Lulu Davenport, and Mickey McDonald, a member of the Australian Woodchoppers, an attraction on the Hagenbeck-Wallace Circus.

The Coles, while in New York City, were guests of Mr. and Mrs. Cook at their beautiful apartment in Washington Heights during the holiday layoff of *Tango Shoes*, a vaudeville act.



A reproduction of a bulletin board which Frank (Doc) Stuart's shop crew of Oklahoma City painted for the Ringling-Barnum & Bailey Circus when it showed there. It is 16 feet over all and about 9 feet high.

Davis Family Reunion

Nashua, N. H., Jan. 2.—The Davis brothers, Charlie, Jimmie, Vic and George, spent a fine Christmas with their 84-year-old mother, Alfonsine Bourque, at Vic's country home here. A Christmas tree was loaded with presents for all, and, of course, "Santy" filled mother's stocking. A turkey dinner was prepared by the Davis boys' sister, Mrs. Lena Helne. Others present were Mrs. Gertie Davis, Mrs. Jimmie Davis, Nettie Gay and Arthur Chartsea. In the evening the family enjoyed games and music and calls from many friends. Friday evening, December 26, the family was entertained at dinner by Mr. and Mrs. Jimmie Davis at their home in Kinsley street, and Sunday, December 28, by Mr. and Mrs. Charles Davis at their home in Maple street. On Monday of this week George Davis left for West Baden, Ind.

Circus Acts in Boston

Boston, Jan. 2.—A number of well-known circus people are playing local theaters this week. They include Macauha and Johannes Josefson at Keith's, Don Darragh and his baby elephants at Gordon's Olympia, Buck Leahy at the Columbia, Ernest LaDue Duo at the Bowdoin Square, Moll Bros. at the old Howard and Jennier Bros. at Loew's Orpheum.

V. H. Walker in Hospital

V. H. (Slim) Walker, elephant trainer of the Golden Bros.' Circus, is in a New Orleans (La.) hospital, according to word received by *The Billboard* from Ernest West.

Sarasota Pickups

Sarasota, Fla., Jan. 2.—Christmas Day was a big one for the show boys. Amos, the cook on Mr. Charles Ringling's yacht, served the crew an elaborate dinner and Merle Evans and his concert band were tendered a dinner by the Chamber of Commerce. A novelty, and probably the only one in Florida, is a cabaret ship, one of Ben Bernie's bands furnishing the music. Mr. Evans' band is the talk of the town, and has been getting plenty of front-page publicity in the Southern Florida dailies. The band fills out-of-town engagements following the evening concerts. Among showfolks here are Charles Kannally, Willie, chef on John Ringling's private car, "Jomar," and J. M. Staley, the writer, on Mr. Charles Ringling's yacht, "Symphonie."

Looses in Vaudeville

The Aerial Looses, presenting an iron-jaw slack-wire novelty and who recently closed a three-week engagement with the Frank Marshall Indoor Circus, are now playing vaudeville dates. They were in Cincinnati last week.

Booked Solid on Keith Time

Harry DeMario and la Marletta have not lost a day since closing with the Ringling-Barnum Circus, being booked solid on the Keith Time. They are billed as "The Classy Aerialists" and "The Lady Aerialist With a Beautiful Voice."

Ahead of Hall Show

Chick Dailey, well-known candy butcher, is ahead of the *Mutt and Jeff* Company playing Canadian territory.

Gentry-Patterson Show

Employees Have Fine Christmas Dinner Activity at Paola Quarters

Paola, Kan., Jan. 2.—To vary it a little from the Thanksgiving turkey Chef Brown and his assistant, Paul Quiner, served the boys at the Gentry-Patterson Circus quarters a fine roast goose dinner for Christmas, accompanied by all the trimmings. Superintendent H. (White) Lehrter went to Chicago to spend Christmas with his family, and while there conferred with the tent makers in regard to the next season's canvas. Theo. Forstall and Eddie Schaeffer also were absent from the Christmas gathering, going to Kansas City for a couple of days.

Work on the new advance car was started this week under the direction of Mr. Lehrter and Bill Britton, trainmaster. Bill Harris, who has had charge of construction work at the Patterson show quarters for the past 17 winters, arrived last week from Dallas, Tex., and is having the painters put the necessary finish on the wagons. Mr. Harris, who also is an ironworker and woodworker, will this year confine his efforts to the paint shop. M. G. Smith and Al. Davis remaining in charge of the blacksmith and wagon shops.

Paola has been in the grip of real winter weather the past two weeks and it was necessary to bring in the stock from pasture to the barns. Harry McFarlan and wife, who were on this show the past three seasons up until last June, the former having been equestrian director, recently closed with an Eastern fraternal circus combination and have returned to Paola for the winter. In all probability they will be back in their old position with this show when opening day arrives.

Word has been received from Eddie Limoges, producing clown who is at home in Montpelier, Vt., that he has completely recovered from the illness that caused him to leave the show last August. Incidentally, some of the best known clowns have signed Gentry-Patterson contracts for this year. Christmas cards received from some of the folks showed that they are widely scattered at this time, "Mickey" Blue being in Jacksonville, Fla.; Harry Greenberg in New Orleans; Jack Manning at Monroe, La., where he is managing a leading theater there for the winter; S. F. Harris and wife were in Chicago for the holidays; Al. Anderson, wrestler, in Mason City, Ia.; Pearl Webber, in Toledo, O.; Doc Webber, principal trainer, in Los Angeles, and Harry Dickerson, sticking close by, at Wichita, Kan.

Recent visitors to the winter quarters were Louis Isler, owner of the carnival bearing his name and an old friend of James Patterson. While here Mr. Isler purchased some railway equipment and other property for his shows. Jack (Slim) Kearney, the past two seasons brush man on the advance car, and who has been with the John Robinson and Golden Bros. Shows since the closing of this show, dropped off for a few days visit while en route home to Kansas City from Beaumont after the close of Golden Bros.' advance car. He will be back on the advance, as usual, next season.

Hafley Returns to New York

New York, Jan. 3.—California Frank Hafley has arrived here from Marland Ok., where he was called for consultation relative to joining Miller Bros.' 101 Ranch Wild West Show the coming season. Mrs. Hafley and Reine spent the holidays at Atlantic City, N. J., as guests of Dr. and Mrs. J. B. Locherty.

Gil Robinson's Book Finished

Somers Point, N. J., Jan. 3.—Gil N. Robinson, veteran showman, has received the first proof of his story, *Circus Days*, from a publishing company that intends to put the book on the market. The story deals with circus life, as experienced by Mr. Robinson, Mr. Robinson's father and the late John Robinson.

Why Wait Until the Rush Season to Place That Order for TENTS AND BANNERS?

Winter orders mean better service and lower prices. Large stock new and used Banners and Tents of all kinds and sizes. Ask us about our low winter prices. Long Distance Telephone, Haymarket 0444.

U.S. TENT & AWNING CO. The World's Largest Manufacturers of Tents
EDW. R. LITZINGER President 701-09 Sangamon St., CHICAGO, ILLINOIS

Midget Clown Entertains

New York, Jan. 8.—Erwin Wiesepoel, midget clown, who is three feet tall, provided laughs for the crowd that saw the Hamburg-American liner Albert Ballin

off to Europe this week. As the vessel backed out the midget climbed to the rail on the promenade deck, bounded about and made grimaces at the crowd. He said he was going to spend the circus lay-off season in Germany.

Al G. Barnes Circus

Observes Christmas in Fitting Style—Employees Receive Presents

Palms, Calif., Jan. 2.—The Christmas spirit prevailed at the winter quarters of the Al G. Barnes Circus here. Work was suspended and a big tree was erected and decorated with electric lights and holiday trimmings. Every employee at the quarters received a present. Mr. Barnes was the host, Rex de Rosselli, the writer, portrayed the role of Santa Claus, and "Spud" Readrich and his band furnished music all afternoon. At 6 p.m. the entire personnel was ushered in the mess hall, where George Tipton, head steward, had a big dinner ready, and nothing was lacking to make the occasion an eventful one. Mr. Barnes was the recipient of many tokens of friendship from his employees, Charles Cook acting as toastmaster. After the dinner all assembled to the sail loft, where they danced until the wee hours of the morning.

Carpenters are at work remodeling Mr. Barnes' ranch house which, when finished, will be one of the show houses of Palms. Construction work on the zoo is progressing rapidly and the big lake for the new birds and waterfowl will be completed within a few days. The new electric lights above and around the zoo are drawing flattering comments. Grading at the back ranch is finished and new buildings have been completed for the housing of the work horses during the rainy season. Many acts are being rehearsed and Austin King and Carl Bruce have the two car loads of Arabian horses, recently received well in hand. Leo Roth and his assistant, Bert Nelson, are working on new cat animal acts. All departments are busy rebuilding the Barnes Circus for the coming season's tour.

101 Ranch Cotton

May Be Made Into Tents for Miller Bros. Show, Which Likely Will Feature a Display of Oklahoma Products

Guthrie, Ok., Jan. 3.—Should negotiations now on between the Pioneer Cotton Mills of this city, and Miller Brothers, of the 101 Ranch, be consummated, an unusual advertising stunt for Oklahoma will be staged this year. During the past year the Millers have raised a lot of cotton of extra-fine staple at the ranch and they have come to the Pioneer Mills with a proposition to weave this cotton into duck for the new tents of the Miller Bros. 101 Ranch Wild West Show.

It is proposed to have woven into the canvas with colored warp, wording that the tents were made by the Pioneer company from cotton grown on the 101 Ranch, thus advertising Oklahoma cotton and its products to the people who visit the show.

The Miller Bros. will have a special department of the show, it is said, displaying Oklahoma cotton and by-products of all kinds and featuring Oklahoma as one of the leading cotton States of the nation.

WRITE FOR PRICES

on Your 1925 Requirements

SHOW OR CARNIVAL TENTS. CONCESSION TENTS. MARQUEES. Anything Made of Canvas.

ICARNE-GOUDIE MFG. CO.
KANSAS CITY, MO.

FOR SALE

Four 50-ft. Flat Cars, equipped with air brakes and automatic couplers. Have just been ordered and are in good condition. Will run on railroad. Also in good condition. Will sell for one-quarter of value. HARRIET & ZIMMERMAN, Midway Horse Market, St. Paul, Minnesota.

AUCTION SALE

Miller's Car, partly burned. Can be moved as it is January 15, 1925, at 3 p.m., at BLANCK'S CAR STORAGE, Vinton, Pa.

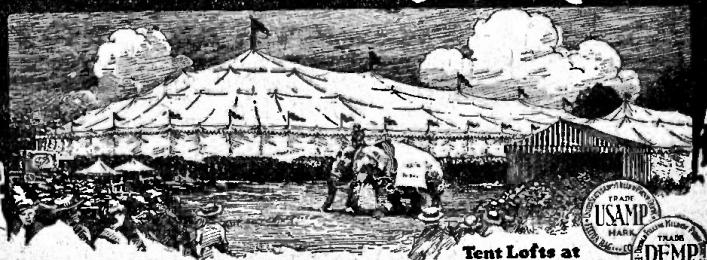
The Arms-Yager Railway Car Co.

410 N. MICHIGAN AVE.

Suite 1382, Chicago, are prepared to furnish showmen and theatrical managers 40-ft. Baggage Cars, equipped to run in high speed trains on all railroads. Write for rates.

W. A. YAGER, President.

Tents for Every Purpose



It will well repay you to get our prices before buying anything made of canvas

Tent Lofts at Atlanta Brooklyn Dallas
Sales Offices at Minneapolis St. Louis New Orleans



Fulton Bag & Cotton Mills

NEUMANN TENT & AWNING CO.

16 N. May St., near Madison St., CHICAGO. Phone, Haymarket 2715.

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WE HAVE THE BEST ARTISTS PAINTING OUR BANNERS. TENTS AND CIRCUS SEATS FOR RENT. AGENTS TANGLEY CALLIOPE. SECOND-HAND TENTS AND BANNERS.

HOTCHKISS, BLUE & CO., LTD.

249 Railway Exchange, Chicago, Ill.

FOR SALE—Four Box Cars and one Flat Car. Box Cars: Inside length, 50 ft. 2 in.; outside length, 51 ft.; width, inside, 8 ft. and 8 in.; height, inside, 7 ft. 8 in.; six sills, side 5x9, center and intermediate 5x8, end sills 6x9; 4 1/4-in. truss rods; metal brake beams; one end door, 8 ft. 2 in. wide, 7 ft. 6 in. high. One 60-Ft. Flat Car: Inside length, 58 ft. 2 in.; inside width, 8 ft. 4 in.; sills same as box cars; end sills, 6x10; 8 1/2-in. truss rods; metal brake beams. Price, \$500.00 each. Can be inspected at our plant, Harvey, Ill. (Chicago suburb).

DOWNIE BROS., Inc.

640-42-44 San Pedro Street, LOS ANGELES, CALIF.

Show-TENTS-Concession

Special Fall Prices. Let us know your wants. Show Tent Department in charge of LOU B. BERG.

TENTS FOR RENT.

SEATS FOR RENT.

Concession Tents

Bargains in 64 stock sizes. Standard Gabie Roof type. Made of 12-oz U. S. Standard Army Khaki. Send for price list. C. R. DANIELS, INC., 114-115 South St., New York.

Horses and Ponies Stored

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WALTER F. DRIVER, Pres.

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DRIVER BROTHERS, Inc.

500-506 SOUTH GREEN STREET,

3 Long Distance Phones, 3: Haymarket 0221, Monroe 0183, Monroe 2875.

Before The Rush

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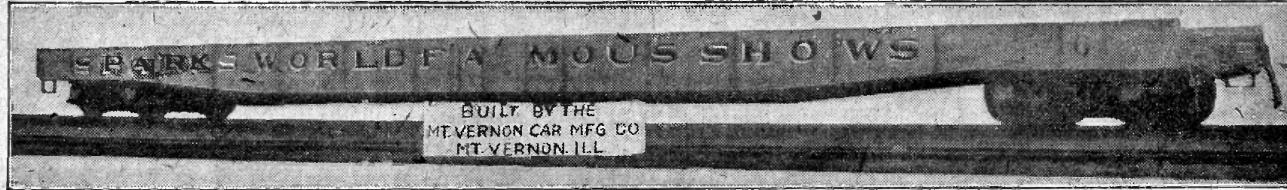
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THEY PLEASE

Mount Vernon Car Manufacturing Company

MOUNT VERNON, ILLINOIS.

Builders of all kinds of Freight Cars



You cannot afford to be without Modern, Up-to-Date Steel Cars—70 feet long and of sufficient capacity to carry all you can put on them.
NOW IS THE TIME TO BUY FOR SPRING DELIVERY.



(Communications to 25-27 Opera Place, Cincinnati, O.)

"Elephant Red" is located in Canton, O., for the winter.

C. P. Farrington, who was not on the road the past season, says that he may go out this year.

E. H. Sears, Jr., ticket seller, with the Sells-Floto Circus last season, is wintering at his home in Albany, N. Y.

Clyde Ingalls is helping Captain Mills with his Christmas Fair and Exposition in London.

Sam Gumpertz certainly is pleased with Florida, and Mrs. Gumpertz hardly less so.

Due to John Ringling's interest and influence, Sarasota had a chance to interest the Ritz-Carlton interests in its new hotel venture, but muffed it.

Pleasantville, N. J., boosted by Frank B. Hubin, former showman, is one of the fastest growing cities in the United States.

William P. Hope, professionally known as "Peggy", and for the past 30 years identified with circuses, is now located in New York.

The Goldmar Bros. Circus, which is in quarters at Mobile, Ala., will be enlarged, it is said, for the coming season, and is to open early in March.

Wesley LaPearl, after closing with the John Robinson Circus, spent a few days in Clarksburg, W. Va., with his friend, Mr. Bartlett.

Abe Goldstein has been playing indoor dates around Chicago. States that he has not made any arrangements as yet for the coming tented season.

The Miller Bros.' 101 Ranch Wild West Show has one of the best all-round circus men in Ed Hopkins, says Dan Dix, lot superintendent.

Cy Green will play indoor bazaars around Boston, Mass., until the opening of the circus season, when, he advises, he will present his rube cop act with one of the big tops.

News for this as well as the regular circus columns should reach us by Friday of each week. Items received later will appear in the Additional Outdoor News columns. Let us hear from you as often as possible.

Aerial Blunt, who closed the season with the Christy Bros. Circus at San Augustine, Tex., arrived at his mother's home in Evansville, Wis., for Christmas. While visiting there he met Billie Campbell, Walter Goldmar and Russell Hall.

Rex Bonns, formerly with the Malvern troupe of acrobats, is located in Kansas City, Mo. He invites troupers who belong to the Loyal Order of Moose to visit the Kansas City Lodge, located at 2023 Prospect avenue. Bonns is outer guard.

Mr. and Mrs. A. Brown celebrated their

WALTER L. MAIN CIRCUS

WANT Circus Performers in all lines. High-class Novelty Acts, Japanese Troupe, double trapeze, iron jaw; Contortionists, Comedy and Straight Jugglers, Hurdle, Male Riders, Comedy Roller Skaters, Bicycle Riders, Barrel Jumpers, Family Acts and Prima Donna.

FOR SIDE SHOW—Freaks, Curiosities and Oddities, Pin Heads, Colored Musicians, and Band Leader; Prof. Bright, communicate. Up-Town Wagon Attraction. Side-Show People, address Doc Ogden, 206 W. Walnut St., Louisville, Ky.

MUSICIANS for big show band and Hot Air Calliope Player. Address John Griffin, 1623 Fenwick St., Augusta, Ga.

BIG Show Boss Canvasman, Steam Calliope Player and Circus Blacksmith that can shoe horses. Wrestler for Concert. Address

KING BROS., Mgrs. Walter L. Main Circus, Jackson and River Sts., Louisville, Ky.

18th wedding anniversary, December 24, in his collection of theatrical and circus relics that reads: "The Majestic Animal! Columbus, a male elephant. The only one exhibited in America. To be seen at E. Seal's Tavern, Hartford, June 2, 3 and 4, 1818. He is six years old, seven feet high, 10 feet, three inches around the body. Admission, 25 cents."

Alt. LaRue and wife will be back with the white tops this season with a rube act. They are now working style shows thru the Middle West, also presenting wax figure impersonations in store windows.

Tommie R. Poplin, electrician, with the Harris Bros. Circus the past season, is spending the winter in Raleigh, N. C., being connected with the Carolina Power & Light Company. He will return to the road this season.

Mr. and Mrs. Fred Nelson and James Scanlon, who were the guests of Mr. and Mrs. Correon in West Baden, Ind., enjoyed a Christmas dinner served by Mrs. Etta Correon. Carlos Correon has been engaged to break ménage horses for the John Robinson Circus.

Mrs. Charles Rooney and Corinne Hodgini, sister and niece, respectively, of Hettie McCree, spent Christmas in Toledo, O. Little Rena McCree, daughter of Hettie McCree, is being taught to tumble by Hi Walton, of the famous Walton Bros.

James Martin pens that Jimmie McLean, in the cookhouse department of the Ringling-Barnum Circus the past season, is driving a coal truck this winter, and that Billy Ahearn, also of the big show, is in the chicken business. States that both will be back with the big tops this season.

In a recent Sunday edition of *The Beaumont (Tex.) Enterprise* appeared an article, with illustrations, of the Christy Bros. Shows, now in winter quarters in that city. In the picture were shown Manager George W. Christy, Jack Davis in charge of animals at the quarters; Bert Rutherford, traffic manager; Joseph Hoffman, lion tamer, and various animals.

Billy S. Garvie, of Hartford, Conn., has a rare circus bill, with cut of an elephant, sauce; ole missy's fruit cake, mince pie,

French macaroons, saltines, assorted nuts, pimento cheese, Neapolitan ice cream, Missouri eggnog and French drip coffee.

B. H. Sherman, old-time agent, now with the Minnesota Loan & Trust Company, Minneapolis, Minn., had the pleasure of meeting his old friend, Frank P. Prescott, general agent of the Cole Bros. Circus, who was in Minneapolis during the holidays, and had him for his guest at a big turkey dinner. It was their first meeting in a number of years. They worked together back in the early '90s. Sherman, who left the road on account of foot trouble, states that he is again getting the fever and may take to the road again provided he can stand the active work.

The Daily Oklahoman, Oklahoma City, in its issue of December 28 carried a page article with illustrations of "Dad" Miller, now located at Jones, Ok., who in years gone by was with circuses and traveled in nearly every country on the globe. He was with the Sells Bros. Circus for seven years, and also made the European tour with the Barnum & Bailey Circus, acting as interpreter. He was rated as one of the best clowns and performers on the road. Ill health and an automobile accident put a stop to his show career. For more than a year Miller has been making furniture and doing other carpentry work at Jones.

Writes Milton Grimes: "In the issue of *The Billboard* dated December 27 I read an article wherein Frank McGuire states that the picture printed in the Christmas Number showing me feeding a leopard raw meat from my lips was not made on the Sells-Sterling Show. The picture was made while I was training animals for the Mighty Haag Show at Marianna, Fla. All due credit for the animal in the picture with me belongs to the Mighty Haag Show. I believe I am the only trainer who ever broke and worked a riding leopard successfully in an open circus ring, without the use of a steel arena, this act being with and owned by the Mighty Haag Show."

The City Hotel in Chicago is a great gathering place for troupers. L. A. Furtell informing that he recently met "Pat" Lemon, J. E. McMann, Eddie Grant, Joe Kelly, John McNulty, J. D. Smith, Ralph Noble, ex-bozo hostler; Clark Smith and others. T. B. White, who in 1913 took some animals for W. P. Hall to the Universal Film Company, is at present working with Furtell at the Associated Studios at Flossmoor, Ill., where they intend to finish with a circus picture about February 1. It was thru White that Furtell, known as "Dynamite," was introduced to Wallace Kerrigan, manager of the Universal Film Company ranch at that time, and Furtell was appointed superintendent of the zoo.

Harry A. Burns, who was injured in an auto-street car accident in Peoria, Ill., in October, 1921, informs that he will again appear under the white tops next season, doing his flying trapeze act. At the time of the accident he was playing at a W. V. M. A. house in Peoria with Moore Sisters and Reyno, the name of the act being the Four Flying Devils. The Moore Sisters and Reyno settled with the railroad company, but Burns' case was taken to court several times and he has just been able to make a settlement. He is to receive \$4,000 and his lawyer's fees. Burns has been out of the show business

(Continued on page 89)

THE CORRAL

by Rowdy Waddy

Communications to 25-27 Opera Place,
Cincinnati, O.

What big amusement company will the show be with next season, Mabel Mack?

Where did all the folks drift to following the recent rodeo in Kansas City, Mo.?

Jack Hughes (Los Angeles Jack) is among "those present" in Florida this winter. All winter, Jack?

As soon as dates, etc., are arranged for annual and new contests in Canada let's have them.

Judging from report, there will be at least three new free-act combinations in the field next summer.

Watch the weekly published Letter List in *The Billboard* and when you see your name therein, please send forwarding address promptly.

According to a letter from Michigan City, Ind., Walter P. Eagan and wife were in that section, and Walter had been playing indoor show dates remuneratively.

So far this winter there have not been so many rumors, as heretofore, of small Wild West shows being planned as one-day-stand outfits for "next season".

"Rube" Roberts, who made the trip to Paris, France, with Tommy Kirnan, is back in Fort Worth. It is said that Rube speaks a little French and acts a little English.

H. D.—Answering your inquiry, why not use both of them; the "No. 2" either as a subhead to "No. 1" or in a panel on the left side, or in some other position?

The boys and girls like to read of each other during the winter as well as in summer. We cannot publish the news without receiving it, so more of you folks get the "sending-in" habit.

Now, if more of you contestants and Wild West showfolks but spend a couple of minutes now and then in sending givewaways to the Corral we will have a most interesting conversation column for the boys and girls of the game.

Tommy Kirnan arrived from Europe three weeks ago and shipped his stock to Tom L. Burnett's Triangle Ranch, both Tommy and Bea are at the ranch where Tommy has been confined to bed by typhoid fever.

Christmas was not a good time for rodeos even in Texas, as it is reported that there was freezing weather down to the Coast. One rodeo, however, was staged at Lockhart, but no news as to its success has been received.

From our New York office—Frank Moore, secretary of Tex Austin's Enterprises, Inc., wired December 31 on the White Star liner Zealand for Europe, in the interest of another Austin Rodeo in London during 1925. Mr. Moore expects to be gone about two months.

Along with holiday greetings to *The Billboard*, Mr. and Mrs. "Smoky" Rea wrote from Comanche, Ok., in part as follows: "We wish to express our appreciation of the many benefits derived from reading 'The Corral', the ads and your splendid mail-forwarding service."

Contestants spending Christmas at Fort Worth, Tex., include Hugh andabel Strickland, Chester Byers, Bob Allen, Mike and Fox Hastings, Bryan Bach, Roy Quick, Dan Miller, Dan and Mrs. McAnalley, Louis Kubitz, Wild Cat, "Rube" Roberts, Fog Horn" Clancy and family, "Red" Sublett and others.

J. H. M.—One couldn't even guess approximately on just how many old-timers will be with the 101 Ranch Wild West, and it is doubtful if Miller Bros. themselves would yet be able to provide complete list of performers to be with them. However, the general news from the show appears in our Circus department when received.

It was reported some time ago from Longview, Tex., that Valda Callahan, pick rider, etc., had erected an arena near the home of her parents there, and that 34 well-known contest hands had been secured to assist her in staging a rodeo at her home town December 26 and 27. Let's have a list of the folks.

Portable Gas Plants Burners, Lanterns, Etc. Special for Showmen.

SHOWMEN everywhere know Coleman products and appreciate Coleman Service! Our Handy Gas Plants give showmen and concessionaires on the road all the ease of cooking at a permanent stand. Just as convenient as city gas. Portable, light weight, safe, compact and durable.

We specialize on just the kind of equipment you men want—Burners for Hot Plates, Coffee Urns, Hamburger Stands, Etc.

Wire Your Order if Rush!

Rush orders are "pie" for us. Factory branches in different parts of the country ship your orders same day as received. You get what you want when you want it. Delivered to you at your next stand. Wire or telephone your order.

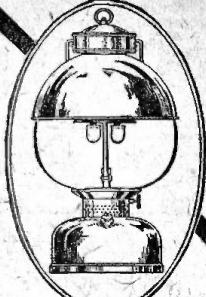
Special Prices to the Profession!

In order to secure special discounts offered showmen, tell us what outfit you are with when you write. Don't fail to do this, because special discounts are allowed only to members of legitimate and recognized shows and concessions.

Address Dept. B. B. 1,

THE COLEMAN LAMP CO.

Factory and General Offices, Wichita, Kan., U.S.A.
Branches—Philadelphia, Chicago, Los Angeles, Canadian Factory—Toronto, Ontario.



This is the Quick-Lite Arc Lantern No. HV316—especially adapted for building lighting Concessions, Fairs, Tent-Theaters, etc. 300 Candlepower—more brilliant than ever. Can't spill fuel or explode even if tipped over and rolled around. Storm-proof—won't blow out in wildest gale.

Coleman Mantles give greatest light and last longest—for all gasoline lighting devices and especially Coleman Lamps and Lanterns.



Tex. Mrs. Dew is a clever fancy rider, but has never entered public work. It is understood that Mr. Dew will put on a rodeo early in the spring for the Cattlemen's Convention.

J. L. Dodge, from Council Bluffs, Ia., sent a clipping from *The Omaha* (Neb.) Daily News with a two-column reproduced photo of Helen Gibson doing trick riding and a sketch beneath it stating that Helen, who was then (a few weeks ago) appearing in person at the Moon Theater in connection with a feature film, would give a free exhibition of riding to the citizenry of Omaha near *The News* office the following Thursday.

Formation of the North Idaho Stampede as a corporation in that State, with a capitalization of \$70,000, has been announced. State authorities will permit \$30,000 in stock to be sold at once to finance the first big show to be held at Post Falls, Idaho, 20 miles east of Spokane, July 1-4. Officers include W. B. Lafferty, president; P. G. Neal, secretary; James Hill, treasurer, and Mrs. C. E. Sherwood, vice-president. A plan of selling the capital stock in the Post Falls district has been announced.

When possible to do so, let us have all the names of participants in rodeos, roundups, etc. When just the names of the winners in events are given the others don't as much as get credit for taking part in the affairs, and friends like to know of their participation in the shows. So far as "winners" and "not-winners" is concerned, that does not matter, as the winnings very often are reversed at different contests. Besides, a complete list helps the management and committees, as it shows up the roster of "hands" who take part in the contest as a whole.

Belle Lynch wrote from Hawkinsville, Ga., that she was getting along quite satisfactorily with her ride North. Also included in her letter: "I read with pleasure that Jack Joyce would remain a little longer in America. The last time I saw Jack was in 1909, at Berlin, Germany, in Circus Bush. My departed husband, Joe Lynch, and I were with the Paul Shultz Wild West and Circus Wiesensee, Berlin. Jack Joyce was a very dear friend to Joe during his last years of life, and I have always wished that Jack would reap plenty of this world's goods."

Jack (Shorty) Knapp wrote from Wichita Falls, Tex.: "A few lines to let the Corral readers know that I spent a mighty fine Christmas with 'Slim' Caskey and his folks here in Wichita Falls—they sure know how to spread the turkey and the 'accessories' that go with it. 'Slim' and I left Kansas City, Mo., right after the Beebe contest and stopped off in Pawhuska. Ok., for a few days' visit, where 'Slim' became a Benedict, marrying Eva Lynn, of that vicinity."

From Spokane, Wash.—Proposed legislation to be acted upon by the Legislature of the State of Washington at its winter session at Olympia within a few weeks includes a bill to prohibit "bulldogging, bronco busting, calf roping and tying and wild cow-milking," as announced by a committee on humane treatment of animals, recently formed in Spokane. The proposed bill, announced last week, has been approved by several civic and women's clubs here, and is to be presented to all organizations in the State for endorsement before the Legislature opens. Mrs. Simpkins, chairman, has stated.

Everybody notice—About two years ago, when it was necessary to conserve space thruout the paper, the list of roundup, rodeo, etc., dates published weekly at the head of the "column" was discontinued. It was the intention last spring to again start publishing it weekly (altho no such announcement was made) for the information and convenience of contestants, but prospects for available space for it were not promising and it was held off for another year. However, places, dates, etc., were published in the regularly allotted list columns, in the last issue of each month—probably many of the folks overlooked this.

Within a few weeks the "boxed" list will again appear at the head of the Corral and we would like to have the title, place, dates and name of manager, or secretary, of each contest already arranged for sent in to us (by the secretary or some other official) as soon as possible so that the list may be made up ready for printing (please give this on a separate sheet of paper when other data on the event is given). To officials: If we have previously been informed of your dates kindly send them again (which

(Continued on page 99)

FOR SALE CHEAP New 30-Ton, 60-Ft. Flat Car

Wood Underframe, Automatic Couplers, Air Brakes.
Specially Designed for Circuses.

IMMEDIATE SHIPMENT.

MOUNT VERNON CAR MFG. CO.,
Mt. Vernon, Illinois.

helping to put on the show and other data on the affair.

Word was received last week from Alturas, Calif., that Perry Ivory and Royce Blakey had entered into the holy bonds of wedlock December 23, Mr. and Mrs. "Hippy" Burmister being present for the ceremony. It was further stated that the newlyweds, after a brief honeymoon trip to San Francisco, would return

to Alturas, where they intended to make their home.

Dick Malise wrote from Beaumont, Tex.: "A little news that will be of interest to readers of the column: Frank Dew, a Texas rodeo promoter, and Ida Armitage were married in Beaumont November 21. They are now honeymooning in Cuba and on their return will make their home at the Dew Ranch, at Devers,

A HUSTLING STAGER OF CONTESTS



The above illustration, snapped by C. D. Ostrom, shows Fred Beebe, well-known New Mexico producer and director of roundups, rodeos, etc., mounted on his beautiful "spot" during the recent De Motay Rodeo, staged at Kansas City under Mr. Beebe's management.



PARKS-PIERS-BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

BY NAT S. GREEN

(Communications to 25-27 Opera Place, Cincinnati, O.)

EXTENSIVE DEVELOPMENT OF TYBEE BEACH IS PLANNED

Modern Amusement Park Will Be Constructed on Island Which Is To Become All-Year-Round Resort

Savannah, Ga., Jan. 2.—Tybee Beach, recognized as the official Coast playground of Georgia, made such progress in its development during the 1924 season that the mayor and aldermen of Tybee and owners of property and concessions on the island have joined in a plan to make it an all-year-round resort commencing with 1925.

The Durden & Powers Company has increased its capital stock and practically completed plans for the construction of a modern amusement park on the island. In addition to their cafe, dance pavilion and bathhouses the company intends to add amusement features on an extensive scale.

On the spot where now stands the arched sign "Main Entrance to the Ocean" an imposing two-story structure will be erected. This building will be in the nature of a gateway to the park and will contain four modern stores which will add greatly to the business section of the city of Tybee and will fill a need long felt by summer colonists and residents of the island. Plans for this building have been drawn by Levy, Clark & Bergen, a Savannah firm of architects. The building will be finished in tinted stucco and will have a massive tile roof. The lower story will be divided in the center by an arched gateway which will give access to the park and to the pavilions and beach beyond. The contract for the construction of the entrance building will probably be given in the near future and it is expected that ground will be broken early in the new year.

The main feature of the amusement park will be a giant scenic railway of a new type of which there are only one or two in the entire United States. One of these rides, which is called the "Bob," has been installed in a large amusement park at Chicago and another will be set up at Coney Island before the 1925 season. The cost of the ride will be approximately \$55,000 and it will be financed entirely with local capital, as will the entrance building.

The park will also contain a ferris wheel, merry-go-round, whip and many other rides. Nothing will be omitted that will help to make the "Julia Park" of Tybee famous throughout the country.

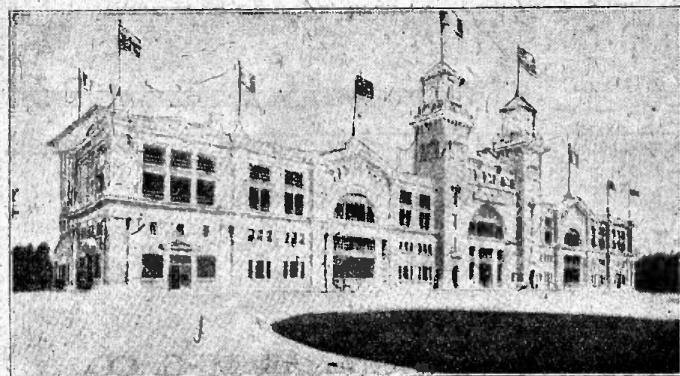
As soon as final arrangements are completed the work of construction will go forward rapidly and the park will be ready for the opening of the summer season of Tybee probably by the first of June.

The Durden & Powers amusement park and stores is only one of the large improvement projects which are planned for the coming year. It is expected that about \$75,000 will be spent on remodeling the Tybee Hotel, which will make

it one of the finest tourist houses on the coast.

Additional parking space will be provided near the beach by next summer to take care of the crowds of automobileists who will visit the island. Comfort stations and drinking fountains are also being installed in numerous places by the city of Tybee. The season promises to be the greatest in the history of the resort.

The completion of the Savannah river bridge and its opening to traffic early in the spring will be marked by a big celebration.



A fairgrounds and amusement park are combined at the grounds of the Quebec Provincial Exhibition, Quebec, Canada. Above is shown the grand stand, a splendid building, well equipped for exhibition purposes. Already \$750,000 has been spent on the park and fairgrounds, and the Board of Directors is planning still further improvements. An elaborate summer program is being arranged for the amusement park.

Bishop Advocates Paid-Gate Policy

Noticing the discussion on free or paid gates for amusement parks, I desire to express myself as being strongly in favor of the paid-gate policy. I might say that I have had 30 years' experience and am at the present time connected with various companies that represent nearly every branch of the amusement business, and with all the problems that arise for discussion there is none that requires more serious consideration than those pertaining to the amusement park. The reason I am in favor of the paid-gate policy is because I feel that this policy is best adapted to my particular location.

Our park is central, being within walking distance of 50,000 people. We have many picnics, but cannot be termed a picnic park as our big attendance is in the evening. I think that every park owner or park association is in a better position to decide which is its best policy. If park owners are lacking in experience in the amusement business, they should seek advice from experienced, conservative men who view conditions from every angle.

When Mr. Hildinger and myself purchased a 35-acre tract in Trenton, N. J., as a real estate investment and at the same time for the purpose of developing an amusement park, I argued for a paid-gate policy, while my partner was in favor of the free-gate policy. We contracted with the Philadelphia Toboggan Company to install a roller coaster, old mill and carousel, and at the same time Mr. Achy, president of the company at that time, had a clause in the

Barrett Returning to Conneaut Lake

Youngstown, O., Jan. 2.—Announcement is made that Charles Barrett, who so successfully managed the Idora Park natatorium last season, has tendered his resignation and will return to Conneaut Lake. He will be succeeded here by Michael Jennings, of Youngstown. Prior to coming to Youngstown Barrett had been connected with the bathing establishment at Conneaut Lake for more than 15 years.

Receiver Appointed

Elyria, O., Jan. 2.—Attorney D. B. Symons has been appointed receiver for the Elberta Beach Amusement and Development Company upon the request of the Diamond Glass Company of Cleveland, which alleges the resort company owes them \$2,755. Elberta Beach, located at Vermilion, is a popular summer and amusement park.

Code of Ethics for Park Men

(Continued from last week)

ARTICLE 5.

Relations With Those From Whom Purchases Are Made

Realizing that there is a common interest between the amusement business and those from whom they purchase, the following rules of conduct are established to provide courtesy, promptness, and fair dealing in that relationship:

1. The members shall cordially and courteously receive salesmen and representatives inquiring for business. It is good conduct to refuse to see salesmen desiring to present subjects of no interest. In all such interviews, and in the final purchasing, truth and honesty shall be strictly observed. No misleading statements shall be made in order to secure lower prices or special advantages, nor shall the confidences of the salesmen be violated by telling them to a competitor.

2. Contracts of purchase and terms of payment shall be strictly adhered to. Bills shall be paid promptly when due, and any postponement of payment shall be by mutual agreement.

3. All purchases should be made by written order specifically stating all terms and conditions.

4. It is thoroughly ethical to decline to accept goods delayed in delivery beyond the time specified, provided that acceptance would cause loss to the purchaser. Such loss should be adjusted by mutual agreement. It is unethical to decline goods on delayed delivery if no evident loss has resulted.

5. It is unethical to require those from whom purchases are made to take advertisements in programs as a condition of the purchase.

ARTICLE 6.

Device and Building Contracts.

Realizing that those who develop new devices and methods for the advancement of the amusement business should be fully remunerated and protected; that the progress of the business depends very materially upon those who originate and build new and improved devices and apparatus and that the market for such goods is limited, the following rules of conduct are established to foster a spirit of real fairness, co-operation and protection in the relation which exists between the originator or builder of the device or user:

1. Contracts shall be so drawn that all parties to the contract are mutually benefited. Every member shall refuse to sign any contract, the provisions of which are not mutually beneficial. Contracts shall not only be mutually beneficial to the parties thereto, but shall be beneficial in their effect on the industry as a whole. Variations in price to several purchasers shall be determined by the quantity of purchases. Contracts shall not discriminate for or against the needy, but shall be based on a fair consideration of the cost and profit to the contracting parties.

2. It is ethical for a contractor to establish a minimum standard price, based on cost, and add a given percentage of the receipts to be derived from his device and to that extent, vary his price with the variations of the income to the several purchasers.

3. A contract must be simply, fairly and definitely stated, without any ambiguous or indefinite clauses. Every clause of a contract shall be mutually understood, and its full intent determined, before acceptance. The terms of the contract shall be carried out according to the spirit as well as the letter of the agreement, but the letter should reflect the spirit. Members shall always uphold the honor and integrity of their business by faithful performance of all the provisions of the contract which they make or which is made by their authorized agents.

4. It is ethical for a contractor to demand in his contract a fair and (Continued on page 82)

Bathhouses Burn at Coney Island

Four bathhouses were burned at Coney Island, N. Y., December 29 in a fire that swept along the Boardwalk in the vicinity of Sea Gate. The Sea Cliff, Dunne, Fulton and Gallivan's were the establishments burned and it is estimated that the damage will reach close to \$100,000. Fifty feet of the concrete Boardwalk was damaged to the extent of several thousand dollars by hot ashes.

The Diving Ringens in Venezuela

The Diving Ringens, well-known park attraction, have been spending several weeks in Venezuela, according to a communication received recently from Pee Jay Ringens. They will return to the States before the opening of the 1926 park season.

MR. PARK MAN

Have you considered the No. 16 BIG ELLI Wheel for your park? Let us tell you about the BIG ELLI Wheel built especially for

PARKS

Becoming more popular each year. Place your order now and avoid delay in shipping next spring. Built by

ELI BRIDGE COMPANY

800 Case Avenue. JACKSONVILLE, ILL.

\$ Cash In With Whirl-O-Ball

C. N. Am. draws took in \$935.05 last month.

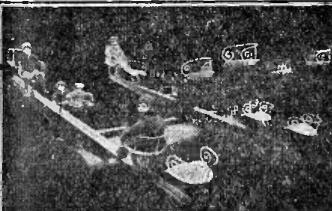
New Automatic "Loop-the-Loop" Game
for all amusement places, soda drink parlors, tobacco stores, children's houses, etc., automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 8½'x20 ft., and has an operating capacity of \$5 and over. You can get 2 to 12 Games in one ordinary room or tent. Take in \$15 to \$50 per day. Moderate investment required. Write now for catalog.

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CONEY ISLAND, N. Y.



MECHANICAL SEE-SAW

KIDDIE RIDES

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The last "word" in your letter to advertisers, "Billboard".

**Quebec Exhibition Park**

Has Active Summer Season Ahead—Grounds Well Equipped

Quebec, Can., Jan. 2.—For a number of years the Quebec Provincial Exhibition Association has been working toward the establishment of an amusement park at the exhibition grounds. With the expenditure, during the past few years, of several hundred thousand dollars toward that objective the exhibition grounds are now well equipped with both exhibition buildings and amusement park features.

For the season of 1925 an especially ambitious program has been outlined for the park and the secretary has been instructed to take steps to make the year a notable one.

The program as outlined in a folder sent out by the association is as follows: From May 15 to June 20 there will be music at the park, with no admission charge.

National Week—June 24 to July 1—will mark the opening of the summer season. There will be music, vaudeville, etc., and a show in front of the grand stand. From this time until the fall exhibition admission is charged. A summer carnival will be held July 26 to August 2, with special program. During the summer season many picnics will be held. A weekly picnic for the children on Thursdays will be a feature.

The exhibition will be held September 5 to 12, after which the fall season of the park will begin and there will be no admission charge.

Georges Morisset, secretary of the association, has charge of the park. Already some \$750,000 has been spent on the park and the board of direction plans to make other improvements.

Code of Ethics for Park Men

(Continued from page 78)

amusement park. The attractions must be of the kind that start the entire community buzzing. The paid-gate policy must be conducted in such a way that the attendance will far exceed the attendance of the free gate; otherwise it is not a good policy.

Paid-gate park owners should keep each other posted as to their best attractions. Every season I engage a professional man or woman to produce a kiddies' revue, which runs for one week. This creates much local interest and proves a big drawing card. Creators and his band are engaged every year. This also is a big drawing card, especially where there is a large Italian population. A fashion show, baby show or any refined amusements that promote local interest are good attractions and it pays to engage professional people to handle them. When engaging sensational acts, secure only the biggest and best. Fireworks produced in a spectacular way are also a good drawing card. Spend all your gate receipts for good, high-class attractions, something that the people want, and you will get the crowds, and with a new magnet each week you will keep them coming.

My views are based on Woodlawn Park, Trenton, N. J. If your community, population, locality and many other things that are to be considered, are the same as with myself, then with the proper knowledge of booking attractions I would advise the paid-gate policy. But in many instances there is a vast difference; therefore, we have many who favor the free-gate policy.

GEO. D. BISHOP.

MARRIAGES, BIRTHS, ENGAGEMENTS, DIVORCES AND DEATHS—all news to our readers. Help us to give you plenty of it. Send in all such notices to the editors. It will be gladly printed if fresh and authentic.

PATTERNS

For 16, 18, 20-arm Carousels. New 12-inch by 20-ft. Center Pole and Castings. Two Bisons, Top Plate, Pot and Pin for two-row 16-arm Merry-Go-Round.

KREMER, North Beach, Jackson Heights, N. Y. City.

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BOSS COASTER. Most thrilling Coaster ever built anywhere. Now building for 1925 in Detroit, Boston, Los Angeles and elsewhere, doubles receipts of ordinary Coasters.

CATERPILLAR. We built 75 during 1923 and 1924. Earned its cost in three weeks. Reinforced steel frame, 20' wide at Coney Island, not under \$10,000 each in one season. Greatest small ride ever produced.

SEAPLANE. The standard ride in nearly every park. Cheap to buy. Low operating cost. Lasts a lifetime. 214 now operating in parks and 131 in portable use all over the world.

Prompt deliveries. Some bargains in used machines.

JAZZ R. R. The latest novelty. Funniest ride ever built. The climax of 22 years ride building. See it in operation at factory.

TUMBLE BUG. Not portable, but can be moved. Climbs 100 feet, turns 180°, 100 passengers. Made a splendid record in eight parks in 1924. Many orders being booked for 1925.

MERRY MIX-UP. Best portable ride ever produced. Built of steel. Easily gilled. Loads on one wagon. 30 built in 1924. Order now for 1925.

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Beaver Falls, Penna., U. S. A.

WARNING!

Portable Caterpillar Ride Operators booking on any one of the shows restricted in paragraph three with the lessor will suffer the cancellation of their contract.

(Signed) **SPILLMAN ENGINEERING CORP.**

HYLA F. MAYNES.

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One Four-Abreast, 50-foot Merry-Go-Round, one 28-foot Children's Merry-Go-Round, 100-foot, 80-passenger steel Wheel, all bolted. One Miller Type Coaster, four 3-car trains. One side friction Coaster, 24 carved cars. Four fine Organs. No photos. Inspect and bid.

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AMUSEMENT PARK ENGINEERS

COASTERS—CAROUSELS—MILL CHUTES

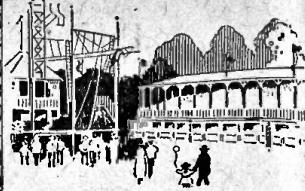
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FAIRS AND EXPOSITIONS

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Grand-Stand Acts, Midway Shows
and Concessions
BY NAT S. GREEN



(Communications to 25-27 Opera Place, Cincinnati, O.)

ELASTIC PROGRAM ARRANGED FOR VIRGINIA FAIRS MEETING

Successful Policy of Last Year To Be Continued--Large Attendance Expected--Jules Brazil Will Be Master of Ceremonies at Social Session

Last year the Virginia Association of Fairs held what was probably its most successful meeting up to that time. One of the chief reasons for its success was the elimination of long speeches and prearranged papers. Profiting by that experience, the committee in charge of arrangements for this year's annual meeting has outlined a program that promises to be more satisfactory than any of previous years. Secretary C. B. Ralston anticipates a larger attendance than at any previous meeting.

January 19 and 20 are the dates of the meeting, and the Virginian Hotel, Lynchburg, Va., is the place.

Officers of the association have extended a cordial invitation to all fair men and showmen to be present.

The social meeting on Monday evening, January 19, no doubt will be a "knock-out," as Jules Brazil, the entertaining little Scot from Toronto, Canada, is to be master of ceremonies.

In a foreword the program committee says:

"Profiting by the success of our last year's congress which was due largely to a rather informal meeting and the elimination of too many set speeches and prearranged papers again this year we will follow these precepts."

"Lengthy talks make long meetings. More conventions have been failures from conducting long sessions than any other cause. This year each session will not exceed one hour and 30 minutes in duration."

"The program is merely suggestive, leaving a wide latitude for rearrangement and addition of important subjects for discussion which may be suggested by any member of the association."

Here is the program:

Monday, January 19, 11 A.M. to 12:30 P.M.

Annual meeting declared in session by the president.

C. B. RALSTON



Mr. Ralston is secretary of the Virginia Association of Fairs and also of the Staunton Fair, Staunton, Va. He is one of the most prominent and influential fair men of the Old Dominion State.

Roll-call by the secretary.
Appointment of committees.
Fair dates.
Legislation.
Membership.

Lynchburg Welcomes You—Robert D. Ramsey, manager, Chamber of Commerce, Lynchburg, Va.

Welcome on Behalf of the Interstate Fair Association—D. C. Frost, director of the Interstate Fair Association, Lynchburg, Va.

Annual address by the president, Colonel H. B. Watkins, secretary, Danville Fair, Danville, Va.

Rapid Growth of Agricultural Fairs in Virginia—T. Gilbert Wood, agricultural

agent, Norfolk & Western Railway Company.

Open Forum

This period will be devoted to a free-for-all discussion of questions pertaining to problems in fair management.

Monday, January 19, 2:30 to 4 P.M.,

How Fair Officials May Co-Operate in Putting Across Virginia's Five-Year Program of Agricultural Development—J. H. Hutcheson, director, Co-Operative Extension Work in Agricultural and Home Economics, Blacksburg, Va.

Horseshoe Pitchers' Tournament as a Department and an Attraction for Agricultural Fairs—J. Callaway Brown, secretary, Bedford County Fair Association, Bedford, Va.

The Importance of Uniform Classes, Purse and Rules and Regulations on Racing Circuits—Reese Billzard, president, National Trotting Association, Parkersburg, W. Va.

Recent Experience in Building a New Fair Plant; What Changes, if Any, Should Have Been Made in Our Building Program—B. M. Garner, secretary, Emporia Agricultural Fair Association, Emporia, Va.; Hon. Thos. B. McCaleb, secretary, Alleghany County Fair Association, Cov-

(Continued on page 82)

Wis. State Fair Manager Chosen

A. B. Alexander Gets Job From Which Remey Resigned—Has Hid Charge of Publicity

Instead of a secretary the Wisconsin State Fair, Milwaukee, now has a business manager, A. B. Alexander, who has been connected with the fair for many years, has been appointed to that position, succeeding Oliver E. Remey, who resigned as secretary during the last fair. The appointment was announced by John D. Jones, Jr., State commissioner of agriculture.

Mr. Alexander's powers, according to Mr. Jones, will be more extensive than the secretary had had. Mr. Jones indicated that it is his intention to bring the State fair management in closer touch with the department of agriculture instead of permitting it to remain on the semi-independent status of former years. The new business manager will continue to take care of his duties as director of the divisions of horse breeding, dog licensing, publicity and accounting of the department.

Since 1911 Mr. Alexander has been at every State fair in some capacity, with the exception of the war years. He has worked in nearly every department of the fair and is thoroughly familiar with the workings of the big exposition. Before becoming an employee of the State department of agriculture he had charge of the department's exhibit at the fair.

The State fair has been without a business head since fair week, when Mr. Remey resigned after a clash with Commissioner Jones. Work of the fair has been handled by the commissioner and his staff, including Mr. Alexander.

West Virginia Fair Men To Meet in Charleston

S. C. Denham, of Clarksburg, W. Va., president of the West Virginia Association of Fairs, has announced the issuance of a call for the annual meeting of the association to be held January 21 and 22 at the Kanawha Hotel, Charleston, W. Va.

Representatives of fairs in West Virginia and adjoining States will attend the meeting, the program for which soon will be announced.

BANNER MEETING IN PROSPECT FOR MICHIGAN FAIR MANAGERS

Extensive Speaking Program Arranged for Two-Day Gathering--Governor Will Deliver Address at Annual Banquet

Probably one of the most extensive speaking programs it has ever had has been arranged for the annual meeting of the Michigan Association of Fairs to be held at the Kerns Hotel, Lansing, January 13 and 14. Governor Alex J. Gresbeck, Hon. L. Whitney Watkins, State commissioner of agriculture, and a number of other prominent speakers will address the fair men.

The annual banquet on Tuesday evening, January 13, will be a feast of oratory, eats and entertainment, with Hon. Perry F. Powers in charge of affairs. Interest manifested in the coming meeting indicates that it will be a banner gathering in the history of the association.

First Session Tuesday, Jan. 13, 1:30 P.M.

Call to order, President Burris.

Address of welcome, Major Doughty, Lansing.

Response, Secretary-Treasurer Chet Howell, Saginaw.

Roll-call of fairs.

Minutes of 1924 meeting.

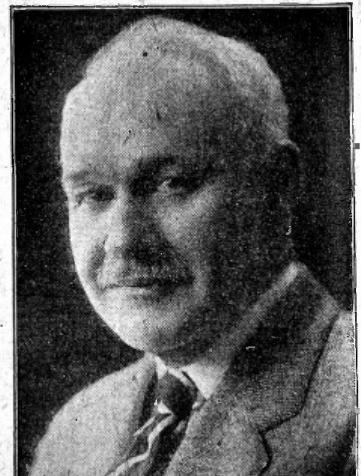
Report of Secretary-Treasurer Howell.

President's report and address.

Introduction concession and attraction people.

(Continued on page 82)

W. B. BURRIS



Mr. Burris, who recently resigned as secretary of the Jackson (Mich.) Fair after many years of service, is president of the Michigan Association of Fairs, an office which he has filled ably and well. Mr. Burris has been a tireless worker for the fairs of the Wolverine State.

SOUTH FLORIDA FAIR WILL HAVE MANY ATTRACTIONS

The big winter fair of the United States is but a few weeks off.

The South Florida Fair and Gasparilla carnival opens in Tampa, Fla., February continuing to and including February 14.

This exposition is without doubt the largest winter fair in this country. It long ago outgrew its local status and today takes on something of the aspect of an international fair, the Canadian Government occupying an entire building for the display of its products.

Counties comprising every section of Florida will have on display their horticultural, agricultural and other products. The fair buildings, race track and grounds

represent an investment of more than \$1,000,000.

Located in the heart of the city, the fairgrounds adjoin the Tampa Bay Hotel, which is built in the form of a Moorish palace. This structure stands in the midst of the foliage of a tropical park on the banks of the Hillsborough river.

In this setting the most prominent feature of the exposition largely holds forth. This is the now historic Gasparilla Carnival, to which tourists from various parts of the world come annually. Gasparilla Week begins on February 3, the first day of the fair, when King Gasparilla and His Magic Krewe sail grandly up the river from Gasparilla Island, their ship decked in true piratic fashion, and land at the Tampa Bay grounds, where spectators watch them disembark and march past in their picturesque garb, which is heightened by masks and ferocious knives of fantastic shapes.

A parade thru the city with floats and other parade paraphernalia follows the landing of the commemorative pirates. In the evening all society turns out to attend the masked ball, at which the Gasparilla King of the previous year and his Queen abdicate their thrones in favor of a new King and Queen, who are crowned to reign for the ensuing year amid great ceremony. Festivities continue throughout the week.

Other features of the fair will include the agricultural and subtropical exhibition of Florida's varied resources. There will be educational exhibits, fine art and women's work. The second annual flower exhibit also will be staged. Agricultural machinery of every description will be on display. An especially interesting exhibit will be that of Florida's Museum of Natural History.

Visitors to the fair will find no lack of entertainment of a varied nature. On the midway the Johnny J. Jones Exposition Shows will hold forth, as they have for a number of years. Then there will be horse racing, with some fast steppers, and a fine free-act program, which will include auto polo.

Officers of this year's fair are: President, W. G. Brose; vice-presidents, H. B. Snow and C. H. Brown; treasurer, C. R. McFarland; secretary, A. L. Allen; general manager, P. T. Strieder. Under Mr. Strieder's management the fair has made wonderful strides.

Dates Set for Mass. Fair Men's Meeting

A. W. Lombard, secretary of the Massachusetts Agricultural Fairs Association, has announced January 27 as the date of the annual meeting of the association.

The meeting will be held at the Copley Plaza Hotel, Boston. The Bay State Circuit meeting will be held the same day and place, and members of that organization have invited the Massachusetts Agricultural Fairs Association delegates to join in their banquet the evening of the 27th. Usually from 700 to 800 people attend the banquet, which is said to be the largest horsemen's banquet held in the United States.

La. Fair Managers To Meet in New Orleans

The managers of Central and South Louisiana district and parish fairs have been asked to meet at the Monteleone Hotel, New Orleans, January 24, at which time various matters pertaining to the fairs will be discussed.

Call for the meeting was sent out by H. B. Skinner, secretary of the South West Louisiana Fair, Lafayette; S. E. Bowers, manager Central Louisiana Fair, Alexandria, and R. S. Vickers, secretary-manager South Louisiana Fair, Donaldsonville.

Fair To Make Payment on Debenture Bonds

Springfield, Mass., Jan. 2.—The trustees of the Eastern States Exposition have voted payment of one year's interest, equivalent to four per cent, on the debenture bonds of the exposition, payment to be made January 15. This will be the first payment ever made on these bonds. There is a total of \$650,000 in debentures outstanding, held by about 27,000 persons. The exposition has been in existence nine years and has made remarkable strides.

ANNUAL MEETINGS

Of State and District Associations of Fairs

Ohio Fair Circuit, Harry D. Hale, Newark, O., secretary. Meeting to be held at Columbus, O., in January, in conjunction with the meeting of the Ohio Fair Boys.

New York State Association of Agricultural Societies, G. W. Harrison, Albany, N. Y., secretary. Meeting to be held in Albany February 19. Association of Tennessee Fairs, W. F. Barry, Jackson, Tenn., secretary. Meeting to be held in Nashville February 3.

Ohio Fair Boys, Helen S. Maher, Columbus, O., secretary. Meeting to be held at the Deshler Hotel, Columbus, O., January 15 and 16.

Minnesota Federation of County Fairs, R. F. Hall, Minneapolis, Minn., secretary. Meeting to be held at the New Nicollet Hotel, Minneapolis, Minn., January 13 and 14.

Nebraska Association of Fair Managers, Wm. H. Smith, State House, Lincoln, Neb., secretary. Meeting to be held at Lincoln, Neb., January 19 and 20. Meetings of the State Board of Agriculture, E. R. Danielson, secretary, to be held at Lincoln January 20 and 21.

South Texas Fair Circuit, Geo. J. Kemper, Seguin, Tex., secretary. Meeting to be held at Kenney, Tex., January 19.

Pennsylvania State Association of County Fairs, Jacob F. Seldorridge, 344 N. Queen street, Lancaster, Pa., secretary. Western meeting at Pittsburgh, January 28 and 29. Eastern meeting at Philadelphia, February 4 and 5.

Illinois Association of Agricultural Fairs, B. M. Davison, Springfield, Ill., secretary. Meeting to be held at Peoria, February 3 and 4.

Association of Georgia Fairs, Harry C. Robert, P. O. Box 1200, Columbus, Ga., secretary-treasurer. Meeting to be held in Macon February 10 and 11.

New England Agricultural Fairs' Association, Herman T. Hyde, Southbridge, Mass., secretary. Meeting to be held January 27 at a place to be designated by the executive committee of the association.

Western Canada Association of Exhibitions, W. J. Stark, Edmonton, Alta., Can., secretary. Meeting to be held in Edmonton January 29 and 30.

Virginia Association of Fairs, C. B. Balmer, Staunton, Va., secretary. Meeting to be held at Lynchburg, Va., January 19 and 20.

Maine Fairs' Association, Meeting to be held at Waterville, Me., January 15 and 16.

Pacific Northwest Fairs' Association, H. C. Browne, Portland, Ore., secretary. Meeting to be held at Aberdeen, Wash., January 30 and 31. Michigan Association of Fairs, Chester Howell, secretary. Meeting to be held at the Kerns Hotel, Lansing, January 13 and 14.

Western Canada Fairs' Association (Class B fairs). Meeting to be held at Edmonton, Alta., January 29 and 30.

Colorado County Fairs' Association, J. L. Miller, Rocky Ford, Col., secretary. Meeting to be held in Denver February 13 and 14.

Massachusetts Agricultural Fairs' Association, A. W. Lombard, secretary. Meeting to be held at Copley Plaza Hotel, Boston, January 27.

West Virginia Association of Fairs, Bert H. Swartz, secretary. Meeting to be held January 21 and 22 at the Kanawha Hotel, Charleston, W. Va.

National Association of Colored Fairs, Henry Hartman, Rockville, Md., secretary. Meeting to be held at Bailey's Building, Norfolk, Va., February 22.

Other association meetings will be listed as the dates are announced. Secretaries of state, district, county and racing circuits are invited to send notices of their annual meetings to be included in this list.

Many Leading Acts With W. A. S. A.

Artists' contracts to the number of 200 have been entered into for the 1925 season by the World Amusement Service Association, Inc., of Chicago and New York. The annual catalog will be published shortly after the first of the year.

In selecting the 1925 attractions to be offered by the W. A. S. A. the directors state they carefully analyzed each act or feature and personally viewed the same before tendering a contract. European representatives also were told to exercise the greatest care in booking acts, and they must possess merit, quality and showmanship before being listed on the books of the W. A. S. A. Many of the leading free acts of the country will be found under the W. A. S. A. banner in 1925.

Annual Fair Elections

Carman, Man.—Dufferin Agricultural Society. President, F. E. Clark; vice-president, Dr. J. A. Munro.

Table Rock, Neb.—Pawnee County Fair Association. President, W. M. Pyle; vice-president, E. L. Vance; secretary, Bert S. Etchison; treasurer, F. L. Bennett. All re-elected.

Willows, Calif.—Glenn County Fair. President, John J. Flaherty; vice-president, John Scribner; secretary, E. A. Kirke.

Nokomis, Sask.—Nokomis Agricultural Society. Honorary president, John Philip; president, A. G. MacFarlane; vice-presidents, John Shields and G. H. Hummel; secretary, H. E. Smith. Seven women were elected to the board of directors.

Iola, Kan.—Allen County Fair. All officers were re-elected. L. E. Horville is president and Dr. F. S. Beattie, secretary.

Oak Lake, Man.—Oak Lake Agricultural Society. Old officers re-elected. John McDonald is president and W. F. Forrest, vice-president.

Ashboro, N. C.—Randolph County Fair. President, J. B. Humble; vice-president, J. G. Crutchfield; manager, W. C. York; treasurer, Frances White.

Northampton, Mass.—Hampshire, Franklin, Hampden Agricultural Society (better known as Three-County Fair). President, Oscar Belden, of Hatfield; treasurer, A. J. Morse, of Northampton; secretary, Sterling R. Whitchbeck, of Northampton.

Coffeyville, Kan.—Montgomery County Fair Association. President, Oscar E. Mehl; vice-president, Ira E. Brighton; treasurer, R. H. Muzzy; Elliot Irvin, who has been secretary for sixteen years, was nominated for re-election but refused, stating it was time to draft some new material. He consented, however, to serve until someone is chosen.

Ravenna, O., Dec. 19.—H. W. Riddle has been re-elected president of the Portage County Agricultural Society. J. J. Jackson elected vice-president and F. H. Knapp re-elected secretary.

Seven Tip Tops Now Six

The Seven Tip Tops, who recently played a four weeks' engagement in Mexico, returned to the States December 22. Mr. and Mrs. Leo Kerns, who have been members of the Tip Tops for the past 18 months, are spending the holidays with Mrs. Kerns' parents at Havre de Grace, Md. For the season of 1925 they will put on an act of their own.

The Tip Tops will in the future be known as the Six Tip Tops, owing to the withdrawal of Mr. Kerns.

On Mr. Ackermann's return from Mexico he learned of the death of his brother Theodore in Norwood, O. Efforts had been made to locate Mr. Ackermann on his way north, but they failed on account of trains being behind schedule.

Orange Festival Plans Progressing

Winter Haven, Fla., Jan. 2.—Preparations under way at the present time indicate that the Polk County Orange Festival, to be held in this city January 28 to 31, inclusive, will far surpass that of last year. The entire county is giving whole-hearted co-operation. Business men of Lakeland and other neighboring cities are stressing the importance of the festival not only for Winter Haven, but for the entire county, which is the leading citrus county of the State.

"International Fairs" Too Numerous

The multiplication of so-called "international fairs" since the World War has engaged the attention of the International Chamber of Commerce, which has sought to devise ways and means of putting a check upon these affairs, many of which, it is claimed, are nothing more than private sales to which the public is attracted by questionable advertising.

Of the 300 or more of these "international fairs" that have been held during the past year a number were in the United States, but the problem of regulating them chiefly concerns Europe.

At the conference of the International Chamber of Commerce held in Paris last fall 20 of the big European fairs were represented by delegates from Czechoslovakia, Finland, France, Great Britain, Italy, Luxembourg, Netherlands, Poland and Spain. This meeting discussed the question of the correct use of the term "fair". To limit the number of international fairs it decided to request governments to restrict the use of the title "official fair" to events which are not of a purely local character and which offer proper guarantees regarding organization and publicity.

One of the purposes of the conference which has been called for next May is to establish a calendar of fairs with a view to avoiding concurring dates, such co-ordination to be carried out in each country by a national organization composed of representatives of the different national fairs, then in different economic zones of Europe thru agreement between such organizations in neighboring countries. Steps will also be taken to obtain for purchasers and exhibitors reduction or transportation tariffs, abolition or reduction of taxes connected with passport visas and concessions regarding customs.

Maine To Have Expo. Hall

Augusta, Me., Jan. 2.—The question of whether Maine is to erect a State building on the grounds of the Eastern States Exposition at Springfield, Mass., was definitely settled last week in the affirmative. Treasurer George S. Hobbs, of the State Chamber of Commerce, has deposited with State Treasurer Bonney a certified check for \$25,000, representing subscriptions, gathered from all over the State, to match the amount the Legislature appropriated last year for a Maine building at Springfield.

Brussels Fair in March

The Brussels Commercial Fair will be held in the Gardens and Halls of Cinquantenaire at Brussels from March 25 to April 8 next. The fair is organized by the city of Brussels and is under the patronage of the king of Belgium. It is an annual international business exposition. Last year of the 2,776 exhibitors 916 were foreigners.

Demarest With Wirth-Hamid

Barney H. Demarest, who has been furnishing attractions to fairs for some 30 years, will be with Wirth & Hamid, Inc., of New York, for the season of 1925. He is offering several equestrian and other acts of the same general character as in former years.

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

VICTOR'S FAMOUS BAND

MISS GERTRUDD VANDEINSE, Soloist.

NOW BOOKING FAIRS, PARKS AND CELEBRATIONS

20 Musicians, 4 Instrumental Soloists, 1 Specialty Instrumentalist, 1 Lady Vocalist. For further particulars and terms, address

JAMES F. VICTOR,
Care N. V. A. Club, 229 West 46th Street,
New York City.

THAVIU BAND, SINGERS AND BALLET

"America's Greatest Musical Organization"

Presenting high-class entertainments.
INDOORS OR OPEN AIR.

Full stage equipment, lighting, scene-

sets and costumes carried.

64 E. Van Buren St., Chicago, Ill.

FAIR NOTES AND COMMENT

The agricultural building at the grounds of the Floyd County Fair, Rome, Ga., was burned recently. The loss is estimated at \$5,000, partly covered by insurance.

W. C. York, secretary of the Randolph County Fair, Ashboro, N. C., advises that the fair association plans to expend more than \$10,000 on the fairgrounds and buildings the coming year.

George Dunlap, county agent, has been elected president of the Sioux County Fair Association, Orange City, Ia. Other officers elected are: Vice-president, Dr. H. J. Vande Waa; secretary, Gerrit Van Stryland; treasurer, P. H. Van Horsen.

Harry Rich, "the man who flirts with death," is sending out flashy one-sheet posters carrying his photo and billing. The poster is done in red and blue on a white ground and stands out "like a house afire."

Work on the \$450,000 city auditorium to be erected in the Gaston Park addition to the Texas State Fairgrounds at Dallas has been started. The building will be completed by September 1, 1925. It will be fireproof throughout, of steel frame, with concrete and brick.

Stockholders of the Virginia State Fair will hold their annual meeting in Richmond January 14. Several improvements are planned for the coming year, among them being an enlargement of the grand stand and the placing of several hundred reserved seats.

Gov. Baxter, of Maine, has written W. E. Reynolds, secretary of the Monmouth, Me., fair, asking the fair officials to eliminate cattle pulling contests from the fair this year. Complaint was made to the governor of alleged cruelty in this feature at the Monmouth fair last year and he caused an investigation to be made.

The Aurora, Ill., Grand Circuit Association will be given dates this year heretofore awarded to Windsor, Ontario, it was announced recently by Win H. Kinnan, secretary of the Grand Circuit. Edward J. Baker and Clifford R. Trimble represented the Aurora association at the Grand Circuit stewards' meeting in Cleveland this week.

Secretary Willis B. Powell, of the Sarasota County Fair, Sarasota, Fla., is not stinting on advertising this year. Lithographed cutouts, placards and automobile banners are being freely used, as well as other means of publicity, and the fair, which will be held January 27-30, will be brought to the attention of everyone within many miles of Sarasota.

"Many of our neighbor secretaries from North Carolina will attend the annual meeting of the Virginia Association of Fairs, as well as the livewires from West Virginia, Maryland and Pennsylvania," says C. B. Raiston, secretary of the association. Mr. Raiston states that the hundreds of inquiries received at his office indicate that this year's meeting will be the best the association has ever held.

Speaking editorially of Nevada's big Transcontinental Highway Exposition, the San Francisco Chronicle recently said:

"These Nevadans are a good sort. They are a determined lot of boosters and when they start after anything they generally get it. A delegation came to San Francisco to tell us about the projected Transcontinental Highway Exposition to mark the completion of the Victory highway in 1926 and to urge us to get behind it and help it along. Of course we will. We would have done it without the asking, for San Francisco has a warm spot in its heart for these people from the sagebrush. Way back in the early mining days our interests were closely interwoven. At that time the Comstock was not very far away from the old Mining Exchange and Carson City was pretty close to Pine street. It takes more than time to wipe out the sentiment created in those days, and that is one reason why the Nevadans can always count on San Francisco."

Many Splendid Opportunities

ARE NOW OFFICIALLY OFFERED BY THE QUEBEC PROVINCIAL EXHIBITION COMMISSION
FOR THE BIG 1925 SUMMER SEASON IN

QUEBEC, Canada

After having been planned, it is now decided to have at the Quebec Exhibition Park, a municipal property where more than \$600,000 have already been spent and some more will be in the near future, a bigsum mor season in 1925, so as to co-operate in the movement of tourism, which is particularly intensive during end of June, July, August and beginning of September.

The General Program of the Quebec City Three Big Events:

1. NATIONAL WEEK June 24-July 1.

2. SUMMER CARNIVAL July 26-August 2.

3. PROVINCIAL EXHIBITION September 5-12.

Each of these events means, if it is settled in proper time as far as details of attractions is concerned, at least 100,000 visitors each week, or 1,000,000 visitors in three weeks, and the balance of the season with free admission.

DO YOU ANY SUGGESTION TO OFFER OR ANYTHING TO BOOK WITH SUCH A SOUND PROSPECT? For particulars please apply to:

GEORGES MORISSET, Sec'y of the QUEBEC PARK AMUSEMENT and PROVINCIAL EXHIBITION

WOODLAWN PARK

TRENTON, N. J.

Season 1925 Opens May 16th

MERCHANDISE WHEELS limited to six. Sold separately. CORY GAME to highest bidder.

GOOD OPENING FOR FUN HOUSE, PENNY ARCADE AND PHOTO GALLERY. Now building large AUDITORIUM with fully equipped stage. Will change program each week. What have you to offer?

Owners will erect buildings for reliable people for any business that does not conflict. Let us hear from Skating Rink Promoter.

WANTED—Good Man to manage DANCE HALL, Game Room, Ballroom, Producer for BABY SHOW.

Man to manage FASHION SHOW and KIDDIES' REHUE.

Man to manage SWIMMING POOL, with knowledge of Water Sports.

Address GEO. D. BISHOP Arcade Building, 15 East State St. Trenton, N. J.

THE AUTOMATIC FISHPOND

will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order.



AUTOMATIC FISHPOND CO., 2014 Adams St., Toledo, O.

--- WANTED ---

Summit Beach Park, Akron, Ohio

High-class Free Acts, small Circus considered. Can use from two to four weeks. Will consider any good combination of from five to seven acts. Help in all Departments, including good Publicity Promoter. Man for Fun House, Kiddie Rides, Custer Cars, Shooting Gallery and Concession Agents. Park opens in April.

C. C. MACDONALD, Manager.

Banner Meeting in Prospect for Michigan Fair Managers

(Continued from page 80)

Third Session Wednesday, Jan. 14, at 9 A.M.

Call to order.

Address, Ray P. Speer, Minneapolis, Minn.

Address, Hon. T. E. Johnson, superintendent public instruction.

Address, President W. T. Morrissey, Grand Rapids, Band Tournaments.

Address, Secretary Fred A. Chapman, Ionia, Value of Amusements.

Address, President Earl R. Chapman, Kalamazoo, Night Fireworks.

Address, G. S. Mandenberg, State department of agriculture.

Address, Secretary H. H. Halliday, M. A. C.

Fourth Session Wednesday at 1:30 P.M. Address, Secretary Frank A. Bradish, Adrian, Education and Amusements Balances in a Fair.

Address, Secretary J. H. Vandecar, North Branch, Boys' and Girls' Club Work in a Fair.

Address, Secretary Archie McCall, Ithaca, Fair Grounds Concessions.

Address, E. B. Hill, assistant dean, M. A. C.

Address, Dean R. S. Shaw, M. A. C. Open forum.

Elective of officers, selection of 1925 convention city, miscellaneous business and adjournment.

Officers of the association are: President, W. B. Burris, Jackson; vice-presidents, F. A. Chapman, Ionia; J. H. Vandecar, North Branch; G. E. Wycoff, Ann Arbor; Frank Bird, Charlevoix; secretary-treasurer, Chet Howell.

Elastic Program Arranged for Virginia Fairs Meeting

(Continued from page 80)

ington, Va.; Edw. V. Breedon, secretary, Orange County Fair Association, Orange, Va.

Open Forum

This period will be devoted to relating something new in education and enter-

tainment that has been tried and found successful.

Monday Evening, January 19 Special meeting, Jules Brazil, master of ceremonies, Toronto, Canada.

Committee: W. W. Wilkins, manager, Halifax County Fair, South Boston, Va.; G. M. Milne, secretary, Bath County Fair Association, Hot Springs, Va.; J. N. Montgomery, manager, Norfolk Fair, Norfolk, Va.; H. E. Mears, secretary, Eastern Shore Agricultural Fair Association, Keller, Va.

Tuesday, January 20, 11 A.M. to 12:30 P.M.

A Few Features and Novel Ideas Gathered in Conversation With Various Secretaries and Fair Managers at the Annual Meeting of the International Association of Fairs and Expositions, Held at the Auditorium Hotel Chicago, Ill., December 3-4, 1924—Colonel H. B. Watkins, president, Virginia Association of Fairs, Danville, Va.

Agricultural Exhibits—Joseph W. Hiscox, chief, Office of Exhibits, United States Department of Agriculture, Washington, D. C.

Suggestions as to How To Handle the Pass Nuisance—W. C. Saunders, manager, Virginia State Fair, Richmond, Va.

The Future of the Horse Show Held in Connection With Fairs—W. M. Menifee, president and manager, Rockingham County Fair, Harrisonburg, Va.

Open Forum Messages of value for fair managers from those who know.

BUSINESS SESSION

Report of secretary and treasurer.

Report of standing or special committees.

Unfinished business.

New business.

Election of officers and directors.

Place and date of next annual meeting.

Adjournment.

Officers of the association are as follows: President, H. B. Watkins, Danville; vice-presidents, W. C. Saunders, Richmond; J. N. Montgomery, Norfolk; T. B. McCaleb, Covington; T. L. Felts, Galax, and Lem P. Jordan, Suffolk; secretary-treasurer, C. B. Raiston, Staunton.

Code of Ethics for Park Men

(Continued from page 78)

reasonable profit for his work. It is ethical for an inventor or originator of an idea (be he a patentee or not) to demand in his contract a fair and reasonable profit for his original idea in addition to the manufacturing profit. But it is not ethical that the inventor's profit shall be so excessive that it will restrict the sale of the production to only large businesses. It is ethical that the inventor's profit shall come entirely from a fixed percentage of the receipts; as the inventor and the operator are jointly responsible for the popularity of the device.

5. No contractor shall contract to supply any Amusement device, building or article, unless he is reasonably positive that he can deliver it as specified at the time it is specified, and that it will accomplish the results for which he knows the purchaser is making the contract. The Contractor is often a trusted adviser, and shall not abuse that trust by recommending something which he is not sure will be acceptable and profitable to his client.

6. No amusement man shall contract for a device, building or article, unless he is reasonably certain that he can fully remunerate the contractor according to the terms and conditions specified, and if he fails so to do, it is ethical for the contractor to charge the usual per cent of interest until fulfillment. It is ethical for a contractor to provide in the contract for his foreclosure against the new structure, retaining a first lien, and taking all the receipts therefrom until his contract price plus interest and plus the expense of collection are totally paid.

ARTICLE 7.

The Relationship of the Business and the Community.

Realizing the duty and responsibility of each local industry to be part of every activity which relates to the civic welfare of the community, the following rules of conduct are established covering the relationship of the business with the community:

1. The members shall observe the laws, and engage in no movement that is against public policy or public welfare.

2. The members shall take an active interest in the civic welfare of their respective communities, and shall support local civic and commercial associations, that they may be identified with the growth and progress of their community, and be a helpful factor therein.

3. In order that the public, as well as the amusement men, may have their rights safeguarded, the members shall keep informed of all proposed legislation affecting the interests of the business, and take such action as is appropriate. They shall report any such legislation, and their action, to the Secretary of the National Association of Amusement Parks.

ARTICLE 8.

Relations With the Public.

Realizing that the members of this Association are servants of the public and must provide efficient and attractive service and make a success; that their greatest efforts must be toward the building of a constantly bettering relationship and understanding with the public and the establishment of unshaken confidence in the outdoor amusement business, the following rules of conduct are established to accomplish these aims:

1. The members shall at all times study the demands of the public insofar as they are able, provide adequate amusements corresponding with their desires.

2. The members shall at all times insist upon cleanliness, neatness, good manners and courtesy to the public from their employees, and present for the public good, wholesome and morally healthful entertainment, and make all amusements a place where men will be glad to entertain their wives and children.

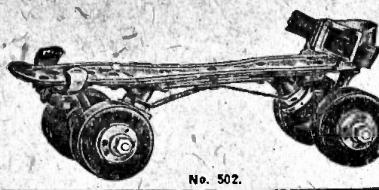
3. The members shall at all times be fair and honorable in their dealings with the public, prohibit any external display which misrepresents that actually presented within, or any advertisements which are false or which have a tendency to mislead or which do not convey the whole truth.

4. The members shall maintain prices at a fair and just level consistent with a fair return on investments and endeavor to give every patron full value for his money, and when any place meets with general disapproval from its patrons either close the place or so reform it as to make it commendable. The establishment of prices in order to underprice

Correspondence Desired

From those able to finance Amusement Park at a splendid Southern resort. P. Q. MOORE, Burlington, North Carolina.

IT IS A PLEASURE



No. 502.

TO ROLLER SKATE ON

"Chicago" Rink Skates

They're true and easy with a wide range of action. "Try them."

Chicago Roller Skate Co.

4458 W. Lake Street, Chicago, Ill.

a competitor or neighbor is highly unethical and self-destructive.

5. The members shall be especially attentive to protecting the public against accidents or physical injury in any form. They shall establish a schedule of rigid inspection of all amusement devices, and do all within their power to keep them physically safe, and shall keep before their employees the mental attitude of "Safety First." They shall properly provide for immediate care of and first aid to any emergency injury which may occur. They shall co-operate with public bureaus and insurance inspections to keep their properties safe to the public. Where practical, they shall carry public liability insurance for the protection of patrons, and leave the settlement of injury claims to the insurance adjustment. Any settlement of injury claims without a thorough investigation is unethical and an encouragement to fraud.

ARTICLE 9.

General Provisions Respecting the Code and the Obligation to Its Observance.

The member shall at all times seek to elevate the standards of the Amusement Park business, by practicing the ethical standards set forth in this code, and be enthusiastic in inspiring others in the business to do likewise.

Each individual member who conducts his business so that his own honor will never be besmirched by his own act or omission will aid in maintaining the honor of the entire Amusement Park business.

The adoption of this code by the National Association of Amusement Parks places an obligation on all its members to a sincere and faithful performance of the rules of conduct so set down.

THE END.

Charles Browning Goes to the Florida Sunshine

Chicago, Jan. 2.—Charles G. Browning has left for different points in Florida. He will be at home for the winter at Webster, where he will have a permanent winter home. Mr. Browning will join M. Helm, of Electric Park, Kansas City, and Cocoa, Fla., and the two will shoot ducks.

RINKS & SKATERS

(Communications to 25-27 Opera Place, Cincinnati, O.)

ANNUAL ICE-SKATING DERBY IN LEWISOHN STADIUM, N. Y.

New York, Jan. 3.—The annual Newsday Ice-Skating Derby will be held at the Lewisohn Stadium, Sunday afternoon, January 11. Many noted skaters have already sent in their applications. New York Iceland, 181st Street Ice Palace and the Brooklyn Ice Palace will be well represented at these races.

The Middle Atlantic Skating Association and members of the International Skating Unions are taking active part in connection with the races. The entries will be announced shortly.

ICELAND RACE RESULTS

New York, Jan. 3.—The results of the races held at the Iceland Rink Christmas night are as follows:

Three-Quarters-Mile Class A Scratch Race: Won by West Becker, with Joe Capri, second, and Lew Morris, of the 181st Street Ice Palace, third. Time, 3:33 4-5.

Three-Quarters-Mile Women's Handicap: Won by Toddy Bossevalin, of the Woman's Skating Club (160 yards); Helen Steinert, of Iceland (160 yards), second, and Alice Hcisler, of Woman's Skating Club (140 yards), third. Time, 3:31.

Class B Pursuit Race: Won by Joe Kirkwood, of Colonial Skating Club; Frank Nells, Brooklyn Ice Palace, second, and A. Hauser, Brooklyn, third. Skating distance, two miles and seven laps. Time, 8:30 4-5.

Class B Miss and Out Race: Won by E. Gruman, Brooklyn Ice Palace; A. Stanton, Patterson Skating Club, second, and E. Strauss, of Van Cortland Park Skating Club, third. Distance 12 laps. Time, 2:06.

Half-Mile Novice Race: Won by Frank Hamm, Jake Hilman, second, and Edwin Zimmer, third—all unattached. Time, 1:01.

TEAM RACES AT ORANGE, N. J.

JANUARY 10

New York, Jan. 3.—Roller racers in this section are going thru strenuous workouts at the respective rinks to get

in shape for the first five-mile team races, which will be held at the Armory, Orange, N. J., Saturday, January 10. Al Flath, Brooklyn's well-known roller-racing promoter, states that many new amateurs are expecting to compete for the title of Eastern champion.

Among the list of contenders is one of the very popular crack amateur champions, Murray Gorman, of Brooklyn, who is expected to retain his title. Other probable entries are: Walter Cook, Edgar Baxter, Steve Donegan, James Frampton, Joe Horak, Eugene Nelson—all hailing from Brooklyn; Charles Gregory, Rudolph Blanche, David Matson, Charles Graves and Thomas Miller, these five representing the St. Nicholas Rink of New York, and since they have never before entered a five-mile team race a very spectacular match is expected.

One feature of the 15-lap racing course at Orange worthy of mention is that the entire inner edge is laid out with a heavy, permanent foul line, which helps the judges and serves as an added advantage to the racers.

Now that the holiday season is over, it is expected that many other racers will still be heard from.

JOE MOORE AGAIN CROWNED MIDDLE ATLANTIC CHAMPION AT NEWBURG

Newburg, N. Y., Jan. 3.—Joe Moore, of New York City, successfully defended his title as Middle Atlantic ice-skating champion here Thursday against a large field, winning the 220 and 880-yard speed-skating events and taking second place in the 440-yard race. Charles Gorman of St. John, N. B., was second in point score and Valentine Bialis of Lake Placid was third. Elsie Muller of New York won the women's championship.

Bialis won the Joseph F. Donoghue memorial race of three miles.

The summaries follow:

220-Yard—Won by Joe Moore, New York; William Murphy, New York, second; Charles Gorman, St. John, N. B., third. Time, 20 4-5 seconds.

440-Yard—Won by Gorman; Moore, second; Leslie Boyd, New York, third. Time, 40 1-5 seconds.

880-Yard—Won by Moore; Gorman, second; Valentine Bialis, Lake Placid, third. Time, 1:35.

One-Mile—Won by Bialis; L. J. Morris,

New York, second; Richard Donovan, Endicott, third. Time, 3:07 4-5.

Three-Mile (Donoghue Memorial race)

—Won by Bialis; Donovan, second;

Boyd, third. Time, 9:42 4-5.

Point scores: Moore, 80; Gorman, 60; Bialis, 40; Murphy and Morris, 20 each; Boyd and Donovan, 10 each.

CLEVELAND RINK OPENS RACING SEASON

Cleveland, O., Jan. 3.—The Luna Park Roller Rink opened its amateur and professional racing season recently. Jack Dalton, city amateur champion, defeated John Best, of Youngstown, in both the half-mile and mile races. The time for both events was: One mile, three minutes, 28 seconds; half-mile, one minute, 28 seconds.

Jimmie Ross defeated Earl Lewis in the mile race, the time being three minutes, 20 seconds.

In the final event, Henry Thomas, Ohio State champion, defeated Percy (Doc) Smallwood. The time was seven minutes, five seconds. Thomas raced two and one-half miles, while Smallwood ran one and one-half miles.

Henry Thomas and Ed Krahn challenge any professional skaters in the country, and Mrs. Krahn and Lillian Taylor wish challenges from any amateur girl skaters.

George Paris, well-known skater, gave a charity performance Saturday evening, January 3, at the Premier Palace, Brooklyn.

R. K. Frampton, Brooklyn roller skater and professional ball player, is going South with the Yankees in the spring.

Roy Hatcher, of Scranton, Pa., recently defeated Max Hess, also of Scranton, in a one-mile roller skating race held recently in the 109th Infantry Armory, Scranton.

M. Longi, skating the mile in the fast time of 3:03 4-5, won the amateur roller skating championship of Greater Cincinnati at the Music Hall Rink recently. Longi's time is the fastest for an amateur skater at the local rink in three years. Seven participated in the race.

Jesse Carey is still going strong at Reading, Pa., where he opened a skating rink at the Auditorium December 24. Mr. Carey also is the owner of the Carsonia Park Rink, which he has conducted for many years.

The summaries follow:

220-Yard—Won by Joe Moore, New York; William Murphy, New York, second; Charles Gorman, St. John, N. B., third. Time, 20 4-5 seconds.

440-Yard—Won by Gorman; Moore, second; Leslie Boyd, New York, third. Time, 40 1-5 seconds.

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Boyd, third. Time, 9:42 4-5.

Point scores: Moore, 80; Gorman, 60;

Bialis, 40; Murphy and Morris, 20 each;

Boyd and Donovan, 10 each.

United States next May. The idea back

of the flight is the establishment of a transcontinental airway extending from Brooklyn, N. Y., to Oakland, Calif.

Start the New Year right. Tell The Billboard about your exhibitional aviation plans for the coming season. Send along your photograph.

The aviation field proposed for Nashville, Tenn., may be named after Lieut. John Harding, Jr., round-the-world flyer. The aviator spent the holidays with relatives in the Tennessee capital.

Aviator Doret at Etampes, France, December 23 broke the world's record for a 500-kilometer (310.69 miles) flight in a plane carrying a load of more than 250 kilograms (a little more than 551 pounds). The flyer averaged 138.23 miles an hour.

The Aviation Society of Turin, Italy, reports that Pilot Bottala has exceeded the world's altitude record in an airplane carrying a load of 1,500 kilograms (3,308.90 pounds). The machine rose to an altitude of 17,716 feet and was in the air 110 minutes and 62 seconds.

The United States has fewer airplanes than the other great powers, with only

224 planes of the navy's air fleet in condition at the present time if an emergency

DARING AVIATRIX

Gladys M. Allen is a member of the Olean Aviation Club, of Olean, N. Y., and is said to be never contented except when she is looping-the-loop, flying up-side-down, doing high diving and other daring stunts in exhibitional aviation work. She is contracted to appear at a number of parks and fairs next season.

arose. This country, however, is far ahead of other nations in development of flying, representing potential power. President Calvin Coolidge has recommended further development of aviation.

J. W. Ashcraft, manager of the Texarkana Aviation Field, Texarkana, Tex., writes that the Texarkana Aviation Company enjoyed success during 1924. He and Ira McConaughay, both pilots, will

(Continued on page 98)

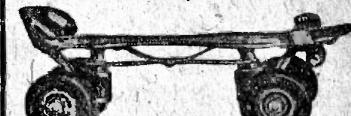
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Rapid Automatic Ball-Bearing Electric Floor Surfacing Machine.
More than 30,000 users have made money by eliminating hand surface labor. Loss of time and unsatisfactory work. No low cost can be operated, always in business. Order. Surface closes up to the edge. Edge Roller Guarantee backs up the quality.

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DO YOU KNOW?

We have sold seven rinks to one manager! There is a reason. Get you out. Write for catalog. TRAMMILL PORTABLE RINK CO., 18th and College, Kansas City, Missouri.



**TENTED ENTERTAINMENT ~ RIDING DEVICES
CARNIVALS
BANDS ~ FREE ACTS ~ CONCESSIONS
BY CHAS. C. FOLTZ (BLUE)**



(Communications to 25-27 Opera Place, Cincinnati, O.)

Rice & Dorman Shows Returning to the Field

Management Assembling Organization at San Antonio (Tex.) Winter Quarters

San Antonio, Tex., Jan. 1.—The forthcoming outdoor amusement season will find the Rice & Dorman Shows again in the field. George F. Dorman, operating head of the organization, is now in San Antonio and is fast whipping final plans into shape toward again launching a fine collection of shows, rides and concessions under that title, which during its previous appearance before the public became one of the best known in the Middle West.

Manager Dorman already has started the assembling of the show equipment, and has opened up winter quarters at the corner of Medina and Vera Cruz streets, which location is directly across the street from the Wortham winter quarters and but two blocks from the property used as winter quarters by the Rice & Dorman Shows when they were organized here in 1919.

According to present plans of the management the organization for the coming season will consist of about 10 shows, 4 riding devices, in addition to other features, inclusive of concessions, and the paraphernalia and personnel will be transported on the company's own special train.

George F. Dorman is supervising the assembling of the show, etc. His experience has been wide and varied, both as a general representative and show owner. His friends in and outside show circles are legion, and the very commendable business-like manner in which he has started the return of the show bearing his name gives assurance that the project will prove a gratifying success.

Fred Swischer Recovering

Detroit, Jan. 1.—Fred Swischer, a well-known concessionaire, who has been connected with several carnival companies in Michigan, and last season with the Lippa Amusement Company, was accidentally struck by an auto truck after alighting from a street car at Woodward and Michigan avenues early last week. Swischer started to walk toward the sidewalk, when a fast approaching auto truck struck him a glancing blow, knocking him unconscious. A passing auto rushed him to the Detroit Receiving Hospital, where an x-ray disclosed a fracture of the skull. The Michigan Outdoor Showmen's Association, of which Swischer is a member, is leaving nothing undone to make his stay in the hospital as pleasant as possible. At first little hope was held for his recovery, but surgeons at the hospital now state that Swischer probably will be able to leave in a week or 10 days.

Kangaroo Registers

Chicago, Jan. 2.—Rod Krall has written *The Billboard* from Washington, Ia., describing a fine Christmas dinner he had with "turkey, trimmings and all," and a dance he attended at the Commercial Club in Washington. Rod enclosed a clipping from a Leavenworth (Kan.) newspaper in which a reporter had a column story about "Jimmie", a kangaroo, belonging to Mr. Krall. It seems "Jimmie" was parked in a dark basement of a hotel when an electrician entered to make some repairs. "Jimmie", a boxing animal, is alleged to have planted a right on the electrician's jaw before the latter knew a bout was on. Mr. Krall says it is too cold for him in Iowa and that he soon will go south.

Hogans Spend Holidays in New York City

New York, Dec. 30.—L. S. Hogan, special agent of the C. A. Wortham Shows, and Mrs. Hogan are spending the holidays here. Hogan will leave Friday for Detroit.

S. B. Williams Shows

In Winter Quarters at Weatherford, Tex.

Fort Worth, Tex., Dec. 31.—Announcement is made here that the S. B. Williams Shows closed their season at Weatherford, Tex., and secured a spacious stone building there in which to place the paraphernalia for indoor work, also a large area for preparatory work for next season to be done out of doors. The show, according to word here, had a satisfactory season of 40 weeks.

Mr. and Mrs. Williams have been spending the holidays with friends in Fort Worth and relatives in Dallas. They also will visit New Orleans before returning to winter quarters of the show. Mr. and Mrs. Herbert Meier motored in their new car to Fresno, Calif. Mr. and Mrs. Jimmy Saleen went to Altoona, Pa. Mr. and Mrs. Pheister departed for Hot Springs, Ark., for a restup. Mr. and Mrs. Ralph Walton came to Fort Worth, where they have a beautiful home. Mr. and Mrs. Morris have a nice apartment here. Mr. and Mrs. "Happy" Harris took a trip to Wortham, Tex., in their house-car. Curtis and Florence Edwards and Albert Beal went to Little Rock, Ark., and Mr. and Mrs. Bill Robertson to San Antonio. Mr. and Mrs. "Buddy" Anderson and son have an apartment in Fort Worth. Ted Beard and wife went to Wichita, Kan. Quite a number of the persons listed is spending the winter at Weatherford. It is planned by the management to open the new season for the show early in March.

Wellinghof Visits Home

Gregg Wellinghof, secretary-treasurer of the D. D. Murphy Shows, arrived in Cincinnati from St. Louis the middle of last week to spend a few days' vacation, including New Year's, among relatives and friends.

New Year's Eve Gregg was a guest of honor at a party-dance, given by some 30 of his schoolboy companions and friends of the Queen City at one of the prominent hotels. As he was formerly, for three and a half years, connected with *The Billboard* in a clerical position, at which establishment his friends are legion, Wellinghof paid several visits to *Billyboy*. During his call Saturday he informed that he would return to the winter quarters of the show Monday. He is very fond of the outdoor show business and had a world of praise for the splendid treatment accorded him by the staff and general personnel of the D. D. Murphy Shows.

Hasselman Leaves Hospital

Chicago, Dec. 30.—Ben Hasselman, who for 34 weeks was confined in St. Joseph's Hospital, Mishawaka, Ind., suffering from a broken leg, was here yesterday on his way to his home in Burlington, Ia., where he will remain for a time.

Persons wishing to write Mr. Hasselman may address him P. O. Box 3, Burlington, Ia. He had his left leg broken last May 6 while working for the Paul W. Drake Circus in Mishawaka, where the show was staging an entertainment for the Woodmen.

Joe and Babe Miller, Notice!

The following letter was received January 1 from Mrs. Ella Robinson, 727 Ninth avenue, South, Minneapolis, Minn.: ("Please notify Joe and Babe Miller of the death of their brother, James R. Robinson, who passed away December 1. Would appreciate anyone knowing the whereabouts of Joe and Babe notifying me."

Irene Lachmann Playing Theaters in New York

New York, Jan. 1.—Irene Lachmann, wife of Dave Lachmann, manager of the Lachmann Exposition Shows, is presenting her Animal Pets in several theaters in and around this city. The act, when seen at the Bedford Theater, Brooklyn, went over big. It is due for solid booking until the carnival season opens.

F. J. MATTHEWS



Mr. Matthews the past season was assistant manager and secretary of the Bernardi Exposition Shows, with which he gained a host of friends among the personnel. He has been re-engaged by Manager Felix Bernardi in the same capacity for 1925.

Louis Isler Adds Show Equipment

Kansas City, Mo., Dec. 31.—Louis Isler, owner of the Isler Greater Shows, accompanied by his wife and his daughters, Irene and Grace, spent the past week in Kansas City, as they came here to participate in the Heart of America Showman's Club Christmas Tree Celebration and New Year's Eve banquet and ball. Mr. Isler informed the local representative of *The Billboard* that he has commenced getting his show ready for the coming season. He purchased from James Patterson three flat cars and a lot of other show property, including a 75-foot animal show front and a new band organ. He also placed an order for three new tents last week. The Isler Shows next season will have 20 cars, and will consist of five rides and from 12 to 14 shows. A minstrel show with a six-piece orchestra, a musical comedy show, also with this size orchestra, and a one-ring circus dog and pony show will be the feature attractions. Mr. Isler further advised that work at winter quarters in Chapman, Kan., will commence shortly, also that a number of new wagons are to be built, all fronts repainted and that the show will have a bright and new appearance when it opens its season, about the first of May. A number of the old people will again trounce with the show, Col. Dan MacGugin again acting as treasurer and assistant manager.

J. W. Hildreth Goes East

Helena, Ark., Jan. 1.—Manager J. W. Hildreth, of the Dixieland Shows, wintering here, left Monday night for New York to pay a visit to his son, who is attending school there; also to make arrangements for securing some new attractions for his organization for the coming season. C. M. Pate, superintendent, has been left in charge of the shows' winter quarters at the Carville Lumber plant.

Morris & Castle Party Leaves New York

New York, Dec. 30.—Milton Morris, "Plain Dave" Morris and Mr. and Mrs. John R. Castle, of the Morris & Castle Shows, who had been spending the holidays in Washington and New York, left here yesterday for Chicago.

S. L. A. New Year's Party Pleasant Affair

Chicago, Jan. 2.—The New Year's party of the Showmen's League of America showed a large and pleasant gathering. Parties of this kind are pretty well known in the league and are always looked forward to. The crowd Wednesday night assembled for a good time and had it. There was music and dancing and refreshments. W. O. Brown was chairman of the committee in charge.

Shortly before midnight Col. Fred J. Owens, league chaplain, was invited to talk on the obsequies of the old year. He compiled entertainingly. Telegrams were read from George Moyer, Ed Brown and Dave Cohn. A long-distance phone was received from Jay Coghlan. All absentees wished the party and the league much success. Mrs. Fred J. Owens was present, it being her first appearance after her recent severe illness.

Among those in attendance were Mr. and Mrs. Joe Marks, Mr. and Mrs. Thomas Vollmer, Mr. and Mrs. W. O. Brown, Mr. and Mrs. Tom Rankine, Col. and Mrs. F. J. Owens, Mr. and Mrs. George Rollo, Mr. and Mrs. Derry, Mr. and Mrs. Baba Delgarian, Mr. and Mrs. Joe Harris, Mr. and Mrs. Tex Sherman, Mr. and Mrs. "Doc" Danville, Mr. and Mrs. Harry Murdo, Mr. and Mrs. Houston Talbott, Mr. and Mrs. Al Latto, Mike Smith, Charles McCurren, John A. Pollitt, J. C. McCaffery, Harry Coddington, Fred Hollman, Harry Dagle, Abe Goldstein, "Sandy" Clark, Harry Liss, Pete Rogers, Charles G. Kilpatrick, Joe Gammert, Chris Ayres, Harry Russell, Sam J. Levy, Ernie Schmalz, Tommy Thomas, Tommy Davenport, Hugh Meyer, M. Ireland, Robert Tothill, Charles Bell, "Aunt Lou" Blitz, Mrs. Mae Davis, Mrs. Frank Crosby, Miss Rhoda, Lorain Rhoda, Hanson Sisters, Lotte Bennett, Anita Ward, Marie Howard, Nellie Swartwood, Mina Nelson and a lot of others—the scribe caught names as best he could, but couldn't get them all as a number came after the theaters closed. Jimmy Campbell sent the party a box of splendid oranges from Florida with his New Year's well wishes.

Fire Damages Business of N. Goldsmith Co.

Chicago, Jan. 2.—Following a fire of undetermined origin Sunday morning, the N. Goldsmith Manufacturing Company has announced that it has temporarily quit business. The damage to the firm was extensive and it will be a few weeks before the house will be able to resume catering to the concession trade.

Ludington Re-Engaged

With John T. Wortham Shows as Special Agent

Paris, Tex., Dec. 31.—Roy E. Ludington, special agent and press man, last season with the John T. Wortham Shows, has been re-engaged in the same capacity for 1925. Mr. Ludington will start a business trip north next Monday.

Golden Thru Cinc

M. B. (Duke) Golden, general agent and railroad contractor of the Bernardi Greater Shows, passed thru Cincinnati January 2. As usual he paid *The Billboard* a visit, and said he was headed for the Southeast on business for the show after spending the holidays at his home in London, O.

Mrs. Mae Davis Chosen Associate Matron in O. E. S.

Chicago, Jan. 2.—Mrs. Mae Davis, wife of the late Arthur Davis, well-known showman, was installed as Associate Matron of Perfection Chapter, O. E. S., No. 829, at a public installation of officers Monday night.

**Robert R. (Bob) Kline,
Signs With Reiss Shows**
Engaged as General Representative and
Traffic Manager

An announcement of outstanding interest among outdoor showfolks issued from the headquarters of the Famous Nat Reiss Shows at Jeffersonville, Ind., last week is to the effect that General Manager James F. Murphy and Mr. and Mrs. Harry G. Melville, heads of the organization, had arranged with Robert R. Kline whereby he will serve the shows as general representative and traffic manager for the coming season.

"Bob" Kline, as he is known to friends both in and outside show circles, has vast experience in agent work, and formerly was associated with Mr. Mur-



ROBERT R. (BOB) KLINE

phy in a like capacity, also with various other organizations. Incidentally with the past almost yearly traveling of both Mr. Murphy and Mr. Kline in territory well east of the Mississippi River, in which States they are both well known, there is good indication that the Reiss shows will the coming season play spots eastward, which they have not exhibited in at least for a number of years, as of late years they have confined routing almost exclusively to the Central States. In fact, an announcement of this nature accompanied word of Kline's engagement from the shows' winter headquarters.

Unger's United Attractions

Milwaukee, Wis., Jan. 1.—Unger's United Attractions will take to the road early in April as a gilly organization, carrying about 6 shows, 3 rides and 25 concessions.

Joe A. Unger is general manager, Mrs. A. Unger secretary-treasurer, Casper Unger lot superintendent, Maxwell Unger advance and press agent, and W. A. Laybourne trainmaster. Manager Unger is securing quarters, where the work of overhauling and building paraphernalia will be started this month. Plans are under way for the construction of three new shows, Icelandic Gilma, Inferno and Instruments of Torture attraction. It also is planned by the management to have all employees in uniform, and relative to engagements letters of invitation will be mailed to leading citizens of the towns to be played, for the families to attend the festivities on the midway, and some complimentary tickets will be enclosed in letters of this nature. The show dates will be advertised as Fun Festivals. The foregoing data was provided by an executive of the above shows.

Rubin & Cherry's Crackerjack Souvenir

A most novel and altogether nifty souvenir "Compliments" of a mechanical nature has made its appearance from the Rubin & Cherry Shows from their headquarters at Montgomery, Ala. It is in the form of a specially arranged metal scratchpad holder for desk convenience, with a spring governed attachment allowing the insertion of new pads, and with a perpetual year calendar artistically encased in a folding metal receptacle attached to the top of the pad base, which measures 3 1/2 by 6 1/2 inches. Several members of The Billboard's editorial staff are recipients of these ornaments.

NORTHWESTERN SHOWS

A number of Concessions are still open. Wonderful opportunities for hustlers!! Can place exclusive Soft Drink Stand, also Cut Flower Stand, Cigarette Shooting Game, Country Store, Four-Ball Game, Phrenology, Pop-In, Keg Game, Spot-the-Spot, Score Ball Table, Pop Corn, Ring-a-Peg and Hucklebuck. Very low rates. For Sale—All last year's Banners at less than half cost.

F. L. FLACK, Manager, 36 East Woodbridge St., Detroit, Mich.

Ireland's Chocolates

Always for Every Purpose.

SALESBOARDS, INDOOR BAZAARS, CARNIVALS.

Order from either one in "That Triangle of Service."

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536-38 Broadway,
NEW YORK, N. Y.

Northern Representatives:
H. SILBERMAN & SONS
328 Third Street,
MILWAUKEE, WIS.

EVANS' LATEST! The Pony Track!

TOP MONEY
EVERWHERE

Price.
\$75.00

15-horse
machine mounted
and 3x39 fold-
up board.

IMMEDIATE
SHIPMENTS.

COMPLETE LINE OF SUPPLIES FOR BAZAARS, INDOOR CIRCUS, ETC.
Send for Our 96-Page Catalog of New and Money-Making Ideas.

H. C. EVANS & CO. Show Rooms, 321 West Madison St., Office and Factory, 1528 W. Adams St., CHICAGO

NOTICE!

Park, Carnival or Circus Managers!

I have the exclusive rights in the following wax-figure characters under the names Bob, Jim, Cole, John and Scout Younger, Bob, Grat and Bill Dalton, Bill and Henry Starr, Jessie J. James, Robert Ford, Red Kelly, Bill Doolin, Cherokee Bill, Sam Bass, Tom Slaughter, Harry Tracy, Wild Bill Hickok, George Maldin, Ed Nix, Bad Lepper, Bill Tilghman, Heck Thomas, Tom Burnett, Bob Jones, Rubie Roughnows and Frank James.

INFRINGEMENTS OF MY RIGHTS WILL BE PROSECUTED.

A \$25.00 reward will be paid for information leading to the location of any wax figure museum using the above-mentioned names and signatures.

The above does not apply to G. G. Rollins and E. L. Humphreys, who are excepted.

Address SCOUT YOUNGER, Black Bill, Younger Bros., Tulsa, Okla. Jan. 20 until March 1, care Johnson J. Jones, per route.

MORASCA CIRCUS & BAZAAR CO.

WANTS Merry-Go-Round and Chairplane for 1925 season. Concessions of all kinds. Will also use couple Platform or Walk Thru Shows. Good Aerial Acts that do two acts. Address J. V. MORASCA, 55 So. Rock St., Shamokin, Pa.

ments, and there is no guessing as to whether they will remain conspicuously on their desks—they will be "center-staged".

Clark's Broadway Shows

— Arcadia, Fla., Dec. 30.—Billie Clark's Broadway Shows are still going along satisfactorily in Florida. The Christmas Week Celebration at Palmetto last week did not turn out as good as was expected, doubtless due to the fact that the people of the town and vicinity were busy with their yuletide arrangements. The stand here is during a 10 days' fair, the management of which has paper up throughout this section of the State, and prospects are promising. Harry E. Bonnell has some very promising promotions under way. The Fearless Greggs are providing the feature tree attraction, and the Taylor Brothers, in flying trapeze offering, also are proving much-talked-of artists.

Grace Thompson, with her dog and pony show, left at Elkhorn City to join Harry Bain as a free act at some colored indoor events. Among late visitors on the midway have been Mr. and Mrs. Johnny J. Jones and Johnny J. Jones, Jr.; Morris Miller, Harry Dickinson, Jack V. Lyle, Capt. Jim Moore, W. H. Howle, superintendent the Florida division of the Atlantic Coast Line Railroad; A. H. Wale, a Florida business man, a State commissioner and manager of some Florida fairs; Jack Oliver, George Cole, Claude Oderkirk, the Russell Family of Sulphur Springs and others. Mr. Clark has a proposition to take the show to South America next fall, but so far has not made a final decision. All of which is according to an executive of the above shows.

Central States Shows

To Play a Long String of Winter Dates in Florida

The Central States Shows have been going along satisfactorily on the East Coast of Florida. Mr. Pinfold has been busy the past four weeks doing his own advance work, which has shown up to good advantage. In addition to keeping the show supplied with regular dates he has contracted some winter fairs, the first of which will be at Vero. Mr. Pinfold has taken over contracts for dates formerly held by the late Con T. Kennedy, including Vero, Cocoa, Ft. Pierce, Ft. Lauderdale, West Palm Beach, Miami, Key West, Bahama Islands and Jacksonville, which will keep the show steadily trooping until about the middle of April, when the organization probably will either be shipped to the Northeast by boat or to the Central States by rail.

Mr. Pinfold has shipped two carloads of paraphernalia to Vero to be overhauled and painted, ready for the opening of the long string of dates. Jimmy Anderson, balloon man, will have charge of the work on the fairgrounds at Vero. The show, which had a good week at Milbone, Fla., just closed its 14th year, and has had but very few winter layoffs during that time. All of which is according to a "show representative" of the above shows.

Price Amusement Co. Closes

Writing from Oklahoma City, Ok., P. Price informed that he closed the season for his P. Price Amusement Company, and has laid plans and arrangements to open the new season in April at Elk City, Ok.

BEANO or CORN GAME

The Fastest and Best of All. Cards made of heavy leatherette bound material. Complete, with numbered wooden blocks, tally sheets and instructions.

35-PLAYER LAYOUT..... \$5.00

70-PLAYER LAYOUT..... 10.00

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For all kinds of Games, Lamps, Aluminum, Silverware, Dolls, Vases, Candy, Baskets, Stuffed Toys, Paddle Games, Dart Boards, Electric Appliances, Pictures, Wind-up Tops, Pennants, Novelties, Balloons, Canes, etc. Send today for our new Catalog No. 124.

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num or silver finish,
fancy engraved and
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Similar to No. 923B.
Assorted sizes.
PER DOZ., \$3.00

No. 923B—Plati-
num finish. Imitation
diamond. Also
set with cubics.
Assorted sizes.
PER DOZ., \$3.00

No. 1819B—Combination Billfold and Coin Purse. Black imitation leather, with silvered Bill, printed on leather, and snap fastener. Coin purse gusseted and Bill held by snap fastener. Per Dozen \$.85

No. 1620B—Same as above in genuine leather. Per Dozen \$.85

No. 3035B—Genuine Leather, Black, Alligator 7-in-1 Combination Bill Book. Good Quality. \$2.25

No. 1205B—Same as above in tan leather. Good Quality. \$3.25

See our prices before buying elsewhere. It means money in your pocket. Orders shipped same day received. Samples, 25c extra. Deposit required on all C. O. D. orders. Catalog free.

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NOW!!

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of your BAND ORGAN during the winter months, assuring you absolute protection.

BAND ORGAN
STYLE NO. 103.



Band Organs Repaired

Expert Repairing and Rebuilding of all Band Organs by experienced workmen. Fully guaranteed. Now is the time to have your Band Organ completely overhauled for next season's big rush. Free estimates given at lowest factory cost.

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Write for Circular and Prices.

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Everything for your next blowout.
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\$125 Made in One Day



For over ten years this has been an honest S. Bower headline—more than doubled many times. BUDDHA talks to people about them and it's a hit after the man nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when business slows down. Fortune teller photos and paper in many kinds in many languages.

For full info on Buddha, Future Photos and Horoscopes, send 10 stamps to

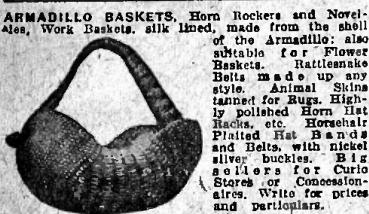
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Bower Bldg., 430 W. 18th Street, New York.

A REGULAR GOLD MINE THE NEW GUM-VENDING BOWLING ALLEY

A ball of gum and a shot at the 10-pins—all for 1¢. Legitimate in all States. Operators, Works, Arcades, etc. Write for prices and circular.

Galter Novelty Co., 148 East 23rd Street, NEW YORK.



ARMADILLO BASKETS, Horn Rockers and Novelty Items, Work Baskets, silk lined, made from the shell of the Armadillo, also suitable for Flower Baskets. Rattlesnake Belts made up any style. Animal Skins tanned for Bugs, High polished Elk Flat Heads, etc. Hornbeam Plated Hat Bands and Belts, with nickel silver buckles. Big sellers for Curio Stores. Concessions. Write for prices and circulars.

R. O. POWELL, San Antonio, Texas.

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Little Wonder Light Co.

5th and Walnut Streets,

TERRE HAUTE, IND.

TAYLOR'S CLASSY BALL-THROWING GAMES

are universally acknowledged top money getters. Catalog ready January 1.

TAYLOR'S GAME SHOP

COLUMBIA CITY, INDIANA

BAND ORGANS

New and Rebuilt Organs for sale. Repairing and Rebuilding all makes of Organs. Work done at lowest figures. Satisfaction guaranteed. Now is the time to act.

L. BOGLIOLI & SON, Bronx, New York.

DOUBLE HIGH STRIKERS

YOU CAN get DOUBLE MONEY and only one privilege expense with "Moore Bros." Double-Strikers. Send stamp for catalog. Other Games that GET THE MONEY. We manufacture. 1936—MOORE BROS., Mrs. Lauer, Mich., 1924.

FUTURE PHOTOS NEW HOROSCOPES

Magic Wand and Buddha Papers. Send 10¢ for samples.

105. LEO D. AVE., Brooklyn, N. Y.

CHOCOLATE BARS Plain and Almond. Best on earth for Salesboards. Premiums and Concessions. Send 10¢ for samples and prices. HELMET CHOCOLATE CO., Cincinnati, O.

Send your correspondence to advertisers by mentioning The Billboard.

MIDWAY CONFAB

BY DEBONAIR DAB.

(Communications to 25-27 Opera Place, Cincinnati, O.)

Popular slogan: "Start the new year right!"

During these days of guessing folks ask themselves, "What's right?"

What's the gist of the confab around the hot stoves, radiators, etc.?

Bobby McCurry is "among those present" in Detroit, probably to remain there throughout the winter season.

Madam Ada infoes from Chicago that she has taken up abode in the "big city by the lake" for the winter.

George L. Dobyns didn't route his show in the Central States last season, as was predicted. What about this year, George?

About two years ago several managers seemed positive that they would "eliminate concessions," but—

If carnivals keep on buying autos etc. long the managers won't need coaches—except for substitutes—for late arrivers.

PLEASANT FEATURES, EH?



Above are shown W. B. Wilson (wearing hat) and Chas. Taylor, concessionaires the past season with the Lippe Amusement Company, each having five concessions. The picture was snapped just as they had stepped from the midway office, seemingly pleased with "the world in general".

Outside of a "followup", a "campaign year" can't be blamed for noticeable unemployment, etc., in 1925.

The Michigan Outdoor Showmen's Association seems to be fastly stepping into the social limelight of that section.

Most carnival folk enthusiastically added a couple of "Hoorahs" to their New Year's greetings—inspired by weather, etc., drawbacks of last season.

Virgil Blankenship, late of "Golden Bros." Shows, recently joined Macy's Exposition Shows' winter caravan in Alabama.

A popular title returning to the outdoor amusement field: The Rice & Dorman Shows, with George F. Dorman at the helm.

Postcards, etc., reading "We're greatly enjoying the 'sunny South'" have been quite conspicuous by their "absence" the past couple of weeks.

Dennis Arsenault, the past season secretary of the Hollywood Exposition Shows, was last week enjoying the environment, including snowballs, in the vicinity of Claremont, N. H.

A squib to Deb, indirectly infoed that Leo M. Bistany, now in Florida, intends returning to the Northeast in February

and to launch his own shows in the spring.

Rumor of a seemingly authentic nature has it that Chas. Metro will come out in the spring "single" with the Metro Bros. Exposition Shows, opening in New Jersey.

Yea, Messrs. Foley and Burk are still on the West Coast. Haven't heard but very little from them directly the past few years, but their shows seem to be well established in the territory.

John F. Fenlon is agenting this winter ahead of the Famous Alabama Minstrels, management of Chas. E. Bower, and early last week was active in and around Fort Worth, Tex.

It is to be hoped that the little crook on the bottom of the "5" in the new year will be instrumental in holding some of the big quantity of water that fell (on "big days") last season.

Capt. Scotch Bobbie is hibernating at Chattanooga, Tenn. Capt. writes Deb. that in his opinion there is a promising opportunity for a storeshow there, with several prospective locations.

Several of the concession folks at Oklahoma City, Ok., had Christmas trade

No. 5 BIG ELI WHEELS

Are money-gainers. A BIG ELI WHEEL will pay for itself if given a chance. One customer purchased a BIG ELI WHEEL No. 5 June 20, 1924, and made his final payment October 20, 1924. This proves the popularity of this ride. They have been real money-makers for a quarter of a century. Let us tell you about this popular model.

ELI BRIDGE COMPANY

800 Cass Ave., JACKSONVILLE, ILL.

J. P. Mackenzie, John Wendler, F. W. Fritsch



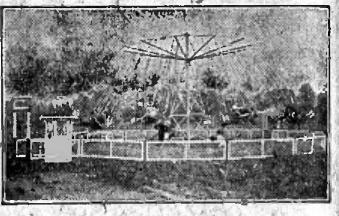
PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS.

Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

ALLAN HERSCHELL CO., INC., NORTH TONAWANDA, N. Y., U. S. A.

THE NEW CHAIRPLANE



The Latest Invention. The Most Sensational Ride Out for Parks, Fairs, and Carnivals. Portable and stationary. Write today and let us tell you about it.

SMITH & SMITH, Springville, Erie Co., New York



LATEST CAROUSELLS

Horses, Figures, Kiddie Rides, Flying Swings, Etc. M. C. ILLIONS & SONS, Inc.

Write for Illustrated Circular and Prices.

2788 Ocean Parkway, CONEY ISLAND, N. Y.

HEADQUARTERS for BAND ORGANS



By storing Organs with us FREE OF CHARGE during winter we ask for opportunity to figure on present and future requirements either for NEW IMPROVED ORGANS or repair work. Write for catalogue and prices.

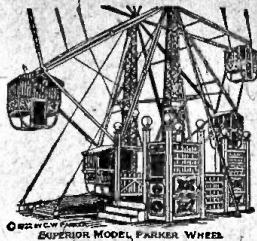
ARTIZAN FACTORIES, INC., North Tonawanda, N. Y., U. S. A.

QUEEN CITY SHOWS

Want People for Athletic Show, Man for Spike Shows, Girls to take charge of Company Cook House, Concessions all open. No exclusive. We own our Shows and three up-to-date Rides. WILL BUY any show that doesn't conflict. WILL BUY Turn-Cy-Cray House and Smith & Smith Airplane. Open to all. Round to interested people. Victoria Hotel, Oklahoma City, Okla.

FOR SALE SLOT MACHINES FOR SALE CHEAP. Address SICKING MFG. CO., 1931 Fremont Av., Cincinnati, Ohio.

It helps you, the reader and advertiser, to mention The Billboard.



Many parties have written me for a used Parker Superior Model Wheel. I have one for sale near New York City. Sold last year for \$4,800; freight \$25. Total cost \$5,025. Will sell for \$3,000 cash. No money-making purposes, practically good as new. The above picture represents this wheel.

C. W. PARKER, Leavenworth, Kan.

Genuine Mexican Resurrection Plant



Awake.

Best of All Money-Making Novelty or Premium Article.



Asleep.

SOMETHING DIFFERENT Greatest novelty of the vegetable kingdom. Looks dead and dried up, buried in a beautiful living fern-like plant in a few minutes. Dries up and re-lives at will. Lasts for years. Easy to ship, light weight, low cost. Retail \$10 to \$50 each. We are the world's largest collectors, carry large stocks and ship orders day received. Terms cash only; no C. O. D. For large, selected, clean plants we quote these.

LOWEST WHOLESALE PRICES

Sample prepaid, 10¢; 15 for \$50, 100 for \$12.50; 500 for \$25, here, \$7.50; 1,000 for \$13.00; 5,000 for \$60.00; 10,000 for \$117.50.

A Few Slightly Smaller Plants at \$10.00 per 1,000.
MEXICAN DIAMOND IMPORTING COMPANY
Dept. K2, LAS CRUCES, NEW MEXICO
(See our separate adv. of Mexican Blu-Flash Gena.)

PRIZE CANDY PACKAGES

"JULIETTE"

THE FASTEST DIME-GETTER ON THE MARKET. \$1.00 per 1,000 Packages, including 10 Wonderful Flashers.

\$1.50 per 500 Packages, including 5 Wonderful Flashers.

\$1.25 per 250 Packages, including 2 Wonderful Flashers.

Packed 250 Packages to a Case, \$1.00 deposit of \$1.00 required on each 1,000 Packages.

"ALICE DEE"

THE FASTEST 25¢ SELLER ON THE MARKET. \$1.00 per 500 Packages, including Large Flash. \$1.50 per 500 Packages, including 5 Large Flashers.

\$1.00 per 1,000 Packages, including 10 Large Flashers.

25¢ per 1,000 Ladies' White Gold Wrist Watch with each 1,000 packages.

Packed 100 Packages to a Case, \$1.00 deposit of \$1.00 required on each 1,000 Packages.

EE CANDY CO., 728 W. RANDOLPH ST., CHICAGO, ILL.

Foley and Burk Shows

WANT for Season 1925, few more high-class Shows, especially first-class Side Show. Would like engage Comedy dolls, several acts for our Pony Circus, experienced Rides Men for Caterpillar, Whip, Seaplane, Merry-Go-Round, Ferris Wheel, etc. All legitimate Concessions open. No exclusives. Show folks desiring to spend the season in California and on the Pacific Coast with the "Best in the West," address FOLEY & BURK, Office, 803 Humboldt Bank Bldg., San Francisco, Calif.

WANTED

Monkey Speedway

Will pay cash for same. Walkaround Platform Speedway preferred. LEONARD McLEMORE, care Loos Shows, Terminal Hotel, Ft. Worth, Texas.

FERRIS WHEEL WANTED

Cheapest for cash. Give full particulars first. Communication, capacity, location, etc. NUDEVILLE, 118 W. Adams St., Suite 3, Jacksonville, Fla.

OVERFLOW CROWDS will be attracted to your Fair, Circus, Carnival, Theater, Park, Beach, Chautauqua, etc. If you read and be guided by "PUBLICITY". \$1.00 for a copy at once. ROOM 408, 1237 Prospect Avenue, Cleveland, Ohio.

One drawback to concessions as a whole is that they lately have been all games and but very little actual selling of fun oddities.

A Bedouin writes: "Deb, isn't it strange that prejudiced knockers of carnivals never even give word of praise for the good features, even the rides?" No, Brother, it isn't a bit strange—it would not be in line with their objective.

Sidney Riskin, independent concessionaire at fairs, etc., summers and falls, spent several weeks in and around Cincinnati selling specialties for the Christmas trade. While at *The Billboard* early last week he stated that he may return to Detroit for the winter.

H. E. Shapiro, concessionaire, a part of the past season with the Harry Hunter Shows and later art fairs, arrived in Cincinnati last week for a few days' stay from Lawrenceburg, Ind., following the close of the Frank Marshall indoor show. Said he might make a trip to the South.

There sure are enough caravans in the Southeast this winter to start some sort of a district showmen's association. Applicants for joining could be required to take out life membership—some of 'em might not be down there again for several winters, and the association could use the mazumma.

A few weeks ago a baby boy arrived to gladden the home of Mr. and Mrs. Joe A. Unger, of the Unger United Attractions, at Detroit. The newcomer was named William Kenneth Unger. Joe says the youngster already has been called "Billyboy", and that if he "progresses as fast and surely as his namesake, oh boy!"

In the early days of carnival organizations their visits were made gala occasions, the staffs and concessionaires particularly doing their utmost to imbue that spirit into the townspeople—encourage them to make merry among each other on the midway. It was a great asset toward making the affairs very popular and welcome, as they were.

Among the folks of the Sheealey Shows who spent Christmas in Birmingham, Ala., were Mr. and Mrs. Louis Finch, Mr. and Mrs. Talley and George (Huck) Washburn. Talley closed his gift store and will remain at Birmingham until spring. Mr. and Mrs. Finch are to join the L. J. Heth Shows. Washburn will go "back home" with "Captain John".

Among showfolks seen at Tampa, Fla., so far this winter are O. A. Baker, of Roscoe's Imperial Shows, with his wife and son; "Kid" Howard, of Louisville, Ky., from the Miller Bros. Shows; Tom Terrill, general agent; Guy White and wife, last season with the United Amusement Co.; Eddie LaMay and wife, late of the Wade & May Shows; the Musical Sparks, who recently closed a season of one-night stands, and Mr. and Mrs. McClellan, concessionaires, of Chicago.

Mrs. Chas. S. Arnold returned North from New Orleans a few weeks ago and was a caller at the Cincinnati office of *The Billboard* last week. Mrs. Arnold informed that her husband and some

(Continued on page 88)

SYDNEY LANDCRAFT



Mr. Landcraft, assistant manager of Snappy Bros.' Shows, is a tireless worker in behalf of the entire organization. The above shows Mr. Landcraft and his wife, and his prized bulldog, "Ak-Sar-Ben", which was presented to him at Omaha, Neb., about 18 months ago.

MUIR'S CARNIVAL PILLOWS

ROUND AND SQUARE
...FOR...

Bazaars and Carnivals

DESIGNS THAT GET THE PLAY

PATRIOTIC PILLOWS FOR AMERICAN LEGION EVENTS.
LODGE DESIGNS FOR FRATERNAL ORDER CARNIVALS.

SALESBOARD OPERATORS

Our Four-Color Pillow Deals are in keen demand at this time of year. There is no better money getter for small capital than our PILLOW SALES CARD. SEND FOR CIRCULAR AND PRE-WAR PRICES.

MUIR ART CO.,

116-122 West Illinois Street,
CHICAGO, ILLINOIS

The "TELERAY"

ELECTRIC FLOWER BASKET

WAS MADE FAMOUS BY INCREASED SALES.

Each month, since we originated this new Novelty Basket, our sales have increased by 100% and bounds. REPEAT ORDERS have been greater than ever before. This is due to the quality and high-class workmanship we put in every basket we sell. The beauty of the TELERAY flower basket attracts the attention of everybody. Electric bulbs inside the flowers give a most beautiful transparent effect not obtainable in any other electric flower basket. Wonderful premium on Salesboards and a fast seller at fairs, etc. Teleray bulbs burn almost indefinitely. The basket shown at right, 8 lights, 23 in. high.

	Each.	Dozen.
4-LIGHT BASKETS...	\$3.00	\$33.00
5-LIGHT BASKETS...	3.25	36.00
6-LIGHT BASKETS...	3.75	42.00

Sample sent at individual prices shown above.

	Each.	Sample
MAZDA LIGHT BASKET No. 7-M-9	\$3.75	8 Sample 23 inches High

25% cash required on C. O. D. orders. Sample all cash.

Write for Illustrated Catalog.

OSCAR LEISTNER Manufacturers, Estab. 1900, 323-325 W. Randolph St., CHICAGO, ILL.

SHOWING ROSE DETACHED



ARMADILLO BASKETS

ARE RAPID SELLERS WHEREVER SHOWN



AN ARMADILLO.

From these nine-banded horn-shelled little animals we make beautiful baskets. We are the original dealers in Armadillo Baskets. We take their shells, polish them, and then make our baskets. They make ideal work baskets, etc. LET US TELL YOU MORE ABOUT THESE UNIQUE BASKETS!

APLET ARMADILLO CO., Comfort, Texas.

GETS THE MONEY!

Thousands in daily use prove Perceles the biggest money-maker. You've seen others make big money with Perceles.

CASH IN YOURSELF.

Four Models—Low Prices—Easy Terms to Responsible Parties.

WE CO-OPERATE.

Write Today for Free Book. DEPT. B.

NATIONAL SALES CO., 605 KEDAUQUA WAY, DES MOINES, IOWA

ENTERPRISE SHOWS

SEASON 1925

A silly show, but everything loaded on International trucks. Have 8 Rides and Athletic Show. Cook house and Concessions sold, but all Wheels open. WANT more Shows and Concessions, those having their own tricks preferred, at right prices. Hazenock and McMurdie write. Concessions booked until opening of fair season. Need Help for Swing, Wheel and Merry Mix-Up. Happy New Year to all.

H. H. DREIBELBEIS, Manager, Box 221, Warren, Illinois.

M. J. LAPP'S GREATER SHOWS

WANT—Man to organize and manage Minstrel Show; will furnish outfit. Athletic Show, have complete wagon outfit for same. Sildrome, Mechanical City. Other good Novel Attractions. Chairplane and Caterpillar, will furnish wagons. Concessions of all kinds.

M. J. LAPP, Manager, 19 Hickory St., Ellenville, N. Y.



SEASON 1925

RICE & DORMAN SHOWS

GEO. F. DORMAN, SOLE OWNER

15 HIGH-CLASS ATTRACTIONS--10 SHOWS--4 RIDES

Special Line of Advertising Paper. Traveling on Our Own Special Train.

WANT Shows of all kinds, Platform Attractions, Pit, Show, Mechanical and Fun Shows. Will make special inducement to reliable showman having several shows to book for season. Complete outfits furnished to wide-awake showmen. **WANT** Colored Performers that double Brass for BIG MINSTREL Show. HELP WANTED for all RIDES, which are owned and operated by us. Would be glad to hear from people that have been with us before. CONCESSION People, write. All Concessions open except Cook House. Address

GEO. F. DORMAN, Box 233, Station A, San Antonio, Texas.

MIDWAY CONFAB

(Continued from page 87)

associate concessionaires had a plot of ground arranged in the Crescent City and that business had been very promising for them. The past several months she has been taking orders for a newly patented bank check protector and reported having excellent success with the undertaking.

Mr. and Mrs. Jerry R. Marsh, of Marsh's Midway Attractions, have been spending a few weeks with Mrs. Marsh's mother at Nashville, Ark., who they had not seen in eight years. Report having a grand time during the holidays. They were with the Burns Greater Shows, with which they closed at Adairville, Tenn., and joined the Wm. Mau Shows, closing at Chattanooga. They intend returning to Birmingham, Ala., next week to get their concessions in readiness for the coming season's trouping.

Some squibs from Charleston, S. C.: Ruth Martin, of the Greater Sheesley Shows, left Charleston to spend the holidays with her father in Waco, Tex. Little Eva Korte spent her holidays' vacation with her parents at Charleston, returning January 3 to the academy she is attending in Ohio. "Spot" Ragland and Louis Korte have established a shooting gallery in King street, Charleston, and have been doing a nice business. Ragland recently purchased an eight-cylinder "gas buggy" and there is much riding about.

A party of showfolks and some local friends gathered for a Christmas spread at the apartment of the hosts, Mr. and Mrs. Al Burdick, at San Antonio, Tex., and it's said a big feed and fine time was had by all who participated in the festivities. Among those present were Mr. and Mrs. Burdick (Burdick a traveling sign writer), Richard Kent, high diver, of the John Franks Shows, and Murry Driscoll, of the Sells-Floto Circus, and "Bob," Mrs. Burdick's canine, also "took in" the affair.

Mr. and Mrs. C. E. Barfield are still prominent at Galveston, Tex., especially at Galveston Beach, where their amusement enterprises had a very nice season. Mrs. Barfield had as her guest for the holidays Mrs. K. Main, who will remain in the Galveston vicinity the remainder of this month. One of the folks there writes that Mrs. Main would like to ask how many members of the "Stick-Around Club," organized on the old Nigro & Loos Shows and later transferred to the Clifton Kelley Shows, are still living?

Bennie Davison advised from Richmond, Va., that he had a very satisfactory season as special agent with the Harry Copping Shows and that he will be with the same caravan next season. Info'd that he just purchased a closed-up "gas buggy" and was to motor his father to Miami, Fla., for the winter months—and may help a couple of the boys back north in the spring. On the way down he may visit friends at the Zeldman & Poile winter quarters at Spartanburg, S. C., also visit W. R. Coley's Just Right Shows.

In the past several issues biographical blanks have been published (page 93 last issue) for the convenience of showfolks—all they need to do is to fill them out, with whatever other data they wish to give, and mail them to Biographical Editor, *The Billboard*, Box 872, Cincinnati.

COOK HOUSE MEN ATTENTION!!

We are the headquarters for Gasoline Stoves, Jumbo Burners, Steam Tables, Tanks, Pumps, Hollow Ware, Gasoline Lanterns, Cooker Units, Gridirons, Juicer Jars, Juice Powders, Circus Lemonade Glasses, also Special Equipment to order. Order from this ad, wiring-one-fourth deposit, or wire for complete catalog. We make immediate shipments.

WAXHAM LIGHT & HEAT CO.
Dept. 15, 550 West 42d Street, NEW YORK CITY

Urn Burners (11x)
cut, pressure only.
4 inch \$4.25
5 inch 5.50



If Your Jobber Cannot Supply You With
**"LACKAWANNA
PHOTO KNIVES"**

Write direct to us. Ask for eight different sample Photo Knives priced at \$3.00. Save useless correspondence by sending check or money order for these knives. Money refunded if you wish to return the knives.

LACKAWANNA CUTLERY CO., Ltd., - - - - - NICHOLSON, PA.

THE AMERICAN EXPOSITION SHOWS

DAVID MUNN, Manager

WANT—Side-Show, Athletic Show, Musical Show. Can use other good novel attractions. Ferris Wheel. Concessions—Cook House, Juice, all Merchandise Wheels and Grind Stages open. Address all mail M. J. LAPP, 19 History St., Elizabethtown, N. Y.

nati. ②. The biographical editor informs the writer that each week has been bringing in many of these blanks filled out, but that the list is still far from complete. We would like to have these from every person in show business. If you have not done so, send in yours as soon as possible.

Mrs. E. L. Collins informed from Louisville, Ky., that she was there for a few days, visiting her brother, who had been ill in a sanitarium several months. She was preparing to leave for Galveston, Tex., to join the Delmar Quality Shows, with which she and her husband were connected the past season. Incidentally Mrs. Collins started her letter in an unique and catchy manner: "I feel that I am a 'stockholder' in *The Billboard* to the extent that I have purchased and devoured the reading on its pages for 19 years, and the advertising and all has been helpful to me."

According to a sketch beneath a two-column cut in *The Tampa (Fla.) Daily Times* of recent date, "One-Eye Connally, the world's greatest gate crasher, has finally crashed the sky. It was at St. Petersburg, Fla. A passenger had paid Pilot Johnny Green for a ride. 'One-Eye' slipped into the hangar, secured goggles and helmet and, representing himself as the man who had paid, was taken up. Wonder if 'One-Eye' will crash the pearly gates the same way." Henry Heyn, ride man, sent the clipping and stated that Connally is known to numerous showfolks and for a while last season made dates with the International Attractions in Canada. Congrats to him on the publicity.

Some notes from Henry Heyn, from Tampa, Fla.: "Speaking of midways, I have observed that it is not generally known that in Canada the term 'carnival' is dying out. The majority of the fairs are now 'exhibitions' (have been for some time, however) and I noted in the eastern section that several shows were referred to as 'midways,' and so titled even when playing still dates—I think it not a bad idea. While visiting Billie Clark's Broadway Shows at Plant City, Fla., I met W. H. Davis, who came over from the Boyd & Linderman Shows with a blind show.

He will be in Florida and the Bahama Islands all winter. Also met Nat Morgan, who I knew on the Landes Shows in 1911. T. W. (Slim) Kelley, of the Zeldman & Poile Shows, was touring around Tampa a few weeks ago but departed for Miami."

P. VanAult, the penny arcade man, of Dodson's World's Fair Shows, scribes some showfolks' resolves—"Van" says that at least they can "resolve":

That the show will not miss a Monday night.

No more late train moves on Sundays. Clean frameups—no black fingermarks on white paint.

No more light troubles when the midway is packed with people.

Not let the show play under auspices except where it can get one.

When it rains heavily everybody get clubs and scare the waterholes off the lot.

Regardless of any business drawbacks, everybody keep smiling—at least keep from losing their mental equilibrium and letting the natives know it.

Col. James F. (Doc) Barry, veteran showfront talker, is spending at least a month in Norfolk, Va. "Doc" writes Deb. in part as follows: "Am sending a list of talkers from the early '70s who knew how to talk, not one of them still alive, and I believe the oldtimers will be glad to read the names and recall the 'good old days' when they were among us (there are a few others whose names could be added to the list, but I cannot remember them at the writing): Frank Frost, Doc, Crosby, Whidle Odway, Harry Hamilton, Frank Blitz, Charlie Blitz, George Johnston, Charlie Conley, King McGee, Lord McKinley, Parson Taylor, Bombay, Shy McIntyre, Cal. Towers, Pete Conklin, Joe Dolaney, Billie Douner, Harry Potter, New York Whittey, Jim Beatty, Sandy Billings, Tommie Ambrose, Lew Williams, Red Murray, Frank Taylor, Charlie Griffin, Billie Williams, Bachrak, Parson Durnin, Henry Casey, Fat Sasman, Billy Jones, Foghorn Donlson, Bud Austin, Dick Davenport, Doc Hickley, Harry Hikes, Happy Homes, Ed Rogers, Noah Sewell, Harry Potter and Billie Westlake."

Some "winter-quarters pickups" from

the Rubin & Cherry Shows at Montgomery, Ala.:

Mr. and Mrs. A. F. Collins ("Doc" and the former Mrs. A. D. Murray) sure "put it over" on the showfolks in the matter of keeping their marriage last June at St. Paul, Minn., a secret until the show's season close at Montgomery—it was then too late for any special functions in their honor. Incidentally the Collins will have two big shows with R. & C. next season, water show and Mrs. Collins' former attraction, and both are stated to be with elaborate frameups and production.

Earl Strout, the show's bandmaster and wife are wintering here. Earl has an orchestra now playing the surrounding territory and is keeping eight men busy.

Mr. and Mrs. James (Buck) Weaver are here. They have signed their six concessions with R. & C. for the coming season. Buck, an old athletic showman, is busy trying out the roads between here and Birmingham with his auto. He got stuck last week and had to camp out all night.

Jack Cullen, manager the Minstrel Show, is the "busiest human in Alabama", fixing tires on his coupe—his luck seems better with a plant show, not with punctures and blowouts (is thinking of putting on truck tires).

Bill Cain and wife hold the distinction of being the only couple out at winter quarters that hasn't a car. Bill says: "Why should I buy one? Look at the friends I've got." Bill is chief electrician and a darp, too.

Dolly Castle took some of the lions into a department store during the holidays and received plenty of publicity—she is "with it" the coming season.

Mr. and Mrs. Cash Whites, who have the privilege car, escaped serious injury in their new sedan when they were smashed into by another big car. Mrs. Whites received a few bruises and a thorough shaking up. Cash came out without a scratch. But the roof of their car had to be cut to get them out. They made settlement out of court. Cash says his car will be out of the shop in a few days.

One would hardly know Tom Salmon, the lot superintendent, since his return from Hot Springs. He sure did improve and is working "like the deuce" on the canvas—now has three men working on it.

Ed Payton has a crew working on the train during the mild weather and it's some train—40 cars—and they will all be painted in the A. C. L. R. R. shops.

ALUMINUM

IS LEADING AT ALL

Indoor Events

THIS WINTER

The largest line in the country. Get our prices before buying.

THE ALUMINUM FACTORIES,

234-238 S. Wells St., CHICAGO, ILL.

FOR SALE—Carry-Us-All, three abreast, \$1,000; Ferris Wheel No. 5, \$1,500; Merry Mixer, \$2,500; Motordrome, \$750; Noah's Ark, two wagons, \$300; Grey House, one wagon, \$450; 2500 seats at \$100; each; 9 Flat Cars, \$100 each; 1 Coach at \$1,000; each; 2 Wagons, \$200 each. Also lots of other Show Property. Can be seen any time at El Dorado, Kan. W. A. DORMAN, Agent; E. REED, Owner.

CAILLE VICTORY MINT VENDER WILL NOT CLOG IN THE COIN TOP

Increase Your Profits
At same time furnish amusement for your customers

IN USE EVERYWHERE

The only perfect coin-controlled construction

Immediately becomes a favorite with the public

* Most attractive vender ever designed

WRITE TODAY For Full Information

Manufactured
Only by **THE CAILLE BROTHERS CO.**



CAILLE VICTORY COUNTER VENDER.

Automatically shares the profits with purchasers of
Caille Quality Mints

ALWAYS WORKING

The result of thirty years' experience

FULLY GUARANTEED

PATENTED COIN TOP

Thick, thin, bent or mutilated coins quickly removed

No Clogs Possible—Easy To Operate

6241 Second Boulevard, DETROIT, MICH.

Greater Sheesley Shows

Arrival of New Year Finds Increased Activity
at Winter Quarters

Alexandria, Va., Jan. 1.—The Greater Sheesley Shows' winter quarters and workshops here are taking on an added air of activity with the advent of the new year and a cessation of the cold spell which persisted over the holidays. H. A. Willert is completing the redecoration of the giant Sheesley merry-go-round, now replete in gold leaf and attractive colors. The train crew has made all the coaches ready for new orange and maroon paint and glistening varnish. Capt. John M. Sheesley will personally supervise most of the work to be done in the next three months to all added equipment and the 40-car show train. George and Ida Chesworth, of John M. Sheesley's Teenie Weenie Midgets, are living in Washington, D. C., for the winter and are well-known figures on the streets, having played a number of engagements in the vaudeville houses there. Major Chesworth has become an ardent radio fan, is proud possessor of a set of wee proportions, altho his spouse avers he can be found at it until the wee hours each morning.

L. O. (Joe) Redding was called to his home in Michigan City, Ind., early last week by the death of his father. Interment was in Michigan City. "Joe" is expected back to quarters this week. Mrs. Redding is spending the winter with her parents in San Diego, Calif.

Fred Buss has recovered from a week's illness contracted during the recent rigid weather. Special Agent A. J. Beckwith is contemplating a motor-trio Florida. R. A. Josselyn, general agent West's World's Wonder Show, was a recent visitor to quarters. Mr. and Mrs. Sam Kaplan have entertained Sheesley showfolks at their Washington home. Mr. and Mrs. Sheesley and son, John D., spent New Year's with Mr. Sheesley's parents in Harrisburg, Pa. Mr. Sheesley will be away much of this month on business.

CLAUDE R. ELLIS
(Press Representative).

Rubin & Cherry Shows

Montgomery, Ala., Jan. 1.—For about 10 days prior to the holidays the downtown office of the Rubin & Cherry Shows was pretty busy, about 2,000 pieces of mail being sent out. This included a special deskpad and calendar of the shows' fall secretaries thruout the country, the sorting and delivering of the incoming mail and packages for the showfolks and forwarding to the absent ones. About 100 Christmas cards went in the mail, also a large number of boxes of pecans. Manager Gruber visited his pecan farm, a short distance out of Montgomery, and brought back about 150 pounds of choice nuts. So the shows' secretary was not sorry when "the day was over".

Fred Lewis, who has charge of the mechanical department, has arrived from his home at Richmond, Va., and is looking after his six weeks' vacation. Some of his new plans and designs will be revelations to the show world when the shows open their 10th season. Harold Enfinger, whose Wonder City and Igorroto Village were a part of the shows' attractions last season, returned a short time ago with several additional natives of his Igorroto camp. He spent three months in the interior countries in look-

ATTENTION, SALESBOARD OPERATORS! ENJOY A PROSPEROUS 1925

Tried and Proven and Bringing About Wonderful Returns. Name, Our
SECTIONAL BRIDGE LAMP AND FLOOR LAMP ASSORTMENT NO. 11

2500—5c Tiny Hole Board—3 Bridge Lamps—
3 Floor Lamps; 6 Lamps Complete at \$39.85
To bring along our goods, place them with office workers, stand-up clerks, ship-
ping clerks, tailors, porters, etc. Full amount or 25% with order. No mer-
chandise shipped without deposit. Send for our free circular of 140 wire
assortments.

THE HARTCRAFT COMPANY,
68 E. S. Water Street, Dept. B, CHICAGO, ILL

WRITE FOR OUR VALUE GUIDE CATALOGUE

SPECIAL,

\$1.50

Gents' Combination
Outfit.

Gold-plated Watch,
Knife and Chain, in
Display Box.

Complete Set,

\$1.50
.15 Postage

\$1.65 Total



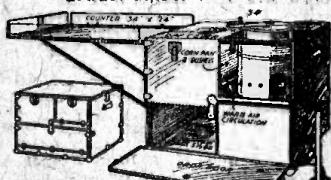
We guarantee you better service and lower
prices than any wholesale house in U. S.
We carry a complete line of Watches, Sil-
verware, Hollow Ware, Jewelry, etc. We
specialize in Carnival Supplies, Street Men's,
Auctioneers', etc. All we ask is a trial order.

ELIAS SHAHEN COMPANY,
Importers and Wholesalers
217-219 W. Madison St., CHICAGO, ILL

Write for Large New Catalog

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 Catalogue showing other models.

TALBOT MFG. CO.
1213-17 Chestnut Street, St. Louis, Mo.

FAMOUS NOS- NIVEL PEARLS

Guaranteed Indefinite-
ly, with Sterling Silver
Rhinestone clasp.

24-Inch,

\$4.50 Per Dozen

30-Inch,

\$6.00 Per Dozen

Beautiful Heart-shaped
Picture Boxes, \$0.00 per
dozen.

20% deposit must ac-
company C. O. D. orders.

Have you our 1925 Jewelry
and Novelty Catalog?

HARRY L. LEVINSON & CO.
168 N. Michigan Ave., Chicago.

"Brownie" Smith Gives Fine Christmas Dinner

Salisbury, N. C., Dec. 30.—K. F. (Brownie) Smith, general manager of Smith's Greater United Shows, gave a Christmas dinner to showfolks at his home here, which was greatly enjoyed by all those present. After the usual greetings were passed Manager Smith made an address in which he gave his views on the business to be expected in the outdoor show world for the season of 1925, all of which proved him to be an optimist.

The dinner was cooked and served by a colored chef and waiter, supervised by Mrs. K. F. Smith, and consisted of cream of tomato soup, roast young turkey with oyster dressing, cranberry sauce; creamed peas, green beans, baked yellow yams, mince pie, brandie sauce; tea, coffee and milk. After having their fill, all retired to the drawing room, where games of "solence and skill" were indulged in.

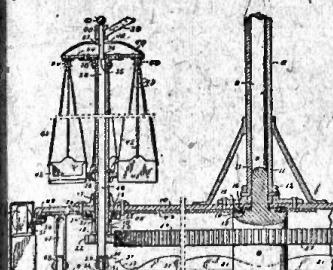
Among those present were Mr. and Mrs. K. F. Smith, Walter B. Fox, Chas. Cornellson, Richard Carlin, Fes. Hartman, Dave Carter, James Palmer and the writer. In the evening Mr. Fox left for his home in Conneaut, O. Manager Smith left for the East and North on business, having some very promising fairs in mind.

R. F. CARNES (for the Show).

PATENTS RECENTLY
GRANTED ON INVENTIONS
IN THE AMUSEMENT FIELD

Compiled by Munn & Co., Patent and Trade Mark Attorneys of New York, Washington, Chicago, San Francisco and Los Angeles)

618,288. A MUSEMENT DEVICE, Meyer Wolpert, Philadelphia, Pa. Filed October 11, 1921. Serial No. 607,102. 6 Claims. (Cl. 272-37.)



Apparatus of the character described including a turntable; means for rotating said turntable; a fixed driving member; rotatable members carried by said turntable and driven by said fixed member; supporting means journaled in and extended above said turntable and rotated by said driven members; swings carried by said supporting means; posts on which said supporting means and swings are rotatably supported; and undulating racks on which said posts travel to give said swings an up and down movement substantially as described.

618,935. VIOLIN MUTE, Louis Kozelik, Schenectady, N. Y. Filed September 8, 1923. Serial No. 661,615. 2 Claims. (Cl. 84-297.)



In combination with a violin, of a mute formed of soft pliable material to be adjustably positioned between the strings and finger board for causing variations in tone.

519,881. CHORD-PLAYING ATTACHMENT FOR STRINGED INSTRUMENTS, Nicholas D. Stein, St. Cloud, Minn., assignor of one-half to Anton C. Kalusche, St. Cloud, Minn. Filed September 7, 1923. Serial No. 661,464. 5 Claims. (Cl. 84-317.)

A chord-playing attachment for stringed instruments comprising an elongated supporting member, bridge pieces carried by said supporting member and adapted to straddlingly engage the neck of the instrument, means on said bridge pieces for clamping them upon the neck, a depending spacing element carried by one bridge piece for holding said support in proper spaced relation to the next, and a plurality of spring-pressed plungers slideable thru the support and carrying presser bars adapted to engage a plurality of strings at selected points.

519,436. FIGURE TOY, Lawrence E. Brock, Troy, Ohio. Filed August 7, 1922. Serial No. 580,176. 1 Claim. (Cl. 46-40.)

A toy of the class described comprising the representation of a frog provided with a mouth having spring closed jaws, normally collapsed rubber squeaker concealed within the body of the frog and having the balloon portion thereof positioned to protrude thru the mouth when inflated, forcing the jaws open against the tension of their spring, and picture actor.

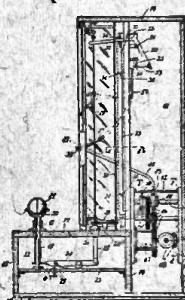


1500—10c Hole Board—2 Bridge, 1 Junior, 2 Floor—5 LAMPS at \$49.75
2500—10c Hole Board—3 Bridge, 3 Junior, 3 Floor—9 LAMPS at \$84.75
3000—10c Hole Board—Bridge, 4 Junior, 3 Floor—11 LAMPS at \$99.75

SUPERIOR LAMP & SHADE COMPANY
2327-29-31 Milwaukee Ave., Chicago, Ill.

a stem connected with the balloon extending longitudinally thru the body of the frog at a point in alignment with and remote from the mouth to provide for the blowing up of the balloon and the projection thereof thru the mouth.

1,519,679. STRENGTH-TESTING AMUSEMENT DEVICE, Emil Graf, New York, N. Y. Filed January 7, 1922. Serial No. 527,222. 5 Claims. (Cl. 265-20.)



In a device of the character described, a scale plate provided with graduations, a vertically extending guide adjacent said scale plate, an indicating member movable along said guide, a padded member adapted to receive a blow, means to transmit the force of said blow to the indicating member whereby it will be caused to travel upwardly along said guide and means to hold said indicating member at the upper point of its travel comprising a ratchet pawl, a ratchet bar slidably mounted for longitudinal and lateral movement into and out of engagement with said pawl and means to normally hold said ratchet bar in engagement with said pawl.

Billboard Callers

(NEW YORK OFFICE)

Harry Ransil, general manager the Nader Brothers' Shows.

Tony Nasca, well-known band leader. Arthur E. Campfield, former agent Ed Jolly Players.

Benjamin Williams, Eastern carnival owner. J. J. Crooke, former press agent Waller L. Matin Circus.

Ira J. Watkins. Leaving for the Johny J. Jones winter quarters.

Max Gruber, associate owner the Keystone Exposition Shows. In from Philadelphia.

Mr. and Mrs. Harry Melville. Mr. and Mrs. John R. Castle. Milton and Plain Dave Morris.

Mr. and Mrs. Dave Lachmann. Jack Lyles, manager Miller Brothers' Shows.

Denny Mullens, vaudevillian. Edward J. Madigan.

Belle Barlow (LaBelle Bonita). In from Boston, Mass.

Edward R. Salter and Edward, Jr. Ward McAlister, dramatic and motion picture actor.

OPERATORS, ATTENTION!

Best Proposition Ever Offered

Now thoroughly tried out and found most successful. We are manufacturers and offer you better merchandise at lower prices. Each Lamp and Shade is of different design. The standards are of wood, beautifully turned, weighted and polychrome finish. The Shades are of newest fashion and made of good, flashy material. The Junior and Floor Lamps come with finial decoration and pull cords. These Lamps now sell in stores at \$20 to \$35 apiece. In ordering be sure to include money order for 25% amount of your order to insure prompt service, and shipment will be sent you same day received by express with C. O. D. attached for balance.

OPERATORS TWO PROVEN PENNY GETTERS Run Anywhere—Steady Repeaters MADE TO MAKE YOU MONEY

Ideal Post Card Vendor

A great little machine to have in Schools, Stores, Billiard Halls, Restaurants, etc. We publish about fifty series of Postcards for the trade to buy and sell the cards and display sign regularly and get the pennies all the time. Sells one to three thousand cards daily. Send for descriptive circular of Ideal Postcards and operators' prices.

Duoscope Picture Machine

A steady money getter for Schools, Stores, Resorts, Arcades, etc. The Duoscope is the smallest picture machine made using our genuine pictures of art subjects and comedy pictures. Holds two sets of views. Requires no electricity. Operates by hand. One-cent coin required. Send for descriptive circular of Duoscope. Views and operators' prices.

ASK US HOW YOU CAN START IN BUSINESS.
World's Largest Makers of Coin-in-Slot Amusement Machines and Supplies.



EXHIBIT SUPPLY CO.

4222-30 West Lake Street, CHICAGO, ILL.



BB. 1/8—Rogers 28-Piece Set. Fancy engraved domes. Knives match set. In Quantity Lots \$2.75 Per Set. Boxes above 500.

Sample Set (No Box), \$3.50

HALF MONEY IN ADVANCE.

M. GERBER

Underselling Streetmen's Supply House, 505 Market Street, PHILADELPHIA, PA.

SALESBOARD AND PREMIUM ITEMS

No.	Item	Gross.
601	Cigarette Holder Asst. Designs	\$ 1.25
618	Cigarette Case	1.25
3002	Japanese Bamboo Fountain Pens	3.00
2098	Pen, Pencil & Dice Comb...	5.00
X4	Extra Large Size Greenwich	
	Chinaman "Arabie" Steamer Robe	66.00
	and Shawls	54.00
622	American Woolen Co. Blankets	65.82
		42.00
681	High-Grade Bath Robes	48.00

SLIM AND OTHER NOVELTIES

No.	Item	Gross.
JACO	Imported Pencils	9.00
623	Gift Pencil and Pencil	9.00
619	Link Buttons	6.50
BD29	Snaps-Ink Buttons	6.00
5	Gen. Gutwell Pencil Sharpeners	7.00
540	Aluminum Pencil Sharpeners	5.00
BG28	Link Buttons	3.50
265	Links Silver Rings	1.50
C9	Assorted Glass Animal Charms	2.50
617	Aluminum Pencil Sharpeners	2.50
630	Wedding Rings	1.00
817	New Style Frog Crickets	1.50
77	Magnetic Tops. In Boxes	3.00

M. L. KAHL & CO.

711-13 Arch Street, PHILADELPHIA, PA.

showman. Wm. A. Potter, Philadelphia theatrical writer. Copeland and Jones, vaudevillians. Tiny Ray, of the Three Eddies, in burlesque. Wm. Hale, manager of the Demi-Virgin Company. Dorothy Dahl, booking agent for dramatic artists. James Baker, fraternal man from Kansas City. James Holland, who once managed Ethel Waters' tour. Oscar Micheaux, film producer, in from Roanoke, Va. Charles Winter Wood, dramatic instructor of Tuskegee Institute, Alabama. Archie Harrod, manager of the Jubilee Singers that bear his name. Robert Felix. Tom Newby. Lou Davis Gaines Brothers, acrobats, drove in from Washington. Prof. Wm. Malone, of Bristol, Tenn. Brown and Marguerite, whirlwind dancers. Came from Baltimore as added attractions with the Shafie Along show.



TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, BAZAARS,
DEPARTMENT STORE AMUSEMENTS, STORE-ROOM SHOWS, RADIO SHOWS



(Communications to 25-27 Opera Place, Cincinnati, O.)

Shawnee Circus

Staged by Messrs. Day and Maston Scores Big--Christmas Festivities Enjoyed

The Day & Maston Consolidated Indoor Circus closed a successful week under the auspices of Shawnee Lodge 657, E. P. O. E., Shawnee, Ok., December 27. The circus was held in Convention Hall, where 14 booths were erected for the concessionaires. The balcony seating, 1,000 people, was filled every night. Generally, the show went over big, with not a dull moment on the program consisting of 14 circus acts and four clown numbers. Music was furnished by the Rock Island Band of Shawnee, of 15 pieces.

Messrs. Day and Maston and their advance staff arrived in Shawnee 10 days before the opening, and, with the hearty co-operation of the Elks, were delighted at the big business done the first night. Three thousand tickets were sold and \$500 was collected from banner advertising before the doors opened.

Christmas Day, after the matinee, Messrs. Day and Maston gave a seven-course dinner to the entire company of concessionaires in the Shawnee cafe. After the night performance the company enjoyed a Christmas tree at the hall, where gifts and greetings were exchanged.

The circus program was as follows: Double traps, the Aerial Clarks and the Goodwins, tight wire, Elsie Sotiro; clown number, "Poor Boy"; Pewee (producer); Jack Minton, Bill Wilson and Jess Manslo; hand balancing, Frank Sotiro; double traps, Whittlock and Wilson; swinging ladders, Misses Wilson, Sotiro and Goodwin; iron jaw and slack wire, the Clarks; juggling, Jess Manola; contortion rings, "Dad" Whittlock; Clown Band; swinging perch, Frank Sotiro; contortion, Al Clark, iron jaw, Lillian Wilson.

Colored Elks of Philly Hold Indoor Circus

Philadelphia, Jan. 1.—With an advance sale of tickets that already assures profits the first annual Indoor Circus of John Cato Lodge, No. 20, I. B. P. O. E. W., opens tonight in the spacious clubhouse of a new production company, of which Frank Haggerty, formerly of the World at Home Shows and the J. J. Polack interests, is head. The circus will continue thru January 14, and will be the first organized indoor entertainment ever offered by a colored fraternal organization in this city. John Cato Lodge has more than 700 active members.

Acts for the affair have been engaged thru Henry D. Collins, well-known Broadway booking agent, and a two-hour show by white circus talent will be produced. There will be 18 concessions, including a refreshment store, all of which is according to an executive of Mr. Haggerty's company.

Publicity for the affair is being handled in the Negro press of the city by Carleton Collins, who is on a leave of absence from the Geo. W. Johnson, Inc., staff.

Blizzard vs. Circus

J. H. Johnston, writing from Macomb, Ill., advised *The Billboard* that the Indoor Circus he put on December 16 to 20 in Macomb, under the auspices of the local post of the American Legion, was not a big success financially, as a blizzard spelled disaster on the week's business.

"I wish to say that a small last-minute ad in *The Billboard* brought many replies and very good results," he added.

Mr. Johnston was business manager for the Dykman & Joyce Shows, season of 1923-24.

Moose Circus at Ravenna

Ravenna, O., Jan. 2.—The local Loyal Order of Moose Lodge has announced plans for its annual Indoor Circus, to be held in its building the week of January 12. A baby show will be one of the attractions. A number of vaudeville and circus acts is on the program.

Hartford Exhibition

An industrial exhibition will be held at the State Armory in Hartford, Conn., the week of January 19, and it is planned to make it the biggest and best ever staged there.

World's Fair for Women

Chicago, Jan. 1.—Nine Chicago women have this week laid the foundation for the Women's World's Fair, to be held at the American Exposition Palace, beginning April 18. The fair is to show women's activities in all of their lines of endeavor. Wealthy and prominent women among them Mrs. Joseph T. Bowen, Mrs. Rockefeller McCormick and Mrs. Joseph G. Coleman, are back of the undertaking.

Fraternity Plans Circus

Connersville, Ind., Jan. 3.—Contracts have been signed by the Phi Delta Kappa Fraternity with W. H. Brownell to put on an Indoor Circus and Style Revue in its lodge hall the week of January 26. The circus will consist of 10 circus and Vaudeville acts, together with a bathing and style review. There will be concession space. A series of popularity contests will be staged, while music will be furnished by the Indiana Jazz Six Orchestra.

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



(Communications to 25-27 Opera Place, Cincinnati, O.)

Florida History

To Be Depicted in Mammoth Pageant Planned in Sarasota Under Direction of Elwood Dillon

Sarasota, Fla., Jan. 3.—A pageant which will give Sarasota additional nation-wide publicity and attract thousands of people from every section of the country is included in the plans of Edwood Dillon, head of the Dillon Attractions Company, who is at this time visiting here. Mr. Dillon, known as one of the foremost attraction directors in the nation, maintains offices in New York, Chicago and Los Angeles, and has just selected Sarasota as his Southern headquarters, as he considers this city the ideal setting for the staging of a pageant, after considering various tempting offers made by various trade bodies throughout Florida.

Incidentally Mr. Dillon has been selected to direct the World's Fair in British Columbia in 1927. He is to direct the Festival of States, a huge production to be held at St. Petersburg, Fla., in March. This will be a stupendous affair, he said, attracting thousands of people to this State.

The pageant contemplated here will be the reproduction of the true history of the State of Florida, for which Mr. Dillon has written scenarios, covering the facts of the State. He is the publisher of this scenario, the first edition of which will be off the press about January 10. The pageant will be in six episodes, and to stage it will require more than 1,000 people and 500 animals,

J. W. Norman Circus

Under Auspices of Ku-Klux Klan in Detroit Reports Big Business

Detroit, Jan. 3.—Banner business is reported for every performance of the John W. Norman Circus, which Monday opened a week's engagement under the auspices of the K. K. K. at Danceland.

A straight circus performance of 18 acts was featured, with no concessions. The advance ticket sale up to Wednesday night was stated by Norman E. Beck, general manager, to be more than \$17,000, with more than 50 per cent of the membership of 45,000 still to be heard from. No contest was conducted nor was advertising of any kind resorted to, the show being sold almost exclusively to Klansmen and their friends.

Circus "blues" and starbucks were used on the lower floor of the 150-foot by 200-foot auditorium, while the balcony accommodated 1,200 persons in opera chairs.

The program consisted of the following acts: The John W. Norman Gold Medal Concert Band, under direction of John J.

Frees; a Happy Hooligan Clown Band, the Aerial Jenkinsons, Clark and Clark, the Randalls, Great Guthrie, Flexible Clark, Frances Barth, Daring Henderson, Mile, Lordon and the Aerial Clarks, with Little Mae Clark featured in a slide for life.

The Norman Circus, which was but recently organized by Norman E. Beck, Thomas Berry and John W. McDonald, goes from here to Saginaw, with Bay City, Grand Rapids and Flint, Mich., to follow in the order named, and all under Klan auspices.

Heavy Rain Insurance for New Year's Affair

New York, Jan. 3.—Toward safeguarding their investment, The Elephants, Inc., who sponsored the Masquerade Mardi Gras at Madison Square Garden New Year's Eve, took out \$50,000 rain insurance in six different companies which underwrote the policy. This, it is said, is the largest single rain insurance policy ever underwritten in the United States with the exception of that taken out by Tex Rickard for the Firpo-Willis fight.

FIREWORKS

THE YEAR ROUND.
Flags, Decorations, Novelties, Paper Hats, Balloons, Fireworks, Paper Flowers, Noise Makers, Serpentine, Cane, Whips and Celebration Goods in general.



Matinees Souvenirs and Advertising Toy Balloons for Meetings. Souvenirs and Advertising Toy Balloons for Meetings. BRAZEL NOVELTY MFG. CO., Cincinnati, Ohio.

"Better Goods—Better Prices"

DIRECT SALES & SERVICE CO.

Carnival, Bazaar and Premium Supplies

SEND FOR CIRCULAR

24-26 W. Washington St.,
Near State Street
CHICAGO.

Old-Fashioned Street Fair

Auspices Chamber of Commerce,

JANUARY 19-24

UMATILLA, FLORIDA

WANTED—Two high-class Shows, three Riding Devices, Fire Act that doubles, Demonstrator, Promoter, Distributor, Concessionaire, Wheel, Wind, Buckets, Swingers, Timpos, etc., lay off Night Concessions, small, clean Carnivals. Write or wire STREET FAIR COMMITTEE, care Chamber of Commerce, Umatilla, Florida.

Indoor Circuses Take Notice!

AT LIBERTY

The Famous Powell Troupe

Five people, two ladies, three gents. Positively one of the best big, flashy, double tight wire acts in the world. For terms address ALBERT POWELL, 3918 Phelan Ave., Louisville, Ky.

COSTUMES FOR HIRE
SEND LIST OF REQUIREMENTS FOR ESTIMATE
BROOKS 1435 B'WAY NEW YORK

Bazaars—Carnivals—Celebrations

We carry an extensive line of merchandise suitable for your Concessions. Furnish you with wheels, paddles, etc. Our prices are right with service that cannot be beat. Write for catalogue and consignment terms.

E. A. HOCK CO., 171-177 No. Wells Street, CHICAGO

TILLEY'S CIRCUS BAZAAR WANTS

One more Promoter, one who can handle press, to join at once. Address DOKIE CIRCUS, week January 5 to 10, Moline, Ill.

OUT IN THE OPEN

By Fred G. Walker
Communications to The Billboard, 1493 Broadway, N.Y.

The opening date of the Stella Veal Circus and Exposition is announced as April 25 at Rochester, N. H., by Carleton Collins, who also informs that he will handle the press and act as secretary. Carleton is putting in the winter months The Philadelphia (Pa.) Public Ledger.

The Soviet Government is offering American and European standard circus six-month engagements, salary payable in either American dollars or English pounds, including transportation and issuing passports. The circuses are under the personal management of the government.

The Six Flying Banvards, well-known circus folks, inform from Paris that they have recently closed the summer season engagement with the Cirque Ancillotti and are en route to Nice and Monte Carlo, each a 15-day engagement, after which they return to Paris for a house engagement of eight weeks.

Frank Haggerty, well-known promoter of indoor events, is busy with what is to be a very good promotion at Philadelphia for the Harry Allen Lodge, B. P. O. E. W., Negro Lodge of Elks. publicity for the event is being handled by Carleton Collins.

To Edward R. Salter belongs the pony derby for more frequent visits to theaters than any other of the visiting showmen during the holidays. He and Edward, Jr., "took in" four in one day.

Sam J. Levy, secretary of the Showmen's League of America, was a pleasant visitor during the week-end. Mr. Levy left for the Windy City on December 23, apparently well pleased with his reception in the metropolis.

Max Gruberg, brother of Rubin Gruberg of the Rubin & Cherry Shows, announces that he has joined with Sam Berman and has acquired a half interest in the Keystone Exposition Shows, which open as a 15-car organization at Philadelphia about April 18.

While in New York for the holidays Leon and Dave Morris and John R. Hale were entertained by Mr. and Mrs. George L. Dobyns and Mr. and Mrs. Joseph G. Ferrari in their beautiful home on Staten Island. The visitors reported most pleasant day.

Many Christmas editions of several out-of-town papers were received at the writer's desk, all of which were indeed gratifying. Prominent among them

MIDGET PONY WANTED, QUICK

Wire or write description and lowest price.

James Heron

Care The Billboard, 1493 Broadway,
New York City.

Candy Floss Machines

POSITIVELY THE BEST MADE.



Write for catalogues and information.

BOT MFG. CO., 1213-17 Chestnut St., Louis, Mo.

MUSICIANS WANTED

Drum, join on wire. Also Trombone, Bass, Clarinet, Join Jan. 10, of Vero, Fla. Steady No tickets. P. S.—Want to buy 10 red B. & Q. and Caps if price is right. Address J.C.B. care Central States Shows, Melbourne, Fla.

WANTED TO RENT

first-class Park or Summer Resort, space for attractive, up-to-date, legitimate Concessions. American Palmist and Shooting Gallery. Ad. BOX D-269, care Billboard, Cincinnati, Ohio.

Nellie Rogers, Mr. and Mrs. Edw. Schaffer, Betty Starr, Irene Shead, Mrs. Jack Simpson, Mr. and Mrs. Carl B. Sherred, Silent Mora, Magician; Hubert Switt, George E. Snyder and Family, W. J. Stark, Mabel L. Stire, George (Pop) Sank, Mr. and Mrs. E. D. Snyder, Jack Simpson, P. J. Stanton, "Doc" Scanlon, De Witt Shanks, Sayville Bros., John Steidley, Jack Simons, Harry J. Stark, Louis Shodgrass, Sherman and Keating, Bert Stevens, Charles Seipp, Sunny Soul, Ann Fournier, Ruth L. Smith, Clarence G. Spratt, H. B. Tally, Eddie Turner, Mrs. R. A. Thomas, Three Dancing Saxos, Mrs. W. H. Underhill, Mr. and Mrs. Francis Vernon, Randolph J. Wagner, W. C. Williams, T. O. Watkins, B. W. Weaver, T. Ralph Willis, Everett T. Whitney, M. K. Warner, Charles Whitman, Peggy Waddell, Chet Wheeler, Florence West, Western Union Telegraph Co., H. E. Wallis, Mort B. Westcott, Mrs. Nicki Wilkie, Bobbie Wilson, Madeline Webb, Wizarde Duo, Austin C. Wilson, Harry and Hadie Young.

Not Press Agent

Doc Waddell Killed

A rumor gained force in Chicago late last week that the veteran press representative, Doc Waddell, had been killed by an automobile, possibly in Ohio. Wednesday, The Billboard's Chicago office informed the publication office at Cincinnati of the rumor, and after some investigation it developed that the report probably originated from accounts in papers of a Dr. Waddell, but not the show-story writer "Doc," having been fatally injured by an automobile.

"Doc" was a caller at the Cincinnati offices of The Billboard Tuesday of last week, and left for visits to Frankfort and Ashland, Ky., and he mailed a news letter to The Billboard from Charleston, W. Va., Saturday.

Taylor Still in Hospital

Detroit, Jan. 8.—Peter Taylor, animal trainer of the American Circus Corporation, is still at the Henry Ford Hospital. His condition is slowly improving.

Holiday Greetings

We acknowledge, with thanks, receipt of holiday greeting cards, letters, etc., from the following. These were received too late to be included in the lists published in the last issue:

Cincinnati Office

George G. Arnold, Madame Ada, Dode Adams, Mr. and Mrs. John H. Andrews, Rex Arbuckle, Jack Adams, W. H. Bachelder, W. B. Breen, Joe Bullington, S. S. Brown, I. J. Barnette, John Bouwens and Family, "Doc" Bailey, Al Barney, Belvedere Beach Amusement Park, Flo Baird, Blanche Bowers, Nellie Burris, Baby Bernadine, Madame Bonni and Buck Lucas, Mr. and Mrs. Edward J. Busse and Family, Robson Barnett, Robert Boyd, Raymond C. Brown, Mrs. Billie Bynum, Grace Brown, Sam Barlow, Jack Base, Jimmie Breen, George W. and Tillie E. Blackburn, Joe Carroll, Virginia Carr, Mr. and Mrs. Art Collins, Mrs. Pearl Curtis, Lotta Carsey, Sam B. Cully, Joe Clemons, R. A. Campbell, Edward W. Church, Roland Cully, Richard F. Carlton "Arizona," Jack Campbell, Verne F. Campbell, Carleton Collins, Jack Doty, Bert Dearie, A. Miles Dehaven, Fred DeLong, H. Phil Duncan, Billy DeArmo, Bert Deveraux, Mrs. Jack Davis, Nina Deveaux, Mr. and Mrs. J. Davis, Mrs. S. DeKrook, Frederick DeCoursey, Bobbie Edwards, Dave E. Evans, Dick Evans, H. A. Evans, Hal H. Eubank, "Speed" and Jack Evans, Marie Fields, Bella Fontaine, Jar E. Fleming, Joe Flint, Charlie Freeland, Harry F. Fisher, Guy Fritz, John F. Fenelon, Al and Lenz Faulk, Mabel Gerard, R. L. German, Joe Gelb, E. A. Garland, "Doc" Gardner and Nay Bros., Greater Minstrels, Milton Grimes, Mrs. Billie Hudson, Mrs. Eva Hauff, Mr. and Mrs. Fred Hickman, Chick Hart, Mr. and Mrs. Jimmie Hahn, F. E. Hardee, Fred Howard, Mr. and Mrs. Hulburd, Irish Horan, J. R. Heerman, I. H. Herk, Ernest Haag, Billy Harris, "Hector," Jack Hughes, F. H. Irion, Magical Irving and Princess Yvonne, Herman Joseph, R. A. Jenkins, Richard Jackson, Robert L. Johnson, L. B. Johns, Lloyd Jeffries, Theo King, Lew Kohler, H. W. Kittle, Thos. Kaoe, Jack Kingsley, Chas. G. Kilpatrick, Aerial Koibis, Robert (Bob) Kline, Henry W. Link, Lou D. Lynn, Grace Like, Fred Lyde, W. S. Loftin, Wm. H. Lewis, Ned Lewis, Ed E. Long, A. T. Lyde, Nedra Lubbe, Mrs. A. T. Lyde, Billy and Mildred Leland, Edwin J. Limoges, Martin H. Lunn, Leland and Lee, L. L. Longley, James Madison, Bobby McCurry, Miss Jack Martine, Geo. McGrath, Walter A. McDowell, Mr. and Mrs. Jerry Marsh, Mrs. S. McKay, Ruth Madson, Mae Miller, Mrs. E. L. Mundy, Betty Murray, Renee Murray, Morton and Fairfield, Mrs. J. C. McCormack, Ethel Montgomery, Louis J. McAbee, John Moxham, Tex Mack, W. E. Mack, Manhattan Stock Company, John Milikia, Irving H. Meyers, Mundeen and June, Earl Moss, Ralph Menzing, J. V. Moggard, C. T. Miller, Tressie G. McDaniel, J. Raymond Morris, Billie S. Newton, Bobby North, Night Owls Orchestra, Peggy Normand, Mr. and Mrs. Edward Owens, Alice Pohlman, Mrs. H. C. Price, Mr. and Mrs. Fred J. Paul, Roland Paige, the Poole & Schneek Shows, D. W. Powers, John Payne, Ralph Phillips, Cecilia C. Rice, Jimmie Ross, Vin and Moon Richmon, Mr. and Mrs. Smoky Rea, Rodgers & Harris Circus, T. J. Richards, Mr. and Mrs. H. B. Reigel,

Superior Pocket Stove

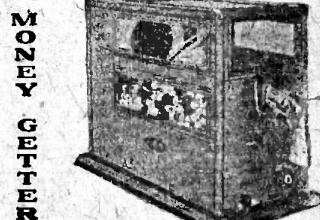
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Your Profit Is 120%

Dozen lots, \$2.75 net, F. O. B. New York, including 120 carbon cigars. Refills, 40c dozen, packages of ten. Send 30c for sample.

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Legitimate Everywhere

Target Pistol Machine, with Gum Vendor. Absolutely perfect. Write for prices.

BALL GUM

\$16.00 per Case of 100 Boxes (100 Balls to a Box), or \$19.00 per Case of 100 Lbs. (125 Balls to the Pound). F. O. B. New York. Write for sample.

NOME MFG. CORP.
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BUY YOUR CEDAR CHESTS WHERE YOU SAVE MONEY

Prices and merchandise guaranteed. Your money cheerfully refunded if not satisfied.

CEDAR CHESTS—Copper Trimmed



With Candy Filler, 1-lb. Size, Dozen.. \$12.00
2-lb. Size, Dozen..... 13.50
3-lb. Size, Dozen..... 15.50
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Balloons, Small, Standard, Toys of every description.

Send for list and prices of other items. Orders shipped promptly upon receipt of 25% deposit. Include postage for parcel post shipments.

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RIGHT OR TANGO—LEATHERETTE BOUND

Correctly numbered, made to last. Just the thing for indoor use. Leatherette Cover. Wooden Numbers and full Instructions furnished with each set.

35 CARD GAME..... \$5.00
70 CARD GAME..... \$10.00

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1356 North La Salle St. CHICAGO, ILL.

Wanted

At seven-day Park, Oneida, N. Y. Corned, Shredded Celery, Popcorn and Peanut Stand. Jap Bolides. Also snapshy or 7-piece Orchestra. Set for May 10 to Sept. 21. Address **MILLER & MORTON**, 275 James St., Syracuse, N. Y.

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Gold-Plated
Watch, Reliable
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16 Size
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\$1.75



SPECIAL REDUCED PRICES

B. B. 101—Ladies' Gold-Plated Wrist Watch, with Bracelet, in box. Extravagant case, with re- liable movement. Complete.....	\$2.75
B. B. 102—Imported Indestructible Pearl Necklace, 24-Inch. Big number. Without box.....	\$5.50
B. B. 103—21-Piece Manicure Set, in roll, Each.....	95c
B. B. 104—Overnight Bag, complete with toilet articles. Each.....	\$3.25
B. B. 105—Genuine Gold-Plated Razor, Ivory or Leatherette case, Dozen.....	\$4.50
B. B. 106—Imported Safety Razor, Nickel style, in nickel case, with stylized sickle. Vest Pocket size. Gross.....	\$2.50
B. B. 107—Imported Safety Razor Blades, 10 at Gillette Razor. Gross.....	\$2.40
B. B. 108—Genuine Desk Clock, Nickel Finish. Each.....	\$1.30
B. B. 109—Genuine Dice Clock, The big leader. Each.....	\$1.30
B. B. 110—Imported Cigarette Case, Nickel Finish, Art picture front. Dozen.....	\$1.75
B. B. 111—Ladies' Gallith Chatolaine Pen, All. Ass't. colors. With gilt ring. Gross.....	\$10.50
B. B. 112—Men's Gallith Pen, All. Ass't. colors. Head Tin. Ass't. colors. Extra leads. Gross.....	\$15.00
B. B. 113—7-in-1 White Celluloid Combination Opera and Field Glass. The old reliable.....	\$20.00
B. B. 114—7-in-1 Black Metal Combination Opera and Field Glass. The old reliable.....	\$13.50
B. B. 115—Imported Opera Glass in case, Gross.....	\$27.00
B. B. 116—3-Fold Combination Bill Book, Gross.....	\$5.50
B. B. 117—The Old Reliable Glass Cutter Knife. Best quality. Gross.....	\$13.50
B. B. 118—Pocket Knife Assortment. Assorted shapes and sizes. One Dozen to tray. Gross.....	\$10.20
B. B. 119—Nickel-Plated Key Ring. Split style, with bone identification tag. Gross.....	\$2.25
B. B. 120—Nickel-Plated Key Ring and Chain with leather attachment for fastening. Gross.....	\$2.75
B. B. 121—“Electrical” Scarf Pin. Excellent quality. Assorted size stones. An old.....	\$3.85
B. B. 122—Good Quality White Stone Boucher Rings, Especially offered for white stone.....	\$1.25
85¢ to \$1.25 trade. Per Dozen.....	
B. B. 123—Army Navy Needle Books. Gross.....	\$5.50
B. B. 124—Horse Shoe Needle Books. Gross.....	\$5.50
B. B. 125—Imported Needle Threaders. 85¢ 300 to 12 per box. Per Hundred.....	85c
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Send for our “Monthly” on New Novelties.

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101 PIECES EUROPEAN MONEY, BONDS,
COINS, \$1.00, 75 varieties, 5 countries.
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We claim to have the best Merchandise on the market for the money. Also made especially
for your business.

A TRIAL WILL CONVINCE YOU. OUR BEST RECOMMENDATION IS OUR CUSTOMERS.

Any time you see one of the boys working our merchandise just notice that he is pro-
fessional and not hard up.

100% Pure Fibre Silk. GROSS..... \$30.00. Sample Dozen, \$2.50. (Only one
check accepted. We have a few Seconds. 6 Dozen to \$9.00. No less, right
color. These are the Socks that are bringing the boys the BIG MONEY.

TIES SOCKS TIES SOCKS TIES SOCKS TIES

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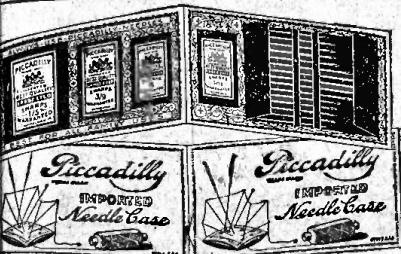
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LITTLE WONDER CHANGEABLE LETTER SIGN.
All metal, 10x15 inches, 8 spaces, 185 1/4-inch letters, figures, characters. Day Seller, \$1. Some get \$10. Every storekeeper buys 2-6 for windows and shelves. Mackin sold 100 3/4 days, \$113 profit. Factory price, \$5.00 Dozen, \$30.00 per 100, complete. Two Samples, postpaid, \$1; Foreign, \$1.50. Order samples or stock; save time.

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The new big 1925 Novelty "Hee Haw" Hit. Party Entertaining Game Board. Consisting of 100 holes containing 100 balloons especially prepared, seat new funny stunts. Creates loads of fun and laughter at all kinds of parties.

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BALLOON MEN, CLEAN UP!

Double your gags. Don't have to move doorways. Make every day a bit more fun. Here's how you do it.

Have your BALLOONS printed with name of Celebration or Fair or Party so they are going to work.

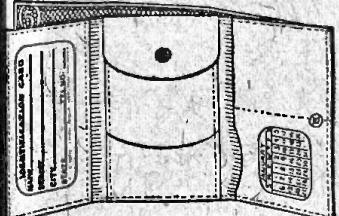
FRESH STOCK BEAUTIFUL COLORS. ALL OTHERS SHIPPED SAME DAY.

Your name and address on a No. 70 and shipped same day. \$2.00 per 1,000. pure gum Gas Balloons, fifteen different assortments on both sides. Gross, \$4.00. No. 70—Patriotic. Gross, \$3.00. Squawkers. Gross, \$3.00. Balloon Sticks, Gross, 25¢. No personal checks accepted. 25% with order. Balance C.O.D.

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KING'S 7-IN-1 STYLE BILLFOLDS

Two sizes and prices. Black, Brown or Alligator Grain.



Samples sent C. O. D. Newspaper Sheetmen. Com-
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King Razor & Leather Goods Mfg. Co., INDIANA.

AGENTS 500% PROFIT

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More "Inside" Information (?)
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name, ol' top, so Bill doesn't even know how to tell the knight you mention who was asking about him. Try again, and affix your "John Henry".

Word reached Bill recently that Dr. T. R. Marshall had passed away in Cleveland, O. John A. Maney could probably best get us some data on the death, etc. of this veteran medicine man—would appreciate it, Mr. Maney.

Freddie Cummings and wife postcarded from Jacksonville, Fla.: "Arrived here Christmas. Will make the stay here about two weeks, then go to Tampa. Saw Doc Roberts, also old Dr. Brown in Thomasville, Ga. Doc Miles intends to open a store here."

Dusty Rhodes pipes that he and Jack Sullivan have three big weeks, with the Rivalist, at Wauchula, Arcadia and Fort Myers, Fla. Dusty says he received a "double sawbuck and a half" check as a Christmas present and that Sullivan has a big car in which to travel.

Harry Leonard "shotched" from up in Wisconsin: "Am pretty busy nowadays with getting my outfit into shape for the coming season. I recently built a new stage and am now making seats. The show will be given under a 30x50 tent. Two motor trucks and a touring car will transport the outfit and people."

Have you noticed that there are several little "crooks" in the numbers of the new year (1925)? Wonder does that infer that the boys will have to watch their "Ps" and "Qs" to keep from getting "crooked" out of their American citizenship rights in the towns they visit by local "grafters"?

Bill has a dandy picture of Dr. Chas. V. Graham's niftily arranged "home on wheels", with his show platform in front of it, also his stock car, and Prof. John L. Norman's (the Musical Wizard) "home on wheels"—another crackerjack conveyance. Will try and get the photo in next issue—provided space permits.

T. M. Dodson is spending his "winter vacation" down in "swampeast" Missouri, where the trees grow tall, the yarns grow big and men's hearts likewise, according to word from St. Louis, the informant stating that Dodson is very much interested in the formation of a constructive organization for the "Knights of the four sticks".

Harry (Nig) Rose, from San Angelo, Tex.: "Just a line to let the boys know that the lads are still getting a few dimes along the Pacific Coast. I left Los Angeles two weeks ago with Manning Shurman and his coupe, bound for Miami, Fla. Business has been fair with paper. Would like pipes from more of the paperites."

Don Taylor, the knee-figure worker and "whistle and other articles salesman, was a prominent entertainer on the bill at a Masonic banquet at Youngstown, O., recently. Others on the program were Illinois Savage, songs; Jackson and Mab, comedy chatter and songs; Ambassador Crowley, comicalities, and Leo and Edna Miller, in a novelty skit. Paul Semple, magician, was a caller on Don, who was royally entertained at Semple's home.

Sam Crowell (The Kid) unlimbered from Chicago: "A pipe from one of the 'trailers' who stopped off at Chi. for the holidays. All the boys worked here, altho it was real cold; they didn't seem to mind it a great deal—so long as there was mazumma coming in. Among the fellers were P. Dinter, the 'eight-grand' boys; D. Klein ('I should live!'), the German mark 'king'; Joe, from Philadelphia, and just oodles of the habitual Loop salesmen."

George D. Smith, the well-known pen worker, who during the fall was working in stores, but due to sickness was unable to get out and hustle business during the Christmas-trade rush, so Bill was informed from Mattoon, Ill., the informant further stating that George was leaving early last week for St. Louis, Mo. (the Aberdeen Hotel), and that he would like to hear from J. M. Comstock, the glass-cutting knife worker, and others of the boys, including John Judson Taylor.

Indian George wrote from Dallas, Tex.: "Had one of the grandest Christmas times of my life, and it certainly made my old mother happy. Met some of the boys and girls here and they were our guests at a turkey dinner and Christmas tree. My show will open January 5, in Buffalo, Kan., with the roster including the following: Bill Rafford, Harry Z. Austin, the Sutherlands, Mr.

(Continued on page 96)

\$50 to \$75 A WEEK
EXTRA
With Amazing Side Line

Everywhere men who have been making good, steady incomes are reporting doubled incomes with no extra work at all, just through this Amazing Side Line!

Just wear this Beautiful Hand-finished FREE Cap. Everyone will be delighted with its Class, Style and Fit and you will make a Generous Profit taking their orders. Think of being able to offer every customer a genuine Hand-finished, Made-to-individual-Measure Cap—wouldn't nine of ten buy right away? Of course they would.

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Right now I am making a special offer of a cap FREE to Salesmen who take up the Taylor Line. I know that if you wear a Taylor you can't help being an enthusiastic salesman. You will be surprised at how many men don't fall for the Made-to-Measure idea. They are proud to tell their friends that the cap was made for them personally. George McDonald says, "I made \$50 extra last week. What is your record? I want to beat it." Remember—the Taylor Cap is the same quality, the same materials and the same workmanship as caps sold in the finest stores and Outlets. Send \$1.00 to Dept. 15-A, 55 E. State and 25 Fine Fabric in the next chapter. Send your name right away, and I'll tell you how you can make \$50-\$75 a week EXTRA and also how to secure a Taylor Cap for your own use. Write at once before some other hustler in your territory discovers this live proposition. J. W. Taylor, President.

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January 10, 1925

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Salesmen—Distributors to use and introduce attachment that makes Ford run 9% air... THERMOSTAT on exterior side of engine turns down the valve as engine warms, exactly as Ford Man says do by hand. BlanckeAuto Thermo An Automatic Carburetor Control makes Ford start easier winter or summer— saves half gas and oil— cuts repair bills in half if cuts reducing carbon formation one-half. Sells on sight to every Ford owner as easily as giving him a \$100 bill because it saves \$100 every 10,000 miles. Cadillac does not yet have similar equipment thermostat carburetor saving 10¢ a mile. Money selling this wonderful proven device. Experience not necessary. Blancke plan will start you without capital in a business of your own that makes you from \$250 to \$2,000 a month profit. Write for Free Circulars Now.

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10% reduction in Gross Lots. 25¢ deposit, balance C. O. D. H. & P. KNITTING MILLS, 271 Congress Ave., New Haven, Conn.

\$15 a Day

We want men and women everywhere as local representatives to demonstrate and sell our new Dodge Touring Weather Coat. New order enables you to earn \$100 a week and a Dodge Touring Car. No capital experience or training needed. Write for details. THE COMER MFG. CO., Dept. C-436, Dayton, O.

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Buy direct. Save two profits.

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MAGAZINE MEN

Order your two-way receipts from us free. 425 Temple Court Building, Minneapolis, Minnesota.

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14-In. Cross Paddles	Dozen... 4.00

Send for Catalogue.

Name of park or town burned on free.

BRADFORD & COMPANY, Inc.

St. Joseph, Michigan

PIPS

(Continued from page 95)
and Mrs. Goodwin and my wife, my daughter and myself."

Notes from the LaBerta Little Medicine Show—The show closed a very satisfactory season December 18 after playing in three States, Virginia, West Virginia and Kentucky. Dr. Bob LaBerta and wife have been spending the holidays with relatives at Harlan, Ky., but will reopen the "opry" about January 15 in Missouri, carrying six people and traveling in their seven-passenger car. The folks with this company would like pips from Doc Walter Wheatley, Doc Oates, Doc Lockboy, J. P. Saunders and others.

Dr. Red Horse, of the Wi-No-Na Medicine Company, and one of his aids, Clarence Goodhue, were callers at Bill's desk one day last week. They have been working drug-store business and demonstrations in and around Clincy a few weeks, also placing stock in other Southern Ohio cities, since bringing their campaign to a close in Chicago some time ago. Incidentally, Doc's horned-rattler has been an interest-commanding attraction in suburban drug-store windows, the natives surely stopping to "take a look" and make comment.

Doc Burke (the "same ol' Doc") informed from Danielsville, Pa., that, as George and Stella Flueher, with whom he worked all fall, had departed from Bath, Pa., December 21, on a motor trip to spend the holidays at their Canadian home, he was working single-handed—also had struck a "dead one" for Christmas week, but he expected to make the nut. Burke and the Fluehers expect to again join hands in the near future. Doc says: "Certainly I am working clean, I take a bath almost every day."

From Sid Sidenberg, from Tulsa, Ok.: "Have had a very poor Christmas season, owing to inclement weather. The chief lets the boys work in doorways here and it seems that the local merchants have quit some of their kicking. Burns, with an exhibition; Barney, with rubber goods; McGovern, with pearls, and the Missus and myself, with calling cards, have been here since Thanksgiving. Would like pipes from J. E. Hall, Billy Meyer, Joe Clark—and some others of the 'sunshine seekers'."

Doc Charles Graham and his Graham Medicine Company show are working in Georgia. Altho Graham doesn't lay claim to or stress his comment that he is one of the big-time med. men, he migrates to the South each winter, and the success he has gained (which isn't little, by the way) has been thru his own industrious efforts, without any inheritance aiding whatever. But Doc was born in the business and has virtually grown up with it, as the saying goes for one who knows "what it's all about." He began years ago, and with only house-to-house work.

Wonder what the "fans" (citizens and voters) referred to in the following clipping sent in by A. B. (Zip) Hibler, from Houston, Tex., thought when they read it—wonder who originally sponsored the "airtightness": "Old-time medicine show fans will be disappointed to learn that Houston is fast becoming an 'airtight' town, so far as such amusements are concerned. A petition from George A. Ward, asking that he be allowed to conduct a medicine show, with a black-face comedian and all, was denied by the city council Monday afternoon."

From Doc Redwood, from Jacksonville: "Met a 'bunch' of the boys on arrival here Christmas. They included such old-timers as Al Glover, 'Deafy' Dan Rosenthal, Doc Tyler, Doc Harry Riley, Doc Freedman, Walter Baker, Hayes and Wayne Garrison, also Max Gotlieb. We had a party. The boys here have a report that Doc Bosworth has passed away—but the report has not been verified. Gentleman Joe Wilson was here last week, but has gone on to Tampa for the winter. Charlie (my boy) and I will leave Monday for Miami, to open the bungalow Doc Ross Dyer and myself have leased there for our vacation spell."

Notes from the Butler Medicine Show, in Texas: "Out under canvas all winter?" These folks say, nay, unless the weather moderates a whole lot. Nearly lost the big top in a snowstorm and blizzard December 18, but it stood the test. So here the folks are in the congenial little town of Marietta. Doc Butler and wife put on a program of piano and vocal selections at the High School auditorium here Christmas Eve. Also, Doc played Santa Claus at the Christmas

TIES

Louis Tamchin, proprietor of the Comb of America, is back in business again. Boys, I am ready to work faithfully with you again.

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No. 200—FIBER SILK. In stripes and colors. DOZEN... \$2.15

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Just Out—Amazing Invention—Beacon Lite Spark Plugs. You see the flash of each explosion in the cylinders. Tells which are firing right. Greatest improvement in spark plugs since gas engines were invented. Wonderful gas savers. Agents coin money.

\$904 WEEK Easy to make with new sure-fire plans. Plans on sight to every auto owner. Phillips, Ont., writes "Sold 2 dozen today, 3 dozen yesterday. Rush 10 dozen." Write for special Free-Demonstrator Offer and FREE special introduction to these wonder spark plugs in your territory. Write quick—today.

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Its many uses give it a big demand; its rapidly, assuring you a good income. Money-back guarantee helps you. If you are a salesman, write for ATTRACTIVE PROPOSITION and FREE SAMPLE.

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Perfumed Sachet Packets, wrapped in crepe, many colored flowers, assorted odors. 24-Packed Box, \$2.00. 30-Pack Box, \$2.00 per Box. Big 1/4 oz. sachet packets sell for 15¢. Big profits. Above prices in 25-box lots only.

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Jar Cold Cream. Sells for 300 each.

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Looks like gold and wears like gold. Nugget Charms. \$1.00. Duz. \$3.00. Pin, doz. \$3.00. Link, pair, 50¢. Watch Chains, sizeled, each, \$3.50; double, each, \$5.00. Composition Gold Dust Containers, Necklaces, Bracelets, etc. Sample Charm, Pin, Link, Lid, and Container for \$1.75. Latest of California Souvenir Coins quoted in circular. Send for circular.

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682 8th Avenue, NEW YORK.

MAGAZINE MEN

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of trade papers. Expect to have many more shortly.

Write or call for particulars.

TRADE PUBLISHERS

CIRCULATING CO., 1542 Madison Avenue, New York City.

tree and box social given after the musical program was over. A brand new Welsner piano has just arrived on the show."

J. H. Blackstone (the "gold-wire hound"), who a few weeks ago migrated southwestward from Cleveland, O., to Oklahoma, shot: "Well, here I am, down in Tulsa, and so far as weather is concerned I met a cold reception, as all I have seen here so far is zero temperature. However, I am having a good time and enjoying some real eats, as I am sticking my feet under mother's table. Some time ago Bill asked to hear from some of the wire workers and to the best of my knowledge I was the only one who responded. Why is it that we never hear from them?—am I the only one still at it in the country? Now some of you gold-wire artists lumber up and kick in pipes!"

Edward St. Mathews "shotched" from Oklahoma City (December 24): "We now have 'with us' here (watching the snow fly) Harry Williams, W. C. Niles; Harry Kinchlow, Dr. Hathaway, Benny Price and myself. As for myself, I will kill the winter here, building a new 'speed-wagon' pitch car, and by the time it is completed it will be time for the bluebirds to sing. I heard that Pete Ellsworth, Elmer Kane and Bill Young were 'froze up' somewhere between here and Texas. They might report here at the Victoria, as we are three short in the sessions". I would like a pipe from Earl Crumley. Dr. H. C. Laird left here for New York City to visit his daughter and son (Mignon and Clifford), who are playing the big time there."

Mr. and Mrs. B. E. Patten, of the Patten Products Company, formerly with headquarters at Washington, D. C., some time ago started to the South, but "fell in love" with Wilkes-Barre, Pa., where in addition to their mail-order business they are conducting a chili and other edibles emporium for the winter at 55-57 Public Square. B. E. wrote in part: "Crew Manager W. G. Bell lost his good wife and took her body home to Ashland, Ky., for burial. Later he took the two babies back there also, to be with their grandmother, and he accepted a position with Elite Restaurant, there. Frank A. Menne went back to Bethlehem, Pa.; Walter E. Realey went back to New York City and is now sick at 128 West 65th street. That old timer and local worker, Con. J. O'Donnell, is now selling jewelry on time here."

From Dr. Rolling Thunder, from Quaker Bridge, N. Y.: "As a reminder, who of the boys remember when I was in New York City and had the following oldtimers with me: Goldie and Markham, Patton and Perry, George Dierius, Rowley Brothers, the Three Farman Brothers, Sam Archer, Billy Ashton, Patsy Carr, Fred Salmon and Mons. Gamble?" During my up-State trip, selling remedies, I engaged Tom and Billy Irving, Chas. Perry, Harry Jarrett, Bob Wilson, Tom Finn, Elzor, Fred Martin, Sam Cole, Johnny Fay, Jim Kennedy, Tom Doyle and Sato, the juggler. I was indeed sorry to learn of the death of Frank E. McNish. He worked for me (Frank and his brother, Louis)—also Kelley and Ashley during the time I was on Jefferson Avenue, Rochester, N. Y. They were just starting in show life at that time. Here's hoping a good year for pitchers and for the good health of all its representatives."

W. E. (Jake) Brown is serving the colors (332 U. S. Infantry Band, Fort Clayton, Panama Canal Zone). He piped December 24: "Altho I am a long way from the States I manage to get The Billboard almost regularly, altho it is usually two weeks old when I get it. Pipes is the first thing I look over. The Christmas Number was a dandy. I am a new contributor to the 'column'. However, I am fairly well known to a number of the folks handling DeVore's goods, particularly in Ohio. Altho in the army I manage to keep my hand in, by now and then using a little burnt cork, a piano and some songs to entertain the soldiers. I have a year to do in the army yet and am sort of itching to get back to the ol' lots and hear the familiar cry of 'A few more, Doc', etc. Would like to be remembered to all who know me, including Dr. DeVore, Billy Bowers and wife, Dr. Chas. Hammond (Dr. Hammond passed away a few months ago, Jake—BILLY, Doc Ketchell, Marie LeRoy and the Larazolas, and letters from them would be appreciated."

Received an amusing combined letter and pipe last week. Altho the fellow admitted that during his years in pitch-

(Continued on page 98)

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BEST LAUGH AND MONEY-GETTER IN YEARS. IT'S THE ORIGINAL RECEIVING SET

All Chicago and Middle West is laughing. 9,000 sold first week out. Beware of imitations.

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The kind they are all talking about. They have the flash and the class of the real article.

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White or Black

Sample, \$1.00

Cash with sample order. One-third amount with dozen order.

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ADDITIONAL OUTDOOR NEWS

Shadowgraphs

By CHARLES ANDRESS

At this writing, December 29, I am in Newtonville, Mass., visiting relatives and having a good time. I stopped for a few days in Chicago, then went to Flint, Mich., where I spent a very pleasant week with my old friend and "shopmate" of years ago, Lew Sunlin, retired circus man. Mr. Sunlin owns and manages the finest theater in town. It is located in the heart of the city and enjoys a very large patronage all the year round. He also owns a very large country estate adjoining the city limits of 165 acres, for which he paid \$1,000 an acre, and a palatial residence.

I have entertained in magic at three functions since leaving home and have several more booked, including a return date at Mr. Sunlin's Savoy Theater, at Flint. I shall go from here direct to Bridgeport, Conn., and visit for a day or so with the Ringling-Barnum folks in winter quarters, then on to New York. Expect to go to Kenton, O., to see the Hon. W. W. Durbin, magician, manufacturer and statesman; also to Ridgewood, N. J., to see my old friend, Harry Rouclere, and family; then go to Atlantic City to visit my old comrade of years ago, who has become wealthy on the Board Walk. I refer to Frank Hubin. Expect to remain East about a month longer, and then will return home to Great Bend, Kan., for a short stay preparatory for a trip south. Thanks to John Wisner of New Orleans for his cordial invitation. Had a fine gabfest with Bailey, the magician and magic manufacturer, at Cambridge. A fine little fellow and a real "slicker".

Atkinson's Circus

Playing Southern California Territory

The Tom Atkinson Circus will remain on tour all winter in Southern California, having been booked solid until March 1, informs Prince Elmer, Manager. Atkinson has enlarged the privilege department by adding a one-ton truck. Princess Vallete is making new costumes and wardrobe, and will work in the writer's riding act, using two ponies and a mechanic. Joe F. Bradley, steward, is putting out some fine meals. The Senorita Georgia Troupe spent the holidays with Johnny Gutierrez in Los Angeles. Tuck Beasley and Wild West performers, who have been working in pictures at Universal City, soon will return to the show.

Showfolk in West Baden, Ind.

West Baden, Ind., Jan. 2.—Mr. and Mrs. Robert Thornton, of the John Robinson Circus, spent Christmas in Peru and returned here last Saturday. Manager Sam B. Dill recently made a business trip to Peru. He was accompanied to that point by his wife, who then went to Toledo, O., for a few days' visit. Both were in West Baden for Christmas. Assistant Manager W. M. Thompson and wife are wintering here. Mr. Weaver, who spent Christmas with his wife and family in Chicago, has returned to this city. Silvers Johnson and Helen Manley ate a turkey dinner with Rudy Rudynoff and wife at their apartments here. Messrs. Dill and Thompson are busily engaged in getting the John Robinson Circus in shape for the coming season.

Was Never 101 Ranch Partner

Ponca City, Ok., Jan. 2.—Dr. Harold Thomas, wealthy Chicago physician and sportsman, from whose home a \$40,000 Russian sable cape was reported last week to be missing, was never a partner in the 101 Ranch organization. According to George L. Miller, Dr. Thomas was here at one time in the early days as a guest, but he never got to the point of partnership. A deal started between Thomas and the Miller brothers was never completed. Recent news dispatches referred to Thomas as a former partner of the 101 Ranch.

"Sky" Harris in Chicago

Chicago, Jan. 2.—"Sky" Harris, with W. H. (Pop) McFarland on the Sells-Floto Circus the past season, came in from Smackover, Ark., today. In Memphis he saw Floyd and Howard King and Ned Courtney. Mr. Harris met Nick Summers, of the Christy Circus, in Fulton, Ky., a few days ago.

The Grays May Be Back

Mr. and Mrs. Barry Gray, who have been off the road for a number of years, are seriously considering a return to show life the coming season. Mr. Gray sold his automobile agency in Salina, Calif., about a year ago and has been residing with his wife in Fresno since. He is managing the down-town branch for the DeVaux Motor Co., and incidentally handling the humorous department for *The Star Review*, a monthly paper put out by the Star Motor Co.

Leahy on Keith Time

"Buck" Leahy, well-known ring gymnast, is playing over the Keith New England Time. It is not likely that he will be with any circus the coming season, as he has a number of good park and fair offers.

PIPS

(Continued from page 97)

dom he had sent in but four pipes himself, he first took a "slam" at a couple of fellows who did take sufficient interest in the "column" to write letters of themselves for the info. of their friends, then "panned" Pipes for letting them tell it and then pulled quite a bit of "bragado" himself, ending up with something like this: "I know this pipe will not be published, but am sending it anyway," or words to that effect. In order to show that Bill tries to retain his mental equilibrium and continue the policy of an equal break to all, regardless of someone's undue attacks, the pipe will be published, altho not specially distinguishable to the readers of it, as the ridiculous part of it will be omitted. During his almost seven years as editor of Pipes this writer has received but four letters of this nature, which considering the great variety of temperaments he tries his level best to amicably deal with. (Bill) considers "not so bad" (if the few kickers would but try handling the "column" a couple of weeks there would be a great change in their hasty deductions).

Here's one from one of the oldest old-timer pitchers still on the road, B. F. Lyons (known to old friends as "Cyclone Ben"), from Memphis, Tenn.: "I work clean at the fairs on candy apples, then jump to gummy, razor paste, solder, razors, buttons, or 'most any ol' thing. I recently saw in Pipes where Lou Van Buren would like to hear from his 'old pal'—I used to do the singing with him years ago with Doe Patton, of Kansas City. How about Frank Robinson, of Jainesville, Wis., with the Cactus oil?

Tell him that 'Cyclone Ben', with the long hair, is still in existence and wonders if he remembers when we used to shoot apples off each other's head in Kansas. And Dr. Saul, also Mrs. Lightfoot, of Peoria—I was her 'bodyguard' in Texas after Lightfoot died in San Antonio, and Clark and Westfall, their singers. I would like a pipe from Doc Edward Haskell, my old 'buddy', who has a medicine show north somewhere; Doc Blair, of Sherman, Tex.; Doc Early, of Hot Springs, Ark.; Doc Fitzsimmons, the "tapeworm king"; Yellowstone Kit, Doc Hunter, of Pittsburg, Kan.; Doc J. C. Brownfield, of Kansas, and other oldtimers. I started in the business with the White Wizard, 'pain king'. The boys can work in Memphis in doorways, paying a license, provided they first get the permission of the owners or legal renters of the property—which must come before request for the reader."

Aviation

(Continued from page 83) continue in charge of the field this year, and are still filling a few trades day and special engagements. Two pilots and three performers comprised the troupe the past season. One of the latter was a 19-year-old girl wing walker.

A noiseless airplane, which will add to the terror of warfare in the way of silent night bombing, is said to have been virtually achieved by British aviation experts. London cable news discloses. After many experiments with a new device, it is said, the exhaust gases can be permitted to escape noiselessly without interfering with the lighting power or speed of the plane. By the increasing use of internal bracing noise caused by the rush of wind thru the wires and framework can be avoided, and it is said a noiseless propeller has been devised by an ingenious arrangement of gears attached to the engine. Apart from its value in warfare, the development will, it is held, remove one of the greatest inconveniences to passengers in civilian aerial transportation—the passenger being no longer deafened by the roar of the engines.

"Dare-Devil" Jack Hoyt, parachute jumper and high diver, of Boston, Mass., writes as follows: "Being a constant reader of *The Billboard* and greatly interested in the column given to parachute jumping and balloon work, I noticed in a recent issue where J. W. Stewart of the Aerial Attractions Company, was greatly surprised at any 'avanouit' having made a triple chute jump from a 60-foot balloon. If that is considered such a great feat, then I must be pretty good, as I have not only made triples but was doing four and five parachute jumps all during last season and I used only a 30-foot bag. At the great Brockton (Mass.) Fair this past season I was

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100 Assorted Mixed 24c. Per Box	.75
100 Assorted, Mixed 32c. Per Box	1.00
100 Assorted Netmakers, Per Box	.50
100 Novelty Kazoos, Per Box	.40
100 Novelty Blowouts, Per Box	.25
100 Novelty Serpentines, Per Box	.25
100 Novelty Books, Per Box	.25
100 Confetti Tubes, Per Box	.25
100 Bobbing Monkeys, Per Box	.25
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1000 Long Fancy Cigarette Holders, Per Box	1.00
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Sample, 10c. ELLIS SALES CO., 25 Central Sq., Lynn, Massachusetts.

New stand-story-fashion publication. JOSEPH L. HALL,
8 Western Parkway, Schenectady, New York.

do six and seven chute jumps, 60-foot bag. I would like to know what height those Western balloon men require to do a triple drop, also what kind of cloth their balloons are made of when a 60-foot bag won't carry them high enough to do the triple drop.

Mr. Hoyt adds that he had a most successful season with the American Balloon Company of Boston, doing balloon work and also his high-diving act which was featured at a number of large Eastern fairs and parks. His two partners were Prof. T. H. Flowers, 25 years in the balloon game, and said to be the first man to introduce "The Cannon Parachute Drop", and Scotty Brown, old-time rider, now doing inside work. The trio worked continuously from May until late in October, closing at the Brockton Fair. Mr. Hoyt would like to hear from Earl Vincent, whom he watched do a seven-parachute drop in Trenton, N. J., in 1918. "He was certainly neatly done," he states.

T. A. Wolfe Shows

Preparatory Work in Swing at Winter Quarters

The equipment of the T. A. Wolfe Show, in winter quarters at Camp Gordon, Atlanta, Ga., is certainly receiving a going over by the force of workmen employed to fit up the big organization for the opening of its current year road in March.

The writer learns that the show train has been dismantled, and it will be completely overhauled, bringing everything previously so arranged up to a most modern condition. The color of the train may remain dark green, gold and silver, altho Mr. Wolfe will probably desire to add color effects this week, when the first decorating at winter quarters will begin. Some new cars are to be used to set models.

New exhibitions are being arranged. Some kangaroos are being trained to pose as well as box, and an innovative attraction, pertaining to collective outdoor amusement organizations and in keeping with a popular craze, according to its gaily-lettered front, will be "Radio." A banzai has been purchased and is being educated to perform, and Mr. Wolfe possibly will obtain two other large specimens of the monkey family to thus give the old idea. Gus Lambroger Ohio had when he was on the road with wild animal show. The writer is advised that the season bookings are coming along nicely, and that the stands arranged for en route North in the spring are assuring of being remunerative.

DOC WADDELL ("Just Broadcasting").

Michigan Outdoor Showmen's Association

Detroit, Jan. 1.—The regular weekly spring meeting of the Michigan Outdoor Showmen's Association, which was opened from Christmas evening to Sunday evening, December 27, was well attended. Seven new members were admitted. Various members are devoting several hours each day working on the elaborate souvenir program that the advertising committee is getting up for the second annual Banquet and Ball to be held at the new Book-Cadillac Hotel January 15. Tickets for this affair are going most satisfactorily and indications point to a more successful event than the one offered by this organization last year.

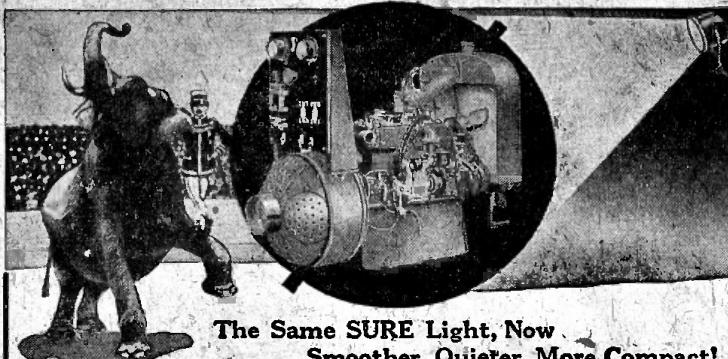
Norman E. Beck of the publicity committee and head of the John W. Norman International Circus, presenting his indoor traction at Danceland last week, extended an invitation to all members of the association to come and bring their tents.

John T. Wortham Shows

Paris, Tex., Jan. 2.—The spacious buildings that house the John T. Wortham Shows at the Lamar County fairgrounds as winter quarters are scenes of activity. Work on remodeling and repairing the entire equipment from tent poles to the train of cars (on the Pleasant Pleasant Railway) is now under way. A shipment of paints and varnishes from Dallas is now being unloaded at the quarters. Miller's Mechanical Show has been completely torn apart and innovations installed in the specially built wagons—new, handsomely carved and polished wagons with artistic designs and blending color schemes. Even with ticket boxes the color scheme is carried out with gold and green heavily plated with varnishes. The Millers (father and son) have ideas that are really original. Vester Crayton and others have rebuilt the Jazzer and with A. Spenser are now busily engaged strengthening the Tantalizer to a 70-foot limit, with new features on the inside. It will be the John T. Wortham two fun houses this season that will be hard to beat. Radcliffe's Wall of Death will be new, thoughout, also the Mineral Show, which Mr. Wortham intends making one of the feature attractions for coming season. Trainmaster Riley Hutchinson has arrived and with his crew is now overhauling the "flats" and making hardware chaulks and other essential accessories. The baggage wagons are being overhauled and polechains with newly patented truck feature added to all the wagon poles. The blacksmith shop in charge of big Ed Konitzer, is a busy corner in the quarters. Ed and his crew have been spending some time in the Red River bottoms cutting special growth wood to be used for wagon rims and stakes.

Several new shows will be seen in the lineup for the coming season. L. Glen Jones has been awarded the cook house privilege again and is building a new end-front outfit with a greater depth and a special arrangement with shelving of the "flash." Jones will also have a platform show and a "Rocky Road to Dublin" that Clark Briney is building him with a novel idea of using a lower feature along with a new tunnel system. Another new attraction is now being assembled in Chicago by a well-known showman and will be shipped to Paris in time for the spring opening. The nature of this attraction will be announced at a later date.

H. B. (Doo) Danville, general agent, states that for once in his life he was in accordance with contracts.



The Same SURE Light, Now Smoother, Quieter, More Compact!

UNIVERSAL LIGHT—the same "old reliable" that's been the showmen's favorite for years—now sets new standards in smoothness, quiet, and compactness. New generator mounting saves both weight and space besides assuring perfect alignment. The 4 K. W., pictured here, has 25% more engine power, with a fuel saving of 10%.

All Universals are built with **SURENESS—CERTAINTY** as the "main idea". Smoothness is starting in operating economy, in steady light.

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People in all departments. Performers, both aerial and ground, doing two or more acts, who will double in other parts of the programme if necessary. CLOWNS who can CLOWN, Musicians who can PROFOUNDERS, experienced Men to handle outside stand, Inside stand, to the public, Horses, Whales and Novelties. LADIES who can ride. Menage, do somersaults, etc. must be able to sing. Boss Canvassers, Pony and Dog Trainer and a man to train and work High School and Dancing Horses. WOULD BUY five young Bears, old enough to train, and other Animals. Address all communications to ORANGE BROS. CIRCUS, Ada, Oklahoma.

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Circus Acts of all kinds. WANT TO RENT two 150-Ft. Round Tops, with two 50-Ft. Middle Pieces. Want Rides of all kinds. Want to hear from Concessions (Corn Game, Ham and Bacon, Blankets sold). Address LAKEWOOD ELKS NO. 1350, 14018 Detroit Ave., Lakewood, Ohio.

getting all the "ice water" he wants to drink, for it was "40 below" where he was at the time of the writing. Manager Eddie Brown and wife are sojourning in Hot Springs, Ark., but will return to Paris in a few weeks, Eddie taking the reins while Mr. Wortham makes a business trip East. Lieut. Jack Wortham of Morgan Park Military Academy has been spending the holidays with his parents. Jack has been greatly enjoying his visit. He is popular around Sherman and Paris and parties and dances are numerous in this section during the holiday season.

New Year's Eve Mrs. Florence Wortham Briney entertained at her country home, one mile north of Paris, with a watch party and dance. Old-fashioned dances, such as the quadrille, folk and round dance, were featured. All enjoyed themselves very much, even Mr. Wortham, who says that now since he has learned to dance he is going to have one every Friday night until the opening date at the Coliseum at the winter quarters.

ROY E. LUDINGTON
(for the Show).

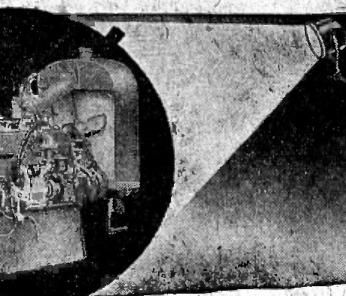
Fire at Winter Quarters of Lachman Shows

Kansas City, Mo., Jan. 4.—Meager telegraphic reports have been received by the local office of *The Billboard* to the effect that there had been some loss to property of the Lachman Exposition Shows in winter quarters at Omaha, Neb. It was stated that the loss was covered by insurance, but the extent of damage is not known here at this writing.

It was announced whatever the amount of damage it will be repaired at once. Harold Bushee and Andy Carson left here today for Omaha to give immediate attention to the occurrence.

Company Will Continue

The Dodgem Corporation, Lawrence, Mass., will continue as heretofore despite the loss of Ralph Pratt, its active head, who died a few days ago. Messrs. Markey and Coulson, Mr. Pratt's associates, will carry on the business, and they state that all orders now on hand will be filled.



teresting. They expect to bring their joyous vacation at Sarasota, Fla., to a close about February 15, and then either play some of the late Florida fairs or accept some engagements in and about New York.

When the personnel of the construction department of the 101 Ranch Wild West Show at Marland, Okla., entered the large dining room Christmas morning, it beheld a beautifully trimmed tree, which Mrs. "Santa Claus" Eldridge, wife of Manager Art Eldridge, with the assistance of the dining-room force and Bear Jack, had worked on the biggest part of the night. A splendid menu, consisting of turkey and all the trimmings, was served by the new chef, Charlie Youngis. Useful presents were exchanged and the holiday will long be remembered by Mr. and Mrs. Art Eldridge, Mr. and Mrs. Hunt, Tom Tucker, Chas. Young, John Kohl, Ed Hopkins, Jim Brady, Aug. Christ, Frank Tooly, Buck Smith, Harry Titello, Bill Acomb, J. Lee, John Boone Miller, Bill Backer, Tim Carey, John Terry, Fred Riley, Bear Jack, Bill Glaser, Chas. Sibersmith, Jack Goodrich and Harold Claymore. Frank Wallace is expected to return shortly to the ranch from Louisiana, where he has been getting out pole and stake timber.

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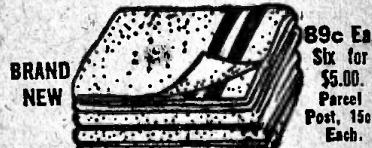
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San Francisco, Jan. 2.—Commuters on the 7 o'clock boat to Sausalito New Year's Day were treated to a free vaudeville show of 16 acts. It was in the form of a rehearsal of the cast of the show, made up of principal acts from San Francisco's vaudeville houses, who journeyed to San Quentin prison to give the twelfth annual New Year's party for inmates of that institution.

Oiga Petrova, famous actress, gave a talk over the radio Tuesday evening, her topic being *My Ideas of the Drama*.

Ernest R. Ball, celebrated composer of popular songs, will appear with Kolb and Bill in *Politics* at the Wilkes Theater beginning January 12.

Louis O. Maclouen is in town to supervise the production of *The Good House High*, which opens at the Curran Theater January 4, with Cyril Shrigley and Effie Ellister in the leading roles.

The annual Eisteddfod, musical festival of the Welsh people, was held here yesterday. The first celebration of the custom in California was held by the Welsh miners at Camptonville, Yuba County, in 1850, and has been a yearly event since. More than 200 singers took part. The visiting Rhonddo male singers were guests of honor at both afternoon and evening sessions.

An exceptionally long and a remarkably strong bill is at Beatty's Casino this week.

Just Married is scheduled to open at the Alcazar Theater January 11. The Duffy Players have been successful with *The Cat and the Canary* that Henry Duffy is planning to organize a junior company to tour the Coast with the play.

Midnight shows at the principal vaudeville houses New Year's Eve were well attended.

The outstanding film attraction here this week is *Peter Pan*, at the California Theater. Timely music by Max Doda and his orchestra add to the interest. Judging from the long lines of people awaiting admission, the house record undoubtedly will be broken.

The bill at the Golden Gate Theater

this week is longer than usual and also is exceptionally strong. Allen Rogers and Leonora Allen are dividing applause honors with Martha Hedman.

Frank Eagan, Los Angeles producer, theater owner and actor, left early this week for New York. He expects to produce *Starlight*, with Doris Keane as the star, in the metropolis late in January.

Sophie Braslau, contralto, is recovering from a cold. She stayed in bed until shortly before her recital at the Columbia Theater Sunday, and, except in one instance, declined to give encores.

Maria Jeritza, soprano prima donna, is to appear at the Exposition Auditorium Sunday afternoon, March 29.

San Francisco Elks' Lodge, No. 13, had an old-fashioned black-face minstrel show last Saturday. This was the last affair of its kind to be staged at the old lodge. Future celebrations will be held in the million-dollar home now nearing completion in Post street, between Mason and Powell streets.

Dale Winter, leading woman at the Alcazar, who was forced to take a rest for 10 days, is back in the role of Annabel West in *The Cat and the Canary*.

Myrtle Donnelly Quinlan, soprano, will sing here January 5. It will be her first appearance since her recent marriage.

Coleman Bros.' Shows

Occupying Larger Quarters This Winter

Middletown, Conn., Jan. 1.—The steady growth of Coleman Bros.' Shows is again apparent this winter, as when the organization terminated its past season, its fourth in the outdoor amusement field, it was necessary to obtain larger winter quarters than used last winter. New winter quarters were secured at Portland, Conn., in a building formerly used by the American Motor Tractor Company. The building is a large one and has a railroad siding and other conveniences necessary for the handling of the paraphernalia and preparing the show for the forthcoming season.

The show is scheduled to open for the 1925 season in Middletown with a nine days' engagement, starting April 30. Eastern territory will be played, winding up the tour with a series of fall and celebration dates.

Most of the old faces will again be seen with the show. Among these will be Steve Passas, with three concessions; Paul Smith, with four; Guy Link, one; Eddie Folker, one; Grippo and Magnaano, two,

and Max Robinson, four stands. Joseph Gangler has again signed up his One-Ring Circus, which includes dogs, ponies, bears and monkeys, and features "Mig," the wonder horse. As an added attraction this year Mr. Gangler will produce a Wild West performance, such as fancy roping, shooting acts, etc. Steve Passas and James Ellis will have the Athletio Show, which the past two seasons was operated by Passas. Paul Smith has purchased a new Ell wheel, No. 12, and this will greatly add to the fun of the midway. All of which data is according to an executive of the above shows.

Rodgers & Harris' Circus

Close 1924 Tour in Jacksonville, Fla.

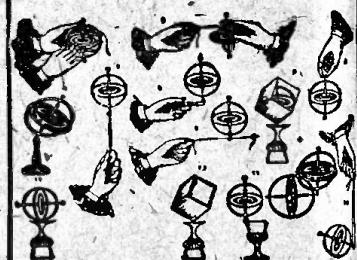
The Rodgers & Harris Circus closed a most successful engagement in Jacksonville, Fla., under auspices of the Elks. The opening date for the year 1925 will be in Miami, January 15, under the Elks. Herbert S. Maddy having been there for some time on the promotion work. December 18 the company celebrated Christmas with a big tree, and presents were exchanged. Messrs. Rodgers and Harris were hosts to a wonderful Christmas supper at Howell and Jenks, those present including Mr. and Mrs. Joe Miller, of the Sells-Floot Circus; Mr. and Mrs. Sam Miller, Mr. and Mrs. Leo Hamilton, Mr. and Mrs. Tom Woolf, Mrs. Nona Rice, Mr. and Mrs. Harold Meyer, Joe Holick, Matty Mathews, Wm. Shney, Harry Benson, Clyde O'Neill, Kirk Maxwell, Roy Brown, Phil Keels, Homer Hobson, Tom Terrell, Fred Shaefer, Tom Hibbert, Tom Morse, Fred Moulton, Mrs. Harris and Mrs. Rodgers. The only absent member of the firm was Herbert Maddy. Mr. and Mrs. Harris have gone to their home in Teague, Tex. Mr. and Mrs. Rodgers and Herbert Maddy to Miami. Mr. and Mrs. Hamilton left for Chicago, and from there will make their annual tour in vaudeville. Mrs. Rice will winter in El Dorado, Ark.; Mr. and Mrs. Tom Woolf, Akron, O.; Mr. and Mrs. Meyer in Miami; The Maxwell Trio, Dallas, Tex., and Fred Moulton, who has been in charge of the publicity, went to his home in Okmulgee, Ok.

Jim Sullivan at Elks' Home

Jim Sullivan, late of the Rubin & Cherry Shows, with which he sold tickets for J. B. Cullen's Minstrel Show, and who suffered a slight stroke of paralysis to his left side last May, is now a guest at the National Elks' Home, Bedford, Va. He would appreciate letters from show folk friends.

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Genuine "Hurst" Gyroscope Tops



N9205—"HURST" GYROSCOPE TOP. A scientific toy, interesting and fascinating. Made of metal in brilliant colors. This top having a heavier wheel, will run 15 to 20 per cent longer than any other on the market. Guaranteed to spin in any position. Each in a box with wooden cover and string. One dozen in a carton. Gross \$16.50

Quick Selling Mechanical Toys
N4854—"Knock-Out" Prize Fighter." Dozen... \$4.50
N4855—"Krazy Kar." Dozen... 4.00
N9228—"Koole Koal Kart." Dozen... 4.00
N4853—"Top Top!" The Walking Porter. Dozen... 3.25
N9221—"Alabama Coon Jigger." Dozen... 4.00
N4850—"Yell-O-Taxie." Dozen... 4.50
N9219—"Trikanto." Dozen... 4.00
N4855—"Ham and Sam." Dozen... 3.00
N9222—"Jumping Monkey." Dozen... 1.75
N9216—"Running Niles." Gross... 3.50
N9115—"Victory," Canary Singer. Gross... 21.00

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Philadelphia, Jan. 8.—Thanks acknowledged to all who conveyed hollow greetings to the writer.

The Masonic Home in Tioga staged a vaudeville entertainment New Year's Day, acts from various theaters being part. The program was presided over by Mayor Freeland Kendrick and his wife.

The Tyrians' Club, Broad and Oxford Streets, of the Masonic Order, offered a 1925 Beauty Contest and Winter Garden Revue this week at the club, to heavy attendance. Casino games, fashion shows, vaudeville and dancing were main attractions. Many of the offerings were handsome articles. The fair was for the benefit of the club fund.

The Penn State Thespians presented their 28th annual musical comedy, "Golden Shoes," a Ned Wayburn production at Scottish Rite Hall last night and right. Attendance was large and the contribution fine.

Howard Lanin's Benjamin Franklin Orchestra, at the Earle this week, is scoring big. The Royal Siamese Entertainment, Arthur West, Jason and Hartigan, the five Spinettes are on the same

Leona Biben and Company, a dandy musical act, is headlining at the Alimony Theater. Vaughn Comfort is toning at the Grand and the Keystone Theater this week is underlining Maurice Diamond and Company with Helen McPherson.

Jimmy Carr and His Orchestra head bill at the Broadway Theater, where Jimmy Bouncer's Circus is gaining favor. The new Olympe Theater of the Stanley Company, at Olympe, is rapidly nearing completion and work soon will start on the new Stanley Theater in Frankford. Vaudeville and picture policies are set for both of these houses.

Special midnight shows were held New Year's Eve at the Club Madrid, Walton Room, Lorraine Roof, the Cambridge Cafe, which reopened with Paul Specht's Orchestra, and the Cadix Cafe also reopened. All drew big.

"Paradise Lost"

New Fireworks Spectacle Conceived and Produced by Gordon

Saunders Gordon, president of the Fireworks Company, Chicago, announces that for the coming outdoor season he has the biggest and most novel fireworks spectacle he has ever offered. The new "spec" is called Paradise Lost and treats, with poetical license, of mythical Paradise and Hell so vividly described by the poet Milton. Mr. Gordon states that he expects this production to eclipse anything of the kind he has ever built. It will be finished by the master craftsmen of the Gordon company and will have a distinct educational value that, together with its beauty, will make it a general hit.

World of Fun Shows

Paterson, N. J., Jan. 1.—Preparations for the launching of the World of Fun Shows are progressing very satisfactorily, and the first ad in *The Billboard* brought a host of inquiries from showmen, concessionaires and ride men. One of the contracts signed was with Maharajah and Shapiro, who will have a Wonderland show with the outfit, coming season. This show will be in a new 25x100 foot khaki tent and will have a 100-foot front, with some attractions inside. Maharajah has a show at Starlight Park for the past five years and is a showman by nature, while Mr. Shapiro also is well known as a skillful showman. Four of the rides, which are all new, are owned by the management. The show will be under the personal direction of Fred DeBlaker, who is now busy in the activities at winter quarters here. Routing and bookings are under the supervision of K. F. Ketchum, who already has some promising celebrations fairs booked for this organization.

CORA GIBSON
(Show Representative)

Leggette Shows Close

After a tour of 145 weeks the C. R. Leggette Shows closed at McGehee, Ark., December 27, at which place they will winter. The last closing of this show was at Lake Charles, La., on December 27, 1921, advises an executive of that organization, who also furnished the following data:

A majority of the folks have gone to the Springs for the winter, including Leggette, "Rube" Weddell, general agent, and wife; Kitty Moss, and Harold and wife. Mammy Gunn, and wife, have gone to Alexandria, La., for the winter. Jack L. Bedsoe, contracting agent, will spend the winter at his home in Waco, Tex. C. R. Leggette will take much-needed vacation. Work will start at the winter quarters



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24-Inch	\$3.75	Dozen
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All the above have clasps with billiard R. S.	\$7.00	Doz.

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regretted not being present, but wished all his friends a happy New Year. The applause was tremendous after this reading.

Toastermaster Heminway adjourned the banquet in a very cordial way, saying he knew they wanted to dance and not listen to more speeches, and hoped that all would be present at all the social affairs of the Showman's Club. He asked the showmen to ever come back to come up to the clubrooms when in Kansas City, as they would always find the welcome sign on the door. Dancing then started and at 12 o'clock, right in the middle of a snappy fox trot, the lights were all turned off in the ballroom, the only illumination coming from the entrance lights, and "Happy New Year, 1925," was flashed on the scene, with all throwing vari and multi-colored spirals over every one, over the chandeliers and everywhere; laughing, dancing, happy, and so began 1925 for the Heart of America Showman's Club.

Notes of the Affair

Dave Lachman was in the city December 31, but had to leave on an evening train for New Orleans. He expressed regret at not being able to attend the festivities.

Walter F. Stanley, general representative of J. George Loos Shows, on no account of his train being late, didn't arrive until after the banquet was over and dancing was well under way. But he came by the festive hall to wish everyone a happy New Year.

Ed L. Brannan, general agent the Robbins Bros. Circus, enjoyed the party as much as anyone, even if he didn't dance. But his face was shining with pleasure in being with so many showfolk.

Fred Bushen tried his utmost to arrive for the festivities, but didn't show up from the East until New Year's Day. J. W. Brock and C. D. Dillman, representing the Topeka (Kan.) Tent and Awning Co., were among the pleased and delighted guests of the evening. First time to a Heart of America Showman's Club, he spoke highly of the good time enjoyed.

Mr. and Mrs. E. A. Harrington and daughter, Millie, of The New Tone Calypso Company, enjoyed every minute of the party. "Good eats, good crowd, good floor and a good time," was their united verdict.

Mr. and Mrs. Fred Beckmann, of the C. A. Wortham Shows, were honored guests. It was their first Heart of America Showman's Club New Year's Eve Banquet and it all was immense, they told the writer.

Kansas City had not been honored with the presence of Mr. and Mrs. J. George Loos for several winters and all present surely liked their coming from San Antonio to share in the New Year's fun and merriment.

Doc and Mrs. Turner were the oldest "showmen" present, that is in point of years in the business. They are now operating a little restaurant and chili parlor in the city, but expect to be on the lots again, probably with the C. F. Zeiger United Shows.

It was indeed a pleasure to see C. W. Parker's smiling face back in its accustomed haunts, the showmen's club, and with Mr. Parker's quaint humor and good nature he had everyone in an uproar of amusement.

Kansas City, Mo., Jan. 3.—First big Christmas Tree Celebration, the New Year's Eve Banquet and Ball, and the "extra added attraction", the theater party last night at the Garden Theater, given by H. W. McCall, manager of the house, and the Al Bridge Company, to the club and its ladies' auxiliary, were the three chronological affairs of the holiday season festivities of the Heart of America Showman's Club.

Practically the same people who were in attendance at the New Year's affair were at the Garden occupying boxes. Virtually there were 258 members of the club and auxiliary enjoying every bit of Al Bridge's nonsense and comedy and the sprightly, well-trained chorus and the good singing of the principals and quartet.

The Al Bridge Company was presenting *The Hotterton*. E. Warren Appleton, of the Appleton Printing Company, of this city, was in charge of the tickets, seats and arrangements.

Central States Shows

For long string of Fairs and Celebrations in Florida, starting Vero, Jan. 20. To follow: Cocoa, Fla.; Lauderdale, Fla.; Ft. Pierce, West Palm Beach, Miami, Key West, Miami, Atlantic City, N. J., WANTS Bands of all kinds—Men-Go-Round and Ferris Wheel. Good Shows and Concessions. Now is your time to get 14 weeks in you. Can ship right now to open the Fair Grounds, etc., Jan. 22. Write show as per Headquarters address.

P. S.—Want Minstrel People who double Canned Band. J. T. PINFOLD, Vero, Florida.

TELESCOPE

Three brass draw tubes. Length closed, 4½ inches; extended, 7 inches.

ONE SINGLE GROSS, \$24.50

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Attractions

St. Louis, Jan. 3.—The Columbia Theater is this week presenting *Mary's Ankles* with quite a few new faces among the performers of the Columbia Stock Company. The policy has been changed from melodrama to comedies and never released plays. *The Old South* will be shown next week.

At the Empress the Woodward Players are offering *Charley's Aunt*, with *Spring Cleaning* slated for next week.

Blossom Time, held over for a second week at the Shubert-Jefferson, has enjoyed good patronage. *Little Jessie James* is the attraction for next week.

At the American Theater is *Saint Joan*, to be followed by *Seventh Heaven*, with Helen Menken.

In addition to the photoplay at the Missouri Theater this week, Ted Snyder with a company of 14, including Ned Hughes, Albert Roth and His Band, Rose Wenzell and Walter Seaman is featured.

At the Belmonte, another leading picture house, Beatrice Tiller, violinists, and the Reed Hooper Revue are additional features for this and next week.

Entertain Stagefolk

The St. Louis Tercentenary Shakespeare Society entertained at a luncheon in the Statler Hotel, December 30, Julia Arthur and the following members of the *Saint Joan* Company: Edwin Mordant, Lynn Pratt, George Fitzgerald, Albert Henry, Lowell Adams, Philip Leigh, Harry Tracy, Bright Sanford, Stanley Woods and Florence Conron. Speakers and special guests included Dr. Arthur Bostwick, Ivan Lee Holt, Russell Stafford, Richard Spamer, Charles M. Hay, John Gundlach, Isaac Lionberger, Mrs. David G. Evans, Mrs. O. S. Ledman and Mrs. Donald Macdonald. Mrs. Harry E. Wagner acted as toastmistress.

Movie Owner Robbed

Benjamin Schwartz, manager of the Lowell Theater, 5039 North Broadway, was robbed of \$101 Thursday, shortly after midnight, while on his way home in University City. The lone bandit drove alongside Schwartz's machine as it was stopped in Washington Boulevard by an automatic traffic signal.

St. Louis Theater Club

The St. Louis Theater Club, recently formed under the sponsorship of Mrs. Lee Schweiger, its honorary president, held a meeting on Thursday. The officers for 1925 are Mrs. George J. Dietz, president; Mrs. John R. Lanigan, first vice-president; Mrs. Victor Miller, second vice-president; Mrs. John McMahon, secretary; Mrs. Ben Westhus, treasurer; Mrs. W. Bradley, chairman of the membership committee; Mrs. Chas. E. Bauer, chairman of entertainment, and Mrs. Donald MacDonald, press representative.

Pickups and Visitors

Elmer H. Jones, owner of the Cooper Bros. and Cole Bros. circuses, was a billboard visitor today, en route from the East to winter quarters in Little Rock, Ark.

J. W. Hildreth, owner of the Dixieland Shows, came thru St. Louis this week, en route to New York and eastern points. He expects to be back here next week. Dick Dykman, owner of the Dykman-Joyce Exposition Shows, was in the city for four days, having been called to his home here on account of the death of his mother. He came from Augusta, Ga., and leaves for that point tonight.

Gus F. Litts, owner of the Litts Amusement Company, was a visitor Friday and advised that for the winter he has opened the Dixie Sunbeam Minstrels, which he is booking at theaters in Illinois and Indiana, playing one-night stands. The carnival is in winter quarters at Cairo, Ill.

Nell Murphy is in the city after an absence of about six months. He contemplates the opening of an office here to handle oil in carload lots, bringing it up from Vinton, La., where he is interested in oil fields.

Mrs. Eddie Vaughn is expected in the city next week, after spending a month with relatives in Oklahoma, during which time Eddie has been batchin' it here. Their daughter, Mrs. Virginia McKee, is visiting her husband's folks in Rye Beach, N. Y.

Homer Meachum, who closed his minstrel show December 6 in Pennsylvania, is working independent vaudeville houses in this section, with Bert Berry doing a black-face act.

E. C. (Elephant) Kelley, still putting out the gladhand to troupers visiting here, expects to leave during the next 10 days.

E. L. Kelly, of the Aerial Kellys, left Monday for Indianapolis, Ind., where he and his wife will spend the remainder of the winter. They were on the John Robinson Circus the past three seasons.

Monty Well, well-known concessionaire of St. Louis, advises from Mercedes, Tex., that he is comfortably fixed there for the winter.

Les (Pete) Brophy, John O'Shea, Dave Dedrick, "Boos" Feltman, Art Dally, Peppy Hoffman, Bert "Lefty" Becker, Charles Drillock, Tom Sharkey, Sam Gordon, Lefty Becker, John Heade and Ben Rudick are some of those noticed around the haunts for showmen in this city of ours.

Opens at
Bessemer, Ala., March 2nd

Will Have
Fifteen Fairs

WISE SHOWS

NOW BOOKING ATTRACTIONS FOR SEASON 1925.

CAN PLACE Merry Mix-Up, WANT a few Grind Shows, Mechanical, Midget or Fat Man or Woman. Will furnish outfit. WILL PLACE real Hawaiian Show, or Pony Show. WANT capable Man to handle Athletic Show, It has complete outfit and mat. WANT Talkers and Grinders for other shows. Ten-In-One, Big Snake and Monkey Show and Mirror Show. WANT Mechanics for Penny treat and minor kind business. WANT Help in all departments, Rides and Canvas. WANT Performers for Picnic, Piano Player and Musicians. CAN PLACE all kinds of Concessions: must be legitimate. All address

DAVID A. WISE, Manager, 1919 4th Avenue, Bessemer, Alabama.

JOHNNY J. JONES CAN PLACE

Week January 26, at both SARASOTA and DELAND. Grind Concessions, Drinks. Few Wheels open. CAN PLACE Carrousel and Ferris Wheel at SARASOTA. Few Wheels open at both the above. TAMPA, ORLANDO, ST. PETERSBURG and EAST COAST follow. Best route ever played by any company in the winter. Address Orlando, Florida.

Scribner Sends Open Letter to Critics of Columbia Shows

(Continued from page 34)

all opposition, and, if Mr. Scribner has found his stand untenable, he has our sympathy, for after all is said and done we believe that silken-clad legs are far more alluring than the average burlesque choristers' bare legs, with varicose veins, birthmarks and discordant discolorations.

Local Reviewer's Opinion

New York, Jan. 3.—A clipping from an Omaha newspaper carries a lengthy review of Harry Strouse's *Talk of the Town* on the Columbia Circuit, in which the local reviewer gives this opinion:

"The management seems to partly realize her value, for they give her one number. They should give her the lead. This little girl, whose name is Frances Lee, plays left end, in the chorus. She probably is more interested in her work than any other chorus girl in the world. All she has, especially her anatomical abilities, are thrust into her work, and she is as fresh in her last appearance as she is in her first. She is the prettiest in the chorus, the prettiest in the show, and could well be a contender for those honors anywhere else. With a great deal of vocal and terpsichore study, she should soar to heights her contemporaries fear to dream about."

"*Talk of the Town* is the first show to leave tights off the chorus. It is a great improvement."

The foregoing report from Omaha makes manifest the fact that the lid is off as far as the ban on bare legs goes on the Columbia Circuit, for it now extends from this city to Omaha, Neb.

Isabelle Loew Changes

(Continued from page 27)

5. Miss Lowe is a sister of the screen star, Creighton Hale, and has garnered quite a reputation in the theatrical field. She was starred in *The Melting of Molly* and *Owen Davis Marry the Poor Girl*. Miss Lowe is not new in stock, having played leads for several years with Pacific Coast organizations.

Engagements

New York, Jan. 3.—Joan Kropy, ingenue, and Hazel Hilliard, second woman, have been placed by Rycroft-Perrin with the Bayonne Players at the Opera House, Bayonne, N. J.

Kenneth Rowland, Bernard Pate, Jean Arden, Walter DeLuna and George Hoag have been signed thru Helen Robinson for a new stock company being organized by Henry Carleton for a location in Maine, opening January 12. Miss Robinson also has placed Marguerite Slavin as permanent character woman with the Harder-Hall Company at the Palace Theater, Port Richmond, S. I., and Margerie Dalton as leading woman in the production of *The Foot at Lew's* Seventh Avenue Theater this week. Miss Dalton played the part in the Selwyn's No. 1 Company this season and opened at the Seventh Avenue Theater after a single day's rehearsal.

Mennart Kippen in Detroit

Detroit, Jan. 3.—Mennart Kippen opened New Year's night as leading man with Jessie Bonstelle in the New Bonstelle Playhouse. Mr. Kippen was formerly leading man for Bertha Kalich and has supported Marjorie Rambeau, George Arliss, John Barrymore, William Gillette, Lionel Atwill and others.

York last week. During his absence from the Windy City Mrs. Cook, professionally known as Rose Rosner, took care of the publicity work for the show.

Howard Marsh, the prince in *The Student Prince*, at the Jolson Theater, New York, received a telegram last week from E. R. Bradley, the turfman and owner of Idle Hour Stock Farm, Lexington, Ky., reading: "Naming horse after you, *Student Prince*. Will advise who runs. Back heavily. Sure winner."

Julia Steger, until recently appearing in *The Trial Honeymoon* and who was obliged to lay off several weeks on account of a broken arch, returned to New York last week from Chicago and will be placed by Roehm and Richards in one of the Greenwich Village Follies productions.

Alice Wood, who plays the part Juliet in the fourth company of *Lil Jessie James*, is running a close second to Alice Wood, the prima donna, in the number of favorable comments and words of praise from reviewers in towns where the show is playing. Roy Purvance, Robert Miller, Edwin J. Guhl and Sam Collins also are singled out frequently. The others in the all-round capable cast are Elsie Peck, Marie Hunt, Katherine Ward, Marjorie Furley, Miriam Mezy, Grace Elder, Gertrude Rutland, Peggy Bennett, Frances Harding, Edna Irving, May Irving and Jackie Payne. The Wardell is manager and Robert Bar conductor of the Paul Whiteman band with the show.

With the Shows on Tour

(Continued from page 32) the time down to two weeks, going from there to Providence for a week, then to Boston for the Subway Circuit.

"Artists and Models"

After playing the weeks of January 5 and 12 in Baltimore and Washington respectively, the 1923 edition of *Artists and Models* will hike for Canada.

Dollys Entertained

Chicago, Jan. 3.—Representatives of British banking interests in Chicago held a theater party Wednesday night at the Garrick, where the Dolly Sisters are appearing in *Sitting Pretty*. After the theater party a New Year's Eve supper was tendered the Dolly Sisters at the Congress Hotel.

Benson Now Manager

Chicago, Jan. 3.—Harry Benson, who was treasurer of the La Salle Theater during the management of Harry Ask, is back here as the manager of the Dolly Sisters and *Sitting Pretty* in the Garrick Shubert Theater.

Kane With "Jessie James"

Eddie Kane, popular comedian, late the *Music Box Revue*, arrived in Cincinnati Wednesday to assume the role of Tommy Tinker in *Lil Jessie James* at the Shubert Theater.

Model Shows Want

Legitimate Concessions of all kinds. Also want Piano Player, Trap Drummer and one good Team for Minstrel Show, Help for Chatopiano and Wheel. No racket allowed. Graffers and sheetwriters stay away. Address F. H. BEE, JR., Manager, Model Shows, Monticello, Fla., Jan. 5 to 11 on streets: Madison, Fla., to follow.

WANTED

Live Wire Agent

One who can promote and book big money-getting one-night-at-a-time attraction in real theaters. Must be able to promote Lodges, Civic Organizations, etc. Must have a real party who can use the cash money to right party. Salary and percentage. Show on road for two years, paying to agent. Prefer man with car. ROBERT ATHON, General Delivery, Fresno, California. If you're not an agent don't keep night show going, don't answer Am. tired of tourists.

FOR SALE

STATIONARY WHIP AND SEAPLANE. In first-class condition, at a big bargain. PUBLICATIONS CO., 807 Forest City Bank Building, Rockford, Illinois.

Want To Buy Merry Mix-Up

Tray make, for cash. Must be complete with piano and in first-class condition. Address B. B. 270, Billboard, Cincinnati, Ohio.

Circus Performers Back From Jacksonville Show

Chicago, Jan. 3.—Mr. and Mrs. Leo Miller, Mr. and Mrs. Joe Miller and Homer Hobson, Jr., arrived here from Jacksonville, Fla., this week, having their engagements with the Rodgers Harris Circus, which put on a circus at the Jacksonville Elks. Mrs. Hamilton's single act is being rearranged by itself and her husband, and she will join with the act next week under Feist's booking. The act will join the Shrine Circus in Detroit in February. Mr. and Mrs. Miller will return to the Sells-Floto Circus with the new men. Homer Hobson and his father opened a riding academy in Cincinnati, taking their own horses there, and will be in that city for eight weeks.

Sarasota Projects Started

Sarasota, Fla., Jan. 3.—The sinking of first concrete piling of the John Ring-Causeway took place Thursday. The ring of work on the causeway, which connects the mainland with 3,300 feet of Key property to be developed on highest class basis of any island in this State, the announcement of the assurance of the location here of the chain of world-famous Ritz-Carlton hotels, and the breaking of ground on Banana Avenue for the \$3,000,000 municipal hotel, are the starting of projects that will bring this city to attention of the world. Work is to be done with all possible speed on the way, now that the Government permit has been granted.

Mrs. Richards Asks Aid

In a letter Mrs. John Richards states that because of her husband being sick unable to do laborious work they are in need of assistance from showfolk friends in order to defray the expenses themselves and their two children (one month and three years old). Mrs. Richards states that they had some money saved, but that their baby was born and she underwent five operations successfully, which took all their savings, also that they formerly were with Lee Schaffer Shows, Metropolitan and last season with the M. Sam Shows, with which John was elected. Their address is 131 (Basement) Mainland Street, Hoboken, N. J.

Catholic Guild Meeting Packed

(Continued from page 5)
One of the charter members of the

The entertainment arranged for the occasion included the following, among others: Marcella Hardy and Ruth Urban, "I'll Say She Is"; John Carroll, American baritone, and the second act of "Les, mystery play, with Madge Kent, George Kelly and their company. Allen acted as master of ceremonies.

1925 Outlook Is Favorable

(Continued from page 5)
In progress in the industrial world a temporary cessation of expansion may be the outcome.

A number of factors propitious to the year's good outlook are pointed out in extensive surveys made during the week in Washington and in all large industrial centers of the United States. Most important among these is the attainment during the past year of the highest rates since 1920 in the grain market and selling of much more products than in past years, all of which has led to a money return to the Western and Northwestern farmers far in excess of what received before the war and the "ration days" following. This stimulation of trade, it is averred, helps considerably to pave the way for better business throughout the entire country.

The cotton crop last year, too, was the best in the history of the States and helped up the home and foreign textile market hampered during the past three seasons because of failures in the cotton harvests.

The steel industry also showed marked signs toward the finish of 1924. The recovery in this line from 40% capacity in July to 80% capacity at the end of the year indicates that there are good things in store for the new year. The stock market, which has surpassed all activity past years since election, presages an era of prosperity throughout the land also, and the steady improvement in most industries of importance adds to the hopefulness of 1925.

Other factors tending to foretell a good business year are the rapid progress Europe in balancing its budgets of public expenditure; the restoration of export and import trade; signs of more complete economic recuperation in Europe and the stabilizing of foreign moneys, and the admittedly favorable political conditions existing here in the present administration following the maintenance of the Import-Export Act and the removal

of the Federal Reserve law. The unseating of the Labor Government in England is also given as an assurance of better business conditions.

Trouble Between Circuses and Billers' Alliance Adjusted

(Continued from page 5)

smoke cleared away every one concerned seemed satisfied with the results. The agreement finally signed allows the union billposters \$110 a month, with the usual holdback of \$10 a month for six months. The shows will be allowed to employ apprentices who are to be examined by a committee consisting of the boss billposter, the steward of the advance car and one additional union man after he has served 60 days on the car. If approved by this committee these first-season men will be given an apprentice card and entitled to draw a salary of \$75 a month for the balance of the season, the same scale of holdback applying in their case. The agreement will be in effect for two years.

The main points in dispute were the increase in salary demanded, the union finally reducing its demands to \$110 a month, and the question of holdback to which the union objected, demanding a straight salary. The latter was settled by the union waiving its demand for the elimination of the holdback in consideration of the circuses allowing the increase in salary from \$90 to \$110.

From London Town

(Continued from page 48)

had been instructed to write the V. A. F. as follows: "That the council of the A. A. is prepared to accept the suggested agreement, with the exception of the chorus in revue, which in the opinion of the A. A. executive should legitimately belong to the A. A., and also with the exception of such principals in revue, whose line of business is on the legitimate stage. Such persons should be given freedom of choice. Such freedom of choice was suggested at our last conference, but my council is anxious to retain its right of approach to these members for recruiting purposes arising out of their membership of the A. A. In connection with the chorus I think it will be admitted that up till recent times the V. A. F. frankly avowed that its policy was not to organize the chorus, and the A. A. has established a minimum salary and certain standard conditions up to a point in connection with the employment of chorus girls and men." The letter concludes with an expression of willingness to attend any further meetings which may be considered necessary to discuss the matter. Voyce's reply didn't leave Lugg in any doubt after expressing surprise at the contents of the above letter after the adoption of the recommendation by the delegates unanimously, but in view of the fact that the V. A. F. had admitted this recommendation he had little hope that the V. A. F. executive would agree to any further negotiations.

At a meeting December 18, the V. A. F. unanimously passed the following: "That in view of the unanimous recommendation of the special conference of delegates of the A. A. and the V. A. F., held November 28, as to a line of demarcation and working agreements between the two organizations, and in view of the fact that same was duly ratified by the V. A. F. executive December 4, the V. A. F. learns with regret that the A. A. council has been unable to ratify the unanimous recommendation of its delegates. As the V. A. F. delegates exhaustively considered the whole question at the conference November 28, and, after mature deliberation, ratified the unanimous recommendation December 4, the V. A. F. executive informs the A. A. council that the matter in dispute must remain as it was before the conference."

So the fight starts again.

A London Letter

(Continued from page 48)

and he proposes to raise the sum of \$5,000,000 to build and equip by the most modern technical devices and with the necessary rehearsal rooms and other appurtenances a music-drama house capable of seating from 4,000 to 5,000 people at prices ranging from 25 cents to \$1.25. He also hopes to raise another \$5,000,000 in order to subsidize this establishment so that the proper conduct of the house with a view to assuring experimental work and initial excellence of performance and continual training of suitable artists may be arranged without fear of impoverishment.

De Lara's slogan is "One person, one pound," and he seeks to launch a scheme of opera for the people free of all promotion costs. At the considerable propaganda has been done, not a penny of the subscribers' money has been touched,

for de Lara has met all the costs so far out of his private pocket. In addition to the pound shares, however, he is trying to raise a propaganda fund of 10,000 pounds by selling 20 Founder Boxes for the projected opera house at 500 pounds each, these boxes to be held in perpetuity by the buyers; and to be the only boxes in the house. Several boxes already have been sold, and so soon as the whole 10,000 pounds have been subscribed the trustees of the fund will launch a nation and empire-wide publicity campaign on behalf of the scheme which aims at relieving London of the stigma of being a capital city which does not possess a permanent national opera house.

William Williams of "Dawn" Studied for Stage Under Camouflage

(Continued from page 24)

methods of stage production and those of Germany, believing we have borrowed much from the German stage. He considers the French stage far behind that of Germany and the United States and Lucien Guiuty the best actor in the world. After studying the theaters of Europe he returned with a greater respect for the American stage. A study of European art galleries lends new joy to visits to the Metropolitan Art Gallery in New York City, according to Mr. Williams, for he finds, due to faithful observation of the original paintings of great masters, he is able to identify replicas of their works by their technique.

When not appearing in Dawn Mr. Williams is taking singing and dancing lessons, with a future in comic or light opera as his goal. Certainly the future must hold much for one so gifted and so well equipped mentally and physically, and for one so enthusiastic about the progressiveness of the American theater.

ELITA MILLER LENZ.

Frank Delmaine and Wife Are Cleared of Bribery Charges

(Continued from page 5)

it over to another Kansas City agent, Carl Simpson.

When this story came to Frank Gillmore's ears he went to Cliff Langsdale, a prominent Kansas City attorney and Equity's legal representative in that city, and asked him to make an impartial, thorough and judicial investigation of the charges. This Mr. Langsdale consented to do, and testimony bearing on the charges was taken before him, beginning December 9, 1924.

Mr. Langsdale had all the witnesses notified that the investigation was to take place, and at various times Ed. F. Feist preferred the charges; Mr. and Mrs. Delmaine, and other witnesses appeared before him. All the parties were sworn and their testimony was taken down by a firm of public stenographers. All the exhibits were identified and sworn to by a notary public. At all times Feist was present at the taking of testimony together with his attorney, and both of them were given the privilege of cross-examining all witnesses, a privilege which both exercised. When all the testimony was taken Mr. Langsdale summed up the evidence in a written report to Equity headquarters here and presented his conclusions. These were that the Delmaines were innocent of the charges preferred, which he considered baseless. This verdict was concurred in by the Equity Executive Council, and gives the Delmaines a complete exoneration of the accusations made by Feist.

At the Equity headquarters here today all the papers in the case, including the stenographic transcript of all the testimony, was handed over to a Billboard reporter for examination. Frank Gillmore, in turning this record over to the representative of The Billboard, said he wanted him to go thru the papers and write his account directly from them. Mr. Gillmore said he would like a strict finding on the facts as found there, and refused to comment on the case, saying that the papers would speak for themselves. He also added that he felt an impartial investigation was needed in this case where such serious charges were made, and that the investigation had cost the Equity more than \$600.

An examination of the stenographic minutes and the exhibits was made by The Billboard reporter and left no doubt that Ed. F. Feist had failed to make good his charges. The salient features of the testimony are given below.

Testimony was taken before Mr. Langsdale in his offices in the Scarritt Building, Kansas City, beginning December 9, 1924. The first witness called was Ed. F. Feist, who made the accusations against the Delmaines. Mr. Feist was sworn and all his testimony was taken under oath. The stenographic reports show that he testified along the following lines:

After identifying himself, Feist said he booked players in vaudeville and with shows in the territory around Kansas City. He said this included Texas, Louisiana, Mississippi and Colorado, and his fees to performers were from 5 to 10 per cent for securing them engagements. The charge for engagements with dramatic shows was 5 per cent for 10 weeks.

Feist stated that he had had an office

in the Gladstone Hotel, Kansas City, for the past four years, and that he had started this office at the suggestion of Frank Delmaine. At the time he did this there was another booking office in Kansas City, run by Al Mackinson, who had the best of the business. However, Mackinson was having trouble with Equity because he was against all unionism.

The nub of the charges against the Delmaines was then reached by Feist, who said that they favored him by swinging business his way because he gave them money to do so. He said when wires came in to the Delmaines containing inquiries for players to join shows they would pass them on to Feist and this give Feist a chance to fill the positions. Feist stated that Delmaine kept telling him that he had a mortgage on his home at Houston, Tex., and while he never asked Feist for money, the hint was so strong that he began giving him small sums, ranging from \$10 to \$25. He estimated that during the time Delmaine was giving him information he gave him between \$200 and \$300. Delmaine also took Feist's cards on the road when he went on a trip and put them where they would bring business to Feist.

Feist said these relations continued until he became sick, and from that time a coolness arose between the Delmaines and him, but only in a business way. They were still friendly socially. Then, said Feist, on March 19 he wrote a letter to Mrs. Delmaine stating that since he had quit making payments to them they had become unfriendly to him. Mrs. Delmaine replied to that on March 21, saying that, regardless of what Feist might say, or that her and her husband would still be friendly to him. On being questioned by Mr. Langsdale, Feist said he did not know how long the alleged payments to Delmaine were spread over, but thought a year or a year and a half. During all the time he had been very friendly with the Delmaines.

Then Feist testified that a man named Simpson started in business as a booking agent in Kansas City, and he had circumstantial evidence that Delmaine threw business in Simpson's way. He instanced particularly the case of Earl Withrow, which had occurred some seven or eight weeks previous to the taking of Feist's testimony. He said that Withrow wired him from Wichita, Kan., inquiring if he knew a good location for a stock company, Feist wired him that there was such an opportunity at Salina, Kan., to which Withrow replied that he would look it over. Four or five days later Withrow visited Feist's office and said he thought he would take up the proposition, and asked about people for the company which he might put there. Withrow, according to Feist, left his office, stating that he would return and interview prospective players. However, he never returned, and Feist learned that Withrow had engaged people thru Simpson and the arrangement had been fixed by Frank Delmaine, which was subsequently denied to him by Delmaine. He also testified to another case where Mrs. Delmaine asked him if a couple of players, Mr. and Mrs. Larry King, would not be suitable for the Copeland show, and when he went to get them, found that they had previously learned of the job thru Simpson. When he called this to Mrs. Delmaine's attention she said Simpson had heard her talking over the telephone and acquired the information in that way.

In the stenographic record of the testimony there are several letters and telegrams entered as exhibits, the gist of which has been outlined in the preceding testimony. Then comes a letter written by Feist on November 11, 1924, to Frank Dare, Equity's representative in Chicago, in which he accuses Frank Delmaine of accepting bribes from him and declaring his intention of making an open fight against Delmaine. Feist's testimony then concludes with a statement from him, in answer to Mr. Langsdale's questions, that he had once been arrested in Chicago and convicted on a charge of disturbing the peace, for which he was fined \$50. He also said that a few months previous to his testimony a man called Simmons came to his office and threatened to beat him up. At this, said Feist, he called a gun on Simmons and ran him out of the office. At the time this occurred, Feist said he was banded up, following an operation.

On December 12 the testimony of Mrs. Delmaine was taken before Mr. Langsdale. The same procedure was followed in her case as in that of Feist's. The record was taken down by a firm of public stenographers and all Mrs. Delmaine's testimony was given under oath.

After being duly sworn Mrs. Delmaine stated that she is the Kansas City representative of the Actors' Equity Association, and her husband, Frank Delmaine, the traveling representative. She said she first met Feist in 1920, and then, in general, confirmed what Feist had testified to as to the agency situation in Kansas City before he started in business. Her recollection was that Frank Delmaine had suggested to Feist that he enter the agency business. Feist started his agency in the Gladstone Hotel, where the Delmaines were also quartered, and Mrs. Delmaine said they passed practically all the time together over to him because he was handy. She also said the Delmaines never refused to do this for Mrs. Hammond, another Kansas City agent. Delmaine added that they had been, and as far as she was concerned, still were friendly with Feist.

Mrs. Delmaine testified that she knew of no Equity rule requiring her to deal

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**Ticket for New Officers -
Handed Board of Governors**

Showmen's League Members Much Interested
in Its Forthcoming Election

Chicago, Jan. 3.—There was a large attendance at the regular meeting of the Showmen's League of America last night. It is probable that the members were anticipating the report of the nominating committee, but when W. O. Brown, chairman, was called on for a report he announced that the by-laws said it must be made to the Board of Governors, which was done. The ticket for the coming election, submitted by the nominating committee, is as follows:

President, Fred M. Barnes; first Vice-president, Charles G. Browning; second vice-president, Edward A. Hock; third vice-president, Sam J. Levy; treasurer, Harry Coddington; secretary, A. J. Ziv.

Honorary Vice-Presidents: Edward C. Talbott, Edward F. Carruthers, Edward P. Neumann, Jerry Mugivan and Walter McGinley.

Board of Governors: S. H. Anschell, Ed Ballard, Leon A. Bereznak, David Cohn, James Campbell, Fred Beckman, M. L. Callahan, Walter Driver, Baba Delgarian, C. F. Eichardt, Bert W. Earles, C. R. Fisher, W. D. Hildreth, T. J. Johnson, Charles G. Kilpatrick, Lou Keller, J. C. McCaffery, Harry G. Melville, Milt M. Morris, Tom Rankine, Joe Rogers, Dr. Max Thorek, Charles W. McCurren, C. G. Driver, W. H. Rice, Al Hock, W. C. Fleming, Rubin Gruber, John M. Sheesley, Larry Boyd, Dan Odom, J. C. Simpson, W. O. Brown, George L. Dobyns.

First Vice-President Fred Barnes, who was injured by a fall on the icy sidewalk a week ago, was sufficiently recovered last night to be present and presided over the meeting.

Reports from the committees were made and several applications for membership were read. A request of Nellie Revell, crippled newspaper writer, of New York, for permission to have copies made of Col. W. F. Cody's picture in the club rooms, and copies of other pictures, was read by Beverly White and the favor granted.

American Musical Ideals

(Continued from page 58)

structures, but when they get home they have the "popular" music also, the "jazz" records.

Music in the Schools

Wise educators now see the value of teaching good music to children by ear, thru the mechanical instruments, thus training their ears and having them become accustomed to the best in music without the necessity of their becoming proficient in scales, bars, clefs and other monster contraption impediments. Just as children learn to speak good or bad grammar in their own homes, just so the mechanical instruments at school, with wisely selected records, bring to the children the world's greatest (not necessarily the most difficult) music and trains them automatically to discriminate between the good and the bad grammar in music and give them a good solid foundation to go out into the world with. Alongside of this, going full blast, day and night, three shows a day and in some cases five by Sunday, are the vaudeville theaters and the popular music. Like the "poor" they are ever among us.

Now, if what the people are getting in the way of music is not to our liking it's up to us to improve it.

We can bar from the mails such of it that is indecent,

that is profane or sacrilegious, but as for its being "good" or "bad" music no one is privileged to say. For what may be sickly sentimentality to one, may be loathing to another, and what may be a noisy racket to some, may be "music with pep" to others. It isn't what's the matter with the music—it's what's the matter with the people. Music is good to the people are good. It is bad only when we think it so.

If music is a conglomeration of sweet sounds, then there is no such thing as bad music. This is splitting hairs and resolves itself into a discussion of terms, but the fact is that the same story which is contained in *Madame Butterfly* would offend many ears if sung in vaudeville, because, as we said before, in the Metropolitan the whole show is far removed into the realms of deity, "make-believe," mysticism, not of this world and therefore "art," while in vaudeville everything is so intimate, of this world, of this day and date, that what art in the "Met" may easily be discounting in the Palace Theater, New York, the difference! How then can we discriminate? We can't.

"Suppression" Will Not Help

We will get nowhere by suppressing that some people think is "bad" music—

LAST CALL — LAST CALL
CONCESSIONS WANTED for MAMMOTH BAZAAR
LAST CALL, BOYS
300,000 Tickets Sold for This Big Bazaar, Which Is Run by
The Cook County Congress M. W. of A

To be held nights of January 15, 16, 17, at 131st Armory of Chicago. Some choice Concessions are still open, so hurry and communicate either by wire or letter to—

PAUL W. LANE
6 N. WABASH AVE., — ROOM 506 CHICAGO, ILL.

Whip, Ferris Wheel, Penny Arcade, Fun House, Games of Skill, Will tent entire Midway, including two large Bathing Pavilions. WE HAVE Mammoth, New Dance Hall, Pool, Swimming, Dodgem, Miniature Railway, Custer Coaster, Carousel, Skating Rink, Refreshments, Eats. FINEST LOCATION IN STATE. Twenty-five acres of shade. Free gate. Free parking accommodations for 5,000 machines. Reply to
G. H. BLANCHAT, Manager, Crystal Beach Park, Vermilion, Ohio.

WILL SELL one or all of the above-mentioned Rides to responsible party with long-time lease.

yes, "jazz" is the word. We may gently discourage some of the ultra-suggestive stuff, but if we do we must replace it with other music. To use the well-known parallel, if we don't wish our boys to play pool in the small-town tough's emporium we must get a pool table in our own home so the boy can invite his friends in of an evening. Children are just so constituted, that they will go where the fun is, and it is also true that they will go where the music is. Why isn't it in our own homes any more? When shall we revive congregational singing?

Boys will be boys and people will be people. Folks are folks and are a wonderful invention. If we keep them well-musically the machinery of the nation will roll along famously. We must inundate the masses with it and put a premium on clear songs, for if society is rotten the songs will be so also. The songs will at times be what the people want them to be. That is the prerogative of a free people. That is one of the privileges (and prices) of democracy. By their approval or disapproval of the songs which they hear in the theaters they become the dictators and after all are the makers of their songs thru the professional services of a few song-writers. They are asked daily "do you like this—do you like that?" and they say "yes" or "no" by clapping their hands and yelling for mors, or by their silence, by their purchase of copies of a song or by their refusal of it. Don't be deceived by the one who says they don't make their own songs, for they do, even tho the actual "writing" is done by some one who makes his living in that way. He has little more to do with it than has the engraver or the printer. He simply has his ear to the ground and can hear the public demand. The writer who can hear best usually makes the most money. The public is his patron and he is their pet. So the songs are what the people are and if we would elevate the tone of the songs we must commence with the populace, in their homes, in the cradle. For as the twig is bent so grows the tree. If by precept and example lots of good and wholesome music is introduced into our homes and made a daily habit we need not be afraid to abide by the good old saying: "Let me make the songs of a people and I care not who makes the laws."

Genius Comes From the Masses

We should squarely face the problem of "music for the masses". Genius comes from the masses, not from the classes, and it is to "the people" that we must look for the future of our music. We must have faith in the vox populi, the voice of the people. We have never trusted to the people. Now is the time to start. The curtain has rung down on so many aristocratic fallacies that we might just as well bring it down on this one. If we have faith in the people we are having faith in "the God of things as they are" and once we do that then there is some hope for us.

Don't let's fool ourselves. We can go ahead only "so fast" and no faster. Our great modern composers are satisfying a very minute portion of the teeming millions of genus homo on this earth. Instead of getting right down to earth and trying to elevate the people they have set themselves apart on a pinnacle whence they can view the struggling, seething, sweltering mass, and in their hearts say with the Pharisee "I thank thee, Lord, that I am not as other men," and in the same breath they have the impudence to call themselves artists. Strange paradox. Instead of criticizing the world, if they would help it, make

outfit, while the well-built instructor is attired in the height of fashion as to out-door wear. Norton is no Billy B. Van when it comes to being Corbett's partner but he manages to get enough comedy into the role to put the act over, because Corbett is an aggressive straight man whose work is well worth watching.

Ulis and Mann

Reviewed Wednesday matinee, December 31, at Proctor's 58th Street, New York. Style—Songs. Setting—In one Time—Twelve minutes.

Ulis and Mann, male double, find no difficulty in putting over their numbers. Both have good voices and enunciation with a clearness that goes far toward landing a goodly supply of laughs on them.

The first offering is a contagious laughing number. Following in succession an *Down in Chinatown*, which is sung under a green light; *Promise Me Everything*; *Blues and She Fell Down on Her Cadence*. The latter piece has to do with an ambitious young singer who blunders in her first lesson. In the extra verses the throw in some nifties, such as "coddlers have no milk" and "horses don't smoke cigarettes, hey, hey". G. B.

Jack Housh and Company

Reviewed Thursday matinee, January 1, at Proctor's Fifth Avenue, New York. Style—Song and piano novelty. Setting—in one. Time—Eleven minutes.

Housh, a tenor, is assisted at the piano by a comely young miss. He opens his routine with *Mother Machree* and breaks the sameness by bringing his partner in on the third number. George is said to be a real place to sing about the girl avers, so they go into a ballad by that name.

The *Flower Song* from *Carmen* sung English is well received. Housh extends himself in this number and the piece makes a better impression because of the native tongue rather than the Italian.

The reception was whole hearted on the part of the audience. The act appears to be a good one for medium time. G. V. W.

Cunningham and Bennett

In "COMMUNITY SUE"

A Musical Comedy in Three Scenes Cast: Mooney and Churchill, Can Sisters, Ned Brent and others.

Reviewed Wednesday matinee, December 31, at Proctor's 58th Street, New York. Setting—in two and full stage Time—Twenty-five minutes.

Here is musical act that is presented on a pretentious scale. What at the outset looks like a mixed chorus of well-groomed males and comely and shapely girls, an ensemble that would do justice to a Broadway production, subsequently disintegrates into specialty artists and six-piece orchestra.

Cunningham and Bennett, the featured players, make their entrance after a fast but brief dance number on the part of the chorus. The scene is an exterior setting of a country home, represented by a painted drop. The pair have just moved in from the city, but to their chagrin and bitter disappointment they discover that life in the wide-open spaces is not all that the real estate agent cracked it up to be.

Right in their very midst husband and wife find the same pleasure-loving throng of the city. Here, too, they are haunted by the blaring horns of the jazz band. The agent, played by Ned Brent, drops in on the couple, who chatter something about the advantages of country life. The pair enter the house while Brent does an eccentric dance.

The next scene is a grand reception room, with the jazz orchestra going at full tilt. The guests comprise Mooney and Churchill, who offer a fairly good classic dance; the Can Sisters, who snap into a fast-stepping number; and several girls dressed in evening gowns who drape themselves about the stage. Brent repeats his specialty.

Cunningham and Bennett present a dream scene in which the former harks back to the days of his old loves. Miss Bennett first appears as an Apache, singing *I'm an Apache*, and later as Tonie. During the latter characterization Cunningham does a scene from *White Cargo*.

Despite its pretentiousness the production, in the writer's opinion, falls far short of being a big-time act. There is a woeful lack of real talent and worth while music. The dancing and singing are just mediocre. The jazz band is a notably weak combination. Their playing is without precision and a certain definiteness. It is regrettable that in a company of 12 people not one manages to hit the high spots. G. B.

1925

(Continued from page 58)
platform strengthens the community tie. Both are needed and both will add to the greater civilization and happiness of the world.

In facing this new year I am sure we may all look forward to it with assurance as one that will be better than the years of the past. It will be a year of prosperity and I hope also that it will be a year of much better and higher platform ideals than ever before, for it is only in the growth and the improvement of platform ideals that the future of the lyceum and the chautauqua may be assured.

New Turns and Returns

(Continued from page 23)
are several miles from the health resort and most of the comedy is derived from the boxing lessons.

The piece de resistance of this is worked up nicely as the sallow one is told to duck the first two blows and then step back a few steps because the third will be an uppercut. Of course the anemic one forgets to dodge the uppercut. Many fine, persuasive adjectives are used by the instructor in trying to make his friend understand what it is all about. The pupil is tugged out in a misfit sport.

Micel Finston Believes American Talent Merits Equal Attention With That of Europe

(Continued from page 40)

In contest for the best symphonic music of American composers, Mr. Finston had at his command lavish funds and might stage grand operas in England in concert form often with as many as 75 principals upon the stage.

Finston's view is that American musicians are equally capable of equal performance and merit equal admiration with those of Europe, and that American crowds love their "in-complex" they will begin to give own musicians their due.

Mr. Finston has staged in the Chicago Theater 10 grand operas reaching each fully 5,000 people. He has excerpts from at least 100 other operas on the stage of that theater and look for their repetition in the other houses in the Balaban & Katz chain, thus reaching hundreds of thousands of people.

Balaban & Katz try-out offices an average of 100 singers and instrumentalists each week seeking a chance to display their talents and get before the Mothers with Infant-prodigies piano, noted teachers with their lonely but ambitious boys and girls come troupers from all parts drawn by the news that this and its musical directors are doing to encourage American musicians by other one agency in the country.

Finston himself hears 90 per cent of those and flies away their names and possibilities for future use. He is also composing, orchestrating and arranging symphonies on the frame American folk music. The syncopated forms of the popular craze he sees as material for great native compositions and his experiments and innovations in dignifying the craze are widely recognized. During this next season many of his musical compositions, in the line of a treatment of syncopation, will be played by symphony orchestras over.

much of this dynamic energy and inspiration is now due to an inherent in music—the love shown by the boyish of his youth—and how much to incessant determination that his art shall be recognized in music is hard to tell. One thing is sure, he is making musical history under the encouragement and far-sighted policy of Balaban & Katz. It is the happy association of a man with an idea and a firm idea—both ideas being the same iteration of American music and ideas.

Motion Picture Music Notes

(Continued from page 31)

Oberon overture with David Stahl conducting.

The New Year's week program at Eastman Theater, in Rochester, has Baba-Yaga and Grieg's In the Land of the Mountain King from the Gunz suite were used as the overture. The Queen of Hearts, a pantomime of children's play by Lucy Cuddy, an attractive feature for the week. Margaret Williamson, Donald McMargaret Stevenson, Charles Sutton Frank Guild in the principal roles, week the Concert Jazz Ensemble, a musical organization of Rochester, making its debut on the Eastman stage, is offering a program of syncopated

ward DePace, a mandolin virtuoso, featured at the Chicago Riviera Theatre during the week of December 29.

The initial program of the New Year at the Piccadilly Theater, New York, the supplementary program consisted of a number of diversions led by the popular Raymond overture and the Parade of the Wooden Soldiers, these played by the orchestra, John Hammond directing. Manuel Mollines, a Porto Rican tenor, LaPartida, and Mr. Hammond sang a number of popular airs on organ.

Selections from Tangerine were played by the orchestra at the Capitol Theater, Paul Last week, as a prelude to the film's Water Frolic, in which were featured the Kaufman Brothers, well-known record stars.

A Balaban & Katz production, Afternoon in Wonderland, assisted by her Wonder Guests, was a featured attraction at

the Chicago Theater, in that city, during the last week of the old year. Also presented on the program were Ord and Gleam, one of the Chicago broadcasting stations.

In celebration of the New York Rivoli's seventh anniversary Mr. Riesenfeld is presenting a special musical program this week. Taking the place of the regular overture, there is a James Fitzpatrick presentation, *Prayer List*, one of the Famous Music Master Series, with selections from the works of the noted composer played by the orchestra. There is also an elaborate prologue to the feature with Miriam Lax, soprano; Adrian da Silva, tenor, and the Rivoli Ensemble for which some striking Oriental settings have been arranged by John Wenger, and thru the courtesy of Eric T. Clarke, managing director of the Eastman Theater, Rochester, who originated the dance and in whose theater it first appeared, there is The Dance of the Rising Sun. Appearing in this are Loretta Kandler, Zena Earling and Marguerite Low.

With Joseph Little conducting, the orchestra at the Missouri Theater, St. Louis, used as the overture on a recent program selections from Herbert's *Rob Roy*. Roy Smoot, tenor, was soloist for that week, and stage presentation The Tooserville Trolley, the idea for which is credited to Joseph Pilkington of the New York Strand Theater, was given an excellent production. Then there were organ contributions by Milton Sloesser, which are always an enjoyable part of the Missouri's programs.

Physical Culture Week is being celebrated this week in the Sheridan Theater, New York, with demonstrations and lectures by C. G. Lehr and Eddie Andrew Hill, with appearances by Kitty Banks, Harry Strandagen, prize winners in pageants and various athletic events, and also Bernard Macfadden, editor of The New York Graphic, and classic athletic exercises by Miss Byrne Macfadden.

A gala opera festival was held at the Chicago Theater, Chicago, Sunday noon, December 28. Various numbers from seven favorite operas were given in English in concert form by noted principals, a chorus of 50 members of the Apollo Musical Club and the Chicago Theater Symphony Orchestra, directed by Nathanial Finston. The operas heard were Tannhauser, Cavalier Rustico, Hansel and Gretel, Lucia di Lammermoor, Iris, Faust and Aida.

This week's musical program at the Radio Theater, Manhattan, is headed by the overture, Merry Wives of Windsor, followed by Riesenfeld's Classical Jazz, both played by the orchestra, under the direction of Mr. Riesenfeld and Will Stahl. Mr. Stahl is also playing a violin solo and there is a dance divertissement by Lillian Powell.

Viola K. Lee, formerly organist at the Liberty Theater in Spokane, Wash., and the Metropolitan Theater, San Francisco, is now organist at the American Theater in Denver. Mrs. Lee, who is the wife of Ralph Lee, stage manager for the Wilkes Players of Denver, has studied with several celebrated organists, including Jean Crawford and Oliver O. Wallace, and has had wide experience in motion picture interpretation playing.

The Kimball organ recently installed at the Capitol Theater in Seattle by John Danz, manager, is said to be the largest Kimball organ in the West. Billy Davis, Chicago organist, is offering excellent programs, which are attracting large audiences throughout the week. Many special novelty programs will be featured at the Capitol in the future.

Elmer J. Whipple, formerly musical director of the Flinney show at the Auditorium Theater, Spokane, is now organist at one of the motion picture theaters in Santa Monica, Calif.

Concert and Opera Notes

(Continued from page 23)

Performance at Ryman Auditorium in Nashville, Tenn., on January 24.

Thursday afternoon, January 16, is announced as the date for a piano recital by Lawrence Schaufler in New York at Aeolian Hall.

A second recital for New York this season is announced by the English pianist, Adele Verne. This will take place in Aeolian Hall on January 27.

A song recital is to be given by Allen McQuinn, tenor, in Carnegie Hall, New York, the evening of January 11. Frank

Bibb will accompany Mr. McQuinn at the piano.

In connection with a previously announced recital by Leznitska in Richmond, Va., on March 9, she will give one in Hollins, Va., on March 7.

The London String Quartet, which opened its tour January 2 at Baltimore, will give but one New York concert this season and that is announced for February in Carnegie Hall.

Joseph Kreicht, musical director of the orchestra at the Waldorf-Astoria, New York, is playing at the Ford Motor Show being held at 1710 Broadway for the first 10 days of the new year.

A chamber music tour is being made by Harold Bauer, Bronislav Huberman, Felix Salmond and Lionel Tertis. This opened on January 6 at Hagerstown, Md., and will end February 3 at New Orleans.

American debut of Arno Segalit, violinist, will take place in Carnegie Hall, New York, January 14. Excellent reports from London accompany the announcement of this recital.

The annual concert by artist pupils of the Conservatory of Music, Chicago, accompanied by a full orchestra, will take place Tuesday evening, February 10, in Orchestra Hall.

Following her appearance with the splendid program of the Schola Cantorum given the evening of December 26, in Carnegie Hall, New York, Dusolina Glanzini left for a tour of the Western and Southern cities.

The presentation of *Fauvist* in English by the Rochester (N. Y.) American Opera Company will be given the afternoon of January 15. The debut of this new organization was made November 26 and the company is composed exclusively of American singers. Its first concert was hailed as a real contribution to the development of English opera in this country, and its work is certainly deserving of the highest praise and greatest support.

Australia

(Continued from page 44)

to be removed from the footpath to allow room for the veranda.

W. A. Gibson, a managing director of Union Theaters, Ltd., in an article in The Kinematograph Weekly, says that Australia wants good English films, but they must have an appeal as powerful as American films. "It is necessary," adds Mr. Gibson, for Britain to produce films ranking as first-class features, and able to compete with the best from America. There is a ready market in Australia for big British films satisfying critical audiences accustomed to the best the world produces."

Theatrical Notes

(Continued from page 26)

Sepp Weinstock for 20 years at an aggregate rental of \$2,000,000.

Thirty thousand dollars is being expended in remodeling a two-story brick building at Sidney, Mont., into a picture theater.

The Orpheum Circuit has leased the Fox-Oakland, Oakland, Calif., from the William Fox corporation, and will continue with the same vaudeville and picture policy that has been maintained.

Manager Harry Young, who is running the Grand Theater, Hartford, Conn., as a picture house, has installed a new pipe organ. The Grand formerly was a burlesque house.

Glen R. Swayzee has taken charge of the Columbia Theater, Davenport, Ia., until Manager Harry Chappell regains his health. Mr. Swayzee has for 26 years been connected with the Auditorium, Chicago, and was active in the welfare of the Chicago Civic Opera Company.

Announcement has been made of the change in ownership of the State Theater, New Castle, Pa., the new picture house having been leased by the Markley Theater. The State Theater, recently constructed by Dave Baltimore, is one of the finest in this city. The Grand and Strand theaters there are under the supervision of the Markley Theater management.

Chorus Equity Ass'n. of America

(Continued from page 23)

day of rehearsal, your manager for the first time offers you a contract at a salary lower than you wish to accept, you can not only refuse to take the contract but leave the company and force

your manager to pay you \$20. If at the end of the 30th day you are offered a salary which is less than you are willing to accept, you can refuse it and make the manager pay you \$20 for your lost time.

When this was explained to the members of a company who finally had signed for \$15 less than the salary for which they had asked, they said: "But what about \$60 instead of a season's work? If we had refused to sign at the figure named by the manager he would have let us go even if he had to pay \$40 each." No manager is going to pay 40 or 50 chorus people \$20 apiece for three weeks of rehearsal, engage a new chorus and start rehearsing all over again for the sake of a few dollars extra on each contract, especially when he will have to pay his principals full salary for three or four weeks' overtime rehearsal while the new chorus is catching up with them. If your contract is not offered you within the first 10 days don't sign for less than your regular salary just because you have been rehearsing. If you hold out, provided it is within reason, you can get the salary for which you have asked.

Do you hold a card paid to May 1, 1925?

DOROTHY BRYANT
(Executive Secretary).

(Continued from page 33)

Actors' Equity Association

not to play after January 1, 1925, until he gives the Equity council satisfactory guarantee as to the future treatment of those whom he employs, would not have Equity believe that he is depressed by the ruling. His card to Mr. Gillmore declared:

"This is my 63rd Christmas. All of them, including the present, have been happy and contented, and I hope I am not like the boy who ran down the street with the seat of his trousers burned out —my end is not in sight."

Representative Was an Actor

Alfred Representative Julius Kahn of California, who died recently, was known better as a legislator and an advocate of adequate measures for national defense. It was as an actor that he first came into prominence.

Julius Kahn was born in Germany 66 years ago, and was brought to San Francisco by his parents when he was only 14 years old. His first love was the stage. He appeared in support of such theatrical giants as Edwin Booth, Joseph Jefferson, Tommaso Salvini and Clara Morris.

After he made considerable progress in the theatrical world he turned his back on the stage in 1890 and began the study of law. Before he had completed his studies he was elected to the California Legislature and began there his career as a lawmaker.

Among the friends of his theatrical days whom he kept to the end were such figures as David Warfield, Representative Sol Bloom of New York and David Belasco.

During the World War Representative Kahn fathered the Selective Service Act, known as the Universal-Draft Law. In the last two sessions of Congress he was chairman of the House Committee on Military Affairs.

He is survived by a widow and two sons.

ACTORS' EQUITY ASSOCIATION.

Executive secretary's weekly report for council meeting December 30, 1924:

New Candidates

Regular Member—Mabel Runyan, Jack Freed, James F. Hamilton, Bud Pearson, Laura Saunders, Betty Shipton.

Members Without Vote (Junior Members)—Walter D. Pidgeon, Leslie Stone.

Chicago Office

Member Without Vote—Katherine Davidoff.

Kansas City Office

Regular Member—Doris Hugo.

Los Angeles Office

Regular Member—Jacqueline Dwyer, George Pembroke.

Members Without Vote (Junior Members)—William Chalfee, R. Carroll Nye, Olga Viola.

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January 10, 1925

AMEGHINO—George, an old-time performer, who had for some time been a publican in Birmingham, Eng., recently passed away with tragic suddenness from an attack of pneumonia. His brother, professionally known as Leo Bliss, died with similar swiftness and from the same dread complaint while playing as principal comedian at the Alexandria Theater, Birmingham, Eng., a year ago. At one time the twain worked together as the Brothers Bliss and were well known in the music halls of England.

ASCHER—Mrs. Mathilda, 67, the mother of Nathan, Morris, Harry and Max Ascher, motion picture theater owners, died at her home in Chicago December 31. Mrs. Ascher was born in Berlin. She arrived in Chicago at the age of 17. Four sons and four daughters survive. Funeral services were held January 2 and interment was made in Rosehill Cemetery.

ASEN—Harry, son-in-law of the former Yiddish stage star, Sigmund Mogulescu, and a court attendant in General Sessions, died suddenly January 2 in the Hebrew Actors' Club, New York. Mr. ASEN's wife is at present playing at the People's Theater, New York, in the Yiddish play, *Girls of Today*. It has been claimed that his wife was actually born on the stage. The deceased is survived by his widow and a son, Lionel.

IN LOVING MEMORY OF MY WIFE,
ROSE BARLOW
Who passed away just a year ago, January
13, 1924.
Missed by us all, but forgotten by none.
CARL H. BARLOW.

BAYLOR—Thomas A., died December 23 at his home, 803 20th street, Denver, Colo. The deceased was well known to the profession. The widow, Florence Baylor, and a daughter, Florence, survive. Funeral services were held December 26 at the Thompson Mortuary, followed by interment in Fairmont Cemetery, Denver.

BESE—M. secretary of the Societe Anonyme Francaise des Films Paramount, died December 24 in Paris. His death was a great shock to Paramount officials there and in New York.

BIRKHOLTZ—Albert, cornet and trumpet player and member of the New York Federation of Musicians, died suddenly January 2 in New York. The deceased is survived by his wife, Emma Birkholz.

BOEHNLEIN—Victor G., talented musician and leader of the Strand Theater Orchestra, Auburn, N. Y., was found dead December 23 in his room at the Garrett Hotel, that city. Death was declared due to heart disease. He had been in ill health for some time. The deceased is survived by a wife and six children. The body was taken to Rome, N. Y., where interment was made.

BRESNAN—Thomas S. V., 39, stock broker of Buffalo, N. Y., died November 9 in that city, according to information just received. The deceased was a brother of the wife of Dr. James A. Welch, of Welch's Show Company. A brother and two sisters survive. Burial was November 12 at Buffalo.

CONNORS—Mrs. Merle, well known in the outdoor show world, died December 30 at her home in Burlington, Ia. The deceased is survived by her husband, William (Bill) Connors. Burial was January 1 in Burlington.

COOK—Mrs. Charlotte Church, 72, who appeared on the stage with Lillian Russell and Kate Claxton, died December 29 in Elizabeth, N. J. The deceased had been an actress for more than 55 years, making her debut in New Orleans at the age of 12 and retiring in 1920.

DYKMAN—Mrs. mother of Dick Dykman, owner of the Dykinan-Joyce Exposition Shows, died recently at her home in St. Louis, Mo. The funeral was held January 1, with interment in a local cemetery.

EHLING—Victor, 72, for many years a leading piano pedagog in St. Louis, Mo., died suddenly at his home in that city December 12. Mr. Ehlung appeared in public as far back as 1886. He was an honor graduate of the Royal Conservatory of Vienna and many prominent pianists and teachers in this country were his pupils. He is survived by his widow.

FEAGIN—Mrs. Olive, sister-in-law of Bob and Grace Feagin, well known in the profession, died December 21 in Albemarle, N. C., of heart disease. Besides her husband, one son and two small daughters survive.

FABRIZIO—Carmine, concert violinist, died December 21 at the Denocean Hospital, Boston, Mass., after a brief illness. He was of the faculty of the Boston Conservatory. His widow, father, mother and brothers and sisters survive.

GLAVEY—Jack, 38, motion picture director, died January 3 in Los Angeles, Calif., from carbon monoxide poisoning. The deceased was found unconscious on the floor of his bathroom and died without regaining consciousness in a police ambulance on the way to a hospital.

GRIEBEL—Charles H., 59, for many years manager of the Opera House, Mankato, Minn., died suddenly December 12 of apoplexy. He was born in Valparaiso, Ind., and moved to Mankato with his parents when six months old. He was widely known in the theatrical and outdoor show world. The deceased was manager of the Mankato Poster Advertising Company, and was secretary of the Northern States Poster Advertising

DEATHS IN THE PROFESSION

Association comprising Minnesota, North and South Dakota.

HITCHINS—Joseph H., 63, proprietor of the Frostburg (Md.) Opera House and agent for the Cumberland & Pennsylvania R. R., died suddenly December 23 at that place from a heart attack. The deceased was a member of the Frostburg Rotary Club and the local lodge of Elks. The widow, one son and three brothers survive.

HOGAN—Eddie (Murphy), 34, died December 28 at the Turo Infirmary, New Orleans, La., of appendicitis. The deceased had been with several of the larger carnivals as concessionaire. The remains were sent to the parents in Virginia. The interment was made in Bellport.

HUBERT—Philip Gengembay, 72, a member of the editorial staff of *The New York Herald* from 1906 to 1911, and previous to that musical critic for *The Herald* and *The New York Evening Post*, died January 4 at his home in Bellport.

KARCHER—Albert, former dancer and writer of vaudeville acts, died December 30 at his home in Brooklyn, N. Y. Mr. Karcher was the first president of the Old Kanobie Club, most members of which now belong to the Grand Street Boys' Association of New York City.

LANDOWSKA—Eva, mother of the musician, Mme. Wanda Landowska, now in this country, died suddenly in Paris at her apartment, 12 Rue Lapeyrière, December 30, according to a cable message received by her daughter.

LANGLEY—George W., 48, one of the best known commercial artists in the country a decade ago and an intimate friend of many stage and studio celebrities, died January 2 when he broke his neck in a fall down stairs in his home at Canastota, N. Y. His lifeless body was found by his aged mother who has been in ill health and confined to her bed. The deceased spent his early life in New York City, where he acquired fame as a window decorator and later turned to an art career. He is credited with being the model from whom Charles Dana Gibson sketched his famous "Gibson Girl" years ago.

MCCOY—Mrs. Eva, who for 12 years

Webb, secretary, made arrangements for her, which took place there December 23 following funeral services at an undertaker's parlor at 236 South Racine Avenue.

PARSONS—Rosalind English, daughter of State Senator William E. English, owner of the English Opera House, Indianapolis, Ind., was instantly killed in an automobile accident on Main road, east of Indianapolis, December 23. She was personally known to many leading theatrical people of the United States and never failed to go backstage to greet them on their arrival. On Saturday night preceding her death she was backstage to bid the cast of *Ziegfeld Follies* a Merry Christmas. Burial was from the Hotel English December 26 with interment at Crown Hill Cemetery, Indianapolis.

PASTOR—Harry, who was taken while touring with the White Cargo Company in England, died after a very brief illness in Charing Cross Hospital, London, December 25. Altho not very well known on the music-hall stage of England, the deceased had been for a number of years prominently identified with theatrical companies.

PETERS—Robert, 87, father of Lester Peters, head cashier and auditor of First National Bank, Park, Chicago, died at his home in that city December 28. The deceased was the nephew of the late Frank Quisenberry, founder of *The Clipper*, former trade paper of New York.

PICKERING—Mrs. Helen M., 26, widow of Lester Pickering, secretary of Pickering's Qualified Shows, died December 21 in Springfield, O. Besides her husband the deceased is survived by two children, Elizabeth Jane, age 3, and Robert, age 11 days; her mother, two sisters and other relatives. Burial was in Fernside Cemetery, Springfield.

PITT—Tom, business manager of Lyric Theater, London, England, was found dead in bed at his home December 29. At an inquest held the following Friday a verdict of death from natural causes was returned. The deceased had been suffering from heart disease.

POSSETT—Emil August, prominent Boston musician, died recently in his home in Medford, Mass. He was born in Dresden, Germany, and came to this country when 17 years of age. For many years he devoted himself to band and orchestra work, travelling with Mme. Telesio and other celebrities, and became a member of the Boston Opera Company. A few years ago he gave prominence as conductor of the Boston Symphony Orchestra. The deceased was survived by his widow, Ida Lewis Pitt; one son, Emil Lockhart; two daughters, Gladys Marjorie, Gr. Naomi, Ruth and Mrs. Molly T. Lewis.

PRATT—Ralph, 52, widely known amusement circles, died suddenly December 28 at his apartments in Lawrence, Salisbury Beach, Mass. Death was due to heart disease. Born in England, Pratt came to this country at an early age, making Lawrence and its environs his home for many years until little more than 25 years ago he went to Salisbury Beach and opened a photographic studio on Broadway. He saw the possibilities of Salisbury Beach for amusement enterprises and started several. The most successful of the early ventures was the mill, cost \$10,000, was destroyed by fire September 1913, and was rebuilt the following year. With the purchase of the greater part of the beach by the Salisbury Beach Association, he started on his phenomenal real estate holdings. Besides his real estate enterprises, he was interested in about a dozen amusement enterprises. Among these were the Fun Wheel in 1914, a moving picture theatre, the spiral dip in 1919, the Fun House and the old mill, 1922, and the flopper 1924; but the enterprise thru which he had become known worldwide is Dodgem, invented by Max and Hans Stoehr and developed by Mr. Pratt and Walter Coulson in 1920. By his real estate deals, some of them of great magnitude, he became the largest stock owner at this beach, outside of the Salisbury Beach Association. In 1924, purchased practically the whole of Andover Island, Isles of Shoals, a tract nearly 400 acres. In 1919 he was elected president of the Salisbury Board of Trade. His activities were by no means confined to Salisbury Beach. He was the proprietor of a very successful chain of motion picture theaters in various Massachusetts locations. The deceased left treasures and general manager of the Stoehr & Pratt Dodgem Corp. and the Ocean Echo, owned by the Salisbury Beach Attraction Co. He was a member of the Wachusett Club, and Haverhill (Mass.) Lodge of Elks. His daughter, Grace; four sisters and a brother survive.

PRIESTLAND—Frank C., 44, general press agent for Lol Solman and closely associated with the publicity work of the Royal Alexandra Theater, Toronto, Can., died December 31 in the Kingsway (Can.) Hospital as the result of injuries sustained in an automobile crash the December 18. The end, which came suddenly, was due to pulmonary embolism. He was born in Hamilton, Can., and youth was an actor. He was quite young when he entered the show business, first as an actor. At one time he toured in popular melodramas and was associated later with many well-known players. He frequently played in stock companies and was one time a member of the Edward H. Robins' Players. Two years ago he went to Montreal to manage Solman's theater there, returning to Toronto last spring to take charge of general publicity, the position he occupied the time of his death. The widow

SAMUEL McCRAKIN

ANOTHER prominent showman has answered the last call—Samuel McCrackin, who perhaps was more widely known in the circus than any other field. His passing occurred at his home in Chautauqua, N. Y., at 8:15 o'clock Thursday morning, January 1. Death was due to hemorrhage of the stomach caused by gastric ulcer.

Mr. McCrackin went to his home in Chautauqua December 26 from Pittsburgh, with intention to remain until January 5, at which time he was to return to Pittsburgh to look after the indoor circus which he was to stage there. On arrival home he felt quite well with the exception of a pain in his stomach. Three days later (Tuesday night, December 30) he began vomiting blood, and this weakened his condition. He had made arrangements for a big dinner at his home New Year's Day, this being his birthday anniversary. His death has been a terrible shock to his widow.

Samuel McCrackin was 50 years of age on the day of his death. It is known by the writer exactly where he was born. One report said it was Mexico, Mo., while his widow advises it was either Kansas City, Mo., or Fulton, Mo. In the tented field he held important executive positions with both the Ringling Bros. and Barnum & Bailey circuses. He began his circus career with the Barnum & Bailey Circus as a billposter. A short time later, he became a 24-hour man. From that position he gradually rose in the ranks of the organization until he became general contracting agent, which position he held for a number of years. As a reward for his faithful and energetic work he was promoted to the post of assistant manager of the Barnum & Bailey Circus. While with the Ringling Bros. Circus he was manager of the opposition brigade and it 1909 was general contractor.

Mr. McCrackin was held in high esteem by scores of people in the outdoor show business for his efficient work in furthering the performance of the circus. A few years ago his health failed and he left the employ of the Barnum & Bailey Circus. He then put on winter shows of his own—indoor circuses under the auspices of local organizations, such as the Masons and Elks. His latest connection in that line was with the indoor circus to be held in Pittsburgh soon. Last season, without title, he was amusement manager of Luna Park, Coney Island, N. Y., and had been re-engaged in the same capacity for the 1925 season, with title.

Surviving Mr. McCrackin are his widow, Mrs. Helen McCrackin, of Chautauqua, N. Y.; Mrs. Helen McCrackin, mother, of Kansas City, Mo.; Mrs. B. C. Halderman, sister, also of Kansas City, and O. T. McCrackin, brother, of San Francisco, Calif. The deceased was a member of the Shrine.

Funeral services were held at the home in Chautauqua at 2:30 o'clock Sunday afternoon, January 4, and burial made at Chautauqua Cemetery.

Long Island, N. Y. He was born in Cincinnati, O. He was the author of *Liberty and a Living, Nursery Lesson Book* and *The Stage as a Career*. His wife, who was Anna Haight Holmes, of Stamford, Conn., survives.

JOHNSTON—Frank, 40, formerly of Riverview Park, Chicago, dropped dead near Vincennes, Ind., January 2. Death was due to heart trouble. Mr. Johnston was for two years manager of Central Park, Rockford, Ill. He was born in Penn Yan, N. Y., and moved to Chicago with his parents when he was 10 years old. For the past two years he had been engaged in constructing a plant for the Indiana Utilities Co. at Vincennes, Ind. His widow, mother, a sister and two brothers, one of whom, Walter R. Johnson, was for 14 years connected with Riverview Park, Chicago, survive.

The body was taken to Chicago, where the funeral was held from the family home, January 5, followed by interment in the family plot in Rosehill Cemetery.

JOHNSON—Mrs. Robert Underwood, wife of the former Ambassador to Italy and mother of Owen Johnson, novelist, died December 31 at her home in New York City following a sudden heart attack.

JONES—Arthur B., manager of the Lakeside (O.) Chautauqua Association, died January 1 in a hospital at Toledo, O. Death was due to organic heart trouble. The deceased had been confined to the institution nine weeks with an affliction from which he suffered for 12 years. The body, accompanied by the widow, who had been at his bedside constantly in Toledo, was taken to Delaware, O., for burial.

MILLS—Mrs. J. B., whose husband has operated his riding devices with carnivals and at fairs and celebrations in the Middle West for the past 22 years, died December 21 at her home in Westmoreland, Kan. The deceased was widely known among outdoor showfolks, having roved long as a ticket seller for Mr. Mills' attractions. A daughter, Mrs. Jack Wizlarde, of the Wizlarde Duo, well-known tight wire and flying trapeze act, also survives. Burial was in a local cemetery December 23.

MORGAN—Joseph, 62, author of the song *School Days*, died December 22 at the County Hospital, Chicago, destitute, after a career of more than 40 years as a vaudeville actor. Death was caused by pneumonia. He had not been on the stage for four years. Morgan's wife appealed to the N. V. A. Club, and James

The body was taken to Toronto, where funeral services were held at his Funeral Parlors, following which remains were sent to Hamilton, where interment was made in the Hamilton Cemetery.

BEDDING—The father of L. O. (Joe) Bedding, of the Greater Sheesley Shows, recently at his home in Michigan Ind. Interment was in the local cemetery.

ROBINSON—Mrs. Jane, 73, mother of Robinson, comedian and bass drum of the Harvey Minstrels, died December 29 at her home, 710 Oak street, Arkana, Tex. The deceased is survived by two sons, Noah and Sam Robinson.

ROGERS—Walter W., 44, father of Anton S. Rogers, well-known juggler on the Coast, died December 29 at Los Angeles from injuries sustained the night before in an auto accident. The deceased vice-president of the Giant Paint Products, and had a large acquaintance in the show world and film colony of Los Angeles.

HAW—Ed., 52, a circus agent and actor of Louisville, Ky., died at the Hospital there, January 5, following a day illness of pneumonia. Shaw the past two winters had lived at Old Inn Hotel. He was taken ill a few days ago and was believed to be recovering. Early last Friday morning, delirious, he left the hotel. Friends located him and carried him to the hospital. The exposure brought on the pneumonia. For the past four years he was employed by King Bros. contractor agent, and previously was general agent for seven years with the Minstrels. He also worked for many years working with several circuses. In private life Shaw was known as Gilbert Padgett. His father, a theatrical showman for many years, in Chicago several years ago. The man who was a member of the Yukon (Tex.) Lodge of Elks, is survived by an aunt in Los Angeles, a half-brother in Chicago, and a cousin, Bill Mott, stage carpenter with Heckwold's Circus Minstrels. Floyd King, who was Cincinnati at the time of Shaw's death, immediately left for Louisville to arrange the funeral.

SOUTHERN—Alice Jean, of the team Southern Sisters, died December 25 in New York City, following an operation for chronic appendicitis and ulcers of the stomach. Her mother, two sisters and three brothers survive.

SPAIN—Oleta Maynell, sister of E. G. (Jack) Spain, drummer with Max Montgomery Band for two seasons, died December 15 at Ryan, Ok.

ADDEL—David M. of Detroit, who was chairman of the forthcoming Moslem Temple Shrine Indoor Circus in that city, was killed in an automobile accident, December 20. Mr. Addel was an enthusiastic worker in behalf of the Detroit Shrine Circus, and the lodge has appointed his successor as chairman in tribute to his memory. His name will remain honorary in connection with this winter's event.

WASSERMANN—The father of Sam Wassermann, well-known concessionaire, recently in Los Angeles. The funeral was conducted by the Pacific Coast Showmen's Association, with interment in Evergreen Cemetery, Los Angeles. The deceased was not a member of the P. C. A. which acted thru kindness to the man who belongs to the organization.

WEAVER—Mrs. Thomas died November 23 at the Redlands (Calif.) Hospital, owing to a heart just received. She was an outdoor show business for more than 20 years, and at various times was the Ed Evans, Cox T. Kennedy, C. Wortham, O. W. Parker, Patterson other shows. The deceased, at the time of her demise, was a minister of gospel, touring California, holding revival meetings. Her husband, three daughters, a sister and other relatives survive.

WILLIAMS—Willie, colored, car porter in the Model Exposition Shows and season on the dining car with Scott's Motor Shows, died at Quincy, Ill., January 2, after an attack of hemorrhages of the lungs. The Billboard was informed that the showfolks with the Model Exposition Shows (booked for Monticello, Ill., this week) were endeavoring to locate relatives of the deceased, and in case of failure to do so would bury the body at Quincy.

WILSON—Mrs. Florence Brown, 30, wife of Dr. W. Rollo Wilson, Philadelphia representative of The Pittsburgh Press, died at her home in Philadelphia Christmas Day, after an illness of seven weeks. Wilson had been married two years, and is survived by her mother, Mrs. Anna Dugay of Pittsburgh; father, Harry Brown of Franklin, Pa., and a sister, Mame Dickerson.

MARRIAGES

CASKEY-LYNN—“Slim” Caskey, well-known Wild West sports contestant, and Lynn, of Pawhuska, Ok., were wed at that place recently on the groom's return from the Fred Beebe Contest at Kansas City, Mo. They are now staying at the Caskey home in Wichita Falls, Tex.

COOK-OSBORN—Dea Cook, comedian of the Dea Cook Comedy Company of New York, and Sarah V. Osborn, well-known musician, of San Francisco, were wed in marriage December 26. They are spending their honeymoon with the couple's parents at Geneva, N. Y.

DW-ARMITAGE—Frank Dew, Texas

rodeo promoter, and Ida Armitage, were formed at the home of the groom soon after his return from an exhibition tour in Europe.

WILLS-LEE—Chill Wills, character man of Graves Bros.' Musical Comedy Company, and Faire Lee, chorister of the same company, were married on the stage of the Columbia Theater, Columbia, S. C., recently while the company was playing there.

being engaged in publicity and promotion work.

Mr. and Mrs. Bert (Kewpie) Chandler are the proud parents of a 10½-pound son, born December 14 at the General Hospital, Spartanburg, S. C. The baby has been named Bert (Kewpie), Jr.

Mr. and Mrs. J. H. Rice are celebrating the arrival of an 8-pound son at their home in San Diego, Calif., December 27. Mr. Rice is manager of the Pantages Theater there.

To Mr. and Mrs. Martin K. Melvin, a son, January 1, at Dr. Ransom's Private Hospital, Pittston, Pa. Mrs. Melvin is professionally known as Mary Rose. The father is propertyman for Augustus Pitou.

Mr. and Mrs. Warren E. (Sam) Albee are celebrating the arrival of a bouncing boy, born December 26 at their home in San Diego, Calif. The father is well-known jazz player on the Pacific Coast, is now with the Carr Bros. Band at Ocean Beach, Calif.

Irene Castle McLaughlin, famous dancer, became the proud mother January 4 of a seven-pound daughter, and Major Frederick McLaughlin is the usual proud and beaming father. The child will be named for her mother. Little Irene is Mrs. McLaughlin's first child, altho she has been married three times. She became the wife of Major McLaughlin, Chicago sportsman and social leader Thanksgiving Eve, 1923.

Mr. and Mrs. Oscar L. Ball are the happy parents of a nine-pound boy, born December 26 at Reading, Pa. The father is a member of the act known as The Three Dadibes. Mother and son are doing fine.

DIVORCES

HARRY HINES, comedian, sued for an annulment of his marriage to Virginia Cook, nonprofessional, of Seattle, Wash., December 31 in San Francisco, where Hines was appearing at the Orpheum Theater. The couple was wed December 19 in Seattle.

It has just come to light that Mrs. David J. Mallen Jr., known on the stage as Goldie Redding, was granted an absolute divorce from David J. Mallen, Jr., of the team of Bann and Mallen, several months ago by Judge Sabbath in Chicago Courts.

Mrs. Courtland H. Young, former Ziegfeld Follies girl and artist's model, now being sued for divorce by the millionaire publisher, gave birth to a son Christmas Day at her home in New York. November 20 Supreme Court Justice Lydon awarded Mrs. Young the custody of her three-year-old daughter, Rosabelle.

Mrs. Elise Cortizas, of 418 51st street, Brooklyn, N. Y., brought suit for divorce January 2 in New York Supreme Court against Esteban Cortizas, actor, who played here and abroad. They were married January 3, 1924, and have a daughter, Jan Stephanie Cortizas.

The action for separation recently brought by Marie Gasper, of the vaudeville team of Sinclair and Gasper, in the New York Supreme Court, against Lawrence Schwab, a producer, will be heard shortly. Desertion and non-support are alleged. The couple had one child.

Berlin News Letter

By O. M. SEIBT

Harry Mondorf, foreign representative of the Keith Circuit, has cabled from New York that he will arrive in Germany in February.

Metro Palace is the new name of the former Friedrich Wilhelmstaedtische Theater, which went smash not long ago. The Metro announces its forthcoming opening with pictures and vaudeville.

Wilhelm Furtwangler, noted conductor of the Philharmonic Orchestra, sailed yesterday on the Deutschland for New York. On the same boat is Friedrich Schorr, well-known Metropolitan Opera star.

The Corty Althoff Circus shipped part of its animals to Glasgow to open December 26 with Hengler's Circus.

Paula Busch, daughter of the well-known circus proprietor, just back from America, says she looked hard for suitable attractions in the numerous vaudeville houses, but failed to notice any, claiming there is too much step dancing in all the bills she saw.

The latest revue invasion arrived from Copenhagen and is a pronounced success at the Operetten Theater in Hamburg.

Barrette, American female impersonator on the wire and trapeze, has adjusted his case with the Scala here for breach of contract. He goes to the Apolo, Vienna, next month instead of Breslau, and is now fully booked in this country until he sails for America next August, opening under Rae Goetz's management in one of the big New York productions. Barrette was unable to accept a tempting offer of an engagement next spring in London by Charles B. Cochran to star in a revue at the Pavilion.

The Residenz has given notice to all actors per January 1 and has been leased by Egon Dorn, of Vienna, who will bring a troupe of Yiddish players from Austria to Berlin.

KATE ELINORE WILLIAMS

KATE ELINORE WILLIAMS, 49, vaudeville headliner and stellar musical comedy comedienne, known throughout the entire country as Kate Elinore, ar the Methodist Hospital, Indianapolis, Ind., December 30. Miss Elinore was the wife of her professional partner, Sam Williams. She was taken ill at the Orpheum Theater, Los Angeles, Calif., three weeks ago. Her condition was so serious that her tour was immediately canceled. December 21 she was taken to the Methodist Hospital in Indianapolis from a Los Angeles-New York train in such a weakened condition that a continuance of the trip was considered inadvisable.

The pair had been playing a sketch dealing with the troubles of flat busters, taken from the *Music Box Revue* and originally played by William Collier, Sam Bernard and Florence Moore.

In his biography of Kate Elinore, Walter Kingsley, historian of vaudeville, says: "Thirty years in vaudeville, with only two partners in all that time, was the amazing record of Kate Elinore, blithe and buxom comedienne, who toured the Keith and Orpheum circuits in *House Hunting*, a hilariously funny farce by Tommy Gray and Edwin Burke. Tommy Gray died in New York a few days ago. Miss Elinore, one of the pioneers of the two-a-day, spent the first 13 years of her stage career with her sister.

"In 1906 Miss Elinore made the acquaintance of a young Brooklyn school teacher named Sam Williams, who was interested in song writing. He wrote some comedy numbers for her which were unusually good and she persuaded him to try his skill in vaudeville, which he did, giving a pianolog for a season. Their friendship, so solidly founded, ripened into love and the following year they were married, joining forces professionally as well. They had been together since that time, except for one or two musical comedy engagements which Miss Elinore played alone. They were among the happiest and most quoted stage pairs.

"One of the biggest bits of Miss Elinore's career was her creation of Lizette in *Naughty Marietta*, Oscar Hammerstein's famous musical comedy starting Emma Trentini. Both Miss Elinore and Mr. Williams were featured in the first Winter Garden show, *Vera Violetta*, in which Gaby Deslys won her first American laurels; also in *My Aunt From Utah*, *All Aboard* and the *Music Box Revue*. In the passing of Miss Elinore the vaudeville stage has lost one of its most talented comedians whom it will be hard to replace."

Funeral services were held January 1 at All Souls' Unitarian Church, Indianapolis, following which the body was cremated.

stage manager of the D. B. Cullen Minstrels.

HUGHES-DIAL—Rupert Hughes, well-known novelist and motion picture director, and Elizabeth Patterson Dial, known on the screen as Patterson Dial, were wed December 31 in Los Angeles. They left the city immediately afterward on a honeymoon trip to New York. Mr. Hughes' first wife, Adelaide Mould Hughes, died at Haiphong, French Indo-China, a year ago.

IVORY-BLAKEY—Perry Ivory, well-known in Wild West contest circles, and Royce Blahey were wed December 23 at Alturas, Calif. Mr. and Mrs. “Hippy” Blahey masterminded the witnesses. After a short honeymoon in San Francisco they will return to Alturas, where they plan to make their home.

MALCOLM-KITSON—Josephine F. Malcolm, of Arlington, Mass., a well-known concert singer of Greater Boston and Sydney W. Kitson, of Quincy, Mass., were married January 1 at the home of the bride. The bridegroom is a graduate of the Massachusetts Institute of Technology.

MOELLER-MASON—Herbert E. Moeller, of the Associated Press, and Billee Mason, late of Reisenweber, New York, and the *Milwaukee Journal*, Chicago, were married January 1 at the home of the bride. The bridegroom is a graduate of the Massachusetts Institute of Technology.

REINHOLD—Willie Reinhold, of the Associated Press, and Billee Mason, late of Reisenweber, New York, and the *Milwaukee Journal*, Chicago, were married January 1 at the home of the bride. The bridegroom is a graduate of the Massachusetts Institute of Technology.

PICINICH-WENNESTROM—Val Picinich, Red Sox catcher, and Mrs. Alice Keough Wennestrom were married recently at Leobna, N. J. It has just been learned at the bride's home in East Boston, Mass. Mrs. Picinich recently was divorced from her dancing partner, Victor Wennestrom. The marriage was per-

formed at St. John's Academy, Manlius, N. Y., where he was active in athletics.

Grace Moore, prima donna of *The Music Box Revue*, playing at the Music Box, New York, has broken her engagement with George Biddle. Despite recent rumors to the contrary, Miss Moore recently denied that she is engaged to any one.

BIRTHS

A bouncing 9½-pound son was born to Mr. and Mrs. Joe A. Unger, November 28, at their home in Milwaukee, Wis. The father is connected with Unger's United Attractions, also the Unger Printing Co., that city.

Mr. and Mrs. Loren E. Johnson announced the arrival of a 6½-pound daughter, December 21, in St. Anthony's Hospital, Webster, Colo., who has been named Gladys Johnson. The mother will be remembered by her many repertoire friends as “Little Casey.” Miss Johnson is at present trumpeter with the Clint & Bebbie Robbins Co. Mother and baby are doing fine.

To Mr. and Mrs. L. C. Townsend, a daughter, December 8. In the Masonic Hospital, El Paso, Tex. She has been named Gertrude Ruth. Mr. Townsend, a former professional, is now El Paso correspondent for *The Billboard*. This is their first child. Mother and daughter are doing nicely.

Mr. and Mrs. Frederick De Coursey are the proud parents of a 9-pound son, born December 28, at their home in Beloit, Wis., Pa. He has been christened Warren Irvington. The father is well known in both the indoor and outdoor show world,

REVIEWER INDEX LIST

LETTER LIST

(Continued from page 109)

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LETTER LIST

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Williams, Harry	(L) Wilson, J. G.	(M) Wolf, Eddie	Wright & Dale	Young, C. A.
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(K) Wilson, Raleigh	Williams, Al	Wordley, Ralph	Yon, Yancy	Zerada, Frank
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		Wright, Walter	Young, Chris	Zungle, Sam

Additional Routes

(Received Too Late for Classification)

Central States Show, J. T. Pinfold, mgr.: Melbourne, Fla., 5-10.
Clark, Billie, Broadway Shows: Arcadia, Fla., 6-10.
Empire Greater Shows: Eastman, Ga., 5-10.
Fifilarities of 1923: Harry Young, mgr.: (Passtime) Martins Ferry, O., 8-10; (Washington) Toronto, 12-13; (Strand) Wellsville 14-15.
Gaul, George, Orch.: Baltimore, Md., 7; Annapolis 8; Bel Air 9; York, Pa., 10.
Hall, Doc, Outdoor Amusement Co.: Best, Tex., 12-17.
Kavanaugh-Ramon, Naughty Ruby Revue: (Lyrics) Springfield, Ia., Q., 5-10.
Kiltie, Muriel, Jack Walsh, mgr.: Marietta, Ok., 7-8; Graham 9-10; Wilson 12-13; Ardmore 14-15.
Mac's Exposition Shows, T. O. Moss, mgr.: Roanoke, Ala., 5-10.
Martin & Martin: (Grand) Salina, Kan., 8-10.
Mall, O. W., Shows: Waterpower, La., 6-10.
New South Shows: Vicksburg, Miss.; Henderson, N. C., 8; Raleigh, 9-10; Greenville, 12; Salisbury 13; Columbia, S. C., 14; Charlotte, N. C., 15; Greenville, S. C., 16; Sunshine Revue, Arthur Hauk, mgr.: Gary, Ind., 5-10.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
WILL J. FARLEY
Loew State Bldg., Los Angeles
Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Dec. 30.—Theaters here are showing an increased attendance. The falling off of patronage during the pre-Christmas period was most marked. The recent cold weather spell had all to do with the small attendance at the amusement piers.

Theodore Kosloff, dancer and motion picture celebrity, was declared to have violated the employment agency law by the California State Department here for assisting pupils at his school to secure employment as performers at local theaters. He was allowed to file a license.

John T. Backman begins another season as equestrian director of the Al. G. Barnes Circus January 1, when training for the new season commences.

Henry Kaplow, 32, theatrical promoter, is in a local hospital suffering from the effects of poison. He was found Decem-

WANTED—To hear from Show People in all lines. WANTED TO BUY—2 Baggage Cars that will go in fast passenger service. WANT TO BUY Mfg. get Horse. All Concessions open. BLUE RIBBON SHOWS, Box 11, St. Paul, Minn. C. L. Dugman, Manager.

ALL AMERICAN SHOWS

Will furnish new outfits complete for Pit show or any Shows of merit. Working help. Agents. Colored Performers wanted.

NIP BUTTS, Hobart, Okla.

ber 22 lying in the street. It is thought that he will recover.

Night's Night is the new play by the Morosco Stock Company. It is a laughing hit and caught on from the jump. Charlotte Treadway, Harland Tucker, Gayne Whitman, Symonia Boniface, Jane Moran, John O'Connor, Joseph Eggerton, Harry R. Hoyt and Fanny Yantes are prominent in the cast.

Fred P. Sergeant, who has been confined to his room, having suffered a stroke, is doing nicely. The showmen of the Coast and chiey those of Venice have seen to his every need, and this is largely responsible for his improved condition.

The Christmas atmosphere was carried out to the letter in a monster carnival held in Sonora town, a Spanish settlement in the north end of the Los Angeles business section. It was in charge of the North Main Street Business Men's Association. The decorations, candles and the general activities of the program brought an attendance of 25,000 people.

J. Sky Clarke, retiring president of the Pacific Coast Showmen's Association, played Santa Claus to his daughter, Jeanette, Christmas Day, and was host to a wedding the day after.

The dollar entertainment to be given by the Pacific Coast Showmen's Association for the benefit of its contingent fund, Saturday evening, January 10, at the Philharmonic Auditorium, promises to be a monster affair.

Sid Grauman has built a midget city in the promenade to his Egyptian Theater, and several merchants in the vicinity have equipped it with miniature stores that midgets operate to the delight of the attendance. The unique idea is bringing a world of publicity to "Romola."

The Billboard Thought and Pleasure Club will again hold its bi-monthly meetings after the first of the year, and 1925 will bring many novel entertainments.

The writer of this column thanks the 204 senders of Christmas cards for their kind greetings.

The Dallas M. Fitzgerald Productions started shooting on their first production the past week at the Universal Studios. Its title is *Passionate Youth*. The cast includes Frank Mayo, Beverly Bayne, Pauline Garrow and Bryant Washburn.

Word from Honolulu Christmas Day was that showmen from the States were having an enjoyable time there. The same mail brings the message that H. W. McGahey and wife are having a pleasant Christmas visit with Benny Krause in Havana, Cuba.

Fred A. Miller announces that work will start immediately on his new theater in Figueron street. It will be a \$300,000 building and involve a rental of \$1,366,000 on a lease for 99 years.

Max Klausen, head of the Rose Spring Water Company, and well known thru his many years as a showman, has returned from a vacation on his ranch in Montana.

Managers of 10 down-town theaters the

past week were notified by State Deputy Labor Commissioner Lowy that if they do not comply with the State labor law prohibiting children from appearing on the stage, unless permit is obtained, drastic action would be taken immediately.

Members of the Far Western Travelers' Association, of which George Rubenstein is the local head, attended the Orpheum Theater the past week to view the act of Bon Rubin. After the performance a dinner was given at the Alexandria Hotel.

Fred T. Cummings, of Wild West fame, is still a patient of the hospital at Banning, Calif., and much improved in health. Thru The Billboard he thanks all those who made his hours cheerful, and asks that friends write him during his confinement, which will continue for some time.

Minn. Fair Men Meet Next Week
(Continued from page 5)

Judging department and several other State departments put on small booths advertising their activities in the State. These booths will be samples of what may be obtained for the county fairs next summer.

The federation meeting, which will be held at the New Nicollet Hotel, Minneapolis, January 13 and 14, promises to be a most successful one. Besides the departments already mentioned there will be many other things to interest and educate the visiting fair men. All day Tuesday will be given over to welcoming the delegates and giving everyone a chance to get acquainted.

The executive session of the federation will be held at 5 p.m., Tuesday, January 13. At 7:30 p.m. the meeting will be called to order by the president, Charles F. Serline, and the following program will be carried out:

Discussion on amusements, led by W. E. Olson, secretary, Mankato Fair and Blue Earth County Agricultural Association, Mankato.

Discussion on classification of live stock, led by R. R. Wheaton, secretary, Le Sueur County Agricultural Society, Le Sueur Center.

Discussion on accounting, led by Garland W. Brown, public examiner, State Capitol, St. Paul.

Wednesday, January 14, 10:30 A.M. Meeting called to order by President Chas. F. Serline.

Appointment of committees.

Address of welcome, Honorable Theodore Christensen, governor-elect.

Response and address, Charles F. Serline, president.

Report of secretary, R. F. Hall.

Report of treasurer, Mrs. Clara E. Lucas.

Dressing Up for the County Fairs, Morris R. Flagg, Minneapolis.

12:30 P.M.

Dutch Luncheon at the New Nicollet Hotel.

2 P.M.

New Plans for Boys' and Girls' Club Work for 1925, T. A. Erickson, University Farm, St. Paul.

How County Fairs Promote Public Health, Dr. A. J. Chesley, executive officer, State Board of Health, St. Paul.

The Education Value of the County Fair, Mrs. May H. Dills, county superintendent of schools, Minneapolis.

Wednesday evening a banquet will be given and the entire evening will be taken up with a program of amusements and special features of entertainment.

For the information of the concession people and fairs that wish to join in circuits, there has been issued a big chart, 4x12 feet, with the names of the associations, place where fair is held and dates for the 1925 fairs. This will be posted in a conspicuous place in the hotel.

Officers of the federation are: President, Charles F. Serline, Mora; vice-president, Wm. Malgren, St. Peter; treasurer, Mrs. Clara E. Lucas, Bemidji; secretary, R. F. Hall, Minneapolis.

Kennedy Show Sale Postponed

(Continued from page 5)

T. Kennedy Shows, was in the city yesterday, and in a special interview with the Kansas City representative of The Billboard informed that he was on his way from Washington, D. C., to New Orleans. He left at 6 p.m. for the Southern city. Mr. Lachman stated that the Showmen's Legislative Committee had appointed him to go to Washington to take up with the Government officials the proper course of procedure in the matter of the Kennedy Shows, and he had laid before the Government officials all the facts in the case and they had told him that if they found everything to be as he had outlined they would settle their claim against the show for the sum of \$10,000, and the shows' property would not be sold "under the hammer".

New Orleans, Jan. 3.—The Con T. Kennedy Shows' property sale, announced to take place today, has been postponed 10 days. A score of outside expectant buyers were disappointed. Mrs. Con T. Kennedy came here from Miami, Fla. Officials said that the Government will compromise the claiming of \$101,614.18 alleged taxes due on admissions in 1922 and 1923, including penalties. The Government still holds the outfit, C. W. Foss acting as custodian. M. J. Boles Schwartz is representing the Kennedy interests. The show is stored in the warehouse of the American Oil Company. Dave Lachman is acting as manager, and Mr. Kennedy's dying wish, Mr. Lachman claims that the Venice Transportation Company are not pressing payment of their claims against the show.

Friends of Mrs. Kennedy and the Kennedy organization are tendering money toward an amicable settlement of the difficulty. Concessions with the show were not molested. It is thought that the Mexicans who brought legal action against the show for alleged back salaries will not win their case.

If it is probable that the Con T. Kennedy Shows will open their new season here during the Mardi Gras.

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Frank Delmaine and Wife Are Cleared of Bribery Charges

(Continued from page 103)
only those agents who booked Equity exclusively, but said an agent booked him. People was given the preference. She said Feist had always been with Equity, but that Mrs. Delmaine had not been so. In November, Carl Simpson started a booking agency in Kansas City, according to Mrs. Delmaine, and she said that while she gave him information as to persons that were wanted, she never told him above Feist, neither had she Delmaine, to her knowledge.

Langsdale then went into the matter of Mr. and Mrs. Larry King, to which he had previously testified. A letter from Mr. Copeland, dated November 4, from Haskell, Tex., was introduced into evidence, and this contains a request to the Delmaines to "line up" a piano tuner and general actor for him. He said that a man who could act, who had the ability to play the piano, would help him. Feist had testified that the Delmaines had discriminated against him in passing this information on to Simpson, but a telegram to Simpson from the Strand Brothers, dated November 4, showed that the information had been sent to Simpson direct. This wire received by Simpson two days before he gave the information by letter was returned by the Delmaines. Mrs. Delmaine said that she passed the information on to Feist when she received the letter, it was November 6.

to the Withrow matter, to which he had testified. Mrs. Delmaine said she had met Withrow but once, when he brought to the Equity office to make an Equity application blankly by Simpson. She denied that she or Frank Delmaine had had anything to do with Withrow engaging people for his company.

Langsdale then questioned Mrs. Delmaine as to whether Feist had ever given her or Frank Delmaine any money, testimony of Mrs. Delmaine on this point is as follows:

Mrs. Delmaine, during the time you have known Mr. Feist and he been a theatrical booking agent in Kansas City, Mo., has he given you or Delmaine any money to your knowledge? A. Yes, sir.

When? A. Christmas of 1921.

Tell all the circumstances with reference to this money transaction on Christmas in 1921. A. We were in Mr. Feist's office, and Mr. Feist offered Frank some money, and I said to Frank, "Don't take it, and I walked out." And Mr. Feist later on came to where our desk and put the amount on the desk.

How much was it? A. Forty dollars.

What was the conversation when did that? A. As near as I can remember, I said: "Well, it will go in the pot."

What was the jack pot? A. Well, had quite a number of people around who were absolutely down and out all of us helped to keep them up.

You mean needy performance? A. Mrs. Delmaine then went on to describe particular individuals who received gifts from them. The testimony continued.

At any rate, you took the money? Yes, sir.

With the statement that that was was done with it? A. Nothing was said concerning Equity. As far as concerned I regarded it as a Christmas gift.

At any rate you stated that that what would be done with the money? No, I simply said: "Well, it will go in the jack pot."

Was that all you said? A. I think

Did Mr. Feist say anything to your wife? A. No, he put the money and walked away.

What did Frank say, if anything? That I couldn't say.

Did you put this money in the jack pot? A. Well, no, I wouldn't know to understand that. More than that was given out.

That amount and more was added? A. Really more than that amount given out. I think Mr. Feist gave quite an amount, too. Mr. Zilberman, has the Palace Restaurant in the Stone Hotel.

Did Mr. Feist say anything about he wanted to give you people money? I believe Mr. Feist said: "It is for Christmas."

When was the next occasion upon he either did or offered to give you money? A. The next was on my birthday April 14.

What year? A. 1922.

Did he give you some money then? He gave \$10 to Frank for me. Frank right it to me.

Did you speak to Mr. Feist about it? A. I think I said "Thank you" Mr. Feist.

When did he next give either you Frank Delmaine, to your knowledge, or did, I know? A. At Christmas in 1922.

State how much that was? A. Fifty-five dollars.

State the circumstances surrounding that gift? A. Mr. Feist did not give to me. He gave it to Frank.

Were you present? A. No, sir.

Did you say anything to Mr. Feist after it? A. I think I did.

Naturally would, altho I don't recall the details.

State when, if ever, he gave you

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another amount of money. A. Nothing to my knowledge.

Q. Those three gifts are all that you know of? A. That is all.

Q. Did you understand that those gifts were being given to you and Frank Delmaine in the nature of a bribe to cause you to use your influence as representatives of the Actors' Equity Association to assist Mr. Feist in his business? A. No, sir. Absolutely not. There would have been no occasion for Mr. Feist to bribe me in any way, as he had the consent of the New York office to open there and attend to Equity business.

Q. And you did all you could for him before any of these gifts were made? A. Yes, sir. I did, and since. That never was regarded as an Equity matter by me.

After identifying several letters from Feist, mostly concerned with personal matters, Feist cross-examined Mrs. Delmaine. The main points brought out in this were that Mrs. Delmaine recalled no gifts from Feist other than those mentioned, with the exception of some cigars which Feist had given Frank Delmaine.

On December 12 Frank Delmaine was examined before Mr. Langsdale, his testimony being under oath as with the previous witnesses.

Delmaine testified that he was the traveling representative for Equity, and after detailing the circumstances under which he had first met Feist, related that the Equity office in Kansas City had had difficulties with Mackinson, upon which he suggested to Feist that he go into business as a booking agent. He suggested that Feist write to the Equity New York office asking its permission for him to co-operate with Feist, as long as he remained fair to Equity. This Feist did, the letter which Feist wrote to New York was then put in evidence, and Delmaine said that, while he did not see Equity's reply shortly afterwards, Feist opened an office. Delmaine then said he had thrown business Feist's way, in the manner testified to by Mrs. Delmaine.

The testimony then led into the matters about which Mrs. Delmaine and Feist had testified to, and Frank Delmaine confirmed Mrs. Delmaine's story in every particular. He also reiterated that he had no unfriendly feelings toward Feist, that he did not consider the gifts from Feist as anything else but that, and never dis-

criminated against him. He then said he had a mortgage on his home in this connection, and may have mentioned this circumstance to Feist, but had no intention of it being taken as a hint for money. On cross-examination by Feist's attorney, nothing new was brought out. At the conclusion of Delmaine's testimony Mr. Langsdale asked Feist if he wished to make any further statement for the record, and Feist said he did not.

Additional testimony was also taken on December 15 from Ed Dubinsky, who testified to some details of Feist's character and from Lola Cook, who testified that she used the same telephone as Mrs. Delmaine, and had often heard her give Feist information as to employment for players.

After the taking of testimony was concluded Mr. Langsdale summed up this written form to Equity headquarters here. As his conclusion Mr. Langsdale submitted the following:

"It occurs to me that Feist, either because of his health or because of his natural mental and moral makeup, is of an extremely envious and jealous disposition, and that when he suspected that the Delmaines were not as attentive to his interests as he wanted them to be he attributed improper motives to them and proceeded to try and ruin them. In his effort to do so he chose the oldest weapon known to be used against representatives of such as the Actors' Equity Association, the charge of graft in office. There are very few public officials or representatives of organizations such as Equity who have been long in their positions and have escaped this malicious charge of graft in office. My own humble opinion is that such a charge against such an official should always be disregarded unless corroborated by the testimony of others than the one making the charges or by strong circumstances surrounding the situation."

"To me it appears that the charges of Ed. F. Feist against Frank Delmaine, as above set out, are utterly groundless, and that they should receive no further consideration whatever from the Actors' Association."

The complete papers in the case, including all the testimony taken before Mr. Langsdale, were laid before the Equity Executive Council at its meeting this

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week for action. After thoroly digesting the facts as brought out, the council passed the following resolution:

"The charges of Ed. F. Feist against Frank Delmaine, in our opinion utterly groundless, and said charges should receive no further consideration whatever from the Actors' Equity Association."

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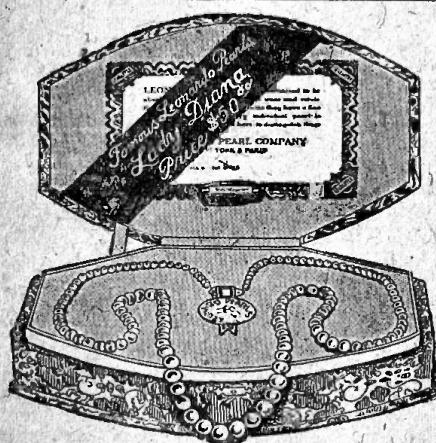
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With the Shows

Boston, Jan. 2.—Business this week has been very good at nearly all theaters here, especially at the matinees. Shows that gave an extra matinee performance yesterday were *Gus the Bus*, *The Power*, *The Best People*, *In the Next Room*, *The Ritz Revue* and *Be Yourself*. The Wednesday matinee was dropped and a matinee given Thursday by *Stepping Stones*, *China Rose*, *Cobra and Sally*, *Irene and Mary*. The only midnight show among the legitimate attractions was the one given by *Gus the Bus* New Year's Eve.

Sally, Irene and Mary, originally booked here for a four weeks' run, with an option of four more, closes tomorrow at the end of its second week.

Gus the Bus gives way at the Majestic to a two weeks' return engagement of *Florence Mills in Dixie to Broadway*, which had a successful engagement here not long ago. There will be a midnight show each Thursday during the engagement.

Earl Carroll's *Vonities*, with Joe Cook featured, replaces *Stepping Stones* at the Colonial, beginning Monday, and has received much advance publicity.

The Equity Players, Inc., are bringing *Expressing Willie* to the Wilbur, following *Sally, Irene and Mary*, and will remain here for two weeks.

The delightful movie, *Peter Pan*, has been playing all week at the Fenway, up town, and the Modern and Beacon, down town, to good returns. The Fenway showed it five times a day, and two extra showings will be given tomorrow morning. Betty Bronson, the Peter Pan of the film, made a personal appearance today at the Fenway.

HUB BUB

Among the Boston folks in town with shows this week are Joseph E. Daniels, with *China Rose*; Patrick Henry, a brother of Eddie Dowling, and Grace V窑ney, of *Sally, Irene and Mary*.

M. Ozar, of 10-in-1 and magic fame, did magic and Punch and Judy during the Christmas show at Jordan-Mars' Department Store. He was with the American Exposition Shows last year.

Al Sanguinet, clever banjoist, visited the office between broadcastings at two local stations.

Wm. F. Kimball, formerly of Kimball and Donovan, banjo act, has settled down in Boston after five years on the West Coast.

Jill Middleton, former ingenue at the St. James, was a recent visitor to the Hub. She appeared recently in a New York production, but hints of deserting the footlights for a business career.

Fred Doherty, publicity purveyor extraordinary at the Howard and Boudoin, recently celebrated his birthday anniversary—which one he refuses to say.

Ray Hawkins, jazz drummer, and his "Happy" Orchestra are playing an engagement at the Grand Garden and proving quite popular. Hawkins' songs also are going over big.

Georgette Cohan, daughter of the famous George M., who was scheduled to appear here in the revival of *The Rivals*, may not come to Boston after all. She underwent an operation for tonsilitis in New York recently and it may be several weeks before she is allowed to be up and doing again. *The Rivals* is due here January 12.

Fred Wright, popular manager of the Silwyn, was broken up when a report got about that it was he, who dropped dead recently and not a stagehand at the theater. He has completely recovered and is seen about the theater as large as life every day.

There is much speculation as to when *Abie's Irish Rose* will play Boston and what theater it will be in. It is understood that Anne Nichols is negotiating for a house now.

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THE KEystone ABOVE WHICH
ANY BUSINESS COULD BE BUILT
WITH POSITIVE SUCCESS

OUR WONDERFUL NEW PLANT
AND OUR EVER-GROWING
BUSINESS IS A PERMANENT
MONUMENT OF TRUTH THAT
“RIGHT MAKES MIGHT”

**UNIVERSAL THEATRES
CONCESSION COMPANY
RANDOLPH and JEFFERSON STS.
CHICAGO, ILL.**