

The **Billboard**

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January 27, 1923

**ALL TIMELY LISTS ARE
IN THIS ISSUE**

(Printed in U. S. A.)

A Weekly
Theatrical Digest
and
Review of the Show World

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Stock, Rep. or good Tab. Leads, Heavies, Straights, Comedy, Specialties, Wardrobe. Ability. Experience. Can learn lines and speak them. Age, 24; weight, 150 lbs. Address care of Briggs Hotel, Wilson, North Carolina.

AT LIBERTY JANUARY 27
Orchestra Leader, Violin, Clarinet or Baritone, Band. Experienced. Locate or travel. State all. Wire quick. JOE A. BITTNER, care Derr Gray Co., Conroe, Texas.

At Liberty—Violin Leader.
High-class vaudeville or picture theater only. Union man; gentleman. Medium-size towns considered. My work guaranteed. Wire or write 2991 E. 93d St. (Upstairs), Cleveland, Ohio.

JIMMY CAREY, Please Write MONA
As follows, MR. JAMES MONI, 1233 Queen St. East, Toronto, Ont., Can.

WANTED—Small Ingenue, young Gen. Bus. Woman. Gen. Bus. Man. State all in first letter. Photos and programs if possible. Photos will be returned. HARRY YOST, Manager Maryland Players, 31 Church St., Westminster, Maryland.



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WANTS—Circus Acts doing two or more Acts, for Small Show, Musicians and People in all branches; can also place Dogs and Ponies. People doubling in Band and Concert given preference. State all you do and lowest salary in first letter. Show opens early in May. Side-Show and Concessions for sale. Want to buy some Blues and Reserves; also Lights. Address

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20 Pleasant Weeks or More to the right people. No Jumps. The finest place of its kind now under construction. Will be ready next April. In the heart of Coney Island, New York. Send photos—will be returned.

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- 845L Ladies' Wrist Watch, with leather strap..... 28.80

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- 428 Mirror Memorandum Books..... 4.50
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- M250 Cliven with Feather, 7 1/2-inch..... 7.50
- 1686 Microscope Jumping Snake..... 24.00
- M8 Ejector Cigarette Holders..... 10.00
- 191 Spiral Ejector Cigarette Holders..... 4.00
- XB3 Ejector Cigarette Holders..... 15.00
- 1454 Eagle Fountain Pens, gold plated..... 13.50
- 1450 Eagle Fountain Pens, black..... 13.50
- 500X Men's Rubber Belts..... 15.00
- 590 Gillette Type Razors..... 24.00
- 720 Gillette Type Razors, very fine quality, with extra blade..... 27.00
- 074 Gillette Type Razor, in nickel bottle case, ENTIRELY NEW!..... 36.00
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- B9 Simplex Tongue Whistles..... .50
- B10 Domino Sets..... 3.00
- B8 Japanese Fountain Pens..... 9.50
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- 188 Folding Reading Glasses..... 22.50

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In 12 COLORS, easy to pick out, 1,200 for \$7.00. Send 10c for sample and list on Crystals. **J. ZANCIG, Box 637, Asbury Park, New Jersey.**

WANTED—A Man with small Tent, 40x50 or 40x100, with Stage, Lights, Seals, etc., to go in with a first-class organized Vaudeville Show, now traveling. Fine people, who double stage and have orchestra. Also have cracker-jack Agent. Have sweet territory in either Texas or South Dakota; prefer latter. Will go anywhere. Address **HARRY VAN, Van & Lee Show, Big Sandy Texas.**

AT LIBERTY--A-1 Black Face
Change strong for week or longer. Straight, Kid, O. M. (anytime) cast for **A WED PERFORMER.** Tickets? Yes. **W. GIBSON, Bath, Ill.**

WANTED! ORGANIZED PLANTATION SHOW--TO JOIN AT ONCE!

Have complete outfit for same. Work all winter in good money towns. Best terms ever had by Plantation Show. Wire or write if interested. Have Prof. B. Grimm's 7-piece Concert Band to belly with. Want to hear from Madame Ada, Prof. Lamar, Milton and Wife. Address **JOE TAFFET, McRae, Ga., Jan. 22 to 29th.**

AT LIBERTY--WHIP and FERRIS WHEEL!
Both Rides on own Maple Shade Wagons. Can join any time. **G. YAMANAKA, Gen. Del., Columbus, Ga.**

WANTED--QUICK ADVANCE AGENT!
Old established Mental Act doing four turns, two of which no other act in the business has. I want the best. Wire **RAJAH RABOID, American Theatre, Evansville, Indiana.**

THE BILLBOARD
Published weekly at 25-27 Opera Place, Cincinnati, O.
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The Billboard DATE BOOK

NOW READY. Send for Yours.

It is conveniently arranged for showfolk in all lines, to keep a record of their dates, with ample space for memorandums. 14 months, from

January 1, 1923, to February 29, 1924

It contains maps and calendars for 1923 and 1924 and other valuable information. Bound in black grained cloth. Sent anywhere, postpaid, for 25 cents each.

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ONE ACRE FLOOR SPACE. BIGGEST EVENT EVER STAGED HERE. THOUSANDS OF DOLLARS GIVEN TO FARMERS FOR BEST TOBACCO RAISED. HUNDRED THOUSAND DOLLAR PAY DAY. EVERYBODY WORKING FOR BOSTON'S BOOSTING. ENDORSED BY CITY AND COUNTY. FEBRUARY 17 TO MARCH 5.
WANT PLANTATION, ATHLETIC, ANIMAL, PIT, PLATFORM SHOWS. SALARY PER CENT. FREE ACTS. NOTHING TOO BIG. STATE YOUR LOWEST. BANDS, WHITE AND COLORED. CONCESSIONS. EVERYTHING OPEN INCLUDING legitimate Wheels, Palmistry, Corn Game, Eats, Drinks, Privileges. \$30.00, \$40.00, \$50.00. Co-test, Program, Banner Men, Promoters, Agent, wire. Everybody address **J. W. SCHAFER, Sanford, North Carolina.**

A-1 MENTAL AGENT WANTED
Want Man capable, well dressed. Must know the South. Not a crystal act. Have everything to sell act. Managers are boosting. Will pay \$75.00 and percentage. No date, no salary. Write, don't wire. State all and experience. Must open Feb. 5. Address **PHENOMENA, Madisonville, this week; next week Central City; both Kentucky.**

VIRG. DOWNARD ROSELAND MAIDS WANTS
General Business Team with Specifications, wife to double Chorus; A-1 Chorus Girl. Wire, don't write. Week Jan. 22, Columbus Theatre, New Kensington, Pa.; week Jan. 29, Dixie Theatre, Uniontown, Pa.

WANTED FOR LINCOLN & WEST'S MINSTRELS
Trap Drummer, Singers and Dancers, good End that doubles Band. Other useful people write that double. Show on road. Pays all. Address **Robert, Va., Jan. 27; Cincinnati, N. H., Jan. 29.**

PHOTOS ENLARGEMENTS SLIDES
GOOD WORK PROMPT SERVICE
TOM PHILLIPS SLIDE CO.
232 W. ONTARIO ST. CHICAGO

The Simplex Typewriter
Only \$275. A Boston customer wrote Jan. 3d, 1921. "The Simplex can't be beat for three times the money. I am well pleased." Sent \$275 cash.
M. O. Registered Letter, or "Try me with a C. O. D." Rush your order right along. We thank you.
WARD PUB. CO., Tilton, New Hampshire.

Wanted--Good Sketch Team!
One must play piano. Both must do singles and sing. Also good Comedian that can sing. **WRITE QUICK! Address QUA LAX WONDER CO., Hub City, Rheinland Co., Wisconsin.**

CLARINETIST
Fine style, dependable and clean. Married. Wants work with a good Picture or Hotel Orchestra. Will go anywhere. Ticket if too far. Am now employed. Also play Sax. for hotel work, but prefer Clarinet job. **M. F. MOULDS, 408 Newton Ave., Raleigh, N. C.**

The Billboard

DECORUM • DIGNITY • DECENCY

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BIG OUTDOOR CONSOLIDATION

F. M. Barnes, Thearle-Duffield, United Fair and J. Alex Sloan Merge Interests

J. C. SIMPSON IS SELECTED AS HEAD

Organization Will Operate Under Name of World Amusement Service Association

Chicago, Jan. 22.—What is probably the most important announcement in the fair world in the last generation was made to The Billboard Saturday by Charles H. Duffield when he advised that the consolidation of four leaders in their respective fields in outdoor amusements had been consolidated.

When it is realized that the F. M. Barnes, Inc.; the Thearle-Duffield Fireworks Company, the United Fairs Booking Association and the J. Alex Sloan Auto Racing Producers have merged their interests and will henceforth operate under the name of the World Amusement Service Association, under the direction of J. C. Simpson, formerly secretary and manager of the Eastern States Exposition at Springfield, Mass., and previously with the Iowa State Fair and the Minnesota State Fair, and who is a leader in the fair world, it is not hard to predict the success and magnitude of the new organization and visualize the greater service that may be rendered to the

(Continued on page 119)

THURSTON SEEKS TO RESTRAIN GEORGE

Magicians in Legal Wrangle Over Right To Present Kellar Effects

Richmond, Va., Jan. 22.—George, "supreme master of magic", must abandon all essential features of his performance if Howard Thurston wins the restraining order his lawyers are asking in the Law and Equity Court in this city. Hearing of the injunction suit began before Judge Beverly T. Crump January 19 and was resumed this afternoon.

Both magicians are in for a finish fight. Among the exhibits introduced are some of the late Harry Kellar's best tricks and illusions, of which Thurston claims to own the mechan-

(Continued on page 115)

J. C. SIMPSON



The new World Amusement Service Association will be operated under Mr. Simpson's direction.

LADIES' AUXILIARY ANNIVERSARY PARTY

More Than 250 Members and Guests Attend Pleasant Function

Chicago, Jan. 21.—The Ladies' Auxiliary of the Showmen's League of America gave a fifth anniversary birthday party last night in the league club rooms and more than two hundred and fifty members and friends were in attendance. Not for some time have the billiard and reading rooms been so nearly deserted as they were last night. There was dancing in plenty and there was an abundance to eat. The Edmanson-Rock Catering Company furnished the luncheon and it was both ample and good.

During the evening the Lorow Trio, Scotch children from the Con T. Kennedy Shows, entertained with bagpipes, dancing and singing. A niece of Mrs. Mattie Crosby also did some artistic toe dancing. An orchestra furnished the dance music. Mrs. Harry G. Melville was ill at winter quarters in Streator, Ill., and unable to attend the party. She was much missed.

A Billboard scribe attempted to catch names on the fly as the guests streamed in. He stayed on the job

(Continued on page 115)

NEW YEAR SHOWS IMPROVED ROAD SHOW BUSINESS, TOURING COMPANIES REPORT

Balance of the Season Expected To Continue Good—Number of Theaters Available for Road Attractions Is Limited

New York, Jan. 27.—Since the first of the new year road business has improved measurably, according to reports from touring shows. Business on tour is better than at any time this season, touring managers state, and they say there is every reason to believe that it will continue at its present rate for the greater part of the balance of the season.

The South was bad for touring companies this season, but now business is much improved in that region. In the Southwest, the Midwest and the Central States touring shows report profitable business.

Touring managers say that a great deal of the improved business conditions may be ascribed to the wearing off of the effects of the coal and rail strikes of last year. The prolonged strikes brought conditions that have taken until now to recover from.

While more than a hundred shows have been on tour this season very few of them have brought in any decent margin of profit to their producers up until now. The business done has been erratic, the receipts of a couple of good nights during a week being offset by poor business the balance of the week. The high cost of transportation, production and sal-

aries necessitates substantial all-round good business before a profit can be shown.

One touring management of many years' standing called attention to the fact that the two-and-a-half-dollar top musical comedy it has on tour this season is playing to bigger receipts in one night than a musical comedy with almost as big a cast it had out about fifteen years ago played to in a full week. Despite this great difference this management stated that conditions were more favorable to it with the old show than with the one out this season.

One great change that has come about in touring conditions is the appalling decrease in the number of towns that can be played. In the State of Texas, the management referred to above stated, one of its

(Continued on page 115)

ILLINOIS FAIRS TO BAN CHANCE GAMES

If Recommendations of Officials Are Carried Out at Annual Meeting, Feb. 7 and 8

Decatur, Ill., Jan. 22.—The fairs of Illinois will eliminate from their bookings this year all games of chance, wheels of fortune and gambling devices of every character if the recommendations of Governor Len Small and B. M. Davison, president and secretary, respectively, of the Illinois Association of Agricultural Fairs, are followed.

The recommendations will be presented to the fair men of Illinois at the annual meeting of the association here February 7 and 8.

Secretary Davison said, however, that this did not mean there would be no entertainment at the fairs of Illinois. High-class shows and specialties will be more welcome than ever before, he said.

Among the speakers at the convention will be D. G. Marley, head of the Illinois State Food and Dairy Department, who will speak on "Pure Food and Sanitation at Fairs"; H. R. Davison, of Illinois Live Stock Commission, on "Tuberculosis Eradication"; C. P. Scott, State poultryman, on poultry exhibits. The afternoon of the sec-

(Continued on page 115)

CUBAN PARK MEN IN LEGAL DISPUTE

Heymann Sues Johnson for \$29,000, Alleging Breach of Contract

Havana, Cuba, Jan. 18.—Owing to the opening of Habana Park and the consequent poor business done by the rival place, Palisades Park, the managers of the latter, Henry Heymann and J. K. Johnson, have become involved in a dispute. Apparently Johnson, owing to poor business, decided that Palisades Park was no place for him to do further business, for one night recently he went there with a gang of wreckers and took down some swings, merry-go-rounds and other paraphernalia of which Heymann claims half ownership. The other American concessionaires and employees of the park either went

(Continued on page 115)

Last Week's Issue of The Billboard Contained 1,178 Classified Ads, Totaling 5,875 Lines, and 668 Display Ads, Totaling 21,228 Lines; 1,846 Ads. Occupying 27,103 Lines in All The Edition of This Issue of The Billboard Is 71,285

BROADWAY BUSINESS STILL ENCOURAGING

Past Week's Receipts Slackened, but Outlook for Balance of Season Is Good — Plenty of Excellent Shows

NEW YORK, Jan. 22.—Business in the Broadway legitimate theaters, which was exceptionally good the week ending January 13, slackened up a little last week, but receipts were still encouraging. At the present pace it looks as tho the rest of the season will be a strong one, with plenty of shows good enough and with drawing power enough to last out the season.

The Moscow Art Theater, at Jolson's Fifty-ninth Street Theater, was the outstanding feature of the week. The house played to absolute capacity, the receipts being about \$41,000, at a top admission price of \$5.50.

Estimated receipts for last week are:

"Able's Irish Rose", at the Republic, \$12,500; "Bette Times", Hippodrome, \$37,000; "Blossom Time", Century, \$12,000; "Bunch and Judy", Globe, \$18,000; "Chauve-Souris", Century Roof, \$19,000; Ziegfeld "Follies", New Amsterdam, \$35,000; "Glory", Vanderbilt, \$10,500; "Greenwich Village Follies", Shubert, \$28,000; "Hamlet", Sam H. Harris, \$19,000; "It Is the Law", Bayes, \$6,500; "Johannes Kreisler", Apollo, \$15,000; "Kiki", Belasco, \$14,000; "Lady in Ermine", \$13,500; "The Last Warning", Klaw, \$11,000; "Listening In", Bijou, \$6,400; "Little Nellie Kelly", Liberty, \$22,000; "Liza", Daly's Sixty-Third Street, \$6,500; "Loyalties", Gaiety, \$13,300; "Merchant of Venice", Lyceum, \$19,000; "Merton of the Movies", Cort, \$15,000; "Mike Angelo", Morosco, \$8,500; "Moscow Art Theater, Jolson's Fifty-Ninth Street, \$41,000; "Music Box Revue", Music Box, \$28,000; "Passions of Men", Belmont, \$5,500; "Rain", Maxine Elliot, \$15,000; "Romeo and Juliet", Longacre, \$5,000; "Rose Brier", Empire, \$13,600; "R. U. R.", Frazee, \$5,500; "Sally, Irene and Mary", Casino, \$13,500; "Secrets", Fulton, \$13,000; "Seventh Heaven", Booth, \$13,600; "Six Characters in Search of an Author", Princess, \$5,000; "So This Is London", Hudson, \$16,750; "The Awful Truth", Henry Miller's, \$12,000; "The Clinging Vine", Knickerbocker, \$16,000; "The Fool", Times Square, \$17,000; "The Gingham Girl", Earl Carroll, \$17,000; "The Egotist", Thirty-Ninth Street, \$7,500; "The Humming Bird", Ritz, \$7,000; "The Old Soak", Plymouth, \$13,000; "The Love Child", George M. Cohan, \$11,000; "The Masked Woman", Erlinge, \$11,500; "The World We Live In", Forty-Fourth Street, \$11,000; "Tidings Brought to Mary", Garrick, \$5,000; "Whispering Wires", Broadhurst, \$9,500; "Will Shakespeare", National, \$5,000.

On the cut rates this week eleven attractions were listed, including gallery seats for the "Greenwich Village Follies". They were: "It Is the Law", "Blossom Time", "Will Shakespeare", "Why Not?", "Mike Angelo", "Listening In", "Up She Goes", "Passions for Men", "The Love Child" and "The Humming Bird".

"A ROOF AND FOUR WALLS" IS BIG HIT IN LONDON

London, Jan. 21 (Special Cable to The Billboard).—"A Roof and Four Walls", produced at the Apollo Theater Tuesday, was, taken all round, the best performance the West End dramatic stage has been in months. Phyllis Neilson-Terry has an admirable part in Temple Thurston's admirable comedy. She played vastly better than her previous best. The whole cast is so good that individual mention is almost invidious. Nicholas Hannen made a most creditable determined husband, avoiding priggishness. O. B. Clarence gave a delicious comedy portrait of the income tax inspector, Allan Jessye.

This is one of the best plays now running, well constructed, having deft dialog and an intelligent theme. Cecil King is the producer. It looks as if Phyllis Neilson-Terry has found a winner that her great talent deserves.

"PLUS FOURS" A DULL PIECE

London, Jan. 21 (Special Cable to The Billboard).—At the Haymarket Theater, Wednesday, Vachel Simpson's so-called comedy, "Plus Fours", was produced. Seidom has a duller piece been offered, in The Billboard correspondent's opinion, and he is genuinely sorry for Aubrey Smith, Robert Horton and John Deverell, who did their excellent best with the rubbish at their command. Robert Horton's performance was particularly fine, with subtle, unexpected sidelights in his characterization. Apparently Athene Seyler despaired and amused herself playing carelessly and farcically. Peggy O'Neill starred passably as a boy in breeches, but so restlessly tricky that she blithered away any other effects. Charles Hawtree produced the piece.

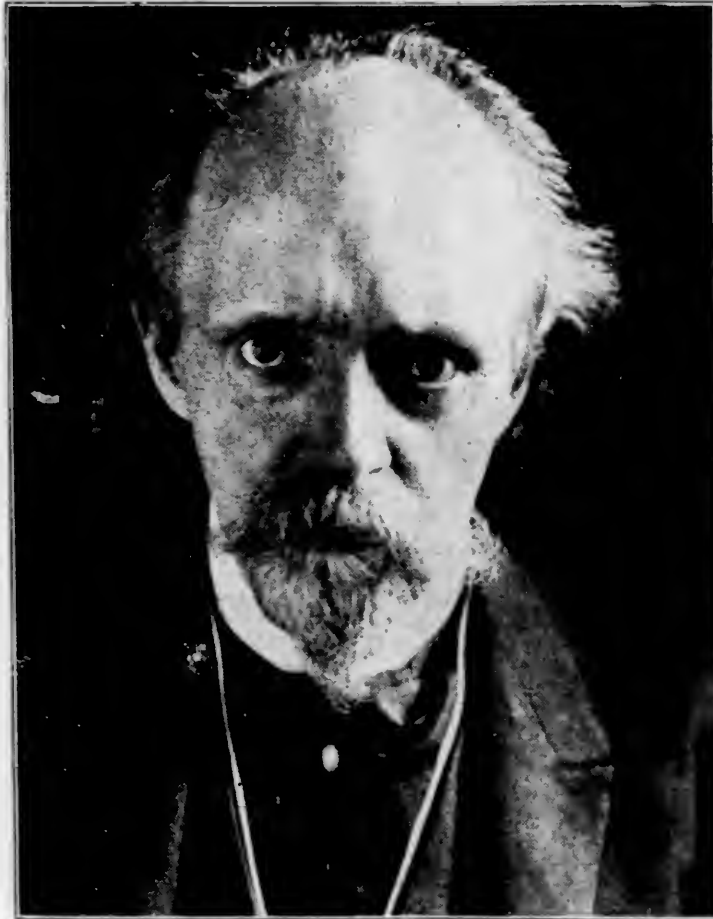
BE LATE—AND WAIT

Chicago, Jan. 20.—Alderman Joseph Kostner has proposed an amendment to the city code to compel theater managements to print on all theater tickets the hour at which performances begin, and another prohibiting the seating of persons while a performance is actually in progress. The alderman says great inconvenience is visited on patrons by late arrivals who disturb those who are on time at a performance.

HAROLD ORLOB BETTER

New York, Jan. 20.—Harold Orlob, the composer and manager of "Take a Chance", was pronounced out of danger last night at the Mt. Sinai Hospital, which he entered last week with an attack of appendicitis.

SHAKESPEARE'S DOUBLE



A new photograph of Sir Hall Caine, the British novelist and dramatist, showing his remarkable resemblance to William Shakespeare, as portrayed in the celebrated Dreshout portrait.

WIFE SUES JOHN MEEHAN

New York, Jan. 20.—Alleging breach of contract, Mrs. Helen Scott Meehan filed suit this week against her husband, John Meehan, general stage director for George M. Cohan, claiming that he owes her \$540 for her support. The papers on file in the Third District Municipal Court set forth that on December 30, 1921, she entered into an agreement with Meehan whereby he was to pay her \$30 weekly beginning June 1, 1922. She alleges that the first and second payments were made, but that she received no money from June 12 until November 28, a period of eighteen weeks.

An affidavit has been filed by the law firm of O'Brien, Malevinsky & Driscoll, attorneys for Meehan, to the effect that he is in Atlantic City at work rewriting and arranging a new play for George M. Cohan, and asking that the case be adjourned until next week, when he will return to New York.

LECOMTE QUILTS "ROBIN HOOD"

Chicago, Jan. 20.—Fred LeComte has resigned as manager of the "Robin Hood" Company and returned to Chicago on account of the illness of Mrs. LeComte (Gudrun Walberg). He said the "Robin Hood" Show had been doing a good business.

PROSPECT THEATER SOLD

New York, Jan. 22.—The Prospect Theater, which is now leased by the Blaney Players, and comprising a 1,500-seat theater and five stores, was sold last week by Wm. C. Bolton for \$500,000. The buyer's name did not appear in the transaction.

SPECIAL PASSPORTS

Granted Thirty Chinese Actors To Show in Mexico for a Month

Los Angeles, Calif., Jan. 20.—A special dispensation granted by Secretary of Labor J. J. Davis enabled Immigration Inspector in Charge Alfred E. Burnett to issue special passports this week to a company of twenty-six Chinese actors to cross the border to Calexico and to remain in old Mexico for thirty days.

The players are to present a series of old country plays for the large colony of Chinese at Mexicali.

According to Inspector Burnett, this is the first time in the history of border immigration service that a special dispensation has been granted for this purpose.

TO START ON TIME

New York, Jan. 19.—At a meeting of the Producing Managers' Association held yesterday it was decided to start all theatrical performances at the exact time advertised in the daily papers. This plan will be put into effect Monday and will apply to all performances, except on opening nights. The managers say that to insist upon an exact start on these occasions might imperil the enterprise because of playing to a house that was only partly filled.

COHAN ON WAY BACK

New York, Jan. 21.—George M. Cohan sailed from England yesterday aboard the Berengaria. He will arrive here next Friday.

HAMPDEN LEASES NATIONAL THEATER

Will Use It Exclusively for Production of Classic Plays

New York, Jan. 21.—Walter Hampden has leased the National Theater here for one year, beginning August 1 next, from Walter Jordan. He will use the theater exclusively for the production of classic plays with himself as the leading player. He is understood to be negotiating with a prominent English actor and actress to act as his leading support.

The lease on the National is said to amount to \$100,000 yearly.

SATZ TENDERED, OVATION

Belasco Pays Jewish Actor High Compliment

New York, Jan. 19.—A testimonial performance was tendered to Ludwig Satz at the Irving Place Theater last night by the followers of the Yiddish drama, who know him as "the man with a thousand faces, who makes you laugh with a tear and cry with a smile." Mr. Satz was presented in a play called "The Bandit", written especially for him by H. Kolmanovitch, and directed by Z. Weintraub. This piece gave the comedian an opportunity to show the great flexibility of his voice, and he was showered with bouquets of flowers at the end of the performance. However, the star followed the custom set by the Moscow Art Theater and refused to make a speech of thanks.

David Belasco, seated in a box with a party of guests, had a bouquet thrown to him by Mr. Satz in appreciation of the great producer attending the performance immediately after leaving a sickbed. Up in the actor's dressing room Mr. Belasco told him that his acting was one of the finest pieces of art he had ever seen on any stage, and said he would write a letter to every New York newspaper praising Mr. Satz's work.

Mr. Satz is at present attending a course in phonetics at Columbia University in order to overcome the very slight accent with which he talks, preparatory to making an appearance on the English stage. Mr. Belasco will probably sponsor him if he does make an English debut.

Mr. Satz was ably supported by Papi Lovitz, Annie Lillian, Minnie Birnbaum, Sigmund Weintraub, A. Tenenholz, Louis Birnbaum, M. Farkoff, B. Vogshall, Charles Seolar, Samuel Tobias and Herr Arbor. The play is slated for but two more performances, and then Mr. Satz will resume his role in "Kapsan Vu Krichstu".

MUZIO SIGNS FOR NEXT YEAR

Chicago, Jan. 20.—Claudia Muzio, guest star soprano of the Chicago Civic Opera Company this season, will again appear with the company next year, the contract having been signed yesterday. The singer will leave with the company on tour tonight, after which she will sail for Paris to enter opera there, following which she will go to Monte Carlo and thence to South America. She will return to America for a long concert tour next September.

RE-ELECT OLD OFFICERS

Kenosha, Wis., Jan. 20.—The annual meeting of stockholders of the Orpheum Theater Corporation held this week resulted in the re-election of the old officers and directors. They are: Thomas Saxe, president; Minard Tullgren, vice-president; Edward Dayton, secretary, and Directors Harry M. Vale, Messrs. Tullgren, Saxe and Dayton and Joseph G. Rhode. A. B. McCall will be trustee. Mr. Dayton is general manager of the company's local theaters, the Orpheum, Majestic and Rhode.

MRS. TOM HENRY ILL

New York, Jan. 19.—A long-distance phone message to the offices of the Columbia Amusement Company conveyed the information that Mrs. Tom Henry, resident manager of the Casino Theater, Boston, was suffering a slight illness, and the executives of the C. A. C. knowing Mrs. Henry's disposition to be up and doing at all times at the Casino, was sufficient for an official order to be given by Sam A. Scribner to Tom Henry, of the executive office staff, to hasten to Boston and relieve Mrs. Henry of the management of the Casino until she fully recovers.

LLOYD GARRETT GOING ABROAD

New Orleans, Jan. 21.—After closing next Saturday at the Strand Theater, Lloyd Garrett, tenor, will sail for Europe to spend a short vacation in Paris before opening with "Little Nellie Kelly" in London.

BUZZELL SAYS PRODUCERS VIOLATED THEIR CONTRACT

Comedian in "The Gingham Girl" Claims His Name Has Not Been Featured as Ordered by Court

NEW YORK, Jan. 20.—Punishment for contempt of court of Lawrence Schwab and Daniel Kussell, producers of "The Gingham Girl", at the Carroll Theater, is sought in a motion made in the Supreme Court this week by Eddie Buzzell, comedian in the show. Buzzell charges that Schwab and Kussell have failed to live up to the decision of the umpires in the recent arbitration case, it having been decided that his name was to be featured in the advertising.

Jesse Buzzell, attorney, and brother of the comedian, appeared before Justice Tierney on Friday to argue the motion, but it was adjourned until next Wednesday because of the illness of Jules Kandler, of the law firm of Kandler & Goldstein, counsel for Lawrence and Schwab.

The dispute over billing was arbitrated when Buzzell complained to the Actors' Equity Association that his contract with the producers of "The Gingham Girl" was not being lived up to. His name was to be featured in the electric lights over the theater and in all newspaper advertisements over five lines. The billing in the lights was to be "The Gingham Girl With Eddie Buzzell". The arbitrators, Sol Bloom, Arthur Hammerstein and Sam Bernard, decided that Buzzell was in the right. The arbitration award was filed in the Supreme Court, Justice Leonard Geigerich approving it, thus making it a court matter.

According to Buzzell, the front electric sign on the Carroll Theater marquee is all right, but the signs on each side of the marquee do not feature him any more than any other star in the show. Newspaper ads of five lines during the past two weeks have not contained his name, he alleges.

Attorney Goldstein, of Kandler & Goldstein, stated that Buzzell is getting more advertising than any other actor on Broadway. He said that the five-line ads in the daily papers which did not contain his name were purely accidents. Orders had been given to insert four-line ads, which did not need to contain Buzzell's name, but the papers had added an extra line on their own account.

Buzzell's relations with the producers of "The Gingham Girl" are exceedingly strained. On Wednesday night he refused to go on in one number, a song with the understudy for Bertee Beaumont, who was ill, claiming that she was not capable of singing it. Despite urgent pressure from the management, Buzzell would not go on with her and the number was left out, it is said.

THE MARIONETTE THEATER

At Columbia University, in New York City, on Tuesday and Wednesday nights of last week, the Marionette Theater, with Remo Bufano, director, and Florence Koehler, manager, gave two delightful performances of "Lima Beans", by Alfred Kreyborg; "Orlando Furioso", from Ariosto, and "Two Slat-terms and a King", by Edna St. Vincent Millay. Judging from the overflowing house and the way both young and old enjoyed it all, there is a real appreciation for this kind of entertainment. And rightly so, when it is presented in such a charming manner as done by Mr. Bufano and Miss Koehler. They are unusually skilled artists. Their voices are pleasing and flexible, and they are so dexterous in manipulating the puppets that these innocents appear to be quite human. The pieces offered were most diverting and the dialog witty. So it was not difficult for the audience to fall in with the illusion.

There ought to be a good field for marionette theaters at the fairs, carnivals, indoor exhibitions and in various community celebrations. It is a very appealing form of amusement.

CATHOLIC ACTORS CELEBRATE

New York, Jan. 22.—The Catholic Actors' Guild began a prolonged celebration of its tenth anniversary with a meeting held last Friday afternoon at the Hotel Astor. The meeting, which was presided over by Pedro de Cordoba, included Eddie Dowling, star of "Sally, Irene and Mary", and the Rev. Edward F. Leonard, pastor of St. Malachy's in West Forty-ninth street, in its list of speakers.

CARR'S RADIO SET

Chicago, Jan. 20.—Alexander Carr, co-star with Barney Bernard, in "Partners Again", in the Selwyn Theater, has rigged up a radio outfit in his dressing room and treats himself to a concert while making up for his nightly performance.

French Authors' Union To Build Four Houses

Paris, Jan. 20.—Altho already plentifully supplied with theaters and places of amusement, Paris is to have four more important theaters. They are to be built by the Authors' Co-Operative Union, under the direction of Ed Quinson, one of the biggest shareholders in six or seven theaters in Paris, which include the Bouffes Parisiens and the Palais Royal.

The new establishments are to be erected as follows: One near the Opera, another near the Elysee, the French White House; the third in the Rue de Rivoli, near the Place de la Concorde, and the fourth along the Champs Elysees. It is hoped to open them next winter.

Operettas and only French plays will be shown there, while several prominent French artists will be selected and bound to those theaters by contract. The latter idea is

\$25,000 TO ACTORS' FUND FROM BENEFIT

Largest Amount Ever Obtained From Similar Performance—Runs Five Hours

New York, Jan. 20.—The benefit given yesterday afternoon at the Century in aid of the Actors' Fund of America yielded the largest amount ever obtained from a similar performance, according to Daniel Frohman, president of the organization. The receipts were over \$25,000.

The performance lasted nearly five hours and all those billed to appear did so. Among those on the bill were Billie Burke, Allan Dinehart, Peggy Wood, Glenn Hunter, Florence Nash, Jeanne Eagels, Johnny Doolley and Gladys Hanson in "Nothing But Hits", Florence Reed, Margaret Lawrence and Pedro de Cordova in a twelve-minute scene from "Twelfth Night" and Patricia Collinge, Olive Tell, Rosalind Fuller, Eleanor Woodruff, Florence Shirley, Robert Edeson and Juliette Crosby in a posthumous play by John Kendrick Bangs.

Rodolph Valentino and Mrs. Valentino danced a tango, Eddie Buzzell and Marguerite St. Clair did a comedy scene from "The Gingham Girl", Nora Bayes sang new songs, Grace La Rue presented a Music Box burlesque of "Rain", Yvonne George sang French songs, Zybyzsko gave a wrestling exhibition, with Jack Curley as referee, and Jack Hazzard and Will Rogers supplied running comment on matters theatrical.

EXHIBITORS FIGHT BLUE LAW

Mobile, Ala., Jan. 18.—The temperance committee of the Alabama Legislature reported favorably yesterday on the strict Sunday Observance Bill, which would close all theaters and ban baseball on the Sabbath.

Local film exhibitors are massing their forces and are said to have a good friend in Senator Craft, of this city. The newly installed governor, W. W. Brandon, is committed to the blue-law bill known as the Bonner Bill. The Governor's brother, the Rev. Frank W. Brandon, and the Rev. Bob Jones, of Montgomery, Methodist ministers, spoke in favor of the bill.

The present Sunday observance law in Alabama leaves it optional with municipalities to permit shows and baseball on Sundays. Other cities in Alabama have been extremely critical of the liberal attitude of Mobile to amusements, tho as a matter of fact the local law is hybrid in that it permits "sacred" concerts, but no music in movie houses, and no band concerts; allows motion pictures to be shown, but prohibits vaudeville and legitimate shows.

Sentiment here is largely in favor of a liberal observance of Sunday, but exhibitors believe they have a hard fight ahead in the Legislature, because of the up-State feeling.

SAYS TIMES ARE IMPROVING

Chicago, Jan. 19.—M. F. Coughlan, ahead of the W. B. Patton Company, was seen by a Billboard reporter in Jim Wingfield's office today, and said that the Patton show, playing "Chasing Sally", is having an extra good patronage. The show is playing to a \$1 top. Mr. Coughlan said that an agent's labors are getting easier all the time, managers of vaudeville and picture houses laying off their regular programs for a good one-night show without hesitation. He mentioned Illinois and Indiana, especially, as showing what he believes to be a rapidly returning normality in business conditions generally.

BOOKINGS ARE SHORT

New York, Jan. 19.—The houses on the "Subway Circuit" are very short of bookings at the present moment. Generally they are fully booked for weeks in advance, but right now there are many gaps in their time.

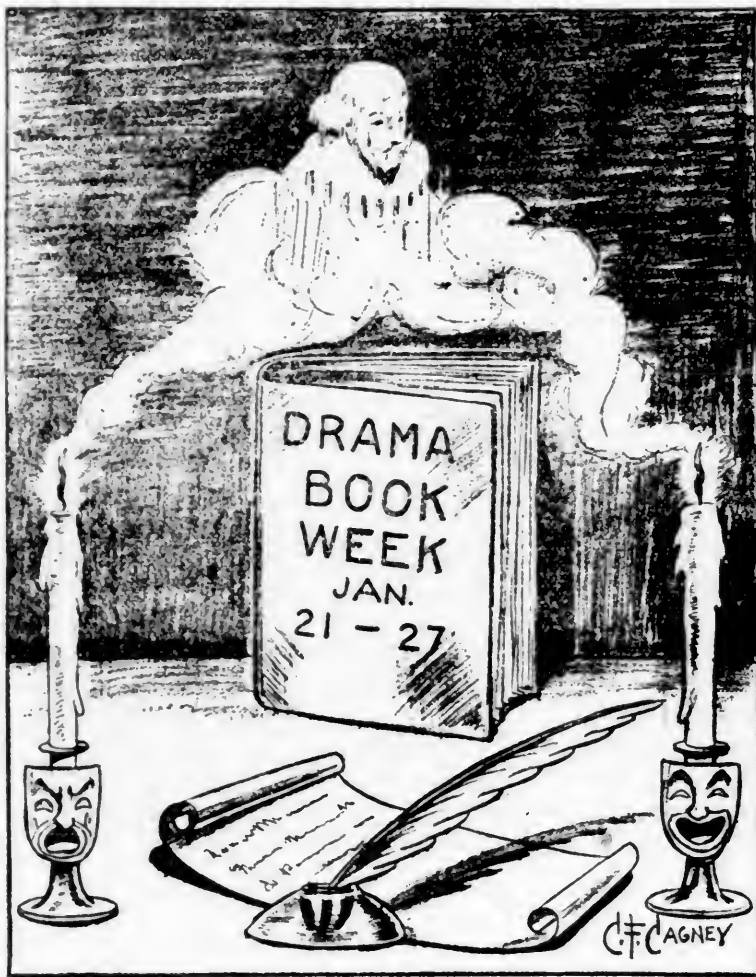
The Bronx Opera House could not get an attraction for this week and is playing a Shubert vaudeville unit. The Shubert-Riviera has four shows booked, but not consecutively, and the Montauk, in Brooklyn, has only two shows listed to come in.

FINE BUSINESS IN MATTOON

Chicago, Jan. 19.—James Wingfield, who is handling the one-night time for Gus Hill's "Bringing Up Father" Company, in the Middle West, showed The Billboard a box-office statement today from Mattoon, where the show grossed \$1,128.65. This company has done an excellent business in this section for many weeks.

Billie Burke has charge of the ceremonies attending the thirtieth anniversary of the Empire, New York. These take place January 25.

READ, MARK, LEARN, AND INWARDLY DIGEST



BARRYMORE TO BREAK "HAMLET" RECORD AND QUIT

New York, Jan. 20.—Arthur Hopkins announced today that John Barrymore would conclude his engagement in "Hamlet" at the Harris Theater on February 9 and sail for Europe the next day. This will give him 101 performances in the role and thus break the run of 100 performances made by Edwin Booth at the old Winter Garden, on Broadway, near Bond street, many years ago.

The Barrymore engagement will end on a Friday night and the next day, February 10, the star will sail on the Majestic for England. It plans to have planned revivals of either "Redemption" or "Richard III" for John Barrymore, following his run in "Hamlet", but the latter's decision to go abroad will prevent this.

This production of "Hamlet" has been one of the most successful ever made here. Receipts have ranged from \$17,000 to \$21,000 per week since the opening. In order to break the Booth record and still allow Mr. Barrymore to sail on time special matinees will be played on Tuesdays for the remainder of the run.

HELP 'EM SAVE ADMITTANCE

New Orleans, La., Jan. 18.—A novel advertising idea is being employed here by exhibitors who are presenting "Plunder", a sensational serial. Small banks are given the children who attend the shows so they can save their pennies for the next episode, a week hence. It has caught on like wildfire and, as a consequence, candy shops are suffering a small amount per capita each week.

Quinson's, who already holds an important contract with France's best comedian, Max Dearly, which forbids the latter to appear at any theater other than the Palais Royal.

ZELDA SEARS TELLS HOW

New York, Jan. 20.—Zelda Sears, popular actress, librettist and writer of the book of "The Clinging Vine", which is now playing at the Knickerbocker Theater, gave some practical advice to the Playwrights' Club at its meeting last night. Miss Sears spent thirty years before the footlights, so she knows the workings of the game. She believes there is as much art in musical comedy as there is in Shakespeare. To develop this art is her chief ambition, and to judge from "The Clinging Vine" she is certainly making good.

MISS SHIELDS WRITES PLAY

New Orleans, La., Jan. 19.—Miss Sydney Shields, of the Walker Whiteside Company, has completed a four-act play dealing with Jean Lafitte, famous pirate and patriot, who played such an important part in the history of this city. The manuscript is in the hands of a New York broker for disposal.

"THE COMEDIAN" IN REHEARSAL

New York, Jan. 20.—David Belasco has started rehearsals of "The Comedian", a new play by Sacha Guitry in which he will star Lionel Atwill. The full cast is not yet announced but it is known that Elsie Mackay, Albert Gran and Joseph Herbert will be in the company.

STARS TO APPEAR IN LAMBS' PUBLIC GAMBOL

Will Rogers, Arthur Deagon and Others on Program of Big Mid-Winter Show—Burlesque on "Babes in Toyland" a Feature

NEW YORK, Jan. 22.—The Lambs' mid-winter public gambol will be held February 18 at the Globe Theater. George Leguere, chairman of the Entertainment Committee, announces that among others to take part are Will Rogers, Arthur Deagon, Frank Morgan and Eddie Ellis. There will be a burlesque on "Babes in Toyland", written by Glen McDonough, author of the original show of that name.

"Grave Faces" will be another feature, and it is possible that "Star of Bethlehem", shown at Christmas time, will be repeated.

More Lambs will take part in this gambol than any previous, with exception of the one staged at New York Hippodrome. In previous years the name "Intimate Gambols" has been used, but it was decided, owing to the possibility of the public confusing the term, that instead of "Intimate Gambols" these annual affairs would be hereafter known as "Mid-Winter Gambols".

PUBLISHERS HAD RIGHT TO TERMINATE CONTRACT

New York, Jan. 20.—Justice Warley Platzer, of the Supreme Court, has handed down a decision in which he holds that Doubleday, Page & Company, the publishers, had a right to terminate their contract with the Vitagraph Company of America for the production of certain "O. Henry" stories sold to Vitagraph and dispose of the balance of such stories as had not been produced in motion picture form by Vitagraph at the time of the termination of the contract.

The publishers terminated the contract for alleged default in the payment of royalties, and brought suit against the Vitagraph to recover a balance alleged to be due. Vitagraph promptly countered with a claim that the publishers had no right to terminate the contract, and sought to obtain an injunction restraining the publishers from disposing to other producers the rights to the balance of the stories that had not been put into motion picture form at the time the contract was terminated.

The Court in its decision says: "The real controversy is not about plaintiff's right to give the notice, but about its right after notice to treat the contract as at an end and make such disposition of the motion picture rights as it may see fit. Upon that question I am of the opinion that plaintiff must prevail. The contract contains clear and careful provisions for its termination, and for the protection, in that event, of defendant's rights to pictures already released or in process of manufacture." Kellogg, Emery, Inness-Brown and Cuthell, of 120 Broadway, appeared for the publishers.

SPECIAL TRAINS CARRY OPERA STARS TO BOSTON

Chicago, Jan. 22.—Following the dropping of the curtain on the performance of "Carmen", Saturday night, marking the close of the Chicago season, 234 members of the Chicago Civic Opera Company boarded two special trains for the Boston engagement of the company. Seventy principals were included in the legions to the East.

Proceeding the specials were Rosa Balea, Caesar Formichi, Maria Claessons and several other stars who will open with the Boston engagement. Among the principals who took passage on the special trains were Claudia Muzio, Georges Baklanoff, Mary Garden, Mary McCormic, Melvina Passmore, Hazel Eden, Irene Pavloska, Kathryn Browne and Grace Holt.

MELBA RECEIVES OVATION

London, Jan. 21 (Special Cable to The Billboard).—Melba sang "La Boheme", Wednesday, at Covent Garden Opera House and created terrific enthusiasm. The British National Opera Company presented her a tortoise shell mantle set. In a speech after the third act Melba expressed joy at being back in her artistic home. She appealed to the public to support the opera company. Saturday night was a gala night, it being the last performance of this season for the British National Opera Company.

Covent Garden will reopen Wednesday with a revue.

RAM'S HEAD PLAYERS OPEN THEATER IN NATIONAL CAPITAL



What promises to be one of the most successful attempts in the dramatic line which has been launched in the National Capital for many a year is that of the Ram's Head Players, under the direction of Robert Bell, son of the well-known Charles J. Bell and nephew of the late Alexander Graham Bell, and James Reynolds, art director of New York City. The theater has just opened with the showing of three plays. Photo shows Mrs. Philip Kaufmann, formerly Miss Nancy Lane, one of the Capital's best known young society women, taking the part of Sister Monica in James Reynolds' play, "Three Nuns and a Lady". Washington society people and well-known professionals will take part in the plays given this winter in the old residence of the late Alexander Graham Bell.

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VAUDE. ARTISTE CHARGED WITH THEFT OF TROMBONE

New York, Jan. 22.—Charged with the theft of a trombone belonging to a member of the orchestra at the Broadway Theater, Jesse Wise, of the team of Kelly and Wise, which opened at the theater on Thursday, was arrested and taken to the West Thirtieth Street Police Station. Paul Poetner, owner of the trombone, had Wise arrested.

Wise is said to have declared he would bring suit for false arrest.

When the members of the Broadway Theater Orchestra prepared to begin work on Thursday afternoon the trombone player discovered that the locker where he kept his instrument had been broken into and the trombone stolen. Inquiries backstage brought the information from a colored porter that he had noticed a man leave the place in the morning with a trombone. He said that he had let the man out thru the door leading to the auditorium. When Wise returned to the theater later in the afternoon the porter declared that he was the man he had reference to. Poetner then called Detective Clancy, who made the arrest.

After being looked at the West Thirtieth street station house Wise was taken to police headquarters. The value of the trombone was set at \$85 by its owner.

Kelly and Wise was a new act, having been playing but a few weeks.

ATKINS A FINE SHYLOCK

London, Jan. 21 (Special Cable to The Billboard).—At the Royal Victoria Hall (the Old Vic), Monday, Robert Atkins made a fine Shylock in a revival of "The Merchant of Venice".

TO REPEAT BENEFIT FEATURES

New York, Jan. 21.—The principal features of last Friday's Actors' Fund benefit will be repeated at the Hippodrome next Sunday night. Many were turned away from the performance at the Century.

INTERNATIONAL MUSIC SOCIETY MEETS

London, Jan. 21 (Special Cable to The Billboard).—The first conference of delegates of the International Society of Contemporary Music was held here last week. Edward Dent was chairman. They discussed international co-operation, and exchanged views on publications and the constitution. It was decided that this year's festival shall be held at Salzburg during August. A selection committee was appointed.

COMMUNITY DRAMA LEAGUE

Hamilton, O., Jan. 19.—A permanent organization of the local Community Drama League was effected at a meeting of representatives of various drama clubs of this city and the rural community theaters held at the Chamber of Commerce yesterday.

The initial production, "Mr. Pim Passes By", will be given February 23. The proceeds will be used to install a modern department of better plays in the public libraries.

BERLIN BARS FRENCH PLAYS

Actors' League and Managers' Association Order Boycott

Berlin, Jan. 22.—The Berlin Theater has ordered a boycott on all attractions of French origin it became known today when the Actors' League and the Managers' Association announced that its members had agreed to immediately stop rehearsals on any French plays in preparation and that French plays already running would be replaced by other pieces as soon as possible.

The State opera in Berlin has gone so far as to announce a boycott against "Carmen", not that there is any objection to the character of the piece, but because the royalty on the piece will have to be paid to France.

COURT FAVORS LESSEE

Injunction Restrains Owners of Providence Theater From Ousting F. R. Wendelschaef

Providence, R. I., Jan. 20.—A preliminary injunction restraining the Emery Amusement Company from proceeding against Felix R. Wendelschaef, lessee of the Shubert-Majestic Theater, by any action at law to recover possession of the Shubert-Majestic, and from leasing or conveying to any other party the premises or from ejecting the occupants, was granted in the Superior Court this week.

The injunction was granted on the petition of the Shubert Theatrical Company and Mr. Wendelschaef, who says that, notwithstanding the fact that they have lived up to all the terms of the agreement, they have been refused a further lease of the theater for an additional five years and have been ordered to vacate the premises.

It was claimed by the complainants that on December 18, 1917, they obtained the lease of the Shubert-Majestic for five years, beginning January 1, 1918. The agreement provided that the complainants would be permitted to renew the lease for an additional five years, it was said, upon the expiration of the original lease, providing that they give written notice of their intention a year before the expiration of the first lease.

The lease, which has been in operation for the past five years, calls for an annual rental of \$25,000 and contains an additional rent agreement, providing that the complainants also pay to the Emery Amusement Company one-third of the net profits. There is also another clause in the agreement prohibiting the Shubert Company and Mr. Wendelschaef from showing any vaudeville entertainments while the lease is in force.

ENTERTAIN WOMEN PRISONERS

Auburn, N. Y., Jan. 20.—The "Echoes of Broadway" Company, showing at the Grand Theater this week, presented the first professional performance in the history of the Women's Prison yesterday afternoon. The entertainment lasted more than an hour and was deeply appreciated by the ninety-four inmates. Since coming here last June Manager Richard F. Staley, of the Grand Theater, has allowed few weeks to pass without entertaining the male inmates of the prison with vaudeville, pictures or other attractions. Service of the Grand orchestra, directed by Joseph Tallmadge and Charles Gruner, also was tendered Warden Edgar S. Jennings for the entertainment by Mr. Staley.

FUNERAL OF MRS. FINCH

Mrs. E. L. Finch, mother of Leon Finch, well-known stock and repertoire actor, who died at her home in Fort Dodge, Ia., January 11, was buried from her old home in Aurelia, Ia., January 14. Leon Finch, in a letter to The Billboard, thanks all members of the profession who sent telegrams and letters of condolence. Mr. Finch also writes that he received a wonderful letter from Actors' Equity, for which he is duly grateful.

MISS DARLING'S NOSE BROKEN

Miss Frankie Darling, with the Irene Castle Fashion Revue, is reported to have arrived in Portland, Ore., from San Francisco suffering from a broken nose and facial bruises, the result, it is said, of being jolted to the floor of a Pullman car during the railroad trip.

JIMMY PARELLE IN CHICAGO

Chicago, Jan. 20.—Jimmy Parelle is back in Chicago and will enter stock with Friedlander & George. He arrived from Superior, Wis., where he played ten weeks in burlesque stock, previous to which he played thirty-eight consecutive weeks in St. Paul for W. O. Scott.

GREAT TIME IN OKLAHOMA

Oklahoma City, Ok., Jan. 18.—People here have about recovered from the many joys of last week that attended the inauguration of Governor J. C. (Jack) Walton. Access to all picture theaters in the city was free and it is estimated that 100,000 people availed themselves of the opportunity. Eats and drinks also were provided free at a barbecue in which over 300 head of cattle, buffalo, deer, chickens, rabbits and opossums were consumed. Open-air vaudeville, carnival shows, old-time square dances, a fiddlers contest and a grand ball were other free attractions.

SCHENCK SIGNS DIRECTORS

Los Angeles, Calif., Jan. 20.—Sidney A. Franklin and Victor Heerman, famous directors, were signed this week by Joseph M. Schenck, who is considered the largest independent producer of motion pictures. Franklin has directed such film successes as "East is West" and "Smilin' Through" and has been engaged to handle Constance Talmadge's new production. Heerman starts on his contract April 1.

JEWISH PLAYERS IN N. O.

New Orleans, Jan. 20.—Sylvia Tompkins and Sasha Gurevitch, well-known Jewish players who have been seen here frequently, are bringing a dramatic company from Minneapolis for indefinite engagement. Members already assembled include Madame Bertha Conrad, Morris Conrad and Harry Frankel. This makes the second Jewish company to visit here this season.

CO-OPTIMISTS' SIXTH BILL

London, Jan. 21 (Special Cable to The Billboard).—The Co-Optimists produced their sixth bill Thursday at the Prince of Wales Theater, and thoroughly deserved the ovation they received. Laddie Cliff's dancing and Gilbert Child's fantastic singing and miming were of greatest interest. Betty Chester is going strong as ever and Burnaby was droll. Melville Gideon's new melodies were acclaimed.

CHECK FILM PIRACY

Los Angeles Police Arrest Two Men and Thwart Attempt To Steal Five Feature Pictures

Los Angeles, Calif., Jan. 20.—The first successful attempt by local police to check wholesale piracy of feature film productions in the Orient was made this week and resulted in the arrest of two men and thwarted a plot to steal five special pictures which cost \$750,000 to produce. The men under arrest are Robert Marley and D. K. Read. Marley, charged with grand larceny, was employed at the Thomas H. Ince Studios as shipping clerk for five years. Read formerly was employed by a film company in San Francisco. He is charged with receiving stolen property. They were taken in custody by Deputy Sheriff J. B. Fox when, it is said, Marley was transferring two film productions to Mead at an express office in Culver City. Two productions had been stolen from the Ince shipping room. Papers in possession of Read revealed that the two men had contracted with a third party to steal three other feature films. Marley, as shipping clerk, handled all outgoing films. He sent 6,000 feet of positive film to the express office, where Read obtained it. The film was sold for \$45. Read confessed that a deal was then made with a manager of a film company dealing in the Orient to deliver positive prints of five of the Ince feature productions. These pictures were to be retitled and sent to the Orient for sale. The each of the pictures cost \$150,000

to produce they seldom were sold for more than \$1,500 to the Oriental agents. For the five productions Marley and Read were to receive \$1,000 from the manager, Read said.

SHE BRAVED JUNGLE BUT FAINTS FROM STAGE FRIGHT

Newark, Jan. 19.—Altho she had faced perils of the African jungle eight months, killed an elephant and a lion and had been bitten by the dreaded tsetse fly, Miss Marthe Miller, authoress and member of the staff of the New York Museum of Natural History, fainted from stage fright this week while addressing a social club here. It was the first time she had ever faced an audience.

NO BAGGAGE, NO SHOW

Philadelphia, Jan. 19.—Kath St. Denis, Ted Shawn and the Denishawn Dancers arrived here yesterday from Boston, but a railroad wreck delayed the arrival of their baggage and the performance scheduled for the Academy of Music was postponed until February 28. The box-office refunded money to those who asked for it.

MARION'S CHANGES IN STAFF

New York, Jan. 20.—Dave Marion, who controls "Dave Marion's Own Show" and "The American Girls" companies on the Columbia Circuit, has made several changes in his executive staff during the past week thru the exit of Walter Leslie, formerly manager of the Casino Theater, Philadelphia, who has been acting as general manager for Mr. Marion since the opening of the current season. With the exit of Leslie Jack McNamara becomes company manager of "The American Girls", with Harry Finberg in advance. Harry Marion becomes company manager of "Dave Marion's Own Show", with Nat (Baron) Golden in advance.

AUBURN DRAMATIC ASSN.

Auburn, N. Y., Jan. 20.—The Auburn Dramatic Association will present the play, "A Pair of Sixes", at Utica January 27. Mrs. Samuel Hopkins Adams will come here from New York to superintend the final rehearsals. The local players have presented several plays in a manner highly pleasing to those who witnessed the presentations and are aiming at still greater success.

JENNIE DUNN, NOTICE!

If Mrs. Ezra Kendall, professionally known as Jennie Dunn, will communicate with Alfred Nelson, of the New York office of The Billboard, she will receive important information to her advantage.

KETTERING WANTS CONTRACT MODIFIED

Thinks Equity Should Allow Ten Performances for Popular-Priced Shows

Chicago, Jan. 22.—Ralph T. Kettering, Chicago playwright and producer, has written the executive offices of the Actors' Equity Association in New York asking a modification of contracts for popular-priced shows. Mr. Kettering claims the eight-performance clause is objected to by various managers of theaters in the Middle West who demand Saturday, Sunday and mid-week matinees. Mr. Kettering thinks all shows playing to a dollar top should be permitted ten performances under the Equity contract.

DETROIT DELINEATIONS

Vic Travers, manager of the National Theater, who has been confined to his apartment for several days, is able to be out again. Eddie Raye, producer and comedian at the National, has been seriously ill for several weeks with a touch of pneumonia, but is now on the road to recovery. The many friends of Bert Meyer, former chorister at the Avenue and recently with the "Big Jamboree" Company, will be pleased to learn that she was married to Frank Burdette, known professionally as Frank Brown, while playing the Gayety recently with the "Big Jamboree" Company on the stage immediately after the night performance before the entire company. They were given a sumptuous dinner by their associates. Gertrude Avery, fascinating blond soubrette, formerly of the Columbia and until recently with "Giggles", is now featured soubrette with "Girls a la Carte" and, according to press notices, is making a big hit. Charles Burns, former favorite comedian at the Avenue, opened at the National, and, as a laugh-getter, is going over big. Frank Confer and Midge Schuler, who have had a very successful season in vaudeville, returned to their former stamping place at the National Theater, opening January 14, John Casey exiting, as also did Mildred Collier, who returned to Cleveland, and Minnie Burke, who closed December 31 for a much-needed rest in Lima, O.

A soubrette well known on all the circuits and who recently was featured in the Shubert unit, "Success", and Flossie Everette opened at the National January 1, and the management is to be commended for securing such well-known artists. One of the headliners at the Temple recently was our former friend, Jos. K. Watson. In next to closing position he was given much-merited applause. Jos. Sarno, boxing promoter of the Avenue Theater, has returned from a few days' visit to his home in New York. Chas. Barton, connected with Chas. Rothstein & Co., at the Avenue, escaped from an automobile accident along with Jimmie Cooper when their taxi collided with another speeding taxi that knocked an electric light pole down, killing a pedestrian, at Woodward and Witherell streets. Outside of a severe shaking up and a few bruises they are O. K.

Anna Propp, the kewpie prima donna, was the big hit of the "Frank Finney Revue" at the Gayety recently. A rumor has it that Jim Bennett, featured comedian at the Avenue, has several tempting offers of a franchise, featuring him as "Jim Bennett's Revue". When it comes to speed and knowing how to put over a "bit" you've got to hand it to Jim.

MICHIGANDER.

SEAVER COMPANY OFFICERS

Peoria, Ill., Jan. 20.—Officers of the Seaver Amusement Company, which owns and operates the Hippodrome and Princess theaters, were elected at the annual meeting held this week, as follows: President, Dee Robinson; vice-president, R. R. Francis; secretary-treasurer, H. J. Weisbruch. Newly elected directors are: H. J. Weisbruch, Dee Robinson, Charles D. O'G., R. R. Francis and Sam Robinson.

The management of the Savoy Theater, New Prague, Minn., has been taken over by the New Prague Philharmonic Orchestra Association for the next year. The members of the Philharmonic Orchestra were all members of the old Savoy Orchestra.

day evenings. The company will then move back to its old haunt at the Century, where it has played for more than 500 performances. Daily matinees are scheduled to begin January 24.

New York, Jan. 19.—The Shuberts have made arrangements to take "Blossom Time", now at the Century, to Stamford, Conn., for two special performances next Monday and Tuesday.

NINE CURTAIN CALLS FOR LEADING PLAYERS

Providence, R. I., Jan. 18.—Corliss Giles, the popular leading man of the Bonstelle Players at the Providence Opera House, is having his chance this week in Augustus Thomas' play, "The Copperhead", and is dispelling any doubt that anyone might have had as to his histrionic ability. Sharing honors with Mr. Giles was Ann Harding, leading woman. Her refined handling of the mother role in the first act was favorably received and her later change into the part of Madeline King, the granddaughter of "The Copperhead", was remarkable in its effectiveness. The opening night Miss Harding and Mr. Giles were forced to respond to nine curtain calls. Sifton Faust has a role that fits him like a glove in the part of Joey Shanks, and Gilberta Faust, as Grandma Perley, gives a relieving touch of comedy to some of the serious scenes. Harris Gilmore makes an ideal lover, and Walter Sherwin is effective as Newt Gillespie. The rest of the cast, a long one, is excellent.

MONEY COULDN'T BUY IT

New York, Jan. 19.—The Smart Set, in its February number, under the heading, "Specimens of Current Drama", by George Jean Nathan, gives a page and a half to a general review of the character of shows given at the Olympic Theater in this city by Dave and Sammy Kraus, who are presenting the Mutual Circuit shows. The article is written in a burlesque manner, and, while it hands the reader many a laugh, it gives him much food for thought, as it relates to burlesque as a popular pastime of playgoers. This kind of publicity cannot be bought with money, and it speaks well for those responsible for its publication. Alex Yokel, director of exploitation for the Mutual Circuit shows, with his usual modesty denies that he is responsible for its publication, nevertheless he is taking advantage of it by mailing out to all house managers, company managers and theatrical journalists a copy of The Smart Set, and we acknowledge ours with thanks.

WRESTLING MATCH DRAWS BIG

Dubuque, Ia., Jan. 18.—More than 3,000 people crowded the Majestic Theater last night for the Engle-Meyers middle-weight wrestling match, according to Manager Jake Rosenthal, who said the receipts were the biggest for the house in several years. A \$1 top was charged. A draw was called by Referee Irvy Miller after the grapplers mixed it up for three hours and fifteen minutes. Delegations from Chicago, home of Meyers, and other points were present.

FINED FOR OBSCENE SHOW

St. Paul, Minn., Jan. 18.—Miller Hoffman, proprietor of the Blue Bird Theater, pleaded guilty in the local Police Court to a charge of showing obscene moving pictures at a stag party on December 7 last, and was fined \$100. Hoffman stated that he received part of the proceeds for the hire of his theater to the promoters, one of whom has since died. A. J. Kradler, alleged to be one of the promoters of the exhibition, pleaded not guilty and his case will be tried tomorrow.

A CHILDREN'S THEATER IN LONDON



A new theater for children, called The Playbox, has been opened in London, England. The photo shows a scene from the first production, "Balk and the Big Head". —Underwood & Underwood.

MOROSCO PAYING \$6,000 WEEKLY FOR GLOBE THEATER

New York, Jan. 20.—"Lady Butterfly", the new Oliver Morosco musical comedy, which opens at the Globe Theater next Monday, displacing Charles B. Dillingham's "Bunch and Judy", is paying the unusually high rental of \$6,000 a week for the bare theater, without any house or box-office employees. "Lady Butterfly" is produced by the Morosco Holding Corporation, the stock company organized by Oliver Morosco.

The rental being paid by this show is probably the highest ever paid for a Broadway house by a legitimate attraction. Several theaters, including the Lyric and the Astor, are getting as much and even more rent for pictures.

CLEVELAND PRODUCTION CO.

Cleveland, O., Jan. 19.—The Cleveland Production Co., affiliated with the Cleveland Academy of Stage Arts, has established quarters at 2728 Euclid avenue. It is the plan of the company to instruct and place its pupils in their respective niche, and to produce plays and book attractions. Members of the faculty are Elroy H. Ward, vocal instructor; Rose Timen, instrumental director; Dr. Timen, dramatic, and Irene Converse, dancing.

I. T. O. D. C. TO MEET

Springfield, O., Jan. 20.—Gus Sun, well-known amusement operator, with headquarters here, plans to attend the meeting next week in Milwaukee of the recently organized Independent Theater Owners' Distributing Corporation, of which he is a member. The organization of theater owners was formed for the purpose of producing and distributing motion picture films.

FULL WEEK FOR "DEARIE" AT PORTLAND

New York, Jan. 20.—"Good Morning, Dearie", Chas. Dillingham's musical comedy, now playing in Boston, will play a full week in Portland, Me., after the Boston engagement. Portland is considered a two-day stand usually, and big shows rarely visit it. "Good Morning, Dearie", has met with but little success on tour. After the Portland engagement the show will play a full week in Providence, R. I.

MITZI DRAWS BIG IN SPOKANE

Spokane, Wash., Jan. 18.—Mitzi, in "Lady Billy", sold out completely for three performances here last Friday and Saturday, netting the largest receipts of any attraction at the Auditorium in the past year. Not since "Irene" was held over last winter has the house been sold out a day in advance. That Spokane is hungry for good road shows and will turn out to capacity for names was demonstrated by Mitzi's engagement.

"ANNABELLE" NOT TO BE SEEN

New York, Jan. 19.—"Good Gracious, Annabelle" has fallen thru because Brock Pemberton could not get anyone to play "Annabelle", it is said. It seems that Madge Kennedy, star of the late "Spite Corner", was on the brink of signing up for the part, but accepted an offer to make a movie in Japan instead. Therefore "Good Gracious, Annabelle" has been placed in a state of preservation for the time being.

"BLOSSOM TIME" TO STAMFORD

New York, Jan. 19.—The Shuberts have made arrangements to take "Blossom Time", now at the Century, to Stamford, Conn., for two special performances next Monday and Tuesday.

THE NEW PLAYS ON BROADWAY

COMEDY THEATER, NEW YORK
Beginning Wednesday Evening, Jan-
uary 17, 1923

LEE SHUBERT Presents
BERTHA KALICH

"JITTA'S ATONEMENT"

A Tragi-Comedy by Siegfried Trebitsch
Adapted by George Bernard Shaw
Staged by Lester Lonergan

THE CAST

Mrs. Billiter.....Phoebe Coyne
Professor Bruno Haldenstedt.....John Craig
Jitta Lenkheim.....Bertha Kalich
Professor Alfred Lenkheim.....Francis Byrne
Dr. Ernest Fessler.....Walton Butterfield
Agnes Haldenstedt.....Thais Lawton
Edith.....Beth Elliott

"Jitta's Atonement", the first play ever adapted by Bernard Shaw, is calculated to induce the question as to how much of the play is Shaw and how much is Trebitsch. That can be easily answered. In the language of the analytical chemist, there is a trace of Shaw. It comes at the finish of the play and it is not worth while waiting thru the rest to hear, fine as it is.

Trebitsch—and Shaw must be held somewhat responsible—has done a perilous thing in writing a play with one act of tragedy and two acts of comedy. It is true that they can be successfully mixed, but not in the way "Jitta's Atonement" is put together. The story will indicate that in some measure.

Jitta, the wife of a scientist, has an affair with another scientist, also married and a friend of Jitta's husband. He dies of a heart attack while away with Jitta, who flees when she finds him dead. That is the first act. The remaining two are devoted to the discovery of her affair by her husband and her lover's daughter, the former becoming reconciled to it and the latter rather admiring it. There are other elements, but they all follow the same groove.

Now this is a subject which does not lend itself to jest, at least the average American audience does not take to it easily as a thing to be laughed at. In consequence the play falls rather flat for most of its course and brightens up only at the final scene, which is unmistakably Shaw. His jugglery of words and sureness in planting laughs overcome what has gone before and the scene is thoroly enjoyable.

Jitta is played by Bertha Kalich. She is excellent at times, better in her serious scenes than in comedy, but with a tendency to overact always. This was particularly evident when she discovered the body of her lover in the first act. She overdid the scene grossly. Miss Kalich has a fine grip on the technique of her art and if she would only tone down a wee bit would give a splendid performance.

The part of the lover was excellently done by John Craig. He only appeared in the first act, but registered a fine impression. His death scene was done with consummate art. Francis Byrne, as Jitta's husband, handled everything he did with surety and poise. He was at home in both serious and comedy scenes, and made a real characterization of his role. Walton Butterfield, as Dr. Ernest Fessler, a serious young physician, missed doing a very fine bit of work by a small margin. This may have been the fault of the direction, but, in any event, Mr. Butterfield let many comedy points get by him thru slack tempo and improper inflection. Somewhat the same criticism applies to Beth Elliott, who, in the role of the dead scientist's daughter, read her part well, save for the comedy. As she missed her points in exactly the same way Mr. Butterfield did it looks as tho the direction was to blame. Thais Lawton, who played the wife of Jitta's gentleman friend, was altogether excellent at all times. Miss Lawton is

an accomplished player who, fortified with a full knowledge of the actor's craft, extracted all there was out of her part. Phoebe Coyne, in the small part of Mrs. Billiter, was very good.

The settings of the piece were good looking—the second act set, incidentally, looking much like one used in "The Triumph of X"—but they were badly lighted. Mr. Lonergan, who staged "Jitta's Atonement", has not mastered the knack of putting a broken light on his walls and they look like canvas and paint. The stage proper was also lighted in a spotty way, so that the players walked into gobs of light that were in marked difference to the rest of the illumination, instead of merging into it invisibly.

A play with an idea which is muddled in the writing. An entertainment that is mildly amusing, but one that will hardly appeal to the great bulk of playgoers.

GORDON WHYTE.

faculties. This leads to the estrangement of father and son and the breaking of a friendship lasting for thirty years between the owner and his foreman. Eventually they get a whale of an order, which puts the plant on its feet and everything is serene.

Now all this is played for laughs, and the two chief comics, Louis Mann and George Sidney, belt at the lines and situations and pound every last giggle out of them. They play the show like an "afterpiece", and both knowing all the tricks of the trade, the laughter is loud and practically continuous. The show is sheer theatrical bunk and hocus-pocus, as a drama. As a laugh-getter it is about the healthiest of its breed on Broadway and as an entertainment it is above reproach.

Aaron Hoffman must be given credit for writing the best laugh lines since the latest of the "Potash and Perlmutter" trilogy. At a conservative estimate, every third line is a howl and they are all clean. The business devised has been calculated with a shrewd eye for the comic possibilities, and both Mann and Sidney play

BROADWAY STARS VISIT RUSSIAN PLAYERS



Following the first matinee of the Moscow Art Theater, which was largely attended by the players of Broadway, a reception was held back stage at which Constantin Stanislavsky and his co-workers were introduced to his American conferes. Among those seen in the photo are Ivan Moshkvin, David Warfield, Ethel Barrymore, Morris Gest and Constantin Stanislavsky. —World Wide Photos.

49TH STREET THEATER, NEW YORK

Beginning Thursday Evening, January 18, 1923, Matinees Wednesday and Saturday

MAX MARCIN, INC., Presents
LOUIS MANN

— and —
GEORGE SIDNEY

"GIVE AND TAKE"

A Farce Comedy by Aaron Hoffman
THE CAST

(In the order in which they first appear)
Marlon KrugerVivian Tobin
Jack Bauer, Jr.Robert W. Craig
Albert KrugerGeorge Sidney
John BauerLouis Mann
Daniel DrumCharles Dow Clark
Thomas CraigDouglas Wood

If someone were to ask me what kind of a play "Give and Take" is, I should probably reply, "It's terrible." If, again, someone were to ask how I would like to have what it will make during its Broadway run, I should certainly reply, "Lead me to it." Does that give any idea of the sort of show "Give and Take" is? No? Then I will particularize.

The story is of capital and labor as represented by the owner of a canning factory on one hand, and the employees, led by the owner's son, on the other. The men strike for a share in the profits of the enterprise. The owner gives in, owing to financial dif-

them up to the hilt. In theatrical parlance, they both can "troupe".

I have never seen Louis Mann to such good advantage. His laugh-getting abilities, and they are of the highest, should forever knock the idea out of his head that his forte is tear-jerking. He has a serious scene or two in "Give and Take" and they are shoddy. His comedy is all-wool and a yard wide.

George Sidney is a master at extracting laugh painlessly. He can "mug" to perfection and has the immobile face necessary to the complete execution of the comedian's bag of tricks. He can sustain any laugh he gets without squeezing the audience dry. But why say more? Mr. Sidney knows his business thoroly, and it is a distinct pleasure to see such masterly comedy playing.

Vivian Tobin, the daughter of the cannery owner, looked sweet and acted in about the same manner. Miss Tobin is very sugary, and if she added a little tartness to her playing it would give a happier result. In cookery it is well known that a little bit of sour will make the sweet more pleasurable. The same principle can also be applied to acting.

Robert W. Craig played the owner's son. He did nothing unusual with the role, but was manly and properly direct in his playing. Douglas Wood gave an excellent performance as an eccentric business man, feeding the comedians splendidly. This more or

WHAT THE NEW YORK CRITICS SAY

"Jitta's Atonement"

TIMES: "Jitta's Atonement" is an interesting comedy that does not always succeed in being plausible."

WORLD: "Whether Shaw was burdened by duty or malice, 'Jitta's Atonement' is the most unworthy piece with which his name has ever been connected."—Heywood Brown.

GLOBE: "A play of novel material, but no great weight; not made entirely convincing in performance."—Kenneth Macgowan.

POST: "One of the most extraordinary mixtures administered in the theater for many months."—J. Ranken Towse.

"Give and Take"

TRIBUNE: "'Give and Take' varnished some advanced economics with much ready horse-play, and that large audience of what are known as amusement seekers probably will revel for weeks in its many recreations."—Percy Hammond.

HERALD: "It should be recorded, as a matter of complete reporting, that last evening's audience laughed itself sick from the beginning of 'Give and Take' until the end."—Alexander Woolcott.

POST: "Aaron Hoffman's new comedy, a vehicle for Louis Mann, falls as far short of real wit as it does of the possession of satirical values."—J. Ranken Towse.

GLOBE: "A practical joke on capital and labor. Deliberate and mechanical in two acts, but lively and effective at the finish."—Kenneth Macgowan.

"THE BIRD" FOR PARIS

New York, Jan. 20.—Richard Walton Tully, the author and producer of "The Bird of Paradise", has arranged for the presentation of that play at the Mogador Theater in Paris next June. Tully recently returned from a trip abroad and says he will be present at the opening of his play in the French capital.

"ABRAHAM LINCOLN" CLOSES

New York, Jan. 20.—"Abraham Lincoln", the John Drinkwater play with Frank McFlynn in the title role, has closed its tour. McFlynn will shortly start on a vaudeville tour.

MARGUERITE SYLVA RETURNS

New York, Jan. 20.—Marguerite Sylva returned to this city yesterday from a stay in Havana. She expects to start rehearsals shortly in a play called "Other Times".

REINHARDT'S PLAYERS' COMING IS A CERTAINTY

New York, Jan. 21.—It can be definitely stated that Max Reinhardt's Players from Berlin will come to this country and present a repertoire of plays during March. They will specialize in plays of Wedekind and Hauptmann.

FLORA ZABELLE SAILS

New York, Jan. 21.—Flora Zabelle, wife of Raymond Hitchcock, sailed for Europe yesterday aboard the Olympic, with Hedda Hopper, actress, Lionel Powell, English manager, also sailed on the same ship.

less ungrateful task was what the role called for, and Mr. Wood did it well. Lastly, there was Charles Dow Clark, a pinch-penny country banker. Mr. Clark was dour and grim-visaged. He made a fine characterization of the part by entirely legitimate and workmanlike methods.

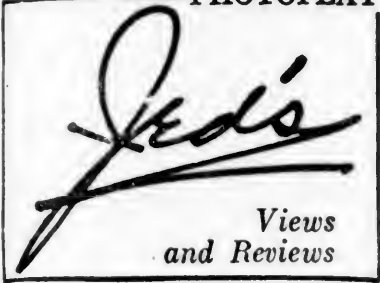
A word should be said as to the staging. W. H. Gilmore is credited with that on the program and he has done his task with rare skill. No chance of getting a laugh is overlooked, the tempo never lags and the business is unforced. The piece is played in one set, which is well painted and lighted.

An entertainment built and played for laughs, which are nearly continuous thruout the performance. The funniest show that has come to Broadway in several months.

GORDON WHYTE.

MORE NEW PLAY REVIEWS
ON PAGE 36

PHOTOPLAY



SYDNEY S. COHEN, national president of the Motion Picture Theater Owners of America, urged members of the M. P. T. O. of Ohio, in convention at Columbus, to get behind a move to put the question of censorship up to the voters and sponsor a law that would make the question of Sunday movies a matter of local option. He said he believed the people of Ohio would follow the lead of New York and Massachusetts regarding censorship and Sunday closing. Mrs. O. J. Gurwell, vice-president of the Cleveland Cinema Club, offered the aid of the club in getting the Legislature behind a referendum on consorship.

Wisconsin Theater Owners in convention in Milwaukee endorsed in a resolution the Theater Owners' Distributing Corporation.

Senator James J. Walker, suing the M. P. T. O. A. for nearly \$7,000 claimed as due him for legal services, and charging the body is unincorporated, has been ordered by Justice Robert Wagner of the Supreme Court in New York to be more explicit, and furnish the names of all members of the "unincorporated body that engaged his services."

"Peg o' My Heart", with Laurette Taylor herself, is a feature that every exhibitor should make it a point to book and play for all it is worth, which is far more than par. Star and play are known to millions the world over and the picture will be the talk of millions more. It is one of the best in many a day. King Vidor has won new honors for the direction of this Metro classic. In passing, Miss Taylor, after years as one of the most beloved stars on the stage, comes to the screen at a pace that will be hard to follow even by the best of the film favorites. If when 1923 passes "Peg o' My Heart" is not listed at or near the very top, we'll miss our guess.

While Valentino cannot work in the movies, the court order permitting him to earn a living should help some. He says he has been offered \$6,000 a week at his former "trade", that of a dancer.

"Omar the Tent-maker", to our way of thinking, is not the picture we had hoped Richard Walton Tully and his star, Guy Bates Post, would make. It is a spectacle; probably cost a lot to make, and photographically it is pleasing. However, it lacks appeal and cannot be classed as great dramatic entertainment. In the early scenes the star was disappointing, and while he was better at the end, the picture was dragged out to a tiresome close.

If exhibitors would really get together perhaps a condition might come about that would force one of our "cears" to seek permission to "earn a living" at a former trade of organizing G. O. P. conventions.

"Dark Secrets" is a right-up-to-the-minute film that should do business. Tie it up with the visit to America of Coue, the auto-suggester, and it will get the money. Furthermore, with Dorothy Dalton and an excellent supporting cast, it will please. Victor Fleming, the director, has done a fine job with this one, and Hal Rosson is to be commended for his photography. Unlike most of the films that obvious-

ly are made to take advantage of the most talked-of subject of the moment, "Dark Secrets" is a good story, ably presented.

(Continued on page 53)

BARRYMORE BUSINESS BIG

New York, Jan. 22.—Due to the great demand for tickets to John Barrymore in "Hamlet" at the Harris Theater, which the regular eight performances weekly have been unable to satisfy, an extra matinee is being given this Tuesday. The extra matinee will probably be given each week hereafter.

Barrymore has been playing to absolute capacity since the play opened, averaging weekly receipts of over \$20,000. It was the intention of Barrymore and Arthur Hopkins, producer, not to give any extra matinees, and none was given even during the Christmas and New Year's holidays. The insistent demand for seats has led to the decision of giving the extra matinee, however.

THE THREE HAVE MET AGAIN

Chicago, Jan. 20.—Reginald Barlow, Thomas E. Jackson and Schuyler Ladd, playing with Frances Starr in "Shore Acres", in the Powers Theater, played together on the same stage ten years ago, in "Yellow Jacket". To clinch the coincidence all three were assigned to the same dressing rooms they occupied in their former engagement in the house. The three have not played together since then until they were reunited in "Shore Acres".

PERMISSION TO DRAW MONEY TO PAY BILLS IS GRANTED

New York, Jan. 20.—Pending trial of the suit brought by Eugene Spitz, of 209 East 124th street, for an accounting of the proceeds from the motion picture, "Mother Eternal", by Ivan Abramson and the Graphic Film Corporation, Justice John M. Tierney, of the Supreme Court, has granted permission to Abramson to withdraw from the Garfield National Bank \$1,482, with which to pay off eleven bills representing certain expenses incurred in connection with the exhibition of the picture in question. The money represents part of the funds of an account derived from the exhibition of the picture since August last.

It is alleged by Spitz in his complaint filed by his attorney, Max Altmayer, of 290 Broadway, that he entered into a contract with Abramson for a joint venture in the production and exhibition of the picture. Spitz claiming he put \$50,000 into the enterprise, which contract he claims has been breached by Abramson.

CLEARING THEATER SITE

Santa Barbara, Calif., Jan. 20.—Work was begun this week clearing the site to be occupied by the new Granada Theater. According to the present schedule of work mapped out the theater will be completed by August 1. The plans provide for sixty-six offices besides the theater, which will represent an estimated investment of \$500,000.

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware Charters

Herald-Non-Theatrical Pictures, films, \$5,000,000; Graham Patterson, Rae D. Henkle, Clarence J. Chester, New York. (Capital Trust Co., of Delaware.)

Diamond States Theater Co., Dover, \$100,000. (James M. Sutterfield, Dover.)

Pneumatic Music Roll Machine Corp., Wilmington, perforating machines, \$200,000. (Colonial Charter Co.)

Stellar Productions, Inc., Wilmington, \$120,000; to manufacture and deal in motion pictures.

Illinois Charters

Central Amusement Co., 4823 North Dearborn street, Chicago, \$10,000; Lee Morrison, Grover E. Helms and A. J. DeVos.

Maine Charters

The Sunrise Picture Corp., Portland, \$250,000; to manufacture and deal in cameras, motion picture cameras, etc.; E. V. Mann (president), Edward Payson (treasurer) and E. M. Andrews.

New York Charters

Adams Picture Craft Travels, New York, films, \$10,000; H. J. Curtis, J. J. Sameth. (Attorney, M. Knapp, 110 W. Fortieth street.)

Valograph Picture Corp., New York, \$5,000; F. J. Valentine, N. S. Minoff, E. F. Hinderer. (Attorney, J. A. Boyle, 565 W. 143d street.)

Lewall Amusement Corp., Ticonderoga, \$10,000; L. and M. Fischer, A. M. Barton. (Attorney, same as preceding.)

Fort Edward Amusement Co., Fort Edward, \$10,000; L. and M. Fischer, W. Bascom. (Attorney, N. Bascom, Fort Edward.)

Amsterdam Theaters Realty Co., New York, \$5,000; P. Casey, L. E. Thompson, A. J. Van Beuren. (Attorney, J. H. Walters, 1564 Broadway.)

Photo Play Music Co., New York, \$25,000; E. and M. Luz, B. Herbert. (Attorney, L. Frey, 1540 Broadway.)

Julian Hochlitz Studios, New York, moving pictures, \$5,000; J. J. Myers, S. Friedman, M. S. Brodman. (Attorney, Hartman, Sheridan & Tekulsky, 152 W. Forty-second street.)

Harry Lyons Realty Corp., New York, motion pictures, \$10,000; L. C. Wilson, F. Block, P. Berger. (Attorney, J. D. Wetmore, 65 Park Row.)

Florence MacBeth, Inc., New York, \$500; Florence MacBeth and Edward Whitwell. (Attorney, Samuel Gensen, 32 West Seventy-third street.)

Original Georgia Five, Inc., of Brooklyn, \$5,000; William Drewes, H. C. Drewes and F. J. Bauer. (Attorney, B. C. Loder, 140 Broadway, New York.)

Madison Producing Corp., New York, motion pictures, \$500; Ira Finkenstein, B. J. Longstreet and M. Kelly. (Attorneys, Konta, Kirchweg and Michael, 120 Broadway.)

Corinne Griffith Productions, Inc., New York, motion pictures, \$1,000; Edward Small, C. R. Rogers, Edward Mackay. (Attorney, Max Greenwald, 1493 Broadway.)

BANKRUPTCY PROCEEDINGS NEW YORK COUNTY

Petitions Filed

Joe Reinhorn, of 1389 Broadway, has filed a petition in bankruptcy, listing liabilities of \$145,277 and assets of \$1,413. Principal creditors listed are Samuel Moskowitz, \$52,000; M. Shapiro & Son, \$13,243; Julia J. Raphael, \$24,000, secured; Victor V. Zipres, \$10,000, secured; M. William Berman, \$7,750, secured; Joseph Honig, \$17,537.

Broadway Art Stores, Inc. A petition in bankruptcy has been filed against the Broadway Art Stores, Inc., dealers in sheet music, at 1389 Broadway and 1543 Broadway, by E. C. Mills for \$14,600, Morris & Bendien \$303, Irving Miller \$565. Judge Knox appointed E. C. Mills receiver under \$3,500 bond. Liabilities are about \$25,000, assets about \$5,000.

The Riverside Music Store, Inc. A petition in bankruptcy has been filed against the Broadway Music Store, Inc., of 2496 Broadway, by Manhattan Band Instrument Co., Inc., for \$50; C. Bruno & Son, Inc., \$483; William J. Smith Music Co., \$6. Wm. C. Hechts, Jr., has been appointed receiver under \$2,000 bond.

Schedules Filed

Harry Von Tilzer Music Publishing Co., of 1638 Broadway, has filed schedules in bankruptcy listing liabilities of \$35,803 and assets of \$3,962. Principal creditors listed as Robert Teller & Son & Dorney, \$12,113; Ben Bornstein, \$3,000; Will Von Tilzer, \$1,000; The Variety, Inc., \$2,242; F. J. Lawson Co., \$1,575.

Anna Spencer, Inc., manufacturer of theatrical costumes, at 244 W. Forty-second street, has filed schedules in bankruptcy, listing liabilities of \$23,318 and assets of \$22,430, main items of which are fixtures, \$9,871; stock, \$5,350; accounts, \$4,239.

Corporations Confirmed

Broadway Music Corporation of 723 Seventh avenue, 25 per cent; United States Desk Company, Inc., of 178 Madison avenue, 20 per cent; Louis H. Zins, furs, at 20 W. Twenty-seventh street, 20 per cent.

Texas Charters

Eastland County Fair Association, no capital stock; Minter Womack, P. W. Campbell, R. L. Poe and others.

Washington Charters

Puget Sound Film Producing Co., Kent, \$150,000; George B. Williams, Charles G. Williams and Minnie M. Williams.

CAPITAL INCREASES

The Columbia Theater Co., St. Louis, Mo., has increased its capital stock from \$200,000 to \$300,000.

Bell & Howard, motion picture equipment manufacturers, of Chicago, have certified to the Secretary of State an increase in the capital stock of from \$350,000 to \$500,000.

Chester Picture Corp. to Chester International Pictures, Inc., New York, \$900,000 to \$3,500,000.

"Back to Box-Office" Policy Proves Winner

Chicago, Jan. 22.—The "back to the box-office" policy of theatrical ticket selling, inaugurated by Flo Ziegfeld and Harry J. Powers, manager of the Colonial Theater, where "Sally" is showing, has aroused the widest interest among both Chicago and New York managers. The policy of selling all tickets at the box-office, first come first served, with special attention to mail orders and no phone orders accepted, has, according to the Colonial management, worked out most successfully. Two box-offices are in use in the lobby of that theater, and Rollo Timponi, house manager, says more will be added if necessary.

JAMES E. COOPER A TOUGH LANDLORD

New York, Jan. 19.—Readers may jump to the hasty conclusion that the heading of this article is an accusation against James E. Cooper by his many tenants of those Riverside drive mansions from which the "Big Boss" draws down rent, but it is not. It is the heading of Harry Rudder's review of the show at "The Burlesque Club Bohemian Night", Sunday, January 14, when President Cooper enacted the leading role in a farce drama, entitled "The Tough Landlord". The playlet opens with an argument between Landlord Cooper and Tenants Bobbie Clark and Lillian Wagner because the tenants wanted to turn their apartments into a rehearsal hall for bigger and better burlesque, and the tough landlord objected on the grounds that there wasn't any such animal outside the Columbia Circuit, which was cause sufficient for someone under cover to make a gun play and the villain bit the dust. Old Sleuth Meyer Harris, camouflaged with a fierce black mustache, appeared on the scene muttering "day by day in every way the Bohemian Night is getting better and better, and I will find the murderer in Hal Sherman, for I see the imprint of his eccentric dance all over the floor." On finding him Sleuth Harris discovered that it wasn't a gun shot after all, but a stab by a slab of Salami that killed "The Tough Landlord", which caused an uproar of laughter and applause for the act.

Other acts that went over well were those of Sam Woodin's Society Syncopators, Laddie Heid's female impersonations, Lillian Wagner, vocalism; Alice Manning and Herman Mancea, in a dancing act extraordinary; Milton Newberger, vocalist, and last, but far from least, Harry Rudder, the mixologist, in his latest conception of how to beat Volstead with near beer.

This is Rudder's review and not ours, and if there is any comeback it's up to him. However, we are glad that someone was sufficiently appreciative of the contributions of professional service to the club, by their entertainment, to grant us the privilege of giving an acknowledgment.—NELSE.

ATTACHES CHAPLIN CLASSICS, INCORPORATED

New York, Jan. 20.—A warrant of attachment against the property of the Chaplin Classics, Inc., was served on its secretary, Charles Seeman, at its offices, 117 West Forty-sixth street, on January 10.

The attachment is the result of a suit brought in the Supreme Court by Robert L. Steiner, of 60 Haven avenue, this city, president of the Housman Comedies, Inc., thru his attorney, Walter J. Rose, of 27 William street, against the Chaplin Classics to recover \$18,503.40 alleged to be a balance due from the production of the motion picture, "The Snitching Hour".

The complaint on file in the County Clerk's office avers that the Housman concern made a contract with the Clark-Cornellous Corporation for the production of the picture on the basis of 90 per cent of the gross income from the picture, with \$20,000 guaranteed within five months from the date of the release of the picture.

It is charged that the Chaplin Classics has since acquired all the assets, leases and contracts of the Clark-Cornellous Corporation, and has paid to the Housman concern but \$1,196, leaving the balance sued for due. Steiner avers that the liability is not disputed but that the reason given for non-payment is a lack of available funds.

A. MILO DE HAVEN GETS LUCRATIVE APPOINTMENT

Chicago, Jan. 20.—A. Milo DeHaven has been appointed district manager of the Schine Theatrical Enterprises, of Gloversville, N. Y., a circuit of twenty-seven theaters. Mr. DeHaven is well known in the managerial circles, having until recently been manager of the Million Dollar Theater, in Terre Haute, Ind., and prior to that time was general manager of the T. L. Kearse Circuit of Theaters, in Virginia and West Virginia. Mr. DeHaven also has five attractions of his own on the road.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

WORLD-WIDE VAUDE. CIRCUIT IS H. G. MUSGROVE'S SCHEME

Australian Magnate, Now in New York, Negotiating With American Vaudeville Interests To Link Together Four Continents

NEW YORK, Jan. 21.—Harry G. Musgrove, Australian vaudeville magnate, arrived in New York yesterday to complete arrangements for a world-wide vaudeville circuit. The scheme calls for the linking together of four continents thru a book-ing affiliation between the Musgrove Circuit in Australia and South Africa and vaudeville interests in America and England.

Mr. Musgrove told The Billboard that he is in negotiation with the vaudeville interests in this country and Canada, but declined to reveal the full extent of his operations in this direction. He will remain in New York several weeks pending the outcome of these negotiations and then sail for England.

Mr. Musgrove, who is one of the youngest and most enterprising showmen in Australia, conceived the idea of a world-wide vaudeville circuit about six months ago, at which time he acquired the Eugene MacIntosh interests in Australia. It was originally planned that these houses should operate on a straight picture policy, playing only First National screen features. This plan was discarded, however, for one of straight vaudeville, the houses now operating under a twice-daily policy six days a week.

While in New York Mr. Musgrove will also contract with American acts to play his Tivoli theaters in the antipodes and South Africa. The circuit pays all ocean and railroad transportation, and will offer American artists ten weeks' minimum time in Australia, to be followed by six weeks in South Africa.

Mr. Musgrove is making his headquarters here at the Biltmore Hotel. He has already entered into negotiation with Thomas Lamb, the architect who built the Strand and Rialto theaters, to draw up plans for a house on similar lines to be erected on the Musgrove-Carroll site, opposite the Hotel Australia in Sydney. The house will have a seating capacity of 2,000, and will cost approximately £200,000.

PASTOR RAPS SUNDAY VAUDE.

Chillicothe, O., Jan. 20.—Claiming that local residents "dishonored Christ by packing a Sunday show featuring a monkey hippodrome for three performances, while ministers were preaching to empty seats," the Rev. C. C. McKinney, pastor of the First Presbyterian Church, has started a campaign against Sunday vaudeville. The preacher declared he had been warned that his address would be unpopular, but said he was influenced to act because the morals of Chillicotheans were in jeopardy.

AUNT JEMIMA ILL

New York, Jan. 20.—Aunt Jemima, blackface jazz singer, and band were forced out of the Palace bill on Friday night due to illness. Paul Specht and his orchestra filled in the vacancy, doubling from the Royal.

MARTIN BECK SAILS

New York, Jan. 20.—Martin Beck, head of the Orpheum Circuit, together with his wife and daughter Helen, sailed today for an extended vacation in Europe aboard the S. S. Homeric.

ARTISTES' NARROW ESCAPE

Members of Three Acts Were in Caboose When It Overturned

LaCrosse, Wis., Jan. 18.—Members of three acts that played here Sunday at the Riviera Theater were victims of a railroad accident early that day in which C. A. Munger, conductor of the train, was killed. The acts played at Wausau, Wis., last Saturday and, in order to arrive here for the Sunday matinee, were permitted to ride on a Milwaukee freight train. At Babeock, Wis., the caboose of the train overturned when its rear truck started over a spring switch after the rest of the train had passed the spot. The vaudeville artistes were Mr. and Mrs. Mack, Billy Dougal and Teddy Leary, of Dougal and Leary, and Mr. and Mrs. Floyd Richardson and their fifteen-month-old baby. With the conductor they were riding in the caboose. He was standing on the steps of the cab on the side on which it turned and was crushed under the car, dying a few minutes after it

\$4.50 FOR THREE DAYS—LOW RECORD

Lack of Organization Blamed by Actors for "Disgraceful" Condition

New York, Jan. 20.—Plain evidence of the "disgraceful" condition the vaudeville profession is in, actors say, is manifest in the fact that try-out acts are forced to accept what practically amounts to no salary at all in a number of the hide-away, break-in houses around New York.

New acts trying out in one theater in Newark, N. J., receive just about enough money to cover their traveling expenses from New York. For a three-day engagement several two acts were paid \$4.50. This ridiculous condition is said by vaudeville actors with years of experience behind them to be one of the heavy straws that are being piled on the vaudeville actor's back thru being without a union organization.

This theater in Newark, which plays three shows a day, runs a five or six-act bill, with a split-week policy. Practically every act is a tryout, and all get the same, scandalously low "pay". The entire vaudeville bill at this house for a full week is said to cost less than \$350.

It is well known that there are certain so-called vaudeville houses around New York which will not pay actors more than \$4 a day—and get plenty of acts from the ranks of those who are glad to earn the price of a day's food. That acts will work for what amounts to less than \$1.50 a day for two people, however, is said by artistes to be one of the most deplorable results of the vaudeville artistes' lack of proper organization.

The try-out acts are by no means non-experienced artistes, but are in almost all cases composed of actors of long experience and good standing artistically. They are forced to accept the existing conditions in the profession, but each added indignity is making them more eager to aid in any practicable scheme to better these conditions.

MOTION TO REOPEN SUIT AGAINST BECK

New York, Jan. 20.—Motion to reopen the \$300,000 damage suit of William L. Passpart against Martin Beck, head of the Orpheum Circuit, and to set aside the judgment against Passpart of \$6,478 rendered by Supreme Court Justice Lehman was made before Justice Tierney on Friday. Attorney Robert Moore, of counsel for Passpart, argued the motion and Charles L. Studin, attorney for Beck, appeared in opposition to it. Justice Tierney reserved decision.

Justice Tierney dismissed the Passpart complaint last week because William J. Fallon, attorney who was to try the case, was not present in court when it was called. Adjournment was asked by Moore because Fallon was engaged in the trial of another case in the Special Sessions Court, but when Attorney Studin asserted that such was not the case Justice Lehman dismissed the complaint. After Attorney Moore had left the courtroom Studin received permission from Justice Lehman to try the counterclaim of \$5,200, with interest, which Beck claimed to have overpaid Passpart. Beck testified on the stand as to this claim, and it was not contested, the court treating the verdict in his favor for the amount sought.

Martin Beck and his wife sailed this Saturday on the Homeric for an extended cruise to the Mediterranean Sea and Egypt. In the event Justice Tierney grants the motion to reopen the case, and the new trial is set before Beck is scheduled to return, he may be notified by wireless to come back immediately on the penalty of judgment being taken against him. About a year and a half ago when Beck was ordered to appear for examination before trial in the Passpart case he had left for Europe. A cable was sent him and he was forced to hurry back to New York for the examination.

EDDIE LEONARD



Famous black-face comedian, in a characteristic pose. Originator of the so-called "wah-wah" style of singing, and composer of many songs, including "Ida, Sweet as Apple Cider". He has been a star of his own companies and a vaudeville headliner for many years.

DORIS SHEERIN INJURED

Baltimore, Md., Jan. 18.—Doris Sheerin, twenty-four years old, of New York, who took the part of a bathing beauty in "Ladies' Night" at the New Lyceum Theater here, is in a local hospital recovering from injuries of a serious nature which she sustained Sunday in an automobile accident. William O. Holmes, twenty-four years old, her companion in the automobile, was instantly killed. Police are unable to identify a young couple, also members of the motor party, who ran away from the scene after the accident. Miss Sheerin came here two weeks ago and was registered at the Belvedere Hotel.

had been jacked up and he had been lifted from the snow by Mr. Mack and Mr. Richardson.

Mr. Mack was bruised about the back; Mrs. Mack escaped injury. Mr. Richardson saved his baby from harm by holding it close to his breast and doubling up as the cab pitched and tossed about. Mrs. Richardson narrowly escaped being burned by the red hot coals thrown out when the stove was upset. Billy Dougal (or maybe it was Teddy Leary) sustained injuries to his knee. He was asleep in the cupola of the cab when the accident happened. He was hurled down on top of Mrs. Mack, who was thrown on top of her husband by the careening cab.

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

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

CASEY SAYS NO GYPING; ACTORS SAY APPLE SAUCE

Artistes Ridicule Promise Made by V. M. P. A. To Protect Them From Grafting Agents

NEW YORK, Jan. 20.—Applesauce—that's what the actors term the Vaudeville Managers' Protective Association's loudly-trumpeted ballyhoo about "protecting" the artistes from paying more than five per cent commission to an agent. Pat Casey, executive secretary of the managerial organization, is the altruist who has decided that now is the time to put an end to the "grafting" practices of certain agents. "This association is here to protect vaudeville and its people," cries Casey.

Casey invites acts that have been mulcted of more than five per cent commission from an agent to report the matter to the V. M. P. A. and that association will proceed to weed out the undesirable agent.

The camouflaging statements issued by Casey set up a loud cry about the dirty way acts are being treated by agents and bookers, but neglect entirely to mention the fact that acts playing the Keith and Orpheum Time pay at least twelve and one-half per cent of their weekly salary as commission, of which seven and one-half per cent goes to the very people for whom they work and with whom Casey and the V. M. P. A. are affiliated.

The laws of the State of New York say that "The gross fees charged by licensed persons to applicants for vaudeville . . . engagements BY ONE OR MORE SUCH LICENSED PERSONS, INDIVIDUALLY OR COLLECTIVELY, PROCURING SUCH ENGAGEMENT shall not in any case EXCEED FIVE PER CENTUM OF THE SALARY OR WAGES PAID."

When this law came into effect the vaudeville agents are said to have immediately turned back their licenses and acquired the title of "artistes' representatives." In this way, it is said, the Keith and Orpheum booking exchanges, which hold State licenses to conduct employment agencies, remained the only licensed parties securing employment for artistes, and thus are legally enabled to get five per cent commission.

The agent, or "artistes' representative", who really gets the work, or is supposed to, comes in for another five per cent. The Keith and Orpheum officials, thru the medium of a separate agency, separately incorporated, gets one-half of the agent's five per cent, which it collects for him, leaving the agent with only two and one-half per cent as his share.

The agent cannot, and will not, work for only two and one-half per cent commission, so the act is forced to send him at least another two and one-half per cent to make up for the portion the collection agency has taken. All told the act is forced to cough up twelve and one-half per cent of its weekly salary, the lion's share of which goes to the people for whom Pat Casey works, instead of the people he is shouting about "protecting" the artiste from.

"Casey is on fire to right the wrongs of the vaudeville acts inflicted by agents who demand more than five per cent, but he naturally doesn't think there is anything wrong in the paying of seven and one-half per cent to the Keith and Orpheum interests," said one actor, ridiculing Casey's assuming the role of reformer. "We vaudeville acts can not afford to protest against the seven and one-half per cent, and if we want work we have to meet the terms of the agents who get it for us. All Mr. Casey's hollow shouts don't mean a thing. No act is paying an agent more than five per cent or stippling him or a booker money on the side unless that act is forced to do it to get work. There are more acts than there are places for them to work, and the competition for work is so strong that the agents, the bookers and the managers are taking advantage of it and getting all they can from the artiste. "If I have to get work, and find that the only way to get it is by 'giving up' cash

SPECHT PROTECTS IDEA

Paul Specht, the Columbia recording artist and orchestra leader, has registered his original idea, "The Evolution of the Modern Dance Orchestra", which he is using in vaudeville, with the N. V. A. protected material department. He uses the Berlin number, "Yankee Doodle Blues", in this innovation.

CHILD LABOR LAW WARNING

Lincoln, Neb., Jan. 18.—The State Labor Commissioner has notified managers of motion picture and legitimate theaters in Nebraska that they must not violate the Child Labor Law, which states that children under the age of fourteen years shall not be employed in theaters.

MOVIE AD MAN DISAPPEARS

C. R. Sullivan, manager of the Fair Theater, Amarillo, Tex., informs The Billboard that one W. A. Wallace contracted with him to make some eight to ten advertising trailers for local merchants and that said Wallace suddenly disappeared.

Magician Sues Jap. Promoters for \$22,500

Charles J. Carter Charges Tokio Firm With Breach of Contract

Tokio, Jan. 18.—Charging breach of contract and illegal detention of property, Charles J. Carter, American magician, has filed suit in the Tokio District Court against the White City Company, Y. Minakawa, president, and Y. Kushiiki, director, for damages amounting to \$22,500.

Whether or not judgment will be obtained, the institution of this action is said to mark a victory for Carter—the first victory thru legal channels an American showman has been able to get in Japan during the last several years. Scores of American actors and athletes are said to have been duped by Japanese promoters in similar fashion.

Carter's company showed in Tokio and then traveled thru Western Japan. At the end of nine weeks, when his contract had half expired, he was released. Moreover, the company alleged that it had lost money on the attraction, filed suit for \$28,000 and turned over Carter's show property to an express company, which could not release it until the White City Company consented, and it refused to consent. Police seized the clothing and other possessions of the members of the Carter troupe, and they were left at a Tokio hotel with only the things they had on.

The preliminary court did not accept the case against Carter, due to the legal action and aid of the American Embassy. The only recourse then left the White City Company was retention of Carter's apparatus and this they sought to do. Several times Carter tried to regain it, and once his men removed everything from the storehouse into the street before the express coolies drove them off.

Thru legal channels, however, the goods were recovered after five weeks and before leaving for China Carter filed suit for damages. Several semi-professional baseball teams and theatrical troupes have been left stranded here, the promoters skipping out with all the gate receipts after a successful tour.

REUNITED AFTER 32 YEARS

Ruth Howell Meets Lost Brother During St. Louis Engagement

St. Louis, Mo., Jan. 19.—After a separation of thirty-two years Ruth Howell, who, with her husband, Charley Howell, is presenting an act on the current bill at the Grand Opera House, and her brother, Harry E. Finch, a local resident, were reunited this week. She was separated from her four brothers when quite young, due to the death of her mother and father, which resulted in the scattering of the children in the homes of foster parents.

A few years ago Harry E. Finch heard that his sister was appearing with a traveling tent show and going by the name of Baby Ruth. His efforts to locate her at the time were unsuccessful. On Tuesday he attended the Grand Opera House and, seeing the name of Ruth Howell on the program, presumed the woman might be his sister. He went home and the question continued to weigh upon him. The next day he returned to the theater and met Charley Howell and asked him if his wife ever used the name of Baby Ruth. The answer was "Yes". Harry met Ruth and they quickly established relation.

JEAN ACKER



The first Mrs. Rodolph Valentino, who will be seen shortly at the Palace Theater, New York, in Edgar Allan Woolf's one-act playlet, "A Regular Girl". She began her vaudeville engagement last week at Proctor's Mount Vernon Theater.

\$15-A-Week Amateurs Are Crowding Professionals Out of Jobs

New York, Jan. 22.—Hour by hour and day by day the amateur is making it more and

more difficult for the professional in every way. The tyro follies idea fostered by neighborhood managers last summer as a means of stimulating local business has developed to a degree, artistes declare, where it has become a serious menace to the livelihood of many professionals. Amateurs are constantly being recruited for neighborhood revues in all parts of the country and are taking the place of from one to four professional acts on small and medium-time bills. In some instances these non-professional turns have been given booking outside their immediate neighborhood as in the case of Loew's Harlem Frolics, which has been routed for fifteen weeks in Greater New York.

"The Harlem Frolics", a troupe of the rank-est kind of amateurs, made its debut several weeks ago at Loew's Victoria Theater. They begin a swing around the Loew Circuit this week at the Metropolitan Theater, Brooklyn, under the billing of Joe Ward's "Sparkles of 1923". An announcement of this fact sent out by the Loew office this week contains this naive statement:

No attempt will be made by the Loew management to profit from the fact that they are amateurs. . . . Every

member of the troupe will receive a professional's salary. It has been learned on very good authority that these amateurs are quite willing to work for salaries as low as \$15 a week. At a very conservative estimate this means a saving of about \$500 a week for the circuit, figuring that the amateur turn fills in the time that would ordinarily be occupied by at least four professional acts.

What with conditions the way they are—with salaries shaved to razor edge and with bookings in most cases few and far between—the amateur invasion is proving an extra heavy load for both artistes and agents this season. A number of the latter who book independently and for the small and medium-time circuits are said to be making hardly enough money to pay office rent.

Particularly hard hit by the present order of things is the artiste. One case came to light this week of an act being restored to absolute penury after spending more than \$3,000 in improving its attractiveness. Unable to secure work, money gone, and spirit broken, this act was forced to become an object of managerial charity. And there are many other acts equally as bad off. What these actors want is not charity, but work and an equal voice in the business in which they are engaged.

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y. (Reviewed Monday Matinee, January 22)

"The Gaieties of 1923", at the Central Theater this week, is proclaimed by the program to be the New York Winter Garden's latest vaudeville and music comedy offering, but it has as much right to the term "vaudeville" as it has to be called grand opera. In its present state this show is just as much a legitimate one-night-stand attraction as it was up until a week or so ago, when it toured as "The Passing Show of 1921".

The greater part of the show is taken up with so-called musical revues or burlesques of the plays which occupied Broadway theaters during the season of 1921. The degree of entertainment these scenes contain may be readily reckoned from that statement. There are some enjoyable moments in the show, principally when W. H. Pringle, Alexandria Dagmar and Sam Howard are on the stage. Mr. Pringle and Miss Dagmar are talented and soundly experienced artists. They are possessed of the ability to evoke a sound laugh from a humorless line, a rare talent indeed. Sam Howard is physically the image of his more illustrious brother, Willie, who originated the part he plays. Sam is a good comedian, altho he has not the singing ability of either Willie or Brother Eugene.

This show is a gille-gille show, primarily, as recreation for the all-important tired business man of New York. This sort of show probably has its place, but how it fits in on the Shubert Circuit, which started out as a vaudeville circuit, is another story altogether. The Czech-Slovaks who wrote "E. U. R.", the play about the mechanical men and women, probably got their idea from watching such a chorus as the one in "Gaieties" work. The members of this chorus are the embodiment of listlessness, rapidity and discouragement. How painfully they drag themselves from one side of the stage to the other. One cannot help wonder how much difference it would make if wire and papier mache dress-forms on roller skates were used in place of the girls.

In the second scene of the second part Jack Dempsey and Margaret Wood performed a toss-and-carry dance that brought forth the heartiest applause of the show. They were the only ones who were forced to take a curtain call.

About the funniest bit of all was the burlesque Rigoletto Quartette, with Sam Howard, Alexandria Dagmar, John Quiulan and Helen Renstrom. Miss Dagmar looks like Marie Dressler and has the latter's comedy instinct to a marked degree.

With burlesque, revue, musical comedy, last and also least, vaudeville, the Shuberts have concocted a most mysterious type of amusement. They have strayed far afield from their starting point.

H. E. SHUMLIN.

Palace, Cincinnati

(Reviewed Monday Matinee, January 22)

Pictorial program: "Singed Wings", with Bebe Daniels and Conrad Nagel.

Al Grant and Lew Wallace executed ordinary ground acrobatics, danced a few steps well, and closed with a thriller that earned them a good hand. Five minutes, in two.

Lee Briscoe and Marguerite Austin, banjoist and violinist, respectively, are gifted musicians. Would recommend a little less violence in the execution of their numbers and softer orchestral accompaniment. Eight minutes, in one.

The Ruberville Comedy Four, a very popular act at this house, sang songs topical of small-town happenings and familiar popular airs. Their quartet work was above the average, but their comedy did not ring true. More singing of catchy tunes and less clowning would help. Fifteen minutes, in two and one.

Maxson and Brown proved their versatility by talking, singing and dancing into a decided hit. Their patter was surefire, their songs above par and their dancing the best ever. Ten minutes, in one.

Van and Carrie Avery, the former a typically care-free dandy, and the latter an unctuous spiritualistic medium, provided an abundance of clean comedy. Van delivered his lines in unusually good dialect and registered emotions ranging from fear to happiness in characteristic dandy style. Miss Avery was an excellent straight, fully co-operating with her partner in the funmaking. Seventeen minutes, in two.

Edith Clifford sang, or rather talked, a program of original comedy numbers, displaying considerable knowledge of the art of pleasing an audience, which might be taken for personality. Inez Ingraham presided over the piano and sang a beautiful medley of popular selections. Miss Clifford earned an encore. Fourteen minutes, in one.

Revue Resplendent, a mixed quartet of exceptionally well-trained voices, and two female dancers, was splendidly staged and presented. Fifteen minutes, in three. **KARL SCHMITZ.**



(Reviewed Monday Matinee, January 22)

PROGRAM	PERCENTAGE OF ENTERTAINMENT									
	10	20	30	40	50	60	70	80	90	100
1 | Orchestra										
2 | News Pictorial										
3 | Piatov and Natalie										
4 | Runaway Four										
5 | When Love Is Young										
6 | The Four Mortons										
7 | Frank Farnum										
8 | Topics of the Day										
9 | Herbert Clifton										
10 | Barclay and Chain										
11 | Ruth Roye										
12 | Vincent Lopez & Orchestra										
13 | Collins and Hart										

A very poorly-run show, with numerous waits, which were unnecessary. The spotlight could have been directed better by any amateur, despite the fact that during an illustrated song there was flashed the information that the light was run by a union operator. During the act of Barclay and Chain it was necessary for Dell Chain to give the cue, ask for the picture sheet three times and request Bennie Roberts to have the orchestra play the music again and again. Full credit should be given to Chain for not losing his temper. The spotting of Piatov and Natalie, a beautiful and classy dance offering, to open the bill, was very poor judgment, as their value was lost. The act of the Four Mortons was broken up and cut, something evidently having gone wrong. Kitty Morton saying something about the spotlight and the family trying to make sotto voce explanations to each other. Furthermore, the act was carelessly run thru, with the exception of Sam and Kitty. Clara listlessly did a couple of numbers in succession. There was no excuse for this. "When Love Is Young" was amateurish, and Tom Douglas, one of the featured players, enabled thru his lines in a matter of fact conversational tone that made the speeches difficult to get. The high spots of the first half were Piatov and Natalie, the "Runaway Four", who stopped the show, and Frank Farnum, who also stopped proceedings and had to make a speech. Farnum and Christine Marson were decidedly vulgar in the opening Bowery dance. In the second half Ruth Roye was a punch, altho her routine is far from as strong as formerly, and Miss Roye did not hit her stride until she reached "Lovin' Sam, the Sheik of Alabama". Vincent Lopez, upon his return to this house, was as big a hit as ever, and registered strongly with "The Natchez" and "The Robert E. Lee", for which there were special effects. Miss Roye took a bow with Lopez after he had stopped the show. His playing "The Robert E. Lee" must have been very reminiscent to Miss Roye. The bill, as a whole, was not well balanced.

- 1—Palace Orchestra.
- 2—Palace News Pictorial.
- 3—Piatov and Natalie, in a beautiful offering, went exceptionally well in the opening spot with the late-arriving audience. The dope business and dance, however, should come out. An excuse for it was made by Piatov, who said it was intended for a lesson. Vaudeville patrons do not attend the theater to be taught lessons, but to be entertained. The impression on the minds of the young folks and even those approaching maturity is not a good one. Natalie is extremely graceful, shapely, and dances beautifully. Piatov is clever.
- 4—The "Runaway Four" certainly had things their own way. Comedy drew hearty laughs, as did the clowning. By far the biggest asset, however, is the very good tumbling and acrobatic work at the finish. The boys certainly put over a hit of decided proportions and deserved the appreciation audibly demonstrated.
- 5—"When Love Is Young" was rather a tame affair, in which there were a few laughs. Outstanding in effectiveness was the work of the youngster, Herbert Hodkins, who played a very natural boy. Lillian Ross was not bad as the girl, but Tom Douglass and Ralph E. Bushman could have been much better. For a storm all that was in evidence were a few backstage apparent electric flashes and a second-rate thunder sheet that sounded as if several holes had rusted thru the sheetiron. Not a drop of water, not a sign of wet clothing, not even the faintest zephyr in what was referred to as a cyclone.
- 6—The Four Mortons, in the same act as presented at this house many times, did not get over any too well. The unchanged material is largely responsible, altho carelessness and matter-of-fact-delivery by Joe and Clara did not help matters much.
- 7—Frank Farnum went over big. The Paul Specht Lady Serenaders played well, and never obtrusively, while the others in the act were in evidence. Farnum should eliminate the vulgarity of the Bowery dance. It is far from aesthetic, refined, clever, classy or even polite to see anyone move certain parts of the anatomy in a suggestive manner, much less the female sex. When especial attention is directed to the place that nature intended as a place of rest, either by word, look or gesture, it is extremely vulgar. Farnum made a very obvious gesture, after which a few subdued, but nevertheless audible, hisses were heard in the auditorium. It was also a great shame that a similar effect for "Carolina" was used back stage as Vincent Lopez used before at this house and used later in his act.
- 8—Topics of the Day. Comical comments. Ungrammatic.
- 9—Herbert Clifton wore a lot of clothes, some of which were rather sparse as to the amount they covered. He yelled around a lot. He has one or two good high tones, force and a rather good falsetto. He works without attempting an illusion as to sex after the manner of Bert Errol. The effect is rather hybrid.
- 10—Don Barclay, who has been seen in burlesque, and Dell Chain, formerly of Hufford and Chain, presented a comedy act in which there were lots of laughs, altho inclined to be blue at times. Act's too long. The second-sight burlesque, altho not new, was productive of decided laughter.
- 11—Ruth Roye, with many songs and a lot of personality plus her inimitable delivery, was accorded a reception. Took many bows and several encores. At her best in "Loving Sam".
- 12—Vincent Lopez and His Pennsylvania Orchestra stopped the show. Much the same routine as before, except "The Natchez" and "The Robert E. Lee". Over very strong.
- 13—Collins and Hart repeated the act they formerly presented, altho the house thinned out considerably after the Lopez turn.

MARK HENRY,

Majestic, Chicago (Reviewed Sunday Matinee, January 21)

The Majestic opened to a bill of lesser merit today than the excellent program of last week. The outstanding number was Moore and Kendall.

The program opened with Hardy Bros., hat and Indian club jugglers. One of several acts of its kind and neatly put across. Nine minutes, three-quarter stage; one bow.

Mabel Harper took the second spot in a comedy single. A defective vehicle holds Miss Harper back, because she has real talent. At that the act was well received. The girl at piano sings well and enunciates wonderfully. Ten minutes, in two; two bows.

Wallace and Clark, one in cork, sing a bit and talk much and amusingly. The blackface is good. The other does his straight becomingly. Nine minutes, in two; two bows.

Sullivan and Meyers have a comedy automobile act with too many pauses. It could stand speeding up with benefit to everybody. The actors are both goodlooking and have personality, but the cars don't row fast enough at times. Ten minutes, half stage; two bows.

Brady and Mahoney burlesque two fremen. The material is practically nil, but the fremen got it over well enough to get one encore, take another one and land three bows. All comedy, of course, and the comedians could doubtless handle stronger stuff. Eleven minutes, in two; special drop.

George Lovett has a rather unique act, a mind-reading proposition, with a masked jazz orchestra, which plays numbers purporting to have been mentally suggested by members of the audience—so nearly as the reviewer could get it. His own selection got sidetracked somewhere on the way to the stage. There are big possibilities to this act and it is classily dressed. We believe if the gentleman working the audience would fire up a bit the effect would be still better. Fifteen minutes, three-quarter stage; three bows.

Moore and Kendall have an act with much "nut" material in it of a distinct type. Kendall is the nut and has originality and speed to spare. Moore is an admirable straight. The woman, very pretty, too, figures in a ladder eglomment with cleverness in the opening. Ten minutes, special drop, half stage; three bows, with interest sustained thruout.

Catherine Sinclair and Company, acrobats, closed the bill with an acrobatic act with three people. Fast and clever. Eight minutes, three-quarter stage; two bows.

FRED HOLLMAN.

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, January 22)

There's a fast-moving, well-balanced bill at the Broadway this week. Frank and Teddy Sabini and Harry Stoddard and His Orchestra walked away with applause honors at the opening show Monday afternoon. It looks as if the Stoddard Orchestra was out to smash all long-run records for this type of attraction on Broadway, this being its eighth consecutive week at this house.

Roland Travers has dressed his ten minutes or so of mystifying feats in a most attractive fashion. In the opening spot he cleverly acquitted himself with an interesting and diverting array of tricks, including several baffling illusions. This act is about the snappiest of its kind we have ever seen. The audience liked it.

Harry Mayo, in the spot following, ran up a neat hand with a well-rendered program of high-class ballads, interspersed with several rather amateurishly delivered gags, which, despite delivery and age, were productive of laughter. Be that as it may, Mayo is possessed of a splendid organ and knows how to use it. He is assisted by an unbillied pianist who nearly completed the job of wrecking the house piano.

Mrs. Gene Hughes, together with four others, extracted a few laughs out of a rather trifle little sketch hardly up to small-time caliber. Not only was the vehicle weak, but the performance also. We are quiet sure none of the cast would qualify on the legitimate, and if this be a fair example of their respective talents histrionic they no more qualify for vaudeville than the sketch itself.

Frank and Teddy Sabini jazzed themselves into a solid hit. Teddy Sabini is possessed of one of those throaty vocal organs particularly adaptable to coon shouting, while her partner, working "wop", successfully extracts tunes of a blue shade from half a dozen or so instruments. They stopped the show.

Harry Stoddard and Orchestra closed the show with a routine of dance music, repeating several features reviewed previously by the writer. It looks as if this turn would become a permanent fixture at the Broadway. **ED HAFTEL.**

From Coast to Coast by Special Wire

Palace, Chicago

(Reviewed Sunday Matinee, January 21)

Autumn Time, listed as an artistic novelty, two men and a woman, proved to be a rustic set whistling and barnyard imitation act. A variation from the usual stunt opener, and nicely staged. Nine minutes, full stage; four bows.

Babeck and Dolly, in "On the Boulevard", a baby grand piano lending realism to the boulevard idea. A girl and boy with a penchant for quiet fun, Babeck playing a nifty piano, and the girl cracking wise quibs about this and that. If anything, the girl is too languid. Fifteen minutes, in one; two bows.

Emilie Lee, "Rehearsing for Vaudeville", with Clarence Rock and Sam Kaufman. A girl with winsome personality, supple, attractive, astonishingly skilled both in dance and song, with an agile dancing partner and an ivory tickler who has class and wit. Most pleasing. Nineteen minutes, in four; four real bows.

Billy Frawley and Edna Louise, in "It's All a Fake". A clever pair who are entertainers of merit. Frawley has a crumpling leg that is like Leon Errol's and the girl is a striking auburn-haired beauty. Put over two songs, "Carolina" and "Because You're You". Some of the gags a trifle rough. Seventeen minutes, in one; three bows and encore.

Margaret Young, billed as "America's Supreme Record Artist", with Rube Bloom at the piano. Modestly billed, and she graciously kept the spot on herself so we didn't get a good look at Bloom. Sang several songs, mostly exclusive, some of them portraying the morbid vapors of the kept woman, and a favorite with some of the audience. In bad voice, possibly for today only, but voice is not the prime requisite in this type of act. Twenty-four minutes, in one; three bows and encores; flowers.

William L. Gibson and Regina Connell, in "One Night in Spring". A prettily set church wedding act of pleasing appeal, clean and well executed. Sixteen minutes, in one; three bows.

Stasia Ledova, in "Land of Fantasie", with W. Wania, and some ten or twelve helpers. An English dancing formation of girls go thru the flashy steps and formations of the English ballet school, and Miss Ledova, a toe dancer, easily tops the act. Jimmy Lyons does a verbose interlude, and draws three bows, and Andy Byrne plays a fiddle solo for another interlude, drawing real applause. A superbly worked-out production act that is a credit to any bill. Forty-six minutes, in four and one; seven curtains and bows.

Herbert and Dare, athletic simplicity. A balancing act that held the crowd intact. Five minutes, in two. LOUIS O. RUNNER.

Columbia, St. Louis

(Reviewed Monday Matinee, January 22)

The Werner Amoros Trio. The act is insanely stupid and downright vile. How anyone can have the effrontery to run on and off stage for no reason whatsoever without a coat and with his shirt entirely out of his trousers and suspenders dropping to the knees is too astounding for words. Eleven minutes, interior.

Otto and Hammer. A lengthy discussion on hunting—rather interesting in parts. The male portion worked hard to get his gags over and won frequent laughter. His partner seemed quite indifferent to her vocation and seemed to be glad to get thru. Thirteen minutes, in one; one bow.

Robert Henry Hodge and Company. A short sketch with a worn-out plot and mediocre, careless acting. The character work of the old lawyer deserves commendation, tho a little overdone. Nineteen minutes, interior; one bow.

Stanley Chapman is a queer nut, who among other things enacts a travesty on climbing the Alps, using an upright piano as a substitute. He won universal laughter and strong applause. Fifteen minutes, in one.

Gene and Mignon. A very pleasing dance interlude, well worthy of better time. The stage is unusually beautiful and their evolutions well planned and in good taste. Quite a remarkable toe dance is that in which Mignon appears as a rose. Ten minutes, in full; two bows. ALLEN HYDE CENTER.

Loew's State, New York

(Reviewed Monday Matinee, January 22)

The first show at the State this afternoon was run off to a capacity house. The usual program of five acts was followed by an after-piece in which the various acts that preceded joined.

Brosius and Brown opened the show with a routine of stunt cycling, interspersed with clown comedy that drew laughs and applause, giving way to Frances and Marcel, two women who sang several numbers in good voice. The young lady who worked from the piano might exercise

Keith's, Cincinnati

(Reviewed Monday Matinee, January 22)

Sufficient variety and plenty of entertainment value is offered this week. Sophie Tucker returns as topper after an absence of several seasons and many of her admirers were among the better than average opening attendance. The arrangement gives second place to Lydell and Macy. Clayton and Edwards went over with a crash this afternoon, and Oliver and Olp were received enthusiastically.

Pathe News. Aesop's Fables.

Miss La Toy's Models. With novelty and class this artiste elevates the usual order of animal acts. Her canine pets pose artistically in the group of interesting living pictures. Nine minutes, special in two; two curtains.

Dave Roth's "versatile impressions" include piano capers, songs, eccentric dances and a monolog. He worked hard and made his work harder by giving cognation of the fans' coolness with purely remarks about success and Cincinnati. Having seen Roth perform to good advantage on previous occasions, we think his present Harold Lloyd makeup and style of delivery to be the retarding factor. His stuttering gag, tho in a little different dress, is too well remembered as Walter Kelly's material to be effective on this circuit now. Fifteen minutes, in one; one bow.

Clarence Oliver and Georgie Olp cleverly act a humorous and sentimental sketch labeled "Wire Collect", which is one of the neatest shown here for months. Twenty minutes, special interior; two bows.

Lew Clayton and Ike Edwards, programmed as "the dancing fool" and "the ukelele hound", took things easy while demonstrating how to stop a show. Their lines, dialect and mannerisms show reason for the wearing of tan and black facial coloring. Edwards' rendition of "Who Did You Fool After All" had to be repeated to silence applause in the middle of the turn. Twenty-two minutes, in one.

Sophie Tucker. Accompanied by Ted Shapiro and Jack Carroll, pianists, and with a diminutive and dusky maid on toward the finish in a dance specialty, the international comedienne, as Miss Tucker is styled, registered an encore. The stage mounting is dazzling. While not incorrect to say that some parts of Miss Tucker's numbers might be changed for the sake of refinement, it is remembered that she has been headlining for years and, with a certain element, will continue to be favored for more to come. Thirty-one minutes.

Al Lydell and Carleton Macy, assisted by Lida Lesh, in "Old Cronies". The men, especially Lydell, are excellent in the portrayal of Civil War veterans and provide high-class amusement, even to those who have seen them in the same sketch during the past five years or more. By appearing in a changed vehicle Lydell and Macy will, no doubt, attain greater esteem with a large following. Fourteen minutes, special in one; two bows.

Adelaide Herrmann's series of mysterious problems, concluding with the spectacular "Noah's Ark" illusion, had 'em waiting and wondering to the end. The offering is framed with the right amount of color and the widow of the Great Herrmann judiciously adheres to pantomime. Ten minutes, special in full; two curtains. JOE KOLLING.

more care in diction to her advantage. Real applause followed them into the wings.

Waizer and Dyer put over a clever kid act to good results in the spot following. The girl, dressed in the usual small-town comic style, got a deal of humor out of her role. The boy scored a good impression also with his vocalizing. The Sherlock Sisters and Clinton next sang themselves into a fair hand, but failed to secure the desired results with their intimate off-stage comedy.

Morris and Campbell brought the proceedings to a halt with their comedy sketch, "Aveate Her". The sure-fire comedy of the nut comedian and the personal charm and singing voice of his partner drew a storm of applause.

The afterpiece, entitled "The Manicure Shop", produced under the direction of Lew Cantor, was run off in a rather slipshod manner. Some of the audience enjoyed the antics of the comedian who appeared in the opening turn and some showed appreciation of the vocal efforts of the several songsters that had gone before, but these "somes" failed to unite in giving any marked applause. WARREN WHITE.

Golden Gate, San Francisco

(Reviewed Sunday Matinee, January 21)

Coiffer and DeWalde, skating wizards, opened the show and were given a good reception for their splendid exhibition. Their act is a novel one.

Pietro, a native of San Francisco, where he constructed the special accordion that he plays,

Shubert, Cincinnati

(Reviewed Sunday Night, January 21)

Tom and Ed Hickey and Anna Chandler share applause honors on a bill that generally met with hearty approval. The former are comedians of the "nut" variety, whose various bits of buffoonery, some hoary with age, gave rise to spontaneous laughter and stamped the Hickey Brothers as very capable funmakers. That they are versatile cannot be denied, for they sang, danced and perpetrated miscellaneous hokum with equal effectiveness. Anna Chandler earned no less than four encores, and afterwards gave a talk, therefore it can easily be understood that her work was appreciated. Miss Chandler sang "bines" and character songs, some a little coarse and unrefined, but all of which elicited hearty applause.

The Three Wainwright Sisters started the show with a sort of introductory song that, despite the triteness of the verses, was pleasing.

The Twelve London Tivoli Girls—there were only eleven present—gave a wonderful demonstration of perfectly-timed dancing. Their efforts were acclaimed from time to time with loud applause.

Julia Keley, programmed as "the charming French chanteuse", displayed much personality and a good, if at times harsh, voice. Her numbers were well selected, save one, which was positively indecent. She stole one encore.

Al Saxton sang one number and danced a few steps after the manner of the leading man of a musical comedy.

Then the Hickey Brothers proceeded to throw the audience into convulsions of mirth. Aided by funny makeup, they breezed thru fifteen or more minutes of clean comedy, presented in original style.

Anna Chandler delivered her numbers with the spirit that is almost certain of gaining the favor of any audience. She is capable of holding her own with the best singers of syncopated melodies.

Frank Gaby strongly resembles Ed Wynn, both in general appearance and actions. Whether he is endeavoring to imitate Wynn or not is immaterial, inasmuch as he provided amusement in abundance with his "Wynn-like" stories. His ventriloquial demonstration was unusual, and the repartee between himself and dummy clever.

Speed characterized the revue part and sustained interest. In it the above-mentioned people continued entertaining in their own particular style, especially the Hickey Brothers and Frank Gaby. Irene Delroy made her appearance in this half of the program and sang softly and danced gracefully. Of the nine scenes, "The Everlasting Triangle", a burlesque on the "bedroom" farce, was the best. Julia Keley, Frank Gaby, Leslie Fenton, Anna Chandler and Al Saxton handled it well. KARL D. SCHMITZ.

was given an ovation. Pietro is a big favorite here. Several bows brought him back to the footlights to play additional jazzy pieces.

John B. Hymer and Company, in "Tom Walker in Dixie" (Come on, Red!), easily held the headline honors. The applause given Mr. Hymer was deafening.

Visser and Company, in "An Unusual Surprise", lived up to their billing and received their share of applause. The girl of the act does some clever acrobatic dancing, while the men perform what they call "perch work", which includes daring stunts in the air.

Wayne and Warren, in "The Last Car", a comedy offering from the pen of Paul Gerard Smith, win their audience quite readily and obtain continued laughter for their sketch.

"Old Buckskin" and his animal circus closed the show and were accorded plenty of applause. The act includes some difficult tricks on the part of a trained horse, an educated mule, a pony and a Great Dane dog.

The show as a whole was one of the best seen at the Golden Gate in weeks. STUART B. DUNBAR.

Lafayette, New York

(Reviewed Monday Matinee, January 22)

Minstrel Morris, who opened the bill with his familiar line of amusing chatter while juggling weights, billiard balls, buckets and clubs, after his introductory number on a flute, set a strong beginning for the bill.

Sandifer and Venable, a colored man and woman, both under cork, were second with an act that has been greatly improved since it was reviewed some months since in this house. The act is funny and they sing and dance.

Ruth and Clifford, a pair of agile, slender mulattoes, working upstage with their own drop, were next with a routine of neat novelty dances, some of them a peculiar blend of Russian steps that were wonderfully well executed.

Orpheum, St. Louis

(Reviewed Sunday Matinee, January 21)

John and Nellie Olms, in a marvelous exhibition of watch-sleights, won frequent bursts of applause. Eleven minutes, interior; two bows.

Eddie Swartz and Julia Clifford. Swartz is the most irritating "Jew" comedian we have seen in a long time on any stage. His partner is rather striking looking, altho not interesting as a singer. Her work, however, is at least not provoking. Sixteen minutes, in one; one bow.

Senator Ford, from Michigan. The Senator can be appreciated most by the initiate who are familiar with all the rules of stage efficiency, makeup, environment, etc. Ford violates all the rules, but puts over slowly a dry, subtle monolog that is full of laughs. He won hearty applause. Twelve minutes, in one; one bow.

Jessie Busley and Company, in "Betty". A rather uninteresting travesty on the bat. The artists played their parts with earnestness, the storm effects back stage performed with noise and shriek, the stage was placed in various ghostlike degrees of darkness, but the audience seemed quietly remote and showed hardly any signs of excitement or amusement until the final curtain. Nineteen minutes, interior; four bows.

Rae Samuels came nearest her title this afternoon. With a twinkle in her eye and a sly shrug to her shoulders, she romped on and off singing a little of this and a little of that. The audience caught the spirit of the thing and called her back for three encores. She is assisted with teasing measures by Miss B. Walker. Nineteen minutes, in two; then speech.

Ben Bernie and His Orchestra are very interesting. Bernie is a violin faker, or so he seems. But his commentaries between selections are quite droll and in good taste. His band blows a loud cornet, and has not attended to orchestral dynamics as much as some of the other bands, but relies more on special arrangements and a strange staccato phrasing to put the numbers over. Rae Samuels was literally dragged forth, "quite unexpectedly", and sang "Aggravatin' Papa", while the band accompanied with a pump-handle version. Twenty-nine minutes, in interior; numerous curtain speeches.

Chandon Trio, aerialists, open with an inexplicable toe dance, and then hang by teeth, wrists, knees and toes, as their feats require. Not a person left his seat and the applause was frequent and sincere. Ten minutes, in full; two bows. ALLEN H. CENTER.

They worked twelve minutes and retired against the will of the audience.

Aunt Mammy and Company (Bonita, of burlesque fame) and five colored boys and a Negro girl with a wonderful voice, working before a special scene depicting a levee, the colored girl showing her face in the moon, presented a routine of songs and dances. The act is a new one, and was a bit rough in movement, but should go over big on the talent of the boys and the girl. Bonita herself may be well satisfied with the showgirl ability she displayed in getting together the little group, and letting them do most of the work. She is not the artist of "Wine, Woman and Song" days.

Helen Dare, white, a violinist with a nicely trained singing voice, began the second half of the bill with a solo on the instrument, two song numbers and a closing number, using both instrument and voice. She took three bows. Hers was the "high-brow" offering of the bill.

The "Three Eddies", Scott, Ray and Thomas, who have been Broadway attractions for the past three months at "The Plantation Revue" in the Winter Garden building, were the featured act. Their reception attested to the judgment of the management. An inslated upon encore, three bows and a speech was the reward for their work.

Williams and Williams were next to closing, and if their act, which is a good rough comedy offering, could be kept up to the speed with which it opens, it would riot any audience.

C. Wesley Johnson and Company with a musical melange closed the bill with an act that is a credit to vaudeville and to their race. The act opens full stage with the four men attired in tuxedos, flowing ties on Eton collars, and a Turkish headdress.

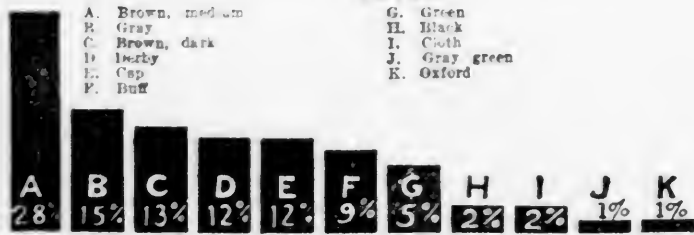
A bit later the curtains part and disclose Bessie Arthur, an altogether pleasing and clever interpretative dancer. Following her a quartet in the act went over big. A baritone solo with cello accompaniment drew a hand. A jazz offering, George Walker's "That's Why They Call Me Shine", done by a real strutter; a song offering by two voices, accompanied by violin and cello, with a smashing finale using the five people and displaying the girls' great talent at modern dancing, tells their routine.

J. A. JACOBSON.

VAUDEVILLIAN SETS PACE IN SNAPPY STYLES

Analysis of Apparel Worn by 500 Vaudeville Actors

HATS



- A. Brown, medium
- B. Gray
- C. Brown, dark
- D. Beaky
- E. Cap
- F. Buff

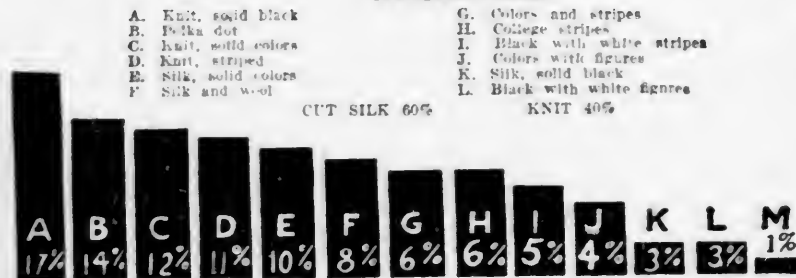
- G. Green
- H. Black
- I. Cloth
- J. Gray green
- K. Oxford

OVERCOATS



- A. Ulster, raglan
- B. Ulster, set-in shoulders
- C. Box Coat, single-breasted
- D. Italian, single-breasted
- E. Chesterfield
- F. Form-fitting, double-breasted
- G. Fur collar, plain coat

NECKWEAR

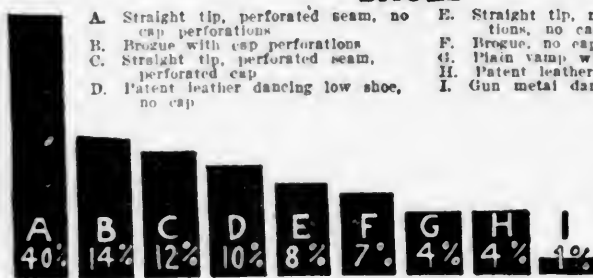


- A. Knit, solid black
- B. Polka dot
- C. Knit, solid colors
- D. Knit, striped
- E. Silk, solid colors
- F. Silk and wool
- G. Colors and stripes
- H. College stripes
- I. Black with white stripes
- J. Colors with figures
- K. Silk, solid black
- L. Black with white figures

CUT SILK 60%

KNIT 40%

SHOES



- A. Straight tip, perforated seam, no cap perforations
- B. Brogue with cap perforations
- C. Straight tip, perforated seam, perforated cap
- D. Patent leather dancing low shoe, no cap
- E. Straight tip, no seam perforations, no cap perforations
- F. Brogue, no cap perforations
- G. Plain vamp, without cap
- H. Patent leather dancing shoe
- I. Gun metal dancing shoe, no cap

VAUDEVILLE actors who have been ordering clothing from their tailors with no thought other than to please their own tastes; who have been selecting their shoes, their overcoats, their collars and their neckwear without consideration for any but themselves, have done so unaware of the solemn duty they have been performing. They have not realized that upon their selections of pattern and design in apparel thousands, yes, hundreds of thousands, perhaps even millions, are depending!

Because they have not realized the weighty significance attached to selecting their clothing, they are justifiably forgivable, but from this time on there can be no excuse for further thoughtlessness, take it from The Men's Wear Magazine. That periodical, which caters to the haberdashery and clothing trade, has made an exhaustive survey on the subject its title implies, and emphatically states that the vaudeville actor is one of the three sources of style for the great masses in these United States!

The clothing that the Wall street man, the Eastern college youth and the VAUDEVILLE ACTOR wear is the clothing that sooner or later the great American masses (male) will wear.

The business man and the farmer follow the style set by the Wall street man; the college youth and his big following on, near or adjacent to Main street watches the duds worn by the Eastern college youth, but the young man—the man whose ambitions and aims have not yet been formulated—the young man who is as yet what we might call a "drifter"—with little serious thought as yet other than to have a "good time"—the youth who, as he reaches mental maturity, develops into that greatest of all world forces—the American business man—patterns his suits, his overcoats, his collars, his neckwear and his shoes after the styles affected by the VAUDEVILLE ACTOR.

The charts pictured above show the style of clothing the vaudeville actors are wearing. In equal proportion, these styles are being worn by the Main street young man, who has copied them from the actors. The figures have been compiled carefully by investigators who have studied the attire of the actors on the vaudeville stages.

This is the way the vaudeville actors set the style in men's wear: A headliner sees, in the apparel worn by some newly arrived Englishman or Continental Beau Brummel, a new style angle. It may be the cut of a coat lapel, the set of the coat-shoulders, or the style of the trouser cuffs. He makes a mental note of it. When he visits his tailor for the purpose of ordering new clothes, he gives instructions that they shall be made along the lines he has noted on the foreign gentleman's wear, only he demands a little more dash, vividness, pep, zip to them.

The headliner wears his new clothes on the stage and is "caught" by other vaudeville actors. These actors observe the new angles to his wardrobe and forthwith instruct their tailors to copy them. Soon there are dozens, perhaps hundreds of vaudeville actors wearing these new styles. The male vaudeville patrons see these new styles and yearn for them. Ever on the scout for new ideas, clothing designers visit the vaudeville theaters, observe the new styles in the clothing worn, and forthwith apply themselves to the work of

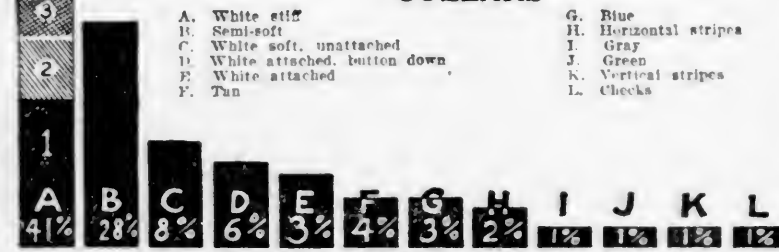
See Column "A" Below

STIFF COLLARS



- No. 1—30%
- No. 2—27%
- No. 3—18%
- No. 4—2%
- No. 5—5%
- No. 6—7%
- No. 7—2%

COLLARS



- A. White stiff
- B. Semi-soft
- C. White soft, unattached
- D. White attached, button down
- E. White attached
- F. Tan
- G. Blue
- H. Horizontal stripes
- I. Gray
- J. Green
- K. Vertical stripes
- L. Checks

—Reproduced by permission of Men's Wear and the Apparel Gazette.

inserting these new styles in the carloads of clothing that is being turned out by the manufacturers. The vaudeville patron sees the new styles in the show windows. "Ah," says he, "that's the ticket"—and he orders himself a suit.

In Newark and Toledo, in Hoboken and Toronto, in Kennebunk and Oshkosh, in San Ber-

nardino and Buffalo—wherever there are young men with "pep" who patronize vaudeville theaters—the same evolution takes place. The vaudeville actors started it, and, in a little while, they will start the same thing over again.

By these charts the vaudeville actor can clearly perceive that he has tremendous responsibility in the question of masculine apparel. Take the matter of collars, for instance. The collars chart shows that one per cent of the vaudeville actors—taking 500 of them as a unit—are wearing collars with vertical stripes. Supposing that actors banded together and agreed to wear nothing but red vertical-striped collars while on the stage. Are not the results horrifyingly obvious? All over the land, from Maine to California, from the Gulf of Mexico to the Great Lakes, red vertical-striped collars would be worn by young men with "pep"!

In the overcoats chart it is shown that one per cent of the vaudeville actors are wearing plain overcoats with fur collars. Only a few years ago the fur-collar benny of the vaudeville actor was a standard joke. Everywhere young men with "pep" took to wearing overcoats with fur collars. Then the actors dropped the fur-collar bennies—they either sold them, gave them away, threw them away or hooked them—and, close upon their heels, the herds of young men with "pep"—followed suit.

The vaudeville sketch which shows the frantic efforts of a man to purchase a "suit with a belt in the back" in a second-hand clothing shop is known to many actors. Simbly this character rejects coat after coat just because it hasn't a belt in the back. That this fellow was not a figment of some author's imagination is proved by Men's Wear. When vaudeville actors first began wearing coats with belts in the backs, this scene probably could have been visible in thousands of clothing shops, first and second hand, all over the country.

When a vaudeville actor buys clothing, collars, neckties and shoes after this he should do so with solemn understanding of the important part he is taking in clothing the nation. As he reaches out his hand and selects a necktie from the rack he should realize that he is arbitrarily forcing thousands of young men to wear ties exactly like it. The problem is a weighty one; let the vaudeville actor choose carefully. Much depends upon him.

put together for the median houses, where, no doubt, it would be a riot. However, the quartet of entertainers could be provided with a more suitable offering adding class and big time ideas, and they would no doubt prove able to deliver. At present they need advice. Primarily they should once and for all eliminate the suggestiveness of "Nellie stepped in a puddle of water and wet her little feet." The father says that doesn't rhyme and the comedian replies, "The water was not deep enough." This is not nice and doesn't belong. The "Papa" talk has so much repetition that it becomes tiresome in its silliness. An eccentric dance by Louis Cameron registered, as did also the feats of the father and son in jumping a rope. The former does it on a bicycle and the latter lying on his back. The cornet business is funny. Both Camille Cam-

(Continued on page 18)

NEW TURNS and RETURNS

ULUS AND CLARK

Reviewed Tuesday afternoon, January 16, at Loew's American Theater, New York. Style—Singing. Setting—One. Time—Thirteen minutes.

Ulus in tuxedo and Miss Clark attractively costumed in a dress of green spangles sing an introductory descriptive number. Miss Clark is a pretty blond with a cameo physiognomy and a good baritone voice—something rather unusual since the days of Helen Mora and Lillian Waldone, altho Miss Clark's singing is inclined to be a little throaty at times.

"Carry Me Back to My Carolina Home" followed. The man with nasal forcefulness kills the melody, especially so in the second chorus with the counter tones. Despite the strong baritone it was difficult to hear much but the stridency of Ulus, who certainly should tone down and try to eliminate the nasal quality that mars all his singing.

An amber-spot ballad followed, "You Know You Belong to Someone Else, So Why Don't You Leave Me Alone", was nasalized by Ulus to indefinite returns preceding Miss Clark's re-appearance in a costume of metallic gold cloth with bouffant patch pockets, the pantaloons ornamented with hand-made, pastel-tinted futuristic fruit, gold slippers and gold silk stockings, and a high hat with metallic gold sheen and luster.

"Down Yonder Someone's Waiting for Me" was put over nicely with a con-strut and walk—this was quite clever, Miss Clark looking very effective in the costume which was well suited to her type of beauty.

An amber-spot announcement by Ulus, that Miss Clark would sing a Dixie lullaby, preceded a yodeling number, Miss Clark showing exceptional range, precision and clarity of the upper falsetto tones. Her rendition of "Go To Sleep, My Baby", Emmet's lullaby, was very commendable.

With her personality, looks, voice and general style this young miss would fit in a production nicely and could be featured advantageously. The encore taken was deserved, but the selection showed the poorest judgment in the entire act. The stuttering number is unsuited to Miss Clark's style, is not class and is much weaker than the yodeling. As the offering was classy up to this point, it seemed a shame to spoil the previous impression.

Ulus should tone down considerably, especially when singing with Miss Clark. With some changes and the points previously mentioned taken into consideration for improvement, the turn could fit nicely in the better houses.

THE FOUR CAMERONS

Reviewed Monday afternoon, January 15, at Palace Theater, New York. Style—Comedy, singing, dancing, bicycle riding. Setting—One and three. Time—Eighteen minutes.

In "Like Father—Like Son", by Jack Haxley, the Four Camerons have an inconsistent vehicle in which there are flashes of talent, rough comedy and hokum all mixed up together. There is much that is far from class or big time and the turn seems to have been

VAUDEVILLE IN PICTURES



NEW E. F. ALBEE THEATER—E. F. Albee has decided to name the new \$3,500,000 theater, now under construction in Brooklyn, N. Y., after himself. It was originally planned to call the house the New Orpheum.



MISS CINDERELLA—Violet MacMillian, vaudeville headliner, adjudged to have the smallest foot among a score or more entries in the Cinderella contest, held last week at Clover Gardens, New York. She has triumphed in several previous events of this kind.
—International Newsreel Photo.



MAURICE STEPS OUT—The first picture to reach this country of Maurice, internationally-known dancer, since his recent serious illness, which threatened to put a stop to his career. He is shown tripping the light fantastic on the snow at St. Moritz, Switzerland.
—Keystone View Co., Inc., New York.



CLOG CHAMP—Phil Cook, who will defend his title as the world's champion dancer at the contest to be held at Madison Square Garden, New York, the latter part of this month. In 1908 he won the Richard K. Fox medal as the champion stepper of the world at Tammany Hall, New York.



NOBILITY IN VAUDEVILLE—Gladys Gerrish, partner of Paul Murray, in "Studying Stars", who, at home, is the Honorable Lady Gladys Hillesley, daughter of Lord Hillesley, first cousin of the Duke of Beaufort, one of the oldest families in English history.



HORSE IMITATES CHAPLIN—Quite an unusual pony is "Gee Gee Chaplin Dick", a hackney horse, owned by Don Cleary, who entertains in theaters in England with imitations of the famous screen comedian, Charlie Chaplin.
—Photo, copyright, Underwood & Underwood, New York.



REHEARSING IN THE SNOW—Miss Annette Mills and Robert Sielle, two well-known London exhibition dancers, now in Switzerland, are here seen rehearsing amid the snows of St. Moritz.
—Wide World Photos.



MUSIC PUBLISHER RETURNS FROM ABROAD—Left to right: Cyril H. Stern, Henry R. Stern, music publisher; Mrs. Stern, and Master Henry R., Jr., photographed on their arrival on the S. S. Olympic.
—Photograms, New York.

NEW TURNS and RETURNS

(Continued from page 16)

eron and Laura Cameron are pretty, shapely and attractively costumed. They do all that is allotted to them well.

The bicycle riding at the conclusion is the legitimate finish of the act—the encore in one sort of lets them down somewhat. The remark, "I should have smothered you while you were young," might also be eliminated. As a whole the act needs recutting and considerable smoothing up.

KELSO BROS. AND COMPANY

Reviewed Tuesday afternoon, January 16, at Loew's American Theater, New York. Style—Comedy, club-juggling, dancing, magic. Setting—Special in one and one and a half. Time—Seventeen minutes.

Two fellows in eccentric tramp makeup, one straight, open with talk which gathers good laughs. The two tramps sing "Yoo Hoo", using the initial line of the chorus over and over again, following which a small tea-wagon is wheeled on the stage containing apparatus for the Sucker-Die-Box trick and ingredients for mixing wheat cakes. The three extract considerable comedy from variations on the die-box experiment, in fact they get more out of it than the writer has ever seen before. The rose in the buttonhole followed and then the mixing of a batter in a borrowed (?) hat. Much time was taken up with this, quite a few laughs obtained, but the denouement lacked punch. Also the running time of this part seemed long and could be speeded up with less stalling.

The live rooster laying eggs was funny. Club juggling followed by a dance, the juggler kicking up the clubs successively to catches, and then juggling the three while dancing without missing a beat was some feat and merited the applause which followed. Tipping hat drew laughs and the colored fellow with clever dance steps won hands. All do stepping for the finish. Act went over, but there was some cold bunch at the performance reviewed. Act with slight changes is o. k. for the better houses.

BELLIS DUO

Reviewed Tuesday afternoon, January 16, at Loew's American Theater, New York. Style—Acrobatic. Setting—Three. Time—Ten minutes.

Man in tuxedo—girl in short costume of metallic gold cloth and gold bullion fringe, black shoes and socks, do a series of feats on Roman stirrup rings. The girl's singing of "Mary, Dear", at the same time doing a slow let-down and finishing with a "cutoff", registered well. She also did a head-stand on the man's neck while he held the rings in a horizontal position.

Suspended by her legs, the girl does an iron-jaw hold of a trapeze upon which the man does a number of rapid revolutions for a concluding trick. Went over nicely. Girl's legs are rather thin for the style of dressing affected.

THREE MARTELLS

Reviewed Friday afternoon, January 12, at Loew's State Theater, New York. Style—Bicycle riding. Setting—Exterior in full. Time—Fifteen minutes.

The Three Martells, all men, ride the old style Columbia wheels and unicycles. They do a number of creditable feats on both. To the music of "Three O'clock in the Morning" two waltz on unicycles and one does quite a number of consecutive twists that won a good hand. The head-to-head while riding a Columbia is the best feat for the conclusion of the act. A good hand was started only to be killed by more riding to bring in the three fellows at the finish. This let the act down considerably; the other trick is the proper punch at the end.

Stars of Several Broadway Successes

JOHN T. MURRAY AND VIVIAN OAKLAND

"SUBLIME AND RIDICULOUS"

Reviewed Monday afternoon, January 8, at Palace Theater, New York. Style—Comedy, singing. Setting—One. Time—Nineteen minutes.

Murray and Oakland have a vaudeville act that is distinctly away from the average offering of comedy, in one. The turn on that account should be a vaudeville asset in addition to the fact that the principals have been featured in Broadway music productions for quite a number of years.

One of the first comedy points that impressed the writer was the billing—"Sublime and Ridiculous". Calling any part of the act "sublime" is ridiculous enough, but when it comes to printing "ridiculous" under Miss Oakland's name, and "sublime" under Murray's, we laugh outright.

The act opens with Murray, in one, doing a number, and illustrating with Miss Oak-

land, who enters subsequently, the difference in the way a man will meet his sweetheart and his wife. This gave the act an initial impetus, altho Murray pulled an old one—hiring two taxis, and running between them. Miss Oakland looked pretty in a fur-trimmed coat. It was noticeable that the orchestra played the supposed piano musical accompaniment to the scene too forte, the bass being particularly annoying.

Miss Oakland, looking charming in a simple gown of white with blue girdle and wearing a string of pearls about her neck and a bandeau of silver in her hair, sang "Carolina in the Morning". She has a pleasant voice and realized the hitting possibilities of the number with the excellent rhythmic melody. Whether it was nervousness or not, Miss Oakland's voice, the pleasant, seemed to lack timbre. This was most noticeable in the higher tones. A tendency to make up the hands too white, the finger tips too red and the upper eyelids too blue should be corrected.

Murray and Miss Oakland then put over one of the big bits of the offering. On a darkened stage Murray, with his face in the red reflection of a handlamp, announces a concert duet as done back in 1862. Miss Oakland, in a gown of coffee-colored satin trimmed with lace, of the old-fashioned wasp-waist pattern of that time, and Murray, wearing a cutaway coat of gray, flower in buttonhole and collar a mile too large, presented a laughable picture. Murray had an atomizer attached to his back. This was beyond the lines of travesty and too much burlesque, we thought. It seemed just one step

few passes are made when the girl, apparently overcome, falls into his arms. Murray then gives the girl a "Soul Kiss" that out-souls Nethersole. After Miss Oakland had recovered from the prolonged oscillatory activity, Murray said he would teach her to dance the Fasbango, which he proceeded to do, but Miss Oakland did not seem to need much instruction. The two danced to a strong hand at the finish, stopping the show, and after several bows, necessitating a speech of thanks from Murray. It was noted that Murray, occasionally, tried to be funny, and was inclined to the methods of burlesque low-comedians. He doesn't need this and should stick to the travesty idea and light comedy.

REEDER AND ARMSTRONG

Reviewed Tuesday afternoon, January 16, at Loew's American Theater, New York. Style—Piano playing and singing. Setting—One. Time—Ten minutes.

Two pianos on the stage in one, an upright and a baby grand. Reeder and Armstrong, two men in gray suits, play Kowalski's "Saluta Pest", one at each piano, playing simultaneously. They sing double "She's Such a Nice Girl". The number lacks punch and flopped. Should be replaced.

One of the team exits, the other does an imitation of the Westminster chimes. Both boys play rag on respective pianos and, together with the orchestra, make an unearthly lot of noise. One of the team in an endeavor to "pop it up" adds more noise by cries of "Hot dog," "All right, let's go" and "Some rag."

"Oh, What a Cow Was Mary"—parody on "Oh, What a Pal Was Mary", failed to get much, preceding an announcement of "our orig-

the cue for lights up. Richard and Cavanaugh are discovered seated. Both being in blackface comedy makeups, a laugh resulted. Lot's opening has been done by Joe Darcy.

Some neat and nifty singing in one was followed by the "Poker player on the desert calling to its mate" gag, the "Gasis" answer failing to get a laugh because heard here before. The gag about "two kinds of women, the nice, refined sort—and the kind I get" is unrefined. An old style drama, after the manner of Hawkshaw, with each playing a part, drew some laughs. The scratching of the hat with the "something you're going to get—I've got it" gag is also unrefined.

One of the fellows plays blues on a harmonica while the other, seated in a wicker chair, somnolently does dance taps and "breaks". This also was reminiscent of Joe Darcy and made the writer wonder whether it was not Darcy—from the position in the auditorium it was difficult to decide in the blackface makeup. A solo dance followed by a double dance preceded the playing of a uke for an accompaniment to "She Was Only a Garbage Man's Daughter, But a Swell Little Thing Was She". This did not get much.

Playing harmonica and uke, "Darktown Strutter's Ball" and "Tomorrow" were used for a finish to fair returns. The house was unusually cold.

KEATING AND ROSE

Reviewed Tuesday afternoon, January 16, at Loew's American Theater, New York. Style—Singing and talking. Setting—One. Time—Fourteen minutes.

Man in tuxedo, woman in peach-colored dress ornamented with blue flowers, sing "The Long and Short of It", illustrative of their physical dimensions and limitations. The woman impressed immediately as being rough and coarse in her work, an impression that, as the act proceeded, was not in the slightest alleviated. She did a canzona, saying subsequently, "I never took a lesson in my life," which was a superfluous dispensation—we knew it the minute she opened her mouth. Opening flopped badly.

Man did "Gee, But It's Great To Have Someone To Care for You" with a patter second chorus, not achieving any great degree of fame thereby. Should give a little more attention to enunciation in the patter.

Woman, in short dress of blue lavender and lavender-colored fur, pink tights, blue hat with light green ostrich plume and a muff, returned and said, "Some kid." "Wait Until I Grow a Little Bit Older", followed by a dance was the second flop. Man said "She Hangs Out in Our Alley, But, Oh, What She Hangs Out"—third flop—not a ripple. Woman returns in dress of black ornamented with gold and with a red rose prominently displayed at the center of the posterior aspect of her below-the-waist anatomy. She also wore a black patent leather Charlie hat. "My Mother and I" was sung and impressions given of the difference between old-fashioned sweethearts and those of today making love.

Prior to an exit the woman gazed at someone in the audience and then, jerking her head back, indicated that the person was to come around to the stage door. This was in poor taste—very. Man pulled "Answer to a Maiden's Prayer" (there must be an awful lot of answers from the frequency with which this gag is heard). We also were edified with "I don't know whether to kiss him or kill him," "Are you handsome—no I'm careful" and "I like it, but I can't afford it." Ticking the woman underneath a nose too well-shaved bare arm is, in our opinion, quite vulgar. "Thank you so much," was used for a gag line. Keating and Rose, the audience would "Thank YOU so much" were you to eliminate all the vulgarity. The way they make love nowadays was a tough characterization, but there was not the slightest excuse in the world for the woman to snifle and draw her fingers under her nose several times for the purpose of which a handkerchief was intended. The business is really disgusting, made more so by the man finally using his coat-tail to wipe the girl's nose.

Man forcibly slaps girl on bare chest, making it quite red. Another nice refined little thing. "Slip us a slobber" as a request for a kiss and a number of other undoubted evidences of refinement (?) make us wonder how the team ever got all these passed whoever is supposed to be on the lookout. For a finish old-fashioned dancing and the up-to-date dancing was shown. In the latter the man holding the woman on his shoulder, bumped the place Nature intended as a place of rest forcibly against the proscenium arch. The woman rubbed the place several times on successive

(Continued on page 169)

APPLE SAUCE^{BY} C.F. CAGNEY

too far to be the fine line of subtlety. Miss Oakland, all seriousness, assisted by Murray with a "sap" smile, sang "Excelsior" and brought down the house. It was a clever bit.

In burlesque Spanish costume with lemons on his hat Murray sang and danced, using castanets. Only EIGHT of them fastened to a board, so he was bound to get some effect. Miss Oakland, in a Spanish dress of lace, fairly short, and a veil of blue lace about her hair, sang and danced to the music of La Paloma. From a small book, "How To Speak Spanish for a Dime", Murray tore out a page, saying he didn't know it had pictures in it.

A fellow in East Indian costume and a dark-skinned makeup entered and said he was a "Rajah—a Maharajah", preceding some hypnotic business and advice to Murray as to the best method to employ in order to win the love of the girl. Murray tries out the scheme of hypnotism without result until a

inal idea in piano playing." The pianos were approximated more closely and a medley was played, each boy using both pianos alternately and, conjointly with the other fellow. Stole bows at the finish.

Could be made into a better novelty act by rearrangement and more punchy songs. More could be obtained from the concluding number were the playing better and not so rushed as to muddle.

RICHARDS AND CAVANAUGH

Reviewed Tuesday afternoon, January 16, at Loew's American Theater, New York. Style—Blackface comedy. Setting—Three and one. Time—Fifteen minutes.

On a darkened stage vocal dramatics are indulged in followed by a pistol shot which is

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ACROBATIC EC. DEER, EAST
CENTRIC TOE. INDIAN NAUGHT
DANCER WITH PAT. DANCER IN THE
ROONEY IN "YANKEE
"RINGS OF PRINCESS."
SMOKE."

MARION DAVIES

IRISH JIG DANCE

BY JACK BLUE

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BEDINI STICKS TO ORIGINAL STORY

In Chorus Girl Passport Case—British Consul-General Completes Investigation

London, Jan. 20 (Special Cable to The Billboard).—The Bedini case went a step further in the boardroom of the Alhambra when George F. Reynolds, Percy Reiss, Jean Bedini, Albert Voyce and Monte Barly met on the suggestion of Reynolds. Bedini still holds to the story that Al Saunders had no authority to contract to pay the chorus girls above \$30 a week, consequently the Variety Artistes' Federation has written Saunders, care Mike Bentham, asking Saunders to give them his version. Meantime the Variety Artistes' Federation has pledged itself to do nothing drastic until January 24, when "You'd Be Surprised" opens in Covent Garden.

Even were Bedini found to be at fault the V. A. F. remembers the scores of British artists who are dependent upon the success of "You'd Be Surprised", also Sir Oswald Stoll, an innocent victim, would suffer.

New York, Jan. 20.—Investigations into the charges brought against Jean Bedini, erstwhile Schubert unit producer, now in London, of having obtained passports for the English dancing girls now playing in "Chuckles", on the Columbia Wheel, by fraud, have been completed by the British Consul General in New York and his report has been forwarded to the Home Foreign Office in London. It was learned this week.

The English chorus girls complained to the Variety Artistes' Federation of England that Bedini had breached their contracts, paying them only \$30 weekly when he contracted to pay \$35. In order to obtain passports for the girls to bring them to the United States sworn statement had to be made that they were to be paid \$35 weekly.

The Variety Artistes' Federation took up the case with Bedini when he arrived in London recently to stage a big revue there. He declared at first that his manager, Saunders, had arranged the salary at \$35, but that he could not pay the girls more than \$30 weekly. He also stated that when he applied for passport visa at the British Consulate in New York he had been refused it until Harry Miner, who now controls "Chuckles", agreed to pay the fares of the girls back to England. When Bedini was told that application would be made to have him deported to America, he stated that he would see that the girls were paid \$35 weekly. He cabled Miner, but the latter replied that Bedini would have to pay the difference in salary.

Bedini then asserted that Saunders and the girls had agreed that they would evade the V. A. F. regulations by accepting dummy contracts for \$35, but would only be paid \$30 when they arrived.

At the New York British Consulate it was learned by a Billboard reporter this week that several of the English girls who had been questioned denied any knowledge of the agreement to accept \$30 weekly. One of them stated that when she had complained that she could not live on \$30 a week she had been told to "pick up some money on the side."

As the Alien Registration Law is still in effect in England, the British Home office may

MICHIGAN CITY'S NEW PLAYHOUSE NEARLY COMPLETED

Chicago, Jan. 20.—When the sumptuous new Tivoli Theater opens in Michigan City, Ind., about the middle of February the citizenry of that thrifty center will probably have some kind of a celebration, because there has not been a road show in Michigan City for more than two years. In fact, there has been no theater there for road shows for that long. The Tivoli is to take in road shows with pictures as a side line. The house will have 1,500 seats and from top to bottom will be a thing of beauty. Wallenstein Bros. are the managers and they are to give their city one of the handsomest and most comfortable playhouses in the State.

HEAVY LICENSE FOR DANCANTS

Troy, N. Y., Jan. 19.—Dance halls and the like will have to pay a yearly license fee of from \$10 to \$250, instead of from \$10 to \$50, under the provisions of an amendment to the ordinance recently adopted by the Troy Common Council regulating the license fees of places of amusement and substituting firemen of the regular paid department for volunteers employed by local theaterowners to perform duty at their houses. The amendment says that places of amusement other than theaters and the Troy Music Hall shall pay the increased scale.

PUBLISHER ENTERS FILM FIELD

James Fort Forsyth, well-known Michigan publisher and president of the James Fort Forsyth Publishers' News Service, has entered the motion picture field as a producer. He will specialize in civic-advancement films and is to bring out his first one, "North Muskegon Views", billed as a "big snapper-scenic production", during the coming summer.

The Denman-Murphy Cinematographers have been engaged to do the filming. This firm has done many films of like nature and it is believed that Forsyth's initial production will be a success.

BUSHMAN AND BAYNE BACK IN PICTURES

New York, Jan. 22.—Frances X. Bushman and Beverly Bayne, who recently completed a two years' engagement on the Keith and Orpheum circuits, have completed arrangements for several screen features, a scene from which will be enacted in person by the Bushman-Bayne Company. Bushman and Bayne have been out of pictures for three years.

MUSGROVES IN CHICAGO

Chicago, Jan. 17.—Mr. and Mrs. H. G. Musgrove, Australian vaudeville actors, were Billboard visitors Monday. They are on their way to New York by easy stages, and are observing other acts that are working in the meantime. Both are natives of Australia, but Mr. Musgrove has toured the United States several times in past years. They will arrange for vaudeville bookings in New York.

LOEW AGENT SUES FOR OFFICE RENT

New York, Jan. 20.—Suit was brought this week by the Arthur J. Horwitz Vaudeville Acts, Inc., of the Loew Building Annex, on West Forty-sixth street, against Abe Leavitt for \$343, alleged to be due for office rent and telephone charges. Leavitt rented office space from the Horwitz Agency, where he conducted a general agency and production business, it is alleged. The papers in the action were filed in the Third District Municipal Court.

ETHEL LEVEY FLOPS

London, Jan. 20 (Special Cable to The Billboard).—Ethel Levey did a flop this week at the Alhambra.

Hunt's Casino Theater, Wildwood, N. J., is being razed and will be reconstructed with the entrance on Atlantic avenue and the stage on the Boardwalk near the Casino Arcade. This is just the reverse of the position in which the theater formerly stood.

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VAUDEVILLE NOTES

Ruge and Rose have been routed over the Proctor Time.

Lane and Morgan, who split some time ago, have reunited.

"Potpourri" opens at the Grand Street Theater, New York, January 22.

Ameres and Obey, French eccentric dancers and acrobats, are playing the Poli Time.

The Sylvester Family opened a tour of the Fall Circuit at Hartford, Conn., recently.

The De Marlos, late of the Ringling-Barnum Circus, are playing Keith's Southern Time.

The Three Flying Cardonnas, a casting act from Portugal, are shortly to be seen in this country.

The Mitchell Bros. and Delphine and Daughn have been engaged for the New York Park Music Hall revues.

Fred Lorraine has been booked for the first half of the 29th at Proctor's 125th Street, New York.

Princess Rajah, the dancer, is convalescing at the French Hospital, New York, following an operation.

The Filipino Serenaders, making their first appearance in the East, will be seen shortly in New York.

Madja St. Clair, a Polish comic opera star, will shortly appear in vaudeville in a new act by Andy Rice.

Prisco, the jazz dancer, will play three weeks on the coast prior to a route over the Orpheum Time.

Irene Bordoni will shortly be seen in vaudeville around New York. M. S. Bentham is arranging the time.

Truly Shattuck, Orpheum headliner for years, recently opened the Studio Cafe on the Schulerberg lot in Los Angeles.

Elsie Matnes, blackface comedienne, closed in vaudeville last week and opened at Gallagher's Cafe, New York.

Suzanne Richmond will be shortly featured in a new "Story Book Revue", under the direction of Harry Rogers.

Wolf Sisters and Addy have been placed for the first half of week of January 29 at Proctor's 22d Street, New York.

Allman and Harvey, a two-man act, walked out of the bill at the Orpheum, Brooklyn, last week, because of the No. 2 spot.

Keller Sisters and Lynch closed at the Lorraine Roof, Philadelphia, last week, and opened at Douglassville, Pittsburg.

"The Horrors of 1923", which played in the Ziegfeld show last season, has been booked for Minsky Bros. Park Music Hall.

Mae Miller and Company open at Syracuse, N. Y., January 22, with Auburn and a route to follow; direction of Bill Lykens.

Bell's Famous Hawaiians, who played vaudeville and picture houses in the Middle West since last fall, are now in Pennsylvania.

The California Quartet (Scotty McKey, Ted Lester, Jack Parsons and Russell Clutterbuck) is playing the larger picture houses in Texas.

Deno and Rochelle a dancing team, opened in a new revue by Harry Walker at the Richmond Hotel, Richmond, Va., week before last.

Hazel Gladstone and Bobbie Adams have been booked for an indefinite engagement at the Beaux Arts Cafe, New York, by Harry Walker.

Marshall Montgomery, who has been headlined and featured over the Keith Time for some years, has been routed over the Loew Time.

Eddie O'Brien, who has been appearing in pictures, is shortly to enter vaudeville together with Jack Coyne, formerly of Swor and Coyne.

Duffy and Sweeney have dissolved partnership. Sweeney is to do an act with Sonny Burnett, and Duffy has joined the Callahan Brothers.

Marion Draper and Hazel Verges, of New Orleans, appeared at Koib's, that city, last week, in a repertoire of classic and original dance creations.

Elvia Bates, formerly secretary to I. M. Herk, of the Affiliated Theaters Corporation, has established a booking agency of her own in the Komax Building.

"Phenomenal Players", the new act of old-timers produced by Edward Leroy Rice, will open at Proctor's 23d Street Theater, New York, Thursday of this week.

Martha Jane Miller, of Moberly, Mo., who is with Henie Young's musical revue, has closed a three months' engagement in Cleveland, O., and is now playing in Baltimore.

Cy Compton, now playing at Mt. Vernon, N. Y., is scheduled to appear at Proctor's 125th Street, New York, and Greenpoint next, with Yonkers set for week of the 29th.

Marie Dose, Mabelle Cedar, Howards and Howards, Mlle. Victorine, Matt Scanlon and Mazette and Lewis are appearing at Gallagher's Broadway Gardens, New York.

Clifton Welch, a dancer, is due to arrive in America shortly from London to appear in one of John Murray Anderson's productions scheduled to open in New York around February 20.

Julius J. Ruben, treasurer of the Aurora Theater Company, Aurora, Ill., recently announced that a \$45,000 organ will be installed in the Fox Theater, that city. The Fox plays pictures during the week and vaudeville on Sunday.

Martha Norton, who with her husband, Gordon Dooley, has been playing in vaudeville this season, is ill at the Hope Private Hospital in Providence, R. I., suffering from appendicitis. Miss Norton was stricken last week while performing at the E. F. Albee Theater

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SONG NOTES

The Frisco Syncopaters, playing in London under the management of Paul Specht, recently made four tangos' records for the Columbia Graphophone Co., Ltd., of England. According to the Dancing Association, which met in New York recently, the return of the tango is predicted.

Bob Harding is taking in Philadelphia, Wilmington, Baltimore and Washington in the interest of the Jack Mills catalog.

MOM Hagen and Vic Nurnberg are the writers of "The Flirt", a new novelty fox-trot, published by Joe Mittenenthal, Inc., of New York. The number is being exploited in conjunction with the Universal screen feature by that name.

A book of the funniest and most famous of the Gallagher and Sheen choruses is being printed, and will be offered for sale in music stores and at news stands throughout the country within a month. A well-known cartoonist has illustrated each chorus, and the entire book is in color. Advises Jack Mills, Inc., publisher of the song.

"IN ROSE TIME"

Chicago, Jan. 17.—"In Rose Time", by Edna J. Allen Phillips, published by the Mid-West Music House, this city, was featured the past week for the second time at Baibian & Katz's Riviera Theater. Albert B. Short, who has a number of song hits to his credit, is musical director of the Riviera.

MILLS GETS "CARAVAN"

New York, Jan. 22.—Jack Mills, Inc., has acquired the American rights to "In My Caravan" from the Laurence Wright Music Co., British publishers. This number is said to be one of the fox-trot hits of the current London season.

"GUESS" A Novelty Song, A Dandy Fox-Trot, A Sure Gopher Singers. Try it over on Q. R. S. Roll 2016. Halcyon Pub. Co., 307 E. North St., Indianapolis, Ind.

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VAUDEVILLE ACTIVITIES IN AND NEAR CHICAGO

Chicago, Jan. 19.—Phil Tyrrell, formerly with the Western Vaudeville Managers' Association, is now connected with the Billy Diamond Agency and will have charge of the club, cabaret and movie theater activities of that exchange. Mr. Tyrrell is also Western representative of the Edward Small Company, of New York.

Brownlee's "Hickville Follies", which is touring the Carrel Time in Michigan, played an engagement at the automobile show in Owosso the last half of last week, following an engagement in the Strand Theater, of that city. The Wilson Opera House, Beloit, Wis., changes from Carrel Time to that of the Western Vaudeville Managers' Association bookings in February, playing the last show under present bookings Saturday and Sunday, January 27-28. The house plays five acts two days only.

The Cyril Roganny Comedians, in "School Days", play four days in the Temple Theater, Grand Rapids, Mich., closing January 28, on their way East. The act filled this date thru the Carrel Agency, after having completed Junior Orpheum dates in the Mid-West.

Jazz bands are much in vogue in Chicago picture houses. Yvette and her "Manhattan Syncopaters" played at McVicker's last week. Paul Sternberg, who opened his 27-piece "Amplified Syncopation" at the Palace several weeks ago, has been working continuously since in Chicago picture houses. Art Kahn and his orchestra will soon conclude a successful engagement in the Senate Theater, and are being offered to other picture houses after the close in the Senate. Ben Berule and his orchestra were second feature in the Palace last week. Earl Fuller's Band, which has been playing Pantages Time for many weeks, was at the Chateau Theater the last half of last week.

BERLIN CLAMPS LID ON TWO HOURS EARLIER

Berlin, Jan. 20.—Chancellor Cuno's order that all cabarets, music halls and similar places of amusement in Berlin and other important German centers, close their doors at 11 p.m. instead of 1 a.m., dealt the managers a serious blow this week.

Public dancing, such as usually accompanied 5 o'clock tea, dinner and supper cafes and restaurants, was forbidden absolutely on account of the earnest political situation. Chancellor Cuno declared the measure was absolutely necessary to prevent internal troubles.

Night life resorts have brought in a tremendous revenue since the war, with thousands of tourists taking advantage of the exchange conditions patronizing these places in droves. The principal amusement centers of the German cities have been the cabarets.

"FATE" A SUCCESS

Chicago, Jan. 19.—Maurice Barrett and Frederic Clayton, whose act, "Fate", is playing in the Chateau this week, report a most satisfactory booking, the act having lost but one day since its opening on July 4. It is a three-people presentation in the form of a dramatic playlet. The act has been continuously on Pantages Time since its opening. Both are widely known actors on the dramatic stage. Mr. Barrett was for three years with Walker Whiteside's Company and Mr. Clayton has finished four consecutive seasons with four women stars, Grace George, Emily Stevens, Nora Bayes and Margery Rambeau.

BEDINI FAILS TO FIND NAME

New York, Jan. 20.—Jean Bedini, erstwhile Shubert unit producer, who in association with Sir Oswald Stoll, British variety magnate, will shortly present at Covent Garden, the one-time home of grand opera in London, an American burlesque, called "You'd Be Surprised", recently spent the better part of a day, without success, a correspondent informs, trying to find his name in an old collection of Alhambra programs. He was part of a vaudeville juggling team once, and says he remembers playing London's historic variety hall during the Boer war.

CHARLES A. LEWIS OPENING ALL-AMERICAN ROAD SHOW

London, Jan. 20 (Special Cable to The Billboard).—Charles A. Lewis is opening an all-American road show at the Palace Theater, Bath, January 22, with By George and Lillian Mitchell, Lillian Sieger and Girls, Strad and Legato, Maureen Ivy, Fay and Weston, Sonia and Her Escorts, Frank Clayton, Jerry and Gene, Armento Brothers, and Miller and Rainey. Officials of the Variety Artists' Federation severely scrutinized the players' passports, then okayed the show.

SAM GILDER RETURNS

Chicago, Jan. 19.—Sam Gilder, "The Lone Star Minstrel", said to be the oldest minstrel living, is back in Chicago, after a trip to New York with Tom Powell's "The Cotton Pickers", an act said to have invited Eastern inspection. Mr. Gilder, who has spent 64 of his 78 years on the stage, played in the old McVicker's Theater in 1869 and with Hooley's Minstrels in the early seventies, in what is now Powers' Theater.

ELVIN FUND GROWS

London, Jan. 20 (Special Cable to The Billboard).—The Elvin Fund, which is being raised by British vaudeville artistes, is nearing the \$7,000 mark.

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Frank Rae's New Idea

Chicago Producer Believes He Has Solved a Movie Show Problem

Chicago, Jan. 20.—Frank Rae has been working on a new idea in the show business and thinks he has solved a problem in a way that will help out the movie houses. He has organized a combination that will go from Coast to Coast, playing from one to four days in a city. Mr. Rae thinks his idea will fill a need among people who want to see acting by real people instead of a movie show in its entirety. The photoplay will be "Souls Aflame", which has only been seen in two American cities, the Butterfly Theater, Milwaukee, where it played ten days, and the Brandeis Theater, Omaha, where it played a week.

It is an English picture, a version of Robert Hitchens' "Flames", and who also wrote "The Garden of Allah". The company will have two advance agents and the combination will be advertised extensively. The engagements will be played on percentage and where program pictures have been booked only the vaudeville part of the combination will be shown. Mr. Rae formerly starred jointly with Dorothy Donnelly in "Madame X" at the Chicago Opera House, appeared with Jane Cowell in "Within the Law", played Webster in "The Third Degree", and toured the Orpheum Circuit several times. Mr. Rae believes the time is near at hand when hundreds of companies will be on tour, playing in connection with the movies.

Genevieve Holmes, formerly a prominent Chicago vaudeville agent, will be general representative several weeks in advance of the show, and Frank Peary, formerly manager of the old Whitney Opera House, now the Central Theater, will be a week ahead. There is to be a reserved seat sale for all stands played.

CLAIMS DIVING GIRLS BREACHED THEIR CONTRACTS

New York, Jan. 20.—George Hamid, of the Wirth-Blumenfeld Fair Booking Exchange, who was sued last week for salaries aggregating nearly \$4,000 alleged to be due by four girls who had appeared in a diving act for him, stated this week that the contract breach alleged was on the side of the girls and not on his. He said that he had entered into contracts with the four girls, whose names are Lucille Anderson, Lillian Dixon, Florence McMaster and Constance Marvin, to handle the act, which had been arranged by Miss Anderson, but that when he had lined up contracts for sixteen weeks' work and endeavored to get them to see him they refused to come near him.

Hamid also charged that he had invested over \$500 in equipment for the act when Miss Anderson's tank and platform did not measure up to the required standard, but that it had never been used.

He stated that since the four actions had been filed two of the girls had signed statements to the effect that they would voluntarily withdraw their suits.

Miss Anderson sued for \$1,750, Miss Dixon for \$542, Miss McMaster for \$874 and Miss Marvin for \$450.

STRAND THEATER, SCHENECTADY, SUED BY IRON WORKS

New York, Jan. 20.—The Wedgeway Strand Theater Company, of which Max Spiegel is president, operating the Strand Theater in Schenectady, has been sued by the Douglas Iron Works, Inc., of New York, for \$725 alleged to be due as unpaid balance for services rendered and supplies furnished.

The Wedgeway Strand Theater contracted with the plaintiff company to do the iron work on the theater, and the contract price, about \$3,000, was guaranteed by Max Spiegel, personally. Suit, however, has not been begun against Spiegel. Attorney Max Horowitz, representing the plaintiff, brought suit in the Third District Municipal Court.

SUES ED DAVIDOW

New York, Jan. 20.—Edward J. MacGregar, stage director, filed suit this week against Edward Davidow, vaudeville agent and producer of "Our Nell", a musical comedy, which played a short engagement at the Nora Bayes Theater, for \$250 alleged to be due for services rendered in staging the show. The papers in the action were filed in the Third District Municipal Court thru Attorney Samuel R. Golding.

TO GET ASSOCIATION TIME

Chicago, Jan. 10.—Harry Summerkamp, manager of the five-piece "Stars and Stripes" act, featuring Little Kitty Bennett, announces the closing of the act on Gus Sun Time. He told The Billboard that the act will shortly open on Association Time to the Coast, where it has Ackerman & Harris booking.

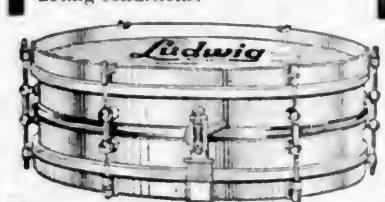
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MILLS' OLYMPIA CIRCUS CLOSES SUCCESSFUL RUN

London, Jan. 20 (Special Cable to The Billboard).—Captain Mills' Olympia Circus closes tonight after a successful four weeks' run. Mr. Mills is personally superintending the dismantling, as his contract demands that he leave the floor space absolutely clear in four days, failing which he is under penalty of \$500 a day, plus overtime charges.

Mr. Mills leaves for America February 3. E. H. Bostock, Joseph Woodward, James Sanger, James O'Grady, M. P.; Mr. Mills and Monte Bayly had a meeting at the Olympia January 17, at which plans were discussed for the forthcoming attack by animal cranks. The foregoing, with officials of the Variety Artists' Federation, will work with Pat Collins, of the Showmen's Guild and a member of Parliament, in united defense of the combined interests.

EXHIBITORS DEFEY THE LONDON COUNTY COUNCIL

London, Jan. 20 (Special Cable to The Billboard).—The Cinematograph Exhibitors' Association is defying the London County Council over its ruling that children under 16 shall not be allowed to see Class A films unless accompanied by their parents or guardians. The British Board of Film Censors, a purely trade organization, classes all films of melodramatic or sex problem, domestic problem, robbery or vengeance theme as "A" and the titles tell the exhibitors the rest. Thus "The Four Horsemen", "Way Down East", "The Fruitful Vine", "Raillies", "Nero", etc., are all Class A.

CAN'T STOP THE DUTTONS

The Duttons, equestrians, week of January 8, played Keith's, Boston, and when it came time to leave for Lowell, Mass., their next stand, they encountered the worst snow storm of the season there, blocking and stopping all trains. James Dutton arranged for a large auto truck, loaded the horses and baggage, and started in a blinding snowstorm for Lowell. The distance from Boston to Lowell is only 24 miles, but the main road was impassable, and they were compelled to detour, covering more than fifty miles. Several times the truck had to be shoveled out of the snow. It took all day to make the trip, but the Duttons were on hand for the opening Monday afternoon at Lowell.

VAUDEVILLE NOTES

(Continued from page 20)

there and was rushed to the hospital, where an operation was immediately performed. She is reported to be resting comfortably.

Camille D'Arville, the former operatic star, is shortly to be seen in Keith vaudeville, an opening having been arranged at the Riverside, New York, week of April 2, with the Palace to follow April 9.

Delmar, Laten and Company, presenting "Novelties of 1923", are playing from one-night to week stands in Iowa and adjoining States. Delmar Harbridge rejoined the company a short time ago.

Mrs. Freddy Grant, actress, has taken full charge of the Dempsey Beauty Parlors, in Auburn, N. Y. Mrs. Grant, wife of the juggler, who for years appeared in vaudeville, has retired from the stage.

The Vanderbilts are presenting their comedy acrobatic turn, "Rehearsing for the Millionaires' Ball", at the Palace, Jacksonville, Fla., this week. They will play the larger cities in that State the remainder of this month.

Howard McCoy, last season manager of the Palace Theater (Junior Orpheum Circuit), New Orleans, is now president of an interurban bus line, running daily between Vicksburg and Jackson, Miss., with headquarters at Vicksburg.

Aunt Dinah, who is playing Freeport, L. I., this week, is booked for New Brunswick and Trenton, N. J., next, opening in New York City week of January 29 at the Royal Theater, with the week of February 12 at the 51st Street to follow. William Lykena arranged the time.

Noian Leary and a company of five opened at the Palace, Milwaukee, Wis., Christmas Eve, in a new comedy by Howard Emmett Rogers, called "Yes Means No". The act is presented under the management of Lewis and Gordon. Mr. Leary recently toured the Keith Circuit in his own playlet, "Buttons".

Fred Frazer, of the team of Frazer and Locktee, and formerly of Dean and Frazer, after seventeen years on the stage, has been appointed by the Hunt Theaters, Inc., manager of the Palace Theater, Cape May, N. J. Mr. Frazer has appeared in England, Australia and in this country. He assumed his new duties January 15.

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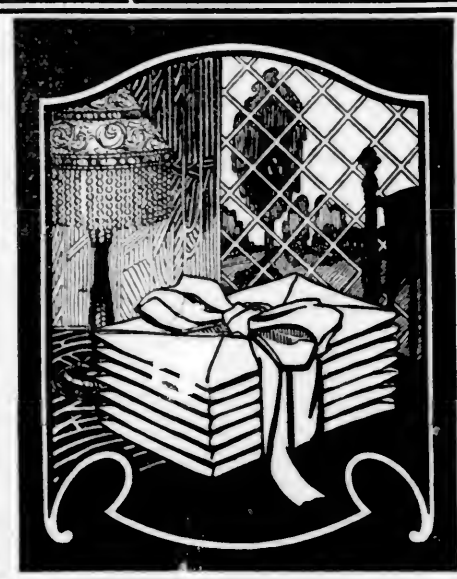
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THE DRAMATIC STAGE

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A DEPARTMENT OF NEWS AND OPINIONS Conducted By GORDON WHYTE

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

Huge Theatrical Merger Planned

Erlanger and Shubert To Pool Theaters and Float \$100,000,000 Corporation—Stock To Be Offered to Public—Equity Registers Objection

NEW YORK, Jan. 19.—The big bombshell of the week on Broadway was the news that A. L. Erlanger and Lee Shubert were preparing to pool their theaters, form a corporation to take them over with a capitalization of \$100,000,000 and offer the stock to the public.

The plan is to pool the New York theaters owned by both parties and their affiliations with the out-of-town houses, route all shows from one office and apply the principles of "big business" generally to the theater.

Independents Like Plan

The first question which Broadway asked when the scheme became known was: "What will become of the independent producer and theater owner?" The answer to this question was given by several of them today. Arch Selwyn, speaking for the Selwyns, expressed his marked approval of the plan. Mr. Selwyn said: "I think the consolidation, if properly effected, will bring about a much-needed adjustment in the theatrical world. When this merger is effected it will mean forty weeks a year of business for road shows and a greater variety of attractions and better theaters for the public. The Shuberts approached us on the plan last year, when we were ready to talk business, but a hitch prevented the consolidation at that time. The time seems to be right now, and I know that Mr. Erlanger and Lee Shubert have been in daily conferences for weeks on the plan. Sam H. Harris called me over the long-distance from Baltimore today and discussed the matter with me. He is of my opinion about the merger, and we are both prepared to enter the combination if the deal goes over smoothly."

William A. Brady, who is in affiliation with the Shuberts, said that the consolidation met with his approval. A. H. Woods, who is also in with the Shubert camp, could not be reached, as he was out of town. It is believed, though, that he will come in with the Shuberts.

Equity Does Not Like Plan

Frank Gillmore, executive secretary of the Actors' Equity Association, when asked what he thought of the consolidation, registered strong disapproval.

"In regard to the proposed merger of all the principal theaters in the country and the floating of a stock company to finance the scheme," said Mr. Gillmore, "the Actors' Equity Association cannot help but feel that it will be the reverse of helpful to the art of the theater. "It has been the artist—whether producer, writer or actor—who has always brought the greatest credit to the theater. The individual artist frequently has to work against great odds. He must be loyal to his ideals and develop them no matter what opposition he may meet from the commercial interests. In the past he has had some success, but what chance will he have in the future if the head of the theater trust happens to be unsympathetic?"

"Investors are attracted by large dividends," continued Mr. Gillmore, "and therefore stock companies generally traffic in the popular. This is, of course, all right when dealing with ordinary commodities, but we can see nothing but disadvantage when applied to the arts."

"We are not criticizing the gentlemen who seem to be mainly responsible for the idea, but we do deplore the fact that it is likely to be consummated."

Principals Won't Say Much

When Mr. Erlanger was asked as to the details of the merger he only said: "I do not know just when the consolidation actually will be effected. The holdings are so vast it is impossible for me to say, without the books before me, just what they amount to at this time." Mr. Erlanger admitted that the consolidation had been agreed on at a recent conference between himself and Lee Shubert.

(Continued on page 120)

BERNHARDT IMPROVES

New York, Jan. 20.—According to despatches sent from the French capital, Sarah Bernhardt, famous French tragedienne, is improving in health. She is sleeping well and shows no effects from the sudden relapse she suffered several days ago.

PRESENT "MARY, THE 3RD"

New York, Jan. 20.—Lee Shubert and Mary Kirkpatrick presented in Stamford yesterday and today Rachel Crothers' new play, "Mary, the 3rd". The cast consists of Louise Huff, Ben Lyon, Morgan Farley, Humphrey Bogart, May Galyer, Beatrice Terry, George Howard, Mary McCloud, Leroy de Saullés and Eleanor Montell.

GLENN HUNTER



Playing the stellar role in "Merton of the Movies", at the Cort Theater, New York, and winning the praise of the critics for his excellent interpretation of the role. Mr. Hunter first achieved distinction in the role of "Clarence", in Booth Tarkington's play of that name.

McCLINTIC PRESENTS LATEST

New York, Jan. 22.—Guthrie McClintic will present Lewis Bosch's latest effort, "A Square Peg", at the Punch & Judy Theater January 27. Beverly Sigsbeaves will play the title role. William B. Mack has the male lead opposite her. The others in the cast are Leona Hogarth and Walter Abel, playing the part of "The Square Peg's" children; Minnie Milne, Leonard Boyle and Alice Bromley Wilson.

BRADY TO DEBATE ON CENSORS

New York, Jan. 20.—William A. Brady recently challenged John S. Sumner, head of the New York Society for the Suppression of Vice, to debate on the value of censorship, but Mr. Sumner withdrew on the ground that he did not wish to take part in a debate on censorship. However, he was willing to debate Mr. Brady on the regulation of plays, the debate to take place at the Community Church. Mr. Brady agrees that there should be regulation, but is willing to debate with Mr. Sumner on that subject.

"PEER GYNT" REHEARSING

New York, Jan. 20.—Immediately upon the closing of "The Tidings Brought to Mary", at the Garrick Theater tonight, the scenery of "Peer Gynt" will move into the house, and rehearsals in the complete set will start on Monday. The orchestra pit will be reopened and the entire Grieg score will be played in conjunction with the showing of this famous Ibsen play. Among the cast that the Theater Guild has engaged to support Joseph Schildkraut in the title role are: Louise Closser Hale, Selena Royle, Francene Wouters, Lillebill Ibsen, Charles Holtin, E. J. Robinson, Elsie Bartlett and Stanley Wood, Helen Westley, Stanley Howlett, William Franklin, Albert Carroll, Philip Leigh and Helen Sheridan.

SHOW WITH ONE ACTOR

New York, Jan. 19.—Henry Myers, who wrote "The First Fifty Years", a drama with only two characters, has completed a play in three acts and seven scenes which calls for only one player—a woman. He has made arrangements to try out this novelty in the spring.

Glenn Hunter Feels the Joy of Being Mentally Alive to Art in All Its Forms

Glenn Hunter was born at Highland Mills, N. Y., September 26, 1897. He played his first part seven years ago, making his stage debut at the Bandbox Theater with the Washington Square Players. He afterwards appeared with Patricia Collinge and in "Pollyanna". Following a vaudeville tour in support of Rose Coghlan he appeared in a number of tryouts until he enjoyed an actual "run" in "Clarence", in which he played the title role. He was then seen with Billie Burke in "The Intimate Stranger".

Mr. Hunter has appeared in motion pictures, playing romantic roles with such stars as Norma Talmadge, Constance Binney and Dorothy Gish. He is now a star in his own right, being featured by the Independent. One picture, "The Cradle Buster", has been released and two more are coming out. He is at present engaged in posing for a film version of "Merton of the Movies".

We asked Mr. Hunter which he preferred, the "movies" or the legitimate stage. He replied diplomatically: "I like them equally well."

We interviewed Glenn Hunter at 11:15 p.m. one evening, after the final curtain had fallen on "Merton of the Movies", in which he is constantly on stage. We caught a glimpse of him in his dressing-room mirror when he thought we were not looking. He looked very weary, and, judging from the manner in which he held his head, it was aching. But he greeted us pleasantly and grinned, boyish fashion, apologizing for his listlessness by saying: "I had been posing all day before the camera."

Someone had hinted to us that books were Mr. Hunter's hobby, so we mentioned the first, and Mr. Hunter's weariness underwent a fadeout as he told us that he had a most wonderful collection of first-edition books, 2,000 in all. He seemed to be particularly proud of his Thomas Hardy and Lafcadio Hearn volumes.

"Just how many of those 2,000 volumes have you read?" we inquired, schoolmarm fashion. "All of 'em—honor bright," responded the boyish Mr. Hunter.

"How did you find the time?" we inquired wonderingly, conjuring up a mental picture of rows and rows of books.

"Well," replied Mr. Hunter, "I devote my spare time to literature, painting, poetry and voice development, to say nothing of riding and swimming occasionally."

"Do you paint pictures?" we demanded.

"Well, indifferently."

"And have you had any poems published?" we asked wickedly, thinking of the trials and tribulations of certain would-be poets we know.

"Oh, several," he answered. "But say," he added quickly, "don't get the impression that I am conceited over these humble results of my strivings. The reason I endeavor to create pictures and poetry is because it gives me the joy of being mentally alive. The attempt to create various forms of art gives me a more intimate appreciation of them. The more one knows of the arts the more one has to give—in the way of expression. The development of the mental faculties enlarges one's vision. Vision is the first essential of successful acting. The rest is 98 per cent hard work. The Lord has blessed a good many young actors with ability, but the trouble with them is that as soon as they get a good part they think they are made. They sit back and let the precious hours flow idly by on the tide of self-satisfaction. No actor should be satisfied with himself. It is discontent that spurs on to genuine achievements. It's a mistake to even secretly entertain the idea that you are good."

"Speaking of thinking one is good!" reminds me of a question asked me by a motion picture magazine interviewer.

"What was your darkest hour?" I was asked.

"When I saw the light," I replied.

"What light?" we demanded.

"Why, the fact that if I ever got the idea that I was an awfully good actor I was on the road to failure. We actors can't rest on our so-called laurels. Anyway, why be excited when the world forgets so easily?"

Then followed a discussion that touched on the tragedy of the decline of actors who had tasted success; men who had enjoyed public approval in their springtime and were forgotten in their autumn. Mr. Hunter wondered if it was the fault of the actors themselves, wondered if they had been too satisfied. He pointed to Bernhardt as a shining example of "keeping on going". There was something in:

(Continued on page 120)



They should be... The cost is only two dollars a year... And the address is Actors' Fund, Columbia Theater Building, New York City.

BRONZE TABLET TO REVIEWER

New York, Jan. 20.—The unveiling of two bronze tablets in memory of A. L. Jacobs, a lawyer-member of the Friars, and Renold Wolf, a former dramatic critic of The Morning Telegraph, takes place this afternoon at the Friars' Club.

FROM our window, as we write this, we can look down at our favorite Rialto and we have seen more than one of the lads in the last few minutes who would probably have some bright news to impart.

DRAMATIC NOTES

Matinees are now the rule at the Provincetown Playhouse, New York.

Ruth Donnelly, last seen in "Madeleine of the Movies", has returned to this country after a trip of several weeks to Europe.

Lucile Watson plays one of the leading roles in Richard G. Herndon's production of "The Jilts", the play that won the Harvard prize.

Abraham Levy, general manager for the Sam H. Harris enterprises, is on his way to California, where he will remain until the spring.

Frederick Burt, last seen in the Equity play, "Maivraloca"; Ben Hendricks, seen with Marjorie Rambeau in "The Goldfish", and Ann Black Berlein are now members of the cast of

"The Wasp", a new Thomas F. Fallon play, which the author is staging himself.

Butler Davenport will present Tom Taylor's play, "The Fool's Revenge", January 27, at the Bramhall Playhouse, New York. Mr. Davenport also heads the cast.

Violet Kemble-Cooper and McKay Morris are both rehearsing with Ethel Barrymore in her new vehicle, "The Laughing Lady", scheduled to open within a few weeks.

The opening for "The Blimp", the comedy, by Commander Conrad Westervelt, of the United States Navy, will take place January 26, if all of John Henry Mears' plans mature.

Henry Baron now has an adaptation from a German play which he calls "What Have You To Declare?" He expects to produce this shortly.

James Cullen and Harry Poppe are the authors of another mystery play, which they call "The Flying Dagger". No plans have as yet been made for its production.

Camilla Lyon is now playing one of the principal roles in "The Love Child" at the George M. Cohan Theater, New York. She last appeared in "Wild Oats Lane".

John Daly Murphy, Dudley Hawley, Margaret Ammann and Jack Bennett will be seen in the cast of "Thumbs Down", Myron C. Fagan's new play, slated to open in Wilmington, Del., January 29.

The Selwyns have announced their intention of forming a Chicago company of "Johannes Kreisler", now playing at the Apollo Theater, New York. A specially built stage will be necessary for this production.

Leopoldine Damrosch, daughter of Walter Damrosch, makes her first professional appearance in Brock Pemberton's production of "Rita Coventry". Miss Damrosch is a graduate of the American Academy of Dramatic Art.

Oliver Morosco's new production, "The Sporting Thing To Do", in which Emily Stevens is supported by Frances Underwood, H. Reeves-Smith and William Boyd, opened in Easton, Pa., last week, and goes to New York the week of January 29.

"The Twist" is the new title of Vincent Lawrence's old play, "The Ghost Between", in which Arthur Byron was seen. It will open on tour at the La Salle Theater, Chicago, with Mr. Byron playing his old role in the piece and Ann Andrews playing the feminine lead. Hale Hamilton will also play a leading part in the production.

Stewart Walker's new three-act comedy, "Five Flights Up", was given a special performance at the New York McDowell Club last week with a cast composed of Mr. Walker, Regina Wallace, Julia Hoyt, Mary Ellis, Judith Lowrey, Elizabeth Patterson, Whitford Kane, Edward Meeker and Walter Poulter. Also tried out in stock in Louisville and Toledo, it has not as yet been shown before a Broadway audience.

Barbara Bennett, Norma Mitchell, Gladys Hurlbut, Tom Powers, William Williams and Moffat Powers will appear as members of the casts of four one-act plays, to be produced at the Little Theater, New York, January 28, by the Inter-Theater Arts, Inc. The plays are: "The Staircase", by Abercrombie; "The Cat Comes Back", by Habberstad; "The Heart of Frances", by Wilcox, and "All Gunned Up", by Gribble.

Ernest Glendinning was unable to play his part in "Listening In" for a few days last week, due to an injury to his foot. He was (Continued on page 36)

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 20.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, theater, and performance count. Includes titles like 'Auntie Sarah', 'The Cat and the Canary', 'The Fool's Revenge', etc.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, theater, and performance count. Includes titles like 'Captain Applejack', 'The Cat and the Canary', 'The Fool's Revenge', etc.

COMING TO BROADWAY

New York, Jan. 20.—Next week will be a busy one on Broadway. There are six openings of new plays announced and only one of the closings will leave a house dark.

On Monday night the Moscow Art Theater will present its third bill at the Johnson Theater, "The Cherry Orchard", by Tchekoff. On the same night Nazimova will open at the Selwyn Theater in a new play called "Dagmar", and "Lady Butterflies", a musical comedy produced by Oliver Morosco, will have its premiere at the Globe.

Tuesday night will see one opening, announced at the last minute. This is "Extra", a comedy of newspaper life by Jack Allee, which will go to the Longacre and remain there until the new show for Ethel Barrymore is ready.

On Wednesday there will be two openings. One is the long-awaited "Romeo and Juliet", with Lane Cowell at the Star. This will come to Henry Miller's Theater and is under the management of the Selwyns. On the same night the Winter Garden, reconstructed and newly decorated, will be consecrated to the cause of high art with a musical show called "The Dancing Girl".

On Saturday night the opening of "The Square Peg" will take place at the Punch and Judy Theater. This is a full-length play from the pen of Lewis Beach, who wrote "The Play", first played by the Washington Square Players and afterward in vaudeville. Guthrie McClintic is the producer.

The closings for the week, besides "The Bunch and Judy", are: "The Awful Truth", at Henry Miller's Theater, which has done only fair business for the past week or so; Ethel Barrymore, in "Romeo and Juliet", at the Longacre, and "The Tidings Brought to Mary", at the Garrick.

The takings for Arthur Hopkins' "Romeo and Juliet" have been pitifully meager, it is said, and the theater will remain dark until Miss Barrymore's new play, "The Laughing Lady" is ready for opening. The Garrick, too, will be dark for two weeks. The next production of the Theater Guild will be Ibsen's "Peer Gynt". "The Tidings Brought to Mary", which was none too prosperous, was taken off to allow rehearsals of the Scandinavian play. This is one of the most ambitious projects which the Theater Guild has undertaken, and there is a great deal of interest manifested in the undertaking. The last time "Peer Gynt" was seen here was when the late Richard Mansfield essayed the title role. It was his last production. In the Theater Guild presentation Peer Gynt will be played by Joseph Schildkraut, erstwhile of "Lillom".

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DAVID BELASCO Presents David Warfield as Shylock in Wm. Shakespeare's THE MERCHANT OF VENICE

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

OLMI AND GOODWIN ORGANIZE OWN STOCK

Company Opens in Richmond, Ind.—Ella Malmrose and Wilbur Mayo Playing Leads

Arthur Olmi and Jack Goodwin, for the past two seasons associated with the Sherman stock companies as stage director and manager respectively at the Palace Theater, Rockford, Ill., and the New Grand Theater, Evansville, Ind., have severed their connections amicably with Mr. Sherman and have formed a partnership, opening their own company, the Olmi-Goodwin Players, at the Washington Theater, Richmond, Ind., on January 26. The opening play will be "Friendly Enemies", to be followed by "East Side-West Side", "Fair and Warmer", "The Broken Wing", "Getting Gertrude's Garter" and "Welcome Stranger". The following cast has been engaged thru the American Theatrical Agency: Ella Malmrose and Wilbur G. Mayo, leads; Arline Althoff, Raymond Appleby, Fern Renwith, Dick Dickinson, Lolla Ellis and Wm. Griggs, scenic artist. Mr. Olmi and Miss Ellis are not strangers in Richmond, having spent a season of stock in that city.

BROWN NOW HAS TWO STOCKS IN PAWTUCKET

Pawtucket, R. I., Jan. 20.—Leon E. Brown is presenting a company of new players at B. F. Keith's Bijou Theater, opening this week in "The Storm". The McCormick melodrama was produced under the personal direction of Mr. Brown, assisted by Kenneth Lee, who is also playing the part of Jacques Fachard. Richard C. Travers is the featured player, and in the supporting cast are Edythe Ketchum, Chester Parsons, Richard Foote, Hazel Miller and others. "Up in Mabel's Room" is to be the second week's offering.

At the other Bijou Theater the Leon E. Brown Players are offering "The Sign on the Door". The players are cast as follows: Amy Dennis, Mrs. "Lafe" Rogan; Robert Fay, Alan Churchhill and "Kick" Callahan; Elizabeth Wells, Helen Regan; Margaret Arnold, Marjorie Blake; Hooper L. Atchley, "Lafe" Regan; Margaret Pitt, a maid; Earl Mayne, Frank Devereaux; Edwin O'Connor, Ferguson; Frederick Allen, Inspector Treffy; James LeRoy, Officer McLoughlin, and William Worswick, "Rud" Whiting.

HASTINGS PLAYERS SMASH RECORDS IN LEWISTOWN, PA.

Lewistown, Pa., Jan. 19.—Jane Hastings and her Associate Players, who opened January 1 at the Temple Theater for an indefinite stock run, have made a very favorable impression with the patrons of Manager Stuart Smith's house. This is said to be the first permanent stock company to play the city and many wisecracks predicted dire failure for the present company. The company caught on from the start and at the finish of the first week's engagement Manager Smith is quoted as having said that all records for attendance and receipts for popular-priced attractions were smashed. It is reported that on Saturday afternoon and night, January 13, thousands were turned away. Seats were reserved for the ladies in the top gallery at both performances, something that was never equaled by any other attraction in the history of the theater. It is said. Two bills a week are presented. Lewistown is a city of about 10,000 population. The roster of the company follows: A. J. La Telle, Chas. Greer, Frank McMunn, Al MacKaye, Ed Strout, Joe Lyonell, Adam W. Friend, Jane Hastings, Florence Rowan, Mabelle Leverton and Dolly McMunn.

NEW STOCK FOR MONTREAL

Montreal, Can., Jan. 18.—W. E. Cuthbert, manager of the Orpheum, is contemplating another stock company to replace the Robins Players. Since the finish of the Robins season the Orpheum has been playing road attractions and pictures. It is understood that the head of the new stock company will be Fred Brown, a well-known Montrealer.

GORDINIER PLAYERS

To Make Room for Road Shows

Waterloo, Ia., Jan. 19.—The Gordinier Players, who inaugurated a season of stock in the Grand Theater under Manager W. J. Frank, have been asked for brief out-of-town appearances during the season to make way for big road companies which have been booked in this city for the remainder of the season. Manager Frank announced that among the early attractions will be "The Bat", Miss Ryan, in "Ultimate Strangers"; "Kathleen", an American Legion home talent; Lackaye-Bingham-Walker, in "The Circle"; Mitz, "Greenwich Village Follies"; "The Gold Diggers"; "Tangerine" and "Lightning".

BALDWIN BRINGS NEW STOCK RELEASES TO NEW ORLEANS

New Orleans, Jan. 19.—Walter Baldwin, supervising director of the Saenger Players, arrived in the city last week bringing contracts for the right to produce twenty-four plays which are new in this city. They are: "The Common Law", "At 9:45 P.M.", "The Eternal Magician", "Three Live Ghosts", "The Acquittal", "Lawful Larceny", "Seven Keys to Baldpate", "Smilin' Through", "Peg o' My Heart" and others.

Mr. Baldwin says he believes the Saenger Players are doing the largest business of any stock company in the United States. "The Common Law" will be produced week of January 21.

EDNA PARK



Leading woman of the Edna Park Players, offering one change of the latest stock releases a week at the Royal Theater, San Antonio, Tex.

STOCK ACTIVITY GROWS

Chicago, Jan. 18.—Raleigh Wilson is putting in a new stock in Salina, Kan. The people were furnished by the American Theatrical Agency. The opening will be on January 22.

Arthur Olmi and Jack Goodwin are installing a new stock in the Washington Theater, Richmond, Ind. The same agency furnished the cast. Ella Malmrose and W. G. Mayo will play the leads. Other members are Fern Renwith, Arlene Althoff, Raymond Appleby, Dick Dickinson, Lolla Ellis and William Griggs. The company will open January 29.

Booking agents report that the dramatic tent showmen are manifesting themselves and getting busy on preliminary plans for the summer season.

WILLIAMS PREPARING TO OPEN NEW STOCK SEASON

Chicago, Jan. 18.—Ed Williams, of the Ed Williams Stock Company, was in Chicago this week attending to details incident to the opening of his stock in the Orpheum Theater, Springfield, Mo. The policy will be permanent stock with complete production for any play given. Mr. Williams said he has made arrangements to produce a number of the latest shows. The regular company consists of twelve people and more will be added when such bills as "Experience" will be used. The

"HER TEMPORARY HUSBAND" PLEASES DENVER AUDIENCES

Denver, Col., Jan. 17.—Sunday audiences at the Denham appeared to like "Her Temporary Husband", given its initial showing at the matinee. It is billed as "the play with a thousand laughs," and in many respects deserves the billing. The Wilkes Players worked hard to get it over; they succeeded a lot better than a less capable company possibly could.

Ivan Miller, who plays the pseudo-ogonarian, comes out on the stage at one point clad in nothing but his smile and a mighty scanty bathing suit. And then Gladys George, not to be outdone, came forth in the cutest, silkiest bathing suit ever seen on the Denham stage. Howard Russell is entitled to a lot of credit for the sincere manner in which he plays Clarence Topping, a selfish, conceited prig with designs on Blanche Ingram's fortune. Miller is equally sincere and equally capable. William C. Walsh gets a lot of laughs as Judd, an orderly at the hospital, with a makeup that would make an alligator grin. Guy Usher does well as Dr. Spencer. Dora Clemant, as Kate Tanner, the nurse, is charming.

opening bill will be "The Brat", to be followed by "Peg o' My Heart", "Smilin' Through", "Scandal", "Ladies' Night" and "Adam and Eva".

"TURN TO THE RIGHT"

Done Creditably by Forsyth Players

Atlanta, Ga., Jan. 17.—The Forsyth Players, in "Turn to the Right", opened to good business at the Forsyth Theater Monday night. The play gives nearly every player a good chance to display his ability to characterize. For attention to detail it is a lesson to many of the higher-priced road shows appearing at the Atlanta Theater this season, and the actors show evidence of much careful studying. First honors must go to Managing Director Walter S. Baldwin for the beauty of the scenes and the splendid manner in which the company is trained. Mr. Sailing, company scenic artist, went to a great deal of trouble to make his orchard sets realistic.

Deserving of special mention in character roles were Alice Baker, Rankin Mansfield, Gus A. Forbes, Robert W. Smiley and Walter Marshall. Miss Baker gave one of the best performances of her forty-three weeks here as the sweet old mother, Mrs. Bassom. Rankin Mansfield and Gus Forbes were cast as Mages and Gily and their assignments were as heavy as the leading man, John Littel, who played Joe Bassom. Both of these parts were delightful as the reformed crooks. Robert W. Smiley furnished most of the comedy as Sam Martin, the grocery boy. When a heavy man who usually is cast as a father, or big man of affairs becomes a comical fat country bumpkin and gets away with it, then it is time to doff your hat to him. The biggest surprise of the evening was Walter Marshall doubling as the jawbreaker and as the country skinflint in the prolog as Isadore no one could have recognized him if his name had not been on the program, and as Deacon Tillinger his interpretation is well above the average. Belle Bennett as Elsie Tillinger surely is the sweet, dainty little village miss she should be, and John Littel does fine work as Joe. He always gives a sincere performance. Mary Terry has a cute little sister part and does more with it than she has with any other role since her return to the company. Walter Baldwin and Stuart Beebe do hits well.

Last week, in "Wedding Bells", Miss Bennett's work was up to her usual standard as Rosalie, her gown in the first act being a very striking French creation of black velvet and white satin, magpie fashion, and a long walking stick to complete her costume. Mr. Littel overcame the handicap of a hoarse voice due to a severe cold and played Rogues with an ease, sincerity and enthusiasm that was satisfactory. Gus Forbes was splendid as Spencer Wells, monolog "everything". Walter Marshall did a fine bit as the poet and his flowery speeches brought a laugh every time. Mary Terry in her first real opportunity since her return here, that of the bride was far from convincing. Miss Terry has many good points to her credit, but is not experienced enough yet to handle a large assignment with the ease that is necessary. Alice Baker, as the mother, got a lot of comedy out of the role. Robert W. Smiley did an English butler and Kathryn Givney an English lady's maid nicely, while Rankin Mansfield was cast as a Japanese house boy. The one getting was very good and the production ran smoothly.

POLI PLAYERS

Present "The Meanest Man in the World"—Business Is Good

Bridgeport, Conn., Jan. 19.—The Poli Players at the Majestic Theater are offering a splendid performance of "The Meanest Man in the World" to enthusiastic audiences this week. The leading parts are in the capable hands of Arthur Chatterdon and Nita Mac, who are being featured with the company. Mr. Chatterdon plays the title role along the lines created by George Cohan and makes the most of the big speech in the third act, while his telephone scene in the second act is most artistically handled. Miss Mac is particularly appealing in the leading female role and makes the most of her rather limited opportunities. She does not appear until the second act. Harold Kennedy is rather mature for the part of the breezy office boy, but he has a big following in Bridgeport and always scores. Betty Lawrence is a charming Ingenue and Orville Harris and W. H. Gerald are splendid in their respective roles. The production was adequate and business is good.

ELLA KRAMER PLAYERS DOING FINE BUSINESS

Williamsport, Pa., Jan. 20.—Ella Kramer and Her Players are playing to fine business at the Majestic Theater, where they opened Christmas night in "Turn to the Right". That Miss Kramer and her excellent stock organization are popular is evidenced by the great number of people who come from miles around to witness the weekly stock productions. In the supporting cast are: Clarence Le Roy, Perry Norman, Tex Perry, Russell McCoy, Jessie Gilde and others. Chet Woodward is scenic artist and John Sminkey stage carpenter.

The Associated Stock Players recently closed in Vancouver, B. C.

STOCK CHATTER

During the five weeks' illness of Gene Lewis, his wife (Olga Worth) proved herself to be a capable director and manager.

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

Glenn Coulter is said to be at his worst in farces. He more than makes up for it in heavy drama and comedy, they say.

We've been wondering if Gene Lane has found time to read those Shakespearean lines as suggested by one of the critics in Ft. Dodge, Ia.

Dave Hellman, who has wintered in Miami, Fla., for the past three years, left that city January 21 to rejoin the Gene Lewis-Olga Worth Stock Company at Houston, Tex.

The Charlotte Wyncers Players are to have a new scenic artist in the person of a Mr. Peters. He will assume his duties immediately.

The President Players at the President Theater, Washington, D. C., began their eighth week by presenting "Abie's Irish Rose". Henry Duffy and Eileen Wilson are the leading players.

By request Vaughn Glaser again presented his very elaborate production of "Cinderella" at the Uptown Theater, Toronto, Can., the week of January 15. The play drew capacity audiences, our correspondent there reports.

Mr. and Mrs. Arthur J. Casey were recent visitors to Duluth, Minn., where Mr. Casey has operated a stock company associated with Edward Furl. Mrs. Casey before her marriage was Mary Hart, Duluth actress. Mr. Casey now has stock companies in New Bedford and Brockton, Mass.

A Cincinnati business man who travels a great deal told the writer the other day that he has been a theatergoer for many years, paying big prices for seats, and that cleaner plays and produced with discrimination and good taste, at popular prices, than those presented by some of the present-day stock companies are not to be found.

According to local critics, "East Is West", last week, was one of the best of the series of comedies played lately at the Shubert, Minneapolis, Minn. Marie Gale played Ming Toy; John Dillon, Yong; Arthur Behrens, Lo Sang Kee, and Ben Taggart, Francis Funie, Doris Underwood, John Tool, Pete Raymond, Ruth Lee and others "were quite good enough", said The Minneapolis Journal.

In "The Spendthrift", the week of January 6, Jimmie Williams, of the Gordinier Players, Ft. Dodge, Ia., stepped out of the "heavy" role the first time in twenty weeks and played the part of an attorney. "He was pleasing in the part and his acting was good," said one of the local critics. "In a way it was a relief, too, to see him in the part, but knowing him only as the villain after twenty weeks at the Princess leads one to think 'What dirty trick is he up to now?' when one meets him on the street."

Charlotte Wyncers gave her usual excellent performance last week in "Cornered", in spite of a bothersome cold, in the dual role of Margaret Waring and Mary Brennan. Other members of the company were cast as follows: William Courneen, George Wells; Edna Marshall, Virginia Wells; Fred Neilson, Jerry, the Gent; Harry Coleman, Nick Martin; Ada Dalton, Lola Mulvany; Harold Jessup, officer; Harrison Hoy, Brewster; Maudie Franklin, Leontine; Joseph Greene, Uplike; Ada Dalton, Miss Watson; Harrison Hoy, Sing III; Lucille Smith, a maid.

Mary Ann Dentler, who closed a six weeks' engagement as leading woman with the Proctor Players in Albany, N. Y., January 13, opened last Monday with a new stock company at the Opera House, Lowell, Mass. It is the first stock Lowell has had in more than a year. The company is under the management of a man who has a stock group in Haverhill and one in another Massachusetts city. Richard Morgan and Margaret Slavin are in the cast at the Opera House. Mr. Morgan manages a company of his own in Fitchburg during the summer. He and his wife were at one time members of the Westchester Players, Mt. Vernon, N. Y. Miss Dentler, tho still very young, is possessed of wide experience in stock. A Billboard representative who interviewed her just before she left for Lowell reports that she is one of the friendliest, frankest and merriest stock principals he has ever met. Miss Dentler has a younger sister who is also an actress.

Jimmie Williams, second business man with the Gordinier Players in Ft. Dodge, Ia., who was injured the week before Christmas during a fight scene in the bill of "Tesa of the

Hal Mordaunt Wants for Mordaunt Stock Companies

now organizing for spring and summer, experienced Stock People in all lines. State full particulars, with photographs. Two stocks change weekly, others twice a week. WANT young, good looking Ingenues and Juvenile Men, four clever Director Stage Managers, four Scenic Artists. Address: HAL MORDAUNT, Regent Theatre, Muskegon, Michigan.

RETURN SCRIPTS, PLEASE

There are still over 150 Manuscripts out from last season with shows that have closed and not using them. This is the time of year I need them. Will appreciate their return. Just finished "THE CHEAT". Plays 5-3 or 4-3. (Great Toby Detective.) Price, \$25.00 for season. ROBERT J. SHERMAN, Playwright, 417 North Clark St., Chicago, Illinois.

Storm Country", having the ligaments in his legs torn loose, says he is glad to be back working. Clyde Gordinier replaced Jimmie during his forced layoff. Jimmie says he was awfully sorry he missed the big banquet given Christmas by the manager of the theater to his employees and members of the stock company playing his house. January 15 was the beginning of the Gordinier Players' twenty-second week in Ft. Dodge.

The Castle version of "Ten Nights in a Bar Room", owned by Arthur C. Alston, drew the banner week's business of the season at the Star Theater, Pawtucket, R. I., for the Carle-Davis Players, January 15-20. The local critic had the following to say, in part, of the performance: "Robert LeSueur, the popular leading man, has never been seen to better advantage in the local theater than in the part of Joe Morgan, the drunkard. He had admirable support. Miss Dann had not as much as usual to do, but what she had was well done. Henry Carleton as Harvey Green, the gambler, gave a splendid interpretation of a difficult character. Joseph Flinn as Sample Switchell again proved himself a comedian of sterling ability. Percy Bollinger made an ideal inn keeper. John Flemming was clever as Will Hammond, the rich man's son. Betty Ferris gave a splendid impersonation of the inn keeper's daughter. Robert Stone gives promise of being a valuable addition to the local company. His work as Jack Romaine deserved all the applause it received. Marion Taggart was never seen to better advantage than in the part of Mehitabel Cartright. During the time she was on the stage the audience was kept laughing. Her comedy work was the best she has yet essayed in Pawtucket. Peggy Martin gave a clever interpretation of the part of the drunkard's daughter, and was specially effective in the death scene."

BUSINESS FALLS OFF FOR "BLUEBEARD'S EIGHTH WIFE"

Milwaukee, Wis., Jan. 18.—Personally, we can not see anything funny in a man disrobing until he wears nothing but a suit of B. V. Ds. and in full view of an audience of ladies and gentlemen. And that is supposed to be the big punch in "Bluebeard's Eighth Wife", being presented this week by the Garrick Players. Edward O'Malley is the unfortunate actor cast for this role and he plays the inebricated young chap about as discreetly as it could be done. He has our sympathy.

The play is well written in spots and then again it loses power when it endeavors to get sentimental. Frankly, we think the "bedroom play" should be laid away in mothballs and as business shows a considerable falling off this week we are of the opinion some of the Garrick patrons are agreeing with us.

Howard Hall plays the middle-aged American and makes him a dominant character and Myrtle Ross does commendable work as Monna. Oscar O'Shea had a brief moment as a bumbling detective and Bert Brown was amusing as the secretary. Esther Evans was entirely pleasing as a rival and Jay Collins and Gale Sondergaard did as well as their parts would allow them.

The mounting was very good—for two acts. The boudoir setting was not so good, not if you saw the original show. However, we presume not many of the audience saw the setting—they were watching Mr. O'Malley.

Next week "The Bird of Paradise".

H. B.

"KICK IN" WELL DONE BY SAENGER PLAYERS

New Orleans, Jan. 18.—"Kick In", as presented by the Saenger Players at the St. Charles Theater, this week, is a production unusual for a cast that works in repertoire. Orris Holland proved conclusively that he is able to handle characters requiring more than ordinary ability, and his interpretation of Charley Cary is a piece of acting deserving of special note and is the outstanding feature of the work at the St. Charles this week. Alice Buchanan as Myrtle Sylvester was good and her emotional work in the second act has not been equaled in this city for some time. Leona Powers made a good Molly and carried her lines in a manner that left no question that she is a coming star and will soon be numbered with the big ones as far as ability goes. Guy Hittner as Deputy Commissioner Garvey looked and acted the part to perfection. William Melville as Whip Forkarty received considerable applause for his work and pleased not only the gallery but the main floor

as well. Lola May as Bessie and Antoinette Rochte as Mrs. Halleron were first class, while Shirley Grey as Daisy could not be excelled. Foster Williams as Chick Hewes was particularly well cast and to the minds of many this is the best role the popular leading man has been cast in since the opening of the company. Bob Jones as Old Tom was natural. Next week "The Common Law" is the bill, followed by "The Bad Man".

The entire scenic productions for the various bills at the St. Charles are built and constructed by A. Alloy and a corps of assistants in a specially prepared workshop equipped with modern machinery electrically driven. The sets and drops are designed and painted by O. W. Wegner and assistants in a specially erected studio provided by the Saenger Company.

Director Baldwin returned to Atlanta Sunday night, but will be in New Orleans in time for the Mardi Gras. It is pretty well understood that he will direct the stock to be installed at Birmingham, Ala.

EDMONTON (ALTA.) STOCKS

Edmonton, Alta., Jan. 17.—Every one of the Metropolitan Players showed to good advantage in "The Spendthrift" last week. Alexia B. Luce was convincing as Richard Ward and Jane Aubrey lived the character of the pleasure-loving wife. Margaret Robinson as Gretchen Jans gave one of the best of her many excellent characterizations. Cliff Dunstan and Irene Daley were excellent in the juvenile roles. Jack Martin was a satisfactory Phillip Cartwright, Tom Sullivan was as usual a perfect butler and Norman Wendel, tho having little to do as Suffer Thorne, did it well. Business was very satisfactory.

Tarkington's "Seventeen" was the Allen Players' offering last week and they gave fine performances of the delightful little play. Verna Felton was the mischievous little Jane Saxter and got everything there was to get out of the part. Marvel Phillips, as Lola Pratt, had the best chance she has had in a long time and got right inside the character. Allen Strickfaden was an almost ideal William Sylvanna Baxter. Earl Hodgins did a first-class job as Genesis. The balance of the company gave excellent support. The settings were up to the best Allen standards and business was satisfactory.

FINE "BIRD OF PARADISE"

Brockton, Mass., Jan. 18.—"The Bird of Paradise", presented at the City Theater this week by the Brockton Players, is one of the best things the company has done this season and business is good. Some of the scenic effects are the most remarkable ever shown by a local stock, this being specially true of the final scene, the volcano in action. Ruth Amos' Luana, the Hawaiian princess, is giving Brockton something worth talking about. Frank Lyon does some very fine acting as Ten-Thousand-Dollar Dean, the derelict. Carl Jackson, as the American physician, is excellent. Amelia Fowler, as Diana Larned, and Bob McClung, May Harst, Jane Manners, Carroll Daly and James J. Hayden are well cast. A Hawaiian quintet, engaged specially for the week, enlivens the production with native melodies and dances.

W. H. C.

"JOHNNY GET YOUR GUN" BY WILMINGTON PLAYERS

Wilmington, Del., Jan. 17.—With the Wilmington Players in "Johnny, Get Your Gun", at the Garrick this week, Lee Smith plays a very small but very necessary part, necessary in that around her the plot develops. Mrs. Ada Lyton Harbour does the role of Elizabeth Burnham with all the ability which one expects from a seasoned actress of Mrs. Harbour's type. The cast is a long one, several of the men being, in the opinion of the local critic, Earl Mayo, a newcomer, wins second honors in a portrayal of the son. Director William J. Blair plays the villain, La Roque, and Alfred Swenson the jealous husband, Floriot. Neither are pleasant roles, but Mr. Blair and Mr.

WADDELL AND COMPANY IN "MILE-A-MINUTE KENDALL"

Rockford, Ill., Jan. 18.—"Mile-A-Minute Kendall", as given by Clyde M. Waddell's Stock Co., started off well Monday evening and has been drawing good audiences since. First honors for characterizations should go to Beth Burke as Amelia and John C. Daly as Jim Evans, Dolly Day does some clever acting and Clyde Waddell is playing a lighter part than usual. The settings are unusually good, the play is entertaining, the acting is creditable and the efforts are pleasing. This is the company's fourth production in Rockford.

NATIONAL PLAYERS FINE IN IRISH COMEDY-DRAMA

Chicago, Jan. 20.—The National Players, now Chicago's only stock company, presented a delightful Irish comedy drama recently which proved to be one of the most enjoyable plays of the season due to the excellence of the production and the fine acting by all the members of the company, especially that of Gertrude Bondhill in the title role and Dixie Loftin as Mother Machree. The show practically belonged to them, as they walked away with all dramatic honors. Miss Bondhill, fresh from a week's rest, was a treat in the biggest and longest part she has had since the company opened. As the roguish Irish lassie she changed from comedy to dramatic depths with equal ease and deserves a full measure of credit for the success of the play. Dixie Loftin endeared herself to all as Mother Machree and added another to her long list of excellent characterizations. As the dear old mother she was so tender and loving that she brought the tears to many an eye in the audience, which is tribute enough toward her emotional ability. Leonard Lord, juvenile man, acquitted himself most favorably as Daniel Nell. He is endowed with personality and a sense of acting that put him high in the estimation of the audience. Jack Lowry was his usual good self tho not called upon for any great histrionic ability. Patti McKinley was good as Janet Guerdale, Richard Earl was an acceptable villain, and Harry Walker as a silly-ass Englishman fitted the part. Jack Boyle did a creditable job of directing besides getting lots of comedy out of a character role.

F. LANGDON MORGAN.

UNION SQUARE PLAYERS MAY REOPEN ABOUT EASTER TIME

Pittsfield, Mass., Jan. 18.—The Union Square Players, who closed an eleven weeks' engagement at the Union Square Theater last Saturday, will probably reopen about Easter time, according to announcement. Fifteen thousand dollars was spent in repairs and alterations to the house before the company opened. When announcement was made that stock would be installed at the Union Square, the Colonial Theater immediately followed suit and opened a company one week later. It was not usual for Pittsfield to have any winter stock. The regular spring and summer season at the Colonial had closed Labor Day week. At the time the Union Square Players and the Colonial Players opened it was predicted in The Billboard that Pittsfield could not support two stock companies with its population of 26,000. The Colonial Players are offering "The Bad Man" this week.

"THE THREE BEARS" IDEAL

Rochester, N. Y., Jan. 18.—The Rochester Players, at the Corinthian Theater this week, have in "The Three Bears", by Edward Childs Carpenter, an ideal stock bill. It is the old nursery story of "Goldilocks and the Three Bears" brought up to date. The heroine role is splendidly played with just the right amount of charm by Helen Stewart. Parker Fennelly, Guy Standing, Jr., and Harold Heaton, as the "three bears", are well cast. As the faithful Abbie, Reta Garden was right in her element and Marion Brewster was a dignified Julie Draper. The only other member of the small cast was Knowles Entrikin, who played Bateese adequately.

W. H. C.

FLORENCE CHAPMAN BACK WITH BROADWAY PLAYERS

Chicago, Jan. 19.—Florence Chapman has returned to the Broadway Players in the Warrington Theater, Oak Park. She is playing leads with her husband, Will D. Howard. Miss Chapman opened in "Miss Lulu Betts". Ethel Bennett has placed Herbert Lewis with the same company as stage manager and also placed Mary Hubbard with the "So This is London" Company, in Cohan's Grand.

WESTCHESTER PLAYERS SAY FAREWELL IN "MADAME X"

Mt. Vernon, N. Y., Jan. 18.—The Westchester Players, for their final week in Mt. Vernon, are presenting "Madame X", and give it a performance "which will go down to their credit in their stay" here. Lillian Desmonde could not ask for a bigger farewell role than that of "Madame X", one of the greatest ever written. She plays it splendidly, in the opinion of the local critic. Earl Mayo, a newcomer, wins second honors in a portrayal of the son. Director William J. Blair plays the villain, La Roque, and Alfred Swenson the jealous husband, Floriot. Neither are pleasant roles, but Mr. Blair and Mr.

(Continued on page 29)

WELDON WILLIAMS & LICK
TWO COLOR
TICKETS
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HOUSE REPERTOIRE TENT

BOAT SHOWS · CHAUTAUQUA · DRAMATIC COMPANIES
"TOM" SHOWS AND TENT VAUDEVILLE

(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

DEARTH OF ACTORS FOR SUMMER SHOWS

Chicago Dramatic Booking Agents Calling for Recruits and They Come Not

Chicago, Jan. 19.—Dramatic booking agents in Chicago are working overtime trying to get people for the summer shows. The casts are not falling as rapidly as the agents and managers would like—not by any means. It is expected that from forty to fifty dramatic tent shows will hit the trail from Chicago, and they will need from 400 to 500 actors. As it appears now, characters, leads, heavies, comics, juveniles, ingenues, all are shy in numbers.

The dramatic tent shows will open in April and May. The winter shows will run up into May and June and keep a big lot of actors from entering summer show casts, naturally, as they will already be employed. The summer showmen can't wait until the winter showmen get thru, so there it is. Stock companies, a lot of them doing well, are keeping a lot of good talent tied up to the advantage of the talent. Lyceums have swallowed up a lot of actors and chautauquas are squeezing in between eager managers' shoulders and asking for whole casts instead of individuals.

The booking agents want the word spread that they need people, and the sooner they come the better.

ENGESSER TO OPEN HIS SHOWS IN MARCH

Nearly 10,000 miles in eleven States were covered by the Geo. E. Engesser Show during the forty weeks' season in 1922, and only a single performance was reported lost in all that time. Mr. Engesser is in Waco, Tex., getting the No. 2 show in readiness for its opening in March. Mrs. Engesser has gone to visit relatives in Los Angeles, Salt Lake and Denver. Mr. Engesser's brother, Harold, is getting along nicely after a very painful accident of being shot in the bottom of one of his feet with a blank twelve-gauge shot-gun shell. Geo. B. Snow, who has been with Mr. Engesser for the past seven years, will be ahead of the No. 1 show, which will leave Waco shortly after the No. 2 organization.

KIRBYS TO HAVE OWN SHOW

Alvin and Grace Kirby are resting up and taking the baths at Hot Springs, Ark., preparatory to going out with their own show in the spring. They have placed an order for their tent, which will be a fifty with two thirties, khaki trimmed in red. Some of Mr. Kirby's ideas will be used in the seating arrangement and an excellent scenic equipment will be carried. Mr. Kirby is an oldtimer and was manager of Russell's Comedians for Russell Brothers for a season, but was forced to relinquish the management on account of spinal trouble that kept him out of the game for a year and a half. He has fully recovered his health and is looking forward to the coming season with great pleasure.

INDOOR CIRCUS PROMOTERS TO HAVE MOTORIZED SHOW

The Greater Indoor Circus Producing Company has concluded its winter bookings, all of which are said to have met with good success. Jack Gilnea, general manager of the company, also has a one-night-stand attraction on the road, which he says is making some money. Christmas week Mr. Gilnea put his vaudeville company on the road and has been playing three-night and week stands exclusively for lodges and societies, with T. J. Gilnea in charge. Gilnea Brothers will open their motorized tent show May 1 and play one-day stands.

HILA MORGAN REORGANIZING

The Hila Morgan No. 2 company, the outfit of which was destroyed in Russellville, Ark., several weeks ago, is being reorganized at Morgan City, La., and will reopen at the end of this month with a brand new outfit.

KELL PLAYING STOCK IN SPRINGFIELD, MO.

A. F. Moomaw and A. D. Harrison of Springfield, Mo., have taken over the management of the Empress Theater, that city, which is being given over to drama and comedies presented by the Leslie E. Kell Comedians. This is the first permanent company presenting stock plays in Springfield since the Empress Theater on Commercial street was closed.

The Kell company includes Leslie E. Kell, comedian, owner and manager; Joe Sawyer, Mabel Belcher, Earle Parrish, Ruby Parrish, Ermen Gray, Clair Roylston I. Woolsey, Amber Wymore and The Musical Grays.

Mr. Kell contemplates putting out two companies for the summer season under canvas.

THIS HAS BEEN GOOD WINTER FOR TENT SHOWS

Quite a few tent repertoire shows are out this winter and, judging from reports are doing a remarkably good business. Bert Meville's Comedians and the Hecker-Vinson Show are in Florida. Milt Tolbert Show is in Alabama, Nutt's No. 2 Show is in Mobile, further west are The Paramount Players, Ed C. Nutt's No. 1, Hila Morgan's No. 2, Paul English, Harley Sadler, Doug Morgan, Mausville's Comedians, Bobby Warren, the Lawrence Stock Company and fully a half dozen other standard repertoire shows. This has been a good winter, but rousing the good winters is like picking a hundred-to-one shot.

DICK LEWIS TO OPEN HIS SHOW IN VIRGINIA

Dick Lewis will head his own show this year, opening in Virginia in the early spring. He has provided himself with a splendid outfit—a sixty-foot khaki tent of twelve-ounce material with two thirties and a twenty, dressing rooms on the level with the stage, all special scenery for each play, one of the settings being built of all plush hangings. Myrtle Lewis will do the leads and plays have been selected that will give her an opportunity of displaying her clever work in ingenue roles.

REPERTOIRE MOVEMENTS

Chicago, Jan. 16.—The John Winninger Company played in the Dixon Theater, Dixon, Ill., last week, to a reported good business. The Frank Winninger Company played Merrill, Wis., the week of December 31. The Adolph Winninger organization played Sheboygan, Wis., the same week.

Mrs. Fiske, due in the Cort Theater in February, opened in Erie, Pa., January 1, and is coming thru Michigan, in "The Last Card", playing in the Fuller Theater, Kalamazoo, Mich., January 5, where Carrell vaudeville was discontinued for a day in order to allow Mrs. Fiske's entry. Following that date the company was booked for Fort Wayne and Terre Haute, Ind.; Champaign, Springfield, Peoria and Bloomington, Ill. James Wingfield is arranging all of the bookings.

CUPID TAKES LEADING PART

Elmer Nordseth and Babe Reno Married on Stage

For over three minutes a vast crowd leaned breathlessly forward in nervous expectancy. The place was the Grand Theater, Holdenville, Ok., the time January 11, at 10.30 p.m., immediately after the curtain had been rung down upon the last act of "The Good Little Devil", produced by the Harriet Players. When the soft, sweet strains of Mendelssohn's Wedding March floated majestically over the rapt audience, pent-up sighs escaped almost inaudibly. As the bridal party headed by Benjamin Reynolds, manager of the company and best man, and Mabel Hart, leading lady and matron of honor, entered with stately step, a tremor of anticipation rippled over the audience. Next came the charming bride, Babe Reno, escorted by the proud and radiant groom, Elmer Nordseth. Opal Siverton, accompanied by Ethian Allen, followed by James Siskies Hart and Ada Allen, brought up the rear.

The ceremony was affectively solemnized with the fulling service by the Right Reverend G. T. Reaves, pastor of the First Christian Church, of Holdenville. The spacious stage was elaborately set for the occasion. Appropriate draperies hung gracefully from borders to the floor, palms and potted plants were banked everywhere, and after the ceremony a specially prepared drop was lowered over the heads of the bride and groom with many signs attached to it, both congratulatory and humorous, after which Miss Reno threw her bridal bouquet into the audience, and it was caught by one of Holdenville's prettiest "Sappers". After the wedding Mr. and Mrs. Nordseth entertained the company with a banquet at the Holdenville Hotel. Many and valuable gifts were received by the bridal couple, but it remained for Opal Siverton to present the most unique one of all—the wedding dress, an old and exquisite heirloom, which formerly belonged to Miss Siverton's sister.

The groom has been leading man of the Harriet Players since October, and met Miss Reno when the company was playing Sapulpa. Both will remain with Mr. Reynolds until June, when they will take a belated honeymoon to California, where Mr. Nordseth will look after his real estate holdings, and, perhaps, settle down in the Golden State.

EGAN REPORTS DOINGS OF WINNINGER PLAYERS

Joseph M. Egan, business manager of the John Winninger Players, reports that the latter are duplicating the records established in previous years. "The Winninger name has grown to be an institution in Wisconsin and Northern Illinois," says Mr. Egan. "The several Winninger boys have built up a wonderful clientele and an established following in this territory. John Winninger this season has a repertoire of all royalty plays, including 'The Nightcap', 'Kiss and Make Up', 'Three Live Ghosts', 'What is Love', 'She Walked in Her Sleep', 'Over the Hills to the Poorhouse', 'Step Lively, Hazel', and 'The Seventh Guest'. An entire equipment of special scenery is carried. This is the only repertoire company in this district carrying a full union stage crew of three men. The personnel of the company includes John Winninger, proprietor; Joseph M. Egan, business manager; Roy Hilliard, stage manager; Maurice Tuckett, musical director; John D. Caylor, Lawrence Arnason, Larry Douglas, Lyle Talbot, Wm. Carlson, Otis Eaton, Mrs. John D. Winninger, Hazel McNutt, Adelaide Melnotte, Myra Jefferson and Mrs. Wm. Carlson. The show opened in Appleton, Wis., August 6, 1922, and has played every day since and has had phenomenal business with the exception of two weeks preceding Christmas. Fond du Lac, Wis., was the banner stand, over \$4,000 being done on the week. Railroads cause us no trouble as we have a \$6,200 truck, a four-wheel drive, that never fails to be there in plenty of time. We check our hotel baggage over the railroad."

"THE STUTTERING COWBOY" GIVEN BY FEAGIN COMPANY

The Feagin Stock Company presented at the Boulevard Theater, Cincinnati, last week "The Stuttering Cowboy", a clean, wholesome and altogether acceptable play, and the capacity audience (they were standing up in the rear of the house) throat exploded with unrestrained laughter. Joe Williams, as Zambra, a Mexican greaser, who, as the script reads, "reminds one of something that crawls," is again successful in getting himself hated. Not a single opportunity did Bob Feagin miss as "Spuiters", and his stuttering caused many twin fountains to overflow like Texas oil-gushers, so hearty did the audience laugh. The role of Jim Edwards, a Western youth, who prides into the Halley family, was in the capable hands of J. Lawrence Nolan. Elizabeth Lewis, as Mrs. Halley; Grace Feagin, as Rose Halley; Leo Mosier, as Colonel Halley, and Pearl Mosier, as Keema, gave their usual good performances.

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Character Comedian that can play anything cast for. Man that can sing. Lead in Quartette preferred; Ingenue with Specialties, must have up-to-date wardrobe, youth and ability. This is the highest class Tent Show on the road, playing South in winter, North in summer. The Show that's different and packing them at every performance. Address
J. DOUG. MORGAN, Port Arthur, Texas.

The New Ideal Theatre, PONCHATOULA, LOUISIANA

now under construction, to be completed by March 5. Is now ready for bookings for Dramatic Repertoire Road Companies, Musical Companies, Minstrel Companies, Vaudeville Companies, for season 1923. Seating capacity, 600. Drawing from population of over 7,000 within a radius of six (6) miles. All good roads lead to theatre. Has a modern stage, with complete set of scenery. Nothing but proven stuff need apply. **IDEAL THEATRE, Bernard Astory, Owner and Manager, Ponchatoula, Louisiana.**

FOR SALE—TENT REP. OUTFIT—FOR SALE

Thoroughly complete, strictly A-1. Used eight weeks only and is the best money can buy. No cheap junk. 15 lengths of 10-ter Blues, 15 lengths K-ter Blues, heavy, clear and striped; 350 straight Folding White Oak Chairs, 100 two-piece Canvas Benches, new Canvas for reserved seats; All Standard Small Size Histo, good as brand new, now in private use; 3-octave Una-Pum (Dezani), used eight weeks; Stage 16x20; Scenery, Box Set, Set House, Tormentors, Fire Place, Rocks, Palace, Plain Chamber, Kitchen, Cyclorama; set amphic; 9 sets all told and all painted. Complete Props, Ground Cloth, Carpets, Chairs, Tables and small stuff. 8 Trunks, 12 Crates. Complete Electrical Equipment. Just like came off road ready to set up. NO CANVAS. Don't write unless you have the money and mean business. Also two-ton Nash Truck, like new.
J. C. TRACY, Corbin, Kentucky.

WANTED, FERGUSON BROS. STOCK CO.

Goodlooking Woman for Ingenue, some Leads; Man for Heavies, General Business. Must be young, experienced and have ability. Above people state height, weight, age. People in all lines, write. Pay own telegrams. Eastland, Texas, 22nd and week; Ranger, Texas, 23rd and week.

MILT TOLBERT SHOW No. 1 WANTS AT ONCE

A-No. 1 Tent Show Comedian, Musicians, Baritone, double Violin; Clarinet, B. & O.; Bass, B. & O. Actors doubling Band wanted. Write or wire. State all Address
H. D. HALE, Manager, Evergreen, Ala., Jan. 22; Greenville, Ala., Jan. 29.
N. B.—Paul English, wire me your whereabouts at once.

LESLIE E. KELL'S Comedians—Wants Quick

Juvenile Man that can play responsible line of parts. Prefer one that does specialties. Stock now, road later. Equity, Kansas City base. Write or wire Empress Theater, Springfield, Missouri.



1) **MIRAGE**, by George M. P. Balld. A one-act play from the Pitt Players, Pittsburgh, Pa. The scene is set in the Hopi Indian country of Arizona, on the roof of an adobe house. (2 m. 4 w.)

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

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

1) **MANSIONS**, by Hildaeger Flenner. A play in one act from the Indiana Little Theatre Society, Indianapolis. (1 m. 2 w.)

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

1) **THE SHEPHERD IN THE DISTANCE**, by Hol- land Hildes. A pastime in seven scenes from the Washington Square Players, New York. (10 char.)

1) **THE STICK-UP**, by Pierre Lotting. A fantastic comedy in one act from the Provincetown Players. (3 m. 1)

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

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

1) **TWO SLATTERS AND A KING**, by Edna St. Vincent Millay. A whimsical interlude in verse first presented at Vassar College. (1 char.)

1) **THURSOAY EVENING**, by Christopher Mor- ley. A comedy in one act from the Stockbridge Players, New York. (1 m. 3 w.)

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

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

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

1) **THE GHOST STORY**, by Booth Tark- ington, author of "Seventeen". A comedy in one act for persons of no great age. (5 m. 5 w.)

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

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

1) **SIR DAVID WEARS A CROWN**, by Stuart Walker. A fantasy in one act from the Portmanteau Thea- tre. A sequel to "Six Who Pass While the Lentils Boil". (13 m. 4 w.)

1) **SOCIETY NOTES**, by Duffy R. West. A comedy in one act. (3 m. 3 w.) A wittily written thrust at social climbers and their public- ity campaign.

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

REP. TATTLES

New Orleans is taking on the aspect of a real theatrical center—the two Swain shows and the J. C. O'Brien Show are working feverishly perfecting arrangements for the coming season.

Lawrence Russell has ordered a new outfit from the Fulton Bag and Cotton Mills thru their representative, Carl Kennedy. It will be made of ten-ounce Usump mildew and rain-proof, khaki trimmed in red.

Clarence Auskins has just recovered from a few weeks' spell of the dengue fever and is now back on the job as special agent for the Geo. C. Roberson Tent Theater Company, which is playing Southern Texas to a reported good business.

Ed Gray writes a friend in Cincinnati that the Maude Henderson Company, with which he is associated, is doing very good business in Canadian houses. Mr. Gray also says he probably will put out a motorized tent show to play Western territory this summer.

Mr. and Mrs. Raymond S. Guard, of Columbia, Mo., have gone to Kansas City to join the Dubinsky Bros.' Stock Company. Guard will be in the orchestra and Mrs. Guard will be in the cast. Guard has been drummer in the Hall Theater Orchestra in Columbia.

Robert J. Sherman's "Bronze Goddess", according to his own statement, is proving a bigger hit than his "Crimson Nemesis". Beach-Jones, James Adams, Mae Edwards, Karl Simpson, Jessie Colton, Ward Matlice, Jack Kelly, John Justus, Mayme Arington and others have leased "Bronze Goddess".

Instead of opening at Janesville, Wis., as planned, the Beebe Stock Company opened at Ft. Scott, Kan., January 15, and will play Missouri, Kansas and Texas until April, then north thru Nebraska, Iowa, North and South Dakota and Minnesota over last year's route. Earl Shore is owner and manager of the company.

Karl Moss has signed as band leader and Mrs. Moss for parts and specialties with Ketrov Brothers' "Daniel Boone" Company. A dog and pony act has also been engaged as a vaudeville feature. Work is progressing in winter quarters in Anderson, Ind., preparatory to the show's opening early in the spring. New seats are being built and several new trucks and trailers, added to the outfit. Manager Wm.

WANTED FOR THE JACK KELLY STOCK CO. THE KELLY BROS. STOCK CO.

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WANTED for No. 1 and No. 2 INGRAM SHOWS—Iowa
 Second General Business and Character Actors, with Specialties. State if you sing in quartette. Male Pianist, Male Xylophone Player that doubles Drums. Own a house, then tent. Repertoire. Rehearsals March 20. Address
 FRANCIS INGRAM, R. R. 3, Tampa, Fla., until Feb. 20, then Kellogg, Ia.

DARR-GRAY STOCK CO. Wants—PIANO PLAYER—Quick

Double Alto, Baritone or Trombone in Band. Other Useful Rep. People write. Cotaco, Tex., week Jan. 22. Ketrov says he will use a four-pole tent this season. Frank Ketrov is general agent.

Carl Kennedy, who was formerly associated with Chas. and Gertrude Harrison, Ed C. Nutt and other prominent repertoire attractions, in the capacity of boss canvasman, is now representing the Dallas branch of the Fulton Bag and Cotton Mills and is bringing in an immense business to that firm thru the medium of his wide acquaintance among the tent show people.

According to Business Manager Theo. Alton, Newton & Livingston's No. 1 company of "Uncle Tom's Cabin" is enjoying a prosperous tour in New York State. The company includes thirty-two people and four big dogs. Mr. Alton says, and will go as far East as Portland, Me., returning westward in March or April. Mr. Alton further says the No. 2 show is doing good in the small towns of Pennsylvania and New York.

Andy Lightfoot and Myrtle Adell are now with the Maylon Players in Marysville, Calif. The Marysville Appeal had the following to say of their first performance with that company: "Andrew Lightfoot and Myrtle Adell, the new arrivals from Ohio, gave a comedy dancing act that kept the house roaring for an encore long after the couple had to return to the main business of the evening. The insistent applause almost held up the main show."

The Harriett Players are glad to report that Monty Stuckey and his wife are back with the company. Mr. Stuckey has always handled a full line of comedies on this show and was a real drawing card, and with his dainty wife handling the ingenues the show will continue to make good. They are the ideal repertoire team. The Harriett Players will play Oklahoma and Texas until April, when they will again resume their summer tour of Idaho and Utah.

CIRCLE STOCK SUCCESSFUL IN NEW ORLEANS

New Orleans, Jan. 17.—A circle stock, featuring musical comedy, recently organized in this city by Lowrie Montgomery, is attracting considerable attention from managers and those who make it a habit of attending the neighborhood houses, both from the character of the cast and the unusual merit of the performance. The company includes Lowrie Montgomery, Happy Gowland, Vick Faust, Ethel Montrose and Lillian Touset. Miss Montrose will be remembered as star of the Montgomery Stock Company, which played circle stock in New Orleans last winter and made an enviable record. Business has been remarkably good.

PRESTER TEMPLE WITH RIALTO PLAY SERVICE

The Rialto Play Service, of 47 West 42d street, New York City, has engaged the services of Paul Prester Temple to write exclusively for them. Mr. Temple is now at work on a

mystery thriller. The Rialto Play Service is now able to lease Mr. Temple's play to repertoire and stock managers at a moderate royalty. The firm advises that it has much new vaudeville material and has just issued a splendid folio.

SHOWBOAT STILL GOING

French's New Sensation has been on the go since last March 6, when it opened at Coal Center, Pa., and has played the Monongahela, Kanawha, Ohio, Tennessee, Illinois and Mississippi rivers, touring as far south as New Orleans. The showboat is now on Bayou Teche and everybody on board is reported well and happy.

WESTCHESTER PLAYERS SAY FAREWELL IN "MADAME X"

(Continued from page 27)
 Swenson received praise for their work in them. Others in the cast are Frank Thomas, Seth Arnold, George Clark, James Hayes, Lorle Palmer, Violet Aymes, Fred Morris, Jessica Paige and Kenneth Haviland, several of the latter new people. The roles are "excellently treated", according to the critic. The announcement that the Westchester Theater would go dark Saturday night was made early in the week by Manager B. L. Feinblatt. Mr. Feinblatt recently underwent an operation and has been ordered by his physician to take a complete rest. In his announcement the local manager said that patrons of the theater were entitled to the best and that he feared they might not get it when he was not personally in charge. Offers had been received, he stated, from motion picture and stock managers who wished to take over the house, but no decision in the matter had been made.

MARGUERITE BRYANT HAS BIG OPPORTUNITY AS TESS

Pittsburg, Pa., Jan. 18.—Marguerite Bryant, star of the production "Tess of the Storm Country" this week at the Lyceum Theater, is well known locally, having appeared here in stock and with one-piece attractions. Miss Bryant has, during her many stock engagements, played about every sort of a feminine role ever written. Her gallery of portrayals includes almost everything from such parts as Shakespeare's heroines to the modern-day roles of frivolity. As Tess she seems to have a part that incorporates nearly every characteristic of them all, thus giving her the opportunity to demonstrate her ability to successfully portray varied characters and emotions. During the four acts of the play Miss Bryant reveals a constantly changing character. Her transitions from one mood to another without losing her hold upon the heart of her auditors is a marvel of dramatic accomplishment. As Tess Miss Bryant seems to have reached the pinnacle of her success in the portrayal of human emotion. Her leading man is Kirk Brown, Jr., and she has a large supporting cast of well-known players. The special scenery, mechanical effects, etc., carried for the proper presentation of "Tess of the Storm Country" are also worthy of mention.

GENE LEWIS RECOVERING

Well-Known Stock Man Nearly Succumbed in El Paso, Tex.

From Houston, Tex., comes the good news that Gene Lewis will be back on the job shortly none the worse of his terrible experience and his close proximity to the other world. After a tremendously hard season playing leads, managing and directing Mr. Lewis just before Christmas took a trip into New Mexico, Mexico City, Chihuahua, Chihuahua and other places of interest, which occupied the greater part of a week. He returned to El Paso with the intention of horseback riding thru Arizona and the Roosevelt Dam Country. He had dinner at the hotel, dictated some correspondence, called his wife (Olga Worth) on the phone and went to the theater. After the first act Mr. Lewis felt rather strange, returned immediately to the hotel and summoned a physician, who announced he (Mr. Lewis) would die in two hours if he wasn't operated on immediately. Mr. Lewis begged to be taken to Houston or Dallas so he could be with his friends, and the doctor advised him he wouldn't live fifty miles out of El Paso. He phoned his wife but was too weak to talk to her, and two hours later was on the operating table in El Paso. It was found upon examination that Mr. Lewis had a ruptured appendix and general peritonitis. The operation lasted three hours and when they finished the physicians put the crucifix in his hands and gave him up. Eighteen hours later Mr. Lewis came to his senses and for several hours hovered between life and death. Everything was done that money and intelligence could provide for his comfort. He improved slowly for two weeks and was put on a train and sent to Houston. The excitement of the trip sent his fever up and he was ordered to bed with nurses in constant attendance, shut off from visitors, and once more came close to the shore. His wife held up wonderfully thru the ordeal.

Gene Lewis and Olga Worth send their gratitude to the members of the Leith-Marsh Stock Company at El Paso, Mr. Maxwell, theater manager there, and the hundreds of others who sent telegrams, flowers and cards to bring a ray of sunshine into Mr. Lewis' sick room.

The plans for a proposed movie theater at Broadway and Sheridan road, Chicago, call for a house with 2,500 seats. Other details have not been announced.

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AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

Largest Music Festival

Ever Held in Canada Scheduled
for Toronto, Beginning
April 30

Ever since the war musical contests and festivals have been made annual events in certain sections of Canada, but this year announcement is made that the Music Festival held in Toronto will be the largest ever held in the Dominion. It will open on April 30 and last thru the first week in May, during which time awards will be made in 195 contests. There will be seventeen contests for choruses, ranging from large choral societies to village choirs. Then there will be competitions for musical organizations consisting entirely of men's voices, also organizations made up entirely of women's voices. There will be contests for vocal duets and solos, and a score of competitive events for school children. Two novel quartet contests are announced for brass or wood instruments commonly used in orchestras or brass bands. Numerous instrumental contests for piano, organ, violin and the various orchestral instruments, as well as amateur string quartets. There will be contests for Canadian composers, as prizes will be offered for a movement in sonata or rondo form or a fugue for piano or strings, but the composition must be of sufficient length to occupy not less than six minutes in performance. There will also be one contest open to amateur composers only, who will have their choice of writing a song or a piece for the piano. Finally, ten contests have been arranged for dances.

DISTINCTIVELY UNIQUE

Was Program Offered by Irene Bordoni
at Debut Recital

Irene Bordoni, well known in the world of musical comedy, made her debut as a concert artist in New York City at a costume recital given in Aeolian Hall the afternoon of January 18. Her program consisted of Parisienne Chanson's Spanish and English songs and, except with the latter group, Miss Bordoni prefaced each song with an explanation of its story and so skillfully and charmingly was this done that it added not a little to the enjoyment of the large audience. While her voice is light, her enunciation is excellent and due to her marked ability in interpreting the various types of songs, her exceedingly charming personality plus personal beauty, Miss Bordoni afforded a most pleasing afternoon's entertainment. We hope she will give another recital soon.

GOLDMARK'S "NEGRO RHAPSODY"

Given Excellent Interpretation by
Stransky and Philharmonic
Orchestra

At the regular Thursday evening concert of the New York Philharmonic Orchestra, in Carnegie Hall, January 18, the first performance was given to Rubin Goldmark's "Negro Rhapsody". The work, which is based on several Negro spirituals, is a distinct acquisition to American music and is the best of the new compositions we have heard in many a day. Conductor Stransky and his musicians gave an excellent reading to the work and that the audience was appreciative was evidenced by the enthusiastic applause, which did not subside until Mr. Goldmark made acknowledgment from the platform. The directors of the Philharmonic and Josef Stransky are to be heartily commended for the assistance accorded native composers to have their compositions presented under such exceptional conditions as prevail with the New York Philharmonic Orchestra.

FIRST NEW YORK RECITAL

Announced for Fritz Kreisler

Of interest to a wide circle of musicians is the announcement of the first recital this season in New York City, of Fritz Kreisler. He will be heard in a most interesting program on Tuesday evening, January 30, in Carnegie Hall.

BRONISLAW HUBERMAN

To Be Soloist With Society of the
Friends of Music

On January 31 Bronislaw Huberman will appear as soloist with the Friends of Music Society, under Artur Bodansky, in Carnegie Hall, New York, when he will give the first American performance of Tanleff's suite for violin and orchestra. On February 4 he will be heard in Milton, Mass., with Paul Frenkel at the piano, and on February 13 he will be heard again in Carnegie Hall on the occasion of his recital.

BALANCE OF SEASON

Booked Up for Myra Hess

Myra Hess, the English pianist, appearing in this country for her second season, has started on a long concert tour giving recitals in a number of Pennsylvania cities, from where she will go to Chicago, Minneapolis, Winnipeg and Toledo. Returning to New York, she will be heard in the Metropolitan Opera House on January 28. Miss Hess leaves again on February 1 for another tour and will not return to New York until the early part of March.

MEMBERSHIP DRIVE

Is Inaugurated for Musicians' Fund of
America

At the annual meeting held in St. Louis of the Musicians' Fund of America, the national non-sectarian organization founded by Mrs. Lee Schweiger, formerly of New York City, a drive was inaugurated to secure new members. Membership to the organization is open to men and women throughout the country whether they are professional musicians or not. In view of the worthy aim, namely, the protection of the needy musician and the establishment of a musicians' national home where aged and indigent musicians may find a home when no longer able to take care of themselves, it is hoped a ready response will be made to this appeal for members. Application for membership may be sent to the General Chairman of Membership, Miss Alice Pettingill, Musician Art Building, St. Louis, Mo., or Chairman of Membership, Men's Division, Mr. Edw. Sicher, 4951 West Pine boulevard, St. Louis, Mo. A life membership can be had for \$100, a subscribing membership for \$25, and active membership \$2.

CHICAGO CIVIC OPERA CO.

To Extend Season to Eleven Weeks

The director of the Chicago Civic Opera Company have announced that next season there will be eleven weeks of grand opera instead of ten weeks as has been customary during the past several years. While no details will as yet be given out as to next season's plans, announcement has been made that contracts have been signed with Rosa Raisa and Giacomo Rimini for twenty-two weeks, which would indicate the company is planning a tour of eleven weeks following the Chicago season.

Chicago, Jan. 19.—The Chicago Civic Opera Company will begin the middle instead of the first of the week, Thursday, November 8, has been set for the first performance of the 1923-24 season. Prices will be as they were before the war tax was removed this season.

MANY NOTED ARTISTS

To Appear in New Orleans

During the next several weeks, music-lovers in New Orleans will have opportunity to hear many of the most noted concert artists. On February 17 a joint recital will be given by Josef and Rosina Lhevinne, pianists. On March 1 the fourth concert of the Tarrant series will be given by Geraldine Farrar, and the fifth number in the series will be presented by Alfred Cortot, French pianist, on March 5. The fourth Philharmonic concert of the season is scheduled for March 6, with Claire Dux, soprano, as soloist, and the last concert of the month will be given by E. Robert Schmitz, on March 22. There will be two concerts during April, one on April 2, given by the Zoellner String Quartet, and one on April 8, by the St. Louis Symphony Orchestra.

LAST TIME THIS SEASON

For Stransky To Conduct at Sunday
Concert

For the Thursday evening and Friday afternoon concerts by the Philharmonic Orchestra, at Carnegie Hall, New York City, Willem Von Hoogstraeten will appear as guest conductor. The Sunday concert, January 27, in Carnegie Hall, will mark the last appearance this season of Josef Stransky in the capacity of conductor. For the occasion Mr. Stransky will present an all-Wagner program.

BRUNO WALTER

To Conduct Three Concerts for New
York Symphony

Bruno Walter will make his first appearance in New York City as guest conductor of the New York Symphony Orchestra on Thursday afternoon, February 15. Mr. Walter will conduct at three concerts of the Symphony Society to be given February 15 and 16 and the Sunday afternoon concert in Aeolian Hall, February 18.



ETHEL HAYDEN,

Soprano, is another American who is winning success in the concert world.

CHALIF SCHOOL

Announces Program for Recital

Louis H. Chalif has announced the program to be presented by the Chalif Dancers in Carnegie Hall, New York, the evening of January 27. The program will be opened with a ballet, entitled "Once Upon a Time", to be followed by character and toe dancing, in which will be presented "Pierrot's Memories", by Floyd Shaver; "Blavollina", by Dorothy Wilson; "The Viking's Daughter", by Anne Griffin; "The Fire-Bird", danced by Mary Hutchinson; "Valse Brillante", by Harriet Russ; "The Spirit of '76", interpreted by Frances Chalif; "LaZingara", by Elsa Hellich; "Roman Slave", by Dorothy Wilson; and this group will be closed with "LaFete Champetre", danced by a group of Chalif pupils. Part 3 will be devoted to Oriental dancing, and the number will be presented by Verna Watson, Gloria Gould, Edward Chalif and Virginia Beardsley. Part 4 will be interpretative dancing and will be given by Margaret Montgomery, Edward Chalif, Virginia Beardsley, Grace Moritz, Elsa Hellich, Verna Watson and Emily Dean. Part 5 will consist of national dancing, with the numbers given by Dorothy Wilson, Irma Klopheus, Margaret Montgomery and Edward Chalif.

RUSSIAN OPERA COMPANY

To Play Four Weeks' Season in
Chicago

Under the management of S. Hurok, the Russian Grand Opera Company will appear at the Auditorium Theater, Chicago, for four weeks, beginning Monday evening, February 19. The appearance of the Russian organization last year aroused considerable interest and this season more novelties have been added to the repertoire. Some of the operas to be offered include Glinka's "Russian and Ludmila", "Culla 'Mme. Fifi", Valentino's "Night of Love", Monouchka's "Halka", also "The Snow Maiden", "Eugen Onegin" and "Pique Dame".

TWO N. Y. APPEARANCES

FOR MME. ONEGIN

A special recital will be given at the Selwyn Theater, New York, on January 28, by Mme. Sigfrid Onegin for the benefit of the Tomlin Hospital, and on the 31st she will be soloist with the Society of the Friends of Music, when she will sing three songs by Berlioz and other numbers. Mme. Onegin will make her first appearance in Boston, in recital, on February 8.

THREE CONCERTS

To Be Given in Eastman School of Music During February

Three concerts of music will be given under the auspices of the Eastman School of Music in Rochester, N. Y., during the month of February. Myra Hesa, distinguished English pianist, will give a recital on February 9, and on February 12 Pierre Augieras, pianist, and Lucille Johnson-Bigelow, harpist, will give a joint recital. The third concert will be one of organ music as on February 26 Joseph Bonnet will play the great organ in Kilbourn Hall.

MILDRED PERKINS

At Keith's in Jersey City

Mildred Perkins, pupil of Minna Kaufman and formerly with the Metropolitan and Aborn opera companies, is presenting the Alexandria Opera Company in vaudeville. With the purpose of popularizing grand opera, Miss Perkins is presenting excerpts from famous operas to vaudeville audiences and is this week appearing at Keith's in Jersey City.

KATHERINE BACON

To Give First Recital in New York City This Season

On the afternoon of January 27 Katherine Bacon will appear in her first New York recital this season, which will be given in Aeolian Hall. An earnest musician, Miss Bacon is rapidly winning a following in Eastern musical circles.

Leonard Lewis, young American baritone, a pupil of Paul Elsler from the Metropolitan Opera Company, has been meeting with splendid success during his first year in the concert field. His recital on March 23 will be given in the High School Auditorium, Plainfield, N. J., when he will have the assistance of Mary Mellish, of the Metropolitan forces.

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MUSICAL EVENTS IN NEW YORK CITY

JAN. 24 TO FEB. 7, 1923

AEOLIAN HALL

- Jan. 24. (Aft.) Piano recital, Ruth Clug.
- 25. (Eve.) Piano recital, E. Robert Schmitz.
- 26. (Eve.) Two-piano recital, Guy Maier and Lee Pattison.
- 27. (Aft.) Piano recital, Katherine Bacon.
- 27. (Eve.) Violin recital, Michael Anselmo.
- 29. (Aft.) N. Y. Symphony Orchestra, Erna Rubinstein, soloist.
- (Eve.) Concert, Elsa Fischer String Quartet.
- 30. (Eve.) People's Chorus of N. Y., L. Camilleri, conductor.

- Feb. 1. (Aft.) Song recital, Richard Hale.
- (Eve.) Concert, Lenox String Quartet.
- 2. (Noon) Musicale, under direction of Frank LaForge and Ernesto Berumen.
- (Eve.) Piano recital, Sophie Sanina.
- 3. (Aft.) Piano recital, Ignaz Friedman.
- 4. (Aft.) N. Y. Symphony Orchestra, Albert Coates, guest conductor; Lucien Schmitz, soloist.
- 5. (Eve.) Piano recital, Edwin Hughes.
- 6. (Aft.) Song recital, Meta Christensen.

CARNEGIE HALL

- Jan. 24. (Eve.) Piano recital, Mischa Levitzki.
- 25. (Aft.) N. Y. Symphony Orchestra.
- (Eve.) Philharmonic Society.
- 26. (Aft.) Philharmonic Society.
- (Eve.) N. Y. Symphony Orchestra.
- 27. (Aft.) Symphony Concert for Young People.
- (Aft.) Chalf School of Dancing.
- 29. (Aft.) Philharmonic Society.
- 30. (Eve.) Violin recital, Fritz Kreisler.
- 31. (Aft.) Society of the Friends of Music.
- (Eve.) City Symphony Orchestra.

- Feb. 1. (Eve.) Boston Symphony Orchestra.
- 2. (Aft.) Philharmonic Society.
- 3. (Aft.) Boston Symphony Orchestra.
- (Eve.) Concert, Isa Kremer and others.
- 4. (Aft.) Piano recital, Josef Hofmann.

TOWN HALL

- Jan. 24. (Eve.) Song recital, Lucille de Vescevi.
- 27. (Aft.) Joint recital, Pablo Casals and Susan Metcalfe Casals.
- 28. (Aft.) Song recital, Emilio de Gogorza.
- 29. (Eve.) Violin recital, Albert Vertchamp.
- 30. (Aft.) Piano recital, Erneat Schelling.
- (Eve.) Music League of America.

METROPOLITAN OPERA HOUSE

Metropolitan Opera Company in repertoire.

CONCERT AND OPERA NOTES

It is rumored the Dippel Concert Company is to be reorganized. Since the recent closing of the tour it is said Mr. Dippel has been hard at work enlisting further co-operation from several cities of the circuit and has been successful in obtaining guarantees from four cities.

Barbara Maurel, soprano, will be heard for the first time in Kansas City, on February 9, as one of the attractions in the Ivanhoe series of concerts.

Helena Marsh, soprano, will give a recital in Sioux City, Ia., on January 30.

According to news from the West, Emil Oberholfer, former conductor of the Minneapolis Symphony Orchestra, has accepted appointment to serve in the same capacity with

(Continued on page 120)

COMMUNITY MUSIC ACTIVITIES

The singing of the all-Hammond Boys' Choral Club was a feature of the Yuletide Celebration in Hammond, Ind. The boys sang at the Parthenon Theater at a theater party given in co-operation with Hammond Community Service for the children of the community. The Choral Club also sang Christmas carols in special costumes at the luncheons at Kiwanis and Rotary clubs. Plans are under way for making the chorus a permanent organization.

Under the auspices of Community Service about 200 Christmas carol groups covered the city of Denver on Christmas Eve. One caroling group was the leading male quartet, the Ollingers, who, garbed in typical Christmas costumes and carrying electrically lighted Christmas trees, sang in the darkened wards of many hospitals.

"Martha" was given successfully recently by the Community Choral Club in Lock Haven, Pa., under the capable direction of Mary M. Shaw. The leading roles were sung by H. Lucille Millard, Florence Groff, Harold R. Piggo's and Harry F. Hubler, with Gertrude Uhl as accompanist.

Under the direction of Peter W. Dykema, of the University of Wisconsin School of Music, the Madison Choral Union opened its thirtieth season with a Yuletide Carol Service. The chorus was assisted by Charles H. Mills, organist; Max Peterson and Otto Toehart, violinists, and Barbara Hildreth, cellist.

An effective pageant on wheels was presented on Christmas night in Dolhan, Ala.,

under the auspices of the local Community Service organization. Eight decorated floats, illustrating the Christmas activities of various benevolent organizations, appeared in different parts of the city and at the down-town playgrounds the pageant performers presented "A Christmas Carnival" prepared by the headquarters of Community Service.

At Greenville, S. C., the first musical Christmas celebration was held and began with an open day program by the combined Juvenile and Junior clubs, sponsored by the Greenville Musical Club. Under the auspices of the Greenville Community Service 1,800 persons sang carols, accompanied by the Municipal Band and directed by George Nielson. Under the auspices of a Chamber of Commerce committee, headed by L. P. Hollis, a Community Service was presented at Textile Hall, with special numbers by an adult chorus of 150 and a children's chorus of 100.

At the recent meeting of the California Teachers' Association, Southern section, at Los Angeles, Alexander Stewart, music organizer for Community Service, gave a talk on "The Schools and Community Service".

MOTION PICTURE MUSIC NOTES

Special musical presentations occupy a prominent position on this week's bill at the New York Capitol Theater, prepared by S. L. Rothafel for the "Peg o' My Heart" production. Victor Herbert's "Irish Rhapsody" is being used by the orchestra, and Betsy Ayres and Robert Davis furnish the various solos on the program. For diversissements there are four, the program opening with the Intermezzo from "Cavalleria Rusticana", with Erno Rapee directing the orchestra, a second number being a new ballad composed by Mr. Rapee, called "When Love Comes A-stealing", sung in duet form by Evelyn Herbert and Frederick Jagel. Two dance interpretations close the cycle. Both of these are request numbers, given by Gambarelli in the first, and in the second Alexander Oumansky, Doris Nilea and Thalia Zanon. This entire musical program was broadcasted last Sunday afternoon and evening.

Three pupils of Dr. Fery Lulek, of Chicago, were presented last week in theaters of that city, Emma Noe and Sudworth Frazier singing at the Chicago Theater and Mark Love at the Tivoli.

With Hugo Riesenfeld and Joseph Littau directing at the Rialto Theater, New York, this week, the orchestra is featuring Paul Dukas' "The Sorcerer's Apprentice". Lillian Powell is presenting her original dance interpretation of Moskowsky's "Valse Brillante".

A series of concerts was inaugurated recently at the California and Granada theaters, in San Francisco, to stimulate interest among young musical artists of that city, in order to give them an opportunity to establish themselves before an audience. Five young artists are to be presented each Sunday at each theater, and in addition the two houses will give organ recitals, and various other numbers from their regular weekly programs. These "discovery" concerts have been tried out in Los Angeles and both from an artistic and attendance standpoint have proved highly successful. In this way a number of artists have been brought out and it is hoped some of the other cities will follow the example set by these California cities.

Rosalind Kaplan, pianist, made a splendid impression at last week's Sunday morning concert at the Chicago Theater, Chicago. The young lady, but nine years of age, is said to have given a remarkable performance of the first movement of a Mozart concerto for piano and orchestra, playing with perfect rhythm and accurate technique. She was so well received that the audience demanded two encores.

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 120

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MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY
Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

MUSICAL COMEDY NOTES

Charles Abbe is now a member of John Scholl's musical play, "Elsie".

Florenz Ziegfeld, Jr., is now at Palm Beach, Fla., for a few weeks of recuperation from his recent illness.

Elmira Lane has replaced Irene Rowan, as Rosina, in "The Lady in Ermine", at the Ambassador Theater, New York.

John Wenger has been engaged by The Hemmians, Inc., to design the scenery for Raymond Hitchcock's new "Hitchy-Koo" Revue.

Marion Abel, a pretty young soprano, has joined the cast of "Blossom Time", now playing at the Century Theater, New York.

Edward MacGregor is in Chicago with "Elsie", the production he staged, and will remain there thruout the engagement.

William Seabury and his wife, Margaret Irving, have withdrawn from the cast of the "Music Box Revue" and are scheduled to enter vaudeville.

According to the Shuberts, Al Jolson played to a total business of \$391,000 during the sixteen weeks' run in Chicago, making an average of \$36,000 per week.

"Our Nell", which was the attraction of the Nora Bayes Theater, New York, for five weeks, was presented at the Teller Theater, Brooklyn, last week.

Helen Ford is back as prima donna in "The Gingham Girl", at the Earl Carroll Theater, New York, after an illness of a few days. Her part was played by Isabel Lamon.

Clifton Webb, musical comedy star, has returned from abroad after an absence of two years. He plans to make an appearance in a new musical play early in the spring.

"The Bunch and Judy" closed its run at the Globe Theater, New York, January 20, and opened at the Colonial Theater in Boston two days later. "Lady Butterfly", Oliver Morosoff's new musical production, moved into the Globe for an indefinite run.

Michael Voljanin and Michael Markoff, Russian dancers and musicians, and Marie Harcourt, violinist, are members of the cast of the new musical play, "The Dancing Girl", which moves into the rebuilt Winter Garden Theater, New York, this week.

Elmira Lane, playing the part of Rosina in "The Lady in Ermine" at the Ambassador Theater, New York, has signed a long-term contract with the Shuberts. Marjorie Lane, Elmira's sister, is one of the solo dancers in this musical piece.

The cast of "Lady Butterfly" consists of Marjorie Gateson, Maude Eburne, Allen Kearns, Mabel Withee, Florens Ames, Frank Dohson, George Trabert, Vic Casmore, Gertrude Maitland, Arline McGill, Joseph Donahue, Janet Stone, Marion Hamilton, Nick Long, Jr., and Horton Sparr. The book and lyrics are by Clifford Grey, and music by Werner Janssen.

Harold Orlob's production of "Take a Chance" was postponed due to the lack of available theaters on Broadway. It is to open in Wilmington, Del., January 24. Charles Massinger, young operatic tenor, has the principal male role and Frances Ross, former ingenue of the Washington Square Players and prima donna of several musical comedies, is in the feminine lead. Charles Stine also is a member of the company.

"DANCING GIRL" OPENS LATE

New York, Jan. 18.—"The Dancing Girl", the Shuberts new production, was scheduled to open in New Haven, Conn., January 15, but due to a heavy snowstorm the scenery was delayed in transportation, thereby preventing the company from performing until the following night. The cast contains Trini, Spanish dancer; Tom Burke, Benny Leonard, Marie Dressler, Cyril Scott, Lou Holtz, Nancy Gibbs, Nat Nazarro, Jr.; Glida Leary, Gloria Hoffman, Sally Fields, Edythe Baker, Kitty, Rose and Ted Doner; Ben Bard Jack Pearl and others. It will open here January 24 at the renovated Winter Garden Theater.

COHAN COMEDIES TO LONDON

New York, Jan. 20.—George M. Cohan, in conjunction with Charles B. Cochran, will produce "So This is London" at the Prince of Wales Theater April 5, and "Little Nellie Kelly" at the Oxford Theater two weeks later, according to advices received from London at his office here. Mr. Cohan wrote a new musical comedy while on his European trip which he calls "The Rise of Rosie O'Reilly". He is scheduled to sail for New York today on the Berengaria.

MUSICAL STOCK AT THE GLOBE?

Dillingham May Put Resident Company In—Productions Would Be on Lavish Scale

New York, Jan. 20.—It was learned this week that Charles Dillingham is seriously considering the installation of a resident stock company at the Globe Theater to play musical shows. This plan would call for the gathering together of a big company of comedians and singers and the productions would be on the usual lavish scale associated with the name of Dillingham.

The names mentioned in connection with the company so far are the comics seen in Dillingham productions of the past few seasons, and include Joseph Cawthorne, Johnny Dooley, William Kent, Ray Dooley and Harland Dixon. It is said that they would be the backbone of the company, which would specialize in comedy.

Dillingham is associated with Erlanger in the erection of a music hall here which is to house productions of the Weber and Fields type, with Sam Bernard and William Collier as the chief comedians. Plans are being drawn for this theater and work on its erection is expected to begin shortly.

It is reported that Dillingham originally intended that the Globe should be used to shelter a company such as he contemplates putting in there now, but the success of his other shows in that house caused him to abandon the plan.

The Globe is ideally situated for a company such as the one contemplated. It draws a society crowd in addition to the Broadway regulars and a resident company of able players would speedily draw a regular clientele who would want to see them in all their shows, according to well-informed opinion.

The resident company at the Globe would not change hills every week, it is said. They would appear in a production that was as carefully planned as tho it were intended to run at the house for a season. It would run for a stated number of weeks and then another show would be put on, with the successes periodically revived for short intervals. This would make a repertoire in time and give an opportunity for the players to appear in an extensive line of parts. With the proper company and shows there is little doubt among the knowing that the scheme would be highly successful.

The Dillingham plan in its entirety would make the Globe a counterpart of the Casino when it was managed by Aaronson. That house maintained practically a resident company and produced a string of musical successes that are almost without a parallel in the annals of the musical stage. Going to the Casino became a regular habit among New York theatergoers and the enterprise was the biggest success of its kind in the country.

DUNCAN SISTERS' SHOW OFF

New York, Jan. 20.—The musical comedy in which Sam H. Harris was to have starred the Duncan Sisters has been "indefinitely postponed". Guy Bolton was announced as being at work on the book and Irving Berlin was to have done the music.

When the show was first announced it was said that the Duncan Sisters were writing both the book and the music and much publicity was gained thru this announcement. Later the sisters went to London and when they returned their authorship was kept in the background. Later it was said that Bolton and Berlin would do the show, which was to have included several vaudeville artists in the company. The Duncan Sisters are presenting an act in vaudeville at present and will probably stay in the two-a-day for the rest of the season.

NEW SHOW FOR "VILLAGE"

New York, Jan. 19.—The latest musical show to be announced from Greenwich Village is the "Greenwich Village Scandals". The piece is the work of Frank Williams and George Kraus and is slated to open at the Greenwich Village Theater in the early spring.

THEATRICAL

ST. DENIS HOTEL, DETROIT, MICH.
Special Rates to the Profession.
JAS. J. HOLLINGS.

"THE WILDFLOWER" READY

New York, Jan. 20.—"The Wildflower", Edith Day's new starring vehicle, has a complete cast and is in rehearsal at the Shubert Theater under the direction of Oscar Laertes and David Bennett. This Hammerstein production is slated to open at the Auditorium, Baltimore, January 23, and move to Broadway the following week. The Casino Theater will probably be its resting place. The cast consists of Charles Judels, Guy Robertson, Olin Howland, James Doyle, Jerome Daley, Royal Cutter, Esther Howard, Evelyn Cavanagh, numerous specialty artists and an attractive chorus. Edith Day will portray "The Wildflower".

The book and lyrics were written by Otto Harbach and Oscar Hammerstein, III. The score was created by Herbert Stothart and Vincent Youmans.

NEXT SHOW FOR CENTURY

New York, Jan. 20.—"The Lady in Ermine", now at the Ambassador, may occupy the Century when "Blossom Time" completes its long run there. Tessa Kosta, in "Virginia", will move into the Ambassador at the same time. "Sally, Irene and Mary" has also been mentioned as the show that will supplant "Blossom Time" at the Century.

"LISTEN TO ME" BOOMING

Chicago, Jan. 18.—Reports from Frank Flesher's big "Listen to Me" Company indicate continued fine business. Last week the organization reported a gross of \$15,000. Frederick, Md., paid \$1,332 to see the show and Hagerstown came thru with \$1,200, both dates being matinee and night. Mr. Flesher bears the reputation of being in that somewhat limited class of managers who begin to spend money when the show makes it, rather than trim and cut when prosperity comes. Too, he comes near being the last of the old-time producers to operate out of Chicago. Walter Roles, one of the best pilots and contractors, is ahead.

"SALLY" IS COSTLY

Chicago, Jan. 20.—While "Sally", current in the Colonial Theater, is rocking along to packed houses, Flo Ziegfeld, boss of the show, has given out some figures as to how "Sally" has made him "dick". He says he invested nearly a quarter of a million dollars in the show this season; that his players' salary list for forty-six weeks will be \$690,000, and that wages paid musicians, stage hands and other employees will cost an additional \$184,000. He did not comment on the takings.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 20.

IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	237
Blossom Time.....	Century.....	Sep. 29.....	519
"Bunch and Judy, The.....	Globe.....	Nov. 28.....	65
(Chauve-Souris (4th edition).....	Century Roof.....	Feb. 3.....	410
Gingling Vine, The.....	Knickerbocker.....	Dec. 25.....	33
Dancing Girl, The.....	Winter Garden.....	Jan. 24.....	—
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	171
Glor.....	Vanderbilt.....	Dec. 25.....	33
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	153
Lady Butterfly.....	Globe.....	Jan. 22.....	—
Lady in Ermine, The.....	Wilda Bennett.....	Ambassador.....	Oct. 2.....
Little Nellie Kelly.....	Liberty.....	Nov. 13.....	82
Liza.....	Daly's.....	Nov. 27.....	63
Music Box Revue.....	Music Box.....	Oct. 23.....	106
Sally, Irene, Mary.....	Casino.....	Sep. 4.....	164
'Tis She Goss.....	Playhouse.....	Nov. 6.....	91
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	264

*Closed January 20.

IN CHICAGO

Make It Snappy.....	Eddie Cantor.....	Apollo.....	Jan. 7.....	18
Sally.....	Miller-Errol.....	Colonial.....	Jan. 7.....	18
Shuffle Along.....	Miller and Lyles.....	Olympic.....	Nov. 12.....	83

ZIEGFELD TO MAKE ANOTHER

New York, Jan. 20.—Florenz Ziegfeld, Jr., will start work on his new production, "Laughing Lena", the book of which was written by Ring Lardner and Gene Buck, and the score by Gene Buck and Rudolph Friml, when he returns here from Palm Beach, Fla. Fanny Brice, engaged to portray the leading role, will be supported by Bernice Hart, Lyman and Barton, dancers, and Midge Miller. James Reynolds, who made the settings for the "Follies", will take care of all the art work of this and all future productions of Mr. Ziegfeld's for the next few years, according to a contract signed this week.

Besides "Laughing Lena" Mr. Ziegfeld intends to produce a play by Guy Bolton, with lyrics by P. G. Wodehouse and score by Jerome Kern, for which Mary Eaton is slated to have the leading role.

"SUN SHOWERS" FOR BOSTON

New York, Jan. 20.—"Sun Showers", a musical show by Harry Delf, is scheduled to open at the Shubert Theater, Boston, February 5. This piece was at first announced to go into the Longacre Theater here next Monday night, but it could not be made ready in time. Allyn King, Douglas Stevenson and Harry Delf will appear in the piece, which is under the management of Delf and Lew Cantor.

JOIN BILL HOUSE SHOW

Chicago, Jan. 19.—Buster Forrester and Etta Fowler have closed with Morris Perry's "Lovely Women" Company and joined Bill House's twenty-five people show in Peoria, Ill.

"PEACHES" IN PHILADELPHIA

New York, Jan. 20.—George W. Lederer returns to the producing field with a new musical comedy, called "Peaches". It is slated to begin a three weeks' run at the Garrick Theater in Philadelphia next week. The book and lyrics were written by Harry B. and R. B. Smith, and the score is by Max Steiner. Mr. Steiner will conduct the orchestra.

The cast of this company is made up of Ada Mae Weeks, Stanley Ford, Stella Mayhew, Bradford Kirkbride, Madeleine Cameron, Fred Helder, Margaret Zender, Joseph C. Smith, Mahel Forrest, Larry Beck, Evelyn Grieg, Flora Vicars, Joseph Marcha, Anita Brown, Adolph Link, George Neville and Nellie Weston. Clarence Willets is in charge of the company. It will be seen in New York in about a month.

NEW SCENES IN "FOLLIES"

New York, Jan. 19.—Several new scenes added to the Ziegfeld "Follies" include dances by Bernice Hart; burlesque of a Shakespearean rehearsal, with Will Rogers playing the part of Romeo, and Brandon Tynan portraying David Belasco, and a satire on the cinema by F. P. A., which Andrew Tombs, "Follies" comedian, assisted by a pianist, recites.

SET PLAY TO MUSIC

New York, Jan. 20.—Comstock & Gost will present a musical version of "Not So Long Ago" before very long. This play was quite successful when played here without music about two seasons ago.

The book will be prepared for musical treatment by Guy Bolton and the score and lyrics will be done by Harry Tierney and Joseph McCarthy.

THE GUS SUN BOOKING EXCHANGE CO., NEW REGENT THEATRE BLDG., SPRINGFIELD, OHIO

Master Comedy Owners and Managers Note. "3" Consecutive Seasons' Bookings, Sun and Affiliated Circuits. Attractions that have not played the territory and are really meritorious write, wire, phone where your attraction can be reviewed. Immediate booking follows if satisfactory. WANTED—Novelty Acts for our Fair Department. Write fully at once.

TABLOIDS

(Communications to our Cincinnati Office.)

"SLIM" WILLIAMS, blackface comedian, has rejoined A. M. Pinkaton's "Lone Star Beauties", now playing in the East.

"THE MONTE CARLO FOHR", after working four weeks of vaudeville in Oklahoma, have joined Jim Allard's show, now playing stock at the Jefferson Theater, Dallas, Tex.

DIKE WESTCOTT has for some time been acting in an executive capacity at the Columbia Theater, Seattle. Mr. Westcott at one time played circuit stock burlesque with his "Trisco Polles" in the Northwest and also had a circuit stock company in association with Dick Hoyle.

THE PERSHING THEATER, Ft. Worth, Tex., is reported doing well with a tabloid stock company headed by flap and Kitty Jones. In support are Billy Mack, Harry Tolins, Philip Davis, William Sexton and a snappy chorus. Lenny Stillwell is said to be turning out some fine scenic work.

HICK GRIFFIN and wife, Gladys, Newark, passed thru Cincinnati January 18 on their way to join Pete Pate's "Synecopated Steppers" in Memphis, Tenn. In securing their services we feel that Mr. Pate is to be congratulated. The Griffins closed with the A. M. Pinkaton "Lone Star Beauties" in New York State last week.

CARL STEVENS mentioned recently in this department among other entertainers of whom we have had track, breaks a long silence to say that he and his best pal and friendly wife, known professionally as Babe Bradley, are playing Eastern vaudeville time under the billing of Bradley and Stevens, in "Just For Fun", and are booked until the warm weather arrives. Stevens queries: "Kenneth Kemper, do you remember 'Just a Minute, Please'?"

SEATTLE'S musical stock at the Olympic Theater has undergone some changes in the cast. Val Howland, recently out with his own circuit stock, has replaced his brother, Ted, as producer. Theda Halloway, late prima donna of the San Carlo Grand Opera Company, is the new leading lady. West and Fields, comedy team late of Val Howland's Circuit stock, have joined. Our West as eccentric comedian and Theda Halloway, late of the Pollard Opera Co., as soprano. Hildegarde Brosche, an outstage favorite, has also joined. While Jack Howard is the new principal comedian. Mr. Howard was formerly producer for Day's vaudeville troupe and later for Kelly's comedians on the road.

R. E. MACK, of the Golden State Vaudeville Exchange, Los Angeles, writes The Billboard (Chicago) office as follows:

"The Globe Trotters", musical comedy, is working stock in the Princess Theater, and business is good. George Smith, of Smith & Lewis, is producer and Mrs. Smith is prima donna. Walter Wilson is character man and Bert Saunders is doing straight. The characters are Elva Smith, Hazel Roe, Anna Zini, Florence Hudson, Babe Lamont and Bert La Veere. "The Golden State Revue" is working rotary stock every night, with Rhie Vern, producer and comedian; Pauline Avis, soubrette; Nevo Delois, second comedy; George Florer, straight. Choristers are Bobby Payne, Virginia Ellis, Lena Nolen, Olive Wallace and Betty Blair. Both shows are owned and managed by myself and C. L. Gustavus, of the Golden State Vaudeville Exchange. A third show will begin rehearsal soon and is booked solid. We also are booking some big acts on Ackerman & Harris Time."

LEW AND MAE MACK last week paused a while in Cincinnati on their way to Indianapolis for a few weeks' rest, having sold out the Prince Theater, Tampa, Fla., to Jack Mimms. Lew was wearing his overcoat for the first time in seven years, having been in Miami and other Florida towns that length of time. After Indianapolis, Des Moines, Ia., will be the next stop and "Mother" Mack's chickens will grow less in number. Until then Mrs. Mack's "Ma" will furnish the eatables.

GEORGE CLIFFORD'S "Pep and Ginger" Company, featuring Marion Mason, January 22 entered their twenty-second consecutive week on the road and have frequently played returns. Steve (Hats) Mills, the first comic, has been with the show now for three seasons and with his wife, Dot, is said to be pleasing the Canadians in Quebec, where the company opened Christmas Day for an indefinite run. The company's Eastern representative, C. Edward Smith, will take the show East after its Canadian dates are played.

PEE WEE PETERS, dancer and "blues" singer, has returned to her home in Evansville, Ind., from Detroit, Mich., where she spent four months under the care of specialists. Miss Peters has been confined to her bed for five months with lung and bronchial trouble. While she is improving, the doctors

say it will take another year of complete rest before she will be able to resume work. Miss Peters was chorus producer and "blues" singer with McLeod's "Isle of Roses" Company for several seasons. Billy Morris, musical director, is reported to have closed with the "Isle of Roses" Company Christmas and has since located in Evansville, doing dance work. That may have something to do with Pee Wee improving. Miss Peters invites letters from friends. Her address is 823 Cherry street.

FRED FRAZER and the Mayor of Cape May, N. J., are running a hot race for the distinction of being the busiest man in town. Mr. Frazer was recently appointed by the Hunt Theaters, Inc., as manager of the Palace Theater in Cape May and he's working overtime getting acquainted with things. Mr. Frazer spent more than seventeen years on the road, thirteen in vaudeville and four with

tabloid companies. This covered England, Australia, New Zealand and the United States. The Hunt company at the present time operates the Avenue, Casino, Regent, Comique, Baker's and the Strand in Wildwood, N. J.; Crest Pier, Wildwood Crest, N. J.; Palace and City Pier, Cape May, N. J.; Hunt's, Haddon Heights, N. J.; Logan and Logan Auditorium, Philadelphia, Pa.; Hunt's, Jenkintown, Pa.; and Hunt's Park, Pitman, N. J. The company maintains its executive office in Philadelphia. Mr. Frazer has a wide acquaintance among theatrical people and we are in hopes it will grow and that his position with the Hunt people will prove one of the most pleasant associations that he has ever known.

VIRG DOWNARD'S "Roseland Maids", a Gns Sun attraction, played a week's engagement at the Arcade in Connellsville, Pa., opening Monday matinee, January 15. The

company is composed of sixteen members. Special scenery is carried and the wardrobe is plentiful and attractive. The opening bill presented was "Running for Office", and was clean and full of good comedy. Mr. Downard played the leading comedy role and had his audience in an uproar from the time he stepped upon the stage until the fall of the curtain. He was ably supported by Joe Bennett, Jack Ripple and Mrs. Kitty Downard, who has a most charming and beautiful voice. Among the specialties were Jack Ripple, songs, dances and parodies; Vern Vernon, "The Wizard with the Violin", scored heavily with his renditions of "Humoresque" and "The Mocking Bird". The Roseland Comedy Four also were another bit of the bill with their pleasing vocal numbers. The company carries a seven-piece jazz band, which was offered as one of the numbers in the bill the latter part of the week, Wednesday and Thursday the offering was "The Two Merry Tramps" or "The Tango Teachers", and the "Count of Monte Carlo" was the final two days' bill. The roster of the company follows: Virg Downard, owner, manager and principal comedian; Joseph J. Bennett, second comic; Kitty Downard, prima donna; Jack Ripple, straight and specialties; Bert Newell, impersonations; Vern Vernon, general business and violin specialties; Edward and Cleo Douglass, general business and specialties; Samuel N. Nevin, musical director, and Bee Bennett, Jean Ripple, Vernoy McFarland, Ethel Hurst, Dorothy Brunner, Peggy Lee, Cleo Mason and Virginia Baker, chorus. The show is scheduled to play New Kensington this week and then a week stand in Uniontown.

THE FOLLOWING is from Will H. Bergmann, advertising manager of the Magic Theater, South Omaha, Neb.: "The International Revue, under the direction of J. Y. Lewis and Conrad Hipp, is on its fourteenth week at the Magic Theater, and still good for twenty weeks more. Last night (January 21) business was so big that people were obliged to stand as far back as the sidewalk. I think the reason for the company's success is that it is (Continued on page 35)

STOCK ENGAGEMENT WANTED—FOR ARTHUR HIGGINS' FOLLYTOWN MAIDS PRESENTING TABLOID MUSICAL COMEDY DE LUXE 16—PEOPLE—16. THE SHOW WITH THE REPUTATION THIS SEASON'S RECORD: Central Theatra, Danville, Ill., 21 weeks; Washington Theatre, El Dorado, Ark., 12 weeks. WE FEATRE Clean, Clever, Classy Bill, A Blue Ribbon Chorus & Harmony Quartette, Specialties Galore, Beautiful Wardrobe, Scenes for Each Bill, Scenic Artist, Musical Director, Real Lobby Photo Display, Eight Styles Paper. We want stock offers, with flat salary or guarantee, with per cent. Write or wire your best offer. At present in our third week, Kyle Theatre, Beaumont, Texas.

WANTED—For Stock Engagement High Class Musical Tab. Not Less Than Twelve People. With Fast Working Chorus and Plenty of Specialties. Script Bills. Two Changes a Week. Percentage Date. Wire at Once. STRAND THEATER, FARGO, N. D.

W-A-N-T-E-D 3 and 2 versions of the following bills (added to an hour and fifteen minutes. "TAL OF THE HILLS"; "LENA RIVERS"; "ST. ELMO"; "THORNS AND ORANGE BLOSSOMS"; "THE GIRL HE COULDN'T BUY"; "BABY MINE" and any other well-known bills of the above caliber. CAN ALWAYS PLACE good looking, experienced Tab. Chorus Girls. Salary, \$25.00. Other useful Musical Comedy and Dramatic People who sing, get in touch. HARRY "IKE" EVANS' RAINBOW GIRLS, Grand Theatra, Minot, North Dakota.

Wanted, A-1 MUSICAL COMEDY PEOPLE Ingenue, prima donna type woman who can sing and act dancing not essential. A young appearing, snappy talking Straight Man who can sing. Also Team man and woman, principal parts, who can sing and do specialties. Harmony singers preferred. Sister Team who double Chorus and do specialty. Girl Blues Singer, small parts. Three Chorus Girls. Only first-class people considered. This is not a hokum "Tab.", but a leading show in the tabloid field, carrying complete productions and working consecutively. Address MANAGER LAUGH AND LOVE REVUE, Orpheum Theatre, Clinton, Iowa.

WANTED—THE BEST WEEK STAND ADVANCE AGENT IN THE COUNTRY who knows the Northeastern States. Will pay moderate salary and give fat percentage of business. CAN ALSO USE two medium Chorus Girls. State all in first communication. BELMONT'S MUSICAL REVUE, week Jan. 22, State, Alliance O.; week 29, Princess, Youngstown, O. BILLY MAINE MUSICAL COMEDY CO. IN STOCK AT DES MOINES, IOWA. Address COL. J. L. DAVIS, 36 W. RANDOLPH ST., CHICAGO, ILL.

OLD-TIMERS SONGS AND RECITATIONS, Words and Music. The whole collection, postpaid, for 25 Cents. "Uppe Ten and Lower Fire"; "Over the Hills"; "Scenes in New York"; "Love is Not What It Used to Be"; "The Controlling Influence of Drink"; "Leave Him Alone"; "You're Easy Way Better With It"; "Remember, You Have Children of Your Own"; "Yours Truly, Mohobole"; "Which Will You Hate, My Pretty Maid"; "Softly Sing the Old Songs, Darling"; "Marriage Bells"; "My Dream of Love is Over"; "My Sweetheart's the Man in the Moon"; "The Very Best Girl I Ever"; "Twenty Years Ago"; "Cushla-Ma-hee"; "Alike on the Midnight Sea"; "Oh! Folks at Home"; "Treat Love and Duty"; "She's True, She's Young"; "Little Annie Rose"; "McGarry's New White Hat"; "The South Brigade"; "The Eve From the Floor"; "Ostler Joe"; "Bill Thompson, the Fireman"; "Over the Hills to the Boathouse"; etc., etc. The greatest and most honest 25 cents' worth of real old-timers. FRANK HAROING (Old Timer), Music Printer and Publisher, 228 East 22d St., New York.

WANTED, Feature Trombone and Banjo Real Faker. Know harmony. Young, single, pep. Dance year round. No ticket. Wire COLLINS' JAZZ BAND, Tampa, Florida.

WANTED—IMMEDIATELY For AL. G. FIELD Minstrels EXPERIENCED CLARINET, Band and Orchestra. Address as per route.

WANTED Good Harmony Trio, Straight Man with all essentials, real Soubrette and Producing Comedian, two Ed Girls for Chorus. \$25.00. Stock and road. Rehearsal January 29. LAWRENCE ALLEN, Manager Happyland Musical Comedy Company, Burns Hotel, Detroit, Michigan.

Wanted Immediately for Al G. Field Minstrels EXPERIENCED TROMBONE, Band and Orchestra. Address as per route.

LILLIAN GLASER ON COAST New York, Jan. 20.—Lillian Glaser is now prima donna of the Hartmann-Steinford Opera Company, which has moved from Oakland, Calif., to San Francisco, where it now holds forth at the Rivolt Theater. Miss Glaser will be seen in a wide range of operettas, from "Katinka" to "Tales of Hoffman". She was on tour last autumn with De Wolf Hopper in Gilbert and Sullivan repertoire.

O. W. Persons, who operates the Gem Theater, Minden, Neb., recently secured control of the Upland Theater, Upland, Neb. He will operate both houses.

AT LIBERTY JANUARY 28, MAL and TOY 35 Weeks at the Victory Theatre, Duluth, Minn. MAL—Man A-1 Feature Producing Irish Comedian, with over one hundred scripts, hokum and light combined. Write my own material. Clean and funny. TOY—Lady, Ingenues and Characters, Chorus Director and Wardrobe Designer. Specialty people. Harmony doubles. Youth and ability. Have every essential. Have two A-1 Chorus Girls, both roles, both ladies. We invite offers from reputable house and tab. managers for long, steady engagement, stock preferred. Pay yours. I'll do the same. Wire and write MAL AND TOY, Astoria Hotel, Duluth, Minn.

Read This List OF Theatrical Supplies TIGHTS Cotton, best grade, all colors \$1.50 Mercerized, pink, white, black, 2.50 Silkolene, pink, white, black, 4.50 OPERA LENGTH STOCKINGS. Mercerized, pink, white, black, \$1.50 Pure Silk, pink, white, black, 4.50 SPECIAL THIS WEEK ONLY. Silk Pasted Tights, black, white or \$2.75 pink, Regular \$3.50. Puffed Trunks, Sateen, all colors, 3.50 Symmetrical, stocking length, 3.50 Canvas Pumps, 50 Black Wire Walking Pumps, alk sole, 4.50 Clog Shoes, straight soles, 7.00 Bald Wigs, all characters, 3.50 Crop Wigs, all colors, 3.00 Negro Wigs, unlined, 1.00 Ballet Slippers, black kid, 2.50 Toe Slippers, Was make, black, 4.50 17 Add 12c to each article for mailing. Write for our Illustrated Sales Catalogue. COSTUMES TO HIRE FOR AMATEUR PRODUCTIONS. Rates on Request. WAAS & SON 226 N. 8th Street, Philadelphia, Pa. Saxophone Wanted for Orpheum Vaudeville John on wire. Give age, weight and height. R. D. SIBOUT, 307 Woods Theatre Bldg., Chicago

AT LIBERTY Singer, Dancer and A-No. 1 Blackface Comedian, for Musical Comedy, Vaudeville or Partner. Height, 6 ft., 11 1/2; weight, 165; Age, 26. Consider only the reliable. FRED SIMPSON, Box 32, Sabina, Ohio.

WHEEL
ATTRAC-
TIONS

BURLESQUE

STOCK
COM-
PANIES

Conducted by ALFRED NELSON

Jack Reid's "Record Breakers"

Bigger—Better—Burlesque at the Yorkville

New York, Jan. 16.—The recent announcement that the Yorkville Theater, at Eighty-sixth street and Lexington avenue, controlled by Hurlig & Seamon, would cease to house the Blaney Dramatic Stock Company and become a burlesque house presenting the Columbia Circuit attractions, beginning January 15 with Jack Reid's "Record Breakers", was sufficient to cause a big attendance at the matinee yesterday and a sellout last night.

At 7:30 p.m. there was a curb lineup that extended far down the street, and Maurice Cain, of Hurlig & Seamon's executive staff, was in attendance outside of the box-office supervising the special officers in the handling of the crowd and the sale of tickets at the box-office window.

The Yorkville Theater is a cozy house with the color scheme in French grey and blue, and the orchestra's overture in martial musical selections was a forerunner of what the audience could expect in the show programmed, viz.:

"RECORD BREAKERS"

"RECORD BREAKERS"—A Columbia Circuit attraction, produced and presented by Jack Reid at the Yorkville Theater, New York City, week of January 15.

REVIEW

THE CAST—Jack Reid, Ella Gilbert Reid, Ed. Clark, Burton Carr, Elsie Vokes, Alfred Latell, Emily Keller, Betty Weber, Reggie Martin, Nan Carr, The Romas Troupe, William Beattie, George Wong, Paul Royal, Luigi Romano, Roland Picaro, George Charland.

THE CHORUS—Misses Bechy, Murray, Adair, Rowan, Martis, Fay, Rollins, La Francels, Carr, Campbell, Young, Jensen, V. Martin, Fraser, Williams, Ray, Frances, Gordon.

PART ONE

Scene 1 was a realistic tenement house set for the introduction of a house party at the home of the Doolans with Elsie Vokes, a bobbed, brown-haired, ever-smiling, vivacious ingenue, surrounded by a bevy of prancing ponies and juveniles in classy street attire. After a catchy little song Ingenue Vokes was accompanied by four clean-cut juveniles, part of the Romas Troupe, and for an encore Ingenue Vokes sang in Hog Latin to repeated encores. Reggie Martin, a pretty-faced, slender-formed, titian-tinted ingenue, came to the front in a melodious song and neat dance that indicated future possibilities, and in this particular show, in which she fits well, every probability of taking her place among the principals, for the encores given her number were evidence of the audience's appreciation.

Burton Carr, the former vocalistic straight of burlesque, appeared in the guise of a uniformed mail carrier for a singing specialty that was a classic in sentimentality and operatic selection, and merited the encores so generously given him. Rolands and Royal are programmed as Frisco steppers, but only one of them took part. Roland Picaro, in a dance a la Frisco that left nothing to be desired, for he is an artiste. Betty Weber, a dainty little titian-tinted, bobbed ingenue in a pink swansdown costume, made a decidedly attractive picture accompanied by four petite feminine high steppers in a dance to Ingenue Weber's singing of a kiddie number. The Romas Troupe of six juveniles in neat street attire gave a remarkable demonstration of their individual and collective versatility in song, dances and acrobatic comedy acts that for divertissement have no equal, and their whirlwind finish had the house in an uproar of applause.

Scene 2 was a pictorial drop for Billy Cumby, a modest-appearing, colored, black-face comedian in a singing, hard-shoe dancing, talking and crap-shooting specialty that went over great and still greater in the finish by his imitation of a moving train with the white smoke issuing from his headpiece for an uproar of laughter and applause. Later in the show he worked opposite Reid in a comedy bit that was a howl.

Scene 3 was a drop with hand-painted emblems of artistic attractiveness for Emily Keller, a well-formed, ever-smiling soubrette with jet-black hair worn a la Frances White, in a singing and dancing number with an ensemble of sprightly dancing girls who were a delight to watch in the Frenchified manners. A clever comedy bit was well handled by two of the Romas Troupe and Elsie Vokes

along the lines of a wife seeking her drunken husband and the straight feeding him with apples, until they came forth as vocalistic instrumentalists with baby banjos and guitar in harmony. The Misses Vokes, Keller and Weber, as Napoleons, and the girls as Continental Johnnies with a stick number, made a decidedly pretty ensemble supplemented by Colored Comic Cumby as "Old Black Joe" leading the ensemble for a cakewalk.

Scene 4 was a pictorial drop for Ed. Clark, a tall, slender fellow, and Luigi Romano, a short-statured chap, characterizing Italian in a realistic manner for a dialog that was a dab of a burlesque on George Beban, the movie star, and the big laugh came with "I. O. U. Put Your Name on That", a la the Tom Howard hold-up bit.

Scene 5 was the palatial residence of Reid with the entry of Jack Reid as a genteel Irish comic and Ella Gilbert Reid as an Irish woman in the act that has made old burlesque fans roar with delight at the manhandling of Reid by his irate wife, and the battle that they put up while being fed by Straight Carr and Italian Ed. Clark was the personification of realism made funnier by Comic Reid's re-appearance as a uniformed cop to pinch his self-acclaimed abused wife, which caused a howl of delight from the auditors.

Scene 6 was a department store drop with windows for modelique poses by the females, who stepped forth to the vocalistic introduction of Ingenue Keller a la Burton Carr for a parade of gorgeously gowned feminines supplemented by the lingerie and bathing girls, which made a fitting finale to an excellent first part.

PART TWO

Scene 1 was a realistic Chinatown set for Burton Carr as a uniformed traffic cop singing "Life Is What You Make It" to interpret the life of the denizens of Chinatown as they appeared in their respective turns characterizing the men and women of the underworld, in which all the principals took part with Jack Reid doing his original dope in lines and action inimitable. Jack's invention of a pretzel that ties itself was a laugh-evoker, likewise his interpretation for Chink Beattie and Wop Clark, which was an applause-getter extraordinary.

Scene 2 was a seaside set of splendor for Juvenile George Wong to put over a catchy song, followed by Reid's appearance in a home-made automobile as "The Information Kid" for a verbal conflict with Traffic Cop Burton and a comedy dialog with Colored Comic Cumby. Soubret Keller, in an Oriental picture song, presented another pretty stage picture ensemble that was a credit to Billy Koud, who staged the dances and ensembles.

Scene 3 was a pictorial drop for another pretty stage picture in the person of a slender, graceful girl costumed as a white-feathered bird interpreting and portraying in dance the flight of the bird; a shot off stage caused the bird to flutter in its flight and slowly swoon to the stage in the struggle of death. The dancer programmed as "Inez" gave a classical interpretation that would have been well welcomed on the chautauqua circuits, but it died an ignoble death at the Yorkville and will

probably do likewise all along the Columbia Circuit for the reason that it lacks all the essentials required in burlesque presentations.

Scene 4 was a pictorial drop for Ed Clark as an Italian bootlegger, and his lookout, Jack Reid, to be gyped by fake revenue officers for many laughs. Clark as a wop vender of plaster-paris statuettes and Reid as a prospective but unwilling purchaser was another comedy bit of the laugh-evoking kind.

Scene 5 was a pictorial drop for Elsie Vokes singing "Puppy Love", to introduce an ensemble number with the choristers costumed as French poodles, and their portrayal was artistic in every line and act. This number led up to the original vaudeville act of "The Pup" with Miss Vokes, a juvenile kiddie, with a miniature "Johnnie" doll and Alfred Latell as "The Pup". If there has ever been a better animal actor than Latell we have never seen him, for the facial registrations of "The Pup" were intelligence par excellence personified by Latell.

Scene 6 was an Oriental scene of splendor for Ingenue Weber in a song number that finally brought on the entire company, including Jack Reid in evening dress out of character.

COMMENT

Scenery far above the usual found in burlesque, and the same is applicable to the gowning and costuming. The company individually and collectively talented artistes and well cast in their respective parts, which are away from the usual run of burlesque, nevertheless laugh-evoking in every line and act. The dances and ensembles put on by Billy Koud were a credit to him personally as the producer, and a credit to those who participated in the artistic poses.

A bigger and better burlesque than the average, and a production and presentation that is a credit to burlesque. The big outstanding feature of the entire presentation is not apparent to the patrons, but the sight of youth, beauty, symmetrical forms and all that goes with the show was dimmed in our mind by the action of Ella Gilbert Reid who, after an absence of years from the stage, jumped in and brought all her experience and ability of former years to the front in an effort to make the Jack Reid "Record Breakers" a success.

It's one thing to be the wife of a successful producing manager and be lavished with silk, satins and jewels, and live in all the comforts that money will buy, but it's another thing to find him in error that sweeps away the savings of a life time, and be forced to start all over again after one has passed the meridian of life.

It's no breach of confidence to make a statement of this kind relative to Jack Reid, for everyone in burlesque knows the unfortunate conditions that brought it about, and at that it was not so much an error of judgment as loyalty to a lost cause, and that is to be commended. Be that as it may, while others on the "Unit" circuit were closing and leaving their artistes to get home the best they could, Jack spent his last dollar, and Ella Gilbert Reid parted with her last jewel that money could be raised to make good the reputation of Jack Reid's loyalty to his associates. That it has been appreciated by his company is made manifest by their appearance in the "Record Breakers".

More power and prosperity to the Reids, Jack and Ella Gilbert, in their comeback to burlesque, and the executives of the Columbia Amusement Company who made it possible.

NELSE.

REMARKABLE EXPANSION
OF MUTUAL CIRCUIT

New York, Jan. 19.—When Dave Krauss, manager of the Olympic Theater here, first suggested the organization of a new circuit to take care of burlesque producers who were left high and dry by the abolishment of the American and Burlesque Booking Office circuits of last season there were many in burlesque who looked upon it as a visionary dream that would never materialize, but they did not know Dave Krauss and those associated with him or they would have known otherwise.

Be that as it may, we have carried columns about the activities of Dave Krauss, Al Singer, Doc Tunison and Manheim and Vail in making the Mutual Circuit what it is today, for it has passed beyond the experimental stage and is now a recognized factor in theatricals, and especially in burlesque, for the Mutual Burlesque Association and its allied interests control twenty-three theaters and twenty-three shows.

So firmly established is the circuit, with every prospect for expansion that will probably take in anywhere from thirty-five to forty-five theaters and shows for next season, that it is now preparing to handle the business by taking over the entire front of the third floor of the Navex Building, 223-225 West 46th street.

The entire front was gutted out and partitioned off in mahogany wainscoting and ground glass panel to the ceiling, with the two spacious rooms facing 46th street for a directors' meeting room, in charge of Secretary of Directors Charles Franklin, and adjoining that is the room of General Manager Al Singer. A midway entrance from the elevator is furnished with mahogany settees for visitors, who are announced by a page stationed there for that purpose. Beyond that is a large room for the publicity bureau, conducted by Louis Redelsheimer, who has a waiting room and a private office. Verily the Mutual Burlesque Association has taken on an aspect of established propriety.

Having had the implicit confidence of Dave Krauss since his first conception of the newly organized Mutual Burlesque Association, we are in a position to predict that the Mutual Circuit will become one of the biggest factors in theatricals next season, for Mr. Krauss on Monday next will lay before the directors of the Mutual Burlesque Association a new, novel and unique proposition for the production and presentation of burlesque that will prove a revelation.

If the plans of Mr. Krauss are acted upon before Monday creating the details will be wired to Cincinnati in time to give it full publication as soon as acted on.

NELSE.

MUTUAL NOTES

There have been but few changes on the Circuit during the past week. However, there has been sufficient to attract attention and comment by the elimination of the Bequesse Theater, Pittsburg, and the addition of the Bijou Theater, Fall River. Jimmie James has been appointed manager of the Park Theater, Bridgeport, and Rush Jermon, manager of the Bijou, Fall River.

Beginning the week of February 5, changes, viz.: "Jazz Babies" to "Jingle Jingle", "Playmates" to "Girls From the Follies", "Broadway Belles" to "Miss New York, Jr.", "Kandy Kids" to "French Models", "London Gayety Girls" to "Midnight Maidens".

Beginning week of February 12, changes, viz.: "Smiles and Kisses" to "Sweet Bay-bee", "Lid Lifters" to "Flappers of 1923". The foregoing will make fifteen changes in titles since the week of January 8, when the first repeat took place.

The shows now repeating on the circuit are being given a close review by house managers, likewise Jack Perry, doctor of bits, and Dancing Dan Doby, doctor of dances and ensembles, and where the shows have not made sufficient changes in bits, numbers, dances, etc., the doctors take immediate possession of their "patients" and cure them of their ailments to the satisfaction of the executives of the circuit.

For the week of January 15 Fred Follett booked the "Hello, Jake, Girls" for Harry (Hello, Jake) Fields over one-nighters in Maryland and Pennsylvania, and the prospects of good business induced the Mutual Burlesque Association to take up the matter officially and book a

(Continued on page 33)

WANTED!

NEW FACES

SOUBRETTES, PRIMA DONNAS, INGENUES, STRAIGHT MEN, JUVENILES, COMEDIANS, ETC., ETC. PEOPLE WITH SPECIALTIES PREFERRED.

Chorus Girls!

on the Columbia and Mutual Circuits. Address

Good Looking Girls With Good Figures. Everything Furnished and Highest Salaries Paid for Our Shows

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WIGS

AND TOUPEES MADE TO ORDER

WRITE FOR ILLUSTRATED PRICE LIST

F. W. NACK Room 608, 6 W. Randolph St., CHICAGO

CIRCUS TRAINING

Makes Best Press Agents

IN AN ADDRESS before the New York Drama League, at the Earl J. Carroll Theater, Sunday, January 14, Wells Hawks, in reviewing publicity and the men who make it, declared that no one could claim to be a good press agent who did not still draw inspiration from the man who first "arrested" public attention, P. T. Barnum in the course of his remarks he said:

"The bigness of the entertainment and its closeness to the great mass of people naturally brings it very close to the newspaper, and as a result the circus press agent with a world of things to tell about, and a willing press to help him, must be most resourceful in using his material and a clever and creative writer. I found this my experience with the circus, and in which I also gained an acquaintance in every newspaper office in the country, which it can be readily seen is of unending help to any man presenting the attractiveness of his entertainments to the public.

"I am a firm believer in training and apprenticeship for the publicity man who would do big things in an intelligent and understanding way. First of all, he should be a thorough trained newspaper man—it would be of advantage to him if he knows the mechanics of a newspaper. He should be a man resourceful in ideas, ingenious and inventive. He should be a clever and entertaining writer who can suit his style to any newspaper. He should know showmanship thoroughly. He should know the theater, and then by all means should know the public. To this he must add a personality, and should possess that fine quality of mixing and making friends wherever he goes. He should realize that he stands between his management and the public—the liaison between the producer and the people he wants to get to his theater. He must not alone know how to write with his pen or his typewriter, but he must be able to utilize every method of reaching the public. He must coin slogans and phrases not only to be printed but also to be flashed in electric letters in that canyon of light, the theatrical district of Broadway. He must make his profession a serious one and realize that while he is called just a press agent, he is in reality a BUILDER OF BUSINESS.

"He will find today the work harder than it used to be. In the great growth of the number of theaters and in the great demand made upon newspapers for their space, the hunt now for the man who will print your story or the paragraph is more difficult. Years ago when there were but few theaters, Broadway was covered regularly and consistently by reporters. There will be an affectionate memory hanging around the old Ten O'clock Club, which comprised in its membership the reporters who covered the theatrical district and who met regularly every night at 10 o'clock to exchange news and stories, and naturally the various press agents were there to meet him, with stories and as it might have followed in those days, some light refreshment.

"Like a great many other people, I would like to see, right in the heart of New York, a fine theater with a stock company that would be a model to all the world, of American ideals in playwriting and acting. I would like to see such a building with a wonderful library on the drama from which one could get books, as we now get them at the public library—lecture courses devoted to the theater, a dramatic school, all in one building. Here seems to be a wonderful chance for some millionaire who wants to do something that will be lasting, and even if this were carried out I would like to see in some corner of the town a permanent and small circus such as they have in France and Germany, with a clown that all of the children should love, ponies, monkeys and dogs, and pink-tighted ladies who ride horseback and hang by their heels and all the other joys of the Land of Spangles which add to the pleasure of youth, and keep men and women from growing old."

clean, moral and refined thruout with plenty of novelties. It is the nicest group of folks we have had in the house for a long time. This is the longest run of any tabloid company playing this theater. The theater is under the management of the Epstein Brothers, two wide-awake showmen who really appreciate a good show."

HAZEL HESTON advises that since her "Ginger Girls" Company opened about four weeks ago at the Orpheum Theater, Omaha, Neb., for an indefinite engagement, the business has improved each week. She claims her company established a record at the same house last season when it continued for seventy-two consecutive weeks. Miss Heston boasts of having a classy lineup of principals and a fast-working chorus. All bills used, she says, were written by "Irish" Ed Lucas

TABLOIDS

(Continued from page 33)

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(Communications to Our New York Offices)

MORE MILNE PLAYS

ANOTHER volume of plays by A. A. Milne, which he modestly calls **Second Plays**, is at hand and is a worthy successor to the first volume. Likewise there is another charming introduction in the best Milne manner. This man Milne can write with more charm and gracious humor than any other playwright, unless you except Barrie. Once in a while he gets syrupy, as in **The Romantic Age**, but not excessively so, and the level of his work is so high that the bit of sugar can be forgiven.

Mr. Milne says he has contributed an Introduction to his **Second Plays** because

"Encouraged by the reviewer who announced that the Introduction to my previous collection of plays was the best part of the book, I venture to introduce this collection in a similar manner. But I shall be careful not to overdo it this time, in the hope that I may win from my critic some such tribute as: 'Mr. Milne has certainly improved as a dramatist, in that his plays are now slightly better than his Introduction.'"

Mr. Milne is spoofing us. He knows that his plays are good enough to stand alone. If he has any doubts he might consult the box-office statements of **Mr. Pim Passes By**. They should speedily dispel his despondent mood. This same **Mr. Pim Passes By** is in this volume of **Second Plays**. To me it seems the best of all the Milne plays and the most typical. The characteristic whimsical flavor is there, the well-made characterization and the civilized humor. A play like this titillates one's mentality. The laughter has its inception in the brain, not in the pit of the stomach, and it is as present in the reading form as in the acted performance.

This same observation applies to all the plays in this book. In fact, I liked **The Romantic Age** in the printed version better than when I saw it acted. For one thing the disturbing elements that were present in the playing were absent and the piece is of a gossamer texture that is apt to get ruffled in performance.

The other plays in the book are **Make-Believe**, a children's play that was originally done with lyrics and music, but in this version is without them; **The Camberly Triangle** and **The Stepmother**, both one-act plays. All of these have been produced and should play well.

An hour or two of sheer enjoyment is in store for those who read **Second Plays**, by A. A. Milne. His plots are good enough to support that knack for felicitous dialog which so distinguishes his writing, and his characters are just removed enough from the everyday world of things to carry an airy-fairy air without seeming out of place. These are the things which set Milne apart from the work-a-day dramatist, and you will find them aplenty in **Second Plays**.

AN ARNOLD BENNETT PLAY

Body and Soul is the latest play from the fertile pen of Arnold Bennett, who tosses off dramas, novels, essays and whatnot with a rapidity that staggers one. There always seems to be a book of Arnold Bennett's being issued or announced. How he does it and still manages to maintain the high quality of his writing is mystifying.

Quite on a level with the best of his stage writings is **Body and Soul**. Here we have the story of a lady of the English upper classes who takes on as understudy a girl who ordinarily makes her living as a saleswoman. Selling typewriters is her specialty, but she proves quite as good a specialist in the line of being a lady, and maybe a bit better. This is the barest outline of the plot, and Bennett juggles with it and plays with it delightfully.

Here we have a mature writer, with a fine knowledge of his art, who brings to the stage an atmosphere of freshness and something of culture. The stage needs as much of both as it can get, and **Body and Soul** is the sort of play that we should see more often in the theater than we do. I commend it to your attention.

ONE-ACT PLAYS FROM EUROPE

Montgomery J. Moses, who has done valiant work in compiling anthologies of plays, has turned his attention to the one-act form as it is practiced on the other side, and in **Representative One-Act Plays by Continental Authors** has turned out an excellent collection.

That may be gauged by a listing of the plays and their authors, little comment being necessary beyond that. In this volume are **Countess Mizzie**, by Arthur Schnitzler; **Death and the Fool**, by Hugo Von Hofmannsthal; **The Blind**, by Maurice Maeterlinck; **The Birthday Party**, by Hjalmar Bergstrom; **The Woman Who Was Acquitted**, by Andre de Lorde; **Five Little Dramas**, by Henri Lavedan; **Francoise's Luck**, by George de Porto-Riche; **Moriturus Teias**, by Herman Sudermann; **The Court Singer**, by Frank Wedekind; **Sacred Ground**, by Giuseppe Giacosa; **An Incident**, by Leonid Andreyev; **A Merry Death**, by Nicholas Evreinov; **By Their Words Ye Shall Know Them**, by Serafin and Joaquin Alvarez Quintero; **The Lover**, by Gregorio Martinez Sierra, and **Simoom**, by August Strinberg. For good measure there is an excellent essay on the One-Act Play, by Mr. Moses, who has also compiled a valuable lot of bibliographies of the authors represented in the volume.

The compiler has done his share of the work with the thoroughness which we expect to see in any volume bearing his name. His choice of material could hardly be bettered and this book should find a valued place in any collection of books on the drama. I heartily recommend it to all who are in any way interested in the one-act play.

IN THE MAGAZINES

Arts and Decoration, for January, has several articles on the stage, the principal one being **The Great Operatic Riddle**, by Chittenden Turner.

The English Review, for January, in its department called "Theater Craft", has three good articles which deal mainly with the condition of the theater in England. They are **Blast!** by H. F. Rubinstein; **First Aid to Managers**, by Horace Shipp, and **Does the Theater Matter**, by Hermon Ould.

SECOND PLAYS, by A. A. Milne. Published by Alfred A. Knopf, 220 West 42d street, New York City. \$2.50.

BODY AND SOUL, by Arnold Bennett. Published by George H. Doran Company, 244 Madison avenue, New York City. \$1.50.

REPRESENTATIVE ONE-ACT PLAYS BY CONTINENTAL AUTHORS, edited by Montgomery J. Moses. Published by Little, Brown & Company, 34 Beacon street, Boston, Mass. \$3.

Have you looked thru the Letter List?

and are produced by him. The roster follows: E. M. Malroy, manager; "Irish" Ed Lucas, producer; Buddy Kane, straight man; Gordon Van Aulst, general business; Ed Parker, scenic artist; the Gate City Trio; Mabel Campbell, Babbette Elaine Lucas, Velma Deen, Ruth Deen, Marie Van, Marjorie Springer, Lela Sprague, Lucy Davis and Ellnor Hye, chorus.

HAL HOYT says in order to place tabloid where it belongs it is absolutely necessary to eliminate the majority of its evils, such as fifth, suggestiveness, double-meaning comedy, girls who want to use this branch of the profession merely as a blind to carry on their nefarious modes of living and, worst of all, the near-player who makes rich the various firms engaged in the manufacture of extracts, tonics, et cetera. The special aim of the new firm of tabloid producers, Hoyt and Andrews, is to eliminate all these and to produce in a showmanlike manner musical shows that the average man will be glad to have his wife, mother, sister or loved ones sit thru and to place before the theater-going public a class of shows that will be a credit to the theater and prove a real box-office tonic. Hoyt and Andrews say it is not their aim to be fanatical in their opinions, yet they intend to build, stage and operate musical shows that will draw the better element to theaters and bring new fans to this end of the profession.

JACK WALD'S "Darling Dollies of 1923" has been reduced from eighteen to eleven people. Mr. Wald has retained all his original principals and has cut his chorus to six girls. Mr. Wald says he does not believe in hit bills and is an advocate of script productions that are fast and clean. The company, which is playing the Sun Circuit, includes Frank Kelly, principal comedian; Jack Wald, straights; Vic Vernon, characters and specialties; Chuck Mathews, pianist; Beulah Eaker, prima donna; Neil Hart, soubret; Peggy Vernon, Helen Roberts, Betty Star, Ruth Mathews, Florett Renoy and Carrie Smith, chorus.

CHAS. MORTON'S "Kentucky Belles" is reported meeting with continued success on the Spiegelberg Time. Following is the roster: Homer Meachum, manager and comedian. Roy Rogers, straight; Red Silverstein, general business; Hal Linwood, musical act; Joe Killjoy, acrobat; Bee Kind, leads and characters; Adele Cahagan, soubret; Peggy Wallace, Ruth Williams, Stella Rinehart, Lena Watson and Ruth Brimont, chorus.

HAPPY DONALDSON'S "Girly Whirly Girls" are reported doing fine business in the coal fields of Kentucky, where they have seven more weeks to play before opening on the Hyatt Time. With the company are Happy Donaldson, comedy; Al Bush, producing comedian; Charles Wells, straight; Claude Matthis, juvenile; George West, bits and specialties; Beulah Stigers, Katherine Miller, Thelma Barton, Babe Fisher, Eunice Davis and Virginia Calhoun, chorus. Mr. Donaldson is offering his novelty contortion and dislocation act.

FRANK (RUBE) MILTON, of Milton and DeLong Sisters, has recently taken over the Riant Theater, Denver, Col., and installed a tabloid musical comedy company with Dan Friendly as producer. In addition to the acting company there is a seven-piece jazz orchestra. Mr. Friendly is also the principal comedian, supported by the following people: Geo. "Jiggs" Milton, of "Bringing Up Father" fame, comedian; Raymond Bankson, characters; Sinda Dale, specialties; Mildred LeRoy, prima donna; Bonnie Rose, soubret; Geo. Crable, late pitcher of the Brooklyn National Baseball Club, straight and bass singer; the Friendly Comedy Four, Jim Storey, saxophone specialties, and a chorus of ten girls. "Rube" Milton is sole owner of several other theaters in Denver, all of which are said to be doing good business.

Twenty-Seven Thousand Too Many

At this very moment this city holds TWENTY-SEVEN THOUSAND active cases of Tuberculosis, of which approximately one-half are NOT under medical care.

Thousands of CHILDREN are under-nourished and are in daily contact with this needless scourge.

The big, plain fact is that Tuberculosis is a social disease and that, strictly speaking, it should not exist at all. It means simply the presence in this or any other community of bad housing, poor or insufficient food, lack of fresh air, overwork and too little rest.

THE PUBLIC MUST BE PROTECTED. THE FIGHT MUST BE KEPT UP!

If you have a cough or a cold that "hangs on", see your doctor. Have a thorough medical examination once a year.

For the good of New York, we shall be glad to give helpful information, without charge, to all who may inquire of us.

SPECIAL NOTICE—The fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to ours, without delay or difficulty.

New York Tuberculosis Association
10 East 39th Street.

THE NEW PLAYS ON BROADWAY

RITZ THEATER, NEW YORK.
Beginning Monday Evening, January 15, 1923, Matinees Wednesday and Saturday

FRANK EGAN Presents
MAUDE FULTON

In Her Own Original Comedy
"THE HUMMING BIRD"

Produced under the personal supervision of Frank Egan. Staged under the direction of Robert Ober

THE CAST:

Toinette	.....	Maude Fulton
Henriette Fish	.....	Hilda Spong
Lisa Latham	.....	Mona Kingsley
Mme. Barque	.....	Flavia Arcaro
Billie Newman	.....	Violet Dale
A Guest	.....	Valerie Valaire
Phillip Carey	.....	Robert Ober
Brutus J. Flinn	.....	Andrew Mack
Henry Smith	.....	Edgar Nelson
Gen. Jules Lefevrier	.....	Frederic De Belleville
Charlotte	.....	Walter Willis

A dull and tiresome play is "The Humming Bird" despite the valiant efforts of several distinguished players to inject some life and reality into the piece. As an instance of this, the foundation, or exposition, as the drama theorists have it, is not completed until the middle of the second act. From that point there is some development, but it is shoddy stuff at the best.

A French girl, living next to a reporter and an artist, "mothers" them to the extent of doing their cooking and mending. The reporter's rich and cultured aunt, long resident in Paris, remembers her as a dancer in a cabaret. The French girl has been mixed up with the apaches and is pursued by a former sweetheart, also an apache. He discovers her in a modiste's after working hours, and thereupon dances an apache pas de deux with her to the music of an orchestra in a next-door cabaret. She rids herself of him by pushing him into the elevator and locking the door, pays a visit to the rich aunt, meets up with a French General, who congratulates her for her work in recruiting apaches for the French army, and she becomes engaged to her reporter pal. That is the story of "The Humming Bird", and it is worse in performance than in the telling.

The cast is headed by Maude Fulton, who also fabricated the play. She has plenty of dash, not a little comedic skill, and a quality of quaintness in her acting which is pleasing. She should write a better play for herself, for "The Humming Bird" will not add to her stature as an actress. Hilda Spong, the aforesaid rich aunt, was properly distinguished as the representative of the "upper ten". Unfortunately she made a few lapses from cultured standards of spoken English, which blurred an otherwise good delineation of the character. Mona Kingsley, graceful, beautiful and competent as an actress, wrestled with a worthless part and made something of it. Not much, it is true, but to get anything out of the role required ability above the usual. Flavia Arcaro, an Irish girl masquerading as a French modiste, was happily cast, and Andrew Mack, as her business manager, was excellent.

Robert Ober suffered from an excess of zeal. He moved incessantly and delivered his lines with too much vigor. A performance toned down all around would better fit the part. Edgar Nelson lacked unction. It was an effort for him to get a laugh, and that effort was always visible. Not that his lines were much good, but a bit more could have been made of them with less straining and anxiety to win the elusive guffaw. Frederic De Belleville, a pompous French General, was miscast. Mr. De Belleville is far too good an actor to waste on such a part. He

did the best he could with it, but to little avail. Violet Dale overplayed as a merry lady with a penchant for looking upon the wine when it is red. Walter Willis looked properly villainous as an apache, but had no lines to speak, and Valerie Valaire played a very small part intelligently. That completes the cast.

"The Humming Bird" might be salvaged by a ruthless cutting and much rewriting, but it is doubtful. As the play stands now, it is full of gags that are chucked into the dialog instead of developing naturally from the situation.

It is too much of the "explain yourself" school, and has a plot that strains the credibilities. The settings are fairly good and the stage direction leaves much to be desired. It is not the stuff that Broadway likes, neither is it good drama.

A play concocted of hokum and catch-penny devices, which fails to sustain interest and is far below accepted Broadway standards.
GORDON WHYTE.

JOLSON'S 59TH STREET THEATER, NEW YORK

Beginning Monday Evening, January 15, 1923

F. RAY COMSTOCK and MORRIS GEST Present

THE MOSCOW ART THEATER

Constantin Stanislavsky and Vladimir Nemirovitch-Dantchenko, Directors

- in -

"THE LOWER DEPTHS"

A Drama in Four Acts

By Maxim Gorky

CAST OF CHARACTERS:

Mikhail Ivanoff Kostilyoff	.....	Georgi Burdzhaloff
Vassilisa Karpovna	.....	Faina Shvertchenko
Natasha	.....	Lydia Koreneva
Miedvedieff	.....	Vladimir Gribunin
Vaska Pepel	.....	Peter Baksheloff
Andrei Mitritch Kleshch	.....	Alexei Bondirleff
Anna	.....	Nina Litovseva
Nastya	.....	Alla Tarasova
Kvashnya	.....	Maria Nikolaleva
Bubnoff	.....	Vassily Luzhsky
The Baron	.....	Vassily Katschaloff
Satine	.....	Constantin Stanislavsky
The Actor	.....	Ivan Lazarleff
Luka	.....	Ivan Moskvin
Alyoshka	.....	Ivan Bulgakoff
The Tartar	.....	Alexander Vishnevsky
Krivoy Zob	.....	Alexander Grizunoff

Night Lodgers, Tramps and others.

The second production of the Moscow Art Theater, Maxim Gorky's study of the Russian underworld, called "The Lower Depths", but heightens the impression made by its first offering. Some seasons back this play was presented here by Arthur Hopkins under the title of "Night Lodging". It was a lugubrious play, acted in an atmosphere of gloom and without much to lift it out of the pall of misery in which it was enveloped.

You can imagine the surprise of your critic when he found that these Russians get any number of laughs out of the same play, fully one-half of the show being pure comedy. Played by these actors it is a splendidly entertaining show, and if they accomplish nothing more during their stay here they will have done much by giving us this interpretation of "The Lower Depths".

The story is but a chain of incidents happening in a single day in a dirty doss house. The habits of this miserable shelter are bums, prostitutes and the rest of the dregs of society, with a meager sprinkling of workmen. Their sorrows, their joys, their strength and their weakness are vividly portrayed by a group of strongly defined and differentiated characters.

For sheer beauty of conception and performance the character of Luka, a pilgrim, played by Ivan Moskvin, stands

out above the rest. One can readily see why he has been called "the greatest high comedian in Russia" by this performance alone. One does not have to understand Russian to know when to laugh. The inflection of the voice and the expression of the face are quite enough for that. Moskvin is quiet in his method, breathes an air of sweetness and has the quiver of pathos which stamps the great comedian everywhere. He reaches very great heights in the part of Luka, and gives a characterization that will linger in the memory for many a long day.

The rest of the company were very fine and the team work between them is something to ponder over. They give and take continually, nobody ever gets out of the picture, and each does his scene with the rest of the company concentrating their entire attention upon him. The crowd acts most naturally as a crowd, yet each member of it gives an individual performance. Nothing is scamped, and all build up for a unity of effect that is wonderful in its perfection.

Of all the individual performances, that of Stanislavsky, as Satine, is superb; Luzhsky, as Bubnoff, gives a keen rendition of his role; Katschaloff, as the broken-down Baron, brings a wealth of detail to its delineation, and Lydia Koreneva is pathetically beautiful as Natasha.

Space will hardly permit naming the individual excellences of all the members of the cast. Suffice it to say that they all played on a very high plane of excellence and contributed to the ensemble a quality of performance that is pretty nearly perfection.

A performance that is a delight to watch by the very perfection of its acting. Infinitude of detail is welded into homogeneity with a touch that is too rarely found in the theater and made into a whole that is a marvel of perfection.
GORDON WHYTE.

DRAMATIC NOTES

(Continued from page 25)

replaced by Caryle Moore, the author of the piece.

Arnold Daly's name has been frequently linked of late in connection with the leading role in a Whistler play.

Herbert Cortbell and Jean Greene have been engaged by John Henry Meers to play in his new production, "The Blimp".

Eddie Foy and the younger Foy are preparing "The Casy Tirl" for one-night stands. It is the work of Willard Mack.

Richard Boleslavsky, stage manager of the Moscow Art Theater, opened an acting school at the Princess Theater in New York last week.

Frank Craven, star of "The First Year", has written a comedy on rural life called "Early to Bed". John Golden is expected to produce it.

Robert Loraine is slated to play the leading role in "John Tanner, Married", the sequel to George Bernard Shaw's famous "Man and Superman".

Robert Milton will direct Philip Barry's prize play, "The Jilts", when that piece starts rehearsals this week. Richard G. Herndon is backing the production.

William Faveraham has accepted a new Monckton Hoffs comedy. Besides this comedy he will use several other plays when he hits Broadway next season.

Thomas F. Fallon's play, "The Noose", is now known as "The Wasp". The title was changed by the author. Louis H. Kaplan is the producer of this play.

William A. Brady has started rehearsals of his new production, "La Flamme", with Lillian Albertson and Kenneth MacKenna in the leading roles. An early Broadway showing is expected.

F. Scott Fitzgerald, writer of "Jazz and cocktail" stories, has written a play, based on the same idea as his stories, which he calls "Frost". It is in the hands of a New York producer now.

"Papa Joe" opened in Stamford, Conn., last

week with William Ricciardi, Rhy Derby, Mary Jeffery, Susan Sterling, Sidney Elliott, Thomas F. Tracey, Marius Rogati and Antonio Salerno as members of the cast. William Ricciardi is the author.

"The Green Scare", James Sheegreen's production, opened at Parsons' Theater, Hartford, Conn., last week. Violet Kemble Cooper may be added to the cast before the play reaches New York next month.

Morris Gest announced that there was no foundation to the rumor that Constantin Stanislavsky, head of the Moscow Art Theater, was to produce Dickens' "The Cricket on the Hearth" with an American Company.

Estelle Winwood and Roland Young are rehearsing the leading roles in a new play by Edgar Selwyn, entitled "Anything Might Happen", a comedy of married life. The author intends to present it soon.

Ethel Barrymore's next play is "The Laughing Lady" and is now being rehearsed. Arthur Hopkins closed "Romeo and Juliet" at the Longacre, New York, in order to start rehearsals for this new play.

Jeanne Eagels will play in the London production of "Itain" when that play moves to the English capital. However, the move won't take place until the end of the run at the Maxine Elliott in New York.

Among those who will appear at the Catholic Actors' Guild Benefit are Frank McGlynn, J. M. Kerrigan, Eddie Dowling, Eddie Buzzell, Johnny and Ray Dooley. This organization is approaching an active membership of 5,000.

Charles Haulton, Francine Wouters, William Franklin and Selma Royle have been added to the cast of "Peer Gynt", opening at the Garrick, New York, on February 5, with Joseph Schildkraut in the title role.

"Light Wine and Beer" is the new title of Aaron Hoffman's comedy, now playing out on the Coast under the name of "Now and Then". Rehearsals have started in New York for a Broadway presentation under the new title.

"Kemp", which recently closed in Chicago, is slated to open in Philadelphia shortly, and from Philly it will hop to Australia, where Hugh Ward will produce it. Grant Mitchell and the Nugents are still in the original company.

Frederick Perry is one of the three leading men in Nazimova's production of "Dagmar", now playing at the Selwyn Theater, New York. Charles Bryant plays the heavy leading role, and Donald Cull plays the romantic leading role.

Leo Ditrichstein, now at the Thirty-Ninth Street Theater, New York, in "The Egocist", has been invited by Randolph Somerville to lecture before his class in play production at New York University, Washington Square College.

Sue MacNamany, Frank Sheridan, Frederick Tilden and Edwin Mordaunt are the principals in "Thumba Down", a new melodrama by Myron C. Fagan. It opens in Wilmington, Del., January 29, and reaches Broadway two weeks later.

"Scaramouche", by Rafael Sabatini, will be the next vehicle for Sidney Blackmer, now starring in "The Love Child" at the George M. Cohan Theater, New York. The new play will start rehearsals as soon as "The Love Child" has run its course.

Laurette Taylor's presentation of "Humoresque" in the repair shop preparatory to being permitted a viewing by New York audiences. Dore Davidson is out of the cast, and the producers are instituting a search for an actor to portray the part of the father.

Dorothy Flanders, former prima donna with the Chicago Opera Company, will play the title role in "Rita Coventry", Hubert Osborn's dramatization of the famous Julian Street novel. Brock Pemberton has already placed the production into rehearsal, and it will be presented in New York within a few weeks.

Rachel Crothers' new comedy, "Mary, the 3d", opened in Stamford, Conn., last week. This play is under the management of Lee Shubert and Mary Kirkpatrick. Eleanor Montell plays one of the leading parts. Mary McCloud and Leroy de Saullie, who played in "The Little Journey", are also seen in this piece.

The Boston company of "The Fool" consists of Charles Millward, Alexandra Carlisle, Clarence Handysides, Frank Conlon, Hale Norcross, Bertram Marburg, Kathleen Berry, Mary Mead, Helen Holton, Geo. W. Williams, Frances Brandt, Hilda Vaughn, David Leonard, Helen Hewitt and George H. Wiseman. A Chicago company will open at the Selwyn in August. Channing Pollock, author of this play, has

...and his trip to London until September, when he will put on the play in that city.

"Händel", with John Barrymore, was given a special matinee performance last Tuesday at the Sam H. Harris Theater, New York, in order to have the 101st performance fall on Saturday, February 11. It is expected that this performance will be a gala one, as it will break Edwin Booth's record of 100 consecutive performances in the role.

Mike Mindlin and Mike Goldreyer have assembled their Chicago Company of "The Last Warning", and it will open at the Blackstone Theater in that city on February 5. Edward H. Robbins is the leading man and the others in the cast are Ethel Wilson, Harry Bonham, Ben H. Roberts, Dorothy Manners, J. S. Murray, Charles Angelo, Hubby Blackburn, John W. Moore, William Pike and Lucille De Wolfe.

Shaw's Preface to "Jitta's Atonement"

SEGFRIED TREBITSCH, a well-known Austrian novelist and playwright, was born in Vienna December 21, 1869. The best of his original works includes eight novels and volumes of stories, and three or four plays, including "Frau Gitta's Sühne", of which the present work is a translation. I have to stress the word original because, with a devotion extraordinary in the case of a writer with a successful career open to him as an original writer, he has undertaken and carried out the heavy additional task of translating and introducing to the German-speaking public and to the German theater the entire body of my own works, both literary and theatrical.

This enterprise is the more remarkable because it was begun at a time when my position in the English theater was one, not of good repute, but of infamy. I was rated in the theatrical world of London as an abused pamphleteer who had been allowed to display my ignorance of the rudiments of stage technique, and my hopeless incapacity for representing human nature dramatically or otherwise. In a few performances at coterie theaters quite outside recognized theatrical commerce, Trebitsch knew better. He also knew English. He was quite unknown to me when he appeared one day at my house and asked to see me with a view to his becoming my interpreter and apostle in Central Europe. I attempted to dodge his visit by asking my wife to see him and to explain politely that a proposal to translate could be entertained only when made by the responsible manager of a theater with a view to immediate production. The evasion failed ignominiously. My wife came to me and said that the young gentleman, who seemed a very nice young gentleman, had swept aside her excuse with explosive contempt and would take no denial. If I was to get rid of him (which she already regarded as doubtful policy) I must go down and do it myself. I came down, and the result was that the young gentleman carried the citadel by storm as successfully as he had carried the outworks.

I did what I could to dissuade him from what seemed a desperate undertaking; but my faith in my destiny was invincible. I surrendered at discretion; and the result was that I presently found myself a successful and respected playwright in the German language, while the English critics were still explaining laboriously that my plays were not plays, and urging me, in the kindest spirit, to cease my vain efforts to enter a profession for which nature had utterly unfitted me. In the last decade of the nineteenth century I was deriving a substantial income as a playwright from America and Central Europe. Not until the middle of the first decade of the twentieth could I have lived by my theatrical earnings in London. Today I have only to lift up my finger to attract a hundred translators. When Trebitsch volunteered for the job the hundred would have ded from my invitation as one man.

It is not for me to say how far English drama is indebted to Herr Trebitsch for its present prestige abroad. It is for me to say that my personal debt to him is incalculable. Now that the horrible catastrophe of the war has torn Anglo-German relations to fragments and that only the fools who will not heed Mr. Lloyd George's warning to "stop snarling" can doubt the vital European necessity of mending them, I can do no less than take advantage of the fact that Trebitsch has written plays of his own to translate one of them from German to English for the man who has translated so many plays from English to German.

There were technical difficulties—how great I never realized until I took the job in hand. At first I was preoccupied with a quite minor matter. I can neither claim knowledge of the German language nor pious ignorance of it. I am like most literary persons: I have spent several holidays in Germany (mostly in Bayreuth), and have just managed to ask my way and get what I wanted in the shops and railway stations without the aid of an in-

terpreter. The proverbial bits of Goethe and Wagner and Nietzsche are familiar to me, and when a German writes to me I can generally make out what he wants, provided he uses the Latin and not the Gothic script. And that is all. When I opened the pages of "Frau Gitta's Sühne" I was driven to the dictionary, only to discover that Trebitsch apparently does not use words that are in the dictionary. It was not by any process known to men of learning, but rather by some telepathic method of absorption, that I managed at last to divine, infer, guess and co-invent the story of Gitta, or Jitta, as I have had to spell her to avert having her name pronounced with a hard G. Trebitsch is amiable enough to say that I have succeeded wonderfully, but even a very bad translation may be a wonderful feat for a translator who does not know the language.

However, when it comes to translating a play the mere translation is only the tiniest fraction of the business. I soon found that a literal translation would fail completely to convey the play to an Anglo-American audience. It was necessary to translate the audience as well as the play—that is, to translate Vienna into London and New York. And this involved translating one theatrical epoch into another.

Vienna is still romantic in the manner of Victor Hugo and Theophile Gautier. And as the conqueror always acquires some of the qualities of the conquered, even now that he no longer eats him, there is a touch of the East in Vienna, not only brought by the winds along the Danube, but left by Sobieski when he drove the Turk back from the gates. Add to this that Vienna has never weaned itself from the sweet milk of Eighteenth century art, when even war was a luxury, and the heroine could not die in gloom too deep to please the audience. When natural history

To avert this result in the cast of "Frau Gitta's Sühne" I have taken advantage of the fortunate circumstances that in real life the consequences of conjugal infidelity are seldom either so serious as they are assumed to be in romantic tragedy or so trivial as in farcical comedy. I may as well confess at once that, tho in the original play Gitta lives miserably ever afterward, and her husband hardly escapes for a moment from the strictest Spanish tradition of jealousy cruel as the grave, I have permitted myself to suggest, by a few slight touches, that they may quite possibly settle down on reasonable human terms and find life quite bearable after all. Trebitsch goes so far as to say, "You have made my last act almost a comedy"; but he does not demur to the change, which is not in the story itself but only in the key in which it is played. Tho the assumptions of the audience as to what will happen after the fall of the curtain will be more cheerful in England and America than they were in Vienna, the action of the play remains as in the original, as far as I have been able to do justice to it. "Frau Gitta's Sühne" was first performed at the great Burgtheater of Vienna February 3, 1920.

SUNDAYED IN CHICAGO

Chicago, Jan. 20.—The Fiske O'Hara Company rested Sunday in Chicago, after a profitable week in Milwaukee and preliminary to a week of one-night stands on the way to the St. Louis engagement. Mr. and Mrs. O'Hara put their adopted daughter on a train for Yazoo City, Miss., where she is studying in a convent. She spent the holidays with her foster parents.

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

IT PAYS TO BE CLEAN ON THE STAGE

OVER and over again the plea has come from playwrights and producers—principally the latter—that they give the American public what it wants from behind the footlights. This is their excuse for bedroom and bathroom scenes that reek with prurient suggestiveness; for lines that keep within the law and yet run the limit of the risqué; for stories that tend to make vice attractive and indecency tolerable.

If ever a play served to confound utterly those who contend that the box-office responds best to salacity and lasciviousness, "Lightnin'" is that play. It ran for three years continuously in New York to packed houses. It has had proportionate success elsewhere thruout the country. Minneapolitans have so shown their liking for it that a second week was deemed necessary to meet the demand of those who wished to see it. . . .

"Lightnin'" has shown what can be done to make the stage the wholesome thing it ought to be. Are the playwrights going to confess themselves unequal to the test of turning out worthy mates for this masterpiece of dramatic art? Are there still producers here and there who, ignoring the box-office reactions to "Lightnin'", are content to go on with the policy of crossing the borderland between the clean and the unclean?

In the long way and the large way a decent regard for the proprieties pays just as surely in the theatrical world as in the every-day relations of men and women in the real life. What has been demonstrated by "Lightnin'" with respect to the spoken drama has been as forcefully demonstrated by play after play in the motion picture field. Clever cleanness never fails, uncleanness does, and the time of its doing so is a dependable measure of the prurient mind.

—MINNEAPOLIS TRIBUNE.

(sometimes ambiguously called realism) is banished from the theater, cruelty, horror and death become painless there and even insurmountable, because nobody believes in them. The most frightful torments may be heaped upon the heroine until she dies of poison or a broken heart; the villain may, like the wicked Count in "Il Trovatore", live only to "centuplicar la morte" of the hero in "mille atroce spasimi"; and the hero himself may not know a moment of happiness or security until misfortune dogs him to his death; yet no one will turn a hair; the more dreadful it all is the better it is liked, because romance can never come home to reality. To preserve this delicious anaesthesia there must be no bringing down to earth of the business by the disillusioning touch of comedy.

In England and America nowadays such romance is privileged only in Italian opera, and is not tolerated without the music. The Anglo-American audience wants a happy ending because it wants a credible ending and, therefore, cannot bear an utterly unhappy one. It is true, as the late St. John Hankin pointed out and illustrated by his "Plays With Happy Endings", that the conventional happy ending is often as unhappy and disastrous as the marriages which foolish magistrates and Police Court missionaries force on young people who have been no better than they ought to be. But the fact remains that in proportion as a play succeeds in producing an illusion of real life it must dispense with the frantic agonies and despairs and poisonings and butcheries of the romantic theater. Consequently, if you take a play written under the tyranny of a romantic audience and present it without modification to a comparatively matter-of-fact audience, it will miss its mark and may even miss the altogether.

MONTREAL ACTRESS

To Be Sent to Paris by Provincial Government to Continue Study

Montreal, Can., Jan. 19.—An interesting insight was given into the French theater prospect here by two French artists, Mile. Antoinette Giroux and M. Edy Debray, who have been playing to Montreal audiences on the local French stage. The latter is a comparative newcomer, an actor of wide experience and an artist who seems ambitious in his desire for a real French theater. Mile. Giroux is a Montrealese who is very well known here, just a slip of a girl who has a natural aptitude for acting and whom the provincial government, at the suggestion of the Hon. Athanasius David, intends sending to Paris to continue her work, \$1,200 a year for three years having been voted for this purpose.

Mile. Giroux, with frank brevity, summed the question up thus: "The people here never come to the theater. They don't encourage French art." M. Debray, however, did not think one ought to say that. He was more tactful and was of the opinion that, altho he had been here too brief a time to be able to judge, he thought that it was already something that a beginning had been made to establish a permanent French theater. In that connection it may also be noted that Mile. Giroux, in receiving the provincial grant, is the first Canadian actress sent from this province by the government to study in Paris. That will be, in itself, one step towards a real French theater here.

GREGORY FOUND MUCH TALENT

Veteran Producing Director Assembled Splendid Cast in Marietta

Chicago, Jan. 20.—Will H. Gregory, widely known stage director, returned last week from Marietta, O., where he produced a big four-act presentation for the Safe-Cabinet Company, a big manufacturing concern of that city. Mr. Gregory said that in his thirty years of producing plays he had never met with such a responsive and able assemblage of amateur actors.

The actors were the employees of the company and the ideas for the play which they had figured out were revised and rewritten by Mr. Gregory before he started rehearsals. Twenty-two young men and women appeared in the cast and the whole play went thru without a hitch and with decided effect. The theme was what might happen to a man's papers, books and money if he didn't use a fire-proof cabinet. The stage showed a full-stocked store and a merchant who didn't have such a safe. A fire followed with disastrous, spectacular, results. Mr. Gregory found nearly all of the amateur actors to be consistent readers of The Billboard. He was ably assisted by Frank Hart, factory superintendent.

NEW COLORADO THEATER OPENS

Grand Junction, Col., Jan. 16.—The Avalon Theater was formally opened early this month with Lucy Gates, grand opera and concert artist, as the attraction. The new playhouse cost approximately \$150,000, has a seating capacity of 1,500 and is strictly modern in appointments. It is the largest theater erected in Colorado in recent years and ranks among the finest playhouses in the smaller cities of the West. Road shows, concert programs, vaudeville and feature pictures will be offered.

The company which owns the Avalon was promoted by Walter Walker, editor of The Daily Sentinel, who is general manager of the house.

AMUSEMENT FIRM DISSOLVES

Indianapolis, Ind., Jan. 17.—The Keystone Amusement Company of this city has filed notice of dissolution with the Secretary of State.

DITRICHSTEIN ON THE DRAMA

Leo Ditrichstein, an actor who also knows how to express himself in writing, finds much to condemn in the present state of the drama. "It is my firm belief," says he, "that a change for the worse has taken place, and I lay the blame on the war in upsetting social standards, in breaking down the barriers between man and woman and creating new, if not high, standards. Finally the war, as an epic drama itself, brought on such violence of emotion to the point of neurosis that the finely tinted feeling of some other dramas appeared in its light like a Coreggio in the noonday glare." There is doubtless something in that, and yet it must be remembered that the "change for the worse" had set in a considerable time before the great war of 1914. It may be that the feverish pace at which life has been going, especially in this country, in the past quarter of a century, has had as much as any other one thing to do with the eclipse of the old leisurely drama.

—PHILADELPHIA RECORD.

SOUGHT TO ADOPT BABY

Chicago, Jan. 20.—When Fiske O'Hara showed in the Olympic at the opening of the season a foundling baby was discovered in a seat after the audience had gone. The child was sent to St. Vincent's Orphanage. When the O'Haras spent Christmas Day in Chicago on the way to St. Louis the story of the baby was told to Mr. and Mrs. O'Hara, also the fact that the baby had been named Fiske O'Hara. The star and his wife called a cab and drove to the orphanage with the purpose of adopting the baby, but the youngster had already found another good home with people who wanted him. The O'Haras already have a fourteen-year-old adopted daughter and have said they will adopt two more children.

RECEIVER SOUGHT FOR THEATER

Indianapolis, Ind., Jan. 16.—Appointment of a receiver to handle the assets of the Empire Theater here is asked in a suit filed in Superior Court. William A. Johnson, of Chicago, brought the suit against Edward Dunbar and his partner, Paul Scharf, declaring they absented themselves from the theater at the close of the first week this year to avoid paying \$500 to Ethel Waters, of the "Queen of the Blues", as agreed. Scharf also has converted \$400 of the theater's assets to his own use, Johnson alleges.

GRACE GEORGE TO PLAYHOUSE

Chicago, Jan. 20.—Grace George, acting in "To Love", is tentatively booked for the Playhouse, beginning January 29, or as soon thereafter as Richard Bennett finishes his engagement of "He Who Gets Slapped". Norman Trevor and Robert Warwick are Miss George's associates.

ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President.

PAUL N. TURNER, Counsel. FRANK GILLMORE, Executive Sec-Treas. GRANT STEWART, Cor. & Rec. Sec.

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Welcoming McGlynn

FRANK MCGLYNN, elected a member of the council eighteen months ago, was unable to attend its meetings on account of his long tour in "Abraham Lincoln". It is with real pleasure that we welcomed him to our conferences upon his return to New York.

The Deputy Register

All deputies playing Chicago should make a point of reporting to the A. E. A. office and leaving their addresses. There is no knowing at what time a question might arise making it advisable to get in touch with the deputy of a company without delay.

Tom Hanlon Recovers

We are glad to report that our traveling representative, Tom Hanlon, has again taken up his work. Mr. Hanlon was indisposed for a number of weeks, but has now entirely recovered.

Actors' Fund Insurance

Robert Taber, of the Mutual Life Insurance Company of New York, whose address is care of Robert H. Harly, Astor Trust Building, 501 Fifth Avenue, New York, has made an interesting proposition which would distinctly benefit our special charity, The Actors' Fund. It is that those who in their will intend to leave money to the fund should instead take out a life insurance, no matter how small the amount, with the Actors' Fund as beneficiary.

Protection for Fair Movie Producers

Our president, John Emerson, when in Los Angeles issued the following statement to the press copied from The Los Angeles Times of January 4:

"The Actors' Equity Association has begun negotiations with Will H. Hays looking to the establishment of a standard equitable contract for film actors. Several conferences have been held with Mr. Hays and he has expressed himself in favor of a standard contract which will establish uniform working conditions to all the studios in the industry.

"Just what the details of this contract will be is a subject for negotiation, but the Equity will endeavor to correct several abuses which have crept in during the recent period of depression, and to prevent further abuses from being imposed upon the actor.

"It must be understood that these abuses are not common to all studios, but are enforced upon the actors by many producers, thus creating unfair competition to the producer who wishes to do the fair thing by his employees.

"One of the most intolerable conditions in Los Angeles is the custom of certain producers to force their actors to pay a commission to an agency, which the producer designates, even when this agency has had nothing to do with securing the actor his engagement. In many cases the actor has his own agent who handles his affairs, and who is entitled to his commission, and when the producer then forces the actor to pay a commission thru the producer's agency the actor is, of course, obliged to pay double commissions.

"And even when the actor is engaged directly by the producer and should therefore pay no commission, he is nevertheless obliged in many instances to sign his contract thru the producer's agency, and pay this agency a substantial commission for which it has rendered no service whatsoever.

"In the case of the day workers the situation is vastly worse, for not only are they in many cases compelled by the producer to secure their engagements thru an agency designated by the producer, but instead of being paid at the studio when their day's work is done, which was for years the custom, they now are obliged to go into Los Angeles the next day to collect the pay for the preceding day, thus having to waste hours of their time, spend car fare, and, in the great majority of cases, lose the next day's work in order to collect their pay for the preceding day.

"And even then they don't get their full pay, but have seven per cent taken out, simply because the producer insists that they shall secure their work thru an agency designated by him. This is one of the worst conditions which the Equity will endeavor to correct.

"In regard to the forty-eight-hour week, the Equity feels this would be an excellent thing for the producer as well as the actor, as it would greatly increase the efficiency of the work and cut down the present enormous cost of overtime paid to the technical staff and others.

"It is the habit of many directors at present to call their actors at 9 o'clock in the morning utterly regardless of whether they are to be

used or not at that time, and very frequently actors will make up and sit and wait about the studio until 3 or 4 o'clock in the afternoon. Then, with their vitality gone and their nerves frazzled, they are obliged to begin work and to continue often far into the night, involving great cost to the producer for overtime on the part of his staff.

"The actor would have no objection to working at night provided he were called to work at an hour approximating the time at which he actually is to begin work, but it is obviously unreasonable to compel an actor, fully made up, to sit about killing time for six or eight hours and then to start and work for eight or ten hours longer, and expect him to give to his work the best that is in him.

"While it is perfectly true that a certain amount of delay is necessary in any studio, it also is true that the major part of all delays is attributable to nothing but lack of foresight and carelessness. We feel that the forty-eight-hour week would tend to eradicate this carelessness and, in addition, make for greater efficiency by materially reducing the producer's cost for overtime.

"There also are certain unscrupulous producers who deliberately plan to make their actors work fourteen to sixteen hours every day (including Sundays and holidays, without extra compensation) and under present conditions they are able to do so. In thus squeezing from the actor practically two weeks' work for one week's pay these producers are competing unfairly with the honest, fair-minded producers who work their people a reasonable length of time. Every honest producer should see the disadvantage to himself in such a condition and help to correct it.

"There are other minor abuses which differ in different studios, but I am convinced that in the correction of these we shall have the co-operation of all the better-class producers.

"The Equity Association has never made a demand that was not just and equitable, and we feel that in trying to redeem the wrongs which have crept into the motion pictures we are doing a service to the actor and to the honest producer alike."

Moscow Versatility

It is well known that the Moscow Art Players opened their season at the Jolson Theater with tremendous success. Every actor in the cast received unstinted praise from the critics, and yet three days afterwards the management changed the cast and the actors who replaced the originals received as high tribute for their performances as did the originals. How many on the American stage wish that some such company could exist in our own country. Not only the play was considered, but the versatility, the many-sided art of the actors.

We quote from Heywood Brown's column in The World of January 11:

"It is nonsense to suppose that there is ever just one way in which any great part should be played."

We actors have known this all our lives. We recognize that the Hamlets of Booth, Irving and our brilliant John Barrymore are distinct in conception and execution and yet all of them might well be the Hamlet that Shakespeare drew.

New Equity Physician

Doctor Alfred Roncovieri, 513 Sutter street, San Francisco, Calif., has been appointed Honorary Physician to the Actors' Equity Association.

Letting Equity Wait

It should be a point of honor with all members not to abuse the privilege of the "excused" card. This is issued by the association so that the member out of work and hard up should not be embarrassed by being unable to show a card, but it is issued with the distinct understanding that the money shall be forwarded out of the second week's salary. We learn that some of our people holding "excused" cards and who have been engaged for a number of months have delayed their payments, and have made the remark "Oh! Equity can wait." Others have stated that they wanted to get over their Christmas expenses before sending in their dues. We beg to remind some of these that without Equity their Christmas shopping would have been limited indeed.

Topeka Productions

From the general offices of the Orpheum Theater is issued a statement to the effect that moving pictures will be made in Topeka and surrounding territory with the opening of the spring season. Already one feature picture has been made at Salina, Kan., under the direction of James Spencer, who will have charge of all productions to be made in the future.

The New Audience

New York, we believe, has never known a theatrical season so rich in variety and so splendid in the work of its presentations. Not to mention our superb revues and musical comedy productions we have serious plays as diverse as the world we live in, for instance:

"R. U. R."
"Johannes Kreisel"
"Loyalties"
"The Fool"
"The World We Live In" (The Insect Play)
"Merton of the Movies"
"Secrets"
"Tidings Brought to Mary"
to say nothing of three Shakespearean revivals and the Moscow Art Theater.

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

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

We are holding checks in settlement of claims for Ann Smith, Charles Murray Blackwood, Larry Laurence, Safome Clark, Royal S. Troit and Margaret Boyce Collignon.

Anyone knowing the address of William Sholer will please notify this office.

Members are warned not to accept engagements in Mexico, Central or South America without first notifying this office. Some time ago a ballet was organized and rehearsed in New York for four weeks. It was finally abandoned owing to a lack of funds. Since that time we have learned that the members of the company have been asked to go to Mexico with the company. Only two girls reported at the office. You cannot expect the protection of your association unless you help your organization to protect you. A company that has once been abandoned thru lack of funds is certainly not a desirable outfit with which to go to Mexico unless that company first deposits money for return fare and at least two weeks' salary with the organization. It is not enough in going to

a country which is reached only by boat to have return fare. Frequently it is not possible to get reservations as soon as you apply and we have had cases where girls were held over in Mexico or Porto Rico as long as four weeks before they could get a boat to get back. Should a company strand in Mexico without paying salaries you are quite apt to find yourselves in a strange country without funds for several weeks unless your salary has first been deposited here.

Members who wish to work in New York only are reminded that their contracts call for work in a particular production without regard to towns in which that production will play. You may know only a week ahead of time that the company is to leave New York, in which case you will have to give a two weeks' notice, the notice expiring out of town. You will then have to pay your return fare. If you want to work in New York only have this stipulated in your contract.

Do you hold a card paid to May 1, 1923?

DOROTHY BRYANT, Executive Secy.



STAGE and STREET SHOES
Flats, Box and Soft Toe Ballets

Mail Orders
Catalog B

\$2 Reduction

ON LATEST STYLES

Pumps in Satin, Silver, Gold, Etc.
Oxfords and Boots.

225 W. 42d Street,
NEW YORK.

These Shakespearean productions are peculiarly significant, showing that the New York public is eager to witness the "grande drama" if it is adequately presented.

All American actors who do not desire to miss the chance of any engagement should practice their reading of blank verse. We may be at the beginning of a revival of this style of dramatic opera.

Gaps in the Ranks

Death was particularly busy in the ranks of the A. E. A. last week. The council received word of the passing of five of its members. They are:

Mac M. Barnes,
Frank Backes,
George Hernandez,
Anna Ne Belle,
Edward F. Robson.

Malcolm Duncan Joins Council

Mr. Malcolm Duncan has taken a position on the council left vacant by the resignation of Miss Marjorie Rambau, who was compelled to resign due to the heavy pressure of work.

Deputies Meet Councilors

On Monday, January 15, a meeting of New York deputies called by the council was held. Eighteen responded and five sent their excuses. The meeting was a great success, many councilors being also present. The deputies asked multitudinous questions as to the details of their duty and as to the problems they were now and then confronted with. The council members who are always anxious to learn also acquired additional knowledge.

The Right Step

The following letter to Assemblyman Joseph Steinberg of the New York State Legislature explains itself:

"The Actors' Equity Association, as its name implies, represents the Actors of America, and its Council has instructed me to write and thank you for the bill you have prepared for the Legislature to prevent alleged crooks and persons arrested for misdemeanors from wrongfully claiming to be members of the theatrical profession.

"This practice which you so generously desire to check has caused real humiliation to many earnest artists. We ourselves had given much attention to the matter but had thought of no remedy, when to our surprise and delight we learned of your bill which apparently meets all the needs of the situation.

"We shall, of course, ask the legislative committee of the American Federation of Labor in Albany to give your bill its unqualified support."

The Tower of Equity

The following lines are quoted from an editorial in The Nation magazine.

"It is pleasant to recall that the A. E. A., always a tower of strength, good feeling and good sense, intends electing to honorary membership every member of the Moscow group (Moscow Art Theater Company)."

Permanent Arbitration

A suggestion has been made to Mr. Augustus Thomas, executive chairman of the P. M. A., that his association and Equity should engage a permanent referee to serve on the Joint Arbitration Board. It is believed that this will expedite business and bring to conclusion many cases which, under the existing system, are delayed, owing to an even split on the part of the arbitrators. Mr. Thomas has expressed his approval of the proposition and has promised to bring it up to consideration before the Executive Committee of the P. M. A.

Finances Improve

The A. E. A. auditors, Frank Mesurac & Company, have sent in their semi-annual report as of date October 31, 1922, and this showed a net loss of \$3,380.16. This is a better showing than the same period of last year, and it is believed that the present six months will be better still.

FRANK GILLMORE, Executive Secretary.

Secretary's report for council meeting week ending January 13, 1923.

New Candidates

REGULAR MEMBERS—George David Baxter, Madeline Cameron, Katherine Cooke, Annette Hoffman, Raymond Gulon, Elizabeth Hunt, Bert Howe, Betty Kay.

MEMBERS WITHOUT VOTE—JUNIOR MEMBERS—Marion Abel, Eunice M. Hunt.

Kansas City Office

REGULAR MEMBERS—Al H. Freeland, Mrs. A. H. Freeland, Edna L. Shugart.

Los Angeles Office

REGULAR MEMBERS—Charles Healy, Naomi Deano Shank.

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT



Who's this?

Yes, his make-up is always perfect! That's why his face is always at its best in the lights of any stage setting!

Be sure your audience sees you at your best. Use Leichner's Make-Up! There are so many different creams, paints, powders, and liquids that you will always find just the make-up for your part—and because it's Leichner's you will be sure it's just the fine quality you want. Use Leichner's—for better make-up.

At your druggist or supply house.

L. LEICHTNER

TOILET PREPARATIONS and THEATRICAL MAKE UP

Sole Distributors: GEO. BORGFELDT & CO., 16th St. and Irving Pl., New York

MCKAY MORRIS has a four-dimension voice, which means that he has full command of the resonances that change tone from "fronted" to "back", from high adjustments to low adjustments. He mixes his breath well. He always has command of the vowel sound in the mouth so that his work is audible on the stream of breath that is intended for speech. He used these resonances with adaptability in the part of Romeo. In the opening scene his voice was neutral, which was more or less becoming in the love-sick youth. If anything, Mr. Morris let his tone sag somewhat sluggishly in the beginning, just as he let his feet drag somewhat heavily and inelegantly. This took from Romeo some of the beauty and high finish that we associate with this character. Mr. Morris treats his body with rugged realism. He settles into it with great abandon. With neutral emotions he relaxes his muscles. In anger he writhes and swaggers. This is part of Mr. Morris' strength. This predilection for bodily realism on the cruder plan stands in Mr. Morris' way when his more scholarly mind and poetic spirit might subdue these manifestations of the elemental man. In Romeo's first entrance Mr. Morris' eyelids drooped heavily, his feet dragged and scuffed on the pavement, and his voice was listless with heavy realism. There was lacking a delicately sensitive note of romantic disappointment.

The stage setting of the balcony scene did not permit Mr. Morris to act as much as Romances are usually privileged to do. His voice work showed his ability to meet the finest requirements of the theater, and if his Juliet had been more flexible and inspiring there is no telling what a lover Mr. Morris might have been in this garden of Verona. He "fronted" his tones in a perfect placement for ease and softness of speech. Here the love lines melted in tenderness and entreaty. There was absolute freedom in change of pitch in this "fronted" placement and the tone was warm with lover's passion.

The poetic lover quite disappeared in the quarrel scene with Tybalt. The fight appears to have been "featured". It was more thrilling as a fight than as an episode in Romeo's tragedy. Mr. Morris in Romeo costume became more ferocious and brutal looking than the black-haired Tybalt. The realism of the fight somewhat overshadowed its tragic import in relation to the play. Romeo's line, "O, I am fortune's fool," became an anti-climax to a scene so thrilling. Toward the end of the play Mr. Morris lost some of the delicacy and precision of speech that characterized his work in its best moments. In his abandon to emotion in the last act his speech at times became coarse and slovenly. This gave to Romeo a commonness of character that does not belong to him. John Barrymore as an actor lives in his body from the soles of his feet to the crown of his head, from his great toe to his little finger, and yet all this bodily energy is dominated by the spirit. His body never becomes entirely earthly. It stands on the earth, but it radiates towards heaven. In filling with earthly passion Mr. Morris sometimes loses the upward line of spiritual levitation. This bodily reaction affects his speech and sometimes brings it too realistically into the coarser muscles of the face and jaw. Mr. Morris could get "under" his speech with less animal abandon and he would gain in delicacy of touch and tone quality.

Jerome Lawler, as Benvolio, had excellent voice and a scholarly reading that showed a noble appreciation of Shakespeare's language. He did not try to be quite so entirely modern as some of the actors now playing Shakespeare. Neither did he bring a literary or pedantic style to his characterization. He was easy and convincing, with a sense of beauty that was gratifying. His thought was shaded with natural cadences and with much sincerity.

Kenneth Hunter makes an impressive Tybalt. With dark hair and visage and a "dark" color in his speech, he is strong and threatening without being theatrically villainous. William Keighly made Paris seemly and well bred, without affectation.

Charlotte Granville was disappointing as the Nurse. She spoke rapidly in remarkably clear and youthful tones and quite missed the characterization of a family servant full of whims and dotting memories.

No member of the company so revivifies the audience into an enjoyment of the play as does Basil Sydney in the character of Mercutio. The naturalness of his acting takes hold of the listener with unflinching subtlety. It isn't "theater". It isn't "acting". It is art beautifully executed. Never in the world does Mr. Sydney give the impression that he has committed a part to memory. He appears to be speaking extempore and with the quiet and reserve of a gentleman who takes no pains to attract attention. This is spontaneity of a high order. With a fine tension of voice Mr. Sydney speaks in a musical tone that is shaded with every increment of thought. In speech Mr. Sydney has a precision of the greatest delicacy. He breathes humor like a gentleman of leisure, and

he makes a pointed remark with the decision of a man. The Queen Mab speech was read without a "trick". It sounded with the youth and lightness of heart of the revelers. Mr. Sydney made it as freshly inviting as if it had never been presented on the stage until the season of 1923.

Otto Kruger brings a limited conception of character drawing to the part of Will Shakespeare. Mr. Kruger is every day in style and lightweight. He gives to a character what he feels. What he doesn't feel his mind doesn't go after. The larger conception of a work does not possess him. Mr. Kruger stands on the stage light of foot. He crosses the stage light of foot. He comes to his positions weakly. He moves gently and unobtrusively thru the opening scenes. He rises to his part only when the emotional force of the scene around him is big enough to pick him and carry him along in the main current. As an actor with a sense of design in the back of his head and a visualization of what the author meant the audience to see Mr. Kruger finds his way but feebly.

In voice Mr. Kruger is lightweight. He dignifies the greater part of his breath into the

to London" is as full of nasality as if Mr. George M. Cohan had said the line with his two hands clasped behind him. This loss of full vowel values on the main stream of breath is a serious matter in a part of such classic dignity as the one he is now playing. When

mother. Her husband in most proper language says, "I'll CALL her TO you," with great emphasis on the "to". I have often been puzzled over this mechanical stressing of prepositions. It seemed especially out of place in this sentence of Mr. Kruger in the crisis of net one. Such a literal and grammatical reading destroys the emotional rhythm of the scene. It makes us ask whether the play is being "read" or acted.

John L. Shine is playing a part that requires an entirely different technique from what he used last season as the innocuous, illiterate merchant in "The Grand Duke". In that part he was a dumpy old man mumbling the mispronunciations of a shopkeeper. Now, Mr. Shine is Henslowe, with the grand manner of the theater and the court. He brings to this part an air of distinction, a commanding voice and a boldness of pronunciation that is appropriate to his mission in the play.

Jeanne de Casalis, in "The Tidings Brought to Mary", has some of the same headtones as a woman that Mr. Kruger has as a man. This robbed Miss de Casalis of the tonal authority that is necessary in the leading voice of this medieval play. The trouble with these "hushing" headtones spoken on the top of the breath is that they do not register thought or feeling, and from scene to scene these thin and gaseous tones become monotonous. Like Mr. Kruger, Miss de Casalis begins a speech on a relatively high pitch and then for variety, if she happens to think of it, she lets her tone drop down into a register of more normal quality. This "hushing" tone was reasonably impressive in the final scenes of the play, where Violane lies prostrate and dying, but as a matter of fact her dying tone, aspirated and thin, was the voice we had listened to all the evening from the beginning to the end. Charles Francis and Miss de Casalis were poorly matched in voice to play opposite one another. Mr. Francis has a weight and volume of tone that is too constant and too big to give shaded expression and change of mood. His voice at the opening of the play comes as a shock against the sombre background of the delicately lighted stage. His heavy tones, rumbling against the thinned out, hushing voice of Miss de Casalis, gave a black and white contrast in vocal color.

Stanley Howlett is using the full volume of his voice as the father in "The Tidings Brought to Mary", but Mr. Howlett never confines himself to one grade of resonance. He gives light and shade to pitch and intonation, and he varies fullness of tone with "fronted" speech of gentler quality.

Some of Helen Westley's "hard" tones as the mother in the mystery play jarred unmercifully on the delicate treatment of Claudel's symbolism. These hard tones with Miss Westley are simply a matter of habit acquired from her lion-taming parts. Miss Westley is able to place her tones at the lips and to speak with a resonance that has melody and human feeling. Her musical quality carries beautifully and it is sensitive to every thought. But with all the suddenness of Johnna Howland doing a "comic", Miss Westley puts muscular tension into her voice, and makes it harder and more brutal than a man's. These tones have given comedy and character at times, but in their present setting they are simply a shock to the nerves. They come without reason, just so much reflex action.

Mary Fowler as Mara has a voice of excellent tonal value. It is adaptable, human and sympathetic. It has a musical quality that blends with the mystery play, and it has a vitality that conveys the message of the second daughter. It is a voice of artistic understanding.

Percy Wareham as Jacques attempted to give his speech rhythm and movement in conversational animation. He had the right idea in wishing to give momentum to a play that is in danger of moving slowly. Mr. Wareham, however, lacks precision in enunciation, so that he did his work somewhat imperfectly. His tongue and lips are not finely trimmed for

(Continued on page 45)

DIALECTS

RUDOLPH SCHILDKRAUT has a voice of excellent shadings for creative work in the theater. Its natural note has delicate appeal. It expresses the mind with unusual simplicity and convincingsness. While it is a voice of great resource, Mr. Schildkraut bases his work on the naturalness of conversation and every-day speech. The part of Yekel, in "The God of Vengeance", is spoken in Jewish dialect, but the dialect is subordinated to the serious purposes of the play. Mr. Schildkraut avoids "broken" English, and his dialectal intonations and sounds are of a gentle order that seldom draw attention to themselves. It is the speech of Yekel, the father, rather than of Yekel, the Jew, that receives the emphasis and carries the imagination. Mr. Schildkraut has a fluent command of English and a most agreeable understanding of English intonation. It is his familiarity with the rhythm of English and the spirit of the language that makes his speech run smoothly. In this respect Mr. Schildkraut establishes a much more intimate relationship with his audience than Ben-Ami does.

Ben-Ami's command of English is literary. He pronounces words with understanding, but in full form. His intonation is not especially English, and his joining of words is not especially fluent. Ben-Ami avoids dialectal sounds pretty successfully, altho he has not entirely mastered some of the vowel sounds that are peculiar to English.

It may be that Mr. Schildkraut's speech will limit him to playing in dialect parts, but so long as there is any excuse for the dialect he will be able to throw the emphasis on the role he is playing. He is a valuable actor and his sense of English enables him to speak in that language. Like other European actors he shows that power of analysis and that artistic conscience that treats a play as a whole and a character as a whole. This unity of treatment gives the play a message if it has any. It transcends the machinery of dramatic construction, and it makes even common material yield fruit for thought.

The u-sound in "up" is peculiar to English and the foreigner finds difficulty in mastering it. For that reason Ben-Ami has difficulty in saying "love", "suffering", "puppets" and "must". "Love" becomes "lahv", with a hack-a that gets a resonance farther back in the mouth than the a-sound in "father". "Suffering" becomes "soffering", with the -o in "en" or a still "darker" o-sound, and "puppets" has this same vowel. Ben-Ami pronounced "must" pretty nearly right, but the vowel slips farther back than it is supposed to as an English sound. English vowels keep fairly well toward the front, and the -u in "up" is just back of front. Russian vowel sounds have back resonance that are "dark" in color. Ben-Ami's English shows the influence of these molds.

Another mark of Ben-Ami's speech is the strong form of the articles "a" and "the", and the strong form of the suffixes such as "en" in "golden". Ben-Ami is pretty likely to use the strong form of the article "a", like the name of the letter, rather than the weak form of the article which has the sound of the terminal vowel in "murmur". The company in "Johannes Kreisler" joins Ben-Ami in these strong forms. There is some excuse for this, considering the short dialog, the "period" characters, and the distance of the actors from the audience in some instances. But a less literary pronunciation would make the readings more agreeable and convincing in many cases. It is the fault of the actor as a speaker of English if he insists on the spelling pronunciations of the foreigner.

nasal cavities so that much of his tone comes from the upper regions. This robs his voice of its arresting note. At the beginning of his speeches Mr. Kruger is so habituated to speaking on the nasal level that he tends to rise in pitch. He begins in comparatively high pitch and thin voice, and then works down into a middle resonance sparingly and by degrees. This puts a limitation on Mr. Kruger's voice. The tone is somewhat muffled in the head. It almost never fills the mouth cavity and it seldom comes to the lips with the eloquence of authority. It hugs so closely to the hard palate that the vowel resonance is small. In the scene where Mary Fitton tempts Shakespeare and holds him at her mercy Shakespeare says: "Eve, Eve, you drink my soul". The line suggests a body swayed and expanded by emotion. It is a line of importance, and it requires voice and expression of some distinction. Mr. Kruger stifles these lines in the nasal cavity. The vowel sound in "soul" is so small and shriveled, in its narrow passage against the hard palate, that the word becomes "sool". The speech is squeezed into a shred. When Mr. Kruger says, "Oh, I wish I had never come to London," he loses the volume and virility of tone that we are bound to associate with the Shakespeare of history. He starts this line on a relatively high pitch, which, with Mr. Kruger, means a head tone, and again his nasal proclivities are so strong that every vowel near a nasal consonant becomes a nasalized vowel, and so "come

Shakespeare says in disgust, "Write your own plays." Mr. Kruger skips thru the lines as negligently as if he were playing in musical comedy. There are no vowel sounds to carry the weight of his thought or to show the tone color of a noble character speaking with deep feeling.

Mr. Kruger pronounces "glance" with flat-a (as in nt), regardless of the standard of speech carefully observed by the company. One of Mr. Kruger's uninspired readings comes in the first act. It involves a question that has always troubled me in the theater. It is the somewhat stereotyped fashion of stressing a proposition. Sometimes this makes a logical reading, accentuating the idea of bringing something "to" or "from" a certain place. It does very well in conventional conversation expressed in idiomatic English. At other times this stressing the proposition is nothing but a stock-actor habit. In the first scene of "Will Shakespeare" Anne Hathaway pleads desperately for Shakespeare to stay with her and protect her. In her excitement she becomes faint and delirious and sinks helpless to the floor. She calls for her mother. The one thing on Shakespeare's mind is to bring help. His speech has but one idea and that idea is of momentary action. This makes no difference to Mr. Kruger. There is the actors' proposition, and so Mr. Shakespeare takes all the time in the world while his wife lies dying. He chops his sentences into two parts. The incumbent lady has called for her



By Elita Miller Lenz

THE SHOPPER

Address all inquiries and orders to Elita Miller Lenz, care of The Billboard, 1493 Broadway New York. Please make your remittances in the form of money orders, made payable to The Billboard Publishing Company...

The costume illustrated, a genuine Dutch Girl outfit, imported from Holland, via Germany, is priced at the very, very low figure of \$25. The skirt is of Copenhagen blue satin with a white border. The jacket is of black velvet. The shoulder shawl is embroidered in Copenhagen blue...

At last we know where Dutch wooden shoes can be purchased in quantities. There has been a heavy demand for them, but we couldn't seem to find the costumer who had them in large quantities. They may be bought for \$2.50 a pair plus 20 cents for postage.

Here is the ideal boudoir slipper. It will be appreciated by the woman who dislikes flat heels, not only because they are ungraceful, but because they are uncomfortable to the well defined arch, to say nothing of having a tendency to spoil the contour of the foot. The heel is a broad, medium, high Cuban heel, which adds greatly to the feeling of ease, leisurely lounging. The material is quite a novelty, a soft, light-weight leather, finished in marble effects of mixed colors...

Almost every woman is interested in a chin strap, and for that reason we have illustrated the Cora M. Davis chin strap, the only model of this type with a headpiece to hold it firmly in place. It not only preserves the youthful contour of the face, but prevents a double chin and overcomes mouth breathing.

Dr. Lawton's belt will reduce a too prominent abdomen. Do you want to learn about it?

There is a bread that is eaten to reduce weight. It is a healthful preparation, prepared by a physicians' products company. The cost of the course is \$15. A leaflet on request. Please note that this is a gradual method of reduction. Results are not apparent until after the fifth week.

Rhinestones for trimming the gown or shoulder straps may be had for a mere song—100 brilliant gems for \$2, accompanied by instructions for attaching.

Shoppies and stage jewelry? Yes, we know where they can be purchased.

The Shopper has a folder of specially priced furs for those who request it. It illustrates one of those charming grey caracul jackets which are going to be popular for spring wear.

It is quite the thing to have your own personal stationery, with your name and permanent address, or name and the words "Ed"

(Continued on page 41)

SIDE GLANCES

Zita Goes Shopping

Zita Moulton goes shopping occasionally, just like any other woman. We met her browsing around an exclusive shop the other day, looking more beautiful than ever. "Don't talk fashion to me," exclaimed the fair Zita. "Fashion has almost been the death of me. A friend of mine brought over the most intriguing Russian fashions imaginable and I became so interested in them that I succumbed to the suggestion that I wear them for the fashion camera men, who were photographing the very latest thing from Russia."

fering loans, etc. Because my name was not mentioned they pictured me as a silent martyr, posing before the camera. And all the while I have been revelling in an atmosphere of Russian tea and Russian fashion oddities for friendship's sake!

"Very thoughtless of the camera man," we said diplomatically, "but he must have done some quick thinking when he saw you in those Russian fashion oddities!"

Bless the Listener!

Reading Elmore Glyn's summing up of the chief characteristics of Jackie Coogan in two words, "He understands," reminds us of a chat we had with a producer some time ago. He was seeking a certain type of leading woman. "What is the chief requirement?" we inquired. "Sum it up in two words," replied the producer, "good listener." He interviewed a dozen beauties and finally picked out a merely good-looking actress with an interested "Listening In" air. Ever since our chat with the producer we have been picking out the "good listeners" on the New York stage, and have come to the conclusion that an actress who is absorbed in listening for

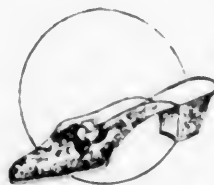
(Continued on page 41)



This charming Dutch girl costume, imported from Germany, is being sold for the ridiculously low price of \$25, for advertising reasons.



The ideal chin strap, with a headpiece to hold it "well set". It helps to preserve beauty and overcome mouthbreathing.



A boudoir slipper that is built for beauty and comfort, with a well-defined arch.

THE VANITY BOX

(a) We wrote you last week at some length about Mineralava, the beauty clay, which sells for \$2 a bottle. We have just had our attention called to the fact that 50 cents will purchase a sample size of this splendid beautifier.

(b) We have just received a trial size Cutex set, containing all the requisites of a perfect manicure. This might set is selling for 12 cents, and should prove a welcome addition to your traveling kit. It is difficult to find a good manicurist when traveling about, so many an artful actress turns her Pullman chair to the window and resorts to her Cutex set, which contains a little booklet, "How To Have Lovely Nails", with the result that when she turns her chair about again her nails are beautifully groomed and bear the closest inspection. If you haven't tried Cutex preparations, now is your opportunity to try them all for 12 cents, including liquid waterproof polish. And even if you have tried them before you will want to avail yourself of this 12-cent offer.

Speaking of manicuring, it is a very bad practice to cut the outside. Work down the cuticle with an orangewood stick and remove

the ragged edges with a pair of tweezers. You will never have inflamed cuticle if you do this.

(c) Some of our correspondents have been asking for the name of an astringent cream. There is a harmless and powerful astringent night cream, which restores and improves all skin surfaces, reduces wrinkles and creases and gives a youthful firmness. This cream is compounded from an ancient formula, and is pleasantly fragrant and free from grease. The price is \$1 a jar. It is well known to the theatrical profession by the name, "Crème Damascus".

(d) We have a substitute for the twenty-four-hour cream lip rouge that was so effective and so difficult to secure. It is called "Peri", and has a fresh, youthful tint that lasts all day or all evening. It is of a smoothly blended cream that is easily distributed, and it costs 75 cents a jar.

(e) Beautiful eyelashes will not lose their beauty if you take care of them, applying a cream that may be used as a makeup, as it is darkened by a harmless coloring process. It promotes the growth of the lashes and is used

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GLIMPING THE MODE

THE NEW MILLINERY VARIED IN THEME

It is quite a difficult task to chronicle in detail the many fascinating phases of the new millinery mode, so we will content ourselves by touching briefly on the "high lights" that distinguish the coming millinery from the millinery of the hour.

One sees many intriguing mid-season hats developed from black satin and crepe de chine. Picot straw and meline are sometimes combined and taffeta covers almost entirely hats of Milan straw. Small-sized pokes, trimmed with wide ribbon with wired ends that stand up or out are very effective and youthful. Uncurled ostrich is used in conservative quantities on the larger hats, feather ornaments with a downward sweep over the shoulder are seen on some hats, while others are trimmed with flowing veils and large flat flowers.

One also sees mid-season hats of pastel tints and changeable taffeta, rose and Copen predominating. These are trimmed with silk and velvet flowers in varying color tones. Gray and beige are also popular, in anticipation of the new spring frock or suit, which may be gray or beige if one wishes to sidestep the staple blues, browns and black. These hats are of small and medium shape, with irregular brims, some of them turning up in the back.

Hats for afternoon wear at Palm Beach are large and picturesque. For instance, a wide-brimmed model, upturned in the back, is made of white organdie and is adorned with an immense scarlet rose, also made from organdie. Black velvet streamers, with a stray rose midway down, finish a charming effect. Morning or street hats of linen, embroidered or hand-painted with flowers are also shown, and from Paris comes the idea of hat, bag and shawl matching the sport frock made from India shawls.

There are some interesting brim innovations. Suzanne Talbot shows a charming poke with a five-pointed brim, fashioned from black matisse and trimmed with black ostrich feathers with gold. Caroline Rebour makes a crown of brown batter's plush and fashions the brim of loops of wide brown satin ribbon, enlarging the loops at the right side to impart a trimmed effect.

Buyers returning from Paris report that brown and green predominate, the browns ranging from yellow to reddish shades, while the greens are a bit darker than jade, in the reseda or cypress tones.

Another notable shape is called the Watteau or Louis XV; an afternoon hat that turns up in the back, with a front brim of undulating lines that form a modified poke effect, much like a leghorn when it is held up in the back. Ribbon forms the trimming at the side back.

Since flower-trimmed leghorn hats are shown for Palm Beach wear, they will be worn generally next summer. The actress will welcome this lovely style, we know.

The tight-crowned cloche so popular with the younger set will continue in favor and will be trimmed with the outstanding satin bow.

About the best looking sport hats we've ever seen are those developed from colored suede, tan, rose, Copen or red. Sometimes a bag is made to match the hat. The combination is quite expensive in the shops, but as the hats are trimmed very simply, they are easy of construction for the home milliner. Suede bags are also easily made. They may be laced together and the edges cut into fringe. The Indian bags are a good model.

MILADY'S SLIPPERS

The French shoe continues in favor, but instead of the round toe and short vamp, the vamp is moderately long, while the toe is pointed and the heel is very high. There are, however, two or three shops that will continue to shop the rounded toe so popular with women on the stage and so necessary to the woman who has a small, broad foot with a high instep.

There has been some effort to introduce high shoes to New York by offering high kid shoes with perforations and openwork designs, but after thinking it over Millady decided that pumps were just about as sensible and certainly more becoming. The prevailing vogue for pumps is said to be due to the American woman's reluctance to adopt the long skirts that hold the fancy of the Parisienne. At any rate the New York woman buys low shoes and trusts to her sturdy goloshes to tide her over the rainy days.

One sees glaze kid models in the lighter shades, combined sometimes with blue patent leather, but patent leather has received the stamp of approval for practical wear. The newest evening slippers are made of buckram satin with buckle and heels, embroidered in bright colorings, altho silver, gold and brocade are still being featured in the displays of the smartest shoe shops. Glassberg, who always shows the very loveliest stage slippers, is selling a graceful tango slipper that laces over the instep and about the ankle. The toe is round, the vamp rather short, while the heel is what might be termed a modified French, for while it has the contour of a

French heel it is not quite so slim, which makes it ideal for dancing. This slipper sells for \$15.

Slipper buckles are to be ever present on the slippers of tomorrow, and the actress will be pleased to know that she can purchase separate buckles for \$2 and \$2.50 that will make last season's slippers look as tho they were of the "vintage" of 1923.

"MIKE ANGELO" FROCKS ARE MOST ALLURING

Gilver Morosco has chosen two very attractive and contrasting ingenues for his new play, "Mike Angelo", starring the breezy Leo Carrillo. They are Wanda Lyon, a rosy, sparkling blond, and Dorothy Mackaye, a winsome, auburn-haired lass with an ivory complexion.

While these two lovely actresses are of similar build, the costumer has costumed them in a manner that accords each slim silhouette a different individuality.

In the first scene, an art studio, both girls wear the blouse type of frock, with full-gathered skirt. Miss Lyon, the leading lady, wears a mocha-colored dress of fine serge, with wide collar and cuffs of sheer white organdy.

Over this conventional but pretty frock she wears a rose-colored artist's smock, well smudged with paint to give it "atmosphere". Dorothy Mackaye wears a soft divetyn frock of an olive green that proves a perfect complement to her auburn tresses.

There is no striving for Greenwich Village effects in bobbed tresses, rakish tams or "studied carelessness". Each girl has done her utmost to be exquisitely feminine, with the result that the whole atmosphere suggests beauty, refinement and culture.

There is a parting thought for the woman who is thinking of taking unto herself an all-white gown: The newest idea for the all-white gown is to embroider it with varicolored beads. And the effect is beautiful.

SIDE GLANCES

(Continued from page 40)

something more than cues, with an interested air, has charm, repose and ease of bearing. It is the secret of self-forgetfulness.

Tyrone Power Says It!

"Over-direction is the greatest fault of the modern stage," observes the noted author, Tyrone Power, who acts King Claudius in "Hamlet", with John Barrymore. "That is the real reason why so few great actors are produced today. How can any actor," Mr. Power asks, "become great if every move, every emphasis and every thought is mapped out for him by another?"

The Shifting Shirt

Europe now has its red shirts, its black shirts and its gray shirts, but what Europe

particularly needs is to keep its shirt on.—(Chicago News).

The side to take in a European row is the outside.—(Washington Post.)

Griff Gordon's Letter

which appears in the "Open Letters" columns of The Billboard of January 13, has made a profound impression on the writer. If you want real food for thought get out this issue and read Mr. Gordon's letter. Perhaps you have solved the problem of "quitting the stage when you wanted to."

The Eternal Question

Why do they call woman "The Eternal Question", when we have with us Daniel Carson Goodman, "world-famous feminist, dramatist, globe-trotter and motion picture producer (we're quoting Mr. Goodman's "adjective juggler" or press agent) with two masterpieces to his credit," each with an interrogation point tacked on the end: "What's Wrong With the Women?" and "Has the World Gone Mad"???

After Mr. Goodman has ceased "working day and night", with a few brief intervals devoted to the partaking of light nourishment, consisting of tea with lemon and lettuce sandwiches, "in order to complete the cutting and assembling of his second stupendous masterpiece, "HAS THE WORLD GONE MAD", perhaps he will be in a position to tell us "What's Wrong With the Movies?"

Mr. Goodman's press agent says "Goodman is being watched" (meaning, of course, that he's WORTH watching), but we dare to assume that the statement may be taken literally after Mr. Goodman has completed "Has the World Gone Mad?". Incidentally, Robert Edeson, who is the interrogative human, moving about disconsolately in the "bug play", "The World We Live In", is going to play a

leading part in the mad world. Poor Mr. Edeson! We thought his bug world was quite sufficiently maddening. For those bugs certainly have some very human "carryings on".

THE VANITY BOX

(Continued from page 40)

on a brush to give the lashes an upward sweep and impart to them a silken glossiness. It is 50 cents a jar. Please state whether you prefer it colorless or in the dark-tint. If your lashes are dark you do not require the tinted cream.

(f)

There is a soft brown powder that is applied to the eyelids to give the eyes an interesting expression on stage or under the electric lights. It casts soft shadows that enhance the eyes and make them appear larger. It is \$1 a box and is prepared by a Fifth avenue beauty specialist. Order thru The Shopper.

(g)

We know of a specialist who does corrective hair dyeing. She charges by the hour.

THE SHOPPER

(Continued from page 40)

Route" underneath. There is a stationer who specializes in correspondence paper of this kind, and is offering 100 sheets of good quality bond note sheets with envelopes to match, neatly imprinted with name and two-line address for \$1.00. West of the Mississippi River, \$1.15. The Shopper will be glad to handle your order on receipt of money order.

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COLLEEN MOORE AND MADGE BELLAMY Demonstrate the Charm of Luxurious Wraps

"Slippy McGee", in which Colleen Moore is starred, was showing at a nearby theater, so the fair Colleen called for her chum to go along with her to see it and give her a little friendly criticism. The Madge Bellamy is only twenty years old, she has already starred in three productions of Thomas H. Ince, i. e., "The Hottentot", "Lorna Doone" and "Ten-Ton Love", and she and Miss Moore make it a practice to see each other's pictures and discuss them in a friendly critical spirit.

Miss Moore, at the left, is here shown wearing her new baum marten wrap, with its huge shawl collar and its edgings of furry tails. Her chapeau is a silver turban, with small French flowers in pastel shades.

Miss Bellamy is wearing an exquisite chinchilla wrap, having shawl collar and pointed reverses, ending in points at the bottom of the skirt. A gold cloth turban, with handsome fan of wings, tops her russet curls.

As a matter of fact these charming stars usually wear sport clothes when they run off to see the movies, but the camera man called up just as they were leaving the house and they couldn't resist the temptation to pose in their new furs and hats.

Chinchilla is a great favorite with Miss Bellamy, and, altho this fur really belongs to the older generation, its soft gray tones are so becoming to her brilliant coloring that she invested in it in preference to a "younger" fur.



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LITTLE THEATERS

The editor wishes to announce that we were in error in stating that Edna E. Colladay's little theater article would appear in this issue. It is scheduled to appear in the issue of February 10.

"The Jiffs", by Philip Barry, awarded the annual prize in the Harvard contest, is now in rehearsal, under the management of Richard G. Herndon. Robert Milton is directing it.

The East Moline Community League, of East Moline, Ill., produced "The Fascinating Princess" in the Strand Theater there January 17 and 18, to aid the fund for the league's activities. Harry Foster directed the rehearsals and two score of young people appeared.

The Philoexian Society, of Columbia College, New York City, will present "Julius Caesar" at Town Hall, New York, February 8, 9 and 10. It is the practice of this society to present at least one Elizabethan play yearly, preference being given to a play not known to the theater-going crowd.

The Briarcliff Holiday House Association will hold its annual subscription affair at the Hotel Plaza, New York, Saturday afternoon, January 27. Two one-act playlets will be presented by the Dramatic Club of Mrs. Dowd's School for Girls at Briarcliff. The dramatic program will be followed by a dance.

The Millikin University English Club, Decatur, Ill., which two years ago secured Tony Sarg and His Marionettes, has completed arrangements for another appearance of the Sarg Company February 7. Three performances are scheduled: "Uncle Wiggily", "Rip Van Winkle" and "Don Quixote".

Three one-act plays, "The Trysting Place", "Le Fanton" and "The Man Who Married the Dumb Wife", comprised the offering at the Little Theater du Vieux Carre, New Orleans, La., for the week beginning January 15. The search for talent developed many "finds", which included many society ladies. Mrs. Oscar Nixon, founder of the little theater movement in New Orleans, played a prominent role in "Le Fanton".

Elizabeth Haggerty had the leading feminine role and J. F. Ehlendor and Edward V. Waldmann the principal male roles when "The Taming of the Shrew" was presented in Poughkeepsie, N. Y., January 17. Mr. Ehlendor has done excellent work in the Community Theater there. Mr. Waldmann is a New Yorker. The piece was given according to the Shakespearean text, but played as a modern farce comedy. There was a chorus of wedding guests, also solos and classic dances.

It is reported that "Evergreen", the beautiful home of Mr. and Mrs. John W. Garrett, on Charles street, Baltimore, Md., one of the show places of the community, will soon be remodeled into a little theater. It is also reported that Leon Bakst, the Russian artist, who has helped to revolutionize stage decorations throuout the world, will execute murals for the little theater. Mr. Bakst, an intimate friend of the Garretts, recently painted a portrait of Mrs. Garrett, who will be one of the players of the new group, which will engage professionals to help insure the success of their productions. Mr. Garrett is a former diplomat.

The Unity Players, of Springfield, Mass., presented "The Maker of Dreams", by Oliphant Dowd, at Unity Church in that city Monday evening, January 8. It was the third of a series of plays given by the little theater group. The cast had Clarence A. Burt, as the manufacturer; Robert N. Wallis, Jr., as Pierrot, and Mrs. Forest Read, as Pierrette. The Unity Players will offer "Trifles", by Susan Gaspell, Friday evening, February 2, judging from the number of little theater companies and college dramatic societies presenting "The Maker of Dreams", it is one of the most popular sketches for amateur production. "Trifles" also seems to find favor with the budding thespians.

Initial steps have been taken at Columbia, Mo., toward the establishment of a little theater and it is believed that the project will go thru. Local newspapers are giving the matter editorial endorsement and it is thought an organization will be perfected there soon to carry out the idea. The University of Missouri, besides several colleges, are located at Fulton and it is said that there is no dearth of material available for staging worthwhile productions. In fact, the university has staged a number of plays and concerts in the past and is now planning several musical programs to be given during the winter season and at the spring commencement.

The Ottawa Drama League, Ottawa, Can., has been re-established in its former home in the Victoria Memorial Museum. It has been

decorated and refitted and the opening performances took place January 18, 19 and 20. The program, "Under the first finished patronage of His Excellency the Governor General and the Lady Byng of Vimy," consisted of a prolog symbolizing "The Spirit of Drama" and "The Spirit of the House". The costumes for the prolog were designed by Frederick Coates, of Hart House Theater, Toronto. Other numbers were "Piere", a one-act play from a story by Duncan Campbell Scott, dramatized by the author and John A. Ritchie, as performed at Hart House Theater and by the Community Players, Montreal; "The Circling Year", a dancing masque, telling the story of the seasons in Canada, and "Brothers-in-Arms", by Merrill Denison, the scene being laid in a hunting camp in the backwoods.

The Ottawa Drama League announces that it will present Ruth Draper, "the greatest dramatic reciter of our day, in original character sketches," at the Russell Theater, Ottawa, February 14.

During the week of January 13 the Pasadena Players, of Los Angeles, Calif., presented an elaborate production of Sheridan's famous comedy, "The School for Scandal".

No less a distinguished person than Mrs. Guy Bates Post played the role of Lady Teazle. Others in the cast were: Dorothy V. Hines, as Mrs. Candour; Cloyde Davall Dalzell, as Lady Sneerwell; Mervin Williams, as Sir Benjamin Backbite; Maurice Wells, as the genial Sir Oliver Surface; Herbert Sollars, as Moses, and John O'Connell, as the super-foot-

could so wonderfully depict the reversion of the human soul to its primitive emotions and without comprehension of the analogy between the struggle of "The Emperor" with natural and psychic forces and that of the ordinary human being with life itself."

The members of the Little Theater Guild of New Haven, Conn., plan to buy and equip their own theater. The place they have in view is a building at 26 Audubon street, already having an option on the building. It was used as a stable for a while, but more recently for a garage. The transformation of an erstwhile stable into a theater and a work shop, which will seat 200 people and be equipped with facilities for constructing their own scenery and costumes, is the project that they have in mind. Only the necessary changes will be made, mainly to conform with the fire laws of the city. A fireproof brick wall is to be erected between the audience and the stage, leaving an arch of eighteen feet by sixteen feet, with fly balconies and other apparatus necessary for the handling of drops and scenery. The seats will be installed on a sloping floor, enabling the audience to get an unobstructed view of the stage. Lack of a suitable playhouse has hampered a number of theatrical undertakings in New Haven and the Theater Guild hopes that its steps in acquiring and remodeling this building will also make it possible for other organizations to give productions there from time to time until its popularity increases so that it may become a civic theatrical center. Altho the Little Theater Guild now has a play in preparation, it will not be put into rehearsal until final terms have been arranged concerning the property under consideration and a decision as to how soon it can be made ready for use. A most encouraging interest has been manifested in the work of the Little Theater Guild. A month after it was founded it had 500 members, and since then the membership has grown

candle, red streamers and velvet poinsettias. Seated at the dinner table between the president, Mrs. J. D. Westcott and the Master of Revels, Edie J. Edwards, were William Shakespeare and Ann Hathaway, his wife, impersonated by Cora S. Edwards and Mrs. J. F. Hubel. Touchstone was present in the person of Mrs. David E. Hurke, and the charming shepherdess in the person of Mrs. E. C. Parker. Shakespearean songs were sung and a dramatic reading from "The Tempest" was given by Cora Dunsmore Wheeler. A guessing contest of Shakespearean quotations was held, with prizes awarded the winners. During the course of dinner the assembly joined in singing selections composed and set to familiar airs by Mary E. Cokerell. Finally came a masque, "The Guest of Time", written by Constance MacKaye and produced under the direction of Edie J. Edwards, with music by Mrs. A. J. Mansfield. Father Time with his hour glass appeared to a mortal, Elizabeth Hig played Father Time; L. Eugenie Hare, The Mortal, and Mrs. N. S. Sax, Sophie Lamb and Florence M. Howes, the three fates, Past, Present and Future. Twelve women appeared in a beautiful dance of Hours, six representing the Day and six the Night. This number was elaborately costumed. Miss H. Ackroyd appeared as the Spirit of Christmas, Mrs. Rutherford as the Old Year, and Miss K. H. Sax as the New Year. Twelve women represented the months of the year. During the course of the evening Edie J. Edwards, Mrs. F. M. Metcalf and others spoke. The Dramatic Department of the Century Club presents famous plays and scenes therefrom at frequent intervals.

New York's only "Mennette" will make her first appearance at the opening this week of "Triangle", the tiny theater below stairs at Seventh avenue and Waverly place, in the heart of Greenwich Village. The title belongs to Gordon Steinmetz, the young woman who will serve dainty refreshments to the audiences that stay to watch the impromptu performances following the regular programs offered by Kathleen Kirkwood, manager of this newest of little theaters. The Triangle is reminiscent of the popular French and German cafes, where a cabaret is offered by the management and where guests are permitted to step before the footlights themselves should they desire to amuse their fellows. Miss Kirkwood improves on this custom by offering a professional cast of musicians, actors and dancers in the heat of European and American plays and operas. After the announced program members of the cast will be given an opportunity to show upon the tiny stage of the theater any artistic piece that may be unknown because of the lack of a proper atmosphere on Broadway. When the audiences at Triangle enter the little theater below stairs they will be intrigued as soon as they arrive into the cheerful mood of the players, and take part naturally in the spontaneous entertainment that will differentiate Triangle from all other theaters in the city.

A complete performance in English of Debussy's "Prodigal Son", conducted by M. Louis Robert, co-director with Mengelberg in Vienna and Paris, is part of the program, and Mme. Henny Shodenburg, Dutch soprano, makes her debut in this one-act opera. The initial bill also includes "Gargoyle", a fantastic dance drama by Kathleen Kirkwood; Solomon Alechem's one-act comedy, "It's a Lie", translated from the Yiddish, Mme. Dora Kashiuska, of the Ukrainian stage playing the lead; Marta Nora in a group of dances; Helen Ware's "Hoat Song", sung by Marguerite Myers; Anita Day in a Greek dance, "The Tragedy of Phaeton"—and Remo Buffano directs Arthur Schuttler's "Gallant Cassian" in his Marionette Theater, which has been specially built for Triangle productions.

A Special Request to Little Theaters

LITTLE THEATERS

are requested to kindly send their complete address to the Little Theater Editor, The Billboard Publishing Co., 1493 Broadway, New York, N. Y.

We are making this request because we tried recently to communicate with the little theater groups on our list and found that some of them were unknown to their local post offices, the letters being returned to us marked "unknown".

Therefore, every little theater organization in the United States is requested to register with The Billboard, using the attached coupon:

.....

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man. Others in the cast, praised by the press for excellent work, were: Arthur K. Wyatt, Herbert Garden, Raphael Bennett, Merwin Gouldsbate and Mrs. Michael Hallward.

Pasadena's new community playhouse, to cost approximately \$150,000, will be built during the year. The group has acquired possession of the Dr. M. E. Harris property, on the west side of South El Monino street, 170 feet south of Colorado street, which gives an ideal site for the proposed theater. Three loyal members of the Community Playhouse Association, William E. Loise, Jr.; Samuel S. Hands and Clinton C. Clarke, advanced the money for the initial payment on the property, which was offered by Dr. Harris at a price far below the market value, due to his interest in the work of the Pasadena Community Players.

The Billings (Mont.) Little Theater gave its second bill Saturday evening, January 13. An active campaign to interest the citizens of Billings in home talent is being waged by the local dramatic organization, led by Mrs. Helen M. Frith, who expressed herself as follows in The Billings Gazette:

"Billings playgoers witnessed a fine demonstration of the influence of the little theater movement Thursday evening in enjoyment of the art of Charles S. Gilpin in 'The Emperor Jones', which was given as originally produced by the Provincetown Players, of New York City, the Provincetown Theater being one of the early and most important of little theaters established in the United States. Incidentally, they may be said that it was the Provincetown Players who first secured the recognition of America's foremost dramatist, Eugene O'Neill, author of 'The Emperor Jones', who by his high standard of truth and artistry is blazing a new trail for American drama.

"No one could understandingly witness this play without appreciation of the art which

to 650. Professor William Lyon Phelps is the president.

Dean Jensen, 2306 Columbus, Minneapolis, Minn., advises The Billboard as follows:

"The Portal Playhouse, a new organization of actors, painters and writers, opened its season January 9 in the small theater in the basement at 803 LaSalle.

"In commenting upon the Portal Players' production of Alfred Kreyenberg's 'The Silent Waiter', on the opening bill, Carlton Miles, of The Journal, wrote:

"The presentation of this Kreyenberg play for the first time anywhere justified the existence of the Portal Playhouse. We have sat many evenings in the theater without the mental thrill given by this brief play. And we have seen many a performance that could not touch the work of Elwin Bartlett and Theodore Beebe."

"The Tribune, Star and News critics also spoke well of the Portal Playhouse's first production, which included, besides 'The Silent Waiter', two other short plays.

"Members of the Portal Playhouse usually appear with professional companies. Theodore Beebe, Elwin Bartlett, Lloyd Lyons, Florence Sherwood, Katherine Jeffries, Nan Harris, Agnes Bruce and Gladys Hoberg were active in the opening bill.

"Dean Jensen is the manager and director. Blanche Booth, niece and former leading woman of Edwin Booth, is the general advisory director.

"A new bill will be offered every six weeks."

The Dramatic Department of the New Century Club, Utica, N. Y., held "Twelfth Night" Revels in the auditorium of the club Saturday evening, January 6. About eighty people were present, including the former presidents of the club. The room was beautifully decorated with

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AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

SYDNEY, Nov. 29.—There are more vaudeville acts idle at the present moment than one has ever known before. This is due to the shipping strike which, affecting New Zealand most considerably, means that no acts can play the Fuller Time until the boats resume running. As stated in last week's letter, there is every chance of the service being resumed by free labor.

Another thing that will affect the vaudeville situation, for the time being, is the fact that Ada Reeve is to open with her own English company at the Fuller Theater, Sydney, next week. This means that Fuller's leading vaudeville house will, for the first time in its history, be given over to a revue company under management other than the Fullers. Pantomimes, however, will soon absorb a good number of the "resting" pros, while others will seek an opening elsewhere.

Shows running in the various States are as follows:
Sydney—"Cairo", "The Silver Fox", "The Naughty Princess" and the usual Musgrove, Fuller and Clay vaudeville, in addition to small dramatic shows.

Melbourne—"Mary", "The Peep Show", "The Sentimental Bloke", Musgrove and Fuller vaudeville, Cedric Johnson, The Famous Diggers and "Sparklets"—all costume comedy shows.

Adelaide—"The Merry Widow", Huxham's Entertainers and Fuller vaudeville.

Brisbane—Reynolds-De Tisse Players, Musgrove vaudeville, Fuller vaudeville.

Berth—Shafto vaudeville, "The Fashion Plates" costume comedy.

Newcastle—Fuller vaudeville.

New Zealand—Louis Bennison in drama, Nellie Bramley Dramatic Players, Fuller vaudeville in four centers.

Jack Musgrove, of the Harry G. Musgrove Circuit, was telling me yesterday that he would probably have to either take his ad out of The Billboard or just reduce it to a one-liner. This action will be a tribute to the efficiency of the publicity, but has resulted in such an inundation of applications that two lady clerks are sorting out likely acts for at least a week after the American mail comes in. While a few have been booked by correspondence, Harry G. Musgrove, head of the circuit, has definitely decided to leave for the States this year.

The Australian Society of Magicians held one of its usual harmony nights last week. It being very largely attended. Bro. Abbott, who shortly goes out to the Orient with a show, was recently a guest of honor at the club rooms.

The Dancing McLeans, who returned to Australia after an absence of some seven years, opened at the Tivoli, Melbourne, last Saturday, when their act went over to 100 per cent of success.

Will Hallow, well-known comedian, was married in Melbourne this week, the bride being a non-professional, whose name I have failed to ascertain. Many American artists will remember Hallow very favorably.

George Marlow has brought over Dan Thomas from South Africa to produce his pantomime, "Bo Peep", at the Grand Opera House. The Fullers will hold their annual extravaganza a little further down the road, in the Hippodrome—a house unsuited for this class of production, but which will probably be altered to conform to the necessary conditions about to be imposed.

"Back to Tasmania" week brought many people to Hobart and Launceston last week, but the great majority of shows that went to the little island did not clear expenses, owing to the big free open-air attractions prevailing. The situation was most acute for many of the smaller showmen, who were loud in their protestations of misrepresentation by those conducting the carnival.

American burlesque comedians, Bert Le Blanc and Jake Mack, will sign up with the Fullers again, for the production of tabloids, and will make a reappearance at the Majestic Theater, Adelaide, for the Christmas season.

Pollard and Jackson, musical comedy couple, left for South Africa this week, being booked by Harry G. Musgrove.

Tom Shafto, after booking a number of acts here for a season in Perth, went back home last Saturday. He has enough people to see him well over the flat week of the New Year.

Henri Verbrugghen has definitely decided not to return to Australia as chief of the N. S. W. Conservatorium, pleading in extension that with the abolition of the State Orchestra, during his absence, the position would be almost untenable.

Hal Hale, an English artist at the piano, has been booked by Harry G. Musgrove for a tour of South Africa.

Bridson Greene, of portable motordrome fame, Massachusetts, U. S. A., is advised that his form of "drome, if not overexpensive to handle, would catch the big money here, but much traveling would be needed to get it."

To those many contributors who ask of the possibilities of work in this country, I would remind them to keep their eyes out for the advent of Harry G. Musgrove when he leaves for the United States next month.

Circus business is keeping up fairly well, thanks to dry weather, albeit this condition of affairs is opposed to good returns in the back country—played by the smaller shows—where the drought has been prolonged.

Cestrin, the acrobatic clown, has signed on for a three years' engagement with Wirth Bros.' Circus.

Jack Apdala, now with the Musgrove Vaudeville Circuit, provided a stellar attraction with Wirths for three years, and the animal act is now the big attraction under the new management, where it is cleaning up at each performance. Apdala has an opportunity of playing South Africa and England, but his wife, who has been in this country over three years now, is rather homesick.

Lloyd's Circus is playing to satisfactory business around the country towns of N. S. W. Gordon Malden is still in charge of this combination.

Abdy's animal act is back here after having played six weeks in Victoria.

"The Smallest Theater in the World" is now in Hobart (Tas.). You probably know the illusion, which is the work of a French inventor and is accomplished by lenses. A Mr. Stacey, in conjunction with Billy Potter (of Potter and Hartwell), will bring this novelty to Sydney.

Carrie Moore (Mrs. Jack Wyatt), whilom Australian musical comedy star, returned to Australia last week, after a jaunt abroad of some seven months. She was offered a couple of lucrative engagements in London, but decided to pass them over.

Allen Doone, who returned here a fortnight ago, is now getting as many of his original company together as possible. Eighteen months ago some of his artistes fell afool of the American actor of many parts, with the result that some ill-feeling has been evident since that time. There is every likelihood of the breach healing.

E. R. Chambers and E. O. Gurney, the managing directors of Selected Super Films, Ltd., a new distributing organization with headquarters in New Zealand, have just issued their first big picture, "The Rubaiyat of Omar Khayyam". So far it has been enormously successful thruout the Dominion. If this latest venture secures the support it anticipates, offices will shortly be opened in Australia. Mr. Chambers returned from America some little time ago.

Many old-time films are being touched up and served out to quite an amount of success. In some cases fresh copies have been made and results have justified their reprinting. Comedies that have not been seen on the screen for over three years crop up occasionally, and are accepted as something

familiar, but get over much better than some of the recent releases.

Down at Nowra, on the South Coast of N. S. W., is a young fellow who is smitten with the scenario bug, but his efforts failed to arouse the Australian producers to over-enthusiasm, with the result that the father of the lad is prepared to back his son's ability to quite an amount of cash, provided that some of the local capitalists will come in on a co-operative scheme, when a producer can be secured from Sydney. Most of the east would include South Coast people, and all the showmen within a radius of many miles pledged to screen the picture on percentage, afterwards sharing in the profits (if any), subsequent to the shareholders getting their cut. The idea is being favorably received and, at a meeting held in the Nowra hall, quite an amount of enthusiasm prevailed. Selecting the leading characters will probably retard progress.

A number of supporters of the Boys' Home, Westmead, are installing a cinematograph in that well-known R.-C. institute. In addition to providing home entertainment, it is subsequently hoped to teach the art of operating to a small percentage of inmates. "The Kid" is proving one of the most sustained drawcards of the year. It is now doing the suburbs to capacity. Australasian Films, Ltd., is handling this subject.

Beaumont Smith, Australian film producer, returned from his trip abroad this week. He endeavored to place some of his films on the home market, but met with but little success owing to the bad state of affairs in English filmdom. Mr. Smith, however, has arranged to bring an Irish village here and will probably follow up with a big midget show, similar to the one he was identified with several years ago.

The stage version of "The Sentimental Bloke" is meeting with wonderful success in Melbourne, where it is in its seventh week.

Ada Reeve had a wonderful sendoff in Melbourne, after doing a record season of seven months in the Southern capital.

Allen Doone and Edna Keeley arrived back from South Africa, recently, much to everybody's surprise. It is stated that they will endeavor to corral the original members of the company with a view to presenting Irish comedy-drama, in which form of entertainment Doone made a lot of money some years ago. He subsequently dropped in with George M. Cohan's comedies, in which he was unsuitably cast.

"The Peep Show" is repeating its Sydney season in Melbourne. Some of the principals will subsequently be absorbed in Williamson-Tate pantomime.

T. A. Shafto, of Western Australia, is over here booking acts for his circuit. He expects big opposition towards the end of the year, a newly erected picture theater having decided to put in vaudeville acts to support the films.

Everest's Monkeys are proving a big success on the Fuller Time in New Zealand.

Jack Apdala, who finished a three years' engagement with Wirth Bros., has signed on with the Harry G. Musgrove Circuit.

The Nellie Bramley Dramatic Company is meeting with very indifferent success thruout the Dominion, altho the show is a very good

one; but things in New Zealand have been very bad of late, due to the many meetings in connection with the elections.

Harrington Reynolds and Eddie De Tisse, both American acts, are still pulling in big money at Cremorne Gardens, Brisbane, in a series of comedy-dramas.

Wong Toy Sun, Australian-Chinese illusionist, as having a holiday in Brisbane, but will probably take out a new show soon.

Ernest Powell, English musician, has quit the City Four, a harmony act playing the Musgrove Time.

Sir Benjamin Fuller is now running for Parliament in the National interests.

Some time ago I mentioned the sudden death of Eugene Duval, an American carnival worker. Now comes news that Duval is still alive. In a message he states that the rumor was very widespread, and circulated from the fact that a middle-aged man, with a name somewhat similar to Duval's, had fallen off one of the roundabouts, and, when picked up, was found to be dead from heart failure. This unfortunate happening has its own compensation in the knowledge that the showman, whose loss could ill be spared, is still active in his profession.

Von Tassau, a live showman (American, I think), who made a name for himself in this country some fifteen years ago, in conjunction with a novel advertising show, is presenting a free entertainment several nights weekly at Manly, a famous seaside resort some nine miles from the city. It is drawing enormous attendances and helping to kill business at the various picture theaters.

Betty Dahl and Thelma Lear won the beauty competition in connection with the Hoyt picture show. Both are well-known showgirls.

Many of the picture theaters are still finding it profitable to play vaudeville acts in connection with their regular film programs at the two principal sessions.

Harry G. Musgrove is now hooking direct for the African Theaters, Ltd., and new acts are going to that country by every mail.

Elliott and Godley, English artistes on the Musgrove Circuit, are said to be splitting up, the lady (Miss Elliott) having a desire to return home.

John Cosgrove, one of the best known of old-time legitimate actors, will support Oscar Asche in the latter's Shakespearean season. Oscar may appear to be a bit sacrilegious, but he intends presenting the works of the immortal bard on most modern lines. Whether the students of Shakespeare will stand for the iconoclast remains to be seen.

Carl Mohren, formerly trap-drummer at the Fuller Theater, and who had been in California for a couple of years, returned here recently and was immediately snapped up by one of the big hotel orchestras in Melbourne. Carl and his brother, Harry, who are both San Francisco boys, came to this country eight years ago.

Wilson Hicks, younger brother of John W. Hicks, Jr., of Paramount, will contribute a moving picture section to one of Sydney's prominent weekly newspapers.

"The Prince of Lovers", a British film presented by Rupert Clarke & Company, had its premiere at the Palace Theater and will run for a season of four weeks. It deals with the life of Byron, the English poet, and is one of the best productions so far turned out of a home studio.

Film features that have been running in Australia for some months are "Over the Hill", "Four Horsemen", "Orphans of the Storm", "The Idle Class", "The Kid", "Madame X" and "Way Down East".

Albert Deane, formerly publicity manager of Paramount in this country, and who has been abroad for some seven months, is due back here about the 12th of December.

Yvonne Pavis, leading lady in the Lawson Harris productions, will leave for America next month, taking with her a copy of three Australian films. Miss Pavis is an American and will be well remembered around the studios of Los Angeles.

"Foolish Wives", now being put over by Universal, looks like being a big money-spinner for that firm, which is putting out an extraordinary amount of publicity on its behalf.

Ray Longford is nearing the completion of an Australian picture, entitled "The Dinkum Bloke". The production, it is said, will surpass anything of the kind ever done in this country to date.

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FROM LONDON TOWN

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Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTCENT"

Performing Animals—More Trouble

LONDON, Jan. 10.—A leading article in a recent issue of *The Times* says: "We hope in the next session of Parliament (1923) time will be found by the government for passing a bill to regulate the training and exhibition of performing animals. Last year (1921) a bill to prohibit the exhibition of performing animals and birds was negated on the third reading, largely because it went beyond public opinion. Dr. Addison had already informed the Standing Committee that government support would be withheld because the Protection of Animals Act, 1911, had proved its efficacy. But even in those days Dr. Addison had to bow before facts. So great a weight of evidence was produced that a strong Select Committee was appointed to inquire into the condition of training and exhibition of performing animals, to consider whether legislation, prohibitive or regulative, were desirable, and, if regulative were desirable, to suggest its lines. General Colvia, the chairman, and his colleagues did their work carefully and well. Their report, published last May, contains more than sufficient grounds for immediate legislation and a clear indication of the lines which it might follow. We accept, altho with reluctance, their decision that the time has not yet come for total prohibition of this particular exploitation of animals for the pleasure of men. We are ready to believe that both trainers and proprietors of exhibitions are more anxious than formerly to avoid cruelty, and that spectators are less tolerant of performance cruel in themselves, or with cruelty behind them. But it cannot be doubted that there are still many cases of ill treatment and wanton cruelty in the training and the performance against which the existing law is wholly insufficient to provide. Regulation is necessary. But it must be instructed and alert. We agreed, therefore, with the recommendation to establish a permanent committee of supervision, with statutory power to prohibit, restrict, suspend or modify the performance or training of animals. We agreed therefore that training establishments of exhibitors should be registered and should be open to inspection at any time without notice. The prohibition of the training and performance of chimpanzees and other anthropoid apes, and of the use of mechanical contrivances involving cruelty to animals in conjuring tricks, and the need of increasing the penalties for all cruelty to animals were thoroughly justified by the evidence. We are more dubious as to a distinction drawn by the committee between the larger carnivora and "more domesticated and docile animals, such as dogs, cats, horses, seals and birds, elephants and kangaroos." Powerful and dangerous animals were commended to the special attention of the Committee of Supervision, the presumption apparently being that cruelty was less likely to be inflicted on animals less capable of resenting it, or that lions or tigers were less responsive to kindness than cats or dogs. The distinction should be omitted from the new bill; every animal which it is proposed to train and to exploit requires the fullest protection that the law can give, and if we had to make a choice it would be in favor of the safeguarding of creatures which by domestication or nature are most within the power of man.

You'll see how the cranks are using their poison gas again.

Variety Theaters Controlling Losses

Bad times have told upon the fortunes of the Variety Theaters, Consolidated, despite the economies resulting from the working agreement with the London Theater of Varieties. Net revenue dropped from \$96,000 to \$34,000 and, after charging off debenture interest and other items, a loss of \$55,000 had to be recorded, compared with a profit of \$22,500 the year before. The reserve fund is brought down to \$17,500 by the extraction of \$25,000 from it which, with the balance carried in from the previous year, serves to eliminate the debit and leave a credit balance of \$11,500 in hand.

Vaude. Joke Upsets a Government

An attack on a Berlin music hall comedian, Paul Morgan, has been made by the representative of Soviet Russia in Berlin, and the incident has created much merriment. Paul Morgan appears at a cabaret, the name of which in English would be "Swelled Head". One of the little stories he tells relates to the last conference at Geneva. According to his story Morgan dined at Geneva with Chicherin and Chicherin's secretary. After dinner Morgan missed his watch. Chicherin felt sorry for him. He got up, went to the room of the secretary and fetched the watch. Morgan asked, in surprise, how he managed to get the watch back so quickly, and Chicherin answered: "Oh, it was easy. My secretary never noticed when I took the watch away from him again." When Morgan had cracked this joke again and everybody was enjoying it the representative

of the Soviet government stepped in. To the joy of the public he walked right up to the stage and declared publicly that he would demand satisfaction for the insult offered to his government. Morgan declared as publicly that he had the greatest respect for everything connected with the Soviet and that if his little joke was taken amiss he was sorry. But this was of no avail. The Russian declared that he would have "satisfaction" or know the reason why. And there, for the moment, the matter rests.

Municipal Amusements at the Kelvin Hall Carnival

The Christmas and New Year Carnival held in Glasgow, under the auspices of the Corporation of the City, seems to be in a fair way of becoming a permanent institution, a recognized development in municipal enterprise. When the innovation was made two years ago there were misgivings in some quarters over

It all, in the organization of the carnival, presided at the opening meeting. Councillor W. B. Smith, in performing the ceremony, said that while the Kelvin Hall was built for the holding of trade exhibitions, they had always in mind the possibility of its utilization for public entertainment at times when it was not required for its primary purpose.

Passion Players in Distress

The Passion Players of Oberammergau are suffering great distress in consequence of the "catastrophic fall of the mark," as Herr Wilhelm Rutz, the burg-master, describes it. He has sent to the Rev. T. P. Stevens, successor, of Southwark Cathedral, a full statement of the position. Box-office takings in 1910 were, he points out, 1,500,000 marks, equivalent at that time to \$350,000. In 1921 21,000,000 marks were taken, equivalent to only \$11,800. After deducting expenses of 3,500,000 marks for producing the play, the parish has at its disposal only 17,000,000 marks, equal to \$9,500. If each of the 1,000 players receive only \$9 as compensation for earnings lost during the last nine months—four of rehearsal and five of the play—the whole fund will be exhausted. For civic requirements, however—some stipulated by the Bavarian government—\$5,000,000 marks, \$30,-

MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

Walter Lankford advises that he is directing the State Guard Band of forty pieces in Indianapolis, Ind., this winter, and will take his concert band on tour in April.

Comes word that Al Gabel and His Seven Broadway Entertainers caused a considerable swelling of box-office receipts at the Strand Theater in Waterloo, Ia., during a recent return engagement there.

Gerald E. Wright communicates that he is directing a newly organized band of fifty pieces at Sturgis, S. D., and the local high school orchestra. The band, he says, is the largest in the State and is perfectly balanced.

Frank Trevors, piano; Phil Wing, sax; E. O. Schaffer, clarinet; C. J. Glick, banjo; Willie Zimmerman, cornet, and Jack Willits, drums, is the combination at the new million-dollar Hotel Le Claire's winter garden. It is said the boys are going over big each night and attracting large crowds.

The Original Terrace Garden Jazz Band is back home at the Terrace Gardens in Davenport, Ia., after a tour of a few months and, 'tis reported, is proving more attractive than ever. Earl Peters is pianist; LaVerne Anderson, sax; Tony Catalano, cornet; Elmer Blankfeld, clarinet and sax, and Earl Brockman, drums.

"Smiling" Billie Corthay and His California Movieband Syncopators were scheduled to leave Eau Claire, Wis., January 21 for New York to begin rehearsals of a vaudeville sketch, "The Stranded Musiciana", which is to feature Mary Huntress, popular movie actress, for a vaudeville tour of forty weeks in this country, Canada and England under supervision of Paul Specht.

Several changes have been made lately in orchestras of theaters in Terre Haute, Ind. Mrs. Loisa Hill, formerly pianist at the Rex, has replaced Paul Johnson at the American. Emma Schultz supplanted Mrs. Hill at the Rex.

The Topsy-Turvy Orchestra, which filled a winter season at the Kirkwood Hotel in Des Moines, Ia., and two summer engagements at Lake Okoboji, Ia., began a five months' appearance at the De Soto Springs Pavilion, Hot Springs, Ark., New Year's Day. The personnel: "Babe" Brose, sax, and clarinet; K. McKinley, trombone; Jack Glaha, cornet and violin; "Chalk" Sales, drums and manager; Don Warner, piano-director. The orchestra also is rendering evening concerts at the Moody Hotel in Hot Springs.

Chas. Beck, veteran musician, of Dubuque, Ia., was named president of Musicians' Protective Association of that city at the recent annual election of officers, held in the organization's rooms at Twenty-second street and Central avenue. He succeeds August Kirebeck. John Stuber was elected vice-president; F. C. Oeth, secretary; Clem Brandt, treasurer, and Al Kaufman, sergeant-at-arms. Dell Doty was named as delegate to the national convention. A change in by-laws calls for the semi-annual payment of dues instead of quarterly. The association is over twenty-five years old and has a membership of 263 in good standing. Chas. Beck is one of the charter members.

O. A. Peterson writes: "It seems that everything conspires to make the trumpet tone as disagreeable as possible.

"Why the shallow mouthpiece? Isn't it bad enough without inflicting this handicap upon it? "A shallow mouthpiece makes a blabby, shrill tone, like that of a cheap cornet. Those obsessed with the idea that it's a classical instrument might imagine the tone is 'brilliant.' Yes, but I have another word for it—'Rotten.' "

"We never use a shallow mouthpiece with the trombone; then why use one with the trumpet? The trombone also is a trumpet, an octave lower. It's tone is pleasing and mellow, even the snappy, because we use a sensible mouthpiece with it. And also because it's an octave lower.

"Put a cornet mouthpiece into a trumpet and it doesn't sound quite so bad. But it's bad enough at best.

"The cornet is far superior, 'every day in every way,' if one knows how to play it."

Jack R. Shepard, business manager of the All-Star Entertainers, informs that the combination recently resumed its road work after a short vacation, following a two years' tour of the Central South. He says the orchestra jumped from Lynch, Ky., to New Orleans, La., to play at the national convention of the American Legion and hopped to Roanoke, Va., to resume bookings. The roster includes Arthur Richardson, piano-director; Calvin Blickey, drums and entertainer; Jack Powers, sax, and

(Continued on page 40)

PADEREWSKI RETURNS

AS EVERYONE except himself predicted, Paderewski has come back to music. His art is purer than when he left it; his understanding seems the broader and more mellow for his worldly experience. Whereas before affectation and eccentricity were beginning to become the habitual reaction of boredom, now after five years of intellectual excursion Paderewski resumes his music refreshed and inspired, and without either. Technically his control of his instrument has been unimpaired, as each concert since his return has proved more definitely. Spiritually his art has new and profounder significance to himself and to his hearers, for during five years life with him ceased to be an avocation and became a fact; vital struggles of the mind and soul ceased to be academic and became empirical.

The career of the virtuoso is lacking in incentive. Once the heights are scaled—and he stands unquestioned among the superior few—what is there left for him? The technique or mechanics of his art is a dynamic thing to keep abreast of which he must labor continually and most of his time. And the end of his labor? A tiring succession of recitals in which time-tables are as important as music. Of money the recognized virtuoso easily earns more than enough. His playing is a standard below which he himself may fall often with impunity. And often he does, yet concert halls are always full; adoration is soon no longer a comfort or an inspiration.

It is not true that mere performance is sufficient incentive for the virtuoso. It may be for the composer, who is continually facing new imaginative problems the solutions of which are expressed in music that is heard; but it is not a true end of the virtuoso's art. His concerts come frequently and in far places. They are arranged long in advance by the calendar and the clock. The momentary temper cannot be considered in the schedule, altho it is just that which makes a performance good or bad. How often are artists far from the playing mood when their halls are packed full with expectant audiences; how often are they tired very early; how often do they warm to their work only late in a concert! But the program is inexorable. It is easy to believe that the virtuoso's best playing comes impromptu in the privacy of his own studio. Yet, his need of money, his desire for recognition early satiated, he continues to suffer the privations of the concert tour for want of other end or aim.

At 18 a master recognized through the world; at 50 the same master, the world no larger. What takes place in the virtuoso's life during all that time? For the most part he practices and gives public concerts. It is little wonder that so much music is heard which is cold and wooden. Music is a form of emotional expression. No matter what its artificial structure, its mechanical basis, the final product is akin to the soul. It is the delicate and aesthetic expression of the spiritual pains and pleasures of sheer living. Herein lies the key to the virtuoso's function. Only living creates the soul, that thing of the spirit which is the residue of the scathing flames of experience, the resultant of the buffeting forces of the worldly career. It is said of the prodigy that he plays without warmth, for he has not lived. Instinct, insight may go far, but it is the soul purged in living that nourishes art. The existence of the virtuoso, guarded by secretaries and managers, coddled by admirers, is only too apt to be trammelled and unreal, to become at length a cycle of routine, boredom and display.

Until late in his career Paderewski avoided these sloughs of virtuosic error. He was almost always the true artist. How close he came to them is indicated by the fact that once his avocation—living—suddenly leaped to the fore in his career, he could drop his music completely for five years. Eventually he has come back, for just as art alone is insufficient, so living itself is not enough. He comes back physically and mentally refreshed by his vacation from music. His playing is now again, as in his prime, a live, attentive act, not a thing of schedule and routine. He returns with mind and spirit enriched by experience, by aspiration, success, disappointment. His music is the more profoundly significant, the more vital.

—THE NATION.

the wisdom of the step. Critics assailed the departure as one beneath the dignity of a public body which has assumed a certain trusteeship for the elevation of the public taste in matters of entertainment. But the promoters held their view that the popular predilection being as it is, it was quite fitting, and indeed desirable, that the corporation should see to it that the citizens got the best form of amusement which they liked, a form which, altho it may not appeal to the aesthetic, is, after all, innocent enough in its excitements. The success of the shows has been sufficient justification of the determination to promote them. The carnival last year gave great delectation to thousands of citizens. Claimed to be the most comprehensive entertainment of its kind that has ever been organized in this country, the carnival, which will be continued for six weeks, includes a circus under the supervision of E. H. Bostock, the manager of Messrs. Bostock and Wombwell (largely augmented since the visit of last year) and a very extensive range of merry-go-rounds and similar fun-making machines. In the roundabouts department there are, in addition to all the old features, several ingenious novelties, one a Glasgow invention. Bailie MacDonald, convener of the Corporation Committee, which has co-operated with C. P. Hainesworth, the general manager of the Kelvin

935, are required. An offer of a million dollars for filming the Passion Play has been refused by Oberammergau. "Can anyone ever accuse Oberammergau of being mercenary?" asks the burgmaster. "Has it not proved that its Passion Play, its sacred inheritance, cannot be bought at any price?"

Offers From Amusement Caterers for Brighton Aquarium

The Brighton Town Council has again considered what is to be the future of the Aquarium, which was acquired by the corporation twenty years ago, and has since imposed an annual charge upon the rates. In that period the total loss has been \$450,000, or three times the amount of the purchase money. Since the collapse of the recent scheme for leasing the property for the purposes of a motor coach garage and terminus several fresh offers have been received. Two give no particulars, and of the rest one is a project to take a sixty years' lease, pay a rental of \$7,500 and spend \$250,000 on alterations to equip the place for entertainments. Another mentions a rental of \$20,000, but does not specify any capital expenditure, altho the construction of a tidal bathing pool, refreshment rooms and accommodation for dancing and side-shows is promised. A third offers a rental of \$20,000 on a twenty-one years' lease for scenic, mechanical and electrical entertainments. An interesting

(Continued on page 46)

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

Artists on Their Own

LONDON, Jan. 6.—I have frequently referred in these columns to the desire—in some cases translated into initiative—of English artists to run shows without the intervention or subvention of managers. From the success which has attended such tentative efforts as have been made, lively promises would seem to be held out to bolder spirits.

New Year's Day reminds us of this, for on January 1 the co-optimists gave their seven hundredth performance and entered their third year with undimmed reputation. Beginning as a free association of players with little apart from their talents in the way of assets, they have established themselves as a permanency in the amusement world of London. On January 18 they start a new program at the Prince of Wales Theater with tabloid burlesques of the plays of 1922 in their bill-of-fare.

Another free-lance management was that at the Everyman Theater, of which I have already made mention. With repertory plays this band of artists took over the theater when the manager proposed to close for the summer season. Not only did they succeed, but with Drinkwater's "Mary Stuart" they beat all records in weekly takings and length of run.

I have not yet heard of new plans of the group of players who are responsible for "Thru the Crack", but ambition runs high there and their present doings are full of promise.

The difficulty in the way of these co-operative managements is, of course, the scandalously high rents of London playhouses. But I should say that a reasonable lessee who associated himself with a band of able and enthusiastic artists, determined to put good plays before the public in the best possible manner, would reap a rich reward. And so would the player.

Britist Players—Ethel Coleridge

When some years ago "The Man Who Stayed at Home" was to be found in a West End theater there was an old German woman, Fraulein Schroeder, in the company, and the young lady who was responsible for the nocturnal appearances of the fraulein caught the attention of discerning critics by reason of her clever assumption of the accents and gesture of that daughter of the Fatherland. Afterwards in various pieces, including "My Lady's Dress", "Milestone", "Priscilla and the Prodigal", "If" and "Clothes and the Woman", Ethel Coleridge proved herself as able in a diversified selection of character parts as she had in the earlier piece.



ETHEL COLERIDGE

She is a keen observer of the intimacies of movement and diction which go to the making of vivid character sketches, has a remarkable sureness in dialect and foreign accent (she draws the line at Scotch, I believe) and dresses a part to place, period and perfection. Unlike many players of character parts she does not rely on her makeup and accent to "get it over". She works all the time, before production and at every performance, using her brain and body. Especially noticeable is her expressive use of her hands, by which she knows how to express the temperament and mood of her assumed other self.

Recently she has added three subtle studies to her gallery of English peasant portraits, Mrs. Sturges in "If Four Walls Told", Mrs. Durr in "The Balance" and a common-sense neighbor in "Widow's Wreath".

Her ambition runs to the embodiment of Shakespearean "wenches", especially Maria, in "Twelfth Night". In this I should welcome her appearance, but more as Audrey, in "As You Like It". It would also be a pleasure to see her in several of the character parts in eighteenth century and restoration plays. Perhaps Cochran has her in mind for his promised season of these revivals; I wonder.

"Polly's" Music

In my eabled note on the production of "Polly", sequel to "The Beggar's Opera", which is packing that ill-fated house, the Kingsway, I referred amiably to Frederick Austin's music, the most successful feature, to my mind, of a most successful show.

For the happily chosen airs which accompany the lyrics Austin has ranged over a wide field of old-time melody, having drawn upon France, Italy and Germany, besides England. Composed with the rich band of accompaniments which the opera boasted, "Polly" was by no means well supplied, but the composer has made up the deficiency with discrimination and most suitably.

The musical form of this work is much more ambitious. We have frequent leitmotifs suggestive of Wagner's "visiting cards", subtly woven "lead-ups" to some songs, and the full-dress prelude before the first act contains various thematic elements from the piece symbolically treated.

The vocal score is now published by Messrs. Boosey & Company.

I very sincerely reiterate the hope previously expressed that Austin will hand over a light opera of his own conception and composition before long, for he is certainly no small beer in this much-neglected department of theatrical activity. Apropos of which, Israel Zangwill said recently in an interview: "Altho most musical plays are beneath notice, the Gilbert and Sullivan plays are higher art than most present-day tragedy."

And surely English politics is as amusing today as when "Iolanthe" was penned. And vorticism (and vittleism, too) is as droll down Chelsea and Kensington way as were the pseudo-artistic asinities which Gilbert feered in "Patience".

Now, Mr. Anstin, please!

Defending the Film

The vagaries of the film censor, in objecting to the pick-pocket scenes in "Oliver Twist", the unco' guidence of Manchester Watch Committee in banning "Foolish Wives" (in which, by the bye, I enjoyed the finest piece of straight acting I have ever seen on the silver screen, that of Stroheim as the villain) and such-like pettifoggery is rousing protest from all sorts of people among our intelligentsia.

G. K. Chesterton, who once wrote an amusingly common-sensical "Defense of Penny Dreadfuls", has been busy defending the film against these killjoys. So has Lady Cavendish-Bentley. Now Dr. Ballard, presiding at a lecture by Dr. C. W. Kimmins on "The Child and the Cinema", has joined battle with the muzwumps.

Dr. Kimmins insisted that it would be difficult to overestimate the educational value of the film to the modern child.

Scottish Players Come South

Again the theater is under an obligation to Sir Oswald Stoll; this time it is the Scottish theater. For the amateur players who form part of the Scottish National Theater Society are at the Coliseum this week and they give us a bright little comedy sketch, "A Valuable Rival", by Neil F. Frant, played in broad Scotch, and jolly well played, too, especially by Andrew P. Wilson.

The piece is given as it was performed at Balmoral Castle before King George and should serve to beat up interest—and funds—among the London Scots.

Shaw's Greeting

G. B. S. sent a characteristic letter of regret for nonattendance at the Scottish Players' dinner. It was read to the distinguished assembly which gathered at Simpson's in the Strand to do justice to the haggis.

"The unanimous refusal of the English people," he wrote, "to establish an English National Theater must not discourage them. The Englishman is so modest on his own account that he never believes anything English deserves to succeed or can succeed, but is boundlessly credulous as to foreign possibilities."

And if that sounds merely funny, remember the advice of the He-Ancient in "Back to Methusalem": "When a thing is funny, search it for a hidden truth," tho in this case the truth is, for some of us at any rate, apparent—and one the less bitter for that.

The Theater and Journalism

I hear that The Actor, official organ of the Actors' Association, is to be restarted shortly as a journal appealing to the general public as well as to professionals. This is good news, for every effort to propagate the art of the theater is valuable. At the same

time I cannot see what service will be rendered to the A. A. by this new journal which is not already given by The Stage. For the latter paper has insistently and consistently upheld the rights of the player and has ventilated and illuminated the manifold wrongs of the profession. It has another advantage, that it must be read by "the other side", which few propaganda organs ever are.

As far as the general public is concerned I doubt whether they can ever be persuaded to concern themselves, save as nine days'—or nine minutes'—wonders, with the internal politics of the artist's life. Public opinion, like the Almighty, helps those who help themselves. When the A. A. is doing what Equity is doing, it will have its public all right.

By their works we, of the general public, shall know the councilors and executives of the A. A. by their Actors' Theater in particular. And that is all we know or need to know.

But a really good theater paper is certainly needed on this side. When I look at the French "Commedia, et Theater Illustre", I am green with envy of Parisian theater journalism. True, we have several weekly journals devoting a great deal of space to the stage and its people. But the critical tone, saving the contributions of Ashley Duke's to the Illustrated Sporting and Dramatic News, is irregular and we are without a real index such as Commedia supplies of the output of theaterland.

Brevities

George Moore's "The Coming of Gabrielle" is to be produced for a series of special performances by Leon M. Lion in a few weeks' time. This will be the first play of this famous writer to be put on for the general public in this country.

Henry Oscar told me recently that the visit of the Oscar-Stirling London Players to the Champs Elysees, Paris, broke all records at that house and that they will return for a longer season in due course. Meantime they tour the provinces with repertory.

Edward Percy's new piece, shortly to be produced by the Repertory Players for a Sunday night performance, is called "Coloman". It deals with the Hungarian Crusader-King of that name.

Bransby Williams begins his third "legitimate" tour towards the end of the month with repertory, including "David Copperfield", "Hamlet" and "The Lyons Mail".

Owing to heavy bookings an extra matinee (making three per week) has been found necessary for "Sweet Lavender" at the Ambassador.

The "Charley's Aunt" Club will admit the public, in addition to members, to the fancy dress ball to be held January 14 in commemoration of the thirtieth anniversary of the "grand old lady".

The Vachel-Simpson piece which is to follow "The Dover Road" at the Haymarket has been renamed "Plus Fours". Anything in that?

Austin Brereton, manager for H. B. Irving and biographer of father and son, left \$5,750, his whole fortune, to Lillas Beatrice MacKenzie, his "faithful friend and attendant for over nine years."

Arrangements are complete for the early production of "So This Is London". The Garrick will probably house Cochran's George M. Cohan play.

Seymour Hicks will use his own version of Verneuil's "Pur avoir Adrienne" for his new production and not that of Gladys Unger, America's version.

"The Great Broxopp", by A. A. Milne, will follow "Loyalties" at the Ambassadors' in February.

Frank Curzon and Gerald duManoir will follow "Bulldog Drummond", with "The Dancers", at Wyndhams in about a month's time.

Mrs. Patrick Campbell is preparing Bernstein's "L'Elevation" in translation by Angela Thirkell, under the title "Uplifted", for early West End production.

THE SPOKEN WORD

(Continued from page 39)

rapid speech. The ensemble voices in the second act part of the play were particularly interesting. They were well directed for individuality and they blended happily into a symphony of expression.

The voice of Lotus Robb is somewhat light in quality to make her work impressive in "Johannes Kreisler". It is a voice without an arresting note. It feels its way, wavering with emotion, but it fails to discover a definite touch. It is fragile and it wobbles, feeling for the keys, at moments when it should strike a cord.

Erskine Sanford's presence in this play reminds us that his voice is always much the same. There is no need of a program when Mr. Sanford speaks. His voice identifies him. He has a peculiar vocal quality and one that has afforded much pleasure in the parts he has played. The versatility of such a voice, however, cannot be compared with the work of actors who defy you to identify them even when their names are on the program.

Jose Ruben does all one could wish for in the part of Tito in "Gringo". There is something very satisfying in Mr. Ruben's voice and speech. He usually knows what he is about. Considering that Mr. Ruben can do things of real importance, he seems a little too good for mere "Mexican life". A very interesting

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little woman, or girl, with Mr. Ruben, is Edna Hibbard. Her voice is admirable for the part she is playing. It is pert and peppery. It is right on the line of the mask in pitch, and this vibrant placement enables it to express an idea as quick as thought. Miss Hibbard has an expressive face and she is mirth-provoking because she expresses so truly real states of mind.

Richard Barbee does good work in this play. He gets some of the high pitch and upper resonance that we speak of in Otto Kruger, but he makes this a clear tone, and he distributes plenty of tone in the mouth to make his speech fluent and audible. It is never muffled. Mr. Barbee's pitch and lead tone is exactly suited to his part. The argumentative, petulant theorist would speak like a "school teacher". His discussion is all mental with very little heart element and no particular depth. Mr. Barbee has the right tone for his part, and he gets his lines over with perfect clearness.

Arthur Albertson has a voice of excellent timber. It is a manly voice for straight parts, and Mr. Albertson is a manly actor for anch straight sincerity as is required of him in the part of Trent.

The Theater Study Club of Los Angeles keeps in close touch with the current plays in New York City. All the critical reviews of John Barrymore's "Hamlet" were discussed on the program last Saturday morning. "Loyalties" is being read in connection with the study program. Mrs. Florence Robinson, director of the club, is a member of the Board of Lectureship of the National Shakespeare Federation. Before the Los Angeles Teachers' Institute last Monday Mrs. Robinson, assisted by Mary Alpaugh, gave readings in costume from "The Merchant of Venice". Mrs. Robinson and The Los Angeles Times are working hand in hand to establish a Shakespeare center on the Coast.

"Is Maine soon to be left without one home for the spoken drama? Are all of the theaters within our borders to be devoted to vaudeville and motion pictures? This is the question agitating the people of Portland—in which, apparently, the spoken drama has found its last stronghold. Until recently Portland had two stock companies—Adelyn Bushnell and her associates at The Jefferson, and the unique but gifted group of players at the tiny Maitland. Financial troubles piled upon the Jefferson, which was sold to the Bishop of Portland and is to be converted into a Catholic school—altho, for the next few weeks, some high-class motion picture will be shown there. This should have insured prosperity for The Maitland, but apparently it didn't, and a few days ago it was announced that this playhouse must close also unless a fund of \$4,000 is raised immediately. A number of public-spirited citizens have undertaken the work. No announcement of their success or failure has been made—at this writing; but Portland playgoers are a bit comforted by the fact that the life of The Maitland is to be prolonged at least one more week. It was originally believed that it would close Saturday night, unless substantial progress in raising the \$4,000 was made.

"THE LEWISTON (ME.) JOURNAL"

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

"THAT THE PROFESSION MAY KNOW"
OPEN LETTERS
 "FOR OFT-TIMES VIEWS ARE LIVEST NEWS"

Scores "Blind" Advertisements

Hannibal, Mo., January 15, 1923.

Editor The Billboard—I have been a close reader of The Billboard for fifteen years, and in the last three years have gained many a valuable tip from it for the lining up of my bands. However, it burns me up to read a musician's "at liberty" advertisement that is signed, for instance, "V. P. Z." What is the matter with a musician who does that? Is he afraid to make known his identity?

I have talked to many band leaders on the subject, and their opinions are the same as mine.
 (Signed) LEO STAR.

(NOTE—The above is printed in line with The Billboard's policy of giving space to opinions of those in the profession. The method of advertising explained by Mr. Star is wrong, of course, when abused. Otherwise there is good reason for it.—THE EDITORS.)

"By Golly, That's a Relief"

New York, January 14, 1923.

Editor The Billboard—I saw the article in The Billboard from Mayor "Lew" Shank, of Indianapolis, Ind., in which he gives personal credit, mentioning the names and respective theaters of all artists who appeared at the Christmas celebration in his city.

By golly, that's a relief. If it happened in New York or Brooklyn, you would just read one man's name, saying he was responsible for the entire entertainment.

Mayor "Lew" Shank is an oldtimer, and he is a good artist. That accounts for his selfishness.

It's a real pleasure to work gratis for charity, if given a little credit for same. The artistes give the show, so why not give them a little credit?

(Signed) THOMAS PATRICK,
 No. 1 Elks' Club.

Cites Errors on Stock Shows

Boston, Mass., January 15, 1923.

Editor The Billboard—In the January 13 issue of The Billboard, on page 26, are two errors which I hasten to ask you to correct. These I attribute to over-zealous press agents, and in no way reflects on The Billboard.

First, an article about the St. James Players reviving "Rivals". This was done by Mr. Jewett's Players at the Copley. We play only American plays by American authors.

Second, the article about the stock company at Toledo, O., signed "W. H. C.", concerning the first presentation of "Dulcy". The first presentation in stock of this play was made by the Boston Stock Company the week of December 4-9, 1922. At that time two of George Tyler's assistants were here in person to whip the play into shape for stock, and the version used in Toledo was the result of its presentation here. At that time Boston critics unanimously agreed the production was far superior to the original showing of the play at the Selwyn last season.

With every good wish to The Billboard, which we all read eagerly and in this case—critically!
 (Signed) ROBERT SPARKS,
 Resident Manager, Boston Stock Co.

Praises Des Moines Hotel

Majestic Hotel,

Des Moines, Ia., January 4, 1923.

Editor The Billboard—It gives me great pleasure in sending the following report, which members of my company and I would like to see in print. Perhaps it will prove of value to many artistes or showmen playing this town who appreciate stopping at a place that is a home to all.

We cannot speak too highly of the comfortable rooms and service we receive at this hotel. It is so seldom that we find a real haven of rest where the management caters to the profession especially, and does everything to make you feel as the you were in your own home instead of a hotel. Myself and company, and, in fact, everyone here, speak very highly of Jack Barger, manager of the Majestic Hotel, and we advise any member of the profession playing Des Moines to drop in and see him.

The following are registered here this week: Howard Seybert, Helene Seybert, Mr. and Mrs. Joe Novak, Mr. and Mrs. Al DeClercq, Billy Chapleau, Billy Tanzer, Billy Hughes, Dorothy Hagar, Irene Franklin, Froua Bassett, Babe Vallie, Catherine Fredericks, Josephine Keller, Estelle Chester, Margie Newton and Cal LeVance, all of LeVance & Novak's "Pom-Pom Girls"; Sam Worthy, Strand, Weaver Brothers, Babcock and Dolly, Vincent O'Donnell, Baker and Johnson, Ten Seattle Harmony Kings, Lucielle Fenton and Frank Mansoff (with Harry Langdon), playing the Orpheum.

(Signed) CAL LEVANCE,
 Mgr., LeVance & Novak's "Pom-Pom Girls".

Upholds Amateur Song Writers

Belle Valley, O., January 13, 1923.

Editor The Billboard—In your issue of January 6 is an Open Letter from Al Stewart regarding the amateur song writer. Mr. Stewart is right in some of his remarks and wrong in others. He is right in saying that professional song writers must die and that amateurs will automatically keep the song game going. If the amateurs would all cease to write material it would not be long until a song poem would be worth a young fortune, and not a scanty amount like today.

Irving Berlin is a song writer who delivers the goods. That is an absolute cinch, and it is not his sort of writing that has caused the sag in the music business. No one has caused a depression of music except Mr. and Mrs. Public. The crisis is about over. However, it will take some time for the music business to get back to normalcy.

It is true that it is a difficult task for an amateur to break into the professional class in the song game simply because there are about 25,000 too many producing material with no demand for their product. It is very hard for the writers of note at present to place a song with a publisher because of the overstock of song material in all lines.

The average material of the new writer is of no commercial value whatever. The pathway of the amateur song writer is rough, and it takes a lot of up-and-at-'em "dope" to keep on the road that eventually leads to the end of the successful lane.

It is a shame to criticize all amateurs simply because a few are not there with the goods. I have seen lyrics of the so-called amateur writer that were far superior in merit to a number of the lyrics that are listed as our greatest song hits, and any critic who has the pleasure of examining many lyrics of other writers can pipe the same story.

For an amateur to get quick results, he should get some professional and critic in the song game to guide him by honest criticism and revision.
 (Signed) THOMAS OAKES.

Denounces Hotel Jokes

Chenoa, Ill., January 12, 1923.

Editor The Billboard—As an ex-member of the profession and as a hotel proprietor, I was glad to read in your columns of the movement on foot to put an end to the alleged jokes about hotels, particularly the old one about the difference between hotel proprietors and Jesse James being that James had a horse.

Comedians and house managers should put a stop to such slander, as I believe the profession gets a little the best of it from hotels. They need the hotels and the hotels need them. A real hotel manager will go out of his way to make the stay of theatrical folk at his hostelry a pleasant one.

The live hotels have display cards announcing the various current attractions, and the clerks gladly direct commercial and tourist guests to the different theaters. And they do not expect a complimentary ticket for doing it.

Hotel proprietors have enough propaganda about high rates to fight without the additional trouble that results from the so-called hotel jokes from the stage. Owners of hotels are glad to reduce rates when possible. Often the hotel jokes are by comedians against the best

hotel in town, a hotel at which the comedian is not stopping and knows nothing about.

A few weeks ago a troupe was stopping at my hotel, and when it left there was reason to think that the stockyards had been turned loose. Crumbs and pieces of food were ground into the carpet and cigaret stulcs were all over the floors of the rooms which the members occupied and also in the halls and toilets. And I am thanking myself that there was no fire. A few nights later the company returned for a short layover, and I told the manager I would have to refuse rooms unless the members would assure me that they would be careful and clean. He offered to pay for any damages before they left the second time. I am glad to say that there were no damages. But, as I have the only hotel here, those people would have been inconvenienced if I did not give them a chance to do better. As a rule the women are worse than the men. During the twenty-two years I have been in the hotel business I have had many a bed burn up and curtains destroyed thru carelessness of women smokers.

Another troupe has been playing this vicinity for years, and I have never had a finer bunch of ladies and gentlemen to stop at my hotel.

From what I have said can be seen the difference in the conduct of company members. I blame or credit the manager for their bad or good conduct.

I always find that those who leave their rooms dirty are with a dirty show, and those who leave the rooms clean are with a clean show. This is a stamp of advertising, and I spend by money accordingly.

(Signed) W. FLOYD HOPKINS,
 Proprietor, Pike Hotel.

MUSICAL MUSINGS

(Continued from page 44)

clarinet; Thos. Snodgrass, sax. and clarinet; Bernard Hickey, trumpet and oboe; Franklin Perry, trombone and sax.; Seymour Bondurant, banjo, drums and piano.

A recent editorial in The Omaha (Neb.) World-Herald emphasizes the true state of democracy that exists in the home-town band and, as the writer affords many pleasant reminders for musicians of all classes, his words are reprinted herewith:

"The assembly of the country town band to play for fair or funeral, barbecue or baseball, dance or debate, is the great example of the democracy of such towns. It demonstrates country town life more clearly than a multitude of other activities that sociologists sometimes prefer to study for local color. It is the one striking small-town activity which draws all ages, sexes and classes and plants them firmly in one spot to wait and listen as long as horns shall toot or sound of drums be heard.

"Let us meet the small-town band. There is a bugle blast from the solo cornetist as he steps out in front of the butcher's shop. It is the clarion call of the leader summoning the other bandmen to him. He is the leading butcher of the town and has just wrapped up his last package of round steak. He's to devote an hour now to his organization. From the newspaper office down the square comes the bass drummer. He pled an 'ad' for the bakery getting away promptly, but will reset it later. The alto horn emerges from the undertaker's parlors. The man who performs with his 'untals' hasn't embalmed a body for a month, the two souls have fed the village in a fortnight, he's heard. It worries him not at all that they have. His only worry now is over his ability to play the new march the band is to try out this time.

"The clarinetist rushes from the bank. He has cashed half a hundred checks during the morning and attended to other routine work. He is ready to enjoy the relaxation of playing

in the band. The baritone player is the town hardware dealer. The sale of a cook stove and the loading of a dozen bales of barh wire on a farmer's wagon have tucked him out, but he's willing to try the Washington Post March, you bet. The saxophonist is the druggist. Pills have been dropped and safety razors blades left where he was sorting them when the bugle blew. The snare drummer is the postmaster—Uncle Sam's contribution to the community music, the Uncle Sam has no departmental record at Washington that it was ever made.

"The tuba player stumbles out of the barber shop. He's late, he thinks. Summoned while in the act of cutting a town pastor's locks he could hardly give up the task at the leader's first notes. Besides, he jammed his huge horn against the door as he started out. He swore softly to himself as he adjusted it, but he's confident the dominie didn't hear him. If he did—well, there isn't a living in cutting preachers' hair, anyway.

"The oboe player and an A-flat cornetist, partners in the town feed store, are on their way together. They've locked up to go—suspended business, would you believe it!—during the festivities. If the sale of a sack of bran or fifty pounds of chicken feed is lost, well and good. But real patriots of the town wouldn't think of shopping now. They'll come later.

"Across the street the staccato notes of an automobile engine that has just had new spark plugs inserted have suddenly been hushed. Lo, the garage man has thrown down his tools and rushed to the wash basin. He has cleaned the grime from his hands with a few nervous dashes of mechanics' soap and then grabbed his trombone and is on his way, only a few moments behind the rest. Not all the oil has been removed, but what cares he—or they who are to hear him? For he operates the 'slide' with an adeptness that is the envy of many a small boy—and some of the mature ones, too. It would never do to have him missing when 'Smoky Mose' is tackled.

"And so they come—a few more seconds, another trombone, a few other reeds, and we have our eighteen members of the town band. They represent almost as many different callings as there are members. Their music might not pass without extended criticism from a Sousa or a Santelmann, 'tis true. But it is the home-town band, the one and only, the pride of those who hear it and the dismay sometimes of those who support it. In fair weather or in foul it is ready to go anywhere and do any bidding. Maybe it has uniforms, maybe not. If it has they were paid for by the merchants, or from the proceeds of a couple of oyster suppers and an ice cream 'sociable' or two. If they have none it makes no difference, for they travel on their reputation. Music speaks louder than uniforms any day.

"Every instrument in the band represents a sacrifice on the part of its owner for his town. Every piece that's played represents hours of practice when the bandmen, in their businesses, might have been doing something more profitable for themselves. Yes, it is the town band, and good citizens everywhere, without regard to church or political party or station in life, are eager to hear it and brag of its superiority.

"There are some things in life that stand out above the others, and some bits of boyhood and later history that never can be erased from memory. If there's anything that's above the town band in the pleasure it created and spread over the years, we don't know what it is. The town band has done its all for the citizenry thru the fun of festivals, the fury of politics and the thrills of athletic victory. And if, as the last sad rites are being administered, it is the town band that plays the somber march to the grave, it is but the final example we see of its all-embodiment spirit, the real reflector of community life in all its aspects.

"Here's to the home-town band. May the boom of its bass drum never diminish in volume, or the blast from its trombone be stilled."

FROM LONDON TOWN

(Continued from page 44)

scheme "on behalf of certain gentlemen who propose to form a limited liability company" asks for a lease at a rental of \$5,000 per annum for sixty years, to fill in and level the property to the adjoining Madiera road and lay out the major portion as flower gardens and a recreation ground with a restaurant. The capital to be expended is \$50,000. The special committee having charge of the matter recommended that it be authorized to enter into negotiations in respect of one or other of these schemes, but when the subject came before the General Purposes Committee, which consists of the whole Council sitting in private, this recommendation was defeated on the ground "that the Council is not prepared to consider offers to take the Aquarium on lease." This is an entire reversal of the terms upon which the Council previously invited offers. It was further resolved to instruct the special committee to submit a scheme for dealing with the site on the lines of a public improvement. In a preliminary report the borough surveyor estimates the cost of such adaptation of the site at about \$60,000. After considerable discussion the Council decided to adopt the recommendation of the General Purposes Committee and not to enter into any negotiations on the basis of a lease of the property.

SPOKEN WORD RECORDS

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WINDSOR P. DAGGETT

202 West 74th Street,

NEW YORK, N. Y.

MINSTRELSY

(Communications to our Cincinnati Offices)

"Lasses" White advises that his garage, auto and three large trunks of scripts, songs and material for acts were destroyed by fire the other day.

Organization of Marlow Brothers' All-White Minstrels is well under way. Ten trunks will transport the show, which opens May 5. Many of last season's members have been re-engaged. Robert G. Wing is company manager.

Bobby Gossans and Billy Williams have joined the Hill Evans Minstrels, the former replacing Fred McGee as end man. Charles Hill joined the show in Harriman, Tenn., and is said to have considerable vaudeville time booked.

J. Frank Garry, who closed with the Hill-Evans Minstrels some weeks ago, is producing a home-talent minstrel for the L. O. O. M. in Bucyrus, O., and says he is surprised at the singing, comedy and dancing talent the boys have shown.

Tom Mee and wife, both formerly of the Guy Bros.' Minstrels, are playing vaudeville houses around New England, billed as Mee and Mee. The act consists of comedy singing, talking and dancing. Mrs. Mee working in tan makeup. They are using "For the Sake of Auld Lang Syne" and "Carolina Home", both Witmark songs.

L. Barton Evans, who has been producing home-talent minstrel shows for the past five seasons, has returned to vaudeville, one of his earlier loves, and is now playing the Orpheum Time. Since returning East Mr. Evans says he has had flattering offers to return to the operatic stage, but says he is contented in vaudeville for the present.

Joe H. Smith, formerly in minstrelsy, is playing the suburban houses in Cincinnati with his musical and dancing act. Last week Mr. Smith called at The Billboard offices to renew acquaintances with the editorial staff and among other things stated to the writer that he recently retired from the Fiddlers' Contest and Show, conducted by Fuller and Lawson, "for good and sufficient reasons."

"The Seven Honey Boys", including Happy Benway and Bill Cawley, ends; Johnny O'Mara, soloist; Tommy Hyde, manager; Geo. Faust and Jack Brennan, dancers, and H. W. W. Willison, soloist and yodeler, headlined the Capitol bill at Hartford, Conn., recently, and scored a tremendous hit with their minstrel act, featuring singing and dancing. The act is playing the U. B. O. Time.

The tenth annual performance of the Police Minstrels of New Orleans will be held at the Dauphine Theater January 28 to February 3, inclusive, under the direction of Detective Jos. Cassard and Capt. Harry Durvalle. One of the features of the performance will be Detective Arthur J. Rogan, who will sing for the first time in public in New Orleans the



Lester Haberkorn (right) and father, a retired musician, who kept step alongside one another in a recent parade of the Neil O'Brien Minstrels when that attraction played Lester's home town. The rest of the Haberkorn family entirely suspended activities at home to be among those standing on the curb to hear and see their idols join in the sound of brasses blaring out a favorite march.

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ballad, "For the Sake of Auld Lang Syne". According to the newspaper advertisements the scene, "At the Central Station", featuring most of the principals, is "big-time" stuff". The proceeds will go for the benefit of the Police pension fund.

Ralph Mathews, of Springfield, Mo., a former student at Drury College, where he took part in many of the college entertainments and musical events, is appearing with the J. A. Coburn Minstrels. Mathews for a number of years sang in the choir of the Presbyterian church in Springfield and was active in musical circles there. He left there last June to join the troupe of the Lasses White Company, but later joined the Coburn company as a singer and musician. The company is spending the greater part of the time on the Pacific Coast but will change its bookings this year and expects to open an engagement in New York April 1.

A number of young men from the DeMolay Lodge of Kirksville, Mo., have organized a minstrel troupe and will give performances in several nearby towns, bookings now being arranged for, and the first performance in all likelihood will be given at LaPlata. The boys were prompted in the move by the success that attended their minstrel show at the Princess Theater in that city, December 19, since which time they have had several requests to bring the show to other cities. The

organization is to be known as the Missouri Minstrel Company and will include a male quartet, a chorus and the Winter Garden Society Orchestra, a total of about twenty-seven men.

"The Delaware and Hudson Revue 1923", an outgrowth of the Delaware and Hudson Minstrels of last year, will be presented in Harmanus Bleecker Hall, Albany, N. Y., Monday evening, February 5, by employees of the Delaware and Hudson railroad offices in Albany. Fred L. Hanlon is selecting the company and Oscar Hallenbeck will stage the dance numbers. There will be about an hour of minstrelsy, with a chorus of fifty male and twenty-five girls' voices, conducted by Edward DeLachy.

The "Funny Men From Casey Land", of New Orleans, an amateur troupe, are reported doing good work in and out of their city towards charity affairs. This organization has been in existence over four years and confines its efforts to helping churches and worthy causes, receiving no money whatever for its services, and does not bar creed, color or sex. The minstrel first part is under the direction of George Bauer. The following officers have just been elected for the ensuing year: P. J. Dupre, president; L. F. Manley, vice-president and business manager; Jos. Murray, recording secretary; L. J. Lauden, treasurer; S. P. Kreutz, publicity agent; Geo. Bauer, director of minstrels; John Davis, vocal

director; L. J. Lauden, advance man and stage manager.

Work has started at the winter quarters of The Famous Georgia Minstrels. The Pullman car has been completely overhauled and painted, new canvas has arrived and all last season's staff members have signed up for the new season, which opens in March. Col. O'Brien promises to have one of the best equipped car shows in the Southern States. Nearly all the people have been engaged and are in winter quarters. This year Col. O'Brien will tour Georgia, Alabama, Mississippi, Tennessee, Kentucky, Virginia and North and South Carolina. A complete new line of printing has been ordered from the Donaldson Lithographing Company, of Newport, Ky.

W. S. (Billy) Cleveland, who passed away in Orange, N. J., New Year's Eve, was one of a number of Chillicothe, O., folks who became well known in theatricals two decades ago. Cleveland was born and reared in Chillicothe and left there as a billposter with the Sells Brothers' Circus. Entering the minstrel profession, his organization succeeded in fame. Cleveland was credited with making a large fortune but in time, when public taste changed, he left the road and for the past ten years had been conducting a vaudeville booking agency, supplying a large number of small theaters. In a talk with the minstrel editor the other day, George W. Engebret, a personal friend of Mr. Cleveland, says the Cleveland Minstrels, with silver top hats in parade, often numbered over 100 people. Engebret says Cleveland surely was entitled to the title, "Mastodon", for there never was in the past any bigger minstrel company. Many of the foremost stars of today were at one time under the Cleveland banner.

Mercer Minstrels, an organization formed of local talent at Hopewell, N. J., has been reorganized for the season of 1923 with a new lot of members under the direction of E. R. Whitehead. Their repertoire consists of three vaudeville acts, closing with one of the very best minstrel circles ever produced by home talent, it is said. Last year they featured Ruth Tams, a little too dapper who has not reached her seventh year, and she was a whirlwind of applause and went over the top at twenty productions last year. She will be with them again this year. James Dunphy, an oldtimer, formerly with Thatcher, Primrose and West Minstrels, had a very pleasing juggling act, closing with a clog dance. Professionally Dunphy was known as Danpheno. Mr. Whitehead is said to be an old hand at the minstrel business and in 1896 organized a local minstrel at Haverstraw, N. Y., playing a lot of Hudson River towns with great success. He was also in the burlesque business a short time.

Fred L. Durlinger, minstrel singer, writes from Fairmont, W. Va., as follows: "While witnessing the bill at the Blue Ridge Theater (United Time) the week of January 1 I was a surprised patron to see two of my old trouper acquaintances, the Leahy Brothers, on the bill. The biggest surprise was handed me by an excellently well rendered song by Charles (Euck) Leahy. I do not know how he ever kept from doing a solo in the first part on shows with which we trouped together. Had it been known several managers would have saved one singer's salary at least. Eddie does the comedy in such a manner as to keep the audience snickering all the while, especially when doing his 'lummy' dance. Eddie is also a singer of no mean ability and has a tenor voice that many of us has-beens would be proud to boast of. The acrobatic work in the act is above par and same was well applauded. This is the nature of acts the public craves—clean and no smut in the comedy and which requires skill. These boys should get work regularly, and with an agent like Mark Munroe they can figure on steady work. Other minstrel acquaintances I have recently renewed are Happy Benway, Johnny O'Mara and Tommy Hyde, of the Seven Honey Boys act; Mr. and Mrs. Tom Post, now Post and Dupree, and Ralph Kliner, of Kliner and LaRenne." Mr. LaRinger has been located in Fairmont for the last three years in the automobile business, being connected with the Dodge Bros. Agency. Look him up, fellows, when you play the town.

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

W. C. Fleming has contracted to be the general representative of the John W. Moore Indoor Circus Company.

Lack of space in this issue prevents us from giving publication to an interesting communication from Edward Everett, of Easton, but it will be found in this column next week.

John L. Glenning, an agent extraordinary, formerly of the 101 Ranch, has just closed as agent ahead of "Sonja", a Klaw road show, and can now be seen on Broadway seeking other fields to conquer.

Charlie Bragg, ye scribe in advance of many burlesque shows, has just closed as agent ahead of Jacobs & Jermon's "Bon Ton Girls" on the Columbia Burlesque Circuit to negotiate a theater manager's position.

An interesting contribution from Wells Hawkes will be found, if space permits, in another section of this issue, relative to the training that agents get on and off the circus lots.

Felix Bied, the little man with the big ideas and a working knowledge of their practicability, has been corrailed as the general agent for the Knickerbocker Shows, a brand new twenty-car exposition for 1923.

George Levitt says an advance agent can get along without a cane unless it has a pad on the end for window work, or a magnetic grip on the end for tacking cards, when a cane becomes not only ornamental but useful to the energetic agent.

In our recent review of Jeff Davis' "Hobos' Hall" we referred to "Sammy the Jew" and no offense was intended, as we would not object to being called the same if we could put over some of the stunts that Sammy Burgdorf put over last season for the Great White Way Shows.

Tom North, ye old-time publicity promoter of many and varied in-and-outdoor shows, was seen from our window doing a marathon on Broadway one day recently, and we wondered why Tom falls to keep us informed on his sayings and doings. It wasn't that way in the old 1358 days.

What Augustus Thomas said and did at a recent dinner at the Friars was sufficient to make that body of progressives decide on honoring him with an epheurean feast at Keen's Chop House, the favorite rendezvous of the newly organized Press Representative fraternity, and Wells Hawkes will preside to see that everyone makes good.

William H. Pine, formerly press representative of Starlight Park and during the current season business manager of "Red Poppy", a Greenwich Village Theater, New York City, attraction, is now being relieved of the press agency of the "Red Poppy" by Nelson Lingard, who keeps the natives of Greenwich

Village and Manhattan fully informed as to the whyfores and wherefores.

Our Monday morning mail of last week brought a typical two-sheet mimeograph advance notice of a prospective Shakespearean actress, and it would have found its way to the waste basket had not the caption, "Has a press agent a conscience?", caused us to read his opening paragraph, viz.: "A copy of this letter is being sent to every dramatic editor in New York City. I hazard the guess that only two editors will give it a tumble."

We were one of the editors that did give it a tumble to the extent of consulting our dramatic editor, who informed us that he had received a facsimile copy of the notice.

With all due respect to the ability of the aforesaid agent as a writer, for his copy was carefully prepared and his tributes to the aspiring actress all that could be desired, his methods of obtaining publicity are of the hit-and-miss variety taught by correspondence schools, i. e., cast thy bread upon the waters, and if the editors fall for it, show the results to your employer and get all you can.

Had this agent called upon us in person and convinced us that he really had a conscience and had something worthwhile boasting, we would in all probability have co-operated with him for the desired results by introducing him to our dramatic editor, who, in turn, would have given him the desired space, but in sending a mimeographed copy to each and every department on the same publication, and in all probability to the same on other publications, his methods are open to criticism and his carefully prepared copy meets an ignoble death.

PENCILINGS FROM CHARLIE PARK
Raymond Harris has closed his engagement in advance of the "Invisible Guest" and is now assistant manager of a theater at Upper Montclair, N. J.

Al. Clarkson, business manager of George Damarel's "Red Widow" Co., is now touring the Northwest section of the country to good business.

Brightley Dayton jumped on from Chicago to witness the screen presentation of "Hunting Big Game in Africa" at the Lyric Theater, New York City, which caused the boys in the bull pen to acclaim him the greatest hunter of big game in the agents' field. At that Brightley usually gets what he goes after.

Johnny James has been seen frequently on Broadway of late, and many wondered why until it became known that Johnny was in town due to the illness of Mrs. James, and that he will exit as soon as she is sufficiently recuperated to make his stay at home non-essential to her comfort.

James (Jimmie) Keegan is a hustler of well-known abilities, first at one, then another, of Manhattan's theaters, and Jimmie is now working Nuf ced.

George Hodges, Jr., communicates from Fairhault, Minn., that the pretty pictures in the billroom are so attractive that he is now

(Continued on page 49)



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MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

A clever sleight-of-hand artist, styling himself as Hill, "the wizard", has been making a favorable impression of late at suburban houses in New Orleans, La.

The Great Rajah postcards that he is entertaining clubs and Sunday concerts in New York with Oriental magic, for which he bills himself as Salamo0 Atekoom.

Roland Travers is quite a sensation around New York with his illusion act, according to Edward Borsch, who also advises enthusiastically on the escape feats of Fantome in the same territory.

The Great Blackstone, now on the Pantagon Circuit, concluded his successful Pacific Coast tour last week at Long Beach, Calif., and is working east by continuing as headliner in theaters on the same time.

Newly elected officers of the Minneapolis Mystic Circle are John F. Tyler, president; Jesse A. Neff, vice-president and secretary; Harry C. Bjorklund, treasurer; John O. Incel, business manager. Tyler formerly was secretary of the organization and succeeds Collins Pentz as president.

William Langdon, "superior magician", narrates that he has signed with the American Exposition Shows for the coming outdoor season and will open in the East in April. He is wintering in Reading, Pa., and says the absence of conjurers at local theaters has created a demand for his services at clubs and special entertainments.

C. Leslie Hunt, a live member of the Los Angeles Society of Magicians, will soon begin a study of the mysteries of matrimony, it is reported. To brother conjurers Hunt is known as the "Silent magician". U. McFadden, a member of the same organization, is compiling a directory in which he plans to include the names of magicians from all parts of the world.

A great crowd before the Spokane (Wash.) Chronicle Building recently saw Raffles (Golden) open a large safe, mounted on a truck, in which a young lady had been placed. He freed her in one minute. The tieup was between the Hippodrome Theater and the Chronicle and front-page stories were given the free attraction. Raffles also received due recognition with notices from other Spokane papers.

Amateur and semi-pro. magicians located in cities and towns where vaudeville theaters operate may help increase the popularity of mystery entertainment by having friends join them in requesting managers of local houses to book more magic, illusion, escape, mental telepathy and other acts of a like nature. If necessary, repeat the requests. Needless to say a nation-wide campaign of this sort will eventually bring results and create a bigger demand for mystery acts.

The full membership of the New Orleans Magicians' Club, headed by George Pearce, popular secretary of the organization, journeyed

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to Gulfport, Miss., January 20, for the special purpose of attending the show of Richards the wizard, at the Strand Theater. The Louisiana legerdemain lads are making great headway with their club. Regular meetings are held weekly, the roster is being added to right along and the members are advancing rapidly in the art of deception.

Arthur D. Gans, "safety first" magician and lecturer of the Baltimore & Ohio Railroad, returned to his home in Baltimore, Md., last week after a fortnight on the road as entertainer and guiding star for a large party of bankers and shipping men from the Monumental City. A dozen or more cities as far west as St. Paul were visited. The mission was to reduce congested freight traffic in New York by having dealers in exports to make more use of the Baltimore port.

Comes word that Prof. Christensen has left New York for the South after a successful season of sixteen weeks with his single-person mindreading act. With him is Genesta, who has been featured with Houdini's "The Man From Beyond" picture in and around New York for some time. They are traveling in Genesta's motorized home. En route to Florida the duo will offer performances when convenient and financially worth while. Genesta is specializing on his sensational escape from a barrel of water.

George Buchanan writes that the "Hindustan" attraction featuring Sinnott, "modern miracle man", of which he is manager, is continuing satisfactorily thru Illinois and Missouri. Sinnott offers spirit slate writing and mathematical tests in addition to crystal gazing. Buchanan adds that he recently visited Mysterious Smith in Belleville, Ill. "Smith has some show," states Buchanan, "and his presentation is the thing that gets him the business. He packed them in the two nights I was there in an 1,800-seat house."

The fourth annual entertainment of the Los Angeles Society of Magicians, held January 4 in Masonic Hall, was one of the snappiest and most clean-cut programs offered in and around the California metropolis in many a day. Those who contributed to the success of the presentation were Prof. Harry Cooke,

Adam Hull Shirk, Pinetti and Powell, C. Leslie Hunt, E. P. Rybolt, Larry Gray, David M. Roth, Frank Fewins, G. W. Riddle, R. D. McLean and Hans Walden, with the Great Blackstone and E. J. Moore, vaudeville artistes, lending assistance with card tricks. J. M. Foley was master of ceremonies.

George Lovett landed some valuable publicity for his musical and "concentration" act while playing at the Orpheum Theater in St. Paul, Minn., two weeks ago. He visited the office of The Daily News and with members of the paper's editorial staff selected a person to sit at a telephone in the office while Mrs. Lovett was at the other end of the wire on the Orpheum stage. While the transmitter was covered various reporters and editors requested different numbers. Then Mrs. Lovett was ordered to play the pieces, which she did without a single mistake. At no time during the test did Lovett talk to his wife.

For his present tour of the Orpheum Circuit Houdini is being advertised as follows: "Known all over the universe as the Elusive American, Houdini, the justly world famous self-liberator. Presenting the greatest performance of his strenuous career, liberating himself after being locked in a Chinese water torture cell (Houdini's own invention) whilst standing on his head, his ankles clamped down and locked in the center of the massive cover. One thousand dollars reward to anyone proving that it is possible to obtain air in the upside-down position in which he releases himself from the water-filled torture cell."

Last week Houdini showed in St. Louis and his stay was made pleasant in many ways by members of Assembly No. 9, S. A. M.

Martin, the magician, and his wife, programmed as Della Clark, are drawing well thru Iowa with a clever mystery and musical show, according to newspaper reports from that State. Here's what The News, of Prairie City, Ia., says of the performance: "Della Clark displayed real technique in her rendition of old masters' compositions, and in the illusion where the magician transferred a bust of Liszt into a living person she played the Liszt number with splendid tonal coloring. It is seldom that a town of this size has the pleasure of hearing a real artist perform on a high-grade piano, which goes with the eleven-trunk illusion show."

"Martin, the magician, whose official title is Lieut. Ora A. Martin, U. S. N., retired, does not use his title in show business as it would be commercializing on it. He says there are no legitimate colonels, captains, etc. in the show business. He was for about twenty years the navy's star vaudeville attraction. The War and Navy Departments do not permit the use of official titles for political or publicity purposes."

male role in the great winter film being produced by the John Hagenbeck Film Company, "The Pursuit of Fortune", has arrived in Berlin from London. Operations have commenced and the whole medley of wild wolves, jackals, dromedaries, camels, etc., comprising the Tibetan fauna forming the background of this screen play left Berlin last week. The introduction of the cinema on German ocean going steamers is now being developed with considerable success. The Deutsche Lichtbild Gesellschaft is running what is known as the "Herd Kino", an installation whereby fire-proof projection is assured.

The forthcoming American Opera Tournee by the German Opera House, Charlottenburg, seems to encounter trouble in the last hour. A protest has been entered by the American Musicians' Union against the intended employ of fifteen German musicians in Leo Blech's big orchestra, and consequently the American Consulate here has refused passports. It is hoped things will be squared in the next few days.

Oscar Bollinger, who traveled in the States with the Giant Machnow some fifteen years ago, opening at Hammerstein's, New York, has now another freak act, the Three Heaviest Brothers.

Another 100 per cent increase comes into force on January 1 on all the German railways, thus making traveling a luxury for the common citizen. A different tale is told by the vaudeville managers who are obliged to pay fares and luggage up to 500 kilometers, and by the artistes and actors who would rather avoid this luxury were it not a dire necessity for them. Still, contracts over here call in most instances for a full month. Big vaudeville houses, like the Wintergarten, have now on top of their monthly salary list an additional 300,000 marks to pay for transportation. In the current month the Wintergarten has twice increased admission prices. The most expensive seat is now 15 cents in your coin.

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

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BERLIN NEWS LETTER

By O. M. SEIBT

BERLIN, Dec. 26.—Under the ancient regime Christmas Eve was celebrated according to German tradition as an exclusive and absolute family affair; there were no shows of any kind and only a few cafes in the neighborhood of the Linden kept open at all, while the great majority of the foremost restaurants had the shutters down. Berlin is changed since the Revolution—we are not so particular any more. This Christmas Eve there were not only cabaret performances (Metropol, Zieka, White Mouse), but legitimate shows as well (Trianon, "Lissy", Little, "The Unmolested"; Residenz, "Hedda Gabler"), and at the first-named theater a special notice in the advertisements said "Persons under the age of 18 not admitted," which is rather appropriate, inasmuch as "Lissy" is a very Frenchy play. As regards cabarets playing on Christmas Eve, the obligatory payment of salary for December 24, another recent achievement of the I. A. L., may have something to do with it.

There were several new plays last week. At the State Opera a new opera, "Fredigundis", by Franz Schmidt, a Viennese musician, who also wrote "Notre Dame", flopped badly. Another disappointment was "Drums at Night", at the Deutsches, by Bert Brecht, while "Savonarola", at the Konigsplatzstrasse, is a success, tho' no "Johannes Kriegerler". The same management has another success in "Le Cocu Magnifique" at the Komodienhaus. The Kammeroper scored with Ethelne Rey's "Beautiful Ladies". The latest Russian experiment at the Renaissance, "King of the Dark Chamber", would have failed to rouse any interest were it not for the appearance of

Maria Germanova, a most talented Russian actress, who is considered a new star.

Late evening performances at the close of the regular entertainments seem to be the latest craze of Berlin. Following the successful experiment of the Little, the Intimes now gives two night shows, the first at 7:15 and the second at 10:30.

A new cabaret opens January 1 on Kurfuerstendamm, the Paimenhaus, managed by Herbert Kals, who already runs "Schall & Rauch".

Outdoor show business dwindles down considerably in the Fatherland owing to the tremendous cost of railway transportation.

The Wintergarten general manager, W. Schmidt, is on the sick list with internal troubles. Mr. Reimers, the assistant manager, well known to all American artistes who played at the Wintergarten the last twelve years, is looking after the house.

Two American films, "Hello, My Boy", with Viola Dana in the principal role, and Charlie Chaplin as the "Pseudo-Count", are running successfully at the U. T. Kurfuerstendamm. Goldwyn's "Death Card", at the Primus, surely not one of the more recent American creations, is not a drawing card. The Association of German Film Authors has received 300,000 marks from the New York Blaatszeitung for benevolent purposes. Arrangements have been concluded between the German Mutoscope and Biograph Company, Ltd., and the "Flaming Torch" Company, Moscow, for an interchange of where-withal as also producers and artistes. That much-advertised new film, "Monna Vanna", at the Marmorhaus, proved a great flop. Another new film, "Tales Arise", is a success. Collett Bretelle, who plays the principal fe-



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The T. O. B. A. Meeting

By the time this issue of The Billboard reaches most of its readers the annual meeting of the Theater Owners' Booking Association will have convened. It is set for January 25. Pressure of business prevents the Page attending as the unofficial representative of the artists. However we have kept in pretty close contact with the officials of the circuit, and are fairly familiar with the general policy of the association for the improvement of the business. We have not always agreed with their methods, but we do believe in the sincerity of many of the officials.

At present the association is advertising in a paper that cares more for immediate profit than for the artists' welfare that facts and companies accepting engagements from these theaters will be subject to inconvenience," mentioning the Temple Theater in Cleveland and the Lincoln Theater in Kansas City.

Fights between capitalists and business enterprises is a very natural feature of the age. They are to be expected. That these houses do not have circuit franchises is a matter between the houses and the circuit, and it is unfair for the latter to be against acts for playing them hushhush as since they are at liberty and have the time to do so. Is proof positive that the circuit is not keeping the acts busy.

We agree that an act can not expect to play an opposition house and a circuit house in the same town. But the direct threat of "inconvenience" in their future bookings is getting entirely too close to those laws that cost some other circuits a lot of good money to avoid some jail sentences.

The T. O. B. A. is pretty well divided into four distinct groups of theaters. Give the acts a route over each of these sections, with a minimum of "layoff" between the groups, and there will be no acts standard to the circuit to be thus punished for trying to avoid starvation.

At the last meeting, a year since, we submitted 21 suggestions for the improvement of conditions. Some will bear repetition since they have in the main been approved by the artists and many of the managers to whose attention they were brought:

2. Determine the proper balance between comedy, novelty, musical and dramatic acts to provide satisfactory entertainment.

4. Provide a number of established acts with blanket contracts. Lay out a route that will enable local managers to arrange billing and the proper publicity.

5. Determine the value of acts for the circuit from the reports of the first three or five managers playing the act. Keep filed reports based on entertainment value and drawing power of name, using percentage method of computing.

6. Establish a try-out house where a responsible official of the circuit may view and appraise new acts, or old acts with new material. Let the official be a man with stagecraft experience who is able to make suggestions to the act that will assist it to reach the requirements of the circuit.

7. Provide protection to acts against arbitrary reductions of the contract salary after the act has reported to the house.

8. Eliminate holdovers without the consent of the manager of the house expecting the act the ensuing week.

9. Have an established ratio of salaries for second and ensuing weeks, taking due consideration of transportation and transfer charges that may have been saved. However, not taking all. An act that is good enough draw for that deserves to share the profit of his talent.

10. The employment of a traveling adjuster with executive authority reporting in the president or manager's office, vested with the right to settle minor difficulties and make suggestions to house managers.

11. Give a proper consideration to the box-office value of acts when determining salary.

12. Eliminate the standard salary idea. Regard both merit and drawing power of act when naming salary and teach all acts that the salary of others is no concern of theirs.

13. Eliminate cancellations apparently based on malice or revenge.

14. Provide the association with power to pay acts who may have been unjustly treated. Create a fund for that purpose. Let the president, after a thorough investigation, be the final arbiter.

16. Oblige managers to maintain good orchestras. Would suggest a five-piece minimum. Good orchestras have been conclusively proven to be a genuine attraction.

17. Create and have printed a complete set of rules for acts playing the circuit, including special rules that prevail in the different houses.

18. Create a press department to be charged with the distribution of photographs and publicity matter for the acts and have this department establish a standard lobby display for each house, controlling the handling of same.

19. Encourage the elimination of smut and vulgarity. Direct advertising and publicity to this end, thereby building up the steady family patronage of the circuit houses.

20. To accomplish much of the foregoing the circuit should be invested with absolutely centralized authority in many directions.

21. A New York connection should be maintained for the purpose of providing acts a chance to get into the city so as to obtain

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR,
ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

new people, material, songs, wardrobe and scenery. It would also enable the circuit to secure at times the big time acts that are available or to take advantage of some act that may be having current publicity.

We have been gratified to note a tendency in the right direction with most of the suggestions, sometimes a quite decided advance, sometimes a mere gesture in the right direction, but nevertheless right.

More tabs, have been getting into New York, and while there have been obtaining new material and costumes. More acts have been writing in providing a route of more than just the next week. More theaters have been making a feature of their orchestra, altho far from enough of them. Reviews at Birmingham, Shreveport, Cincinnati, Winston-Salem and Washington show an improvement in the bills

EDDIE LEMON



Mr. Lemon, once of the team of Lemon and Brown, is now doing a single in vaudeville, with a route over the T. O. B. A.

Insofar as variety is concerned; however, much remains yet to be done in this direction.

Generally speaking, business conditions have greatly improved and the association officials are to some extent free from the anxiety that prevailed last year concerning the possibility of keeping business alive at all. They perhaps will be able to devote more attention to the strictly professional phase of affairs. Anyhow it is hoped that they will. They might do well to begin by not making the artists the catspaw in their fights against opposition, and we believe that when the inhumanity of it is realized other means of combat will be found.

These suggestions are offered with complete realization that the artists and the circuit must work in harmony, as they are but the two parts of a whole project. And, just as they provide the business organization for selling the artists' talent, just so is it their right to demand the delivery of acceptable goods up to promised value from the artists—value in every way, professional and personal; in talent and attention to duty; in material and music; costumes and scenery. Let each do his part.

PLANTATION DAYS

On January 8 "Plantation Days" went into the Orpheum Theater, Detroit, for a two-weeks' return engagement. It has inaugurated the custom of the Friday midnight show and played to a big business on the first of these shows to a largely professional audience.

James P. Johnson now has charge of the music with the show, and Detroit critics heartily approve of the new director. Harper and Blanks have the stellar parts, and Eddie Green and the Four Crackerjacks, both recruited from burlesque, were important additions. "The Michiganian" writes that the whole show was a wow clear up to the final curtain, and it took several encores before the people would leave. He adds: "Among the catchy song numbers were 'Plantation Days', 'Jerry', 'Vampire Babe', along with an excellent chorus that sure can show speed and class in several of their different numbers. Taken in all, it is the 'talk of the town', and for a novelty and a company of talented artists this is a thriller and the monkey glands of exciting entertainment."

A GOOD BILL

The Lafayette Theater, New York, offered a corking good show for the week of January 15. Joe Sheffell's Revue was the high light. The act, which runs 25 busy minutes, is presented in two special scenes, with a hit in one. Talented artists, speed of action, real voices, rich costumes and judicious stagecraft tell its story. It's an act that will please any audience, however critical. Look who compose it. There, besides Joe himself, his wife, Ida Brown, of "Baby Blues" fame; Bob Williams, whose strutting made the "Wild About Harry" song in the original "Shuffle Along"; Mineta Cato, who did more with "Dear Old Southland" than any artist we ever heard. She plays the piano wonderfully well, too.

Mildred Smallwood and her toe dancing is another whose talent is an asset to the act. So is Fred Davis, a whirlwind dancer, all supported by Teresa West, Essie Worth, Alberta Jones and Dolly Jones, any one of whom could star the average show.

Next honors went to Keene and Fredericks, a dancing act that has been reviewed before in several departments of this journal. They are "hot". Words can add nothing to their laurels.

William Isles' band of twenty pieces, recruited from the former Marcus Garvey organization, was the big act. It offered four numbers beginning with "Daybreak", an overture; then "Make It Snappy", a fast march number, followed by "Picking on the Trombone", a march number, and an operatic selection from "Mirella". For an encore a jazz offering was given and it went great.

Edna Deal, white, a girl with a classy single, was the hit of that contingent. She opened

JOSEPHINE LEGGETT



Mies Leggett, known as "The Louisiana Song Bird", is one of the most entertaining singles in vaudeville, therefore constantly busy.

with a special drop depicting a half door thru which she talked as she made her five changes of costumes, all tastily selected to fit the special numbers she used. She has a most entertaining act.

Canaris, a magician, working full stage, did an unusual routine of magic tricks exceedingly well. Worked fifteen minutes and closed to bows freely called for. Roder and Dean opened the show with eight minutes on the Roman rings. Kelly and Shaw, two women, in one, did well as a sister team with material quite similar to an act that played the house the week before.

TO HAVE STOCK MUSICAL TAB.

Homer Tutt and Billy Higgins will head a stock musical tabloid company of ten people that will be featured with subsequent vaudeville bills at the Lafayette Theater, New York. Tutt will furnish the book, Higgins will stage the shows and do the comedy and Russell Smith, who has just arrived from Indianapolis, will write the music and direct. The others of the cast have not been announced further than that eight carefully selected girls with voices and the proper eye-appeal will be engaged.

MICHEAUX PICTURES

Among the recent callers at The Billboard office in New York was Oscar Micheaux, head of the picture concern that bears his name. For the past half year he has spent most of his time in and about Roanoke, Va., and in the coal districts of West Virginia, where practically all of the concern's activities have been centered. Micheaux was in New York attending to some matters concerning distribution before going to the annual meeting of the corporation in Chicago, where financial and executive headquarters remain. At that meeting an annual dividend equal to 15 per cent on the outstanding stock was declared.

The company has in the hands of its distributors the following films: "The Virgin of Seminoles", featuring Shilzie Howard and Wm. Fontaine, and "Joseph Lander's Will", starred by the same artists; "The Hypocrite", with Evelyn Proer, Cleo Desmond and A. B. DeCottiere in the principal parts, and "The House Behind the Indars".

It is announced that work upon two new films will be commenced at once. One will be made from Mary White Ovington's "As Ye Sow", and the other will be called "The Fool's Errand". The latter will be filmed at Nassau in the Bahamae.

The Chicago office has general charge of distribution, with Swan Micheaux in charge and G. A. O'Neill as general agent. Tiffany Toliver and W. B. Crowell have the Eastern district with offices in Roanoke, while the releases in the Southwest are being handled by A. N. Adams, of the Verdun Theater, Beaumont, Tex.

OLD MINSTRELS DEFENDED

Following upon the comment on the Harvey Minstrels that appeared on this page some few weeks since, there have come to us several letters bearing upon the subject of minstrelsy. One of the most interesting of the lot is from our old friend and historian, George A. Ely, of Danbury, Conn.

Mr. Ely has sent us some quite valuable programs and some history of the early minstrelsy before. This time he sends a program of "Rusco and Holland's Original Nashville Students, combined with Gideon's Big Minstrel Carnival" as they appeared at Taylor's Opera House. The following old men are mentioned: Napoleon Johnson, W. C. Craine, James Norman, E. J. Leoney, James R. Douglas, Edward H. Winn, J. W. Moberly, Edward R. Carter, Bobby Kemp, Julius Glenn, Skinner Harris, Ralph DeVine, Harvey Goodall, Dan Redman, Frank Kirk, Billy Miller and the Campbell Brothers.

Some of these have passed to the great after-piece, but many remain with us, some actively engaged in the progress of the business, others retired to other callings, yet all interested in minstrelsy as was evidenced by the numbers who were present at the Harvey opening in New York. Mr. Ely asks us to "ask Julius Glenn if the present-day minstrel is as good as was this bunch." We are asking him now.

Mr. Ely has authorized us to present the program to the boys for the use of their club as a souvenir. A kindly thing to do.

The greatest value to the Page, however, is that the program helps very materially in placing those fellows who have recently been pretending to be as youthful as the writer.

ABOUT THE MUSICIANS

The Jolly Five is the name of a new dance orchestra that is going big in Savannah, Ga. Eddie Washington is the leader, others in the band are: Eddie Alford, Benson J. Smith, W. H. Hawkins and a Mr. Wilson.

Lieut. Eugene McKells, director of the 369th Infantry Band of the New York Guards (the old 888th) is organizing a cadet band, to be affiliated with the bigger organization as a recruit basis that will interest the boys in music during the period of life when they absorb instruction easiest.

Will Vodery's orchestra has been engaged to play for the Hiram Lodge Temple Club at the latter's matinee dance in New York.

Deacon Johnson is very enthusiastic about the support he receives from the office staff of his Players' Exchange. H. Kelly Johnson is the office manager, L. M. Carr librarian, and E. Gilbert Anderson conducting manager. Little wonder that the general manager and the conductors of the different units go out to their engagements with such care-free minds. They have no business cares to complicate the distinctly technical troubles of their calling. That's as it should be.

Jack Hatton, of Brooklyn, is organizing a band for the Prince Hall Masons of that city with headquarters in Duke Hall, 105 West 14th street. Only musicians who are Masons will be considered for membership.

Charles Elgar, the well-known Chicago director, has transplanted his activities to New York, where he has established headquarters with the Clarence Williams publishing house in the Casper Theater Building and a Harlem office at 234 West 138th street, with Wendell Talbert. He has a band that may be engaged in units of 3, 5, 7 or 9 artists with proper instrumentation for any occasion.

CHAMBERS' REVIEWS AND NEWS (Folio Theater, Birmingham, Ala., January 8)

Absolute cleanliness is the prominent feature of the week's bill. Houze and Houze, man and woman, opened in two with a nice song number, followed by a line of chatter that indicates him to be a contestant for Boots Hope's title as "king of bars"—all clean humor. He closes his talk with a parody on "Thank Me To Sleep". The lady does the "Chattanooga Blues" with good effect and the act closes with Houzes' conception of how "Baby, Won't You Please Come Home", should be rendered. The act ran fifteen minutes to heavy applause.

Josephine Legett, a neatly attired lady, worked in two under a spotlight. She sang three songs and had a change of costume, worked nine minutes and retired to two bows. "Dear Old Southland" was the opening number. A fast fox-trot next, and "Dear Little Boy of Mine" was her concluding song. All were pleasingly rendered.

Charhill and Davenport, a man and woman working in a full-stage parlor setting, began with "Pick Me Up and Lay Me Down", followed by a pinnacled by the lady that drew a good hand. Mr. Charhill, who is a tenor, took an encore with "Grains", which was followed with a bit of talk, the act closing with "Blind Man Blues" sung by both, Miss Davenport doing an accompaniment on the piano. Sixteen minutes to two bows.

Ridley and Ridley, Andrew and Ethel, closed the show. The act opened half stage, both singing "Georgia Rose", after which they went into a sketch that disclosed Ridley's talent as a clever and clean comedian. "Then I'll Go With You" was his song offering. It drew a heavy hand. The boys took a pair of encores with "The Florida Blues", which she emphasized with some very excellent dance steps. A little more talk and the act closed with duet singing of "At the Office Gougers' Tea" after 15 happy minutes for the audience.

Blaine and Brown laid off in Birmingham week of January 8. They had no complaint, however as they had enjoyed ten continuous weeks' work.

William McCulloch, ventriloquist, and his "Little Joseph" passed thru from Macon, en route to Memphis to open at the Palace, after which he will be in and around that vicinity for about a month.

The Champion Theater featured the Ben Sarason production, "A Shot in the Night". Nathaniel Preston, house manager, states that a real picture always draws well with his patrons. BILLY CHAMBERS.

THE MELODY GIRLS

A thoroughly efficient organization that is rapidly becoming a driving card in the metropolitan territory that extends from Boston to Washington, D. C., is the ladies' orchestra that Della Sutton has been presenting during the season under the name of "The Melody Girls".

The band, all of whose members are affiliated with the A. F. of M., Local 802, of New York, is composed of a group of bona-fide musicians who got together in May, 1922. In August Della Sutton took over the complete direction of the organization, and exercising some of the vigorous characteristics of Lieut. Fred Simpson, from whom she had taken trombone lessons, she began a campaign of keeping the girls busy. With Miss Sutton it is either playing engagements or playing at rehearsals, but no idle days. The result is that rehearsal periods have been becoming more brief for lack of time.

Miss Sutton, a native of Marion, Md., was musically educated at the New York Conservatory; played for five years with the Lafayette theater orchestra, the Howard Theater in Washington, a summer engagement at Ashbury Park and has appeared at a number of concert engagements.

Others in the group are Beatrice Anderson, viola; Bertha Landry, piano; Hilda Managant, cornet and bass viol; Flora Sutton, cornet and violin; Lena Holmes, traps; Lily Westerman, cornet; Fannie Giles, saxophone, and Miss Waller, cello.

The outfit spent the holiday weeks in and around Boston, was in Washington for the new year, and is now contemplating a tour that will take the orchestra into Ohio, Western New York and Pennsylvania.

"HELLO, RUFUS", ON CIRCUIT

After spending most of the season in West Virginia and the Carolinas playing independent dates, the "Hello, Rufus", Company is now routed over the T. O. B. A. The show opened on the circuit at the Rex, Charlotte, N. C., January 15, going from there into Seales' home in Winston-Salem, after which the company is booked for a long jump to get it into the Southern territory. Mr. Evans is with the show, while his partner, Leon Long, is making his headquarters for the time being at the Liberty, Chattanooga, Tenn., where he will be bid after February 1 arranging bookings.

Ski, the Senegalese prize fighter, is in vaudeville. He opened January 6 at the Apollo Theater, Paris, France.

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HERE AND THERE AMONG THE FOLKS

DEACONS, NOTICE! J. Everett Butler, once of the team of Smith and Butler, is confined with pneumonia and the physicians fear his lungs are badly affected. He is at 260 West 128th street, New York, care Mrs. Miller, and would like to hear from friends in the profession. The Page has called upon him and finds him in a serious condition.

Sam Jackson, originally of Pomeroy, O., last heard from in Cleveland: Your mother, Mrs. Nancy Brent, died December 31. Your sister, Lucy Wright, and your aunt, Mrs. J. C. Campbell, 73 West Carpenter street, want to hear from you promptly. (Colored papers, please copy.)

The Harvey Minstrels seem to have become a regular big-city show. After leaving New York they played Philadelphia and Washington, and the week of January 27 the show is at the Douglas in Baltimore. C. Jay Smith, the manager, reports very good business at all of these engagements.

"The Follow Me Four", the quartet with the show of that name, broadcasted several song numbers for The Dayton Herald radio while playing that city recently.

E. Alfred Drew, an experienced showman, is interested in the colored fair's association. If it develops as it should he wants to organize a colored carnival company to meet its particular requirements. Drew has both the money and the experience necessary to the proper handling of such a project.

Warley Ascher's Orchestra succeeded the Mame Smith Jazz Band at Raymond Garden of Joy, New York, when the jazz hounds left to take up the season's theatrical work with Mame. Maude Mills and Lilly Gillam are the featured singers at the Garden.

Baby Rose Whiting and Ethel McCoy are now with the Johnnie Lee Long "Shn Shl Shu" show. Fred Durrah is stage manager.

The Page is in receipt of a nice bit of advertising for the Lew Dufour Shows that recites reasons for booking the attractions. "First is reputation, next reliability, then CLEAN amusement—the seventeen other reasons don't matter," they say. Those three should sell any show.

Norman Thomas did not stay in retirement long. He, with his wife and One-String Willie, are three of a quartet that has a new act for the big time. More about it later.

Robinson and Maxie are booked into the Loew houses in and around New York by Matthew Miller, agent.

Lucille Hagerman has begun a vaudeville tour, commencing in Boston.

Bennie Sparrow had his initial performance with a new show, called "The Ethiopian Frolics", at the Mid-City Theater, Washington, January 8. Criticisms were favorable.

Johnson and McIntosh lost two weeks of Loew Time in Milwaukee because of an optional clause in their contract for two days' work in the Ascher houses in Chicago that only provided for two days' work. Some day our acts will get the habit of reading contracts before signing them. Then if they sign they have no kick on the terms.

B. H. Lowden Johnson, comedian, and Sam Brown, drummer, have both closed with the "Rabbit-Foot Minstrels" and are at 617 Desiard street, Menroe, La.

Bob Alexander, of the Clover Blooms Minstrels, writes to say that the company met the Billy King "Moonshine" show at Coffeyville, Kan., to the great pleasure of the members of both shows. The Page wishes Bob had reminded Billy that we have about fifty letters, some Deacon's stationery, and other mail in this office for him if he will please let us know where to forward it.

Jackson and Jackson have gone to the Temple Theater, Cleveland, to join Bob Russell, who is, we are advised, to produce stock there. Zaida Jackson, who we believe to be a most promising

artiste who will be heard from in big productions some day, will do the leads, and Mr. Jackson juveniles and character bits.

The Renaissance Casino, a hall with a dance floor 89 by 109, equipped with stage, adjacent dining hall, cloakrooms, etc., was opened in the enlarged Renaissance Theater Building, New York, January 8. A costume pageant, under the direction of Jennie Hillman, with music by the theater orchestra, under direction of Gilbert Anderson, was a feature of the dedication.

Andrew Bishop and Cleo Desmond: Get in touch with the Page. Have some interesting news for you.

C. P. McClane, manager of the Royal Theater and affiliated houses in Philadelphia, has been in Charleston, S. C., at the bedside of his mother-in-law, who has been quite ill.

Dave and Tressie have left the "Plantation Days" show and are in vaudeville on the Orpheum Circuit, booked out of Chicago. The Peoria Star-Daily gives them splendid mention in a review. Dave writes that the act is soon to have a jazz band added.

Dan Wiley, who was the novelty feature with the ill-fated "Broadway Revue", is playing dates in and around Washington for the Dudley office.

Wells and Wells, despite a slight illness on the part of Mrs. Wells, was able to continue work and on January 15 went to Philadelphia, doing their second week as an added attraction with a burlesque show.

Milton Starr, general manager of the T. O. B. A. Circuit and owner of the Bijou and Lincoln theaters, Nashville, has secured possession of the Lincoln Theater, Charleston, S. C. D. Ireland Thomas, who has been managing one of the Nashville houses, has been placed in charge. The transfer was made January 15.

The Charles Thorpe Musical Association provided the entertainment for the West Harlem Republican Club, of New York, at its smoker January 19. Estelle Woolridge, Lulu Niles Fisher, Walter Hunter were the soloists who were billed.

McGarr & DeGaston's "Ragtime Steppers" played the Lafayette Theater, Winston-Salem, N. C., the week of January 8 and were held over for the following week for the reasons stated by the stage manager of the house, Willie Walls: "It is a clean, high-class company of ladies and gentlemen with a well-dressed show, free from SMUT, that drew a big patronage." We admit the reasons are good ones. Other companies, take notice.

Marie Williams, of 309 East Ninth street, Chattanooga, who for years maintained the theatrical "home" for artistes and actors playing the Liberty Theater in that city, was recently married to George Harvey, of Cleveland, O. The wedding took place Christmas. Mrs. Harvey will move to Cleveland in the spring. The Page is certain that the profession wishes her joy in the new estate; but we will miss her when we make Chattanooga.

Charles English, a professional, confined in the National Military Home in Dayton, O., writes that he has had his third operation and is very hopeful of good results. Drop him a line, folks. He'll use the encouragement that a letter brings.

Billy Cumby, formerly of the team of Jones and Cumby, is now with Jack Reid's "Record Breakers" on the Columbia Burlesque Circuit. A review of the show appears in the Burlesque Department of this issue. Better read about Billy in it.

Willie Walls, stage manager of the Lafayette Theater, Winston-Salem, N. C., thinks the bill they had for the first week of the year should be starred in a revue. Airship and Airship, Frank (Dusty) Tanzel, Rae Fisher and Maxie Leonard and Davenport and Carr, all of whom took encores and many bows during the week, made up the highly recommended bill of which he speaks.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., January 8, First Evening Show.)

The Baby Benbow and Grimes show is the week's offering. Baby Benbow is the principal comedian, with Daisy McClelland as leading lady; Pewee Jordan, subroft, and James Warner and Billiken Grimes doing more comedy. Buddy Jones and Walter Lamar are, respectively, the juvenile and character man. Others in the company are Millard Grimes, Annie Coleman and Baby McClelland.

The show runs an hour and five minutes, scored an eighty for talent and did five better than that on costuming. Rehearsals are needed to make the performance run smoother and that would greatly improve the attraction value of the company.

The orchestra scored a ninety with its overture. Jones and McClelland opened the performance with some talk with reference to a hull-fighting impostor that later includes Lamar and Grimes. Miss McClelland pulled a light hand on her first song. A bit later Miss Jordan led the other choristers in "I Like You". It went over fair. Baby Benbow sang "I've Got To Have a Man" and one other number to two bows and an encore. The plot continues until the impostor is disclosed and the real bull fighter appears, when the entire company does the finale. WESLEY VARNELL.

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Experience has taught that the greatest handicap to the colored artist has been the difficulty of finding the artist at the time he was DESIRED.

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Editorial Comment

ALMOST without exception there is everywhere indication of greater prosperity during 1923. According to an estimate made by the Department of Agriculture, the valuation of the farm crops for 1922 shows a gain of 32.1% over the valuation as of 1921, or, in dollars and cents, a gain of \$1,842,978,000 over the preceding year. This means greatly increased purchasing power, and, from the farmers' standpoint, would indicate much greater prosperity during the current year. The South reports show most promising conditions in the cotton country, with mills working to capacity. The iron and steel industry reports likewise indicate increased demand for material, and this in turn means operation of more mills, and thus unemployment is vastly reduced. All of these reports should bring encouragement to the showfolk.

IN many cities the appropriation for concerts during the summer of 1923 is now under discussion. Concerts in the open air, especially in the

crowded cities, have proven an immeasurable boon to thousands, and it is to be hoped that wherever possible appropriations will be increased to meet the need. Would that the value of summer concerts were everywhere appreciated as in Birmingham, Ala., where last year the appropriation was increased \$2,000 over the preceding year, and to permit this increase each City Commissioner agreed to reduce the appropriation for his department by \$200 in order to provide the additional money necessary to defray the expense of concerts.

Music will do much in promoting community interest and interesting musical programs can be presented with the co-operation of community musical organizations. Statistics show a rapid growth in the interest of music in every section of this land, and cities presenting good band concerts, community sings and special musical programs on national or local special holidays, and at least one concert a

work for the same money. This does not apply to the two-a-day circuits so much, because the two-a-day managers are business men who believe in permanent institutions. The other managers may be, but it seems to come to the surface intermittently. Some say the incompetent inspection of acts is one cause. This may be, but there must be other causes.

THE certificate of incorporation issued to Mr. Augustus Thomas' National Theater will interest all concerned with the stage. The important clauses in this certificate are as follows:

"FIRST. That the objects for which this association has been formed are:
"A. To increase the interest of the public in the drama as an art, belonging both to literature and to the theater, and, therefore, to be enjoyed both in the study and on the stage.

"B. To advance the interests of the drama in the United States by further-

ANNUAL NATIONAL MUSIC WEEK

ANNUAL Music Week for 1924 and regularly every year thereafter is indicated by answers to a questionnaire on the subject sent by the National Bureau for the Advancement of Music to Music Week committees in all parts of the country. May is favored above all other months for the observance.

The Music Week movement, one of the new developments in the musical life of communities, recently has been the subject of an investigation by the bureau, which has just issued a report on the methods of organization of this observance in all sections of the country.

According to the bureau's records, Music Weeks have been held in ninety-four cities to date, and many others are being planned now for the late winter and early spring. New York, San Francisco, Detroit, Denver, Washington, D. C.; Dallas, St. Paul, Omaha and other important centers already have observed two or three annual Music Weeks, while Philadelphia, Los Angeles, Wilmington, Del., and scores of smaller cities are recent recruits. The growth of the movement dates back only to February, 1920, when the pioneer Music Week on a comprehensive basis was held in New York, and the record includes none but those which were complete city-wide observances, enlisting the co-operation not only of the musical elements, but of churches, schools, women's clubs, hotels, industrial plants and a vast number of organizations not directly connected with music, but realizing the importance of its greater utilization.

Accordingly, a questionnaire was sent to the various Music Week committees, aimed to ascertain how the local observance had been financed, whether it would be held annually, how many desired a National Music Week and what time of the year was considered most favorable for this event. Among the fifty-nine sets of answers received there was a practically unanimous desire for a National Music Week observance, although there were differing opinions as to when the time would be ripe for this. The month of May received the largest vote as the most appropriate season for the event, with April and June tying for second place, and October third.

Probably the most striking fact brought out by the questionnaire was the relatively small expense involved in many of these extensive celebrations. In most cities of less than 50,000 population the outlay of the central committee was under \$200. In Birmingham, Ala., it was \$500; in Sacramento, Calif., \$300; in Seattle, Wash., \$400. Even in San Francisco, where many special features were included in addition to the usual activities, the expenditure was only \$3,600, and of this nearly half was contributed from the city treasury. Denver's committee spent \$5,500, including expenses for a pageant. Of this sum \$2,000 was an appropriation from the public funds.

Should a National Music Week be held during the present Federal Administration President Harding will be asked to issue a proclamation. In view of his known interest in music and appreciation of the good influence it exerts upon the country, also his active participation in the Washington Music Week, there is strong reason to believe that such a proclamation will be issued.

week, will be furthering the welfare of its people.

THE present unsatisfactory conditions—deplorable conditions, in fact—existing in vaudeville, offer a fertile field for an efficiency expert. We have never heard of such a person in the theatrical world, but if such a one exists he should turn the searchlight of his supposed talent on vaudeville. He would find enough to keep him busy for quite some time. The minds of vaudeville managers appear to often run in strange grooves. The inequalities and inconsistencies of booking baffle the man who thinks a little and observes much. We have never been able to understand why acts that the public generally condemns as "lousy" are on a majority of the bills when really meritorious acts, scores, perhaps hundreds of them, are laying off in New York and Chicago, eagerly awaiting a chance to

ing the production of the best plays interpreted by the best actors.

"C. To encourage the establishment of a national theater which shall hold up a lofty standard before all other theatrical enterprises.

"D. To stimulate the study of the drama of the present and of the past in our universities, our colleges and our schools.

"E. To organize thruout the United States subsidiary associated groups to further these aims and purposes.

"SECOND. That the name of said corporation shall be AMERICAN NATIONAL THEATER COMPANY, INC.

"THIRD. That the territory in which the operations of said corporation are to be conducted is the different cities of the United States of America."

It is significant that there is no mention of the "amateur" in all this. After laying such stress upon his importance in the scheme, it is strange that Mr. Thomas should leave him out

QUESTIONS AND ANSWERS

R. J. McG.—Write the Chicago Maple Company, 140 South Dearborn street, Chicago, Ill.

F. G.—The Shakespearean character Salanio reads the line concerning "My Daughter! My daughter!"

S. A. A.—The auction of Olive Thomas' personal effects in New York brought more than \$30,000. This is said to have gone to her mother in Pittsburg. The articles were mostly pieces of jewelry, many of them set with diamonds.

C. P. G.—(1) Maurice is reported to have been a waiter. He was the former partner of Lillian Walton, also danced with Mistinguette in Paris, had a place in Deauville, France, and at the present time is quite ill in the French capital. Do not know his age when he started in the business.

(2)—The Lillian Glaser referred to is undoubtedly Lulu Glaser, former wife of the late Ralph Hertz. In addition to Javotte in "Erminie" she appeared in "Dolly Varden", starring in the name part; played Elverine in "The Devil's Deputy", Rita in "The Chief-tain", Pierette in "Half a King", Jacqueline in "The Little Corporal", Roxane in "Cyrano de Bergerac", Ann in "Sweet Ann Page", Angela in "The Prima Donna", Mary Tudor in "The Madcap Princess", Dorothy Gay in "Miss Dolly Dollars", Myrtle Webb in "The Aero Club", Lotchen Von Breckenhaussett in "Lola From Berlin", Fonia in "The Merry Widow" (burlesque), Rosette in "Mile. Mischief", Cherry Winston in "One of the Boys", Christl in "The Girl and the Kaiser", the title roles in "Miss Duddlesack", "The Lion Tamer", "The Merry Monarch" and other pieces. She also appeared in vaudeville, 1912-'13, in "First Love", "A Captivating Capture", and in 1916 in "Marooned". She was born in Allegheny, Pa.; is 47 years old; her first husband was Thomas Richards, and at present she is said to be in retirement.

of the official program. Is he really left out? And, if so, why?

These are fair questions, the answer to which will be somewhat anxiously awaited by the professional actor and actress.

SAMUEL ROTHAFEL, director of the Capitol Theater, New York, has had a voice-amplifying system installed in the theater so that he can reach the operating booth, the switchboard and the rest of the elements which go to make up the performance without raising his voice.

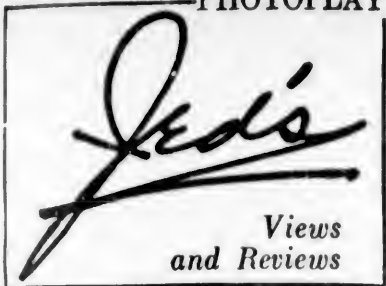
What next? Is the time-honored shouting director to be banished from the theater by a mere electrical contraption? It would seem so if this system is generally adopted. Other pests have been abolished from the theater, so perhaps we shall say goodbye to this one. And with no regrets.

WILLIAM A. BRADY thinks that the actor is without honor in this country, that he is looked down upon by the rest of society and is a "social outcast". He insists that the actor be given "social recognition and a social position." He wants distinguished actors appointed to public bodies and on committees to welcome distinguished foreigners.

A good thought this, but it is to be hoped that Mr. Brady is not confusing "social recognition" with recognition by "Society". As a matter of fact, the player is highly esteemed in art circles, the circles in which he naturally belongs. He never lacks recognition there. As for being taken up by "Society", it is to be feared that this would not be an altogether unmitigated good. The serious actor has something better to do than being lionized at receptions and cultivating the amenities of the "tea-fight".

Many independent show owners, riding device men and concessionaires are not showing any haste in signing up with the larger carnival companies this winter, which is quite different from other winters. For the season of 1923 it seems they want to first see what fair contracts these companies hold before placing their names on the dotted lines.

PHOTOPLAY



(Continued from page 11)

George Beban and his company of players gave a special invitation performance of his "The Sign of the Rose" at the Earl Carroll Theater, New York, under the auspices of the American Releasing Corporation. The entertainment was a real treat and probably got a lot of business, altho the feature has been working some time.

John S. Robertson, whose promises usually are made good, is back from Cuba, where he made scenes for "The Bright Shovel", starring Richard Barthelmess, for Associated First National release, and which he (Robertson) says is the best Barthelmess feature so far. Some promise!

That standard contract for exhibitors is nearly ready. Will Hays is about to present it to the various exhibitor bodies for consideration.

"While Paris Sleeps", advertised as an adaptation of Pan's "The Glory of Love", is a feature that Hodgkinson might do well to put on his shelf. It certainly won't help any exhibitor's patronage, and, even tho the theater owner may see business in the title, he will be foolish to yield to temptation of this sort. For "While Paris Sleeps" is just plain "bla"—4,850 feet of it. Maurice Tourneur and Lon Chaney would be wise to ask that their names as director and featured player be cut out of the film.

The few readers who criticized The Billboard for boosting Harold Lloyd's "Dr. Jack" should see some of the booking sheets on this comedy feature. It may not be Lloyd's best, and it may be full of hokum, but it sure is selling tickets.

Louis Gasnier has gone to the Coast to make "Mothers-in-Law" for Preferred Pictures.

Russian films are the latest. We've had our "Chauce-Souris", our ballet, our fur-topped boots, our batiks and our Moscow Art Theater. Now we are to have Moscow Art films, according to Interccontinental Pictures, a company featuring the cinema efforts of the Moscow Art Players. The first of four pictures announced for 1923 release is "Polkusha", based on Tolstois novel of the same name.

"The Power of a Lie", a Universal production credited to Mabel Julienne Scott, is a picture every exhibitor will want. It's a modern story, clearly directed and well played by an excellent cast, and holds interest clear to a satisfying end. The twists are unusual and very little license has been taken. It is one of the best picture plays we have seen in some time and is far more worthy of exploitation than many so-called "specials".

Carl Laemmle has gone to Universal City to have some say in the spending of that million on "The Hunchback of Notre Dame". Which recalls the "Foolish Wives" story.

Once is not enough to see "Hunting Big Game in Africa", the H. A. Snow feature now at the Lyric, New York. This is the best entertainment on Broadway right now.

They can't keep out of the movies. Once in, always in. Which is written to introduce the news that Charles O. Baumann announces he is going to

make pictures and distribute them. He has formed the Baumann Distributing Co. and has opened offices in the Leavitt Building, New York. Baumann was a pioneer in motion pictures and will be remembered for his share in Triangle and K.-B. productions.

"Making a Man", a Peter B. Kyne story, directed by Charles Henabery, features Jack Holt, but not to his advantage. The picture is not convincing and not worthy of the director, the star or the brand—Paramount.

Jack Holt is entitled to the best stories available for male stars. He has done some fine things, and "Making a Man" is not one of them.

Just to keep exhibitors reminded of the good pictures to buy, we are mentioning again "The Toll of the Sea", the Metro-Technicolor production. This

star draws, regardless of the vehicle, they may book this feature safely.

Anita Loos and John Emerson are busy on Constance Talmadge's next feature. Sidney Franklin has been signed by Joseph Schenck to direct.

Ruth Roland's next serial is called "Haunted Valley" instead of "The Riddle of the Range", Pathe announces.

Can't help repeating that Priscilla Dean in "The Flame of Life" is one that exhibitors should have in their date books. This Universal is truly a Jewel.

Why all the Arbuckle chatter? Let's wait until he comes back. Giving space to a lot of troublemakers who are seeking publicity thru every loophole they can find certainly can't help those who

exhibitor. A censorship bill has been introduced in Indiana. It might be well to tuck in your memory vault that the bill is sponsored by Senator Knox.

If we had a theater we'd play the following pictures if we could get them: "Hunting Big Game in Africa", "The Power of a Lie", "The Pilgrim", Chaplin's latest; "Fury", starring Richard Barthelmess; "The Toll of the Sea", the Metro-Technicolor; "Second Fiddle", starring Glenn Hunter, and "The Runaway Dog", the Fox short subject already recommended.

A novel idea for exhibitors is offered by the Selznick boosters for "One Week of Love". Window cards and heralds reading

We have had
SMILE WEEK,
HEALTH WEEK,
SAFETY WEEK.

Let's make
JAN. 7-13

ONE WEEK OF LOVE
Society for the Promotion
of Universal Happiness

helped business when the film played the Capitol, New York.

"When Knighthood Was in Flower" won't get off of Broadway. It's at the Rivoli for a third week, which will make better than eighteen so far for the Marion Davies feature.

If exhibitors like names, here's a list sent out by Selznick as having been signed for the cast of Robert W. Chambers' "The Common Law": Corinne Griffith, Conway Tearle, Elliott Dexter, Bryant Washburn, Hobart Bosworth, Doris May, Miss Du Pont, Harry Myers, Phyllis Haver and Wally Van. George Archainbaud is directing.

Harry Aitken and Oscar Price will have seventy exchanges—they say—for the distribution of Keystone and Triangle reissues. We remember some mighty good pictures released under these trade-marks. Looks like a good idea.

Here's one sent out by the First National publicity department:

Jackie Coogan is in a dilemma. He wants to visit England, as his parents have planned to make the trip after "Toby Tyler" is finished for First National. But he doesn't want to miss being at the wedding of his friend and discoverer, Charlie Chaplin. When the whole world began talking about the engagement of Chaplin and Pola Negri, Jackie said to Charlie one day:

"Going to get married?" "Don't know," replied Charlie. "What do you think about it?" "Don't know, but if you do I want to be there." "Jackie, if I get married you will be there. That's a promise. You'll be a page." "A page?" quizzed Jackie. "Yes, a whole page."

Now Jackie is wondering if he can take a chance and go to England.

Not bad to print, even if it should be too late.

"Heroes of the Street", starring Wesley (Freckles) Barry, is all there for any exhibitor anywhere. It is a simple matter to find fault with the story, which is movie of the vintage of 1910, but that it will please and satisfy even the hard-boiled is assured. By this time the tale is known to most every picture house owner thru the extensive and justified advertising campaign Warner Brothers have arranged for this picture. However, it is not too late to register a good word for the entertainment quality of "Heroes of the Street". It is sprinkled with real tears, and these are brushed away with good fun, so, regardless of the holes in the story proper, this "Freckles" feature can be exploited without fear of a comeback.

Many were the shrieks of laughter that followed genuine sobs when "Heroes of the Street" was seen by the writer. There may be those who will complain that the film is full of hokum and that it is old-fashioned. But the patrons of the theater at which it was

(Continued on page 55)

PRODUCER OCTOPUS REACHING OUT

THE rapid extension of producer-owned theaters is causing the independent exhibitor some real concern. At the Minneapolis convention of the Motion Picture Theater Owners of America in June, 1921, Adolph Zukor personally declared that the Famous Players-Lasky Corporation would not extend its theater holdings, but, on the contrary, would relinquish those already held as soon as purchasers could be secured. As an evidence of good faith Zukor gave two reparation checks to the convention to indemnify in full two independent theater owners who were mulcted out of their properties thru sharp practices.

This statement of the Famous Players' determination to abandon the exhibition field and hold to its proper province, the producer and distributor divisions, was reiterated by Mr. Zukor on numberless occasions since. One special promise was that when the contract with Mr. Black in New England expired he (Zukor) would turn back the theaters held by that combination to the former owners or independent theater owners. Mr. Black told Sydney S. Cohen, president of the Motion Picture Theater Owners of America, last fall, in the Copley-Plaza Hotel in Boston, that he (Black) had canceled all business associations with Famous Players, and this was published in the trade and other papers at the time.

Independent theater owners in New England were willing to purchase these theaters, and President Cohen and others sought to get in touch with Mr. Zukor to apprise him of that fact. Mr. Zukor could not be reached. He was either out of town or otherwise not available, and finally he referred the matter to Mr. Ludvigh, treasurer of the Famous Players-Lasky Corporation and its chief counsel. Mr. Cohen and other national officers of the Motion Picture Theater Owners of America met Mr. Ludvigh in the Famous Players' office in New York. Mr. Ludvigh admitted that the deal with Mr. Black was over and that all of the Black theaters were now owned by Famous Players. He said he knew nothing about Mr. Zukor's promise to relinquish the houses, but would take it up with him.

It was pure moonshine, cheap subterfuge, a simple passing of the buck in awkward and transparent fashion. Mr. Ludvigh made no reply to the statement since, and nothing has been heard from Mr. Zukor. The Black chain of theaters is now a fixed part of the Famous Players' holdings, and another deal, made with a Mr. Grey, gives Famous Players a dominating position in theater holding in New England and places all of the independent theater owners there at a disadvantage. When you couple these facts with another understanding arrived at with Nate Gordon, of Boston, the First National regional director there, the Famous Players' grip on New England is complete. Instead of turning back theaters to independent owners, as Mr. Zukor promised to do, his company goes on acquiring more.

A deal for the acquisition of 175 theaters in the S. A. Lynch Circuit in the Southern States by Famous Players is said to have been closed, and so does the producer octopus wind its tentacles about the business until the trustification aimed at is an accomplished fact. Other deals involving this same concern on the Pacific Coast are announced, and no doubt similar moves are being conducted in different parts of the country.

Marcus Loew is acquiring additional theaters in the New York and New Jersey territory, and plainly told the Theater Owners' Chamber of Commerce in New York that its booking arrangement interfered with his business and that he intended to do just as he pleased and how he pleased in the matter of extending his business. When it is remembered that this Theater Owners' Chamber of Commerce and Loew were parts of an alliance, these statements have much significance.

Yet a real trustification of the business is impossible, as the motion picture screen is a medium of expression—the screen press—and couples with that a natural outlet for the most advanced kind of artistic expression. The American people will never stand for a Zukor-Loew control of this great screen press. Yet the tendencies are toward control now and must be turned back.

Pitiless publicity of this conspiracy will destroy the octopus. The public has not been made acquainted with the inner details of the business. The people have been smoke-screened by the Hays infection and have had their eyes dented by paid retainers. They must know the facts, and when they do the truth will set them and the independent exhibitors free.

This can best be handled thru the intelligent and practical organization of independent exhibitors as the same is provided by the Motion Picture Theater Owners of America. There is real danger ahead for the independent theater owner, and organization to protect his business and his investment was never more necessary for him than now.

certainly is one of the best bets at are having troubles enough with the present. censorship job hunters.

How soon are we going to get the actual lowdown on that Charles Chaplin-Pola Negri wedding yarn? Perhaps before this issue of The Billboard goes to press. Perhaps not. It's good newspaper copy, anyway.

Exhibitors naturally are interested in the private affairs of C. Chaplin, but are more anxiously awaiting "The Pilgrim", the latest comedy the little wizard of fun-film has made for Associated First National release. It's due right soon, which should be good box-office news.

"The Young Rajah" is a Paramount picture of value chiefly because it features Rodolfo Valentino. If exhibitors find this widely advertised film

"The Girl From Porcupine" is a better-than-usual picture. Faire Binney is starred, but that fast-coming film juvenile, William Collier, Jr., steals the picture with little effort. It's worth booking. Arrow has it.

The National Board of Review will lunch at the Waldorf-Astoria, New York, February 3 and discuss "The Future of the Exceptional Photoplay". Or do they mean "The Exceptional Photoplay of the Future"?

It was to be expected Richard Walton Tully is seeking a "Tribby", the final decision to rest on feet. Face will be a secondary consideration. Certainly.

Here's more bother for the pestered

WOULD HAVE PEOPLE VOTE ON CENSORSHIP IN OHIO

Sydney Cohen Advocates Referendum at M. P. T. O. O. Meeting in Columbus and Is Sustained by C. C. Pettijohn—Convention Pledges Support in Fight Against Music Tax

Columbus, O., Jan. 19.—The second annual convention of the Motion Picture Theater Owners of Ohio, held in this city January 16 and 17, can be counted as a success. Resolutions passed and the sincerity with which they were passed, the explanatory manner in which most of the speakers from other States delivered their addresses and messages, and the general manner in which the 250 present went about the convention business, proved that such a condition was existing.

The convention opened Tuesday at 2 p.m., Mayor Thomas, of this city, delivering the welcoming address. General convention business followed, not of a serious nature. Sydney S. Cohen, president of the national organization, and M. J. O'Toole, chairman of the Service Department of the national association, were the speakers, while Martin G. Smith, president of the Buckeye organization, presided as chairman.

In his speech Mr. Cohen advocated that a referendum on censorship be presented to the public at the earliest possible moment at the banquet which was held at 6:30 p.m. Tuesday. This move was also sustained in a manner by the speech delivered by C. C. Pettijohn, who came to the convention as a representative for Will Hays, when he declared that "censorship of any manner of human expression is a dangerous thing," and pointed out that the industry had just started to put its house in order.

John F. Kurler, treasurer, after reading his financial report, which was not altogether favorable, urged members of the organization to give the officials a greater moral and financial support. This plea was also found in the addresses of Mr. Cohen and Mr. O'Toole during the Tuesday afternoon session, the latter declaring that they were no longer proprietors but theater owners.

Speakers at the banquet Tuesday evening, besides Mr. Cohen and Mr. Pettijohn, were Mr. Smith, president of the Ohio association; Mrs. G. J. Gurwell, president of the Cleveland Cinema Club; Mayor Thomas, of Columbus; Max Stearn, Columbus; H. M. Richey, president of the Michigan theater owners, and Mr. O'Toole, who acted as toastmaster.

Unprecedented harmony reigned among the different committees which met early Wednesday morning, discharging their allotted duties. The meeting of the general assembly was called at 10:30 a.m. At this meeting the congressional committee was heard. It had taken but a few minutes to nominate back to office the entire list of officers of the previous year. Their election soon followed. They were Martin G. Smith, Toledo, president; A. G. Hetteshelmer, Cincinnati, first vice-president-at-large; the three vice-presidents, William M. James, Columbus; Dave L. Schumann, and James P. Dunlevy; John L. Kurler, Toledo, treasurer; A. F. Kinzler, secretary, and the six executive officers.

The report of the committee on resolutions followed and a resolution pertaining to "an actor who has been reinstated" was waste-paper basketed. A resolution, high in its praise for the effort that has been expended on the organization by the president, was speedily passed. Another resolution to receive prompt attention was the one that pledged the support and co-operation of Ohio motion picture theater owners to the national organization in its fight to eliminate the music tax evil. Another of importance passed was that which decried the practice of distributors in selling a picture with more than a four-week guarantee of protection. The resolution asked members not to purchase a film under such a contract.

At the start of the afternoon session, which was called at 3 p.m., Fred Harrington, of Pittsburg, a member of the committee, delivered a speech filled with plain words and meanings. He gave the exhibitors the unvarnished truth about how they had provided the officers of the organization with little or no funds to work with in behalf of their interests. Within twenty minutes after he had concluded his address Treasurer Kurler reported that members present had paid into the treasury \$2,125.

Others present at the convention were W. D. Burford, Aurora, Ill.; William K. Selman, Cleveland; D. W. Fisl, Cincinnati; J. D. Kennedy, Cincinnati; Charles A. Kuehle, Cincinnati; W. A. True, Connecticut; Harry Davis, Pitts-

burg; Sam Bullock, J. C. Dennison, Michigan, and Henry Eger, Columbus.

Mr. True, president of the Connecticut owners' organization, closed the last session with an explanation of how the Theater Owners' Distributing Corporation operated and the benefits to be derived from it in the way of decreased film rentals, which has become a serious problem. Mr. True is also president of the latter mentioned association. Exchange men, of whom there were several, were asked by Chairman Smith to leave the room when Mr. True took the floor.

ITEMS PICKED UP IN AND AROUND CHICAGO

Chicago, Jan. 19.—Beris Petroff is supervising the dance ballet numbers on the program of McVicker's Theater, while Adolph Bohm is busy with the Chicago Civic Opera. Mr. Petroff has been with the California and Granada theaters, San Francisco, for the past two years.

Sam Atkinson, manager of the Calo Theater, is putting on a six weeks' radio contest for the youngsters from 10 to 15 years of age, in connection with the film, "Around the World in Eighteen Days". The boys are packing the house.

George DeKruif, of the Exhibitors' Supply Company, has returned from an extended business trip to the Coast.

The DeVry Corporation is putting out a live house organ, called The DeVry Film News.

Victor Young has joined the Central Park Theater orchestra as first violinist, having recently returned from a period of study abroad.

Charles Fecher and Fred Nortman, who now operate the Drexel, Lexington and Harvard theaters, have bought the Kimbark Theater, 6240 Kimbark avenue, from Harry T. Loper, who has operated the house for some time. The Kimbark seats 800, and improvements will be made by the new owners.

J. Rodin has taken the management of the new Astor Theater, Clark and Madison streets, and his brother, C. Rodin, will act as assistant manager.

The Adams Theater, in East Adams street, is now operated as the Levin-Adams Theater.

Albert Parker, of the Rothacker studios, is in St. Louis for an extended period, working on an industrial film.

The management of McVicker's Theater has made a slight change in policy. Beginning this week with Thomas Meighan's picture, "Back Home and Broke", the new week will start on Monday, instead of Sunday, as in the past. This change will allow the producing department additional time for rehearsals and preparation of the stage presentations used each week.

The Rothacker Film Manufacturing Company is reported to have declared and paid a ten per cent cash and a 150 per cent stock dividend on the common stock of the company.

The Court Theater, Paris, Ill., wanted a new name, and offered a prize to the patron suggesting the best "moniker". More than 1,500 entered the contest, and Manager Jawdaky selected the name of Lincoln.

Sol Cohen, well-known musician of Peoria, Ill., is now in Los Angeles, writing scores for several movie programs with much success.

Robbers broke into the safe of the Peerless Theater, Kawane, Ill., one night recently, and took \$1,500 in cash and war savings stamps. W. T. Pierce is the owner of the house and has offered a reward.

The Pullman Company has purchased the old Pullman Arcade Theater, Cottage Grove avenue and 112th street, from the Hattie Sanger Pullman estate for a reported \$50,000. The theater in the building will be continued for a time.

P. Koppel, who recently resigned as manager of the Astor Theater, is now in charge of the Village Theater, Wilmette. Mr. Koppel was for years a manager in the downtown section and has been connected with several of the leading circuits in the past.

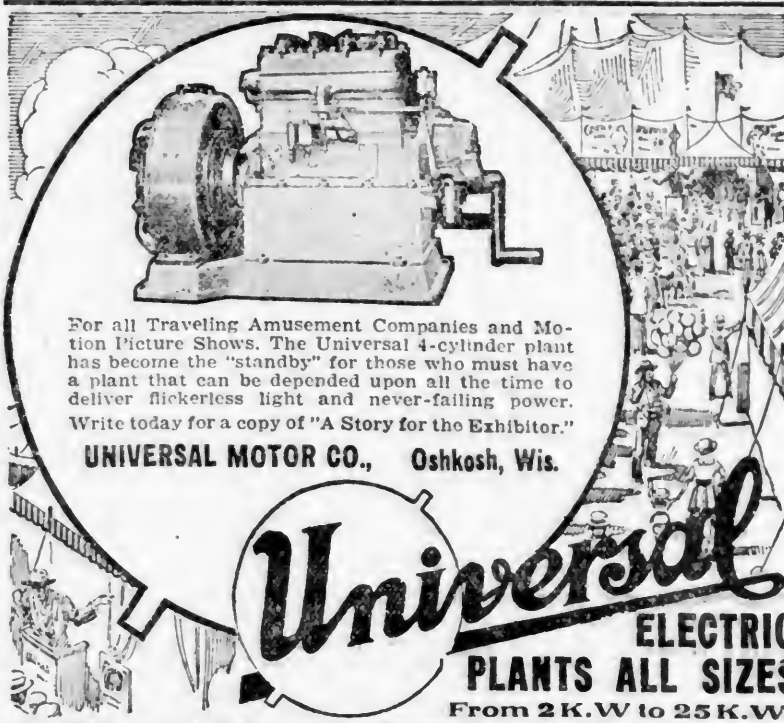
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 810 Vaudeville Theatres..... 7.50
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A. F. WILLIAMS
 166 1/2 W. Adams St., CHICAGO

FILM NOTES

Joseph ALLENTON called at The Billboard office, New York, to confide he has been signed to appear in Richard BARTHELMUS features. Sam Goldwyn is said to have signed Frances Marion to help Montague Glass to write the continuity for "Potash and Perlmutter." Ethel Clayton's latest feature, temporarily called "The Greater Glory", has been completed by James W. HORNE for F. B. O. Joseph Urban designed the immense sets for Marion Davies' "Little Old New York." Louis Weiss, a pioneer in motion pictures, has withdrawn from Weiss Bros., making no announcement as to his future plans. Alfred, Max and Adolph Weiss will continue the business with Bert ENNIS remaining in charge of publicity. Joe KLEIN, special representative for Al Lichtman, is visiting in New York. Alan Crosland has completed Ibanez's "The Enemies of Women", starring Lionel Barrymore and featuring Alma Rubena, Gladys Hulette, Garoth Hughes, Pedro de Cordoba, William Collier, Jr.; Paul Panzer, W. H. Thompson and Mario Marjorel. Marcus Loew went to Buffalo last week on business. Harry Charnas of Cleveland was seen around the Hotel Astor, New York, last week. George Blair has gone to California. Harry Warner is back in New York. Preparatory to beginning work on "David Copperfield", Wesley "Freckles" Barry is making a personal appearance tour of twelve weeks which will land him in Los Angeles. Walter Hillers has taken his bride to his home town, Savannah. Clark M. Thomas, general manager for Thomas H. Ince, is in New York. Charles Giblyn is back from Holland. Arthur Jacobs came to New York from the Coast to arrange for the production of "Wandering Daughters" which James Young will make in Hollywood for First National. J. D. Williams is back in New York. Hedda Hopper has gone to Paris. J. Parker Rode is in Miami making Jack Boyle's "The Coward". Eileen Christie is making her screen bow in "The Enemies of Women". E. H. Griffith is making "The Go Getter", the Peter B. Kyne story for Cosmopolitan, at Fort Lee, New Jersey. T. Roy Barnes, Sonna Owen and Louis WOLHEIM are in "The Go Getter". William V. MONG is at work on the continuity for J. L. FROTHINGHAM's next feature. Marguerite De La MOTTE is said to be in line for the lead. Colleen Moore and James Morrison are featured in Fannie Hurst's "The 8th Commandment". Owen Moore's next Selznick will be "Modern Matrimony". Alice Lake, Frank Campeau, Soltz Edwards, Mayme Kelso and Douglas Carter also are in the cast. Macey Harlam and Fuller Mellish are to appear in support of Mary Carr in J. Searle Dawley's production of "Broadway Broke". Billie Quirk, Gladys Leslie and Sally Crute also.

W. J. Herrmann is in charge of the Progress Pictures' office in New Orleans. Bert Ennis has gone to Chicago to exploit "Quincy Adams Sawyer" during the run of the Metro-S-L special at the Chicago Theater next week. Frederic Ko'Vert did the death in "Your Friend and Mine". Albert Antin will direct Hull Montana in "Two Twins". Max Graf is beginning work on William Dudley Pelley's "The Fog". Hyatt Daub has taken charge of R-O Studio publicity in Los Angeles. Ben H. Grimm has taken Daub's desk in the offices of Matt A. Taylor, advertising manager for F. B. O., the R-C distributing company. In addition to Florence Vidor and Monte Blue, the cast for "Main Street" will include Noah Beery, Robert Gordon, Harry Myers and Louise Fazenda. Jane Novak recently won a popularity contest in Brooklyn.



For all Traveling Amusement Companies and Motion Picture Shows. The Universal 4-cylinder plant has become the "standby" for those who must have a plant that can be depended upon all the time to deliver flickerless light and never-failing power. Write today for a copy of "A Story for the Exhibitor."

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 Your own Special Ticket, any color, accurately numbered, every roll guaranteed. Coupon Tickets for Prize Drawings, \$300, \$400. Prompt shipments. Cash with order. Get the samples. Send diagram for Reserved Seat Coupon Tickets. State how many sets desired, serial or dated. All tickets must conform to Government regulations and bear established price of admission and tax paid.

NATIONAL TICKET CO., Shamokin, Pa.

**With the
Stage Employees
and
PROJECTIONISTS**

Personals and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

With George Jessel's "Troubles of 1922", a Shubert unit, are George Burgraf, stage manager; Jack Leary, master mechanic; C. N. Woodliff, master of properties, and Clarence Woods, electrician.

The Toronto (Ont. Can.) local lodge of the T. M. A. held the annual benefit performance at the Uptown Theater the afternoon of January 19. A capacity audience enjoyed the long and splendid program. Actors playing Toronto theatres last week contributed their services to the affair, to which were added specialties by a number of amateurs.

The General Executive Board of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada convened in regular mid-winter session January 17, at the general offices, 110 West Fortieth street, New York. On the opening day of the meeting it was hoped to have all business finished in time to adjourn Friday or Saturday of that week.

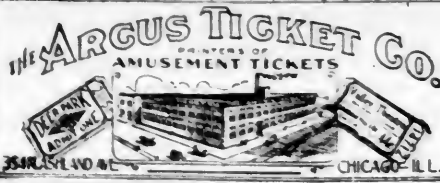
The newly elected officers of Local Union No. 368, Marion, O., installed in office at a meeting January 15, are: C. E. Her, president and business agent; H. Phelps, vice-president; A. E. Van Ashbeck, financial secretary and treasurer; W. C. Barry, corresponding secretary; M. Blessing, sergeant-at-arms; C. E. Her, E. Phelps and Edward Obenour, trustees. The treasurer's report for 1922 showed the local to be in splendid shape financially.

The annual banquet and installation of officers of Local Union No. 100, of the I. A. T. S. E. and M. P. M. O., Parkersburg, W. Va., was held at the Elks' Club. The following officers were elected: Lewis W. Smith, president; P. H. Drake, vice-president; J. W. Drake, secretary; John Wines, treasurer, and E. H. Earley, business representative. Toasts and speeches were made by C. S. Smoot, J. B. Easton, E. J. Hieble, J. W. Drake, F. L. Cherrout, F. C. Smoot, E. A. Earley and F. J. Hassett.

Officers of Local Union No. 388 (projectionists' division), Youngstown, O., were installed in office at a recent meeting. They included John M. Steadman, president; A. Diana, vice-president; O. J. Meyers, vice president and treasurer; W. E. Hartman, sergeant-at-arms, and C. W. Steadman, executive board. W. E. Hartman will represent Local 388 at the meeting of the Ohio State Federation of Labor this year. J. M. Steadman is his alternate. Delegates selected for the international convention are Tod Kelly, H. J. Hamm, J. M. Steadman and W. E. Hartman.

Members of Local Union No. 223 (projectionists' division), Providence, R. I., at a regular meeting January 14, voted to seek the passage of a law permitting the appointment in each town and city where pictures are shown in Rhode Island, of a practical operator as an inspector. His duties, as outlined at the meeting will be to examine and pass applicants for operators' licenses; to regulate the use of second and third-run films, and to safeguard against possible fire hazard. The following officers were installed at this same meeting: William Haywood, vice-president; Earl S. Madden, recording secretary; Samuel Taylor, financial secretary and treasurer, and Thomas E. Shannon, business agent.

In the issue of January 13, in this column, a notice appeared conveying the information that Brothers Fleigley, Warner, Zinkande,



ROLL (RESERVED COUPON) FOLDED FOOTBALL TICKETS CARNIVAL DIAGRAM AND ADVANCE SALE RACKS
BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

Spiker and Wolfe, of Local Union No. 301, Hagerstown, Md., attended the New Year's banquet of members of Local Union No. 338, Kingston, Ont., Can. These men did not go quite as far as Kingston, but stopped at Cumberland, Md., and were guests at the New Year's feast of members of Local 238.

NEW THEATERS

The new R. & R. Theater, Sweetwater, Tex. was opened recently.

The new Eostis Theater, Eostis, Fla., was opened early this month.

Ground was broken recently for the new \$200,000 theater building in Pomona, Calif.

J. F. Fahenstock's new picture theater on Main street, Muncy, Pa., was opened January 6. The house seats 500.

stroyed by fire several years ago. It has seating accommodations for 400.

Construction work is being pushed so that the \$150,000 Sunset Theater, Ft. Pierce, Fla., can be opened some time in March. A number of office rooms in the building are ready for occupancy now.

The New State Theater, Uniontown, Pa., discontinued its vaudeville policy, which was adopted last September when the theater was opened, and is now trying out pictures, changed twice weekly.

It is announced that E. A. Keen, manager of the Criterion Theater, Oxford, O., and E. E. Bennett, of Cincinnati, had purchased a site in Oxford upon which they are planning to erect a picture theater.

The large theater being erected in Fairmont, W. Va., by the West Virginia Amusement Com-

agement of the Strand Theater, Laurel, Mont., succeeding F. J. Buzzetti.

The Ray Theater, Dickinson, N. D., recently leased by Ira Fox will probably be remodeled and reopened shortly.

The Midway Theater and two other buildings in Morristown, Miss., were destroyed by fire, resulting in a loss of over \$20,000.

The Overland Theater, Nebraska City, Neb., owned by Joy Morton, is to be completely remodeled and overhauled.

The Star Theater, oldest movie house in New Castle, Pa., will be abandoned May 1, according to Messrs. Maroniss and Freeman, lessees.

W. E. Roberts has purchased a picture theater in West Side, Sulphur Springs, Ok. Roberts formerly operated the Star Theater, that city.

R. C. Morehouse has purchased the half interest of G. J. Hamline in the Black Hills Theater, Hot Springs, S. D., and is now in full control.

Billy Watson, owner of the Lyceum Theater, Paterson, N. J., has announced that he will spend \$50,000 on improvements for his house next summer.

Fire in the Kyle Theater, Beaumont, Tex., recently, did considerable damage to the interior of the building. While fighting the flames, two firemen were severely injured.

Samuel and Nathan Goldstein have purchased the Majestic Theater, Springfield, Mass., for \$21,500. Vandeville and pictures will be the policy.

J. J. Tadych, owner of the Opera House, Two Rivers, Wis., has arranged with the International Booking Agency, of Chicago, to supply his theater with vaudeville, which, in addition to pictures, is the new policy.

A. G. Munro, manager of the Savannah Theater, Savannah, Ga., has sold his lease on the Grand Opera House, Brunswick, Ga., to J. O. Brown, manager of the Bijou Theater, Brunswick.

"The Cat and the Canary" was presented at Proctor's Harmonus Blecker Hall, Albany, N. Y., January 22, under the auspices of Cyprus Temple, Ancient Arabic Order of Nobles of the Mystic Shrine.

The Capital City Amateur Club will make its dramatic debut January 31, when it presents Mary Modena Burns' comedy, "Her Honor, the Mayor", at St. Paul's Episcopal Parish House, Albany, N. Y., under the direction of Elsie Erben.

Messrs. Goss and Williams took over the Elks' Theater, Port Arthur, Tex., and are now making many improvements to it. They plan to reopen their newly acquired theater this week, and will probably book road attractions after several weeks of pictures.

The Fabian interests recently acquired the Strand Theater, Newark, N. J., from Rodenthal, Brader & Pollack, and are now in control of, besides the Strand, the Branford, Goodwin, Rialto and Paramount theaters in Newark, and of several in Elizabeth, Paterson, Passaic and other North Jersey cities.

JED'S

(Continued from page 53)

shown seemed to be rather fond of this sort of entertainment, so why pick the story to pieces? Barnum was right. As for Wesley Barry, let it be remarked as a warning and in kindness that this widely exploited "star" is at a dangerous age. He is not "cute" any more, neither is he clever. He is just "Freckles", generally loved, and, because of past performances, generously. He is going thru that gawky stage when he can be spoiled easily by a short-sighted director. Nevertheless, "Heroes of the Street" will get the money and should for producer, distributor and exhibitors.

"A Daughter of Luxury", one of the Paramount's starring Agnes Ayres, is just fair. For exhibitors who like Miss Ayres it may get by, but it does not warrant special advertising, for there isn't a kick in it anywhere.

ORIGINALITY NOT WANTED IN MOVIES

By DON CARLE GILLETTE

HERE is a good laugh from the moving picture industry. It comes thru the scenario editors. Upon the shoulders of these geniuses rests the first responsibility for the quality of our screen entertainment. It is their duty to seek the best material obtainable for the making of worthwhile pictures.

Yet it seems that about the only rule most of these individuals have in judging material submitted to them—the first question they ask concerning a story—is: "Has it been published or presented on the stage?" If the answer is negative their consideration is likewise.

"Why?" asks the author. "Producers' orders," the scenario editors reply. And the producers pass the buck to the exhibitors.

According to the producers, the exhibitors do not want original stories. They want publishers and theatrical managers to assume the risk of trying out ideas to see whether they will hold water or not. They want names and titles that have already been exploited and can be exploited further.

As a matter of fact, exhibitors and producers and scenario editors greatly overestimate the screen value of a published story or a produced play. To most of the moving picture patrons it means little or nothing that a story pictured on the screen has previously appeared in print or on the stage; and among those to whom this fact does mean something there are many who would much rather see an absolutely new story than a mutilated screen version of something they have read or seen before.

Furthermore, the big majority of movie fans are not great readers of books and magazines, nor frequent patrons of the legitimate theater. They are almost exclusively screen fans and their interest centers in that field. So the fact that a picture has been adapted from something else has small significance to them. It is the picture itself that counts.

One bad effect of this absurd discrimination against original stories is that it discourages a source for much good screen material. There are many people who have creative talent and the ability to outline an idea for a picture, yet lack the gift or training to turn it into a story or a stage play. Then there are many ideas with excellent screen possibilities that are not as suitable for stories or plays.

Surely it is much better to use material that is particularly adapted to the screen than to take a popular play, fiction story, or even a classic—all possessing unquestionable merit in their respective places—which producers must desecrate with their clap-trap and disguise beyond recognition in order to make them suitable for their purposes.

But it would seem that exhibitors and producers care nothing for all this. They want popular titles and established names. They want advertising and publicity value. The story is of secondary importance.

They don't seem to know that a good picture is their best publicity medium—that a satisfied audience will give them more and better advertising than the names and titles they buy.

Yet the moving picture industry wonders why it is still rocking in its cradle. It certainly is a laugh!

The Capitol, newest picture and "legit" theater in Benton, Ill., was formally opened January 8, with a feature picture.

The Silver Hill Theater, Oshkosh, Neb., to be operated by Mrs. A. B. Wynes, will be opened some time next month.

The Newtonia is the name of the theater rapidly nearing completion in Newton, Ia. Manager J. G. Eyerly hopes to open the house early next month.

J. D. Praggastis' new Liberty Theater, Keiso, Wash., was opened last week. The Liberty, a picture house, was erected by M. Letsinger and M. V. Edmonds.

The Madison Theater, Madisonville, Cincinnati, O., is scheduled to open June 1. The theater, being built by Charles Weigel, will have a seating capacity of 750.

A new theater, with seating capacity of 800, is to be erected by J. J. McFadden, in Renovo, Pa., on the site formerly occupied by the Rialto Theater, which was destroyed by fire last November.

The new Palace Theater, Frankfort, N. Y., was formally opened early this month. The Palace was erected by Charles Taylor, on the site of the old Grand Theater, which was de-

stroyed by fire several years ago. It has seating accommodations for 400.

Fred Harper, proprietor of the Dome Theater, Jefferson City, Mo., who last year purchased the Merchants' Bank Building, that city, for \$32,000, announced that he would remodel the first floor of the bank into a commodious picture theater. Mr. Harper said that the work would probably be started next fall.

A. A. Cluett, owner of the Lyric Theater, Fanst, N. Y., and Elmer Labouf, hotel owner, of Tupper Lake, N. Y., have announced that they will erect a theater in the latter place. The Pond Theater Company, of Malone, N. Y., recently acquired a site in Tupper Lake upon which it will start erecting a \$35,000 theater in the spring.

Theatrical Briefs

A recent fire in the Strand Theater Building, Everett, Mass., caused damage estimated at \$50,000.

George T. Cruzen is the new manager of the Hostettler Amusement Co.'s Plaza Theater, Sioux City, Ia.

D. H. McNeill recently took over the man-

GO INTO THE MOVING PICTURE BUSINESS
EARN BIG MONEY.
No experience needed. Professional Machine and Complete Outfit. Openings everywhere. **WANT NOW.**
Monarch Theatre Supply Co.
Dept. 790.
724 So. Wabash Ave., CHICAGO, ILL.
Three-reel Variety Fair, \$20.00. (One-reel) His Hopkins Comedy, \$15.00. Send deposit. J. CHARLES KALYEA, care Billboard, Chicago.

LYCEUM
CHAUTAQUA
FESTIVAL

THE PLATFORM

SPEAKERS
ENTERTAINERS
MUSICAL ARTISTS

Conducted by AL FLUDE

A Message to the Chautauquas

Hon. Will H. Hays, President of the Motion Picture Producers & Distributors of America, Inc., Offers Help and Co-Operation to the Chautauquas

THAT the moving picture has a future vastly greater and more helpful than any one had dreamed a few years ago is the belief of Hon. Will H. Hays, formerly Post-

WILL H. HAYS



—By courtesy of "International".

master-General of the U. S. and now the president of the Motion Picture Producers and Distributors of America. He recently made an address before the National Education Association at Boston, Mass., and in that he offered to give most practical aid and co-operation. It is with the same spirit and desire to help that Mr. Hays has written the following letter to The Billboard, and, thru it, to the chautauquas of America. We hope that every chautauqua committeeman and every picture theater man in America will read this letter carefully. It means much for both and for the many communities as well:

January 11, 1923.

Al Flude,

Chicago, Ill.:

Dear Mr. Flude—I appreciate your recent inquiry and congratulate you upon the work you will be doing for The Billboard.

As you have had occasion previously to learn, I am anxious that an increasingly sympathetic relationship should prevail between the chautauqua institution and the motion picture industry. So far from being destructive competitors, these two great organizations may supplement each other in carrying their respective messages to the nation. They have much in common; both represent an earnest and successful effort to carry culture and entertainment to millions of persons to whom the great personalities, the great dramas, the great events of the present day and of history have hitherto been too little known.

The chautauqua, of course, comes as an annual or periodic event. It is somewhat in the nature of a "revival". Its emphasis is more upon education than recreation. The motion picture is a permanent, every-day agency of the community; its object is primarily recreation and entertainment, altho it is also a profound agency of education. I have no hesitancy in saying that, were I a motion picture theater owner, I should not only wish to approve the coming of a chautauqua each year to my town, but I should wish to serve on the committee of citizens that arranged for its coming; thru the agency of my screen I should acquaint every

patron I had with the data of the chautauqua and the nature of its attractions.

As the men who, like yourself, are managing chautauqua circuits become more closely acquainted with the activities and potentialities of motion pictures, there will ensue, I know, an ever closer relationship and mutual helpfulness in co-operating for the attainment of ends relating to the common good. It is significant that no country other than America has seen anything comparable to the development of motion pictures or chautauquas that has occurred here. We are challenged by the demand of the American people for a higher and better quality of art and interest in their entertainment and recreation. We must accept—and gladly—that responsibility. It is a service which merits the best in all of us, and I have great faith in its fulfillment.

With kindest regards and best wishes, I am
Sincerely yours,
(Signed) WILL H. HAYS.

PORTLAND LYCEUM CONVENTION

Wednesday morning, January 3, the Lyceum Convention opened at the Portland Hotel. Manager Walter Ricks is planning on an aggressive selling campaign and has a big-league "staff" lined up in the field.

The talent list (Affiliated, of course) seems to be of an unusually high standard this year. The following are the attractions to be offered for delivery in 1923-'24. This list is incomplete—a few others yet to be added:

Lecturers—Vilhelmur Stefansson, Irvin S. Cobb, Sir Wilfred Grenfell, Dr. Rushnell Hart,

Dr. S. Parke Cadman, Burns of the Mountains, Burnell Ford, Judge Huggins, Ada Ward, Captain T. D. Upton, Charles Paddock, Dr. Henry Burns and Dr. Wilbur W. Chase.

Musical Attractions—Tandy MacKenzie and assisting artists, Thurlow Leurance and assisting artists, Fenwick Newell Company, Rainbow Orchestra, Hinsbaw or Day Quartet, Baschl Company, Larcher Duo, Landis Trio, Leake's Orchestral Entertainers, Cheney Company, Patton Brothers' Trio, Ward Waters' Trio and De Marco Duo.

Entertainers—Will Rogers, Noah Bellharz, Emory M. Parnell, Kater, Magician; Emma D. Randle and Vivian Play Co.—"Six Cylinder Love".

The following representatives were in attendance: J. L. White, N. Pearce, Laura A. Harter, Altaevne Cochrane, Zoe D. Hayworth, Helen Loughary, Bernice Ipton, Olive Dexter, Ethel Kelly, Cyril Mee, Lillian MacLennan, Eva Linville, Anne Batterton, V. I. Shepherd, H. R. Keele, James Wells and Margaret Quyllin.

ELLISON AND WHITE NEWS-LETTER. SAIL FOR AUSTRALIA

The good ship Tahiti sailed out of the Golden Gate January 12 and carried our Chautauqua party to the Antipodes. The New Zealand Circuit is scheduled to open about February 7 and close in mid-April. The circuit opens this year on the South Island and closes near Auckland. Then a trip across the Tasman Sea to the Australian Circuit, which will operate in late April, May and early June.

Drew Pearson is already on his way to New Zealand from Japan. Jimmy Pickart and an orchestra of Hawaiians assembled in Honolulu left for the Antipodes via the Northern route December 30. The major part of the music has been secured in New Zealand and Australia.

The following people sail on the Tahiti a week from Friday: Donna Voorhees, Muriel Lawton, Julius Caesar Nayphe, Dr. Frank Bohn, Carl H. Miller, C. V. Stout and Mr. and Mrs. Ray Andrews.

ELLISON AND WHITE NEWS-LETTER.

An interbureau agreement kept the representatives out of Wisconsin, Iowa and the Northwest until after January 15.

NEWS NOTES OF THE PLATFORM

Mrs. Verde Dundas is once more representing the Emerson Bureau, this year in Minnesota.

R. E. Morningstar is in Oklahoma selling for the Emerson Bureau.

C. E. Given is back in his old territory, Wisconsin, placing courses for the Emerson Lyceum Bureau.

W. E. Welch was in New York last week looking after the interests of the Chicago Musical Bureau.

Miss Bess Stephenson, of the Emerson Bureau, will have charge of the North Dakota business this season for that bureau.

Fred Lukens, formerly a director on the seven-day Ellison & White Circuit, is now Assistant Secretary of State of Idaho.

R. F. Glosop, of the Chicago Civic Bureau, has been booked for Jas. L. Loar, of the Independent Co-Operative Bureau, of Bloomington, Ill.

Keith Vawter, of the Redpath Bureau, of Cedar Rapids, Ia., was in Chicago the early part of the past week, attending bureau conferences.

J. M. Erickson, of the Affiliated Bureau, at Calgary, has recently returned from a successful hunt for big game in the wilds of Northern Alberta.

O. B. Stephenson and W. E. Welch were in New York recently with other managers who are interested in the transfer of the Wolfsohn Musical Bureau Business.

Mr. and Mrs. Marko left vaudeville about one year ago and are making a success in their present winter season with Redpath. They are under contract with that bureau until the spring of 1924.

J. R. Ellison, of the Ellison & White Bureau, has been honored by the election to the presidency of the Presidents' Council of the various clubs of Portland, Ore.

The Smith-Spring-Holmes Company, Tom Corwin and Alice Shrode, were the entertainers at the banquet of the Walkover Shoe men at the Auditorium Hotel, Friday evening, January 12.

The Acme Chautauquas, of the Hubbell Building, Des Moines, Ia., will have two circuits for next summer. They report their average mileage last season was only thirty-two miles.

Harold Frazer, bass-baritone, assisted by Florence Hinsbaw, pianiste and accompanist, will be with the Cadman Chautauquas during the coming summer. They were furnished by the Hewett Bureau.

Smith Damron, whose pottery lecture has long since become a platform classic, is now with Redpath-Harrison, winter and summer. He also represents the Redpath list and is selling in Western Illinois.

Gay MacLaren, known to every chautauqua committeeman in America, is arranging for a five weeks' tour for next season. She will be with the Horner-Witte Bureau, of Kansas City, on its Artists' Course.

Why does not some enterprising Lyceum bureau get Cox? The L. C. A. might secure his services this year and invite the members to go thru the daily: "Day by day Lyceum business is getting better and better."

Nicholas Sparling, for a number of years circuit manager with the Lincoln Chautauquas, is back in Chicago and connected with the Redpath office as booking representative. He will devote his summer to lecturing on one of the

FITS AND MISFITS

If all the male quartet readers who use Riley could be gathered into one convention, what a great convention that would be! All of which leads me to say that Cox, of the National Male Quartet, seems to have a face specially designed for Riley productions. The following is for Cox's benefit—dedicated to him:

Each year we hev in Marion
A lyceum, ye know,
With lectures, entertainers,
An op'ra an' a show;
But fer me, of all the fellers
On the whole derned course, ye bet,
I like the bass, the funny man,
Upon the male quartet.

When they hev sung a song er two,
He saunters out to say
A little Riley piece, because
His face is built that way.
He jokes us other loafers
While he takes a cheer an' sits,
An' seems to jest enjoy himself,
As he chaws, an' chaws—an' spits.

An' every time he spits we laugh—
The wimmen fairly yell.
You'd think we'd down in Thompson's store,
He's natural as—well,
He couldn't be no naturaler.
Of course, it's jest a stall.
We're wise to him an' know that he
Don't spit no juice at all.

But Cox goes 'em all one better. "He swallows his'n."

Do you remember 'way back when the L. A. took occasion to tell some of its lecturers that it would be just as well if they did not wear "swallow tails" for afternoon lectures?

Sign before an Iowa lunch room: "Transient meals served here." That was their one redeeming feature.

Bughouse Fables: "Our folks in this town don't seem to care for anything but lectures."

Bughouse Fables: "Our lyceum committee thinks you did not charge us enough for that last number."

If every lecturer and every entertainer and every musician and every representative were required to run one lecture course in their own home town, wouldn't that solve the whole matter anyway?

circuits. During the past few years he has made his home at Atlanta, Ga., where he was a practicing attorney. But the chautauqua bug again got him.

At the annual convention of the Walkover Shoe Managers, held in Chicago January 12, the entertainment program was furnished by the Smith-Spring-Holmes Company, Tom Corwin and Alice Shrode. Some combination!

If The Billboard fails to report the worthwhile events of your platform life, remember that it is because you forgot to give us the information. It is our desire to give all the real platform news in these columns, so keep us posted.

Maynard Lee Dagg, well-known educator and Lyceum and chautauqua lecturer and now manager of the American Community Association, was called to his old home, Greencastle, Ind., January 9, to attend the funeral of his mother.

The Millburn Trio, a party of entertainers with the Redpath Lyceum Bureau, has been secured to give an entertainment at West Plains, Mo., on the night of February 16, under the auspices of the local DeMolay. The program will include readings, and violin, piano, accordion and vocal music.

Not long ago there was organized in Los Angeles a girl saxophone quartet and this little company is in great demand in the Far West for various affairs. Recently the quartet gave a radio program. Out of its program of twelve numbers, eight were compositions by Clay Smith. And now Clay

has just received a letter from a friend in far off Honolulu stating that she listened in at that program given twenty-five hundred miles away and was delighted to hear again the music of her old friend.

The first news letter to reach the new editor of this department from any bureau was the one written by Ray Andrews, of the Elison White Bureau. We appreciate the spirit of cooperation. The Weekly News-Letter of that bureau is brimful of interesting items and cannot help but be an inspiration to representatives and talent in the field.

Monmouth, Ill. will hold its twentieth annual Chautauqua Assembly next summer, August 14 to 22. It is raising the price of the season tickets from \$1.50 to \$2. It reports one of the best programs it has ever held last year. Monmouth has never charged for the Sunday programs, making the program of that day all distinctly religious.

Charles Hanna, of New York, will soon make his headquarters in Chicago, where he will organize play companies. Mr. Hanna was formerly with the Hen Greet Players and has been with many of the New York successes. His play companies will find a Lyceum and Chautauqua market thru the Hewett Bureau.

Donald MacMillan, the only American now engaged in Arctic exploration, returned in September, 1922, from his seventh expedition with a wonderful story of adventure and achievement. His managers, The Players, of Boston, claim that his photographs and motion pictures are the finest ever brought back from the Arctic.

Edgar Bersen, giving novelty programs of ventriloquism, magic, cartoons, the steel guitar, etc., will begin his Chautauqua season with Redpath-Harrison in March. He is to give a morning program for children, as well as his regular entertainment. He does not care for lyceum engagements, but will continue in the chautauqua field.

Mon, of the Midland Chautauquas, reports that one of their successful new entertainers is Josh Lee. For six years Lee was the leader of the Oklahoma University Glee Club. After the armistice was signed he was transferred from the ranks to the Entertainment Section, and toured France, entertaining the soldiers. He reads "The Prince of the House of David" and "A Christmas Carol", besides three programs of miscellaneous selections.

There is an optimistic feeling among the workers in the Iowa platform ranks. Financial conditions are vastly improved out there, and lyceum representatives are sending in good contracts. As an indication of good times ahead, the Des Moines bureau points to the fact that that city is doing more building just now than at any other time in its history.

Miss Edna Agar, of Valparaiso, Ind., who toured in the lyceum and chautauquas for several years in various companies, and who has been teaching dramatic art for the past two years in the University at Valparaiso, has organized a very clever dramatic company. The company gave its first play in Valparaiso in December. Miss Agar and her company would be a valuable addition to any lyceum list.

Rev. Hugh Orchard, of Cedar Rapids, Ia., was in Chicago last week attending Redpath conferences. Rev. Orchard is one of the old-time Redpath workers and is once more lined up under its banners. He is the minister who recently augmented his Sunday audiences by wearing overalls in the pulpit—an experiment which might be tried in some of those communities where "our people do not care for lectures."

The Elison & White Bureaus are conducting an intensive looking campaign in California under the direction of M. E. Paget, says the E. & W. News-Letter. The representatives are working their way North thru that State

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slowly and systematically, always keeping in touch with their leader. The representatives for that bureau working in California are: Della Scott, Ruth Lane, Lillah Owen, Hallie Irwin, Winona Rice, Mr. and Mrs. M. C. Reed, Gny Young and T. F. Graham.

The Midland Bureau (Holladay) held a meeting of its lyceum representatives at the offices in Des Moines, Ia., January 11, 12, 13. Midland's circuit course consists of George Francis, lecturer; The Apollo Saxophone Quartet (Runner), The Howard Concert Quintet and the Chicago Lyceum Players (Runner). In addition to the regular circuit they offer The Hadley Concert Party, Mason's Jubilee Company, Royal C. Johnson, Bishop Homer Stuntz and Sarah Mildred Willmer.

Ray Andrews says in the News-Letter: "One of the most interesting personalities of the new lyceum list is Will Rogers, cowboy philosopher, movie star and humorist. He is a bubbling fountain of humor—a human edition of life." Rogers is well known upon the stage as well as the screen. He is another of the many who are going back and forth from the stage and the platform. It makes little difference to the man in the audience whether he gets his inspiration from the stage or the platform, as long as the inspiration is there.

The Chicago Circuit Bureau, Miss Migliario, manager, is offering two circuit lyceum courses this season. The Northern Circuit consists of The Bell Ringing Male Quartet, The Clifford Foote Trio, The McCords, Mather Hilburn and Capt. Dancer. The B. Circuit consists of The John Qualen Trio, The Soule Concert Party, The Landis Male Trio, Edwin Tomlinson and Roseth Knapp Breed. These courses are being offered by thirty representatives in Wisconsin, Minnesota, Illinois, Iowa, Missouri, Kansas and Oklahoma. The office reports that the business has opened even more auspiciously than was expected.

Maquoketa (Ia.) Excelsior says: "Cappy Ricks', at the Olympic Theater, was one of the best plays that has been in this city for a long time, and the people who filled the house appreciate the splendid acting of the entire cast. A good laugh is good for anybody—it loosens the hide and allows one to grow, and everybody loves fleshy people. That's what happened at this show from the time it began until the end. The management of the lyceum course deserves praise for getting this talent here." The "Cappy Ricks" Company is hooked in Iowa by the Redpath-Vawter Co.

What an intensely interesting book it would make if some one with a real gift of writing, as well as a possession of the facts, would write a real history of the Western chautauquas. We have had the story of the birth of the Mother Chautauqua from many sources. But the story of the fight and the struggle of the chautauqua communities of the Middle West, and indeed of the whole country with the exception of the one little spot in New York, remains untold. We hope that some day soon this story will be told before it is too late and those who had a share in the beginnings of that movement have passed on.

Platformists who are in Chicago over Sunday should not fail to attend the Sunday afternoon concert at the Art Institute and the lecture by Lorado Taft. The concert is held at 3 and 4:15 o'clock and the lecture at 5:30. The fee for the concert is nominal, the lecture free, and I do not know of any other place where one might feast so royally on musicianship, or where one might be so thoroughly delighted and instructed as in listening to these programs. Young speakers might well take Mr. Taft as a model in the handling of a technical subject in such a way as to give it all the life, humor and joy of an entertainment, with the educational value of a text book.

Some people on the platform are fortunate enough to have all their time taken from year to year without effort on their part. Others are obliged to sell time in short blocks and hence have the worry of keeping the time filled and an occasional disappointment which leaves them with more vacation than they desire. The Billboard will be glad to help you bear that burden and eliminate disappointments. We shall endeavor to serve every advertiser, no matter how modest the ad. Bureaus needing

attractions may write us freely, knowing that we will do our best to help them secure the best. An experience of twenty years and an acquaintance with most platform people helps us in this service, and remember we make no charge whatever for such service.

Ivins, the baritone of the National Male Quartet, sprained his ankle while on the road recently and has been making his dates with the help of a cane. The company gave its programs to a full house at Macomb, Ill., January 8, for a return engagement. Charles Cox, the bass and manager, could not be improved on, either as singer or comedian. Ivins exhibits a musicianship which is very satisfying. Graham, second tenor, fills his place in the quartet very acceptably, tho his best work perhaps is done at the piano. The new tenor shows the effect of youth, but is the possessor of a voice which will enable him to grow rapidly with the coming of stage experience. The National Quartet causes one to forget many of the sins of modern "quartet builders" on account of the sheer excellence of its work.

A little more than twenty years ago Arthur Middleton came into Chicago from Iowa and entered one of the well-known musical schools. In order to pay his way he joined with the old Chicago Lyceum Bureau and went out for it in what was known as The Artists' Trio. The next year he was chosen as bass with the Chicago Operatic Company and toured the Chautauquas with John Miller. Platform people may well be proud that Arthur Middleton made his start upon the concert stage thru the channels of the Lyceum and the Chautauqua. He has just returned from a wonderfully successful tour of Australia, and on his return served as soloist for the Symphony Orchestra in San Francisco. The reporter from San Francisco to The Musical Leader says: "There were ovations for all the principals, with a special one for Arthur Middleton, who sang like the great artist he is, emphasizing the fact that this country presents nothing better in the always-popular baritone voice."

Alex. Miller, known to most platformists as the genial secretary of the Washington (Ia.) Chautauqua, was not in the city when the writer called recently. The fact of the matter is, Miller has become so inoculated with the platform idea in the many years he has been serving that he is now out lecturing for the Redpath-Vawter Co. Judging from the sample we heard at Oskaloosa last year, he will be heard gladly wherever he may be sent. He has the gift of presenting his message in so charming a manner that he would never fail to win his audience. The chautauqua committee that works with him seems to be equally enthusiastic. Rev. Bowers, president of the committee, is also in demand upon the platform, as well as in the pulpit, and has been filling engagements before some of the commercial associations. The Washington Chautauqua charges no admission for its Sunday programs, tho it places some of its best speakers on that day. It makes a big feature, also, of its Bible school each morning, and has employed some of the ablest Gospel students in America in that work.

It is no secret to the people of the platform that Harry P. Harrison, of the Redpath Bureaus, has been interested for some time past in several of the greater musicians of the country. In addition to Charles Marshall, whose recent huge success in the Chicago Civic Opera makes him one of the foremost figures in the musical world, and who is being hooked by Harrison thru the Harrison & Harshbarger Bureau and who has already filled many engagements for that combination, they have also assumed the exclusive direction of Claudia Muzio's concert tours. Of this new development The Musical Leader, of Chicago, speaks as follows: "Both managers and artists are to be congratulated, for the former have made a success of all their undertakings and the latter have created the most extraordinary sensation at all her appearances with the Chicago Civic Opera Association." Miss Muzio will sing in Paris and Monte Carlo after her opera tour this winter and then will fulfill thirty five engagements in South America. After that she will begin an extensive concert tour in America under the Harrison & Harshbarger management. The combination of Charles Marshall, Miss Muzio and Crena Van Gordon in one musical list is remarkable, and Mr. Harrison and Miss Harshbarger are fortunate in having secured such a splendid nucleus for a great list.

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Open - Publicity and Press
Man, Advance Agent. A real hustler, always on the job. Write; don't write. State proposition. C. A. BILLINGS, 327 S. Chapin St., South Bend, Indiana. feb3

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At Liberty—Band and Orchestra Director. Violinist and cornetist; teacher of all string, reed and brass instruments. Union, Age, 35. Married. Address A. J. BECK, 117 S. Broadway, Herkinton, Kansas.

At Liberty—Society Syncopators. A real dance organization. Address J. LA RUE NORRED, Mgr., 1513 Clay Ave., Waco, Texas. feb3

Band Master — Experienced teaching all instruments; harmony, sight reading; also Violinist. Will clerk in hotel. Age 30. WM. LOWREY, Aitkin, Minnesota.

Bandmaster (Cornetist and Violinist)—Teacher of Band and Orchestral Instruments. Thoroughly experienced. Capable of getting interest and results. Have two thousand dollar band library. Also teacher of school bands and orchestras. Best of references. LEADER, Box 254, Charles City, Ia.

Clarinetist at Liberty — Experienced in pictures, vaudeville, opera, symphony. Fine tone and execution. Only first class position considered. Address CLARINET, 1ST, 98 1/2, Main St., Mansfield, Ohio.

Reliable American Band for coming season to troupe with reliable show. Experienced. BOX 224, Bone Gap, Illinois.

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We reserve the right to reject any advertisement and revise copy. "Till forbid" orders are without time limit and subject to change in rate without notice.
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AT LIBERTY—A-1 DANCE ORCHESTRA FOR summer season. Want to hear from park owners or excursion boat line with good, reliable job. This is a snappy jazz bunch that will satisfy dance lovers. Anywhere. Six pieces. E. MITCHELL, Mgr., 410 No. Oak, Bloomington, Illinois.

AT LIBERTY—4 Snappy Dance Orchestras, five, six, eight and ten men; 1 Theatre Orchestra and 2 Hotel Orchestras. Will go anywhere with contract. C. J. CRISP BOOKING AGENCY, 12 Park St., Concord, New Hampshire. feb3

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First-class Eli Wheel or Caramelle Foreman, with or without crew. Six years of ride experience. Would like to hear from a railroad show. LESTER DAVENPORT, Butler, New Jersey.

AT LIBERTY—MAN WITH PONIES, MULE, Dogs and Goats. I can train high school horses. BOX 141, McCune, Kan. jan27

AT LIBERTY FOR COMING SEASON. S. B. GEORGE, magic, punch and ventriloquism. Address R. 4, 118 Lawrence St., Lowell, Mass. feb3

CANDY BUTCHER CONCESSION CLERK at Liberty next season 1923. Or will work at any amusement place. LESLIE CLAPP, 2433 N. Delaware St., Indianapolis, Indiana.

At Liberty—Professional Tattooing Artist for thirty-year show. Sewell Hair. I am also reliable Dress (Cavarian) sew, stitch; set your pit show up and down and keep equipment in repair. E. A. KING, Billboard, Cincinnati, Ohio.

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HANDY YOUNG MAN WITH ABILITY DESIRES to join a stock dramatic or vaudeville company. Will work for expenses, as I want to learn the profession. LESIE C. MULLINS, Blake, Oklahoma.

THE THREE GAYS, RECOGNIZED VAUDEVILLE Artists. Classy banjoists and other one to three-piece specialties. All play responsible parts. Equity. James Gay, characters; Starr Gay, general business to ingenuo lead; pianist, James J. P., feature singing-monolog comedian. Trap drummer. All-round troopers, up in acts, etc. Ages, 45-29-10. Elgin Hotel, Minneapolis, Minnesota.

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WANTED—By young man, work in Dramatic Show. Have worked eight months in Musical Follies, stock, doing different casts, but like dramatic as I am inclined that way. Will do anything asked, as I am willing to learn. Make me some offer. Ticket if far. No singer. MARTIN SWARTZ, Trenton Hotel, cor Washington and Seaca, Buffalo, N. Y. feb3

WANTED—Position in dramatic text show playing week stands, by Young Man. HAROLD RUTHERFORD, Auburn, Illinois.

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Magician—Expert Manipulator, closing own magic show, wants vaudeville booking. BANNISTER, Seattle Hotel, Seattle, Washington. jan27x

At Liberty—Maharajah, the Magician and Side-Show Lecturer. Billboard, New York. feb3

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At Liberty—A-1 Picture Operator. Nonunion. Have Cleveland license. Wife, pianist. Address OPERATOR, 117 Broadway, Richmond, Kentucky.

Operator—18 Years' Experi-

ence. Powers. Simplex. Mottograph. Light-

A NON-UNION OPERATOR AT LIBERTY.

A-1 MOTION PICTURE OPERATOR wants job in

EXPERIENCED OPERATOR. Assistant Manager

MOVING PICTURE OPERATOR; married, reliable;

MOTION PICTURE OPERATOR of long experience

OPERATOR—Ten years' experience. Locate anywhere.

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A-1 Italian Baritone Player at

Liberty. I read music same as you read the

A-1 Cellist Desires Change.

Union and thoroughly competent. Can open

A-1 Violinist (Leader) and Pi-

anist. Both thoroughly experienced in high-

A-1 Violinist and Saxophonist

at Liberty about February 1. Theatre and

A-1 Trumpet or Cornet Jan. 20.

Union. Experienced vaudeville, pictures,

A-1 Clarinet—Union. Experi-

enced in all lines. Good tone and technique.

A-1 Drummer—Experienced

all lines. Union. Married. Age, 29. Real

A-1 Trombone—Experience

all lines. High-class picture experience. Age,

At Liberty—Lady Bass Violin

Player. Union. Sight reader. Any place in

At Liberty—Drummer. Three

years' experience. Vaudeville and dance

At Liberty—Violinist and Mu-

sical Director. Experienced pictures and

At Liberty—Feature Dance

Drummer. Perfect tempo, lots of flesh, soft

At Liberty—Experienced Con-

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At Liberty—A-1 Dance and

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At Liberty—String Bass. Good

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At Liberty—Clarinetist. Com-

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Clarinetist at Liberty. Call

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Cellist at Liberty—Open for

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Experienced Violinist—Age 29.

Union. Reliable. Wants position. Vaude-

Flute and Piccolo Open for En-

gagement with first-class theatre orchestra.

Flutist at Liberty June 1—

Good references. ESTHER JENSEN, College

Feature Saxophonist for Real

Novelty Orchestra. If-flat tenor and so-

Open for Immediate Engage-

ment—Capable, experienced Trombone. House

EDUCATIONAL THEATER IN WARSAW

AMONG the theaters in Warsaw the Reduta has struck out on quite

When a new play is to be studied a course of lectures with dis-

This little theater tends to create a new epoch in Polish drama. One

—CHRISTIAN SCIENCE MONITOR.

C-Melody Saxophonist, Doub-

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Organist—A-1 Picture Player.

Lowest salary, \$75. Union. ELIZABETH

Organist — A-1 Dramatizer.

Union. Good organ. Lowest salary, \$65. Pre-

Organist at Liberty — Ten

years' experience. FRANK STONE, General

Oboe—Symphony Experience,

Wishes theatre engagement. Permanent and

Saxophone Player (Bass) at

Liberty. Experienced band and orchestra. A.

Violinist—Side Man or Leader.

Handle all standards. Experience all kinds.

Experienced String Bass —

Would like position with symphony, vaude-

In Answering Classified Ads, Please Mention The Billboard.

Pianist at Liberty (Union) for

first-class vaudeville house or permanent mu-

Picture Organist at Liberty—

Reliable. Cues pictures correctly. Large

Sousaphone Bass Player —

Thoroughly experienced in dance and theater

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Thoroughly experienced. Prefer vaude- house

Violin Leader Desires Change.

Open for first-class theatre. Fine library.

Violin Leader — Pictures or

vaudeville. \$2,000 library and know how to

Violinist With Good Solo Tenor

voice at liberty. Top or lead. No travelling.

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Change. Young man, thoroughly experienced.

A-1 CLARINETIST AT LIBERTY. A. F.

of M. Good tone, technique and excellent

A-1 DRUMMER—EXPERIENCE VAUDEVILLE

and pictures; xylophone and bells; union;

AT LIBERTY—A-1 BANJOIST, SINGER.

doubles, and A-1 Pianist. Read, fake,

AT LIBERTY—GOOD ORGANIST DESIRES

position. Cue pictures correctly. Married,

AT LIBERTY—A-1 THEATRE DRUMMER

and xylophonist. Married, reliable, neat,

AT LIBERTY—ON ACCOUNT OF HOUSE

closing without notice, A-1 Drummer. Handle

CLARINETIST AT LIBERTY FOR PICTURE

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COMPETENT AMERICAN CLARINETIST.

doubling Melody Saxophone, Cello parts, ex-

EXPERIENCED VIOLINIST IN ALL LINES.

Leader or side man. Consider good dance

FLUTIST OF ABILITY DESIRES PERMA-

nent engagement. RONALD W. FAULK,

LADY TROMBONIST AT LIBERTY. EX-

perienced in pictures, vaudeville and dance

PIANIST AND DRUMMER—EXPERIENCED

team, wife pianist. Drummer has drums,

TRUMPET AT LIBERTY—EXPERIENCED IN

all lines. Pictures preferred. Union.

(Continued on Page 62)

VIOLINIST—FIFTEEN YEARS' EXPERIENCE in pictures and vaudeville. Married; union F. LOCHNER, Fairmont, Minn. Jan 27

VIOLINIST-PIANO TUNER—VAUDEVILLE, morica. Age, 38. Wire CULBERT THOMPSON, Robinson, Illinois

A-1 EXPERIENCED THEATRE ORGANIST, college graduate, splendid library, member A. F. of M., good instrument essential references furnished ORGANIST, 201 Avalon, Memphis, Tenn. Feb 8

A-1 SAXOPHONIST-CLARINETIST desires immediate connection with good dance orchestra. Read, fake memorize and get good tone in time. Play legitimate and feature Dixieland Jazz Band Style Clarinet. Frame attractive arrangements (Paul Whiteman style) for novelty orchestra, also early blues and syncopation. Play other Saxophones, but at present using C Melody. Good stage presence. Must give notice here, so don't wire. Don't ask my lowest; state your limit for feature man; also working hours and full particulars. Address MISSIAN, 6712 Doary St., E. E. Pittsburgh, Pennsylvania.

A-1 BANJOIST AT LIBERTY—First-class dance man. Full harmony player. Perfect rhythm, flawless harmony. Brilliant soloist. Address NOVELTY, care Billboard, Chicago, Illinois.

A-1 TRUMPET AT LIBERTY—Neat, sober, reliable. Will locate or travel with good dance orchestra. Age, 22. Tuxedo. Union. Address TONY CARRIER, 207 Ashley Blvd., New Bedford, Massachusetts.

AT LIBERTY—Trombone and Baritone Player. Union. Prefer vaudeville or picture theater, hotel or concert band. Transpose and player of exceptional ability. Address V. N. P., care Billboard, Chicago, Illinois. Feb 8

AT LIBERTY—First-class Lady Pianist or Organist. To play pictures alone, experienced. Mention style organ, date salary. PIANIST OR ORGANIST, 134 E. Clinton St., Lock Haven, Pennsylvania. Feb 8

AT LIBERTY—Fifteen years' experience band and orchestra. Two brothers. Clarinet players, one double Bb Sax. Would like to join together. Union. Write C. F. RUSO, General Delivery, Chicago, Ill. Feb 8

AT LIBERTY NOW—V. P. Cornetist, for movie and vaudeville and concert orchestra. Single. Address 222 Loomis St., Chicago, Illinois. Feb 8

AT LIBERTY—A-1 Drummer; bells, traps; union; locate or travel. C. M. JACKSON, care Elks' Club, Cambridge, Ohio.

AT LIBERTY—The Lowma, Pianist and Trap Drummer, man and wife. Drummer doubles small parts. Play vaude, pictures, tab, rep. Troupe or locate. State your highest. Tickets! Yes. RALPH LOWMA, 705 Maple Ave., Laporte, Indiana.

AT LIBERTY—Trumpet, orchestra or stage; also sings baritone, solo or quartette. J. J. SOMERS, 504 West 151st, Apartment 18, New York. Phone, Audubon 1780.

AT LIBERTY—A-1 Violin Leader; experienced in all lines; union; lease library. Address VIOLINIST, 1608 South Cincinnati Ave., Tulsa, Oklahoma. Feb 8

AT LIBERTY—Clarinetist, experienced in pictures and with some vaudeville experience. Good tone and play accurately in tune. Want position until about April 15. Address CLARINETIST, 109 Glen Pl., Ithaca, New York.

AT LIBERTY—Trombonist, experienced B. O. A-1 musician. CHAS. RENAULT, 1728 F Avenue, Tampa, Florida.

AT LIBERTY—Violinist Leader for vaudeville and pictures. Good library. Experienced. Combination house preferred. Will go anywhere. A. J. A., Bauer's Inn, Port Jervis, New York.

TRUMPET AT LIBERTY—A. F. of M. Experienced in vaudeville and pictures. Sober and reliable. Can also furnish any number of good musicians. G. F. TRUMPET, 329 S. Monroe St., Chicago, Ill. Feb 8

VIOLINIST, conservatory graduate; 18 years' experience; vaudeville, pictures, dance, anything. Piano tuner and repairer; factory experience. Double Bb Tuba. "VIOLINIST", 11114 Parcell Ave., Chicago, Illinois. Feb 8

XYLOPHONIST, amateur, wishes to get in touch with a good dance orchestra. Play double notes on choruses when no double notes. I arrange, also play violin obligato and flute parts. Double clarinet. No wires. Write CORBIN WEIGEL, Doverville, N. Y.

AT LIBERTY FOR PARKS AND FAIRS

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At Liberty for Tenting Season

Four high-class Circus Acts, W. J. Irwin, headlining, including acrobatic and swinging, perch, little Irwin, juggling on slack wire and club swinging. TWO IRWINS, Steelville, Missouri.

Park Owners!—A Circus Man,

Park Builder, Track, Pool, Rides, all Buildings, Manager and Band and Orchestra Leader. I can make your park live one. C-BOX 3, care Billboard, New York City.

TOM AND BESSIE HAYES, AERIAL GYM-nasts, present the greatest novelty aerial act ever accomplished. We put on two entirely different acts. Work out or indoors. For terms, recommendations, etc., address Sandusky, Michigan. Feb 10

GAYLOR TROUPE—Four original Free Acts, For Fairs and Coney Islands, etc. Act No. 1: 2 Human Comedy Acrobatic Frogs. Act No. 2: World's Greatest Acrobatic Band and Head Balancers. No. 3: Chinese Orchestra, Novelty Equilibrist. No. 4: Comedy Acrobatic Clown, Juggler and 1,000 Acrobatic Legs. Bank reference. No disappointments. Particulars, 3906 17th St., Detroit, Michigan. Jun 30

THE LA CROIX (Lady and Gentleman), classy Cradle Traps Act. Now booking indoor carnivals, bazaars, circuses. A feature act. Write for particulars Address 1304 Walton Ave., Fort Wayne, Ind. Feb 10

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At Liberty—Picture Pianist.

Cue exactly. Good library. Reference. Union. Can play vaudeville. D. D. BARTLEY, Clinton, Illinois.

A-1 Fast Experienced Dance

Pianist. Feature man. Arrange, fake, memorize, improvise. Double Sax. I know my stuff high-class proposition only. Tuxedo, union, reliable, congenial. Wire, stating all. Can join immediately. Address CHARLEY STORM, 403 S. Market St., Frederick, Md.

At Liberty—A-1 Picture Pianist

1st. Orchestra experience. Husband licensed operator. Address PIANIST, 117 Broadway, Richmond, Kentucky

Pianist at Liberty—Union. Experienced

in vaudeville, moving picture, dance orchestra. Deliver the goods. Play cabaret. Singers' transpositions on sight. Play some organ. Age 37. Have violinist with same qualifications. Large standard library. Central States only. Phone, West 6127. GEORGE W. MCKAY, 329 South Monroe St., Chicago, Ill.

PIANIST AT LIBERTY, FOR DANCE ORCHESTRA or hotel only. Three years' experience with traveling orchestra from Nebraska University. Am 22 years old, single, union. Can read or fake. ROBERT POWELL, East 3rd St., Dixon, Illinois.

PIANIST—GOOD CABARET AND DANCE man. Read, improvise, transpose. Singer and entertainer. Union; age, 27. Have brother, A-1 Violinist. EDDIE WELCH, 2276 Vermont Ave., Toledo, Ohio. Feb 8

AT LIBERTY—Lady Pianist, experienced in pictures. Good sight reader, classical and popular music. Address MUSICIAN, care Billboard, New York. Feb 8

AT LIBERTY—Pianist, young man; Chicago Federation; sight reader; can do accompanying, dance work; also sing tenor. Reply; give full particulars. ROY ENGEL, 1407 E. 53d St., Chicago.

"THE DANCING DEACON" - He Tickles the Banjo

(By WILLIAM PICKENS in New York Age)

HAVE you ever heard "The Deacon" and his Banjo in conversation with each other? The music oozes and spurts from his fingertips to the nerve-strings of his Banjo, and the Banjo broadcasts it. He is full of it; it makes his head bob and his feet beat rhythm.

He is not anybody's church "deacon". No, no! His religion is music, and his little Banjo is his singer, his mourner, and the chief occupant of his "amen corner". He can make it laugh merrily, cry pathetically or joyously, or shout and shriek wildly. It has all the emotions of a soul, and a dozen more ways to express them.

And you "see things" when the Banjo speaks to "Deacon". As you listen a whole troop of elves comes gliding in. They dance and jig and wag their elfish heads, then with a little shriek they depart. Next comes a jazzing band of little red devils, with horns on their heads. The turn of their limbs, the swish of their tails, the Runic of their wagging horns! The involutions, marches and counter-marches! They move forward; now in parabolic waves, now in festooning figures, now in circles, now in confusion. They stamp the earth, they ride the air. They circle, whirl, fly, scatter, group—come and go. With a rasping roar of their devilish little feet they leave the din-shaken floor, leap, soar into the air and vanish with a whole gamut of tuneful cries.

All this passes before you when "The Deacon" tickles, teases and spansks his Banjo.

Heaven! If we had no other gift but music, the world could fill spare us.

God! If we had no other religion but our tunefulness, heaven could afford to welcome us.

There must be a use in heaven for the Soul and the Talent of "The Dancing Deacon" Johnson. But he could serve well in either place, if they let his Banjo in with him; for he can conjure up troops of devils or flocks of angels, so that he could make an hour of heaven in hell, or in heaven he could break the monotony by filling the hour with sweetly devilish music.

When he entertains he seems to have so much fun himself that he ought to pay the audience for the hour.

"The Dancing Deacon!"

AT LIBERTY—Dance Pianist; good reader; fake and transpose; 3 years' experience dance work; age, 21; neat appearance. Write or wire, giving salary, etc. C. R. KIDD, 1266 Carlisle Ave., Cambridge, Ohio.

PIANIST LEADER will join law and sure engagement; double band or specialty; A-1 experience. Wire ticket offer or write PROF. CAREY, 505 W. Seventh, Cincinnati, Ohio. Feb 8

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GREAT DAN, male, golden blonde, three years old. Wonderful stud dog. AMBLER, Bellingham, Mass.

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WANTED—Two Milk Goats. Must be large, young and healthy and full flow of milk. Address S. B. ANDERSON, Cassilton, Kentucky.

ORIGINAL LITTLE EVA CONTROVERSY

(Open Letter Reprinted From The Philadelphia Public Ledger)

TO THE EDITOR OF THE Public Ledger: Sir—The recent death of Amy Stone has awakened interest in the-atrical circles over the question of who was the original Little Eva in the play, "Uncle Tom's Cabin". The theatrical historians have been racking their brains, and they fail to recall the name of Mrs. Amy Stone in connection with Little Eva. I find in The New York Herald that Edward Fales has been ransacking the back numbers and has found quite an interesting bit of history relative to the Little Evas. Among other things which the oldtimers will recall, Mr. Fales says that "Uncle Tom's Cabin" was given at McVicker's Theater in Chicago in 1858. If not the first, it was one of the notable representations of the piece in that city. Mary McVicker, a daughter of the famous manager, was Eva. When the National Theater presented "Uncle Tom's Cabin" to the New York public for the first time in 1853 this role was enacted by Cordella Howard, daughter of the famous Topsy, Mrs. G. C. Howard, who was in the same cast. She played this part for years all over the country. Mrs. Howard was the Topsy of the Troy production at the Troy Museum in 1852, one year before the play was seen in New York. Again her daughter Cordella was the little daughter of the St. Clares. The Philadelphia production of "Uncle Tom's Cabin" took place in 1853, if I am not mistaken, at the Chestnut Street Theater. Two mem-bers of that cast lived to earn fame on the stage. One was Lizzie Weston, the Topsy, and the other was John Sleeper Clark, who appeared as Lawyer Marks. The Little Eva was Ida Parker. In Detroit, in 1854, the part of the more or less angel child was assigned to Mary Mowry. J. H. Hackett acted St. Clare in this pro-duction, and G. L. Alken, who was George Harris in the first New York cast, played the same role in Detroit. G. C. Howard, husband of the famous Topsy and father of the Cordella who played Little Eva in Troy and New York, was long popular as St. Clare. In the National Theater production Mrs. W. G. Jones, so long a favorite in melodrama and later an admirable exponent of the nurse in "Romeo and Juliet", acted Eliza. This is certainly a retrospect on the drama of bygone days that is interesting. WILLIAM A. MARKS. Philadelphia, January 3, 1923.

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AGENTS, STREETMEN—Make 500% profit selling German, Austrian, Russian, Polish Currency now in circulation. Sells like hot cakes. Send two dol-lars for assortment, realize ten dollars out of it. Address M. CITRON, 1308 Hastings St., Chicago. feb3

AGENTS WANTED—Sample and particulars free. Write RICHBY SUPPLY CO., Wauhan, Pa. jan27

BIG MONEY MAKERS—Large factory offers you big profits on 150 fast sellers. Toilet Gift Sets, Flaw-oring Extracts, Remedies. Soaps bring you \$8.00 to \$25.00 daily. None, of Illinois, makes \$4.00 an hour. Sample outfit free to workers. LINCOLN CHEMICAL WORKS, Dept. 153, 2956 N. Leavitt St., Chicago. —

BIG NEW MONEY-MAKER—\$15.00 a day easy. Something new. "Simplex Leaning Board Covers". Remarkable invention every housewife wants. Nearly every call a sale. Your profits, 75c each order. New agent sold 100 first two days. Write quick. SALES-MANAGER, Box 718, Springfield, Illinois.

CARD SIGNS for every business. Good profits for agents. SIGNS, 131 N. Rampart, New Orleans. feb3

CLEAN UP THIS YEAR—Wonderful new fast seller. Goes like wildfire. Enormous profits. Write quick. Free particulars. MISSION, Factory L, 2121 Smith Detroit, Michigan. feb10x

EUCALYPTUS Perfumed Disinfectant Stick, a sen-sational seller. Perfumes the home. Sample pack-age, 10c. Agents' price, 50c dozen packages. EU-CALYPTUS PERFUME LABORATORIES, 67 Mon-trose Ave., Brooklyn, New York. jan20

MERITORIOUS ARTICLES sell readily. Profits large. NEW MFG. CO., St. Louis, Mo. feb3

MONEY-MAKING SPECIALTIES for mail order business. Sample, 25c. Propositions free. HAR-VEY TEEPLE, Deatur, Indiana.

NEW INVENTION reduces gas bills 50%. Big money for agents. Write quick. ALLIED PRO-DUCTS, Box 8625, Waterloo, Iowa.

POLMET POLISHING CLOTH cleans all metals like magic. Sells fast at 25c. Sample free. A. H. GALE CO., 15 Edinboro St., Boston, Massachusetts.

QUANTITY Waterproof White Shoe Cleaner, a 25c-seller. 500 cans for \$25. Cash with order. Sam-ple 10c in stamps. O'LEARY, 135 Seneca, Buffalo New York. feb10

SALESMEN—New, classy looking line, popular prices. Positive satisfaction or money back. Guarantee backed by financially responsible company. Big profits. Burris, C. new man had \$56.25 profit one rainy day. Teas, Coffees, Extracts, Spices, Puddings, Desserts, Toilet Soaps, Laundry Necessities, Toilet Remedies, Toilet Preparations; 240 fast sellers. Posi-tively no deposit required for samples from responsi-ble men. Capital or experience unnecessary. Dept. 101, E. C. HARLEY COMPANY, Dayton, Ohio. jan27

RUSSIAN, GERMAN, AUSTRIAN MONEY—Pileh-men, hear our proposition. HIRSCHNOTE, 549 Hunspoint Ave., New York. feb10

SELL OUR GOODS—Big profits. SNOW FLAKE CO., Walnut, Illinois. feb10

SPIRAL CURTAIN RODS, Needle Books, Iron Sheet Clips, Room Protectors. Other fast sellers at low prices. Write us and save money. HUNT MFG CO., Box 1652B, Paterson, New Jersey. jan27

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 64)

WANTED TO BUY—Performing Dogs. Send particulars to CHAS. SMITH, 205 Boulevard St., Brooklyn, New York.

WANTED—Hawk, Falcon. MILLER, 344 W. 49th St., New York City.

WANTED—A real Talking and Singing Parrot. Will trade a good Bird Dog or a pen of my famous Acorn Chickens for your Parrot. CHAS. LAN-DRUM, Dyer, Tennessee.

ATTRACTIONS WANTED

5¢ WORD. CASH. NO ADV. LESS THAN 25¢. 7¢ WORD. CASH. ATTRACTIVE FIRST LINE.

All Shows Making Old Town, Me., write W. E. McPHEE, sep22

LAKE VIEW PARK, Almonesson, N. J., is a serene park, running 5 years with success. Wants Airplane, Ferris Wheel, Dodgem, Whip, Portable Roller Skating rink, Penny Arcade, good Freak Show, all kinds of Games. Will send photo for inspection. JOHN GLEADAL, Mgr., 513 E. Indian Ave., Philadelphia, Pennsylvania.

WANTED—Shows, Rides, Concessions for carnivals, parks, fairs. JOHNNY KLINE, 1493 Broadway, New York.

BOOKS

4¢ WORD. CASH. NO ADV. LESS THAN 25¢. 6¢ WORD. CASH. ATTRACTIVE FIRST LINE.

Actor's Make-Up Book and Guide to the Stage, 40c. 58 page catalogue of books and tricks, 10c. CHELSEA THEATRICAL COMPANY, Station R, Box 24, New York.

How To Prevent Colds—Very easy method. Only 25c per copy. G. W. TAYLOR, 1512 1/2 Main St., Dallas, Tex. feb3

BENGOUGH'S NEW CHALK TALK BOOK—Just published. Most complete ever put on market. 166 chalk talk cartoons, 160 pages, cloth bound, guaranteed. Patter and puns, caricatures, comics, cartoons and evolutions. Prepaid, \$1.05. CRAYON ART SERVICE, Quincy, Ohio. jan27

BOOK BITS, \$5.00. Gags, \$1.00. Scripts, \$2.00. DEVAIGNIE MANUSCRIPT EXCHANGE, Room 11, 6550 South Halsted, Chicago, Illinois. feb3

BOOK OF SECRET WRITING SYSTEM, 10c. Free catalogues. WOODS NOVELTIES, 184 Knapp St., Milwaukee, Wisconsin.

CATALOGUE of Books and Magazines. MULLANE'S INSTITUTE, 1221 Milwaukee Ave., Chicago, Ill. jan27

FREE—Upon request we will send you illustrated literature describing the following books. Astrology, Character, Clairvoyance, Concentration, Healing, Hypnotism, Magnetism, Mediumship, Mysticism, Occultism, Physiology, Personality, Salesmanship, Success, Ship, Success, Sex, Will, Yoga Philosophy, Gazing Crystals, etc. A. W. MARTENS, B. 274, Burlington, Iowa. feb24

HINDU WHITE AND BLACK MAGIC, or the Book of Charms, 50c; East Indian Spirit Healing, or How To Heal Instantly, 50c; Mantra-Yoga, or the Power of Words, 50c; Reader of Souls, or Lessons in Crystal Gazing, 50c; Mind Power, 50c; Japanese Fate Book, \$1.00; Things Kept Secret From the Foundation of the World, \$1.00. Send 10c for complete lists of Hindu, Candler, Inc., Station, Crystals, Books, etc. "INDIA", 1240 Home Ave., Oak Park, Ill. feb10

HYPNOTISM CONTROLS OTHERS—Desires gratified, 25 easy lessons, \$1.00; "Mindreading", (mail distance), 30c; "Successful Moving Picture Play Writing", 30c; "400 Valuable Trade Secrets" (one cost \$250, two others \$200, etc.), 30c; "One Year of Coal Made Equal to Three", 30c; "Attract Friends—Be a Leader, With Strong Will, Good Memory, Magnetic Personality, Personality", 50c. SCIENCE INSTITUTE, B11014 Belmont, Chicago. feb3x

MINOREADING, complete, 36c. MOYE, 1234 Clay, Paducah, Kentucky.

ROADMEN—My Book of Secrets, 64 pages, puts you wise, only 50c; guaranteed. PROFESSOR WEST, Box 445, Yakima, Washington. jan27

WORLD-ROMIC SYSTEM—Masterkey to All Languages. Primers, 16 languages, \$1.94 each language. Arabic, Chinese, Danish, Dutch, English, Scotch English, French, German, Italian, Japanese, Finnish, Polish, Portuguese, Russian, Spanish, Swedish. Pronunciation Tables, 32 languages, 30c each language. LANGUAGES PUBLISHING COMPANY, 8 West 40th St., New York. jan27

YOU CAN PLAY THE PIANO BY EAR in a few days if you follow the simple, clear and concise instructions in our Self-Instructor in Piano Harmony and Ear-Playing. Written by George W. Belderselle, well-known pianist and popular music composer. Send \$1.00 for a copy, and if it does not meet with your entire satisfaction return it within five days and we will gladly refund your money. HARMONY MUSIC CO., 1612 Otte Ave., Cincinnati, Ohio.

BUSINESS OPPORTUNITIES

4¢ WORD. CASH. NO ADV. LESS THAN 25¢. 6¢ WORD. CASH. ATTRACTIVE FIRST LINE.

ADJUSTERS AND COLLECTORS, all parts of the world. We get the coin. We pay. NATIONAL PROTECTIVE ASSOCIATION, 19 Sloan Bldg., Yakima, Washington. jan27

ARE YOU INTERESTED?—Fifty cents will bring you twelve regular issues "This for That", a paper devoted to buying and selling by mail. Ten one-cent stamps for sample copies. PUBLISHERS, Box 599, Milwaukee, Wisconsin.

IF YOU DESIRE Philadelphia Mail Address, write SHUMWAY, 2316 North 28th, Philadelphia. feb10

MEDICINE SHOWS, Pitchmen, Agents clearing up with Gilman's (Powdered) Herbs (water solution). \$1.00 package makes 40 large dollar bottles excellent Tonic (labels free). Write quick for herbs or particulars. GILMAN, Box 170, Flint, Mich. feb10

PATENTS—Write for free Guide Book and Record of Invention Blank. Send model or sketch of invention for free opinion of its patentable nature. High-class references. Reasonable terms. VICTOR J. EVANS & CO., 9th and G, Washington, D. C. jan27

MONEY-MAKING BOOKS, Plans, Formulas. Catalogue for IDEAL BOOK SHOP, 5503-V North Robey, Chicago. feb10

SALTED PEANUTS—The big 10c seller everywhere. Satisfactory sealed packages, 100 for \$6.00, prepaid. Sample for stamps. QUALITY BRAND PRODUCTS, 511 Smith St., Peoria, Illinois.

SELL A MAIL ORDER PLAN and Trade Secret. Hundreds will be sold to mail order men, beginners and agents. Magnetic dollar-pulling letters furnished. Send stamp for full details. HARRY MYERS, 323 E. 6th St., Bloomington, Indiana. x

START PROFITABLE Mail Order Business at home. Make and sell your own goods. Enormous profit. Send 10c for plan and copy of magazine. STATE COMPANY, Dept. D, 500 5th Avenue, Room 431, New York City. jan27

WE START YOU IN BUSINESS, furnish everything; men and women, \$30.00 to \$100.00 weekly operating our "New System Specialty Candy Factories" anywhere. Opportunity lifetime; booklet free. W. HILLYER RAGSDALE, Drawer 98, East Orange, New Jersey.

\$1.00 MEDICINE SHOW or Agent's Package. Gilman's Famous Herbs (soluble in water) makes 40 large dollar bottles (labels free). Write for particulars. Big seller, great repeater. GILMAN, "The Medicine Man", Box 170, Flint, Mich. jan27

CARTOONS

3¢ WORD. CASH. NO ADV. LESS THAN 25¢. 5¢ WORD. CASH. ATTRACTIVE FIRST LINE.

"BALDA'S TRICK DRAWINGS"—Stunts with pep and reputation. Write for free lists of Chalk Talk Supplies. BALDA ART SERVICE, Oshkosh, Wis. feb17

BECOME A CARTOONIST—Learn to draw original cartoons and comic drawings that have real money value to them. Write for folder and complete details. RALPH S. MATZ CARTOON SCHOOL, Reading, Pennsylvania.

10 ROSE SATIN, Gold Trimmed Chorus Dresses, Caps and Socks, \$10.00 set, 16 White Satin Sparkle Trimmed Blouse Dresses, \$20.00 set, 16 Sparkle Blouse Dresses, Sashes and 100 pairs, \$25.00 for set, 6 Novelty Dresses and Hats, \$3.00 each, 3 short satin Trunks, blue satin Pants and 16 Blue Tights, 4 and Lace Dresses, 1 green, 1 white, 16 Blue Tights, and Lace Truss Dress and 16 Head Scarfs, \$5.00; Ballet Pumps, used \$1.00 pair, Satin Slippers, \$1.50 pair; 6 nearly new Taylor Wardrobe Trunk, 1 tray, 42x26x22, price \$25.00; Taylor Wardrobe Trunk, with out trays, 42x28x32, nearly new, \$35.00; 36 pink and white Tights and Trunks, used, \$10.00 for lot; 4 Evening Dresses, good condition, \$5.00 each; Full Dress Coat and Vest, \$5.00; Tweed Coat, 38x40, full Dress Trousers, \$4.00; Prince Albert Coat and Vest, \$5.00; 2 Gaudy Coats \$2.50 each; beautiful Evening Cape, silk velvet and crepe de chine, blue, \$10.00; 2 large white beaver Picture Hats, \$15.00 each; Men's Hill Hats, silk beaver, 67, \$1.50; 2 One-piece Suits, light color, with Hats, \$10.00 for both; 2 pink Evening Dresses, \$7.00 each; 1 blue Jumpsuit, \$8.00; 1 short white and silver lace Dress, \$7.00; Wig from \$1.00 up, all kinds; 1 set blue and orange satin "Formis Dress" \$2.00 set; 12 set black silks, \$1.00; 12 set black and white silks, \$1.00; 1 set orange and white, \$2.00; 1 pants set, purple and orange, \$3.00, all new; 2 men's Sailor Suits, white, size 38, \$2.50 each; 6 white duck Coats and Trousers, \$2.00 suit; 5 Hand Coats, 4 blue, 1 black, \$1.50 each, all lot; Zandra Brillantine, 75c; Zandra for eyebrows, box, brush, mirror, 75c; postage 10c extra. No C. O. D. without deposit. BOULEVARD PET SHOP, 1010 Vice St., Cincinnati, Ohio.

EVENING GOWNS, Wraps, all Stage Wardrobe from simple frock to most elaborate imported models. Up to the minute in style, some jeweled, sparkle and iridescent. Also Chorus Sets, Slippers, etc. One trial will convince you that this is a house of class and class, as well as reliability. 40 years at this address. C. CONLEY, 237 West 31st St., New York City. jan27

FULL DRESS COATS AND VESTS, silk lined, late style, perfect, \$4.00; Tuxedo Coats and Vests, \$8.00; Band Coats, 10' for \$12.00; 2 dozen White Duck Pants, \$12.00; 12 pair black silks, \$2.00; Cutaways, \$1.00; Bell Boys, Postman's, Butler, Fireman, Policeman's, Warden, Flunky, Soldier Coats, \$2.00 each. Other bargains. WALLACE, 3613 Sheffield, Chicago.

ART INDISPENSABLE IN EVERYDAY LIFE

THE man who believes the importance of art is exaggerated should pause to think what his life, private and public, would be without it. His idea is that art means pictures in museums, statues in parks, studios bedecked like antiquity shops, velveted jackets, something apart, exotic, quite superfluous that has nothing to do with the daily affairs of a sensible man of business. But a little reflection should convince him that to leave art out of his scheme of material existence is to lose the chief zest of everyday life, to turn it into a bare, dull, empty routine. He could not stand the hideousness of his surroundings did not art, the often misjudged, make some effort to enliven it with beauty. If the savage's first step toward civilized habits is when he kindles a fire to cook his food, his second is when he adorns the vessel from which he eats it, when one of the tribe stays behind from the chase or the battle to scratch or trace a pattern on his bowl or his cup. And these earliest attempts at decoration force him ever onward—to the carvings on the walls of his hut or totem pole, to the beads he strings round his neck and the flower he sticks behind his ear. To decorate is with him just as much of an instinct as to sing or to dance.

Civilization does not suppress—it develops—this instinct. The business man with no nonsense about him may fancy he has emancipated himself from art. But he is seldom free from it at any hour of the day. The decoration of his walls and the design of his furniture, the he does not realize it, make the task of his morning toilet less tedious. The form of his cup and the pattern on his plate add a relish to his breakfast. Various other factors contribute toward gratifying his eye as he eats, and architects do their best, the not always with distinction, to please it further as he hurries to his office. Whatever he does, wherever he goes, the art of the decorator is with him. Few things he can buy have not called for the skill of the designer. The color and lines arranged by the artist appeal to him from every side, but he has grown so accustomed to them that he forgets how essential they really are to his pleasure as well as to his actual comfort.

If only this wider interpretation of art were grasped interest in the development and perfection of schools of arts and crafts everywhere would be increased and strengthened. The civilized man, no less than the savage, craves decoration in his daily life, but he has gone further astray in satisfying the craving. Primitive as is the art of the savage, it is never vulgar, never degenerate. Vulgarity and degeneracy are by-products of civilization, and art has not escaped the taint. Often fashion is mistaken for art; often the designer has no knowledge of the technical application of his design; often all relation is lost between the studio and the factory. Initiation into the fundamentals of art and a sound technical training are what the designer needs and few schools provide. Man cannot do without decoration, and he should make sure, by the establishment of the right sort of schools, that the decoration he gets is art and not a sham substitute. This is a truth that cannot be spoken too frequently or too emphatically.

—CHRISTIAN SCIENCE MONITOR.

SET OF COMIC TRICK CARTOONS for stage, 50c. FRANK LANE, 16 Mayfair, Roxbury, Mass.

100 LIGHTNING STUNTS with chalk, \$1.00. Sample, 25c. CARTOONIST, 2025 Euclid, Kansas City, Missouri. jan27

CONCESSIONS WANTED

5¢ WORD. CASH. NO ADV. LESS THAN 25¢. 7¢ WORD. CASH. ATTRACTIVE FIRST LINE.

DALLAS SHOWS, 6161 Maple St. Louis, Mo., wants Shows to feature, Ferris Wheel, Concessions. Playing three-day and week stands. feb17

COSTUMES, WARDROBES AND UNIFORMS

(USED) FOR SALE—WANTED TO BUY. 3¢ WORD. CASH. NO ADV. LESS THAN 25¢. 5¢ WORD. CASH. ATTRACTIVE FIRST LINE.

Take Notice—One Thousand

Chorus Dresses, all in first-class shape, many have bloomers, everyone is worth four times the price we ask; acts of 6, 8 and 10; our price, \$1.25 each. No orders for less than set of 6. This will be the sale of the year. Money is needed. Get your money order here, you will get your money's worth. LONG BEACH COSTUME CO., 541 West Broadway, Long Beach, California. jan27

CHEAP—23 fancy Red Flannel Cloth Band Coats, Felt Helmets, Shoulder Knits and Cord, like new. CHARLES PARST, 3124 O'Connell St., Baltimore, Md.

CLASSY STAGE CHARACTER WARDROBE—Full Cost Evening Gowns, Suits, All quick. Three Silk Dresses, Hat, Shawl, \$17 lot. Stamp. L. BEY-MOUR, 525 W. 135th, New York City.

RICTON SAYS—As I've discontinued my Costume Business I'm proud of being granted the privilege of referring you, dear friends, to GERTRUDE LEHMAN, of 13 West Court St., Cincinnati, Ohio, who I guarantee will take care of your wants to your entire satisfaction.

HAWAIIAN HULA SKIRTS and Less made to order. Special offer to show managers on Chorus Sets, Hawaiian Grass Huts, Fences and Decorations. Bulk Hauls. BILLY HOITE, Southern Hotel, Peoria, Ill.

HULA DANCERS—Hawaiian Hula Skirts and Less made to order. 8 beautiful styles, moderate prices. BILLY HOITE, Southern Hotel, Peoria, Illinois.

SHORT SATEEN SOUBRETTE DRESSES, with hats; fifty styles. Six to set, \$10; eight to set, \$14. Any color desired. Short Flavored Cretonne Dresses, six to set, \$7. All costumes new. Costumes made to order. GERTRUDE LEHMAN, 13 West Court St., Cincinnati, Ohio.

WANTED TO BUY—Few Hand Coats at bargain. BOX 224, Bone Gap, Illinois.

EXCHANGE OR SWAP

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500 Valuable Formulas, 20c. Catalog free. "UNIVERSAL", 4047-B, North Whipple, Chicago. feb10

Beauty Clay—Real Formula

for this extensively advertised product sent mailed for \$1.00. A. FITZGERALD LABORATORY, Stapleton, New York. feb3

English Formulas Just Arrived

First time in America, Lime Juice Tordal, All-in-One Polish, polishes shoes to automobiles; Disinfecting Shells, all three, \$1.10; first with these. Any formulas supplied. ANGLO-AMERICAN FORMULAR CO., 423 N. 7th St., St. Joseph, Missouri. jan27

Streetmen, Notice!—Spitfire

and Transfere formulae both for \$1.00. W. F. WOMACK, Box 11, Montgomery, Ala. jan27

3,000 Formulas—400-Page Volume

Volume \$1. "UNIVERSAL", 4047-BB, North Whipple, Chicago. feb10

AN EXCLUSIVE TRADE SECRET—At last a Formula for real, genuine complexion clay! Easy to manufacture. Materials obtainable anywhere. Cost 2 cents found to make, sells for \$2.00. Yours for a dollar bill! SWENEY, Marketing Consul, Fairview Station, Detroit, Michigan.

AUTO POLISH FORMULA saves painting, makes old cars look like new. Rub on, wipe off. No long polishing. Also Non-Freeze, prevents frozen radiators. Never fails. Each complete Formula, \$1.00. Both \$1.50. Agents wanted, STATE COMPANY, 500 5th Avenue, Room 430, New York City. jan27

BEAUTIFUL WHITE TEETH—You can have beautiful white teeth without toothbrush, pastes or powders. No matter how badly discolored your teeth are, this harmless secret will make them white. Economical, sanitary. Price, 25c. AMERICAN SALTS CO., Box 1278, San Francisco, California. feb10

FIVE FORMULAS, \$1.00—Three-Minute Corn Remover, Snake Oil (Liniment), Instant Cement, Mendis All Solder, Carpet Cleaner. KOPP CO., 3000 California Ave., N. S., Pittsburg, Pa. jan27x

FIVE MONEY-MAKING FORMULAS—Big Profits, \$1.00. McLAUGHLIN & CLARK, 1425 Market, San Diego, California.

FREE SPECIAL OFFER—Reliable Formulas, Manufacturing Secrets. THEO. B. CHASE, 558 Bowers, New York.

FREE—Formula Catalog. ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Illinois. jan27

ORIGINAL SPITFIRE FORMULA, 10c. Valuable literature free. MORAY COMPANY, 625 South Campbell, Springfield, Missouri. feb3

MANUFACTURE biggest selling Specialties from our formulae. We teach you how. Catalog free. ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Illinois. jan27

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MILLER, "Formula King", 526 Main, Norfolk, Va. He supplies any Formula.

SILVERING MIRRORS—My exclusive French Tartaric method costs enormously profitable business. Booklet free. WM. BARNSTOW, 514 23rd Street, Oakland, California. feb3x

SHAVE WITHOUT RAZOR, 25c stamps. PRESS SALES CO., New Egypt, New Jersey. jan27

SILVER MIRRORS, Razor, Bleaching Paste, Carpet Cleaning without taking up Instant Cement, Spill Fire, Corn Cure, Snake Oil, \$1.00. P. BROWN, 602 South St., New Orleans, Louisiana. jan27

"STREETMEN'S GUIDE TO WEALTH", concentrated book of knowledge, \$3.00, prepaid. MILLER, 526 Main, Norfolk, Virginia. feb17

THE FORMULA for making Happy Jack Candy is the best thing offered in years for a man or woman to make easy money. Happy Jack can easily be made anywhere, and it sells to everybody anywhere at a good profit. It's new and fine for window demonstration. Send \$1.00 for Formula and method. WITHAM, 2612 Calumet Ave., Chicago, Illinois.

650 WAYS TO MAKE MONEY—2,716 Formulas "Encyclopedia Business Opportunities", 3 volumes, \$1. IDEAL BOOK SHOP, 5503-V North Robey, Chicago. feb10

\$1.00 BOOK for 25c, containing 500 Formulas and Trade Secrets. Free catalogues. WOODS ENTERPRISES, 184 Knapp St., Milwaukee, Wisconsin.

3,000 FORMULAS and Recipes, \$1.00. ENGLEWOOD BOOK SHOP, 7021 C, South Winchester, Chicago, Illinois. jan27

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FOR SALE—One of the best Dance Halls in the State of Iowa. Write for particulars. BOX 661, Ft. Dodge, Iowa. feb3

FOR SALE—NEW GOODS

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BEAUTIFUL IMITATION DIAMONDS, each on card marked \$2.50; special at \$3.00 per dozen card. THOMAS, 2813 W. 115 St., Cleveland, Ohio.

MUSICIANS—The Hardy Date Hood assures a practical and safe method of booking every engagement. Every musician needs one. Sent anywhere, postpaid, 60 cents. COMMERCIAL PRESS, 161 So. Main Street, Fall River, Massachusetts. feb3

FOR SALE—SECOND-HAND GOODS

4¢ WORD. CASH. NO ADV. LESS THAN 25¢. 6¢ WORD. CASH. ATTRACTIVE FIRST LINE.

Doll Rack and Hood. Gregory, Brodnax, Virginia. jan27

In Answering Classified Ads, Please Mention The Billboard.

Importers in Mexican Products

and Curios. All kind Raw Fur. Stamp for price list. HILARIO CAVAZOS & BRO., Laredo, Texas.

Slot Machines—Deweys, Check

boys, Cellies and Brownies. In fine running shape. Will close out at a sacrifice. W. C. FOLLIN, 425 King St., Charleston, S. C.

50x80 Khaki Tent. Gregory,

Broadway, Virginia. Jan 27

BARGAIN—New large St. Louis Humberger Trunk, never used, with lot cooking utensils. Cost \$92.50. Sell for \$50.00. Send money order CHARLES FORREST, care Billboard, Cincinnati.

BUDDHA, life-size, robe included, \$25.00. MRS. W. J. SHERWOOD, care K. G. Barkoof's Shows, Sulphur Springs Park, Florida.

COMPLETE SHOW—For playing Ladies and Benedicts Magician's outfit, Mail Bag, Handcuffs, Musical Pistol, Trunk, Typewriter and many other bargains. List for stamp. GEORGE A. RICE, Auburn, N. Y. Jan 27

CORN POPPER, complete, nearly new, \$75. PROFFESSOR, 1306 Fifth, Des Moines, Ia. mar 3

ELECTRICAL STAGE EFFECTS—Clouds, ripples, fire, waterfalls, apertures, stereoscopes, rheostats, studio lamps, condensers, lenses. NEWTON, 305 West 15th St., New York. Jan 30

FOR SALE OR EXCHANGE—Lord's Prayer Pin, Microscope Tripod, Painted Drawers, complete, ready to work, \$35; extra Pins, \$5.00 each. 11 Target Practice Machines. Make cash offer, or will trade. 1 new (1c and 5c) Peanut Machine, best condition, \$8.00; one Smith Premier Typewriter, double keyboard style, good condition, \$15.00; one Corona Candy Machine, \$60.00, fine shape. Many other items in and out daily. Want us to sell what you don't need! Send it in, prepaid, will find a buyer. Money refunded if order received after goods are sold. UNITED SHOW GOODS COMPANY, Angola, Ind. feb 17

FOR SALE—40-ft. Round Top, khaki, trimmed in red with two 20-ft. middles and 9-ft. wall, complete with bale rings, blocks and falls, circus style. Also one 20-ft. Middle Piece, khaki, to fit 40-ft. top. TRIBLEY DEVERE, Gibson, North Carolina. Jan 27

ILLUSIONS, Curiosities, Statue Turn to Life, Black Art, Pit Shows, W. J. COOK, 118 W. Main St., Richmond, Indiana. feb 10

JOKER'S NOVELTIES—Great fun. List free. E. PENNER, 2401 Jefferson, Louisville, Ky. Jan 27

LORD'S PRAYER ON PINHEAD, Microscope, Tripod, descriptive sheet, complete outfit, \$40. WM. SHAW, Victoria, Missouri. feb 10

NASHVILLE ALL-ELECTRIC Cotton Candy Machine, perfect condition. Will ship with privilege of examination on receipt of ten dollars deposit. Sixty-five dollars collect. F. E. CHASE, Mt. Hope, Kan. feb 17

POST CARD VENDERS—Six Exhibit Ideal, with late improved double slots, \$10.00 each; 3 excellent new Ball Gum Machines, \$5.00 each; 2 Standard Fortune Tellers, \$7.50 each. HAL C. MOUDY, Irving, Illinois. Jan 27

SLOT MACHINES—Closing out. Stamp for list. NOVELTY SALES CO., Shenokin, Pa. mar 3

SLOT MACHINES—First \$100.00 takes 5 good Mills or K. \$25.00 takes 2 Operator Bells. No C. O. orders. C. J. HOLZBACH, 2553 Dupont, St. Minneapolis, Minnesota. feb 3

SLOT MACHINES bought, sold, traded or leased to agents who have locations. New England operators send your repair work here. Lowest rates, good work by expert men. Write, wire or phone Barnum 4579. BANNER SALES CO., 995 Noble Ave., Bridgeport, Connecticut. Jan 27

SLOT MACHINES, new and second-hand, bought, sold, leased, repaired and exchanged. Write for illustrative and descriptive list. We have for immediate delivery Mills or Jenkins O. K. Gum Vendors, all in Sec 25c play. Also Brownies, Eagles, Nationals, Judges, Owls and all styles and makes too numerous to mention. Send in your old Operator Bells and let us make them into money-getting, two-bit machines with our improved coin detector and pay-out slides. Our construction is fool proof and made for long distance operation with our improved parts. We do machine repair work of all kinds. Address P. O. BOX 178, North Side Station, Pittsburgh, Pennsylvania. Jan 27

MILLS OWLS (2), \$35.00 each; first-class condition, first-hand case with order balance C. D. GATLER NOVELTY COMPANY, 39 East 27th Street, Suite 203, New York.

ONE 18x18 PUSH POLE KHAKI TOP, no wall, used two weeks, Beverly make \$35, cost \$60; one \$210 Cable Khaki Top and Frame, 8-ft. wall, used one season, \$50, complete, one C. own head, good as new \$35; one Altan Bucket, good as new, \$75; four Three-Mable Trivials, \$40; one fine Bettimore Double Wheel, \$35; two fine P. C. Wheels, each \$10. Please note: I am closing out all the above games, as I am building a new game for the entrepreneurs, and am flooded with orders, and will not be on the road until the first of June. Address THE O. K. GAME CO., 915 East Broadway, Louisville, Kentucky.

SIXTY COWHIDE OXFORD BAGS, full size, army stock, delivered at \$1.75. REDINGTON CO., Scranton, Pennsylvania. feb 17

SLOT MACHINES—Mills Hanging Bag, \$65.00; Perfume Vendors, \$15.00; Uncle Sam Grip, \$25.00; Mills Wood Cabinet Operator Bell \$10.00; Iron Bell, \$30.00; Peoria 44-Nine Piano, \$65.00; Reisin Vender, \$38.00; MONTKBER, 212 N. 8th St., Philadelphia, Pennsylvania.

\$100 WILL BUY six large Hexagon Sugar Waffle Jaws, with handles F. H. GILFUS, 24 Courtland Ave., Buffalo, New York.

24 REGINA HEXAPHONES, each with six records, for use in arcades and stores, nickel and penny slot, with ear tubes or horn, in good working order, \$20 each; \$100 takes the lot. Also large lot of all kinds of Arcade Machines, Penny Pistol Machines, Card Vendors, Electric Planos, MADORSKY, 97 Van Buren St., Brooklyn, New York. feb 3

\$25 ASSORTED Slot Machine Repair Parts. \$10 takes all. LANG, 631 Division St., Toledo, Ohio. feb 24

120-NO. WHEEL, 3 laydown cloths, \$10. HOX 708, Wheeling, West Virginia.

5,000 YARDS BATTLESHIP LINOLEUM and Cork Carpet; Government surplus; at prices fully half retail. Perfect goods. J. P. REDINGTON, Scranton, Pennsylvania. feb 24

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team. B. F. Comedian, Soubrette, Sister Team. Change for week. Join immediately. Tickets? Yes. Don't write, wire. MYERS' VAUDEVILLE, Stuart, Iowa. x

AMATEURS WANTED—For Wednesdays. Apply EMPRESS THEATRE, Cincinnati, \$10.00 in prizes given away free.

AMATEURS, ACROBATS, CLOWNS—Professional training. See instructions and Plans. JINGLE HAMMOND. Jan 27

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TENOR VOCAL SOLOIST, doubling Banjo, Violin, Cornet or Saxophone, wanted for high-class vaudeville and dance orchestra. Must have voice of quality young and congenial. Tuxedo. Other Musicians that s'g considered. SINGERS VAUDEVILLE ORCHESTRA, Cedar Rapids, Iowa. Jan 27

UNION CELLIST, at once. Criterion Theatre, Mecon, Ga. Salary, \$35, six days. E. POUND, Musical Director.

WANTED AT ONCE—A-1 Clarinet Player for six-piece orchestra. Combination theatre, six days, matinee and night. Salary, \$30.00. GLEN W. DICKINSON, Marshall Theatre, Manhattan, Kansas.

WANTED—Pianists, Organists; learn pipe organ, theater playing; exceptional opportunity; positions. Address THEATRE, care Billboard, New York City. feb 3

WANTED—Hawaiian Musicians, Tenor Singer and Hula Dancer. OHOMA MYSTIC SHOW, Blackstone Theatre, Rantoul, Illinois.

WANTED—Trumpet and Saxophone Players. Read and improvise. Young and reliable. Tuxedo. For dance orchestra. State experience, also lowest. SIBBETT'S ORIGINAL JAZZ, Harold Hillman, Manager, 212 Big Horn Ave., Alliance, Nebraska.

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WANTED—A-1 Union Cellist; 7 nights, 2 matinees; salary \$35 per week. Write L. C. WIRES, care Liberty Theatre, Herkimer, New York.

8-PIECE LADIES' ORCHESTRA, now touring with Bezzar's Opera, at Liberty Feb. 1st, 5 Strings, Piano, Flute, Oboe. "VIOLA", Wellington Hotel, New York City.

CESAR FRANCK

THE common knowledge of Cesar Franck and his music has grown up so recently, and is so much a part of our present day, that we can hardly think of him as having walked the world with Beethoven and Schubert, or with having entered it hard on the heels of Wagner, Liszt, Mendelssohn and Schumann, and about the same period of a decade in front of Brahms. The birth centenary of Cesar Franck, which was celebrated recently, finds him with a reputation unusually green for so great a man, for the great rarely escape some general recognition during their life if it is of normal span.

He began life with a fair hand, for his father was determined, even before himself, that he should become a star of the musical firmament, and did all in his power to make a musical career possible to him. Born at Liege, in Belgium, where the German and French forces were doomed later to meet in a world-embracing conflict, Franck showed the tenacity and strength of the Walloon stock, and with the solidity of a musical nature not without kinship to that of Beethoven, he became by his adherence to French culture the veritable father of the modern French school. He has become a greater force outside of his own music than in it, for the leaders of the younger French school were one and all his pupils, and it is as the hero and tutor of genius, even more than as the man of genius, that his fame will be preserved.

He spent the whole of his active life in Paris. Having married against the wishes of his father and thus thrown himself early on his own professional labors, he was doomed to give some ten lessons daily during the main part of his life. He emerged only from this obscurity in his later years to write some few great works and to form a band of devoted students. He died in 1890.

The organ is written large over all Cesar Franck's work as a musician, and after a short period as organist of Notre Dame de Lorette he became organist of St. Clotilde, where he remained till his death, being made also organ professor at the Conservatoire in his last years. His habit, it is said, was to begin work at 5:30 a.m., and his compositions were mainly written in the first two hours, which were all he reserved for himself of his working day. His chief choral work, "The Beatitudes", occupied him for ten years, and no complete performance of it was given until three years after his death, when an adequate performance established his greatness finally. He is more than any other composer associated with the endeavor to make the symphonic or sonata form enlarge itself to a greater unity by elements which definitely connect the various movements together. This endeavor, as it involves to some degree the metamorphosis of themes which is the stock in trade of the program symphonist, links in a degree the ideals of the symphony and the symphonic poem in one. In some of his works, as in the well-known Violin and Piano forte Sonata, his aims seem to be the impress of Beethoven's Choral Symphony, in which the various themes are mingled and handled in a broken or recitative manner, so that their strength may converge to a whole. His String Quartet, which is the most massive work of this kind in existence, shows unmistakably a stimulation from the great C sharp minor Quartet of Beethoven, but Franck here, more than Beethoven, seeks to carry a choral polyphony by means of instruments to a Gothic architectural height. A kindred and more powerful effect in this direction is found in his symphony. In these ways he shows not only the influence of the organ on his musical thought, but the influence of the cathedral architecturer with its Gothic and romantic grotesque.

—MANCHESTER GUARDIAN.

WANTED—A real Agent that can route and book the best Mystic Attraction in the business in real theatres. If you can't stand prosperity, don't answer. OHOMA, "The Modern Mental Mystic", Blackstone Theatre, Rantoul, Illinois.

YOUNG LADY for Impement act on circus. Long season. Experience unnecessary. Must be good looking. Send photo. No tourist need apply. State lowest salary. CAPT. FRITZ LECARDO, Gen. Del., Miami, Florida.

HELP WANTED—MUSICIANS

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Wanted — A-1 Saxophone, doubling Violin. Must have good tone and tuxedo. Can also use hot Trumpeter. DOLLY IVERSEN and HER ENTERTAINERS, Lyons Station, Clinton, Iowa.

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EXPERIENCED BANDMASTER, also Violinist, Hotel Clerk. WM. LAWREY, Atkin, Minnesota.

WANTED—Pianist, immediately for orchestra. Experienced in vaudeville and pictures. One show afternoon and two at night, six days a week. Must be sight reader and double organ 15 minutes each show. State lowest salary. Wire MACK, Leader Strand Theatre, Crawfordsville, Indiana.

INFORMATION WANTED

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ANYONE KNOWING the whereabouts of Helen Myrtle, or any information concerning her, notify ROY SARBINS, 913 Huron St., Toledo, Ohio. feb 3

MISSING RELATIVES—Rose Walker of Covent Garden Market, London England. Left for New York some forty years ago. Now married American millionaire. Niece inquiring of whereabouts. Was Italian opera singer. Address MRS. ROY ROBRINSON, Lamont, Alberta, Canada. mar 17

INSTRUCTIONS AND PLANS

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Advertisements under this head must be confined to instructions and Plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

Back Flips, Back Handsprings, Hand Balancing, etc., easily learned by my method, \$100. R. WALLACE POWER, Fremont, Nebraska.

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THEATRICAL SCENE PAINTING taught by mail. Most practical course in existence. Everybody should learn this exclusive trade. See Theatrical Society Models. Send stamps for illustrated literature. ENKEBOLL ART ACADEMY, Omaha, Neb. feb 10

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YOU CAN PLAY THE PIANO BY EAR in a few days if you follow the simple, clear and concise instructions in our Self-Instructor in Piano Harmony and Ear-Playing. Written by George W. Belvedere, well-known pianist and popular music composer. Send \$1.00 for a copy, and if it does not meet with your entire satisfaction return it within five days and we will gladly refund your money. HARMONY MUSIC CO., 1642 Otte Ave., Cincinnati, Ohio.

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(Continued on page 66)

AMERICA'S Highest Grade Band and Orchestra Instruments. Write for catalogue of instrument interested. Bergalita in new and used instruments. Musical Directors write for agency. SLOVACEK-NOVAD MUSIC COMPANY, Bryan, Texas.

WANTED—Professional Xylophone or Marimba of latest pattern. Must be in A-1 shape and tone, with trunk, and cheap for cash. C. W. DUCHEMIN, 40 Jackson Place, Indianapolis, Indiana.

BAND INSTRUMENT BARGAINS—Deal with the professional house. The concern that always has the best makes in both new and used goods with the right prices and prompt service for our professional friends. Have the following Saxophones, all low pitch, late models, complete with cases: Wurliitzer Straight C, soprano, silver, \$80.00; Harwood 10 Soprano, silver, \$65.00; Conn Alto, brass, \$65.00; Conn Alto, silver, \$80.00; Conn Melody silver \$80.00; Harwood Tenor, brass, \$60.00; Conn Tenor, brass, \$85.00; Buescher Tenor, brass, \$65.00; Conn Tenor, nickel, \$70.00; Conn Tenor, silver, with gold keys, \$90.00. Many others. Almost new Boehm Clarinet, Hb, low pitch, \$50.00; high pitch Jazz Clarinet, \$5.00 up; Buffet Boehm Piccolo, low pitch, Hb, \$10.00; high-grade Tenor Baritone, \$15.00 up; Conn Slide, Cornet, brass, with case, \$22.00; Conn Herald Trumpet, three valves in Hb, same as cornet, 35 in. long, great flash, brass, with case, \$18.00. Write for catalogue mentioning instrument wanted. Send to your repairing and make out store. Keyes City headquarters. CRAWFORD-RITAN COMPANY, 1013 Grand Ave., Kansas City, Missouri.

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ONE 20x60 TOP, with 9-ft. side wall, poles, complete, in good shape, first \$100.00 takes it; 5 Collapsible Pite, \$15.00 each; 3 6x6 Monkey Cages, collapsible, \$15.00 each; 2 sets Pit Cloths, complete set of interior decorations, one \$18 Snake Buzzer, one \$18 Monkey Banner, \$25.00 each, almost new; 1 Merrymaid, \$10.00; one Two-headed Giant, \$25.00; one Indian Lady and Baby, \$25.00; one Polly Ma Zuka, \$25.00; also almost new Banners for each, \$25.00; 6 16-ft. steel Banner Poles, each Mummy in separate case; 1 Ticket Box and case for same, \$10.00; one New Fog Horn, \$20.00; one Hurdy-Gurdy Organ in case, with motor, \$100.00; 1 lot of Stakes, all round; 1 16-ft. Jelly Stand, 1 Stake Pulver, 1 Snake Pit, \$12; 3 Sledges, inside and outside Electric Wiring, 1 box Bismarka, 1 Steel Cot, one 16x16 Top, 2 Ball Games with top, 2 fire-gallon Gas Tanks, 4 Jumbo Banners, one lot of Wiring for all above, all new or very late separate. BOULEVARD PET SHOP, 1010 Vine St., Cincinnati, Ohio.

SKATES—118 pairs Winslow Fiber Rollers, 75c pair. J. F. DRACKSLEY, 315 Jefferson St., Jamestown, New York.

SLEEPERS AND BAGGAGE CARS, Carousal, Ell Wheel, Jazz Swing, Platform Show, several good Illusion Shows, Microscopes, Leather Arkansas Kids and Cate, big and little Tents, Circus, Carnival and Concession Supplies of all kinds; Scenery and Slide-Show Banners. Everything used by showmen in any branch of the business, second-hand or new. We have it or can get it. Largest and oldest dealers in America. No catalogue on used goods, as stock changes daily. Write your wants in detail. We manufacture anything wanted in new goods. Best mechanics and machinery. Sell us any goods you are through with. Fair prices in cash. WESTERN SHOW PROPERTIES CO., 518-227 Delaware St., Kansas City, Mo.

TWO FINE ILLUSIONS—Living Half Lady, works in any light, indoors or out, \$25.00; beautiful gold decorated Couch Levitation, \$15.00. Worth over \$100.00. Each complete and like new. H. B. LILLY, 1919 7th St., Parkersburg, W. Va. feb3

VENTRILOQUIST KNEE FIGURES, white or black, 37 each. WM. SHAW, Victoria, Missouri. jan27

3,000 OPERA CHAIRS—Steel and cast frame; no junk, some good as new and guaranteed. No matter what you want in this line, get quotations and save half. J. P. REDINGTON, Scranton, Pa. feb17

SONGS FOR SALE

30 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. ATTRACTIVE FIRST LINE.

"Don't Forget Me, Darling", and "Bring Back My Alice", two beautiful song hits, waltz and fox-trot. Prepaid, \$1.00. Nothing like them. Hurry, he first to get your copies. Going like wild-fire. M. FRANK'S MUSIC HOUSE, Anthon, Iowa.

BY GOLLY, fox-trot song. Piano copy, 10c. JEAN McLANE, 491 W. Third St., Bethlehem, Pa. feb3

MOKUM COMEDY SONGS, Sure-fire Big Hit Free. LARRY POWERS, Billboard, Cincinnati, Ohio. mar21

SEND TWO-CENT STAMP for professional copy of "Please Don't Think I'm Fooling You", also "Way Down South in Georgia". ANTHONY KETROY, 1700 Peoria Bld., Springfield, Illinois. feb3

"THAT SWEET SOMEBODY OF MINE" and "Eyes", New "Sterling" hits capturing the world. Songs or orchestration. 25c each. STERLING MUSIC PUBLISHING, Racine, Wisconsin. feb3x

"WHEN YOU WERE MINE", words and music. Very beautiful, indeed. Professional copies mailed to any address. CHAS. BROWN, Lock Box 673, Watkins, New York.

TATTOOING

(Designs, Machines, Formulas) 40 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. ATTRACTIVE FIRST LINE.

IMPROVED TATTOOING MACHINES, all Supplies. Lowest prices. IMPORTING SHIPWAY, 526 Main, Norfolk, Virginia. feb17

TATTOOING REMOVED—If you cannot call at my office send for a bottle G. M. M. Tattoo Remover. Price, \$2.00, with instructions. DR. MILLER, 245 East 86th St., New York. feb27a

THEATRICAL PRINTING

40 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. ATTRACTIVE FIRST LINE.

\$1.25 Brings 200 Letterheads, Envelopes or Cards. Four lines. MILLIAN'S PRINTERY, 1390 Temple, Detroit, Michigan. feb3

Paul Claudel, Dreamer and Diplomat

(T. R. YBARRA in New York Times)

PAUL CLAUDEL, since last year French Ambassador to Japan, and for years one of the most discussed and most baffling of present-day writers, makes his bow to New York for the first time this Christmas as a playwright. His medieval miracle play, "The Tidings Brought to Mary", serves as his dramatic card of introduction. But Paul Claudel, the individual, became acquainted with New York many years ago. Before he had become one of the best known of living dramatists he was French Vice-Consul at New York—also at Boston. What impression he made upon Americans as an individual is not on record—he lived among them nearly thirty years ago. As to the impression made by him as a playwright, it is safe to say that New Yorkers never saw anything quite like his play in the whole theatrical history of their city. For Claudel's work is in a class by itself. If you ask other Frenchmen about him you are sure to be told that Claudel is a "discussed" man. "The most discussed writer in France," they will say—or, "Admired by some, detested by others, discussed by all." Claudel has certainly succeeded in getting himself talked about. Many who go to his plays or read his poems without understanding them in the least have an uncomfortable feeling, nevertheless, that they must not scoff at him, lest they find themselves deriding one of the high literary elect. As for his admirers, no praise is too extreme for them to lavish upon Paul Claudel. Some, in their enthusiasm, even rank him with the greatest of the great—with Shakespeare, Goethe, Dante and Aeschylus.

Paul Claudel is devoutly religious. His ardent Catholicism, which constantly finds expression in his works, is medieval in its intensity. It stands out in strange contrast to its surroundings in this age of iconoclasm. He is one of the leaders of the religious revival in his native France. It is quite natural that, with this strong religious bent, he has sought to imitate the "miracle plays" of the Middle Ages. Yet, blended with his medievalism, there is a strong tinge of ultra-modernity, and that is what makes his style so baffling. He is a child of the present persistently looking back at the past.

Tho he is as much talked about in his native land as any living French writer, Claudel's years of literary activity have been largely spent far away from France. Employed in the French consular and diplomatic service ever since the early nineties, he has produced his strange blends of mysticism and modernity during whatever leisure hours he could find while discharging his duties of Vice-Consul, Consul, Secretary of Legation, Minister and Ambassador—sometimes in Europe, sometimes in America or Asia.

Here in New York there is a Frenchman who has known Claudel personally and has followed his work ever since he first began to write. He has met Claudel at his remote posts of consular duty, where he used to vary the daily round of putting his "O. K." on bills of lading and consular invoices by turning out dramas replete with mystical plety. This French friend summed up Paul Claudel and his work in these words:

"His thoughts, as he expresses them in dramatic form, are extremely difficult to understand. You must follow him with the closest attention—otherwise his ideas will fly away from you like butterflies.

"He has none of the lucidity of expression for which French writers have always been famous. He uses the strangest kind of words. Some of these he digs up from goodness knows where; others he actually invents. He is a 'neologist'—a creator of new words. He fashions words out of Latin and Greek roots, picks them out of all sorts of strange places, until, as you listen to him, you seem to be walking over a mosaic pavement of exotic thought and expression. He is not quite so extreme as some writers of today—as the Cubists, for example, and the Dadaists—but he certainly has a strange style.

"In construction his plays are like the so-called 'mysteries' of the eleventh and twelfth centuries, yet they are very different from these in expression. The old mystery plays were purposely made nebulous by the clergy—they did not want the people to reflect too much; they believed in foisting in their audiences the 'credo quia absurdum' spirit. Now, Claudel's plays are constructed like those old mystery plays, but, just as he seems to have most steeped himself in the spirit of medieval religion, the spirit of modernity steps in and drags him away from the Middle Ages into the twentieth century."

SCHOOLS

(DRAMATIC, MUSICAL AND DANCING) 20 WORD, CASH. NO ADV. LESS THAN 25c. 40 WORD, CASH. ATTRACTIVE FIRST LINE.

No advertising copy accepted for insertion under "Schools" 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.

MOTION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theater expert. Booking bureau connected with school. Exceptional opportunities for positions. Address THEATER, care Billboard, New York City. feb3

THOMAS STAGE SCHOOL—Dancing, Buck and Wing, Soft Shoe, Eccentric, etc. Vaudeville Acta written. Dramatic Sketches coached. An able staff of instructors to take care of every want. Four rehearsal rooms. Partners furnished. Interested people in all lines put on the stage. 10c trims particulars. See HARVEY THOMAS (20 years on stage), 59 E. Van Huren St., Office 316, Chicago, Illinois. Phone, Wabash 2394. apr21, 1923

2ND-HAND SHOW PROPERTY FOR SALE

40 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. ATTRACTIVE FIRST LINE.

ARTISTIC SCENERY—Dye Drops, Dyeed Fabricdrops, Banners, Lowest rates if you order now. Send dimensions for prices. Some second-hand. ENKE ROLL SCENIC CO., Omaha, Nebraska. jan27

ESQUIMOD QUEEN, Hula Hula Babes, for Ball Bards, Hoops, complete outfits. New illustrated booklet all ready. Get yours. TAYLOR'S GAME SHOP, Columbia City, Indiana.

FOR SALE—Concession Tents, Wheels, Games, all kinds of Show Property. No list, write your wants. I buy, sell and exchange. WILLIAM H. McCLURE, 1257 South Jefferson, Safford, Michigan.

FOR SALE—30x60 Hale Ring Top, like new. THOMAS SACCO, care Billboard, Chicago.

FOR SALE—450 feet of 8-ft., 10-oz. Canvas. Been used four times. Snaps on top and ropes on bottom. In 50-ft. lengths. Tula canvas is like new, has never been wet. Cost \$225.00; \$150.00 takes it. KENNETH CROWL, Minerva, Ohio. feb3

FOR SALE—Two Children's Aeroplane Swings, portable or stationary. Seating capacity of large plane, 27 children; 35-ft. swing, small plane, 18 children. 25-ft. swing. Machines in very good condition. Time of setting up, 4 hours. Electrically driven, 110 volts. If interested and want to do business we have a good proposition. Ask about our Shimmy Board. It is a good getter. ALBERT JARVIS, Greenfield, Mass.

FOR SALE—My complete set of Tanzo Swings, with 4 boats, in good shape, with fence, tools, all complete. Three hundred dollars takes everything. W. WILCOX, Wharton, New Jersey.

FOR SALE—Merry-Go-Round, Street Piano, Jazz Swing, Ball Rack, Air Rifle Shooting Gallery, three Tumbling Mats, Trampoline & Trained Boxes. All props, ready for work. HARRY SMITH, Gratz, Pa.

FOR SALE—Bucking Mule. Good chaser. Does Janu-ary First 175 takes him. E. MORMAN, 237 E. Farming, Marler, Ohio.

In Answering Classified Ads, Please Mention The Billboard.

Curtiss, Continental, Ohio. feb3

\$1.25 Brings 200 Letterheads, 100 Envelopes of cards. Four lines. KILLIAN S. PRINTERY, 1230 Temple, Detroit, Michigan. feb3

BOOKING CONTRACTS, Cautious Labels, Passes, 100 Agents Reports. BOX 1153, Tampa, Fla. jan30

LETTERHEADS AND ENVELOPES—50 of each, \$1.00. Established 1912. STANLEY BENT, Hopkinton, Iowa. feb3

LETTERHEADS, Envelopes, Cards, 50 of each, \$1.00. 100 Business Cards, 50c. GYER, Box 886, Barton, Ohio. feb10

PRINTING—Write up your wants. Satisfaction guaranteed. Our specialty: Million order runs. Bargains in Printing, 1,000 Bond Letterheads, also 3x11, for only \$3.00; also 500 good white No. 6x Envelopes, with your return card printed in, 6x cover, for \$2.50, or both for \$3.00. Cash with order. Address STANDARD PRINTING CO., 216-218-220 East State St., Marshall, Michigan. Jan27

PRINTING—IDEN, Mount Vernon, Ohio. mar24

RUBBER STAMPS, 3 inches wide, first line, 30c; added lines, 15c each. HURD, of Sharpsburg, in Iowa. feb3

SHOW PRINTING THAT PLEASURES—500 Bond Letterheads or Envelopes, \$2.25; 1,000 Colored Toppers, 12x, \$1.00; 5,000, \$5.00; 1,000 6x18 Heraldic \$1.50; \$17.00. All regular. Samples, 2c. BLANQUARD PRINT SHOP, Hopkinton, Iowa. feb3

SPECIAL OFFER—125 Blue Bond Letterheads, 125 Envelopes, \$1.50. Everything low. NATIONAL ECONOMIC SPECIALTY CO., Leonia, N. J. feb10

\$1.00 YOUR OWN PERSONAL PRINTED Stationery, 250 150 Size Sheets, 2x16 1/2, and 100 Envelopes of fine white, pink, blue or buff bond paper, printed with your name and address for \$1.00. PERSONAL STATIONERY CO., P. O. Box 995, Philadelphia, Pennsylvania. mar17

100 ENVELOPES, 100 Noteheads, 100 Billheads, bond paper, printed and mailed for \$1.00. QUALITY PRESS, Box 79, North Adams, Massachusetts. feb3

100 BOND LETTERHEADS and 100 Envelopes, \$1.25; 500 each, \$5.50. 100 Cards 50c; 500, \$2.00. prepaid. CROWN MAIL ORDER PRINT, Station A, Columbus, Ohio. Stamp, sample. Jan27

500 HAMMERMILL BOND, 24-lb. 8 1/2x11 Letterheads or 6x Envelopes, \$3.00, postpaid. ROMAN ARNDT, Detroit, Michigan. feb3

STAGE MONEY—100 pieces, 65c. postpaid. HURD, of Sharpsburg, in Iowa. feb3

WANTED PARTNER (CAPITAL INVESTED) 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

PARTNER for show's line of concessions, all wheels and cookhouse, to look after same, \$700.00 required. Show carries dancing pavilion, 2 shows, free act. Plays established territory. Will book High Striker, Avian Dodger, the Pig Slide, anything novel and entertaining. Jazz Musicians, non-union, write, I pay all. Address CHARLES KYLE, 104 Judson Avenue, New Haven, Connecticut.

WANTED—Partner, to finance and manage dramatic tent show. I have complete outfit. Will give one-half interest. ROYAL DEDMON, Route 1, Box 13, Edna, Texas.

WANTED—Working Partner. Small investment required. For Hilton and mystic show with reputation. MAHARAJAH, Billboard, New York. feb3

WANTED TO BUY, LEASE OR RENT 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Merry-Go-Round—Portable Three-Abreast. No junk wanted. Priced right for cash. Describe fully. Address D. P. BRENNAN, Mercedes, Texas.

Wanted To Lease—Theatre in Ohio, Indiana or Illinois. Small combination house of straight pictures in a town of 8,000 to 20,000 population. Owners of opera houses who would lease to responsible party write C-BOX 2, care Billboard, Cincinnati.

Wanted To Buy—Used Escape Apparatus, Hand Cuffs, Milk Can, Trunk or anything in good condition. Let me know what you have. Price must be right. RAYMOND DAVIS, Gen. Del., Wellsville, Ohio.

CANDY FLOSS MACHINE, good condition, cheap for cash. AL BAIRD, 75 Collier St., Huntington, N. Y.

CASE OR TRUNK WANTED—For three-octave Xylophone. State all to firm. RALPH P. MORREY, Franklin, Vermont. feb3

IF YOU HAVE ANY Concession Ter. In, Wheel, Games or any Show Property for sale write me, WILLIAM H. McCLURE, 1257 South Jefferson, Saginaw, Mich.

NEED CASH?—We can sell anything second-hand that's priced low used in the show game. Tents, Games, Costumes, Bikes, Croquet Supplies, Job Lots, Wheels, Typewriters, Pop Corn Machines, Picnic Curlicues, etc., etc. What have you? UNITED SHOW GOODS COMPANY, Angola, Indiana. feb17

WANTED TO BUY—Shooting Gallery CHAS. HERRICH, 1001 Guilford St., Pensacola, Fla. Jan27

WANTED Big Top, Trained Dogs, Ponies or other animals. Will pay cash, or trade half section land in Kansas. W. J. NELSON, Arkansas City, Kansas. Jan27

WANTED TO BUY or RENT good Frank. Must be strong enough to feature. Place right for cash. Address WA. WHITE, Billboard, Chicago, Ill. Jan27

WANTED Combination Pullman, suitable for one-car show with 25 or 30-foot baggage end. Must pass M. P. H. by road. State all first letter. JOE M. ADAMS, Cotter, Arkansas. feb3

WANTED TO BUY—Pitch-Till-You-Win, new or second-hand (patented), H. TIBBOUT, Douglasson, Long Island, New York. feb3

WANTED—Miniature Railroad. State full particulars and lowest cash price, with photo if you have one, in first letter. H. L. Scher, 62 Belleville Ave., Newark, New Jersey.

WANTED—Portable Skating Rink Floor and Tent for cash. Have all in first letter. No junk. Write MGR. BOLLER RINK, 121 1/2 College St., Albert Lea, Minnesota. feb3

WANTED TO BUY—Several Milburn Carbide Lights, size No. 8, also twelve second-hand Hand Cans and Caps. All must be in good condition and cheap for cash. JACK RYAN, 58 N. Montgomery St., Memphis, Tennessee.

WANTED—Tents, all sizes; Candy Flay Machines, any Concessions. Buy anything. Pay cash. R. S. PETER, Albany, Ohio.

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

CALCIUM LIGHTS 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

EXHIBITORS, ATTENTION!—Press cut. The Bliss Light is a new electric light. No expensive chemicals. Guaranteed results on the screen. A postcard brings particulars. Best grade Pastils at all times. S. A. BLISS LIGHT CO., 1329 Glen Oak Ave., Peoria, Illinois. feb3

START THE NEW YEAR RIGHT. Legislation which will vitally affect the amusement business is on the program for the coming year. Changes the extent of which few showmen realize will be put into effect before another January rolls around. If you are interested in the amusement business you will not be exempt. The man who is prepared for these changes, who regulates his business to conform to the conditions which these changes impose, is the man who goes ahead and is not stopped in the regular routine and progress toward success. The Billboard is constantly seeking the latest, most authentic news which will best serve its readers. The man who is best informed is the man who is always ready for an emergency. The Billboard is, therefore, the best medium thru which YOU may keep in close touch with the ever-changing conditions. SEND YOUR SUBSCRIPTION TODAY. THE BILLBOARD PUBLISHING COMPANY, Cincinnati, Ohio: Please enter my order for subscription for.....months, for which I enclose \$..... Name..... Address..... City..... State..... One Year, \$3.00. Six Months, \$1.75. Three Months, \$1.00.

FILMS FOR SALE—NEW 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

UNCLE TOM'S CABIN, the only and original 5-reel Passion Play. Life of a Comancher, The Secret Trail, Joseph and His Brethren. Send stamp for list. WESTERN FEATURE FILMS, 801 S. Wabash Ave., Chicago, Illinois.

FILMS FOR SALE—2D-HAND 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

For Sale, "The Painted Doll". Big seven-reel feature. Print practically new. Something real out of the ordinary. Attractive advertising, striking mounted posters, banners, display cut-outs, slides, photos, heralds and cuts. Good road show and sure money-getter. Also two exceptionally fine comedies to go with feature, two reel slapstick and one-reel bathing girl subject. Everything practically new. A real bargain. FEATURE FILM COMPANY, P. O. Box 432, Bellefontaine, Ohio. x

Pathe Passion Play for Rent (new copy). C. J. MURPHY, Elyria, Ohio. feb3

10 Two-Reel Animal Pictures, 2 William S. Harts, 2 reels; Western Serial, 15 episodes; 3-reel Features. All excellent shape. Full line accessories. Will trade for comedies in good shape with paper. WALTER HUNT, Toy Bldg., Milwaukee, Wisconsin.

750 Reels—Dirt Cheap. Westerns, Features, Comedies, Greatest Stars. KEYSTONE FILM, Altoona, Pennsylvania.

BARGAINS—Features, Comedies, Westerns Send for list. REGENT FILM CO., 1239 Vine St., Philadelphia, Pennsylvania. feb3

CAN SECURE YOU ANY FILM YOU WANT—All first-class condition. Features and Comedies. Best prices. Wire or write X. Y. Z., Billboard, San Francisco.

FEATURES, COMEDIES, WESTERNS—Great assortment. Famous stars. Lists available. ECONOMY CO., 814 Corinthian Ave., Philadelphia, Pa. Jan27

FILMS CHEAP—List for stamp. GINGLES FILMS, 188, Mitchell, South Dakota.

FILMS IN EXCELLENT CONDITION—Westerns and Comedies at \$3.00 per reel; five-reel Features at \$7.00 per reel. Also Educational Films. I. S. FISHER, 1182 Broadway, New York.

FILMS FOR TOY PROJECTORS, \$1.00; 850 feet, \$3; News Weeklies, \$3; Comedies, \$5; 30 reels Social Pirates aerial, \$120. RAY, 326 5th Ave., New York.

FILM SALE—Going out of business. Films sold at loss. Get our list. CENTRAL FILMS, Mason City, Iowa.

FOR SALE at a real bargain. Road Shows take notice: The Life of Jesse James, 5 reels, like new, lots of paper; 5 Wm. S. Harts, 5 reels each; Tom Mix in "The Heart of Texas Ryan", 5 reels. 25 other big Features with real stars. Send for list and prices. THEMER PHOTOPLAY CO., Kankakee, Ill. Jan27

FOR SALE—15 reels, two dollars per reel, FRANK HUDDLESTON, McDermott, Ohio.

FOR SALE—Passion Play, Life of Christ, films, BOX 84, Elyria, Ohio. feb3

FOR SALE—"The Circular Staircase", Mary Roberts Rinehart's famous detective story. Action, thrills galore; very sensational; print new; paper. Wire quick \$10. CENTRAL FILMS, Mason City, Iowa.

FOR SALE—Alice Brady in "Betsey Ross". Print in A-1 condition; no paper; \$75.00. Pilgrim Film Exchange write again. STRAND THEATRE, Caro, Michigan. Jan27

FOR SALE—"Hell To Pay Austin" Wilfred Lucas in fast-moving Western picture, full of action and thrills. Sure box-office puller. Best of all Westerns. Fine condition; paper. \$50. CENTRAL FILMS, Mason City, Iowa.

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HOUDINI, in The Master Mystery, 15 episodes, 31 reels, price \$300.00; The Carter Case, with Herbert Rawlinson and Margaret Marsh, 15 episodes, 31 reels, \$250.00; Fatal Fortune, with the daredevil of the screen, Helen Holmes, 15 episodes, 31 reels, \$275.00; In the Clutches of the Hindoo, 10 episodes, 20 reels, \$135.00. All are in A-1 condition. Advertising free. WESTERN FEATURE FILMS, 804 S. Wabash Ave., Chicago, Illinois.

LIONEL BARRYMORE, "Valley of Night", 5 reels, same paper, \$18.00. G. VOLLICK, 38 Gratiot, Detroit.

SEND \$4—I'll send 5 reels complete, Westerns, Dramas, Comedies, privilege examination, balance collect \$8. No lists. 221 reels. FRANK THOMPSON, Windsor, Wisconsin.

SERIALS OF ALL KINDS, big bargains. 2-reel Chaplins, best money can buy. All kinds of Western Features, Serials, Religious. WESTERN FEATURE FILMS, 804 S. Wabash Ave., Chicago, Ill.

SERIALS, perfect condition, paper, complete; bargain. H. B. JOHNSTON, 538 So. Dearborn St., Chicago. mar3

TWELVE TO TWENTY-SEVEN-REEL SERIALS at bargain, with paper. Also 1 to 5-reel Films, \$2.50 up. Write for list. QUEEN FEATURE SERVICE, INC., Birmingham, Alabama. feb3

TWO FIVE-REEL FEATURES and one-reel Western. Fine condition; plenty advertising. \$75.00 take all. CHARLES HARRIS, Gen. Del., Indianapolis.

WESTERN SPECIALS—Features, Comedies, Harts, Mixes, Serials and Cartoons. Get our big Film list before you buy. MONARCH THEATRE SUPPLY CO., 228 Union Ave., Memphis, Tenn. Jan27

YOU ARE MISSING the best opportunity of your life if you don't send stamps for our lists and press sheets. Only real showmen and experts need answer. Junk buyers and those that don't care what they buy need not waste stamps. WESTERN FEATURE FILM EXCHANGE, 804 So. Wabash Ave., Chicago, Illinois.

30 REELS, one and two subjects, Comedies, Wild West and Drama, \$2.50 a reel. All in good condition. Address A. J. DOUGLAS, care The Billboard, Kansas City, Missouri.

2ND-HAND M. P. ACCESSORIES FOR SALE 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

New Theatre Chairs, \$1.85. Metal Fireproof Picture Machine Booths, \$68.00. Stage Light Dimmer, \$15.00. M. P. Lenses, \$7.00. Stereopticon Lenses, \$4.50. Mazda Attachments, \$15.00. Roll Tickets, 50c. Typewriter Slides, 5c. \$1.75. Check Mazda Adapter Lamphouse, \$25.00. Mazda Transformer, \$25.00. Fidelity Motor, \$20.00. Carbon Savers, 75c. Silver Curtain Paint, \$3.00 can. Da-Lite Screens, \$1.00 foot. Powers' Motor Attachment, \$6.00. Powers' New and Used Machines. We can save you money. Send for catalog. WESTERN MOTION PICTURE CO., Danville, Illinois. feb10

BARGAINS FOR QUICK SALE—One Power's 6-B, price \$225.00, motor drive, complete; one Power's 6-A, price \$175.00, motor drive, complete; two Standard, price \$75.00 each, motor drive, complete; one G. P. Mazda Unit, complete, \$110.00; one Filara Screen, 12x11, \$50.00; two Ft. Wayne Compensars, \$15.00 each; one Ft. Wayne Compensar, \$35.00; 156 Leather Upholstered Chairs, \$2.50 each, lots of extra parts; 50 Three-Ply Venetian, 75c each, lots of extra parts; Three-Way Menager & Ring Marquee Sign, with goose neck lights, reading Grand Theater, can be changed, used one month, \$150.00. F. O. B. Mansfield, O. Write or call MAJESTIC THEATRE, Mansfield, Ohio.

BIG BARGAIN in new and second-hand Machines, Chairs, Supplies. Write me your needs. H. B. JOHNSTON, 538 South Dearborn St., Chicago. mar3

COMPLETE MOVING PICTURE OUTFIT at a bargain, consisting of two Simplex machines, one electric piano, electric ticket machine, screen, two hundred chairs, two compensars, etc. Owner not in moving picture business and desires to dispose of this entire equipment. Will sell at a great sacrifice. Address HARRY SCHAEFER, 216 Valley, Dayton, O.

ELECTRICITY FOR 10c PER HOUR—Motoac Auto Generator operates on any make automobile. Produces electricity for moving picture machines, theatres, schools, churches, homes, etc. Write for free literature. MONARCH THEATRE SUPPLY CO., Dept. AG, 724 South Wabash Avenue, Chicago. Jan27

EXHIBITOR'S STEREOPTICONS, \$15.00; Arc and Rheostat, \$6.00; 500-watt Mazda, \$8.00; 100-watt, \$3.00; 4-tip Gas Burner, \$3.00. GRONBERG MFG. CO., 1911 W. Monroe St., Chicago, Ill., Makors. Jan27

FOR SALE OR TRADE—My entire Road Show at a bargain. Power's equipment, Fort Wayne compensars, three to seven-reel features; one and two-reel comedies, two-reel Western, with paper, and photos. Send for list. C. LA DARE, Santa Rosa Theatre, Santa Rosa, New Mexico.

FOR SALE—One 30x50 Tent, with poles; Edison Machine Head, 11 reels of film. WILBUR OWEN, 1202 West 5th, Owensboro, Kentucky.

FORT WAYNE GENERATOR, with panel and starting switch, single or three-phase, 220 volt, perfect condition, \$275.00. Martin Rotary Converter, factory guaranteed, 220 volt, three-phase, with complete emergency panel board, \$375.00. H. B. JOHNSTON, 538 S. Dearborn St., Chicago. feb24

GUARANTEED REBUILT MACHINES—Power's, Simplex, Motoac, other makes. Wonderful bargains. We sell everything for the movies. Free catalog. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago. feb24

GENERT POSITIVE Moving Picture Camera, \$21.00. HOLT'S STUDIO, Quincy, Florida. Jan27

MACHINES, Films, Supplies, Bargain lists. NATIONAL EQUIPMENT CO., Duluth, Minn. feb17

NEW 500-FT. HOME PROJECTOR, \$25; Motor Driven Sultcase Projector, \$85; Professional Road Show Projector, \$50. RAY, 326 5th Ave., New York.

SACRIFICE—Film Exchange. Send for list. Also Machine and Light Plant. CAPPS, Jasper, Ark. feb24

WANTED TO BUY M. P. ACCESSORIES—FILMS 5c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Wanted—New and Used Films. Features or Single Reels. Also Negatives. SALMON FILM CO., 2143 Independence Ave., Kansas City, Missouri. feb24

Wanted, Films—Any Quantity, runnable condition, at \$1.25 per reel. May be incomplete subjects. STATES TRADING CO., 25 Third Avenue, New York. feb3

Will Buy Films on Following subjects: Health, Healing, Right Living, Operations or Animated Drawings on Medical Subjects. DR. MAXWELL REYNOLDS, Room 221, 1493 Broadway, New York

WANT Passion Play, religious films; also narrow width fireproof films. RAY, 326 5th Ave., New York.

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In Answering Classified Ads, Please Mention The Billboard.

Elkins, Fay & Elkins (Majestic) Ft. Worth, Tex.
Elliott, Maud, & Co. (Fulton) Brooklyn.
Elliot, Johnny, & Girls (National) New York.
Ely (Hill St.) Los Angeles.
Elmer, Julian (Orpheum) Minneapolis; (Orpheum) Omaha 29-Feb. 3.
Elmer, Carl, Pets (State-Lake) Chicago; (Orpheum) Kansas City 29-Feb. 3.
Elliott, Four (Electric) St. Joseph, Mo., 25-27; (Novelty) Topeka, Kan., 29-31.
Erickson, Floyd Rube (Savoy) Minn., N. D.
Espe & Burton (Rialto) Chattanooga, Tenn.
Evolution Four (Pantages) Oakland, Calif.; (Pantages) Los Angeles 29-Feb. 3.

Fagan, Noodles (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 29-Feb. 3.
Fagg & White (Electric) Joplin, Mo., 25-27; (Electric) St. Joseph 29-31; (Novelty) Topeka, Kan., Feb. 1-3.
Fargo & Ricarda (Pantages) Memphis, Tenn.; (Orpheum) (Orpheum) Vancouver, Can.; (Moore) Seattle 29-Feb. 3.
Farrall & Hatch (Pantages) Pueblo, Col.; (Pantages) Omaha 29-Feb. 3.
Farron, Frank (Keith) Orlando, Fla.
Fashionette (State) Memphis, Tenn.
Fashion Plate Minstrelia (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 29-Feb. 3.
Faversham, Wm. (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 29-Feb. 3.

Favorite of the Past (Columbia) Davenport, Ia. 25-27; (Kedzie) Chicago 29-31; (Rialto) Racine, Wis., Feb. 1-3.
Fay, Mrs. Eva (Grand) St. Louis.
Fenton & Fields (Colonial) Erie, Pa.; (Keith) Toledo, O., 29-Feb. 3.
Ferguson, Dave, & Co. (Grand) St. Louis.
Fern, Bigelow & King (Princess) Montreal.
Fields Family Ford (Orpheum) Tulsa, Ok.
Fields & Fink (Princess) Nashville, Tenn.
Fifty Miles From Broadway (Lyric) Hoboken, N. J.
Fisher & Gilmore (Palace) Milwaukee; (Palace) Chicago 29-Feb. 3.
Fiske & Fallon (Lyric) Birmingham, Ala.
Fitch, Dan, Minstrelia (Lyric) Mobile, Ala.
Fitzgerald & Carroll (Majestic) Springfield, Ill., 25-27; (Rialto) St. Louis 29-31; (Orpheum) Champaign, Ill., Feb. 1-3.
Flitzgen, Bert (Orpheum) Los Angeles 29-Feb. 3.

Flint & Stening (Lyric) Mobile, Ala.
Flinders & Butler (Hipp.) Terre Haute, Ind., 25-27; (Palace) South Bend Feb. 1-3.
Flashes (Palace) Milwaukee; (Palace) Chicago 29-Feb. 3.
Flirtation (Orpheum) Denver; (Orpheum) Lincoln, Neb., 29-Feb. 3.
Flora, The (Orpheum) Denver; (Orpheum) Lincoln, Neb., 29-Feb. 3.
Fly & Lure (Orpheum) St. Paul.
Foley & Sparta (Emery) Providence, R. I.
Ford & Peckard (Shea) Toronto; (Albee) Providence 29-Feb. 3.
Ford Danvers (Orpheum) Wichita, Kan.
Ford & Truly (Pantages) Spokane 29-Feb. 3.
Ford & Price (Princess) Nashville, Tenn.
Ford, Senator (Orpheum) St. Louis; (Orpheum) Memphis 29-Feb. 3.

Foster & Dog (Palace) New Orleans.
Foster, Dan (Orpheum) Brooklyn.
Fox & Britt (State) Newark, N. J.
Fox & Mack (Hipp.) Terre Haute, Ind., 25-27.
Foxworth & Francis (Pantages) Minneapolis.
Francis & Scott (Orpheum) Aberdeen, S. D., 25-27.
Francis Opera Co. (Capitol) Hartford, Conn.
Fraser & Bunce (Hipp.) Cleveland.
Frawley & Louise (Majestic) Springfield, Ill., 25-27.
Frazz, Baggott & Frear (State) Buffalo.
Friedland, Antol & Co. (Palace) Indianapolis.
Fries & Wilson (Orpheum) Vancouver, Can.; (Moore) Seattle 29-Feb. 3.
Friganza, Trilix (Albee) Providence, R. I.; (Riverside) New York 29-Feb. 3.
Frisco, Sagner (Hill St.) Los Angeles; (Orpheum) Fresno Feb. 1-3.
Fuller, Mollie, & Co. (Albee) Providence, R. I.; (Keith) Boston 29-Feb. 3.
Fulton & Mack (Rialto) Chicago.

Gabby Bros. (Seventh St.) Minneapolis.
Galletti & Kolin (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis 29-Feb. 3.
Galletti's Monks (Victoria) New York.
Gamble, Valand (Orpheum) Portland, Ore.; (Orpheum) San Francisco 29-Feb. 3.
Garcinetti Bros. (Davis) Pittsburg.
Gardner, Grant (Loew) London, Can.
Gardner & Aubrey (Poll) Worcester, Mass.
Garfield & Smith (State) Memphis, Tenn.
Gardner's Bricklayers (Lyric) Hamilton, Can.
Gardner's, Mary, Pony Boy (Majestic) Dallas, Tex.; (Majestic) Houston 29-Feb. 3.
Giles, Lee (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 29-Feb. 3.
George, Edwin (Orpheum) Minneapolis; (Orpheum) St. Paul 29-Feb. 3.
Gerard, C. & Co. (Regent) Lansing, Mich., 25-27.
Gerber, Billie, Revue (Electric) St. Joseph, Mo., 25-27; (Empress) Omaha, Neb., 29-31.
Gibbs, Chas. (Emery) Providence, R. I.
Gibson & Morton (Yonge St.) Toronto.
Gibson, Harry (Electric) St. Joseph, Mo., 25-27; (Novelty) Topeka, Kan., 29-31.
Gigras, Ed, & Co. (Crescent) New Orleans.
Gibson From Topland (Keith) Orlando, Fla.
Gladiators, The (Pantages) San Francisco 29-Feb. 3.
Glanville & Sanders (Main St.) Kansas City; (Habit) Lincoln, Neb., 29-31; (Electric) St. Joseph, Mo., Feb. 1-3.
Glanville, Billy (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 29-Feb. 3.
Glenn & Jones (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 29-Feb. 3.
Glick & Bright (Pantages) Oakland, Calif.; (Pantages) Los Angeles 29-Feb. 3.
Golden Bird (Palace) Flint, Mich., 25-27.
Golden Gate Four, J. O. Cunningham, mgr.; (Poll) Waterbury, Conn.
Goldie, Jack (Pantages) Portland, Ore.
Gomez, Lillian (Regent) Lansing, Mich., 25-27.
Gordon & Ford (Victoria) Brooklyn 25-27.
Gordon, Vera, & Co. (Rushwick) Brooklyn; (Alhambra) New York 29-Feb. 3.
Gordon, Gerlie & Gordon (Palace) Brooklyn.
Gordon & Day (Orpheum) Minneapolis; (Palace) Chicago 29-Feb. 3.
Gordon & Hea (Royal) New York.
Gordon & Healy (Fulton) Brooklyn.
Gordons, Robbie (National) Louisville.
Gossler & Lushy (Princess) Nashville, Tenn.
Gould, Venita (Keith) Washington; (Maryland) Baltimore 29-Feb. 3.
Grandos, Paula (Academy) Norfolk, Va.
Grance, Jean (Metropolitan) Brooklyn.
Grant & Wallace (Palace) Cincinnati.
Gray Sisters (Roanoke) Roanoke, Va.
Grazer & Lawlor (Lyric) Hoboken, N. J.

Great Leon (Palace) Milwaukee.
Great Blackstone (Pantages) Salt Lake City; (Pantages) Ogden 29-Feb. 3.
Great Maurice (Pantages) Denver; (Pantages) Pueblo Feb. 1-3.
Green, Hazel (Palace) Waterbury, Conn.
Green, Steve (Novelty) Topeka, Kan., 25-27; (Globe) Kansas City, Mo., 29-31.
Green & Parker (Hilltop) St. Louis 25-27.
Green & Myra (Loew) Astoria, L. I., N. Y.
Green & Burnett (Palace) South Bend, Ind., 25-27.
Greene, Gene (Princess) Nashville, Tenn.
Grey, Ann (Palace) Waterbury, Conn.
Grey & Old Rose (Poll) Wilkes-Barre, Pa.
Grey & Byron (Electric) Liberty, Lincoln, Neb.; (Electric) Kansas City, Mo., 29-31.
Grindell & Escher (Liberty) Lincoln, Neb., 25-27; (Electric) Kansas City, Mo., 29-31.
Gross, Raymond Bruce (Amusm) Monterey, Pa.; (Star) E. Brady 29-Feb. 3.

Hackett & Delmar (Orpheum) Minneapolis; (Orpheum) St. Paul 29-Feb. 3.
Hale, Willie, & Co. (Grand) Shreveport, La.
Hall, Leo (Columbia) Davenport, Ia., 25-27.
Hall, Erminie & Brice (Keith) Toledo, O., 25-27.
Hall & Dexter (Proctor) Elizabeth, N. J., 25-27.
Hall, Al K. (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 29-Feb. 3.
Hall, Bob (Palace) New Haven, Conn.
Hall & Russell (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 29-Feb. 3.
Halls, Frank & Ethel (Majestic) Cedar Rapids, Ia.; (Palace) Rockford, Ill., 29-31; (Orpheum) Madison, Wis., Feb. 1-3.
Hamilton, Alice (Capitol) Hartford, Conn.
Handsworth, Octavia, & Co. (Globe) Kansas City, Mo., 25-27; (Grand) St. Louis 29-Feb. 3.
Haney & Morgan (Lyric) Columbia, S. O.
Hanley, Jack (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 29-Feb. 3.
Hansford, Family (Palace) Spokane; (Pantages) Seattle 29-Feb. 3.
Hanson & Burton Sisters (Pantages) Memphis, Tenn.
Hardy Bros. (Majestic) Chicago; (Majestic) Milwaukee 29-Feb. 3.
Harmonyland (Lyric) Columbia, S. C.
Harper, Mabel, & Co. (Majestic) Chicago.
Harrison, Natalie (Murray) Richmond, Ind., 25-27.
Harrison & Dakin (Colonial) New York; (Bushwick) Brooklyn 29-Feb. 3.
Harrison & Moss (Gates) Brooklyn.
Harrison, Benny (Broadway) Springfield, Mass.
Hart, Betty Lou (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 29-Feb. 3.
Hart & Rubin (American) New York.
Hartley & Patterson (Keith) Washington.
Hartwells, The (Keith) Indianapolis; (Keith) Cincinnati 29-Feb. 3.

Harvey, Haney & Grace (Hipp.) Cleveland.
Hass & Witt (Highland) Guthrie, Ok., 25-27.
Hassmann's Animals (Pantages) Los Angeles; (Pantages) San Diego 29-Feb. 3.
Hawthorne & Cook (Alhambra) New York; (Royal) New York 29-Feb. 3.
Hayden, Goodwin & Rowe (Grand) Atlanta, Ga.
Hayes & Lloyd (Orpheum) Green Bay, Wis., 25-27; (Majestic) Chicago 29-Feb. 3.
Hayes, Brent (Palace) New Haven, Conn.
Haynes, Mary, & Co. (Elatush) Brooklyn; (Colonial) New York 29-Feb. 3.
Hazel & Redfield (Poll) Scranton, Pa.
Healy & Cross (105th St.) Cleveland.
Healy, Ted & Betty (Colonial) New York.
Heather, Josie, & Co. (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 29-Feb. 3.
Hector (Orpheum) Oklahoma City, Ok.
Hedder & Emily (Quincy) Quincy, Mass., 25-27.
Helm & Lockwood Sisters (State) Newark, N. J.
Hennings, J. & W. (Murray) Richmond, Ind., 25-27.
Henry & Moore (Alhambra) New York.
Henry, Flying (Orpheum) San Francisco; (Orpheum) Oakland 29-Feb. 3.
Henshaw, Bobby (Moore) Seattle; (Orpheum) Portland 29-Feb. 3.
Herbert & Dare (Palace) Chicago; (Orpheum) St. Louis 29-Feb. 3.
Herberts, The (Orpheum) Oakland, Calif.; (Orpheum) Fresno Feb. 1-3.
Here, There and Everywhere (Prospect) Brooklyn 25-27.
Herman, Al (Maryland) Baltimore; (Keith) Philadelphia 29-Feb. 3.
Herrmann, Adelaide (Keith) Cincinnati; (Keith) Indianapolis 29-Feb. 3.
Hiett, Ernest (Palace) Rockford, Ill., 25-27; (Majestic) Chicago 29-Feb. 3.
Hibbett & Malle (Rushwick) Brooklyn.
Hickman Bros. (Kedzie) Chicago 25-27; (Grand) St. Louis 29-Feb. 3.
Higgins & Bates (Palace) Worcester, Mass.
Hill, Finlay, & Co. (23d St.) New York 25-27.
Hill & Dale (Columbia) Detroit, 29-Feb. 3.
Hill, Eddie (Orpheum) Champaign, Ill., 25-27; (Grand) St. Louis 29-Feb. 3.
Hillman, R. C., & Co. (Keith) Boston.
Hines, Harry (Pantages) Spokane; (Pantages) Seattle 29-Feb. 3.
Hitchcock, Raymond (Orpheum) San Francisco 29-Feb. 3.
Hoffman, Lew & Jessie (Greeley Sq.) New York.
Holden & Graham (Palace) Waterbury, Conn.
Hollen & Herron (Loew) Astoria, L. I., N. Y.
Holland & Oden (Palace) Springfield, Mass.
Holman, Harry (Moore) Seattle; (Orpheum) Portland 29-Feb. 3.
Hon. Andy Gump (Main St.) Kansas City, Mo.; (Majestic) Cedar Rapids, Ia., 29-31.
Hori Trio (Lincoln Sq.) New York.
Houdini (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 29-Feb. 3.
Howard & Sadler (Keith) Philadelphia.
Howard, Clara (Orpheum) Kansas City.
Howard, Chas., & Co. (Pantages) Minneapolis.
Howard's Ponies (Poll) Bridgeport, Conn.
Howard's Revue, Joe (Riverside) New York.
Hudson & Andrews (O. H.) Clyman, Wis., 22-Feb. 3.

Huff, Grace (Orpheum) Kansas City; (Orpheum) St. Louis 29-Feb. 3.
Hughes, R., & Co. (Keith) Orlando, Fla.
Hughes, Fred (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 29-Feb. 3.
Hughes & Pam (Strand) Washington.
Hughes & Debow (Orpheum) San Francisco.
Humberto Bros. (Columbia) Davenport, Ia., 25-27; (Orpheum) Champaign, Ill., Feb. 1-3.
Hunters, Musical (Globe) Kansas City, Mo., 25-27; (Electric) Joplin 29-31.
Hurst & Vogt (Orpheum) Portland, Ore.; (Orpheum) San Francisco 29-Feb. 3.
Husbands, Three (Poll) Worcester, Mass.
Huston, Arthur, & Co. (125th St.) New York 25-27.
Hynes & McIntyre (Orpheum) St. Paul; (State-Lake) Chicago 29-Feb. 3.

Hyde's, Alex. Orch. (Yonge St.) Toronto.
Hymer, J. B. (Golden Gate) San Francisco; (Hill St.) Los Angeles 29-Feb. 3.
Ioleen, Miss (Broadway) New York.
Irving & Edwards (Lyric) Hoboken, N. J.
Irving & Elwood (Miller) Milwaukee.
Ishikawa Bros. (Grand) St. Louis.
Jackson, Bobby, & Co. (Strand) Kokomo, Ind., 25-27; (Liberty) Terre Haute 28-31; (Murray) Richmond Feb. 1-3.
Ja Da Trio (Orpheum) Green Bay, Wis., 25-27; (American) Chicago 29-31; (Lincoln) Chicago Feb. 1-3.
Janet of France (Colonial) Erie, Pa.; (Temple) Rochester, N. Y., 29-Feb. 3.
Janseles, Five (Pantages) Minneapolis.
Jarow (American) New York.
Jason & Harrigan (Rialto) Racine, Wis., 25-27.
Jayne, Mary (Keith) Toledo, O.; (105th St.) Cleveland 29-Feb. 3.
Jemima, Aunt, & Band (Columbia) Far Rockaway, N. Y., 25-27.
Jerome, Nat, & Co. (23d St.) New York 25-27.
Jewel, Faulkner & Co. (Loew) Astoria, L. I., N. Y.
Jewell & Rita (Pantages) Los Angeles; (Pantages) San Diego 29-Feb. 3.
Jewel, Morton, & Co. (Fauror O. H.) Lima, O., 25-27.
Johnny's New Car (Columbia) Davenport, Ia., 25-27.
Johnson & Baker (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 29-Feb. 3.
Johnson, Harry, & Co. (Keith) Columbus, O.; (Keith) Cincinnati 29-Feb. 3.
Jones & Ray (Palace) Waterbury, Conn.
Jonia & Hawaiians (Majestic) Little Rock, Ark.
Jordan, Cliff (Majestic) Ft. Smith, Ark.
Josephson's, Johannes, Icelanders (The Boardwalk) New York City, indef.
Juggernaut (Orpheum) Lincoln, Neb.; (Orpheum) Des Moines, Ia., 29-Feb. 3.
Juliet (Prospect) Brooklyn 25-27; (Royal) New York 29-Feb. 3.
Justa-Marsball Co., with Maxwell, White & Dancy (Palace) Springfield, Mass., 25-27; (Capitol) Hartford, Conn. 29-31; (Palace) New Haven Feb. 1-3.

Kajiyama (Pantages) Kansas City; (Pantages) Memphis 29-Feb. 3.
Kahue, Harry (Shea) Toronto; (Princess) Montreal 29-Feb. 3.
Kane, Morey & Moore (Palace) Indianapolis.
Kas & Brilliant (Loew) Montreal.
Kate & Wiley (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 29-Feb. 3.
Kaufman & Lilliau (Pantages) San Diego, Calif.; (Pantages) Long Beach 29-Feb. 3.
Kavanaugh & Everett Revue (125th St.) New York 25-27.
Kay, Hamlin & Kay (Lyric) Atlanta, Ga.
Kean, Richard, & Co. (Orpheum) Brooklyn.
Keane, Johnny (Orpheum) Peoria, Ill., 25-27; (Orpheum) Joliet, 29-31.
Kellers, Les (Orpheum) Salt Lake City; (Orpheum) Denver 29-Feb. 3.
Keller & Herbert (Grand) Atlanta, Ga.
Kelllogg, Nora & Sidney (State) Memphis, Tenn.
Kelly & Kozy (Majestic) Milwaukee; (Palace) Rockford, Ill., 29-31; (Orpheum) Madison, Wis., Feb. 1-3.
Kelly, Walter C. (Orpheum) Los Angeles 29-Feb. 3.
Kens, The (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 29-Feb. 3.
Kenny & Hollis (Palace) New Haven, Conn.
Keno, Keyes & Melrose (Majestic) Dallas, Tex.; (Majestic) Houston 29-Feb. 3.
Kern, Leodore, & Co. (Coliseum) New York 25-27.
Kerr & Weston (Shea) Toronto; (Princess) Montreal 29-Feb. 3.
Kerr & Ensign (Strand) Kokomo, Ind., 25-27.
Kimberly & Page (Strand) Washington.
Kinawa Japs (Globe) Kansas City, Mo., 25-27.
Kingston & Ebner (Auditorium) Norfolk, Neb., 25-27; (Liberty) Lincoln 29-31.
Klison, Murray & Co. (Palace) South Bend, Ind., 25-27; (Palace) Rockford, Ill., 29-31; (Orpheum) Madison, Wis., Feb. 1-3.
Kitner & Itaney (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 29-Feb. 3.
Kitz, Albert (O. H.) Wrightstown, Wis.
Knapp & Cornelia (Capitol) Hartford, Conn.
Koban Japs (Regent) Lansing, Mich., 25-27.
Koroll Bros. (Orpheum) New Orleans.
Kovacs & Goldner (Shea) Toronto; (Princess) Montreal 29-Feb. 3.
Kraemer, Berdie (Yonge St.) Toronto.
Kuehn, K. & E. (Arcade) Jacksonville, Fla.

LaDora & Beckman (Pantages) Saskatoon, Can.
LaFrance & Byron (Bijou) Savannah, Ga.
LaFrance Bros. (National) New York.
Laird, Horace (Aldine) Wilmington, Del., 25-27.
Lambert & Fish (Rialto) Racine, Wis., 25-27; (Seventh St.) Minneapolis 29-Feb. 3.
Lancey & Pearson (Poll) Wilkes-Barre, Pa.
Landau's Serenaders (Proctor) Yonkers, N. Y., 25-27; (Colonial) New York 29-Feb. 3.
Lane & Freeman (Academy) Norfolk, Va.
Lang & Blakely (Empress) Grand Rapids, Mich.
Langdon, Harry (Orpheum) Vancouver, Can.; (Moore) Seattle 29-Feb. 3.
Langford & Frederick (Orpheum) Oakland, Calif.; (Orpheum) Fresno Feb. 1-3.
Lanning, Don (American) Chicago 25-27; (Orpheum) Madison, Wis., 29-31; (Palace) Rockford, Ill., Feb. 1-3.
LaPearl, Roy (Regent) Lansing, Mich., 25-27.
Larimer & Hudson (Orpheum) St. Paul.
Larkins, Novelty (Gordon) Middletown, O., 25-27.
LaRocca, Roxy (Palace) Cleveland; (Temple) Detroit 29-Feb. 3.
LaSalle Trio (Shrine Circus) Galesburg, Ill.
Laska, Gilmore & Co. (Strand) Washington.
Laurier, Frank & Clara (Herald Sq.) Steubenville, O., 25-27; (Victoria) Wheeling, W. Va., 29-31; (Robinson Grand) Clarksburg Feb. 1-3.
LaToy's Models (Keith) Cincinnati; (Empress) Grand Rapids, Mich., 29-Feb. 3.
LaToy Bros. (Yonge St.) Toronto.
Laughlin & West (Palace) New Orleans.
Laurie, Joe, Jr. (Princess) Montreal.
LaVarre, J. & W. (Ben All) Lexington, Ky., 25-27.
LaVier, Jack (Orpheum) Portland, Ore.; (Orpheum) San Francisco 29-Feb. 3.
Lazar, Dale (Loew) Astoria, L. I., N. Y.
Lear, Emily (Palace) Chicago; (Orpheum) St. Louis 29-Feb. 3.
Lea-Hallin Trio (Pantages) San Diego, Calif.; (Pantages) Long Beach 29-Feb. 3.
Leavitt & Lockwood (Bushwick) Brooklyn; (Sist St.) New York 29-Feb. 3.
Ledy & Ledy (Poll) Worcester, Mass.

LeGrobs, The (Pantages) Denver; (Pantages) Pueblo Feb. 1-3.
Lehman, Bobby (Pantages) Portland, Ore.
Leigh & LaGrace (Grand) Atlanta, Ga.
Leipsig (Ben All) Lexington, Ky., 25-27.
Leitzell, Mlle. (Maryland) Baltimore; (Sbea) Buffalo, N. Y., 29-Feb. 3.
LeMaire, Geo., & Co. (Hamilton) New York 25-27.
Leonard, Eddie (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 29-Feb. 3.
Leone, Mande, & Co. (Pantages) Spokane; (Pantages) Seattle 25-Feb. 3.
Let's Go (Gordon) Middletown, O., 25-27.
Letter Writer (Orpheum) Denver; (Orpheum) Lincoln, Neb., 29-Feb. 3.
Lewin, Pat & Julia (Pantages) Spokane 29-Feb. 3.
Levy, Bert (Princess) Montreal; (Temple) Detroit 29-Feb. 3.
Lewis & Dody (Riverside) New York; (Orpheum) Brooklyn 29-Feb. 3.
Lewis, Ada & Earl (Pantages) Minneapolis.
Lewis, J. C., & Co. (Palace) Ft. Wayne, Ind., 25-27.
Lewis, Fred (Rialto) Chattanooga, Tenn.
Lewis, Flo (Majestic) Houston, Tex.; (Majestic) San Antonio 29-Feb. 3.
Libonati (Regent) New York 25-27.
Lidell & Gibson (Orpheum) Oklahoma City, Ok.
Lindquist & Allen (Orpheum) Sioux City, Ia., 25-27.
Ling & Long (American) New York.
Little Cottage (Fordham) New York 25-27.
Little Driftwood (Proctor) Mt. Vernon, N. Y., 25-27; (Alhambra) New York 29-Feb. 3.
Little Cinderella (Pantages) Winnipeg, Can.; (Pantages) Regina 29-31.
Little Pippax (Pantages) Ogden, Utah; (Pantages) Denver 29-Feb. 3.
Little Billy (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 29-Feb. 3.
Little Lord Roberts & Co. (Loew) Dayton, O.
Lloyd, Arthur (Keith) Dayton, O., 25-27.
Lloyd & Goode (Palace) Indianapolis.
London, Louis (Regent) Kalamazoo, Mich., 25-27.
Lonesome Man (Alhambra) New York; (Colonial) New York 29-Feb. 3.
Long Tack Sam (Broadway) New York.
Lopez, Vincent, & Band (Palace) New York 29-Feb. 3.
Lopez, Vincent, Band (Poll) Wilkes-Barre, Pa.
Lordon Sisters (Keith) Meadville, Pa., 25-27.
Lorraine & Minto (Temple) Detroit; (Temple) Rochester, N. Y., 29-Feb. 3.
Love Sisters (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 29-Feb. 3.
Lovenberg Sisters & Neary (Bijou) Savannah, Ga.
Lovett, Geo., & Co. (Majestic) Chicago; (Majestic) Cedar Rapids, Ia., 29-31.
Lowe & Stella (Warwick) Brooklyn.
Lucas, Jimmy, & Co. (Prospect) Brooklyn 25-27; (Buschwick) Brooklyn 29-Feb. 3.
Lucas & Inez (Orpheum) Vancouver, Can.; (Moore) Seattle 29-Feb. 3.
Lucas, Althea (Orpheum) Wichita, Kan.
Lumara, The (Pantages) Seattle; (Pantages) Vancouver, Can., 29-Feb. 3.
Lydel & Macey (Keith) Cincinnati.
Lyons & Yocco (Roanoke) Roanoke, Va.

Mack & Brantley (Empire) Liverpool, Eng., Feb. 5-10; (Empire) Leeds 12-17.
Mack, Hughie; St. Cloud, Minn.; Asbland, Wis., 29-Feb. 3.
Mack & Veimar (Grand) Centralia, Ill., 25-27; (Rialto) St. Louis 29-31; (Majestic) Springfield, Ill., Feb. 1-3.
Mack & Maybelle (Empress) Omaha, Neb., 25-27; (Majestic) Dubuque, Ia., 29-31.
Magley, G. & P. (Golden Gate) San Francisco 29-Feb. 3.
Mahoney, Will (Regent) New York 25-27; (Sist St.) New York 29-Feb. 3.
Mair & Bedford (Davis) Pittsburg; (Keith) Columbus, O., 29-Feb. 3.
Mallia & Bart (Hill St.) Los Angeles.
Man Hunt (Pantages) St. Paul; (Pantages) Winnipeg, Can., 29-Feb. 3.
Man Off Ice Wagon (Poll) Bridgeport, Conn.
Manhattan Trio (Rialto) Tacoma, Wash., 22-Feb. 3.
Manley, Dave (Rialto) Chicago.
Mankin (State) Newark, N. J.
Mantell's Manikins (Hipp.) Terre Haute, Ind., 25-27; (Majestic) Springfield, Ill., 29-31.
Marcus & Lee (Electric) Springfield, Mo., 25-27.
Mardo & Rome (Lyric) Hoboken, N. J.
Margaret & Morelle (Ben All) Lexington, Ky., 25-27.
Margo, Henry, & Co. (Columbia) Davenport.
Marlette's Manikins (Regent) Detroit; (Miles) Detroit 28-Feb. 3.
Marlos, The (Bijou) Savannah, Ga.

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Prize Package Men
Shooting Galleries

FLASH up your stands—
Increase your sales—Ask us about our advertising tie-ups and latest prices on Chesterfield—the best advertised cigarette in the world.

CIGARETTES FOR CONSOLATION PRIZES

Immediate deliveries of Chesterfield 10's and 20's. Wire or write for name of our nearest jobber. Full particulars from

LIGGETT & MYERS TOBACCO CO.
Concession Department
212 Fifth Ave. New York

LeGrobs, The (Pantages) Denver; (Pantages) Pueblo Feb. 1-3.
Lehman, Bobby (Pantages) Portland, Ore.
Leigh & LaGrace (Grand) Atlanta, Ga.
Leipsig (Ben All) Lexington, Ky., 25-27.
Leitzell, Mlle. (Maryland) Baltimore; (Sbea) Buffalo, N. Y., 29-Feb. 3.
LeMaire, Geo., & Co. (Hamilton) New York 25-27.
Leonard, Eddie (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 29-Feb. 3.
Leone, Mande, & Co. (Pantages) Spokane; (Pantages) Seattle 25-Feb. 3.
Let's Go (Gordon) Middletown, O., 25-27.
Letter Writer (Orpheum) Denver; (Orpheum) Lincoln, Neb., 29-Feb. 3.
Lewin, Pat & Julia (Pantages) Spokane 29-Feb. 3.
Levy, Bert (Princess) Montreal; (Temple) Detroit 29-Feb. 3.
Lewis & Dody (Riverside) New York; (Orpheum) Brooklyn 29-Feb. 3.
Lewis, Ada & Earl (Pantages) Minneapolis.
Lewis, J. C., & Co. (Palace) Ft. Wayne, Ind., 25-27.
Lewis, Fred (Rialto) Chattanooga, Tenn.
Lewis, Flo (Majestic) Houston, Tex.; (Majestic) San Antonio 29-Feb. 3.
Libonati (Regent) New York 25-27.
Lidell & Gibson (Orpheum) Oklahoma City, Ok.
Lindquist & Allen (Orpheum) Sioux City, Ia., 25-27.
Ling & Long (American) New York.
Little Cottage (Fordham) New York 25-27.
Little Driftwood (Proctor) Mt. Vernon, N. Y., 25-27; (Alhambra) New York 29-Feb. 3.
Little Cinderella (Pantages) Winnipeg, Can.; (Pantages) Regina 29-31.
Little Pippax (Pantages) Ogden, Utah; (Pantages) Denver 29-Feb. 3.
Little Billy (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 29-Feb. 3.
Little Lord Roberts & Co. (Loew) Dayton, O.
Lloyd, Arthur (Keith) Dayton, O., 25-27.
Lloyd & Goode (Palace) Indianapolis.
London, Louis (Regent) Kalamazoo, Mich., 25-27.
Lonesome Man (Alhambra) New York; (Colonial) New York 29-Feb. 3.
Long Tack Sam (Broadway) New York.
Lopez, Vincent, & Band (Palace) New York 29-Feb. 3.
Lopez, Vincent, Band (Poll) Wilkes-Barre, Pa.
Lordon Sisters (Keith) Meadville, Pa., 25-27.
Lorraine & Minto (Temple) Detroit; (Temple) Rochester, N. Y., 29-Feb. 3.
Love Sisters (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 29-Feb. 3.
Lovenberg Sisters & Neary (Bijou) Savannah, Ga.
Lovett, Geo., & Co. (Majestic) Chicago; (Majestic) Cedar Rapids, Ia., 29-31.
Lowe & Stella (Warwick) Brooklyn.
Lucas, Jimmy, & Co. (Prospect) Brooklyn 25-27; (Buschwick) Brooklyn 29-Feb. 3.
Lucas & Inez (Orpheum) Vancouver, Can.; (Moore) Seattle 29-Feb. 3.
Lucas, Althea (Orpheum) Wichita, Kan.
Lumara, The (Pantages) Seattle; (Pantages) Vancouver, Can., 29-Feb. 3.
Lydel & Macey (Keith) Cincinnati.
Lyons & Yocco (Roanoke) Roanoke, Va.

Mack & Brantley (Empire) Liverpool, Eng., Feb. 5-10; (Empire) Leeds 12-17.
Mack, Hughie; St. Cloud, Minn.; Asbland, Wis., 29-Feb. 3.
Mack & Veimar (Grand) Centralia, Ill., 25-27; (Rialto) St. Louis 29-31; (Majestic) Springfield, Ill., Feb. 1-3.
Mack & Maybelle (Empress) Omaha, Neb., 25-27; (Majestic) Dubuque, Ia., 29-31.
Magley, G. & P. (Golden Gate) San Francisco 29-Feb. 3.
Mahoney, Will (Regent) New York 25-27; (Sist St.) New York 29-Feb. 3.
Mair & Bedford (Davis) Pittsburg; (Keith) Columbus, O., 29-Feb. 3.
Mallia & Bart (Hill St.) Los Angeles.
Man Hunt (Pantages) St. Paul; (Pantages) Winnipeg, Can., 29-Feb. 3.
Man Off Ice Wagon (Poll) Bridgeport, Conn.
Manhattan Trio (Rialto) Tacoma, Wash., 22-Feb. 3.
Manley, Dave (Rialto) Chicago.
Mankin (State) Newark, N. J.
Mantell's Manikins (Hipp.) Terre Haute, Ind., 25-27; (Majestic) Springfield, Ill., 29-31.
Marcus & Lee (Electric) Springfield, Mo., 25-27.
Mardo & Rome (Lyric) Hoboken, N. J.
Margaret & Morelle (Ben All) Lexington, Ky., 25-27.
Margo, Henry, & Co. (Columbia) Davenport.
Marlette's Manikins (Regent) Detroit; (Miles) Detroit 28-Feb. 3.
Marlos, The (Bijou) Savannah, Ga.

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Marlos, The (Bijou) Savannah, Ga.

March & Williams (Majestic) Chicago.
 Marshons, Three (Palace) Bridgeport, Conn.
 Martin, Tom, & Co. (Miller) Milwaukee.
 Marston & Manley (Hipp) Baltimore, Md., 25-27; (Orpheum) Champaign, Ill., Feb. 1-3.
 Harry Me (Palace) Milwaukee; (Orpheum) Winnipeg, Can., 29-Feb. 3.
 Mason & Bailey (State) Newark, N. J.
 Mason Bros. (American) New York.
 Mason & Shaw (Keith) Syracuse, N. Y.
 Max & Moritz (Orpheum) St. Paul; (Orpheum) Omaha 29-Feb. 3.
 Maxfield & Goldon (Rialto) Chicago.
 Maxine & Robbie (Keith) Syracuse, N. Y.
 Maxon & Brown (Palace) Cincinnati.
 May, Viola, & Co. (Loew) Roanoke, Va.
 Mayo, Harry, & Co. (Broadway) New York
 McCarthy Sisters (Fifth Ave.) New York 25-27.
 McCormack & Irving (Loew) Dayton, O.
 McCormack, John, Jr. (Lansale) Chicago 24-27; (Ariston) Chicago 28-30.
 McCormick & Wallace (Majestic) Ft. Worth.
 McCoy & Walton (Palace) Brooklyn.
 Tex.
 McDermott, Marc (Orpheum) Portland, Ore.; (Orpheum) Oakland 29-Feb. 3.
 McDermott, Kelly & Quinn (Orpheum) Omaha; (Orpheum) St. Paul 29-Feb. 3.
 McFarland Sisters (Pantages) Oakland, Calif.; (Pantages) Los Angeles 29-Feb. 3.
 McKay & Arline (Orpheum) Salt Lake City; (Orpheum) Denver 29-Feb. 3.
 McLaughlin & Evans (Shea) Buffalo; (Shea) Toronto 29-Feb. 3.
 McLellan & Carson (Academy) Norfolk, Va.
 McNaughton, Chas. & Cecil (Lincoln Sq.) New York.
 McKee & Clegg (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 29-Feb. 3.
 McWilliams, Jim (Keith) Washington.
 Mehan & Newman (State-Lake) Chicago.
 Melnetto Duo (Murray) Richmond, Ind. 25-27.
 Melvin Bros., Three (Colonial) New York.
 Melville & Rule (Keith) Dayton, O., 25-27.
 Merlan's Dogs (Warwick) Brooklyn.
 Meyers & Hannaford (Temple) Detroit; (Palace) Cleveland 29-Feb. 3.
 Middleton & Spellmeyer (Golden Gate) San Francisco 29-Feb. 3.
 Millard & Marlin (Grand) Shreveport, La.
 Millership & Gerard (National) Louisville.
 Mitty & Thilo (Temple) Rochester, N. Y.; (Shea) Buffalo 29-Feb. 3.
 Miller & Bradford (St. St.) New York.
 Miller & Capman (Palace) Bridgeport, Conn.
 Miller, Eddie (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 29-Feb. 3.
 Miller & Mack (Majestic) Ft. Worth, Tex.
 Miller Sisters (Orpheum) Oakland, Calif.; (Orpheum) Fresno, Feb. 1-3.
 Milo (Victoria) New York.
 Mills & Miller (Pantages) Omaha; (Pantages) Kansas City 29-Feb. 3.
 Mills & Duncan (Orpheum) Tulsa, Ok.
 Minstrel Monarchs (Hipp.) Terre Haute, Ind., 25-27; (Majestic) Springfield, Ill., 29-31; (Orpheum) Champaign Feb. 1-3.
 Miss Nobody (Pantages) Los Angeles; (Pantages) San Diego 29-Feb. 3.
 Miss Modeste (Poli) Scranton, Pa.
 Mitchell, James & Etta (Pantages) Kansas City; (Pantages) Memphis 29-Feb. 3.
 Moe, Chong & Rosie (Majestic) Springfield, Ill., 25-27; (Rialto) St. Louis 29-31; (Majestic) Bloomington, Ill., Feb. 1-3.
 Moffett, Gladys (Lyric) Mobile, Ala.
 Montambo & Nap (State) Memphis, Tenn.
 Montgomery, Mars-Ball (Lyric) Columbia, S. C.
 Monti & Lee (Herald) Ft. Wayne, Ind., 25-27.
 Monroe & Mac (Poli) Scranton, Pa.
 Montrose, Belle (State-Lake) Chicago.
 Moran & Mack (Proctor) Mt. Vernon, N. Y., 25-27.
 Morgan Dancers (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 29-Feb. 3.
 Morgan & Gray (Pantages) San Diego, Calif.; (Pantages) Long Beach 29-Feb. 3.
 Monte Carlo Four (Jefferson) Dallas, Tex., indef.
 Moran Sisters (Pantages) Minneapolis.
 Morley, Alice & Dorothy (Young St.) Toronto.
 Morris & Campbell (State) New York.
 Morrissey & Young (Pantages) Winnipeg, Can.; (Pantages) Regina 29-31.
 Morton, Ed (Roanoke) Roanoke, Va.
 Morton & Glass (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis 29-Feb. 3.
 Moody & Duncan (Temple) Detroit; (Temple) Rochester, N. Y., 29-Feb. 3.
 Moore, Jack, Trio (Starline Circus) Utica, N. Y.
 Moore & Fields (Majestic) Bloomington, Ill., 25-27; (Orpheum) Peoria 29-31; (Orpheum) Joliet Feb. 1-3.
 Moore & Goodwin (125th St.) New York 25-27.
 Moore, Harry (Keith) Indianapolis; (Keith) Columbus, O., 29-Feb. 3.
 Moore & Freed (Columbia) Far Rockaway, N. Y., 25-27; (Keith) Syracuse, N. Y., 29-Feb. 3.
 Moore & Kendall (Majestic) Chicago; (Majestic) Milwaukee 29-Feb. 3.
 Moore & Arnold (Empress) Omaha, Neb., 25-27; (Electric) St. Joseph, Mo., 29-31.
 Moore & Sny (Orpheum) Aberdeen, S. D., 25-27; (Orpheum) Sioux Falls Feb. 1-3.
 Moss & Frye (St. St.) New York.
 Mosconi Bros. (Colliseum) New York 25-27.
 Y., 25-27.
 Mulane, Frank (Bijou) Birmingham, Ala.
 Conn.
 Muller & Francis (Palace) Bridgeport, Conn.
 Murray, McNeese & Ridge (Canito) Hartford.
 Murphy, Senator (Orpheum) Quincy, Ill., 25-27; (Majestic) Chicago 29-Feb. 3.
 Murray, Marion (Temple) Rochester, N. Y.
 Murray & Gerlach (Proctor) White Plains, N. Y.
 Murphy, Bob (Orpheum) Paducah, Ky., 25-27.

Nevis & Gordon (National) New York.
 Newman, Walter & Co. in Proctoring (Orpheum) Los Angeles; (Orpheum) Salt Lake City 31-Feb. 3.
 Nibba (State) Buffalo, (Shea) Toronto 29-Feb. 3.
 Nippon Ito (Electric) Springfield, Mo., 25-27; (Columbia) St. Louis Feb. 1-3.
 Nixon & Sams (Lyric) Birmingham, Ala.
 Norris' Ladies (Grand) St. Louis; (Electric) St. Joseph, Mo., Feb. 1-3.
 North & Hubbard (Majestic) Little Rock, Ark.
 Norton & Moore (Pantages) Portland, Ore.
 Norton, Bobby (Palace) Bridgeport, Conn.
 Norton, Jack, & Co. (Palace) Rockford, Ill., 25-27.
 Northworth, Ned (Victory) Evansville, Ind., 25-27.
 O'Donnell & Blair (Orpheum) San Francisco; (Orpheum) Oakland 29-Feb. 3.
 O'Hara, Rose (Lincoln) Chicago 25-27.
 O'Malley & Masfield (Seventh St.) Minneapolis; (Grand) Fargo, N. D., Feb. 1-3.
 O'Neil Sisters (Palace) Ft. Wayne, Ind., 25-27.
 Oklahoma Four (Pantages) Saskatoon, Can.
 Oldtimers, The (Gates) Brooklyn.
 Olga & Nicholas (Gates) Brooklyn.
 Olive & Mack (Majestic) Little Rock, Ark.
 Oliver & Oip (Keith) Cincinnati; (Colonial) Erie, Pa., 29-Feb. 3.
 Olms, J. A. N. (Orpheum) St. Louis; (Orpheum) Memphis 29-Feb. 3.
 Olson & Johnson (Princess) Montreal.
 Oriole Trio (Majestic) LaCrosse, Wis.
 Ormsbee & Remick (Keith) Augusta, Ga.
 Ortons, Four (Pantages) Denver; (Pantages) Pueblo Feb. 1-3.
 Osborne Trio (105th St.) Cleveland; (Keith) Toledo, O., 29-Feb. 3.
 Osterman, Jack (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 29-Feb. 3.
 Oswald, Adrie (Delancey St.) New York.
 Otto & Hammer (Grand) Centralia, Ill., 25-27.
 Overholt & Young (Emery) Providence, R. I.

P
 Padula, Marguerite (Orpheum) Wichita, Kan.
 Palermo's Dogs (Orpheum) Brooklyn.
 Pallenberg's Bears (Palace) Cleveland; (Keith) Cincinnati, O., 29-Feb. 3.
 Palo & Palet (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 29-Feb. 3.
 Parados, The (Rialto) Chattanooga, Tenn.
 Parker, Ethel (Orpheum) Portland, Ore.; (Orpheum) San Francisco 29-Feb. 3.
 Parker Bros. (Seventh St. Minneapolis; (Orpheum) Grand Forks, N. D., Feb. 1-3.
 Parks, Grace & Eddie (Pantages) Saskatoon, Can.
 Parker, Bedroom & Bath (Orpheum) Salt Lake City; (Orpheum) Denver 29-Feb. 3.
 Pates, Grew, & Co. (Palace) Indianapolis.
 Patrola (Keith) Indianapolis.
 Patricia, Tom, & Co. (Keith) Toledo, O.
 Patts, Aerial (Jeffers) Saginaw, Mich., 25-27; (Regent) Lansing 29-31; (Regent) Kalamazoo Feb. 1-3.
 Payne, Babe & Tommy (Liberty) Lincoln, Neb., 25-27; (Orpheum) Sioux Falls, S. D., Feb. 1-3.
 Pearson, Newport & Pearson (Orpheum) Lincoln, Neb.; (Main St.) Kansas City 29-Feb. 3.
 Pearsons, The (Ave. B) New York.
 Penman & Lillian (Pantages) Oakland, Calif.; (Pantages) Los Angeles 29-Feb. 3.
 Perceval, Walter, & Co. (Regent) Kalamazoo, Mich., 25-27.
 Perez & Marguerite (Moore) Seattle; (Orpheum) Portland 29-Feb. 3.
 Perez & LaFlor (Loew) Montreal, Can.; (Loew) Ottawa 29-Feb. 3.
 Permalne & Shelly (Miller) Milwaukee.
 Perrone & Oliver (Hill St.) Los Angeles.
 Philbrick & DeVoe (Pantages) Seattle; (Pantages) Vancouver, Can., 29-Feb. 3.
 Phillips, Four (Riverside) New York; (Orpheum) Brooklyn 29-Feb. 3.
 Phillips, Evelyn, & Co. (Orpheum) Sioux City, Ia., 25-27; (Seventh St.) Minneapolis 29-Feb. 3.
 Piano Trio (Franklin) New York 25-27.
 Pickard's Seals (Orpheum) Boston.
 Pierce & Goff (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 29-Feb. 3.
 Pierpont, Laura, & Co. (Proctor) Elizabeth, N. J., 25-27.
 Pietro (Golden Gate) San Francisco; (Orpheum) Oakland 29-Feb. 3.
 Pollock & Evans (Keith) Jersey City, N. J., 25-27.
 Polly & Oz (Proctor) Newark, N. J.
 Powell, Jack, Sextet (Emery) Providence, R. I.
 Powers & Wallace (Palace) Cleveland; (Keith) Cincinnati, O., 29-Feb. 3.
 Primrose Minstrel (Miller) Milwaukee.
 Prosper & Merritt (Pantages) Omaha; (Pantages) Kansas City 29-Feb. 3.

Princess, The (Orpheum) New Orleans.
 Nash & O'Donnell (Palace) Bridgeport, Conn.
 Nelson, Alvin (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City 29-Feb. 3.
 Nelson, Eddie (Proctor) Yonkers, N. Y., 25-27.
 Nelsons, Jungling (Orpheum) Salt Lake City; (Orpheum) Denver 29-Feb. 3.
 Nelson's (atland) (Pantages) San Francisco; (Pantages) Oakland 29-Feb. 3.
 Nelsons, Flying (Electric) Kansas City, Kan., 25-27.

Q
 Queens, Four, & a Joker (Ave. B) New York.
 Quixano, Dave, & Co. (Hipp.) Cleveland.
 Quixy Four (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 29-Feb. 3.

R
 Ragtime Harmony Three (Majestic) La Crosse, Wis., 21-Feb. 3.
 Rahn, Paul, & Co. (Majestic) Springfield, Ill., 25-27; (Rialto) St. Louis 29-31; (Orpheum) Champaign, Ill., Feb. 1-3.
 Ramer, Dorothy (Colonial) New York.
 Rath Bros. (Orpheum) Omaha; (Orpheum) Kansas City 29-Feb. 3.
 Ray, Huston (Majestic) Dallas, Tex.; (Majestic) Houston 29-Feb. 3.
 Reck & Rector (Hipp.) Birmingham, Ala.
 Reddington & Grant (Main St.) Kansas City.
 Redmond & Wells (16th St.) Cleveland; (Temple) Detroit 29-Feb. 3.
 Reed & Selman (Grand) Shreveport, La.
 Reed, Jessie (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 29-Feb. 3.
 Reeder & Armstrong (Victoria) New York.
 Reeder Bros., (Waukegan) Brooklyn.
 Regay, John, & Co. (23d St.) New York 25-27.
 Reilly & Rogers (Lyric) Birmingham, Ala.
 Reilly, Robert, & Co. (Colonial) New York.
 Rempel, Harriet, & Co. (Majestic) Springfield, Ill., 25-27.
 Rempel & Clayton (Metropolitan) Brooklyn.
 Res & Helmar (Metropolitan) Brooklyn.
 Revue LaPetite (Palace) Bridgeport, Conn.
 Reynolds & Donegan (Arcade) Jacksonville, Fla.
 Rhoades, Major (Pantages) Seattle; (Pantages) Vancouver, Can., 29-Feb. 3.
 Rhodes & Watson (Shea) Buffalo; (Shea) Toronto 29-Feb. 3.
 Rial & Lindstrom (Pantages) Winnipeg, Can.; (Pantages) Regina 29-31.
 Rice & Newton (Porrett) Philadelphia.
 Rickard, Earl (Ave. B) New York.
 Right or Wrong (Keith) Syracuse, N. Y.
 Ricoletto Bros. (Pantages) Pueblo, Col.; (Pantages) Omaha 29-Feb. 3.

Rinaldo Bros. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 29-Feb. 3.
 Ring, Julia, & Co. (Victoria) New York.
 Rios, The (Proctor) Elizabeth, N. J., 25-27.
 Rippel, Jack Splash (Columbus) New Kensington, Pa.
 Roach & McCurdy (State) Memphis, Tenn.
 Roberts, R. & W. (Orpheum) Brooklyn.
 Robinson, Bill (Orpheum) Omaha; (Orpheum) Kansas City 29-Feb. 3.
 Rockwell & Fox (Keith) Boston; (Riverside) New York 29-Feb. 3.
 Rodgers, Four (Majestic) Ft. Smith, Ark.
 Roger & Young (1st St.) New York.
 Rogers, Allen (Orpheum) Worcester, Can., 29-Feb. 3.
 Rogers, Will & Mary (Orpheum) Joliet, Ill., 25-27; (Orpheum) Galesburg 29-31; (Orpheum) Quincy Feb. 1-3.
 Rogers, Roy & Rogers (Pantages) Winnipeg, Can.; (Pantages) Regina 29-31.
 Rolfe & Billie (Rialto) Chicago.
 Romaine, Homer (Colonial) Erie, Pa.
 Romalae, Manuel, Trio (American) New York.
 Romanos Sisters (Palace) Ft. Wayne, Ind., 25-27.
 Rome & Gaut (Poli) Worcester, Mass.
 Rooney & Bent Revue (Keith) Philadelphia.
 Rooney, The (Shea) Toronto; (Princess) Montreal 29-Feb. 3.
 Rose, Ellis & Rose (Orpheum) Des Moines, Ia.; (Palace) Chicago 29-Feb. 3.
 Roselhas, Two (Greenpoint) Brooklyn 25-27.
 Rosen, Jimmy, & Co. (Grand) Atlanta, Ga.
 Rosener, George (Lincoln St.) New York.
 Rosher, Jack, & Muffs (Orpheum) Madison, Wis., 25-27.
 Rosini, Carl, & Co. (Palace) Cincinnati.
 Roth, Dave (Keith) Cincinnati; (Keith) Indianapolis, Ind., 29-Feb. 3.
 Rowland & Mehan (Pantages) Oakland, Calif.; (Pantages) Los Angeles 29-Feb. 3.
 Royal Sidneys (Orpheum) Peoria, Ill., 25-27; (Orpheum) Joliet 29-31.
 Royal Basequins (Orpheum) Kansas City; (Palace) Milwaukee 29-Feb. 3.
 Royal Pekin Troupe (Orpheum) New York.
 Royal Midgets (Greely Sq.) New York.
 Royce, Ruby (58th St.) New York 25-27.
 Royce, Ruth (Palace) New York.
 Rubeville Four (Palace) Cincinnati.
 Rubini, Jan (Pantages) San Francisco; (Pantages) Oakland 29-Feb. 3.
 Ruetters, The (Temple) Detroit; (Temple) Rochester, N. Y., 29-Feb. 3.
 Rugel, Yvette (Keith) Boston.
 Runaways, The (Palace) New York; (Albee) Providence, R. I., 29-Feb. 3.
 Russell, Marie, & Sambo (125th St.) New York 25-27.
 Russell & Marconi (23d St.) New York.
 Ryan, J., & Co. (Palace) Hartford, Conn.

S
 Sabina, F. & T. (Fordham) New York 25-27.
 Samped & Leonhard (Palace) New Haven, Conn.
 Sampson & Douglas (Proctor) Elizabeth, N. J., 25-27.
 Sannata, Rae (Orpheum) St. Louis; (Orpheum) Memphis 29-Feb. 3.
 Santiago Trio (Pantages) Spokane; (Pantages) Seattle 29-Feb. 3.
 Santos & Hayes (Lyric) Hamilton, Can.; (Shea) Buffalo 29-Feb. 3.
 Sautrey, Henry, & Band (Orpheum) Omaha; (Orpheum) Kansas City 29-Feb. 3.
 Sargent & Marvin (Riverside) New York.
 Sato, Jimmy, & Co. (Orpheum) New York.
 Sawyer & Eddy (Lyric) Mobile, Ala.
 Saxon & Griffin (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 29-Feb. 3.
 Schenck, Willie (Keith) Washington.
 Schepp's Comedy Circus (Pantages) Minneapolis 28-Feb. 3.
 Scott, Henri (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 29-Feb. 3.
 Seale (Grand) Centralia, Ill., 25-27; (Grand) St. Louis 29-Feb. 3.
 Seaman, Chas. E. (Present) New Orleans.
 Seed & Austin (Keith) Syracuse, N. Y.
 Sensational Girards (Alhambra) New York.
 Seymour & Jeannette (Regent) Kalamazoo, Mich., 25-27.
 Seymour, Lew, & Co. (Proctor) Elizabeth, N. J., 25-27.
 Seymour, Harry, & Co. (Pantages) Memphis, Tenn.
 Seymour, H. & A. (Orpheum) Omaha; (Orpheum) Kansas City 29-Feb. 3.
 Shannon & Gordon (Liberty) Lincoln, Neb., 25-27; (Majestic) Grand Island Feb. 1-3.
 Sharp's Revue (Keith) Boston.
 Shaw, Allen (Orpheum) Los Angeles.
 Shaw & Lee (Maryland) Baltimore.
 Shaw, Lillian (Temple) Rochester, N. Y.; (Temple) Detroit 29-Feb. 3.
 Shwayne, Al (Shea) Toronto; (Princess) Montreal 29-Feb. 3.
 Shea, Thos. E., & Co. (Keith) Philadelphia.
 (Keith) Columbus, O., 29-Feb. 3.
 Sheila's Favorite (Pantages) St. Paul; (Pantages) Winnipeg, Can., 29-Feb. 3.
 Sheldon, Balantyne & Heft (Shea) Buffalo; (Shea) Toronto 29-Feb. 3.
 Shepherd, Burt (Pantages) Memphis, Tenn.
 Sherman, Van & Hyman (Pantages) Seattle; (Pantages) Vancouver, Can., 29-Feb. 3.
 Sherman's, Dan, Unit Show (Maryland) Cumberland, Md.; (Plaza) Brownsville, Pa., 29-Feb. 3.
 Sherwood, Blanche, & Bro. (Princess) Montreal.
 Shields, Jeannette & Harry (Keith) Columbus, O.
 Shirven (Majestic) Ft. Worth, Tex.
 Shirley, Eva, & Band (Princess) Montreal.
 Show Off, The, with Fred Sumner (Shea) Buffalo; (Shea) Toronto 29-Feb. 3.
 Sinclair & Gray (Orpheum) Paducah, Ky., 25-27.
 Sinclair, Catherine, & Co. (Majestic) Chicago.
 Sirens, The (Franklin) New York 25-27.
 Skelly-Hell Revue (Hipp.) Cleveland.
 Slatko's Revue (Palace) Hartford, Conn.
 Small, Johnny, & Co. (Rialto) Chicago.
 Smith & Strong (Palace) Milwaukee; (Palace) Chicago 29-Feb. 3.
 Smith, Willie (Delancey St.) New York.
 Smith & Barker (Shea) Toronto; (Princess) Montreal 29-Feb. 3.
 Smith & McGarry (Electric) Kansas City, Kan., 25-27; (Novelty) Topeka, 29-31.
 Spoor & Parsons (Palace) New Orleans.
 Soler, Willie (Proctor) White Plains, N. Y., 25-27.
 '37 Dodgers, The (Royal) New York; (Keith) Washington 29-Feb. 3.
 Sosman & Sloan (Pantages) Omaha; (Pantages) Kansas City 29-Feb. 3.
 Sovereign, Mac (Palace) Cleveland; (Davis) Pittsburgh 29-Feb. 3.
 Sparks of Broadway (Orpheum) Boston.
 Spenders, The (Majestic) Houston, Tex.; (Majestic) San Antonio 29-Feb. 3.
 Spencer & Williams (Orpheum) Oakland, Calif.; (Orpheum) Fresno Feb. 1-3.

WALTER STANTON

CARE BILLBOARD, CHICAGO.

Stars of Yesterday (Orpheum) Portland, Ore.; (Orpheum) San Francisco 29-Feb. 3.
 Stateroom 19 (Loew) Montreal.
 Stehman, Al & Fannie (Keith) Columbus, O.; (Colonial) Erie, Pa., 29-Feb. 3.
 Sterling, Nellie (Lyric) Butler, Pa., 18-20.
 Sterlings, The (Temple) Rochester, N. Y.
 Stern's Midgets, Billy Hart, mgr.; (Orpheum) Oklahoma City, Ok.; (Orpheum) Tulsa, 28-Feb. 3.
 Stevens & Hollister (Pantages) Spokane 29-Feb. 3.
 Stoddard, Harry, & Band (Broadway) New York; (St. St.) New York 29-Feb. 3.
 Storm, The (Main St.) Kansas City; (Rialto) St. Louis 29-31.
 Strain, Margaret (Pantages) Los Angeles; (Pantages) San Diego 29-Feb. 3.
 Stranded (Rialto) Racine, Wis., 25-27; (Majestic) Milwaukee 29-Feb. 3.
 Strickland's Entertainers (State) Buffalo.
 Striker, Al (Lyric) Columbia, S. C.
 Sturm Bros. (Novelty) Topeka, Kan., 25-27; (Globe) Kansas City, Mo., 29-31; (Grand) Centralia, Ill., Feb. 1-3.
 Styne, Sidney S. (Pantages) Kansas City; (Pantages) Memphis 29-Feb. 3.
 Sullivan & Meyers (Majestic) Chicago.
 Sully & Houghton (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 29-Feb. 3.
 Summers Duo (Palace) Hartford, Conn.
 Swartz & Clifford (Orpheum) St. Louis; (Orpheum) Memphis 29-Feb. 3.
 Swift & Kelley (Majestic) Dallas, Tex.; (Majestic) Houston 29-Feb. 3.
 Swift & Dalley (Majestic) Milwaukee; (Seventh St.) Minneapolis 29-Feb. 3.
 Sykes, Harry, & Co. (Sheridan Sq.) E. Liberty, Pittsburgh, Pa., 25-27.
 Sylvester & Vance (Majestic) Milwaukee; (Majestic) Chicago 29-Feb. 3.

T
 Tafferro, Edith (Orpheum) New Orleans.
 Tango Shows (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 29-Feb. 3.
 Tanguay, Eva (Pantages) Saskatoon, Can.
 Taylor & Peggy (Star) Rockford, Ill.
 Telaar & Dean (Poli) Bridgeport, Conn.
 Tellegen, Lou (Orpheum) Los Angeles.
 Ten Eyck & Wiley (Albee) Providence, R. I.
 Terry, Stella (State-Lake) Chicago.
 Thaler's Circus (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 29-Feb. 3.
 Thomas Sextet (Grand) Shreveport, La.
 Thompson, Dr. (Orpheum) Lincoln, Neb.
 Thursty, Dave (Pantages) San Francisco; (Pantages) Oakland 29-Feb. 3.
 Tighe, Harry (Pantages) Los Angeles; (Pantages) San Diego 29-Feb. 3.
 Tilton, Corinne (Orpheum) Oakland, Calif.
 Tills, Renee (Pantages) Ogden, Utah;
 (Pantages) Denver 29-Feb. 3.
 Tony & George (Pantages) Minneapolis.
 Tracy, Ray & Edna (Majestic) Cedar Rapids, Ia., 25-27.
 Travers & Douglas (Riverside) New York.
 Trovett, Irene (Orpheum) Green Bay, Wis., 25-27; (Orpheum) Grand Forks, N. D., Feb. 1-3.
 Tuck & Claire (Pantages) Pueblo, Col.; (Pantages) Omaha 29-Feb. 3.
 Tucker, Sophie (Keith) Cincinnati; (Empress) Grand Rapids, Mich., 29-Feb. 3.
 Turner Bros. (Arcade) Jacksonville, Fla.
 Tuscano Bros. (Orpheum) Los Angeles.
 Twins (Orpheum) Quincy, Ill., 25-27; (Orpheum) Peoria 29-31.

U
 U. S. Jazz Band (Orpheum) Peoria, Ill., 25-27; (Orpheum) Joliet 29-31; (Majestic) Springfield, Feb. 1-3.
 Ulla & Clark (Palace) Brooklyn.
 Usher, C. & F. (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 29-Feb. 3.

V
 Valde & Gygi (Majestic) Ft. Worth, Tex.
 Valde, Meers & Valde (Franklin) New York 25-27.
 Valentine & Bell (Lyric) Hamilton, Can.; (Shea) Buffalo 29-Feb. 3.
 Valentine, Grace, & Co. (Palace) Springfield.
 Valentines, Aerial (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 29-Feb. 3.
 Valletta's Leopards (Pantages) Seattle; (Pantages) Vancouver, Can., 29-Feb. 3.
 Van Hoven, Frank (Proctor) White Plains, N. Y., 25-27.
 Van & Tyson (Royal) New York; (Alhambra) New York 29-Feb. 3.
 Van & Cleve & Pete (Bushwick) Brooklyn.
 Van & Corbett (Shea) Toronto; (Princess) Montreal 29-Feb. 3.
 Vanderbilt, The (Keith) Orlando, Fla.
 Vane, Sybil (Royal) New York; (Keith) Philadelphia 29-Feb. 3.
 Vardon & Perry (Pantages) Spokane 29-Feb. 3.
 Vernon (Grand) St. Louis.
 Victoria & Dupree (St. St.) New York.
 Vincent, Clair, & Co. (Regent) New York 25-27.
 Vintour Bros. (Pantages) St. Paul; (Pantages) Winnipeg, Can., 29-Feb. 3.
 Virginia Bell (Pantages) Winnipeg, Can.; (Pantages) Regina 29-31.
 Virginia Five (Lyric) Atlanta, Ga.
 Visser & Co. (Orpheum) Oakland, Calif.; (Orpheum) Fresno, Feb. 1-3.
 Vivians, The (Flatbush) Brooklyn.
 Voices, Three (Emmett D. H.) Lima, O., 25-27.
 Vokes & Don (Pantages) Memphis, Tenn.
 Volunteers, The (Orpheum) Galesburg, Ill., 25-27; (Majestic) Bloomington 29-31; (Grand) Centralia, Feb. 1-3.
 Voy, Valentine (Victory) Evansville, Ind., 25-27.

W
 Wahl, Dorothy (Gates) Brooklyn.
 Walter, Kenneth R., Trio (Royal) Carrollton, Mo., 25-27.
 Wainelka, Princess (Rialto) St. Louis 25-27.
 Waldron, Margo (Proctor) White Plains, N. Y., 25-27; (Albee) Providence, R. I., 29-Feb. 3.

WALTER NEWMAN
 IN PROFITEERING.
 Booked solid on Orpheum Time.
 Direction Wm. S. Hennessy.

Nestor, Ned, & Co. (Lyric) Mobile, Ala.
 Nestor & Vincent (Hipp.) Baltimore.

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CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Walker, Daliaa (Orpheum) Champaign, Ill., 25-27; (Majestic) Springfield, 29-31; (Hipp.) Terre Haute, Ind., Feb. 1-3. Walker & West (Orpheum) Aberdeen, S. D., 25-27. Walker, Buddy (Pantages) Salt Lake City; (Pantages) Ogden 29-Feb. 3. Walters & Adams (Columbia) St. Louis 25-27; (Kedzie) Chicago, Feb. 1-3. Walters & Walters (State-Lake) Chicago. Wallhall, Henry B. (Majestic) Dallas, Tex.; (Majestic) Houston 29-Feb. 3. Walton, Bert (Pantages) Saskatoon, Can. Ward, Frank (Hill St.) Los Angeles. Ward, Will J. & Co. (LaSalle Garden) Detroit 25-27. Ward & Dooley (Pantages) Portland, Ore. Wardon Bros. (Jefferson) New York 25-27. Watson, Jos. K. (Davis) Pittsburgh. Wayne & Warren (Golden Gate) San Francisco; (Hill St.) Los Angeles 29-Feb. 3. Wayne & Bell (Cross Keys) Philadelphia 25-27. Weak Spot, The (Keith) Indianapolis; (Palace) Cleveland 29-Feb. 3. Weaver Bros. (Orpheum) Minneapolis. Weber & Eldner (Albee) Providence, R. I.; (Hiverside) New York 29-Feb. 3. Weber Girls, Three (Empress) Omaha, Neb., 25-27; (Electric) St. Joseph, Mo., 29-31; (Novelty) Topeka, Kan., Feb. 1-3. Weber, Adm. (Majestic) Grand Island, Neb., 25-27; (Empress) Omaha 29-Feb. 3. Weiss, Froupe (Boulevard) New York. Welch, Ben (56th St.) New York 25-27. Weltonas, The (Pantages) Salt Lake City; (Pantages) Ogden 29-Feb. 3. Wells & Burt (Rialto) Chattanooga, Tenn. Wells, Virginia & West (Colonial) New York; (Royal) New York 29-Feb. 3. Wells, Gilbert (Greenpoint) Brooklyn 25-27; (Vernor-Amoros Trio (Orpheum) Luduch, Ky.), 25-27. Weston, Cecilia, & Co. (125th St.) New York. Weston, Wm. A. & Co. (State) Buffalo. Weston & Elme (Pantages) San Francisco; (Pantages) Oakland 29-Feb. 3. Wheeler Trio (Garden) Baltimore; (Cosmo) Washington 29-Feb. 3. Wheeler & Potter (Crescent) New Orleans. When Love Is Young (Palace) New York; (Bunswick) Brooklyn 29-Feb. 3. Whirlwinds, Three (Keith) Columbus, O.; (Palace) Cleveland 29-Feb. 3. White, Elsie (Proctor) Mt. Vernon, N. Y., 25-27. White, Porter J. & Co. (Liberty) Terre Haute, Ind., 25-27. White & Barry (Pantages) Spokane; (Pantages) Seattle 29-Feb. 3. White, Eddie (Palace) Springfield, Mass. Whitfield & Ireland (Orpheum) St. Paul, (Orpheum) Des Moines, Ia., 29-Feb. 3. Whiting & Burt (Majestic) Dallas, Tex.; (Majestic) Houston 29-Feb. 3. Wilber & Adams (Majestic) Houston, Tex.; (Majestic) San Antonio 29-Feb. 3. Wilbert, Raymond (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 29-Feb. 3. Willie Bros. (Rialto) Elgin, Ill., 25-27; (Majestic) Chicago 29-Feb. 3. Williams & Taylor (Princess) Montreal. Williams & Wolfus (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 29-Feb. 3. Wilson, Jack, & Co. (Fifth Ave.) New York 25-27. Wilson & Jerome (Ave. B) New York. Wilson, Lew (Orpheum) Boston. Wilson, Billy & Dalay (Lyric) Hoboken, N. J. Wilton Sisters (Alhambra) New York; (Keith) Boston 29-Feb. 3. Wilson, Chas. (Palace) Flint, Mich., 25-27. Wilson & Addie (Pantages) San Francisco 29-Feb. 3. Winnie, Davie (Grand) Fargo, N. D., 25-27; (Empress) Omaha, Neb., Feb. 1-3. Winona, Prince (Palace) New Orleans. Wirth, May, & Co. (Fortham) New York 25-27. Wohlman, Al (Fifth Ave.) New York 25-27. Wood, Britt (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 29-Feb. 3. Woolley, Morgan & Co. (Regent) Lansing, Mich., 25-27. Wright & Douglas Sisters (Keith) Orlando, Fla. Wyatt's Lads & Lassies (Loew) Montreal. Wythe & Raymond (Orpheum) Tulsa, Ok. Wyoming Four (Orpheum) Tulsa, Ok. Wythe & Wynne (Davis) Pittsburgh.

Anselmo, Michael: (Aeolian Hall) New York City 27. Bauer, Harold: Chicago 28. Bonais, Fabio: New York City 27. Chalupin, Feodor: Buffalo, N. Y., 25. Chicago Opera Co.: Boston 22-Feb. 3. Claussen, Julia: St. Louis, Mo., 23; Fulton 24; Philadelphia, Pa., 25. Cortot, Alfred: St. Paul, Minn., 20; Pittsburgh, Pa., Feb. 2. De Gogorza, Emilio: (Town Hall) New York City 28. DeMarco, Elena: Richton, Miss., 26; Mendenhall 29; Meridian 30; Waynesboro Feb. 1. Dux, Claire: Toronto, Can., 29. Elman, Mischa: San Francisco 28. Friedman, Icnaz: New York City Feb. 3. Gatto, Louis: Berwick, Pa., 24; Nanticoke 26. Hess, Myra: Minneapolis, Minn., 24; Toledo, O., 26; New York City 28. Homer, Mme. Louise, and Louise Homer-Stires: Pittsburgh 29. Huberman, Bronislaw: New York City 31. Hutcheson, Ernest: Boston 27; Toronto, Can., Feb. 1. Ivogun, Maria: (Carnegie Hall) New York City 28. Kerle, Theo.: Oswego, N. Y., Feb. 1. Lashanska, Hulda: San Francisco 29. Levitzki, Mischa: (Carnegie Hall) New York City 24. Macbeth, Florence: Baltimore 31. Maler, Guy: (Aeolian Hall) New York City 26. Marsh, Helena: Sioux City, Ia., 30. Metropolitan Opera Co.: Metropolitan O. H. New York, Nov. 13, indef. Ney, Elly: Toronto, Can., 28. Onegin, Sigfrid: New York City 28 and 31. Paderewski: Cincinnati 24; Lexington, Ky., 26; Montgomery, Ala., 29; New Orleans, La., 30. Pattison, Lee: (Aeolian Hall) New York City 26. Panlist Choristers: Chicago 31; Cleveland Feb. 2. Pryor, Arthur, Band: Miami, Fla., until April 2. Rabold, Margaret: Baltimore 26. Samaroff, Olga: New York City Feb. 3. San Carlo Grand Opera Co., Fortune Gallo, mgr.: (Jefferson) Birmingham, Ala., 24-27; (Tulane) New Orleans, La., 28-Feb. 3. Schelling, Ernest: (Town Hall) New York City 26. Smith's Concert Co., David G. Harry Smith, mgr.: Detroit 24; Chicago 25-31. St. Denis, Ruth: Macon, Ga., 26. Sylva, Marguerite: (Jordan Hall) Boston 29; Montclair, N. J., Feb. 2. Telmauy, Emil: Greensburg, Pa., 25; Pittsburgh 26.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Able's Irish Rose: (Republic) New York May 22, indef. Anna Christie, Arthur Hopkins, mgr.: (Bronx O. H.) New York 22-27; (Shubert Teiler) Brooklyn 29-Feb. 3. Arlisa, George, Chas. A. Shaw, mgr.: Montreal, Can., 22-27; Buffalo, N. Y., 29-Feb. 3. As You Were, with Blanche Ring & Chas. Wininger: (Tulane) New Orleans 22-27. Bat, The (Canadian Co.), Edmonton, Can., 22-27; Victoria 29; Seattle, Wash., 30-Feb. 3. Bat, The (Southern): Griffin, Ga., 25; Milledgeville 26; Aiken, S. C., 27; Barnwell 29. Better Times: (Hippodrome) New York Sept. 2, indef. Blackmailers, The: (Majestic) Buffalo 22-27. Blossom Time: (Royal Alexandra) Toronto, Can., 22-27. Blossom Time: (Century) New York Sept. 29, indef. Blossom Time: (Lyric) Philadelphia Oct. 23, indef. Bringing Up Father, E. J. Carpenter, mgr.: (Metropolitan) Seattle, Wash., 21-27; Aberdeen 28; Tacoma 29-30; Centralia 31; Raymond Feb. 1; South Bend 2; Kelso 3. Bubble, The, with J. Moy Bennett: Ottawa, Kan., 24; Cottonwood Falls 25; Newton 26; Penobscot 27; Pawnee City, Neb., 29; St. Francis, Kan., 30; Bird City 31; Atwood Feb. 1; Kimball 3. Bunch and Judy: (Colonial) Boston Jan. 22, indef. Burke, Billie, in Rose Briar: (Empire) New York Dec. 25, indef. Captain Applejack, Sam H. Harris, mgr.: (Harris) Chicago Jan. 15-March 24. Carrillo, Leo, in Mike Angelo: (Morosco) New York Jan. 8, indef. Cat and the Canary, Mr. O'Hara, mgr.: Atlanta, Ga., 24; Macon 25; Athens 26; Columbus 27. Cat and the Canary: (Princess) Chicago Sept. 3, indef. Chauve-Souris: (Century Roof) New York Feb. 3, indef. Circle, The: Sioux City, Ia., 24; Yankton, S. D., 25; Sioux Falls 26-27; Ft. Dodge, Ia., 28; Mason City 30; Waterloo 31; Dubuque Feb. 1; Madison, Wis., 2-5. Claire, Ina, Chas. Frohman, inc., mgrs.: (Montauk) Brooklyn 22-27. Clinging Vine, The: (Knickerbocker) New York Dec. 25, indef. Cowl, Jane, in Romeo and Juliet: (Henry Miller) New York Jan. 24, indef. Dagmar, with Nasimova: (Selwyn) New York Jan. 22, indef. Dancing Girl, The: (Winter Garden) New York Jan. 24, indef. Demi-Vierge, The, with Hazel Dawn: (LaSalle) Chicago Dec. 24, indef. Dnley, Thomas Nameak, mgr.: Washington 22-27; Newark, N. J., 29-Feb. 3. Dunbar Muteal Comedy Co.: (Lyric) Cincinnati, O., Dec. 25, indef. Egrotlet, The, with Leo Ditrichstein: (39th St.) New York Dec. 25, indef. Emperor Jones, Adolph Klauer, mgr.: Riverside, Calif., 25; San Bernardino 26; Bakerafield 27; Visalia 29; Fresno 30-31; Coalinga Feb. 1; Hanford 2; Modesto 3. Ferguson, Elsie, in The Wheel of Life: (Blackstone) Chicago Jan. 7, indef. First Year, with Frank Craven, John Golden, mgr.: (Woods) Chicago Nov. 5, indef. Fiske, Mrs. Wanasu, Wia., 24; Mantowoo 25; Menomonic 26; Green Bay 27; (Cort) Chicago 29, indef.

Y tea & Carson (Lyric) Richmond, Va. Yeakle, Walter W. (Fairfax) Miami, Fla. Yes Means No (Rialto) St. Louis 25-27. Ylerona, Four (Shea) Toronto; (Princess) Montreal 29-Feb. 3. York & King (Palace) Milwaukee; (Palace) Chicago 29-Feb. 3. You'd Be Surprised (Loew) Ottawa, Can. Youth (Pantages) Omaha; (Pantages) Kansas City 29-Feb. 3. Youth & Melody (Palace) South Bend, Ind., 25-27. Yvette & Syncopators (Rialto) Chicago.

Zardo, Eric (Orpheum) Denver; (Orpheum) Lincoln, Neb., 29-Feb. 3. Zarrell, Leo, Duo (Miller) Milwaukee. Zelaya (Moore) Seattle; (Orpheum) Portland, Ore., 29-Feb. 3. Zelds Bros. (Moore) Seattle; (Orpheum) Portland, Ore., 29 Feb 3. Zelds (Moore) Hartford, Conn. Zuhn & Dreia (Shea) Buffalo; (Shea) Toronto 29-Feb. 3.

SHUBERT VAUDE. UNITS

Blushing Bride: (Englewood) Chicago 22-27. Follies of 1922: (Majestic) Boston 22-27. Gimme a Thrill: (Detroit O. H.) Detroit 22-27. Hello, Everybody: (Keeney) Newark, N. J., 22-27. Main St. Follies: Open week 22-27. Midnight Rounders: (Harlem O. H.) New York 22-27. Mimic World: (Central) New York 22-27. Midnight Revelia: (State) Cleveland 22-27. Oh, What a Girl: Worcester, Mass., 22-24; Hartford, Conn., 25-27. Rose Girl: (Crescent) Brooklyn 22-27. Say It With Laughter: (Chestnut St. O. H.) Philadelphia 22-27. Spice of Life: (Shubert) Cincinnati 22-27. Twentieth Century Review: (Aldine) Pittsburgh 22-27. Troubles of 1922: (Empress) St. Louis 22-27. Whirl of New York: (Belasco) Washington 22-27.

Fool, The: (Times Sq.) New York Oct. 23, indef. For All of Us, with William Hodge: (Studebaker) Chicago Nov. 26, indef. French Doll, with Irene Bordoni: (Broad) Philadelphia, Jan. 22, indef. George, Grace, in To Love: (Cox) Cincinnati, O., 21-27. Gillette, William, Chas. Frohman, inc., mgrs.: (Ford) Baltimore 22-27. Gingham Girl: (Earl Carroll) New York Aug. 28, indef. Give and Take: (49th St.) New York Jan. 15, indef. Glory: (Vanderbilt) New York Dec. 25, indef. God of Vengeance: (Provincetown) New York Dec. 19, indef. Greenwich Village Follies: (Shubert) New York Sept. 12, indef. Greenwich Village Follies: Omaha, Neb., 25-27; Kansas City, Mo., 28-Feb. 3. Hamlet, with John Barrymore: (Sam Harris) New York Nov. 16, indef. Hayes, Helen, in To the Ladies: (Lyceum) Rochester, N. Y., 22-27; (Riviera) New York 29-Feb. 3. He Who Gets Slapped, with Richard Bennett: (Playhouse) Chicago Dec. 3-Jan. 27. Hello Rufus, Long & Evans, owners: (Frolic) Birmingham, Ala., 22-27; (Frolic) Bessemer 29-Feb. 3. Humming Bird, with Maude Fulton: (Ritz) New York Jan. 15, indef. Icelonnd, Sir H. Harris, mgr.: Atlantic City, N. J., 22-28. In Springtime of Youth: (Shubert) Philadelphia Jan. 15, indef. It Is the Law: (Nora Bayes) New York Nov. 29, indef. Jitta's Atonement, with Bertha Kalich: (Comedy) New York Jan. 17, indef. Johannes Kreisler, with Ben Ami: (Apollo) New York Dec. 18, indef. Jolson, Al, in Bombo: (Shubert) Kansas City 21-27; (Grand) Cincinnati 29-Feb. 3. Kiki, with Lenore Ulric: (Belasco) New York Nov. 29, indef. Lady in Ermine, with Wilda Bennett: (Ambassador) New York Oct. 2, indef. Lady Butterfly: (Globe) New York Jan. 22, indef. Last Warning, with Wm. Courtleigh: (Klaw) New York Oct. 24, indef. Lander, Sir Harry: Salt Lake City, Utah, 26-27; Los Angeles, Calif., 29-Feb. 3. Leiber, Fritz, Co., Greeley, Colo., 24; Obeyenne, Wyo., 25; Laramie 26; Rawlins 27; Salt Lake City, Utah, 29-31. Lightnin', John Golden, mgr.: (Hollis) Boston, indef. Listen to Me, with Barbara Bronell, Frank Flesher, mgr.: Wheeling, W. Va., 24-25; Parkersburg 26-27; Beckley 29; Hinton 30; Covington, Va., 31; Harrisonburg Feb. 1; Staunton 2; Charlottesville 3. Listening In: (Bijou) New York Dec. 4, indef. Little Nellie Kelly: (Liberty) New York Nov. 13, indef. Liza (Daly's) New York Nov. 27, indef. Love Child: (George M. Cohan) New York Nov. 14, indef. Loyalties: (Gaiety) New York Sept. 27, indef. Make It Snappy, with Eddie Cantor: (Apollo) Chicago Jan. 7, indef. Masked Woman, The: (Eltिंगe) New York Dec. 22, indef. Merry Widow: (Columbia) San Francisco 22-28; Santa Rosa 29; Stockton 30; San Jose 31; Oakland Feb. 1; Marysville 2; Chico 3. Merton of the Movies: (Cort) New York Nov. 13, indef. Molly, Darling: (Tremont) Boston, Mass., Jan. 8, indef. Monster, The: (Walnut St.) Philadelphia Jan. 1, indef. Moscow Art Theater: (Jolson) New York Jan. 8, indef. Music Box Revue (First Edition), Sam H. Harris, mgr.: (Grand) Cincinnati 21-27; (Ogden) Bus. O., 28-Feb. 3. Music Box Revue, 1923, Sam H. Harris, mgr.: (Music Box Theater) New York Oct. 23, indef. Naughty Diana: (Adelphi) Philadelphia 15-27. O'Brien, Eugene, in Steve, Geo. M. Gatts, mgr.: (Shubert-Jefferson) St. Louis 22-27. O'Hara, Fiske, in The Land o' Romance: (American) St. Louis 21-27. Old Soak: (Plymouth) New York Aug. 22, indef. Partners Again, with Bernard & Carr: (Selwyn) Chicago Dec. 31, indef. Passions for Men: (Belmont) New York, indef. Patton, W. B., Frank B. Smith, mgr.: Tipton, Ind., 25; Peru 26; Ft. Wayne 27-28; Gary 29-30. Peaches: (Garrick) Philadelphia Jan. 22, indef. Peek-A-Boo Players: (Meyers & Oswald's) (Petite) Hominy, Ok., 22-27; (Rex) Yale 29-Feb. 3. Polly Preferred: (Little) New York Jan. 9, indef. R. U. R.: (Frazee) New York Oct. 9, indef. Rose, with Jeanne Eagels, Sam H. Harris, mgr.: (Maxine Elliott) New York Nov. 7, indef. Robson, May, W. G. Snelling, mgr.: Oakland, Calif., 23-25; Sacramento 26-27; (Columbia) San Francisco 29-Feb. 10. Ryan, Elsa, in The Intimate Stranger: Peoria, Ill., 24; Rockford 25; Baraboo, Wis., 26; Madison 27; Milwaukee 29-Feb. 3. Sally, Irene, Mary: (Casino) New York Sept. 4, indef. Sally, with Marilyn Miller & Leon Errol: (Colonial) Chicago Jan. 7, indef. Saucy Baby, Billy Graves, mgr.: (Jefferson) Hamilton, O., 21-27; (Hippodrome) Peoria, Ill., 28-Feb. 24. Scanlan, Walter, in Msysime in Erin, Geo. M. Gatts, mgr.: Flint, Mich., 24; Pontiac 25; Ypsilanti 26; Lansing 27; Saginaw 29; Stratford, Ont., Can., 30; Chatham 31; St. Thomas Feb. 1; Hamilton 2-3. Secrets, with Margaret Lawrence: (Fulton) New York Dec. 25, indef. Seventh Heaven: (Booth) New York Oct. 30, indef. Shore Leave, with Frances Starr: (Powers) Chicago Dec. 24, indef. Shuffle Along, with Miller and Lyles: (Olympic) Chicago Nov. 12, indef. Silas Green from New Orleans, E. J. Collier, mgr.: Perrine, Fla., 25; Larkin 26; Cocoonut 27; Miami 29; Dana 30; Boynton 31; W. Palm Beach Feb. 1. Six Cylinder Love, Sam H. Harris, mgr.: Cleveland 22-27; Wheeling, W. Va., 29-Feb. 3. Six Characters in Search of an Author: (Princess) New York Oct. 30, indef. Skinner, Ota, Chas. Frohman, inc., mgrs.: Akron, O., 24-25; Canton 26-27. Square Peg, Tha: (Punch & Judy) New York Jan. 27, indef.

Stevens, Emily, in A Sporting Thing To Do: (Teck) Buffalo 22-27. Stone, Fred, in Tip Top: (Brandels) Omaha, Neb., 25-27; (Metropolitan) Minneapolis, Minn., 28-Feb. 3. Stout, L. Verne, Players, in His Father's Business: Booneville, Ark., 25; Mansfield 26; Hartford 27. So This is London: (Hudson) New York Aug. 30, indef. So This is London: (Cohan's Grand) Chicago Nov. 19, indef. Tangerine, with Julia Sanderson, Dan C. Curry, mgr.: (Poli) Washington 21-27; (Alvin) Pittsburgh 29-Feb. 3. Thank-U: (Cort) Chicago Aug. 27, indef. Uncle Tom's Cabin (Newton & Livingston's No. 1), Thos. Aiton, bus. mgr.: Oswego, N. Y., 24; Carthage 25; Lowville 26; Ogdensburg 27; Gouverneur 29; Potsdam 30; Massena 31; Plattsburg Feb. 1; Granville 2; Rutland, Vt., 3. Uncle Tom's Cabin (Newton & Livingston's No. 2), Thos. Aiton, bus. mgr.: Portland, N. Y., 24; Ithaca 25; Binghamton 26; Sidney 27; Oneonta 29; Norwich 30; Oneida 31; Rome Feb 1; Utica 2-3. Uncle Tom's Cabin (Kibble's), Chas. F. Ackerman, mgr.: Kendallville, Ind., 24; Bryan, O., 25; Springfield 26-27; Cleveland 29-Feb. 1. Up She Goes: (Playhouse) New York Nov. 6, indef. Warfield, David, in The Merchant of Venice: (Lyceum) New York Dec. 21, indef. Where Is My Wandering Boy, Joe Wright, mgr.: (Colonial) Utica, N. Y., 24-25. Whispering Wires: (Broadhurst) New York Aug. 7, indef. Will Shakespeare: (National) New York Jan. 1, indef. World We Live In: (44th St.) New York Oct. 31, indef. Wym, Ed, in The Perfect Fool: (Forrest) Philadelphia Jan. 8, indef. Zeno: (Shubert-Northern) Chicago Jan. 7, indef. Ziegfeld Follies: (New Amsterdam) New York June 5, indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen Players: (New Empire) Edmonton, Ala., Can., indef. Auditorium Players: Maiden, Mass., indef. Auznetin Stock Co.: (Gorman) Framingham, Mass., indef. Bainbridge Players: (Shubert) Minneapolis, Minn., indef. Bonstelle, Jessie, Stock Co.: (Shubert-Michigan) Detroit Oct. 2, indef. Bonstelle Players: (Providence O. H.) Providence, R. I., Sept. 25, indef. Boston Stock Co.: (St. James) Boston Aug. 21, indef. Bova's, Louise Muerel, Players: (Heuck's) Cincinnati, O., indef. Broadway Players: (Oak Park, Ill., indef. Broadway Players: (Van Curier) Schenectady, N. Y., indef. Brown, Leon, E., Players: (Bijou) Woonsocket, R. I., indef. Bryant, Marguerite, Players, Charles Kramer, mgr.: (Globe) Washington, Pa., indef. Burgess Players: (Burgess) Brooklyn, N. Y., indef. Carle-Davis Players: (Star) Pawtucket, R. I., indef. Carroll, James, Players: (Majestic) Halifax, N. S., Can., indef. Carter Dramatic Co., J. E. Carter, mgr.: Vesta-burg, Mich., 22-27. Chicago Stock Co., Chas. H. Roskam, mgr.: Kingston, N. Y., 22-27. Colonial Players: (Colonial) Lawrence, Mass., indef. Colonial Players: (Colonial) Pittsfield, Mass., indef. Cosmopolitan Players: Seattle, Wash., indef. Cross, Alfred, Players: (Broadway) San Diego, Calif., Nov. 18, indef. Desmond, Mae, Players: (Desmond) Philadelphia Dec. 14, indef. Drama Players: (Liberty) Oklahoma City, Ok., indef. Faies, Charles T., Comedy Company: Cocoa, Fla., indef. Feltz, Maude, Players: (Orpheum) Newark, N. J., Sept. 4, indef. Forsyth Players: (Forsyth) Atlanta, Ga., indef. Fulton Players: (Fulton) Oakland, Calif., indef. Garrick Players: (Garrick) Washington, D. C., indef. Garrick Players: (Garrick) Milwaukee, Wis., Aug. 2, indef. Grand Players: (Palace) Superior, Wis., Dec. 24, indef. Glaser, Vaughan, Players: (Uptown) Toronto, Can., Aug. 19, indef. Gordinier Players, S. O. Gordinier, mgr.: Fort Dodge, Ia., indef. Gordinier Players, Clyde H. Gordinier, mgr.: (Waterloo) Waterloo, Ia., indef. Grand Players: (Grand) Davenport, Ia., indef. Harrison Players, J. D. Colegrove, mgr.: (Majestic) Pueblo, Col., Nov. 2, indef. Hastings, Jane, Stock Co., A. J. LaTelle, mgr.: (Temple) Lewistown, Pa., Dec. 25, indef. Hippodrome Players: (Hippodrome) Dallas, Tex., Sept. 4, indef. Hudson Theater Stock Co.: Union Hill, N. J., indef. Hyperion Players: New Haven, Conn., indef. Jewett, Henry, Players: (Copley) Boston, indef. Keeney Players: (Bay Ridge) Brooklyn, N. Y., indef. Kramer, Ella, Players: Williamsport, Pa., indef. LaVern, Dorothy, Stock Company: (Rialto) Sioux City, Ia., indef. Lewis-Worth Company: (Prince) Houston, Tex., Sept. 4, indef. Luttringer Players: (Empire) Salem, Mass., indef. McLaughlin, Robert, Players: (Metropolitan) Cleveland, O., indef. Marshall, George, Players: (New Lyceum) Baltimore, Md., indef. Metropolitan Players: Edmonton, Alta., Can., indef. Mordant, Hal, Players: (Mozart) Jamestown, N. Y., Nov. 27, indef. Morose Stock Company: (Morosco) Los Angeles, Calif., indef. National Players: (National) Chicago, indef. Nutt, Ed O., Comedy Players: Mobile, Ala., Dec. 10, indef. Orpheum Players: (Orpheum) Reading, Pa., indef.

Park, Edna, & Her Players, W. H. Brownell, mgr.; (Royal) San Antonio, Tex., Dec. 24, indef.

Permanent Players: Winnipeg, Man., Can., indef.

Pickett Stock Company, Clint Dodson, mgr.; Wilmington, N. C., indef.

Poll Players: (Majestic) Bridgeport, Conn., indef.

Poll Players: (Grand) Worcester, Mass., indef.

President Players: (President) Washington, D. C., indef.

Princess Players, A. J. Kleist, Jr., mgr.; (Howland) Pontiac, Mich., indef.

Princess Players: (Princess) Wichita, Kan., Nov. 20, indef.

Princess Stock Company: (Princess) Des Moines, Ia., Aug. 20, indef.

Proctor Players: Albany, N. Y., indef.

Queen's, Frank C. Comedy Players: (Ivanhoe) Toledo, O., indef.

Roberson, Geo. C. Tent Theater Co., Clarence Auskings, bus. mgr.; Taylor, Tex., 22-27; New Braunfels, 23-Feb. 3.

Rochester Players: (Garrison) Rochester, N. Y., indef.

Rockford Stock Co., C. M. Waddell, mgr.; Rockford, Ill., Dec. 25, indef.

Saenger Players: (St. Charles) New Orleans, La., indef.

Sayles, Francis, Players: New Castle, Pa., indef.

Sherman Stock Company: (New Grand) Evansville, Ind., Sept. 3, indef.

St. James Theater Stock Co.: Boston, indef.

Toledo Stock Company: Toledo, O., indef.

Tom's Comedians: Clearwater, Fla., indef.

Union Square Theater Players: Pittsfield, Mass., indef.

Victoria Players: Chicago, Ill., indef.

Walker, Stuart, Company: (Shubert) Louisville, Ky., Nov. 14, indef.

Wilkes Players: Los Angeles, Calif., indef.

Wilkes Alcazar Stock Company: San Francisco, Calif., Aug. 26, indef.

Wilkes Players: (Denham) Denver, Col., indef.

Wilkes Players: (Wilkes) Sacramento, Calif., Sept. 4, indef.

Williams, Ed. Stock Co.: (Orpheum) Springfield, Mo., indef.

Wilmington Players: (Garrick) Wilmington, Del., indef.

Winnipeg, John, Repertoire Co.: Freeport, Ill., 22-27; Monmouth 23-Feb. 3.

Woodward Players: (Garrick) St. Louis, Mo., indef.

Woodward Players: (Grand) Calgary, Alta., Can., indef.

Woodward Players: (Majestic) Detroit, Aug. 27, indef.

Wynters, Charlotte, Players: (Lyceum) Paterson, N. J., indef.

BURLESQUE

(COLUMBIA CIRCUIT)

American Girls: (Miner's Bronx) New York 22-27; (Empire) Providence 23-Feb. 3.

Bowery Burlesques: (Gayety) Pittsburg 22-27; (Colonial) Cleveland 23-Feb. 3.

Bon Tons: (Gayety) St. Louis 22-27; (Gayety) Kansas City 23-Feb. 3.

Bubble Bubble: (Gayety) Minneapolis 22-27; (Gayety) Milwaukee 23-Feb. 3.

Big Jamboree: (Gayety) Montreal 22-27; (Gayety) Boston 23-Feb. 3.

Broadway Brevities: (Orpheum) Paterson, N. J., 22-27; (Majestic) Jersey City 23-Feb. 3.

Broadway Flappers: (Empire) Providence 22-27; (Casino) Boston 23-Feb. 3.

Cooper's Beauty Revue: (Colonial) Utica, N. Y., 22-27; (Gayety) Montreal 23-Feb. 3.

Chuckles of 1923: (Colonial) Cleveland 22-27; (Empire) Toledo, O., 23-Feb. 3.

Flashlights of 1923: (Empire) Toronto 22-27; (Gayety) Buffalo, Feb. 3.

Finney's Frank, Revue: (Gayety) Rochester, N. Y., 22-27; (Itasca) 23; Elmira 30; Binghamton 31; (Colonial) Utica Feb. 1-3.

Follies of the Day: (Empire) Newark, N. J., 22-27; (Orpheum) Paterson, N. J., 23-Feb. 3.

Folly Town: (Yorkville) New York 22-27; (Casino) Philadelphia 23-Feb. 3.

Greenwich Village Revue: (Star & Garter) Chicago 22-27; (Empress) Chicago 23-Feb. 3.

Giggles: Layoff 22-26; (Gayety) Omaha 27-Feb. 2.

Hello, Good Times: (Casino) Brooklyn 22-27; (Yorkville) New York 23-Feb. 3.

Hippity Hop: (Gayety) Detroit 22-27; (Empire) Toronto 23-Feb. 3.

Keep Smiling: open week 22-27; (Gayety) St. Louis 23-Feb. 3.

Knick Knacks: (Grand) Worcester, Mass., 22-27; (Miner's Bronx) New York 23-Feb. 3.

Let's Go: (Columbia) New York 22-27; (Casino) Brooklyn 23-Feb. 3.

Mimic World: (Empire) Brooklyn 22-27; (Empire) Newark, N. J., 23-Feb. 3.

Marion's, Dave, Show: (Majestic) Jersey City, N. J., 22-27; (Hurtig & Seamon) New York 23-Feb. 3.

Maid of America: (Rialto) Poughkeepsie, N. Y., 22-27; (Empire) Brooklyn 23-Feb. 3.

Reveries: Al, Show: (Gayety) Omaha 20-26; (Gayety) Minneapolis 23-Feb. 3.

Rockets: (Empire) Toledo, O., 22-27; (Lyric) Dayton 23-Feb. 3.

Record Breakers: (Casino) Philadelphia 22-27; (Palace) Baltimore 23-Feb. 3.

Radio Girls: (Gayety) Milwaukee 22-27; (Columbia) Chicago 23-Feb. 3.

Social Maids: (Gayety) Boston 22-27; (Grand) Worcester, Mass., 23-Feb. 3.

Sliding Billy Watson's Show: (Olympic) Cincinnati 22-27; open week 23-Feb. 3; (Gayety) St. Louis 5-10.

Step On It: (Gayety) Buffalo 22-27; (Gayety) Rochester, N. Y., 23-Feb. 3.

Step Lively Girls: (Casino) Boston 22-27; (Columbia) New York 23-Feb. 3.

Temptation of 1923: (Palace) Baltimore 22-27; (Gayety) Washington 23-Feb. 3.

Town Scandals: (Lyric) Dayton, O., 22-27; (Olympic) Cincinnati 23-Feb. 3.

Talk of the Town: (Gayety) Washington 22-27; (Gayety) Pittsburg 23-Feb. 3.

Watson's, Billy, Beef Trust Beauties: (Gayety) Kansas City 22-27; open week 23-Feb. 3.

W. L. Adams and Song: (Columbia) Chicago 22-27; (Star & Garter) Chicago 23-Feb. 3.

Williams, Mollie, Show: (Hurtig & Seamon) New York 22-27; (Cohen) Newburg, N. Y., 23-Feb. 3.

Youthful Follies: (Empress) Chicago 22-27; (Gayety) Detroit 23-Feb. 3.

(MUTUAL CIRCUIT)

Broadway Belles: (Garden) Buffalo 22-27; (Park) Utica, N. Y., 23-Feb. 3.

Band Box Revue: (Lyceum) Columbus, O., 22-27; (Band Box) Cleveland 23-Feb. 3.

Girls From Reno: (Plaza) Springfield, Mass., 22-27; (Howard) Boston 23-Feb. 3.

Georgia Peaches: (Howard) Boston 22-27; (Park) Bridgeport, Conn., 23-Feb. 3.

Girls-a-la-Carte: (Majestic) Albany, N. Y., 22-27; (Plaza) Springfield, Mass., 23-Feb. 3.

Hello Jake Girls: (Empire) Cleveland 22-27; (People's) Cincinnati 23-Feb. 3.

Jazz Babies: (Park) Bridgeport, Conn., 22-27; (Olympic) New York 23-Feb. 3.

Jazz Tune Revue: (Rijou) Philadelphia 22-27; (Folly) Baltimore 23-Feb. 3.

Kandy Kids: (Majestic) Scranton, Pa., 22-27; (Rijou) Philadelphia 23-Feb. 3.

Kuddin' Around: (Empire) Hoboken, N. J., 22-27; (Gayety) Brooklyn 23-Feb. 3.

Laffin' Three: (Gayety) Louisville 22-27; (Broadway) Indianapolis 23-Feb. 3.

London Gaiety Girls: (Majestic) Wilkes-Barre, Pa., 22-27; (Majestic) Scranton 23-Feb. 3.

Lid Lifters: (People's) Cincinnati 22-27; (Gayety) Louisville 23-Feb. 3.

Monte Carlo Girls: Hagerstown, Md., 24; Cumberland 25; Altoona, Pa., 26; Wheeling, W. Va., 27; (Empire) Cleveland, O., 23-Feb. 3.

Mischief Makers: (Folly) Baltimore 22-27; Allentown, Pa., 23; Easton 30; Hagerstown, Md., 31; Cumberland, Feb. 1; Altoona, Pa., 2; Wheeling, W. Va., 3.

Merry Maidens: (Olympic) New York 22-27; (Star) Brooklyn 23-Feb. 3.

Playmates: (Park) Utica, N. Y., 22-27; (Majestic) Albany, N. Y., 23-Feb. 3.

Round the Town: (Star) Brooklyn 22-27; (Empire) Hoboken, N. J., 23-Feb. 3.

Runaway Girls: (Broadway) Indianapolis 22-27; (Lyceum) Columbus, O., 23-Feb. 3.

Smiles and Kisses: (Howard) Boston 22-27; (Rijou) Fall River, Mass., 23-Feb. 3.

Stop Along: (Gayety) Brooklyn 22-27; (Lyric) Newark, N. J., 23-Feb. 3.

Town Follies: (Lyric) Newark, N. J., 22-27; (Majestic) Wilkes-Barre, Pa., 23-Feb. 3.

White, Pat, & His New Big Show: (Band Box) Cleveland 22-27; (Garden) Buffalo 23-Feb. 3.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Arnold's, James, Northland Beauties: Rocky Mount, N. C., 22-27.

Boys' James, Curly Heads: (Heuck's) Cincinnati, O., indef.

Clark & Loker's Musical Jollities: (Lyceum) Beaver Falls, Pa., 22-27; (Grand) Homestead 23-Feb. 3.

Davis' Dancing Dolls, Don Davis, mgr.: (Bolton) Atlanta, Ga., 22-27.

Delmar's, Chic & Jo, Stratford Revue: (Rotary Stock) Detroit, Mich.

Downard's, Virg, Roseland Maids: (Columbus) New Kensington, Pa., 22-27; (Dixie) Uniontown 23-Feb. 3.

Flappers of 1923, Chas. Morton, mgr.: (Vaudette) Columbus, Ga., 22-27.

Folly Town Maids, Arthur Higgins, mgr.: (Kyle) Beaumont, Tex., indef.

Friedlander & George's Musical Comedy Co.: (Rotary Stock) Chicago, Ill.

Gambols of 1923, Harry Moore, mgr.: (Strand) Charleston, W. Va., Jan. 22, indef.

Harris, Honey, & the Pearl Revue: (New Penn) San Antonio, Tex., indef.

High Jinks Co.: (Arcade) Connellsville, Pa., 22-27.

Hoyt's, Hal, Chic Chics: (Regent) Springfield, O., 22-27.

Humphreys, Bert, Dancing Buddies Co. (Anderson) Anderson, S. C., 22-27.

Hurley's Big Town Sorenaders, Frank Smith, mgr.: (Grand) Homestead, Pa., 22-27.

Hurley's Step-a-Long Co., Al Ritchey, mgr.: (Strand) Marion, Ill., 22-27.

Hurley's Metropolitan Revue, Frank Maley, mgr.: (Temple) Harriman, Tenn., 22-27.

Hurley's Love Pirates, Lake Kellum, mgr.: (Maeks) Burlington, N. C., 22-27.

Hurley's Knick Knack Revue, Geo. Fares, mgr.: (Family) Lebanon, Pa., 22-27.

Hurley's All-Jazz Revue, Fred Hurley, mgr.: (Clifford) Triana, O., 22-27.

Johnson's Musical Revue: (Star) Louisville, Ky., indef.

Kennedy's, R. G., Kassy Kids: (Gayoso) Kansas City, Mo., indef.

Loeb's, Sam, Hip, Hip, Hooley Girls: (Gem) Little Rock, Ark., indef.

Mississippi Misses' Musical Revue, Fred J. Jenkins, mgr.: (Rialto) Indianapolis, Ind., indef.

Morris, Bobby, Co.: (Circle Stock) Minneapolis, Minn.

Morton's Kentucky Belles, Homer Meachum, mgr.: (Trent) Lynchburg, Va., 22-27.

Palmer's Show Girls, Law Palmer, mgr.: (Star) Westport, Md., 22-27; (Family) Lebanon, Pa., 23-Feb. 3.

Pep & Ginger Revue, George Clifford, mgr.: (Princess) Quebec, Que., Can., indef.

Phelps & Cobb's Jolly Jollies: (Star) Muncie, Ind., indef.

Rieton's Dream Doll Revue: Berry, Ky., 22-27; Alexandria 23-Feb. 3.

Vogel & Miller's Odds & Ends of 1923: (Family) Rochester, N. Y., 22-27.

Walker's, Marshall, Whiz Bang Revue: (Cozy) Houston, Tex., Jan. 1, indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Alabama Harmony Boys' Orch., G. Tyler Johnston, mgr.: Huntsville, Ala., 21-Feb. 3.

All Star Entertainers, A. Richardson, mgr.: Johnson City, Tenn., 21; Knoxville 25-27.

Allen's, Jean, Lockport, La., 22-27.

Alpert's Band: Philadelphia 22-27.

Bachman's, Harold, Million Dollar Band: West Palm Beach, Fla., until April 7.

Bestyette Quintet, Margaret Hardy, mgr.: (Hotel Fontenelle) Omaha, Neb., indef.

Block's, Bernie, Orch.: (Hofbrau Club) Milwaukee, Wis., indef.

Carolina Syncopators, R. G. Kay, mgr.: (Athletic Club) Key West, Fla., Nov. 1, indef.

Carroll's, H. A.: (Hotel Burton) Danville, Va., indef.

Georgian Dance Orchestra, Alex R. Smith, mgr.: (Oak Hall) Owen Sound, Ont., Can., Dec. 1, indef.

Hartigan Bros. Orch., J. W. Hartigan, Jr., mgr.: Peoria, Ill., 25; Monmouth 26; Burlington, N. J., 27; Danville, Ill., 29; Decatur 30; Centralia 31; Davenport, Ia., Feb. 1-2; Muscatine 3.

Hopper's Southern Syncopators, H. C. Dunfee, mgr.: (Winter Garden) Charleston, W. Va., indef.

Jespersen's, C. H., Band: Utica, N. Y., 22-27; Watertown 23-Feb. 3.

Loeb's, Homer E., Bands: Joplin, Mo., 22-29.

Lowman's Band: E. A. Lindeman, dir.: Bluefield, W. Va., 22-27.

Low's, Ben, Players: (Remy's Dansant) New York City, indef.

MacBride's, John A., Orchestra: (Hotel Broadway) Ft. Lauderdale, Fla., Dec. 23, indef.

Mason Dixon Seven Orchestra, Jim Shields, mgr.: (Walton Roof) Philadelphia Oct. 7, indef.

Matthews, R. D., Band: (Strand) Plainfield, N. J., until March 13.

McDaniel's, R. G., Harmony Super-Six Orchestra: (Palais de Danco) Norfolk, Va., Nov. 27, indef.

Melo Blue Orch., L. Philbrick, mgr.: (Chamberlain Hotel) Des Moines, Ia., indef.

Miami Lucky Seven, O. G. Ireland, mgr.: (Alamo) Louisville, Ky., 22-27.

Orange & Black Orch., Webster J. Cole, mgr.: (Lakeside Park) Orlando, Fla., indef.

Original Imperial Aces: (Manhattan Cafe) Tampa, Mex., indef.

Original Foot Warmers' Steamer Washington Orchestra, P. V. Kenestrick, mgr.: (Hippodrome Ball Room) Okmulgee, Ok., Nov. 16, indef.

Original Kentucky Six, Jos. E. Huffman, mgr.: (Gold Dragon) St. Petersburg, Fla., indef.

Oxley's Society Entertainers: (Mont Royal Hotel) Montreal, Can., indef.

Roga, Hain, Band, Mary A. Steese, mgr.: (Carlin's Rink) Baltimore, Md., indef.

Sanders, Al, Orchestra: (Seelbach Hotel) Louisville, Ky., indef.

Seattle Harmony Kings, A. H. Linder, bus. mgr.: (Orpheum) Vancouver, Can., 22-27; (Moore) Seattle 23-Feb. 3.

Tiemann, Tad, Orch., T. W. Tiemann, mgr.: (Merry Gardens) Memphis, Tenn., Oct. 10, indef.

Tony Turvy Orch.: (DeSoto Springs Pavilion) Hot Springs, Ark., indef.

Turner's, J. C., Orch.: (Garden) Flint, Mich., indef.

Wardens, Geraldine, Marigold Orchestra, Lee Cunningham, dir.: (Hotel Ohio) Youngstown, O., indef.

Yellow Jack's Orch., Pete Hofner, mgr.: (Birch Club) Philadelphia, indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen's, A. G., II, Hunt, mgr.: Sanford, Fla., 25; Eustis 26; Leesburg 27; St. Petersburg 29.

Chocolate Town Co., Raymond Daley, mgr.: (Globe) Cleveland, O., 22-27.

Coburn's, J. A., Coburn, mgr.: St. Augustine, Fla., 24; Palatka 25; Gainesville 26; Lake City 27; Valdosta, Ga., 28-29; Tifton 30; Fitzgerald 31; Brunswick Feb. 1; Waycross 2; Savannah 3.

Famous Georgia, Arthur Heckwald, mgr.: Kingman, Ariz., 23; Oatman 26; Needles, Calif., 27; Ventura 29; Santa Barbara 30; San Luis Obispo 31; Watsonville Feb. 1; Salinas 2; Monterey 3.

Field, Al G.: Scranton, Pa., 24; Pittston 25; Elmira, N. Y., 26; Binghamton 27; Middletown 28; Dutchessville 29; Hudson 31; Troy Feb. 1; Johnston 2; Schenectady 3.

Harvey's, C. Jay, Smith, mgr.: (Douglas) Baltimore, Md., 22-27; Frederick 23-31.

O'Brien's, Nell, Chas. E. Vaughn, mgr.: Athens, Ga., 24; Atlanta 25-27; Birmingham, Ala., 29-31; Selma Feb. 1; Montgomery 2; Mobile 3.

White's, Lasses, Spach & Co., mgr.: McAlester, Ok., 24; Ardmore 26; Chickasha 26.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Bell's Hawaiians: Washington, Pa., 22-25; E. Pittsburg 26-27; (Liberty) McKeesport, 23-Feb. 3.

Bragg, Geo. M., Vaudeville Circus No. 1, Dorothy Clayton, mgr.: Yazoo City, Miss., 22-27.

Bragg, Geo. M., Vaudeville Circus No. 2, Geo. M. Bragg, mgr.: St. Augustine, Fla., 22-27.

Clark's, Paul E., Trained Wild Animals: (Indoor Circus) Martins Ferry, O., 22-27.

Daniel, B. A., Magician: Greenville, S. C., 26; Spartanburg 27-31.

Delmar & Leland: Rhodes, Ia., 26; Collins 27; Melbourne 29.

Edington's Magic Show: (Gem) Albany, Tex., 22-27; (Electric) Cross Plains 23-Feb. 3.

George, Magician: Staunton, Va., 24-25; Petersburg 26-27.

Hammond Hypnotic Show, Geo. Hammond, mgr.: Kansas City, Mo., 22-27.

Helm's, Harry, Magician: (O. H.) Montevideo, Minn., 22-27; (Majestic) LaCrosse, Wis., 28-Feb. 3.

Heverly the Great & Co., S. Kelly, mgr.: Redfield, S. D., 22-28; Watertown 23-Feb. 4.

Lalup, S. H., Hypnotist: A. C. Rueh, mgr.: (P. Kelly) Ia., 25-27.

Magical Oracles: Woodstock, Va., 24; New Market 26; Mt. Jackson 27.

McCabe's, Wm., Georgia Troubadours: Pleasanton, Kan., 22-27.

Mystic Spencer Co., George W. Johnston, mgr.: (Classic) Elwood, Ind., 22-27.

Mysterious Smith Co., J. M. Reilly, bus. mgr.: Terre Haute, Ind., 22-27; South Bend 28-Feb. 3.

Nauhaea Hawaiians: Spencer, Ia., 24-27.

Newmann, the Great, J. H. Keller, mgr.: Lewistown, Mont., 21-27; Great Falls, 28-Feb. 3.

Noera, Anthony, Washington, Ia., 22-25.

Ohama, Modern Mystic: Hantoni, Ill., 22-27.

Parentos' World of Novelties: Yatesboro, Pa., 22-27; Sikesville 23-Feb. 3.

Peerless Hawaiian Quartet, Fred Culver, mgr.: (Rijou) Chicksburg, W. Va., 22-27; (Strand) Grafton 29-31.

Reilly, Mel, Vaudeville & Picture Co.: Patterson, Ia., 22-27.

Richard, the Wizard, J. J. Wilson, bus. mgr.: (Century) Jackson, Miss., 25-27; (Vazoo) Yazoo City 29-31; (O. H.) Greenville Feb. 1-3.

Sage's, Tony, Marionettes: (Playhouse) Chicago 22-26.

Shu-Shi-Shu, Johnnie Lee Long, mgr.: (Star) Shreveport, La., 22-27.

Thurston, Magician, Earl E. Davis, mgr.: (Alvin) Pittsburg 22-27.

Turtle, Wm. C., Magician: Breckenridge, Tex., 25-27; Plano 28-30; McKinney 31 Feb. 3.

Uncle Tom's Cabin (Picture), Chas. H. Bailey, mgr.: Harrington, N. H., 23; Epling 30; Windham 31; Nashua Feb. 1-2; Suncook 3.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

American Legion Indoor Circus: (State Arena) Springfield, Ill., Feb. 5-10. Chester A. Cox, mgr., Box 528.

Coleman's Indoor Circus, G. H. Coleman, mgr.: (Coliseum) Kenosha, Wis., 22-29; (Masonic Hall) Chicago Heights, Ill., Feb. 3-12.

Detroit Circus Committee: Utica, N. Y., 22-27.

Dow's, J. E., Bazaar & Country Fair: (Music Hall) Rochester, N. H., Feb. 5-10.

Elks' Winter Circus & Fun Frolic: (Armory) Pontiac, Mich., Jan. 29-Feb. 3. E. C. May, mgr.

Elks' Indoor Circus: Denver, Col., March 19-24.

Ryley Cooper, equs, dir., care International Productions Co. Elks' Bldg.

Grotto Circus & Bazaar, Tom Terrell, mgr.: Norfolk, Va., Jan. 18-27.

Indoor Fair & Expo., auspices Amer. Legion: Bristol, Tenn., Jan. 29-Feb. 3. A. B. Miller, mgr.

Indoor Circus & Bazaar, auspices Knights of Pythias: Ionia, Mich., Jan. 17-30. J. F. Jacobs, mgr.

Indoor Circus, auspices Knights of Columbus: LaSalle, Ill., Jan. 22-27. H. F. Randle, gen. mgr.

Indoor Circus, auspices Macabees: Ottawa, Ill., Feb. 5-10. H. F. Randle, gen. mgr.

Kiwanis Indoor Circus, Fremont, O., Feb. 7-9. Frank W. Ging, mgr., Box 456.

Mardi Gras & Week of Frolic, ausp. United Spanish War Veterans: Fostoria, O., Feb. 5-10. R. C. Connor, dir.

Moore Indoor Circus & Expo.: Alliance, O., Jan. 22-27. Geo. Marlow, mgr.

Moore Indoor Circus: Montpelier, Ind., Feb. 6-10.

Progressive Indoor Circus: Martins Ferry, O., 22-27.

Shrine Exposition: Washington, N. C., Jan. 27-Feb. 3. Jack V. Lyles, mgr., care Shrine Club.

Shrine Indoor Circus: Wichita, Kan., Feb. 12-17. Address Midian Shrine Circus.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Diseland Shows, J. W. Hildreth, mgr.: Earl Ark., 22-27.

Jones, Johnny J., Expo. Shows: (Fair) Dade City, Fla., 22-27; (Fair) Tampa Feb. 1-10.

Legett, C. L., Shows: Lockport, La., 22-27.

Matthews, M. R., Expo. Shows: Wheelock, Ark., 22-27.

Nail Shows, Capt. C. W. Nail, mgr.: Moreauville, La., 22-27.

Poole Shows, H. B. Poole, mgr.: Boerne, Tex., 22-27.

ADDITIONAL ROUTES ON PAGE 119

ANDERSON-SRADER SHOWS Now booking Shows and Concessions for season 1923. Opening April 28. Address Anderson-Srader Shows, P. O. Box 382, Superior, Neb.

BARLOW'S BIG CITY SHOWS Wants Shows, Rides and Concessions. Opening April 15. Harold Barlow, Mgr., Box 50, Manhattan, Kan.

CALIFORNIA SHOWS, Inc. Now booking Shows, Rides and Concessions. Address SAM ANDERSON, 59 Astor Street, Boston, Mass.

INTER OCEAN GREATER SHOWS WANTS Ferris Wheel, Show with outfit, Concessions, all kinds. You can get the X. P. O. BOX 406, Cincinnati, Ohio.

WANTED--FERRIS WHEEL For the coming season, with a reliable show. R. L. LITTON, Billboard, St. Louis.

MACY'S EXPOSITION SHOWS Now booking Concessions, Rides, Shows for 1923. Season opening last week in March. Address BOX 188, South Charleston, West Virginia.

MARVELOUS MELVILLE Greatest of All Sensational Free Acts. Address Care The Billboard, New York.

McCLELLAN SHOWS Booking Shows and Concessions for 1923. Hotel Oakley, 8th and Oak Sts., Kansas City, Mo.

DONALD MCGREGOR SHOWS Now booking Shows and Concessions for season 1923. WANT capable Man and Wife to handle Cook House and Juice. WANT capable Advance Man. BOX 335, Hillsboro, Texas.

NARDER'S MAJESTIC SHOWS Now booking Shows, Rides and Concessions. Address Dublin, Georgia.

SMITH'S SOUTHERN SHOW Now booking Shows and Concessions, Montgomery, West Virginia. STEVE SMITH, Manager.

SUNSHINE EXPOSITION SHOWS Now booking Shows, Rides and Concessions for season 1923. Opening March 24. Address H. V. ROGERS, P. O. Box 275, Bessemer, Alabama.

ZEIDMAN & POLLIE EXPOSITION SHOWS Aid Trained Wild Animal Circus Combined. Now booking Shows and Concessions for season 1923. Address Nitro, West Virginia.

FOR SALE--2-ABREAST MERRY-GO-ROUND Equipped with Light Plant, Gas Engine, Tread Booth, etc. Machine only used eight months. Write WM. CROSBY, Knowles, Wis. Price reasonable.

FOR SALE--Wagon and Cook House Complete. FRANK B. LANE, 436 So. Christian St., Lancaster, Pennsylvania.

ARMORIES, AUDITORIUMS AND CONVENTION HALLS SUITABLE FOR INDOOR EVENTS

Herewith is a list of Armories, Auditoriums and Convention Halls suitable for holding Indoor Events. The Billboard would like to have its readers send in the names and managers of buildings not mentioned, or any corrections. The blank can be used in giving the information, which should be sent to The Billboard, Cincinnati, Ohio.

City
State
Building
Manager

- ALABAMA
Gadsden-Armory, A. C. Herzberg, mgr.
Montgomery-City Auditorium, W. A. Gunter, Jr., mgr.
Tuscaloosa-Elks' Home, Herman Burchfield, mgr.
ARIZONA
Phoenix-Shrine Auditorium, H. B. St. Claire, mgr.
PHOENIX-Armory, Adj. Gen. Ingalls, mgr.
Tucson-State Armory, Capt. Franco, mgr.
CALIFORNIA
Alameda-Neptune Beach Auditorium, R. C. Strublow, mgr.
Lureka-Auditorium, City Ry. Dept., mgrs.
Fresno-Civic Auditorium.
Long Beach-Municipal Auditorium, S. F. Du-Boe, mgr.
Oakland-Civic Auditorium.
Pasadena-Armory, Capt. W. R. Jackson, mgr.
Pomona-Legion Hall, W. S. Delinel, mgr.
San Francisco-Armory, Gen. J. J. Borree, mgr.
San Bernardino-Municipal Auditorium, S. W. McNabb, mgr.
San Diego-Civic Auditorium, Miss Ruth Tibbals, mgr.
San Francisco-Municipal Auditorium, J. P. Donahue, mgr.
Stockton-Civic Auditorium.
Stockton-State Armory.
COLORADO
Boulder-Armory, Frank Wolcott, mgr.
Denver-City Auditorium, J. J. Vick Roy, mgr.
Durango-Memorial Hall, City Auditorium, John M. Jackson, mgr.
CONNECTICUT
Ansonia-Armory.
Bridgeport-State Armory, Lieut. Richardson, mgr.
Danbury-Hull's Armory, T. Clark Hull, mgr.
Derby-Gould Armory, Charles Hart, mgr.
E. Hartford-Comstock Hall, Lewis B. Comstock, mgr.
Hartford-State Armory, George M. Cole, mgr.
Hartford-Foot Guard Hall, Henry S. Ellsworth, mgr.
Middletown-State Armory.
Norwich-State Armory, Capt. W. R. Denison, mgr.
Stamford-Elks' Auditorium.
Stamford-Armory.
Waterbury-State Armory, Major James Hurley, mgr.
Waterbury-Buckingham Hall, J. Sweeney, mgr.
Waterbury-Temple Hall, Lyman Rich, mgr.
DELAWARE
Wilmington-Auditorium, N. W. Howell, mgr.
FLORIDA
Jacksonville-Armory, Major William LeFell, mgr.
Miami-Elser Pier, Fred W. Maxwell, mgr.
Tampa-Tampa Bay Casino (leased to Shriners, Egypt Temple).
GEORGIA
Albany-Municipal Auditorium, D. W. Brosnan, mgr.
Albany-Armory, D. W. Brosnan, mgr.
Athens-Moss Auditorium, W. L. Moss, mgr.
Atlanta-Auditorium-Armory, R. A. Gordon, mgr.
Macon-City Hall Auditorium.
Rome-City Auditorium, O. C. Lam, mgr.
Savannah-Municipal Auditorium, L. J. Garfunkel, mgr.
Savannah-Guards Hall, J. J. Blitch, mgr.
ILLINOIS
Bloomington-Coliseum, Fred Wolkan, Jr., mgr.
Caro-Armory Hall, Wilbur Thistlewood, mgr.
Chicago-K. M. K. C. Hall, Bill Winter, mgr.
Chicago-Armory, 122 E. Chicago Ave., Lieut. Martin, mgr.
Chicago-Broadway Armory, 5875 Broadway, Captain Bachus, mgr.
Chicago-7th Inf. Armory, 31st and Wentworth, Captain Houston, mgr.
Chicago-1st Reg. Armory, 16th & Michigan, James Yell, mgr.
Chicago-2d Inf. Armory, 2633 W. Madison st. Chicago-Coliseum, 15th & Wabash ave., Chas. R. Hall, mgr.
Chicago-Dexter Pavilion, 42d and Halsted, Union Stock Yards.
Chicago-Municipal Pier, Henry J. Kramer, mgr.
Danville-Armory, John D. Cole, mgr.
Decatur-Y. M. C. A. Annex, W. H. Duerr, mgr.
Fairmount-Victor Gardens, John Beckman, mgr.
Galesburg-Armory, Capt. R. W. Hinchliff, mgr.
Keokuk-Armory, Russell T. Neville, mgr.
Lakeland-Illini Auditorium, H. A. Roy, mgr.
Maywood-Temple Auditorium, P. M. Gonder, mgr.
Peoria-Armory.
Quincy-Armory, Capt. Sidney Lynch, mgr.
Rock Island-American Legion Bldg., D. B. Bergquist, mgr.
Springfield-State Arsenal, General Black, mgr.
Waukegan-Armory, Capt. Bradford West, mgr.
INDIANA
Elkhart-Elkhart Armory, J. W. Fieldhouse, mgr.
Evansville-Coliseum, Willis M. Copeland, mgr.
Huntington-Coliseum.
Indianapolis-Cadle Tabernacle, E. H. Cadle, mgr.
Indianapolis-Tomlinson Hall, Board of Works, City of Indianapolis, mgrs.
Kokomo-Armory, Capt. Fred Gover, mgr.
Lafayette-Community Bldg., C. C. Hoag, mgr.
Richmond-Coliseum, Herb Williams, mgr.
Terre Haute-K. of C. Hall.
IOWA
Albia-Auditorium, C. A. (Happy Hi) Hibbard, mgr.
Boone-Armory, Walter L. Anderson, mgr.
Clinton-Coliseum, Dr. Thos. B. Charlton, mgr.
Council Bluffs-Auditorium, Geo. F. Hamilton, mgr.
Council Bluffs-Dodge Light Guard Armory, Robt. Wallace Co., mgrs.
Davenport-Coliseum, G. G. Petersen, mgr.
Des Moines-Coliseum, Alex. Fitzhugh, mgr.
Dubuque-Armory, Kendall Burch, mgr.
Ft. Dodge-Exposition Bldg., H. S. Stanbery, mgr.
Ft. Dodge-Armory, Chamber of Commerce, mgrs.
Iowa City-Armory, Col. M. C. Mumma, mgr.
Jewett-Auditorium, Homer R. Dill, mgr.
Keokuk-Battery A. Armory, Capt. LeRoy Walsh, mgr.
Mason City-Armory, Howard O'Leary, mgr.

- Muscatine-Armory, Bower & Brommer, mgrs.
Sioux City-Auditorium, H. E. Rose, mgr.
KANSAS
Atchison-Memorial Hall, Claude Warner, mgr.
Coffeyville-Armory, Capt. Larry Lang, mgr.
Hutchinson-Convention Hall, Ed Metz, mgr.
Hutchinson-Armory, Guy C. Rexroad, mgr.
Leavenworth-Sales Pavilion, E. M. Sichel, mgr.
Parsons-Municipal Bldg.
Topeka-Auditorium, Robt. McGiffert, mgr.
Wichita-The Forum, E. C. Elliott, mgr.
KENTUCKY
Covington-Kenton Tobacco Warehouse.
Hopkinsville-Auditorium, H. L. McPherson, mgr.
Louisville-Armory.
LOUISIANA
New Orleans-Washington Artillery Hall.
New Orleans-Elk Place.
New Orleans-Labor Temple.
New Orleans-Gypsy Smith Auditorium.
Shreveport-Coliseum, State Fair Grounds, W. R. Hirsch, mgr.
MAINE
Auburn-Auburn Hall, Geo. W. Bumpus, mgr.
Bangor-Auditorium.
Bangor-Bowldrome, Chas. W. Morse, mgr.
Bath-Armory Hall, Hiram A. Stevens, mgr.
Waterville-Armory, Capt. I. E. Thomas, mgr.
MARYLAND
Annapolis-State Armory, Capt. D. J. Murphy, mgr.
Baltimore-4th Regiment Armory.
Baltimore-Moose Hall.
Frederick-Armory, Col. D. J. Markey, mgr.
MASSACHUSETTS
Attleboro-Armory, Dr. J. A. Reese, mgr.
Boston-Armory on Columbus ave.
Boston-Merchants' Bldg.
Cambridge-Armory.
Chelsea-Armory on Broadway, American Legion, mgrs.
Clinton-Armory, Capt. Densmore, mgr.
East Boston-Music Hall.
Easthampton-Town Hall, O. C. Burt, mgr.
Fall River-Armory, John Cullen, mgr.
Gardner-Town Hall, B. F. Holden, mgr.
Gloucester-Armory, Merrit Alderman, mgr.
Greenfield-Armory, James F. Burke, mgr.
Greenfield-Washington Hall, Chas. S. Barrett, mgr.
Haverhill-Armory.
Leominster-Auditorium, City Hall, R. L. Carter, mgr.
Lowell-Memorial Auditorium, Collin H. MacKenzie, mgr.
Malden-Auditorium, Daniel F. Carew, mgr.
Marlborough-Armory.
New Bedford-Armory, Harold Winslow, mgr.
Plymouth-Armory, Capt. Andrew Carr, mgr.
Southbridge-Hippodrome, Arthur Blanchard, mgr.
Springfield-U. S. Armory, Capt. Paul J. Norton, mgr.
Springfield-Municipal Auditorium, Frank J. Downey, mgr.
Wakefield-Town Hall, F. S. Hartsborne, mgr.
Worcester-Mechanics' Hall.
MICHIGAN
Alpena-Memorial Hall, Philip K. Fletcher, mgr.
Bay City-National Guard Armory.
Detroit-Light Guard Armory.
Grand Rapids-Coliseum, Geo. B. Zindel, mgr.
Grand Rapids-Armory.
Kalamazoo-Armory, H. E. Johnson, mgr.
Owosso-Armory, Mr. Muzzy, mgr.
Saginaw-Auditorium, F. P. Walter, mgr.
Saginaw-Armory.
MINNESOTA
Hibbing-Coliseum, Laurence Brown, mgr.
Mankato-Armory, Col. W. S. Fulton, mgr.
Mankato-Richards Hall, J. B. Richards, mgr.
Minneapolis-Auditorium, Richard Horgan, mgr.
Minneapolis-National Guard Armory.
Rochester-Armory, Capt. R. M. Green, mgr.
St. Cloud-Armory, Frank E. Lee, mgr.
St. Paul-Auditorium.
Winona-Armory, Capt. J. M. George, mgr.
MISSISSIPPI
Natchez-Memorial Hall, Mrs. L. K. Sharpe, mgr.
MISSOURI
Kansas City-Convention Hall, Lewis W. Shouse, mgr.
Kansas City-American Royal Live Stock Expo. Bldg., H. Servatius, mgr.
Kansas City-National Guard Armory.
St. Louis-Coliseum, T. P. Bates, mgr.
St. Louis-Armory.
St. Joseph-Auditorium, H. G. Getchell, mgr.
Sedalia-Convention Hall, F. F. Combs, mgr.
MONTANA
Great Falls-Liye Stock Pavilion, I. E. Jones, mgr.
NEBRASKA
Grand Island-Liederkrantz Auditorium, G. Meyer, mgr.
Grand Island-Columbian Hall, George Bauman, mgr.
Hastings-Armory, Capt. I. E. Jones, mgr.
Lincoln-City Auditorium (municipal owned).
Omaha-Municipal Auditorium, Chas. A. Franke, mgr.
NEW HAMPSHIRE
Dover-Armory.
Keene-Armory, F. E. Howe, mgr.

- Harrisburg-Chestnut St. Auditorium, D. F. Miller, mgr.
Lancaster-Hiemenz Auditorium, John Hiemenz, mgr.
Meadville-Armory, Capt. Pond, mgr.
Philadelphia-Commercial Museum, Dr. Wm. B. Wilson, mgr.
Philadelphia-Lu Lu Temple, 1337 Spring Garden.
Philadelphia-Moose Hall.
Philadelphia-108th Field Artillery Armory.
Philadelphia-51 Regt. Armory.
Philadelphia-Olympic Arena, Leo Rains, mgr.
Philadelphia-Second Regt. Armory.
Philadelphia-First Regt. Armory.
Pittsburg-18th Regt. Armory.
Pittsburg-Lyon Armory.
Pittsburg-Motor Square Garden.
Pittsburg-Syria Mosque.
Plymouth-Armory, N. Koslenbender, mgr.
Pottstown-Armory, W. E. Schuyler, mgr.
Reading-Auditorium, E. F. Pryor, mgr.
Reading-Armory Bldg.
Shamokin-Moose Hall, J. N. Strausser, mgr.
Sharon-Armory, Capt. Thos. Price, mgr.
Warren-Armory, Harry Bell, mgr.
Wilkes Barre-4th Regt. Armory, Capt. Wm. Smith, mgr.
York-Armory, Capt. Paul Zeigler, mgr.
RHODE ISLAND
Providence-Infantry Hall, Louis J. Berhardt, mgr.
SOUTH CAROLINA
Spartanburg-Hampton Guard's Armory.
SOUTH DAKOTA
Deadwood-Auditorium.
Sioux Falls-Auditorium, Geo. W. Burnside, mgr.
Sioux Falls-Coliseum, Geo. W. Burnside, mgr.
TENNESSEE
Chattanooga-Soldiers & Sailors' Memorial Auditorium.
Johnson City-Municipal Bldg., W. B. Ellison, mgr.
Nashville-Ryman Auditorium, Mrs. L. C. Naff, mgr.
TEXAS
Amarillo-Texas National Guard Armory, Col. John B. Golding, mgr.
Beaumont-Fair Park Auditorium, Geo. J. Roark, mgr.
Dallas-Coliseum at Fair Grounds.
Fort Worth-Coliseum, A. G. Donovan, mgr.
Galveston-City Auditorium, Chas. A. Keenan, mgr.
Houston-Auditorium.
Marshall-Hawley's Hall, Lee Hawley, mgr.
Paris-Lamar Fair Coliseum, J. M. Caviness, mgr.
San Antonio-Beethoven Hall, Mr. Altman, mgr.
Waco-Cotton Palace Coliseum, S. N. Mayfield, mgr.
UTAH
Salt Lake City-Auditorium, J. W. Mellen, mgr.
VIRGINIA
Danville-Armory in Municipal Bldg.
Newport News-American Legion Hall, Nelson Overton, mgr.
Richmond-City Auditorium, Director of Public Safety, mgr.
Richmond-Auditorium, S. Y. Sweeney, mgr.
Richmond-Howitzler Armory.
Roanoke-City Market Auditorium.
WASHINGTON
Everett-Armory, Major A. B. Catter, mgr.
Tacoma-Armory, Col. H. P. Whuser, mgr.
Tacoma-Auditorium, E. M. Wesley, mgr.
Yakima-Armory, Capt. W. F. Hoyer, mgr.
WEST VIRGINIA
Huntington-Baerman's Dancing Academy, F. W. Baerman, mgr.
Huntington-Armory, known as Criterion Pavilion, Criterion Club, mgrs.
Huntington-City Hall Auditorium.
Wheeling-City Auditorium.
WISCONSIN
Appleton-Armory, Capt. F. W. Hoffman, mgr.
Ashland-Armory, T. Thorsen, mgr.
Eau Claire-Municipal Auditorium, Fred Rad-daz, mgr.
Fond du Lac-Armory E. Chas. Froehling, Jr., mgr.
Green Bay-Armory.
La Crosse-Trades & Labor Temple, F. O. Wells, mgr.
Marinette-Armory.
Marinette-Bay Shore Park Pavilion, Wm. Hasenfus, mgr.
Milwaukee-Auditorium, Joseph C. Grieb, mgr.
Racine-Dania Hall on State st., James Peter-son, mgr.
Stevens Point-Armory & Stock Pavilion, Art. Oberst, mgr.
Wauslesia-Antheum, A. L. Steiner, mgr.
Wausau-Rothschild Auditorium.
CANADA
Carman, Man-Memorial Hall, A. Malcolmson, mgr.
Clotham, N. B.-Dominion Armory, Capt. A. Duncan, mgr.
Clitham, Ont.-The Armories, Col. Neil Smith, mgr.
Estevan, Sask.-Town Auditorium, A. B. Stur-art, mgr.
Friedrich, N. B.-Armories, Sgt. Major H. T. Brewer, mgr.
Inverness, N. S.-Labor Temple, Michael Ryan, mgr.
Kemploos, B. C.-Kamloops Drill Hall, Col. J. R. Vickers, mgr.
Lloydminster, Alta.-Town Hall, A. S. Pollard, mgr.
Montreal, Que.-Mount Royal Arena.
Montreal, Que.-Armories.
Oshawa, Ont.-Armories, Major F. C. Chappell, mgr.
Ottawa, Ont.-Canadian Government House.
1st Precinct, Ont.-The Armories, Col. A. W. McPherson, mgr.
Prince Rupert, B. C.-Auditorium, I. J. Mar-reen, mgr.
Prince Rupert, B. C.-Exhibition Hall, J. Ven-able, mgr.
Quebec, Que.-Convention Hall, B. A. Neale, mgr.
Red Deer, Alta.-Armory.
St. John, N. B.-Armory.
Swift Current, Sask.-City Hall Auditorium.
Three Rivers, Que.-Market Hall.
Toronto, Ont.-Massey Music Hall, Norman M. Withrow, mgr.
Vancouver, B. C.-Manufacturers' Bldg., James Hart, mgr.
Victoria, B. C.-The Armories, Col. F. Robert-son, mgr.
Woodstock, N. B.-Armory.
Woodstock, Ont.-Arena, Hy Sneath, mgr.
Woodstock, Ont.-Armories, Col. F. Burgess, mgr.

LIST OF CONVENTIONS CONCLAVES AND ASSEMBLIES

Compiled by Means of The Billboard's Unequaled Facilities and of Special Interest to Novelty Manufacturers and Dealers, Street Men, Fair Followers, etc.

ALABAMA

Birmingham—State Dental Assn. April 3. G. W. Bledsoe, Cullman, Ala. Birmingham—Education Assn. Alabama. April 5-7. H. G. Dowling, Cullman, Ala. Birmingham—Knights Templar. April 5. G. A. Bledsoe, Cullman, Ala. Birmingham—Sunday School Assn. of Alabama. April 17-19. Thomas V. Bledsoe, 627 1/2 Bldg., Montgomery. Mobile—Medical Assn. of Alabama—April 17-20. Dr. H. G. Perry, State Bld. of Health, Montgomery. Mobile—State Bar Assn. April 27-28. Alex. Troy, Montgomery, Ala.

ARIZONA

Phoenix—State Medical Assn. April — Dr. D. P. Herbridge, 407 Goodrich Bldg. Phoenix—Rebekah State Assembly. April 10. Mrs. N. Scott, 140 North Eleventh ave. Phoenix—Order of Odd Fellows. April 19. W. K. James, Box 525. Prescott—K. T. & F. A. Masons. Feb. 12-13. Geo. J. Rookridge, Tucson, Ariz.

ARKANSAS

Hot Springs—Assn. of Ice Industries. March 17-18. R. L. Whaley, Little Rock. Hot Springs—Wholesale Lumber Assn. April 23-25. Carl Millam, 75 East Washington st., Chicago, Ill.

CALIFORNIA

Los Angeles—General Contractors of Amer. Assn. Week of Jan. 29. G. W. Buchholz, 1938 Munsey Bldg., Washington, D. C. Los Angeles—Amer. Natl. Live Stock Assn. Jan 30 Feb. 1. T. W. Tompkinson, 545 Cooper Bldg., Denver, Col. San Francisco—State Retail Hdwe. Assn. Feb. 20-22. Lottay Smith, 112 Market st. San Diego—Order of Amaranth of California. April 12-14. Elsieph Dehrens, 1427 Clay st., San Francisco. San Francisco—Sons of American Revolution of California. April 19. T. A. Perkins, Mills Bldg. Stockton—K. A. M., R. & S. M., & K. T. Masons. April 19-20. Thos. A. Davies, Masonic Temple, San Francisco.

COLORADO

Boulder—State Soda Water Bottlers' Assn. Feb. 14-15. L. H. Kirkpatrick, Box 3, Walsenburg. Denver—Traders' Protective Assn. April 22. W. J. Bergen, 302 Union st.

CONNECTICUT

Bridgeport—State Master House Painters. Feb. — O. V. Marek, 7 Ford place, Hartford. Bristol—Daughters of Amer. Revolution of Conn. March 27-28. Anna M. G. Stevens, 1482 Transient ave., Bridgeport (no badges). Hartford—State Letter Carriers' Assn. Feb. 22. Wm. B. Cahill, Norwalk, Conn. Hartford—State Dental Assn. April 19-21. Dr. S. E. Armstrong, 792 Chapel st., New Haven. Hartford—Beekopers' Assn. of Conn. April — Lewis St. Clair Burr, 262 West Center st., S. Manchester. New Britain—Knights of Washington. Feb. 22. Rev. A. H. Kinney, Box 659, New Haven. New Haven—Elks' Assn. of Conn. Jan. 28. H. C. Brown, Box 144, New Britain. New Haven—American Chemical Society. April 27. Chas. H. Parsons, 1759 G st., N. W., Washington, D. C. New Haven—Sons of Veterans. April — J. T. Jenks, Box 1233. South Norwalk—Rebekah State Assembly. April 18. Mrs. M. Johnson, 26 Alford st., Torrington. Waterbury—N. E. Order of Protection April 11. H. C. Kendall, Chamber of Commerce Bldg., New Haven.

DELAWARE

Laurel—Junior Order. Feb. 20. Frank Slegrist, 907 Tatum st., Wilmington. Wilmington—Order United Workmen. March 13. C. B. Bradleyman, 900 Washington st. Wilmington—Retail Jewelers' Assn. of Maryland & Delaware. April 29-31. G. M. Fisher, Box 355, Salisbury, Md.

FLORIDA

Jacksonville—State Engineering Soc. March 19. J. R. American, Gainesville. Jacksonville—Retail Hdwe. Mfrs' Assn. April 24-27. F. D. Mitchell, 4106 Woolworth Bldg., New York, N. Y. Jacksonville—Southern Hdwe. Jobbers' Assn. April 24-27. J. Donnan, Box 654, Richmond, Va. Miami—Southern Poster Adv. Assn. March — J. E. Cassidy, Box 682, Knoxville, Tenn. Miami—State Fed. Assn. March 19-20. H. Almer, 712 Graham Bldg., Jacksonville. Miami—State Fed. of Labor. April 2. M. P. Moody, Box 490. Ocala—Melon District Assn. Feb. — R. H. Pennington, Box 626, Evansville, Ind. Ocala—Tylian Sisters. April 25. Della Ender, Tampa, Fla. Ocala—Knights of Pythias. April 25. L. B. Sparkman, Tampa, Fla. St. Augustine—Order of Odd Fellows. April 16-18. M. M. Little, Ocala, Fla. St. Augustine—Rebekah State Assembly. April 17-18. Mrs. J. Morrow, 116 East Seventh st., Jacksonville. St. Petersburg—Rotary Clubs. March 23. R. Walden, care Walden Hdwe. Co. Tampa—Order Eastern Star. April — Arthur H. Carter, Holly Hill, Fla.

GEORGIA

Atlanta—Natl. Assn. Cleaners and Dyers. Feb. 5-9. I. M. Tull, Merchants' Laclede Bldg., St. Louis, Mo. Atlanta—State Clothiers and Furnishers' Assn. Feb. — Chas. Mizell, Columbus, Ga. Atlanta—State Assn. Optometrists. March — W. W. Smith, Dublin, Ga. Atlanta—State Elks' Assn. April — H. Butler Savannah. Atlanta—State Electric Med. Assn. April 13-14. Dr. J. A. Powell, Natl. Bank Bldg. Atlanta—State Educational Assn. April 19-21. Gordon G. Singleton, Cordele, Ga. Macon—R. A. Masons. April 25. E. A. McMan, 614 Mulberry st., Macon. Savannah—State Fed. of Labor. April 18-20. L. P. Marquardt, Box 2119, Atlanta, Ga.

ILLINOIS

Chicago—Natl. Automobile Dirs.' Assn. Jan. 29-30. C. A. Vane, 320 N. Grand ave., St. Louis. Chicago—State Retail Clothiers' Assn. Feb. 13-15. H. S. Leavitt, Kankakee, Ill. Chicago—State Lumber Merchants' Assn. Feb. 22-25. E. P. Krum, Bloomington. Chicago—Central Supply Assn. Feb. 21-22. Paul Blatchford, 139 N. Clark st.

Chicago—Manufacturers and Importers' Assn. Feb. 14-15. Wm. Bromberg, 115 S. Dearborn st. Chicago—Amer. Ey. Eeg. Assn. March 13-15. I. H. 1244, 43 S. Dearborn st. Chicago—Fashion Art League of Amer. March 12-13. Mrs. Anne Z. MacMurray, 17 N. State st. Chicago—Alpha Omega Alpha. March 9. Wm. W. Reed, Stateville, Springfield, N. Y. Chicago—State Electric Assn. March 16-17. R. A. Prather, 305 Mine Workers Bldg., Springfield. Chicago—Internatl. Retail Delivery Assn. March 14-15. G. Hennig, 223 W. 35th st., New York. Chicago—Home Carriers' Assn. March 1-3. T. J. Newhall, LaGrange, Ill. Chicago—Natl. Hy. Appliance Assn. March — C. W. Kelly, 122 S. Michigan ave. Chicago—Internatl. Assn. Fairs & Expositions. Feb. 21-22. Ben V. Moore, Sioux City, Ia. Chicago—State Gas Assn. March — R. V. Prather, 305 Ill. Mine Workers' Bldg., Springfield. Chicago—Natl. Lumber Mfrs' Assn. April — W. Compton, 504 International Bldg., Washington, D. C. Decatur—Farmers' Grain Dirs.' Assn. of Ill. Feb. 6-8. Lawrence Farlow, Bloomington. Decatur—State Master Plumbers' Assn. Jan. 24-31. W. C. Haviland, 318 First Natl. Bank Bldg., Aurora. Peoria—State Brotherhood of Threshermen. Feb. 20-22. L. P. Gritten, Fithian, Ill. Peoria—Royal Arcanum. April 25-26. John Kiley, 105 Monroe st., Chicago. Springfield—State Assn. Postmasters. April 19. A. J. Eckhoff, Nokomis, Ill. Streator—Daughters of Amer. Revolution. March — Mrs. N. C. Lescher, 215 W. Tompkins st., Galesburg. Urbana—Ill. State Florist Assn. 22 Tuesday in March. Albert T. Hey, secy., 1995 N. 9th ave., Maywood, Ill. Waukegan—The Glidons. April 28-29. Ernest L. Vogel, 424 Howard st., Wheaton, Ill.

INDIANA

Anderson—State Letter Carriers' Assn. Feb. 22-23. Henry Guyer, 1750 Hillside ave., Fort Wayne. Evansville—State Soc. Sanitary Engineers. March 12-14. Emil H. Hartig. Indianapolis—Order Easter Star. April 27-28. Mrs. N. Ransford, 509 North Illinois st. Indianapolis—Shrine Directors of N. Amer. Feb. 15-17. L. C. Fischer, Box 635, Charles City, Mo. Indianapolis—State Retail Clothiers' Assn. Feb. 26-28. A. W. Levi, 20 S. Capitol ave. Indianapolis—Ice Dealers' Assn. of Ind. Feb. 7-8. C. Scott Johnson, 305 Merchants' Bank Bldg. Indianapolis—State Retail Hardware Assn. Jan. 30-Feb. 2. G. F. Sheely, Argos, Ind.

IOWA

Colar Rapids—Daughters of Amer. Revolution. March — Mrs. R. H. Munger, 1625 6th. View Bld., Sioux City. Des Moines—State Aberdeen Angus Assn. March 13-15. E. T. Davis, Box 250, Iowa City. Des Moines—State Ind. Telephone Assn. March — Chas. Desiring, 409 United Bank Bldg. Des Moines—State Retail Jewelers' Assn. April — L. Major, Perry, Ia. Des Moines—Threshers' Assn. of Iowa. March — C. E. Reese, R. 2, Corning, Ia. Des Moines—State Retail Hdwe. Assn. Feb. 13-16. A. R. Sale, Box 18, Mason City. Des Moines—State Retail Shoe Dirs.' Assn. Feb. — F. M. Noble, Atlantic, Ia. Des Moines—State Press Assn. Feb. — O. E. Hull, Leon, Ia. Des Moines—State Retail Clothiers' Assn. Feb. 5-8. C. R. Rohde, 418 First Natl Bank Bldg., Waterloo. Des Moines—Natl. Assn. Builders' Board of Control. Feb. — Earl F. Stokes, Webster City, Ia. Ottumwa—S. E. Iowa Lumbermen's Assn. Jan. 31-Feb. 1. W. A. Hüller, Leighton, Ia.

KANSAS

Emporia—State Retail Jewelers' Assn. Feb. — J. J. Jones. Hutchinson—State Master Plumbers' Assn. March 26-27. C. G. Loomis, 109 N. 7th St., Salina. Independence—Daughters of Amer. Revolution. Last week in March. Miss Adele Morse, Emporia, Kan. Parsons—State Letter Carriers' Assn. Feb. 22. H. F. Ulrich, 1519 Van Buren st., Topeka. Topeka—State Editorial Assn. Jan. 26-27. O. W. Little, Alma, Kan. Wichita—State Dental Assn. April 9-11. C. K. Weaver, Box 476, Clay Center. Wichita—R. A. Masons. Feb. 26-27. A. K. Wilson, Topeka. Wichita—A. F. & A. M. Masons. Feb. 28. March 1. A. K. Wilson, Topeka. Wichita—Travelers' Protective Assn. March 4. G. L. Miller, L. B. 988.

KENTUCKY

Lexington—Dairy Cattle Club of Ky. Feb. 3. J. J. Hooper, Only of Ky., Lexington. Lexington—Rotary Clubs. March — Howard Elch. Louisville—State Farm Bureau Fed. March — Geo. F. Morgan, 113 Starks Bldg. Louisville—Natl. Health Expo. Assn. April 15-17. B. E. Logan, State Bld. of Health. Louisville—Negro Educational Assn. of Ky. April 19-21. A. S. Wilson, 2518 Magazine st. Louisville—State Dental Society. April 11-14. Dr. W. Randall, 1625 Second st. Louisville—Educational Assn. of Ky. April 18-21. R. E. Williams, 1715 Southern Parkway

LOUISIANA

Baton Rouge—Knights Templar. April 9-11. J. B. Parker, 301 Masonic Temple, New Orleans. Crawley—Rebekah State Assembly. March 13. Mrs. Alma King, Crowley. Crawley—Order of Odd Fellows. March 13-14. Will A. Stedley. New Orleans—Southern Pine Assn. March 19-22. J. E. Hodges, Interstate Bldg. New Orleans—Louisiana Coast Highway Assn. March 20-21. S. W. Provencal, 814 N. La. New Orleans—F. & A. Masons. Feb. 5-7. J. A. Darvall, 301 Masonic Temple. New Orleans—Internatl. Confederate Veterans' Reunion. April 11-13. A. B. Booth, 1203 St. Andrew st. New Orleans—State Medical Society. April 10-12. Dr. P. T. Talbot, 1551 Canal st. New Orleans—Knights of Pythias. April 10-18. John D. Brown, Box 7, Gray, La. New Orleans—Sons of Confederate Veterans. April — Carl Hinton, Denver, Colo. New Orleans—Natl. Foreign Trade Council. April 25-27. O. K. Davis, 1 Hanover St., New York, N. Y.

MAINE

Waterville—Daughters of Amer. Revolution. March 14-15. Mrs. Harry M. Lincoln, Corinna, Me. Waterville—N. E. Order of Protection. April 4. Forest E. Landon, Auburn, Me. Waterville—International Order Good Templars. April 11-12. Chas. A. Maxwell, 67 West st., Portland.

MARYLAND

Baltimore—Odd Fellows Encampment. March 19. Wm. A. Jones, 10 G. F. Temple. Baltimore—Rebekah State Assembly. April 3. Mrs. S. Jones, 706 North Gilmore st. Baltimore—Knights of Pythias. April 11. Jas. M. Hendrix. Baltimore—Shield of Honor. April 17. George W. Hutson. Baltimore—Order of Odd Fellows. April 17-18. W. A. Jones, 10 G. F. Temple. Baltimore—Order Eastern Star. April 23. W. Boyd, 206 West Belvedere ave. Baltimore—Royal Arcanum. April 24. Chas. Hengendorp, 18 West Saratoga at. Frederick—Junior Order. April 17-18. C. S. Davis, 166 North Paca st., Baltimore. Frederick—Order of Red Men. April 25. Dr. J. C. Littleton, 110 North Paca st., Baltimore.

MASSACHUSETTS

Boston—New England Hardware Men's Assn. Feb. 21-22. G. A. Field, 10 High at. Boston—N. E. Assn. Eng. Engineers. Feb. 14-15. J. L. Fudberg, 247 Essex st., Salem, Mass. Boston—N. E. Order of Protection. March 14. Judith A. Hinkler, 101 Tremont st. Boston—Daughters of Amer. Revolution. March — Mrs. Rufus K. Noyes, 87 Moline st., Jamaica Plain, Mass. Boston—State Assn. Master Plumbers. April 3. W. B. Russell Goudey, 31 Harvard st., Brookline, Mass. Boston—State Laundrymen's Assn. April 1-2. John N. Kelley, 3 Box Place, Lynn, Mass. Boston—Women's Relief Corps. First week in April. M. E. Elliott, 657 Washington st. Boston—Sons of Veterans. April 10-11. H. F. Weller, 88 Tremont st. Boston—N. E. Railroad Club. April 10. W. E. Cade, Jr., 63 Atlantic ave. Boston—Bay State Checker Clubs. April 1-2. E. W. Macdonald, 955 Washington st. Boston—Ancient Order United Workmen. April 24. F. C. Fearling, 12 Walnut st. Lowell—Royal Arcanum. April 26-27. Wm. L. Kell, 101 Tremont st., Boston. Springfield—State Retail Jewelers' Assn. March 27-28. Louis S. Smith, 285 Cabot st., Beverly, Mass. Worcester—P. M., Odd Fellows. Feb. 22. L. C. Bruce, 55 Pleasant st.

MICHIGAN

Detroit—Natl. Assn. Merchant Tailors. Jan. 30. Feb. 2. S. H. Spring, 50 Bromfield st., Boston, Mass. Detroit—State Soc. Optometrists. Week Feb. 22. Ernest Elmer, Muskegon, Mich. Detroit—Carbonated Beverage Mfrs.' Assn. March 13-14. Chas. E. Spencer, 314 S. Main st., Plainwell, Mich. Detroit—State Dental Society. March 27-31. Wm. A. Cook, 1521 1/2 Whitman Bldg. Grand Rapids—State Retail Lumber Dirs.' Assn. Jan. 31-Feb. 2. W. J. Barelay, 511 Wilson Bldg., Lansing. Grand Rapids—State Retail Hdwe. Assn. Feb. 6-9. Arthur J. Scott, Marine City, Mich. Lansing—State Retail Grocers' Assn. Feb. 20-22. J. M. Botwell, Cadillac, Mich.

MINNESOTA

Duluth—State Retail Hardware Assn. Feb. 16-20. H. O. Roberts, 1030 Metropolitan Life Bldg., Minneapolis. Minneapolis—Natl. Assn. Engine and Boat Mfrs. Feb. 13-15. A. F. Nelson, Box 187, Benson, Minn. Minneapolis—State Optometrical Soc. Feb. — E. H. Kellekamp, Fairbault, Minn. Minneapolis—N. Western Assn. Mutual Insurance Companies. Feb. 13-14. O. M. Thurber, Owatonna, Minn. Minneapolis—Northern States Poster Adv. Assn. March — C. H. Griebel, Box 16, Mankato, Minn. St. Paul—State Laundrywomen's Assn. March 8-10. J. Nankivill, 532 Wabasha st. St. Paul—State Retail Jewelers' Assn. April — E. M. Schwenke, New Richmond, Minn. St. Paul—State Pharmaceutical Assn. Feb. 20-23. Gustav Bachman, Univ. of Minn., Minneapolis. St. Paul—Internatl. Bowling Assn. Tournament. Feb. 9-17. T. Grunewald, 112 Court House St. Paul—State Editorial Assn. Feb. 16-17. John E. Casey, Jordan, Minn. St. Paul—State Dental Soc. Feb. 6-9. H. H. Turquist, LaSalle Bldg., Minneapolis.

St. Paul—Order Sons of Herman. Jan. 30-31. Charles Anker, 2323 N. Third st., Minneapolis. St. Paul—State Retail Clothiers' Assn. Feb. 13-14. J. A. Lindenberg, 12 Main at., Hutchison, Minn. St. Paul—Internatl. Bowling Assn. Feb. 9-19. T. J. Grunewald, 112 Court House. St. Paul—Order United Workmen. Feb. 20. C. E. Larson, 407 Central Bank Bldg.

MISSISSIPPI

Jackson—Junior Order. April 24. W. D. Hawkins, Box 532, Meridian, Miss. Jackson—F. & A. Masons. Feb. 20-21. Edward L. Faucett, Meridian, Miss. Louisville—State Sunday School Assn. First week in April. W. Fred Long, Box 123, Jackson.

MISSOURI

Carthage—R. & S. M. & R. A. Masons. April 23-25. R. F. Stevenson, 611 Locust st., St. Louis. Jefferson City—Rotary Clubs' Conference. March 14. T. Biggers, St. Louis. Kansas City—State Farm Grain Dirs.' Assn. Feb. 14-15. John Sheaf, Columbia, Mo. Kansas City—State Fed. Music Clubs. April 27. Mrs. Wm. C. Hofer, 500 East Miller st., Jefferson City, Mo. Springfield—Mo. Valley Cannery Assn. Feb. 7-8. J. P. Harris, Box 68, Prairie Grove, Ark. St. Louis—Egg & Poultry Shippers' Assn. of Mo. Early in March. H. H. Berman, 803 North Third st. St. Louis—Master Plumbers' Assn. March 19-20. H. J. Enright, 412 Felix at., St. Joseph. St. Louis—Royal Arcanum. March 20. J. G. McCloskey, 516 Fullerton Bldg. St. Louis—State Retail Shoe Dirs.' Assn. Second week in Feb. Paul A. Ebbs, 922 Olive st. St. Louis—State Retail Clothiers' Assn. Feb. — A. W. Land, Liberty, Mo. St. Louis—Tile and Mantel Contractors' Assn. Feb. 13-16. T. J. Foy, 330 Main at., Cincinnati, O. St. Louis—Grain Dealers' Assn. of Mo. April 3. L. L. Hoyer, Mexico, Mo. St. Louis—State Dental Society. April 16-18. H. C. Pollock, 724 Metropolitan Bldg. St. Louis—Natl. Women Bowlers' Assn. Tournament. Last week in April. Mrs. M. Kelley, Jr., 3022 Waterman ave.

MONTANA

Boulder—Retail Merchants' Assn. of Mont. Jan. 24-28. H. W. Schnell, Ballspil, Mont. Miles City—Stock Growers' Assn. of Montana. April — J. B. Collins.

NEBRASKA

Columbus—State Letter Carriers' Assn. Feb. 22-23. Herman H. Karlin. Hastings—State Retail Jewelers' Assn. Feb. 13-14. Edw. B. Panske, Pierce, Neb. Lincoln—Soc. Sons of American Revolution. Feb. 22. A. E. Sheldon, Sta. A, Lincoln. Lincoln—Daughters of Amer. Revolution. March — Mrs. M. S. Moore, Gothenburg, Neb. Omaha—State Retail Hardware Assn. Feb. 6-9. G. F. Dietz, 414-419 Little Bldg. Omaha—State Retail Clothiers' Assn. Feb. 13-15. L. D. Dvorak, Wahoo, Neb. Omaha—State Dyers and Cleaners' Assn. Feb. — Claude L. Lambert, Fairbury, Neb. Omaha—State Lumber Dirs.' Assn. Feb. 14-16. E. E. Hall, 1014 Terminal Bldg., Lincoln. Omaha—State Retail Grocers' Assn. Feb. 10. Ernest Buffert. Omaha—Billed Hereford Breeders' Assn. at Neb. Feb. 19-20. Boyd C. Radford, Newark, Neb. Omaha—Knights Templar. April 12. F. E. White, Masonic Temple. Omaha—State Teachers' Assn. Second week in April. E. M. Hosman, 326 Funke Bldg., Lincoln. Omaha—State Travelers' Protective Assn. April 27-28. C. L. Hopper, 746 Brandeis Theater Bldg. Omaha—State Music Teachers' Assn. April 2-4. G. W. McNomies. Omaha—E. G. O. Sisterhood. Third week in April. Harriette G. Satter, Pierce Neb. Omaha—Royal Arcanum. April 24. S. P. Bostwick.

NEW HAMPSHIRE

Concord—G. A. R. of N. H. April 12-13. Frank Hatties, State House, Concord. Manchester—Order United Workmen. April 11. John C. Blakford, 855 Elm at.

NEW JERSEY

Atlantic City—Tall Cedars of Lebanon. April 25. J. M. Wright, Box 413, Trenton. Newark—Rotary Clubs. March 21-22. Hughes, care Public Library, Trenton. Trenton—State Dental Society. April 11-13. Dr. F. K. Heazleton, 223 East Hanover st. Trenton—R. & S. Masons. April 17. H. A. Putnam, 17 Wilkinson Place. Trenton—Sons of Temperance. Jan. 26. A. W. Woolf, 425 Lincoln ave., Collingswood, N. J.

NEW YORK

Albany—Retail Clothiers' Assn. of New York. Feb. 13-15. L. T. Roosen, 286 Fifth ave., New York. Ithaca—Farmers' Week. Feb. 12-17. R. H. Wheeler, College of Agriculture, Ithaca. New York—National Retail Dry Goods Assn. Feb. — L. Hahn, 200 Fifth ave. New York—Wholesale Grocers' Assn. Feb. — H. M. Foster, 100 Hudson st. New York—Amer. Inst. Mining and Metallurgical Engng. Feb. 19-22. F. F. Sharpless, 29 W. 39th st. New York—Natl. Assn. Engine and Boat Mfrs. Feb. 13-15. A. F. Nelson, Box 187, Benson, Minn. New York—State Lumbermen's Assn. Jan. 30. Feb. 1. P. E. Collier, 318 Beckley Bldg., Rochester. New York—F. S. Lawn Tennis Assn. Feb. 3. Chas. Garland, 1707 First Natl. Bank Bldg., Pittsburgh, Pa. New York—Wholesale Hdwe. & Supply Assn. of Pa. First week in March. W. N. Eberhard, care F. Hersh Hdwe. Co., Allen town, Pa. New York—Wholesale Shoe League. March — Louis M. Taylor, 320 Broadway. New York—Natl. Paper Trade Assn. of U. S. April — Wm. F. Edgway, 41 Park Row. New York—American Drug Mfrs.' Assn. April — A. H. Smith, 507 Albee Bldg., Washington, D. C. New York—American Paper & Pulp Assn. April 9-13. H. P. Baker, 18 East Forty-first st. New York—Natl. Metal Trades Assn. April 19. J. W. Fischer, 1021 Peoples' Gas Bldg., Chicago.

New York—The Associated Press, April 24. M. E. Stone, 57 Chambers st. Rochester—State Retail Hardware Assn. Feb. 20-23. J. B. Foley, 412 City Bank Bldg., Syracuse. Syracuse—P. of H. State Grange, Feb. 6-9. F. J. Riley, Sennett, N. Y.

NORTH CAROLINA Asheville—Medical Society of N. C. April 17-18. E. B. Gillin.

NORTH DAKOTA Fargo—State Retail Lumbermen's Assn. Feb. 11. L. Sherwood, 511 Fourth ave. Grand Forks—State Fed. County Fair. March 7-9. S. R. Montgomery. Mandan—State Soc. of Engineers, Feb. 7-9. P. M. Barnes, Valley City, N. D. Grand State Nurses' Assn. April 26-27. E. Toichman, 811 Ave. C, Bismarck, N. D. Minot—Farmers' Grain Dirs.' Assn. March 20-22. F. A. Lee, Box 422, Grand Forks.

OHIO Belleaire—Un. Mine Workers of Amer. March 13. Wm. Applegarth, Box 559. Cincinnati—Rotary Clubs, March 19-20. Geo. Mitchell, Coshocoto, O. Cincinnati—Amer. Caravan Soc. Jan. 31-Feb. 1. E. Steinkamp, 3904 Rockwood ave., Indianapolis.

Cincinnati—State Assn. Master Plumbers, Feb. 1. E. Eilen, 2057 H. 93d st., Cleveland. Cincinnati—State Retail Clothiers' Assn. Feb. 19-21. Sol M. Wolf, Bellevue, O. Cincinnati—Soc. Industrial Engineers, April 18-20. G. C. Dent, 327 South LaSalle st., Chicago.

Cleveland—Amerkan Foundrymen's Assn. April 30-May 3. O. E. Hoyt, 140 South Dearborn st., Chicago. Cleveland—Natl. Warm Air Heating Assn. April 18-19. A. W. Williams, Columbia Bldg., Columbus, O. Cleveland—American Gear Mfrs.' Assn. April 19-21. T. W. Owen, 2443 Prospect ave.

Cleveland—Natl. Brick Mfrs.' Assn. Feb. 5-10. Thos. A. Randall, 211 Hudson st., Indianapolis, Ind. Cleveland—State Retail Hardware Assn. Feb. 13-16. J. B. Carson, 1001 Schwind Bldg., Dayton. Columbus—State Bar Assn. Jan. 26-27. J. L. W. Henney, State House, Columbus.

Columbus—State Hort. Soc. Jan. 30-Feb. 1. R. B. Crulckshank, State Univ., Columbus. Columbus—State Dairymen's Assn. Jan. 31-Feb. 2. O. Erf, State Univ., Columbus. Columbus—State Pharmaceutical Assn. Feb. 5. T. D. Wetterstrom, 514 Schultz Bldg. Columbus—Retail Shoe Mfrs.' Assn. of Ohio Valley, March 5-7. Henry F. Hagemann, 427 Gasco Bldg.

Zanesville—State Music Teachers' Assn. April 3-5. O. D. Lane, 1723 Terrace st.

OKLAHOMA Howe—Junior Order of Ok. March 6. Claud Briggs, Wilburton, Ok. Oklahoma City—Rotary Clubs, April 12-13. W. M. Harrison, care Daily Oklahoman. Oklahoma City—State Pharmaceutical Assn. April 12-14. H. S. Shackelford, Wynnewood, Ok. Okmulgee—R. A. Masons, April 11-12. A. C. Samuels.

Okmulgee—City—A. F. & A. Masons, Feb. 27. W. M. Anderson, Masonic Temple, Guthrie. Oklahoma City—State Education Assn. Feb. 8-10. M. A. Nash, Capitol Bldg. Oklahoma City—State Hdwe. and Impl. Dirs.' Assn. Jan. 31-Feb. 2. W. A. Clark, Box 984. Oklahoma City—Utilities Assn. of Okla. March 12-14. O. D. Hall, 1106 First Natl. Bank Bldg.

Oklahoma City—Daughters of Amer. Revolution, March 11. Mrs. A. R. Hickman, 211 West Sixteenth st. Oklahoma City—Miss. Valley Historical Soc. March 29-31. Miss J. Gordon, Central High School. Okmulgee—State Sunday School Assn. March 10-12. J. S. Peter, 1328 East Eighth st., Oklahoma City.

OREGON Eugene—State Retail Merchants' Assn. Feb. 1. E. A. MacLean, Fitzpatrick Bldg., Portland. Portland—State Retail Hdwe. and Impl. Dirs.' Assn. Feb. 14-16. E. E. Lucas, 305 Hutton Bldg., Spokane, Wash.

Portland—R. & S. Masons, April 11. J. H. Richmond, 145 East Thirty-third st. Portland—Ancient Order United Workmen, April 17. D. C. Herrin, 415 Oregonian Bldg.

PENNSYLVANIA Allentown—Travelers' Protective Assn. April 27-29. A. McGiulkin, 1212 Walnut st., Philadelphia. Harrisburg—Pa. Fraternal Congress, Feb. 13. Webster C. Weiss, 120 N. Queen st., Bethlehem, Pa. Philadelphia—Pa. and Atlantic Seaboard Hardware Assn. Feb. 12-16. S. E. Jones, 1314 Fulton Bldg., Pittsburgh. Philadelphia—N. J. Retail Monument Dirs.' Assn. Jan. 31-Feb. 1. A. R. Baxter, 862 Center st., Trenton, N. J. Philadelphia 36th Dist. Rotary International, March 12-13. A. Matthews.

Philadelphia—Relay Carnival of Pa. April 27-28. Dr. Geo. W. Orton, 33 South Tenth st. Philadelphia—State Trade Secretaries' Assn. March 30-31. Fredk. Rees, 2305 Finance Bldg. Philadelphia—Natl. Wholesale Lumber Dirs.' Assn. March 21-22. W. W. Schupner, 41 East Forty-second st., New York, N. Y. Pittsburgh—American Ceramic Soc. Feb. 12-16. R. C. Pardy, Lord Hall, Columbus, O. Williamsport—State Shoe Retailers' Assn. Feb. 12-13. G. M. German, 258 52d st., Phila.

RHODE ISLAND Pawtucket—Odd Fellows' Encampment, March 7. K. H. Wilson, 86 Weybosset st., Providence. Providence—Rotary Clubs, March 12-13. R. W. Hill, Masonic Bldg., Salem, Mass. Providence—Eastern Commercial Teachers, March 20-31. F. A. Tibbitts, Dickinson High School, Jersey City, N. J. Providence—Rebekah State Assembly, April 12. Mrs. C. A. Aldrich, 43 Violet st. Providence—N. E. Order of Protection, April 18. H. W. Syddall, 13 Ewalden st., Center Falls, R. I. Providence—Natl. Assn. Cotton Mfrs., April 25-26. H. C. Moser, 15 Milk st., Boston. Providence—Royal Arcanum, April 26. C. M. Bishop, 107 Westminster st.

SOUTH CAROLINA Camden—R. A. Masons, April 10. O. Frank Hart, Columbia, S. C. Charleston—A. F. Masons, March 14. O. Frank Hart, Masonic Temple, Columbia. Charleston—State Medical Assn. April 17-19. Dr. Edgar A. Hines, Seneca, S. C. Columbia—Degree of Paganonta, April 10. Mrs. B. Livingston, Newberry, S. C. Greenville—L. S. Good Roads Assn. April 16-21. J. A. Hountree, 1021 Brown Marx Bldg., Birmingham, Ala.

TENNESSEE Chattanooga—American Life, Medical Section, March 7-9. Dr. F. L. B. Joney, 168 North Michigan ave., Chicago, Ill. Memphis—Southern Retail Lumber Dirs. March 1. L. Mitchell, care Tri-State Lumber Co. Nashville—Royal Arcanum of Tenn. March 1. W. H. Gray, 910 Fatherland st. Nashville—Order Eastern Star, Jan. 30-31. Mrs. L. W. Lesneur, 606 Fatherland st. Nashville—F. & A. Masons, Jan 31-Feb. 2. S. M. Cain, 306 7th ave. N. Nashville—State Medical Assn., April 10-12. L. Smith, 151 Eighth ave. W.

TEXAS Beaumont—Rotary Clubs, March 1. Address Secy., Beaumont Rotary Club. Dallas—Ind. Telephone Assn. of Tex. March 20-23. L. S. Gardner, Box 1042, Waco. Dallas—Rebekah State Assembly, March 19. Mrs. A. J. Redell, 4718 East Side ave. Dallas—Order of Odd Fellows, March 19. E. Q. Vestal, 312 N. Texas Bldg. Dallas—Knights Templar, April 4. J. C. Kidd, 211 Fannin st., Houston, Tex. Dallas—State Lumbermen's Assn. Apr. 12-14. J. C. Divine, Houston. El Paso—Texas & Southwestern Cattle Raisers' Assn. March 13-15. E. B. Spiller, Box 1000, Ft. Worth. El Paso—Southwestern Golf Assn. March 5-7. Guy N. Bering, 15 North Second ave., Phoenix, Ariz.

El Paso—State Dental Soc. March 1. Dr. J. G. Pife, 1813 Main st., Dallas. Fort Worth—S. W. Shoe Retail Dirs.' Assn. Feb. 1. W. B. Taylor, care Sanger Bros. Galveston—Daughters of Republic, April 20-22. Mrs. F. Cloud, 1001 Riverside drive, Austin, Tex.

UTAH Salt Lake City—State Press Assn. Feb. 1. R. T. Porte, 119 Atlas Bldg.

VERMONT Burlington—Dental Soc. of Vt. March 21-23. Carter R. Woods, Gryphon Bldg., Rutland.

VIRGINIA Alexandria—Order Fraternal Americans, April 17-18. J. R. Mansfield, 106 North Pitt st. Alexandria—Royal Arcanum, April 17-18. C. V. Jones, 340 Second ave., Richmond, Va. Charlottesville—State Dairymen's Assn. March 8-9. Frank A. Buchanan, Blacksburg, Va. Danville—State Fed. of Labor, April 5-6. H. D. Moffitt, 1692 1/2 Summit ave., Richmond. Lynchburg—State Sunday School Assn. Feb. 1. T. C. Diggs, 1017 Bank st., Richmond. Norfolk—State Retail Hardware Assn. Feb. 7-9. T. B. Howell, 602 E. Bond st., Richmond. Norfolk—Pine Assn. of N. C. March 1. John M. Gibbs, Box 825. Richmond—A. F. & A. Masons, Feb. 13-15. Chas. A. Neshitt, Masonic Temple. Roanoke—Southern Cattlemen's Assn. March 13-15. J. P. Keen, Blacksburg, Va.

WASHINGTON Spokane—Western Retail Lumbermen's Assn. Feb. 14-17. A. L. Porter, 308 Columbia Bldg. Spokane—Order United Workmen, April 10. J. H. Heuer, 1409 Ninth st., Seattle.

Spokane—Pacific Northwest P. & Impl. Assn. Feb. 7-9. E. E. Lucas, 305 Hutton Bldg.

WEST VIRGINIA Charleston—State Lumber & Bldrs.' Supply Dirs.' Assn. Feb. 11. Eschenbrenner, Box 118, New Martinsville. Parkersburg—Royal Arcanum, April 17. C. F. Young, Box 414 Charleston. Wheeling—Shield of Honor, April 26. F. W. Doyle, 2242 Chapline st.

WISCONSIN Fond du Lac—Holstein-Friesian Breeders' Assn. Feb. 14. L. L. Oldham, 241 Washington Bldg., Madison, Wis. Madison—State Press Assn. Feb. 1-3. Louis H. Zimmerman, Burlington, Wis. Milwaukee—Western Carriers' Assn. April 1. J. A. Pratt, 500 Washington Bldg., Madison. Milwaukee—State Posters Adv. Assn. Feb. 1. E. J. Kempf, 1725 N. Third st., Sheboygan. Milwaukee—N. W. Lumber, Sash & Door Traveling Salesmen, Feb. 1. R. Blackburn, 63 Wisconsin st. Milwaukee—Rotary Clubs, March 1. A. H. Zimmerman, Box 296, Wausau, Wis. Milwaukee—Utilities Assn. of Wis. March 22-23. John N. Cadby, 445 Washington Bldg., Madison. Milwaukee—Master Sheet Metal Contractors' Assn. March 1. A. Fransway, 413 Exchange st., Kenosha, Wis. Milwaukee—State Telephone Assn. Feb. 1. J. A. Pratt, 500 Washington Bldg., Madison. Milwaukee—State Retail Hardware Assn. Feb. 7-9. P. J. Jacobs, Stevens Point. Milwaukee—State Real Estate Brokers' Assn. Feb. 21-22. Daniel Giffney, Green Bay. Sheboygan—Travelers' Protective Assn. April 1. W. F. Schad, 724 M. & M. Bank Bldg., Wisconsin st.

WYOMING Cheyenne—Rotary Clubs, March 8-9. Phil Kellerman, Greeley, Col.

CANADA Calgary, Alta.—Rebekah Assembly of Alta, Feb. 20-21. Mrs. Ada Day, 320 15th ave., West. Calgary, Alta.—Order of Odd Fellows, Feb. 15. O. E. Tisdale, 209 I. O. O. F. Temple. Edmonton, Alta.—Orange Lodge of Alberta, March 21-23. J. Outram, 301 I. O. O. F. Temple, Calgary. Montreal, Que.—Royal Arcanum, April 24. W. T. Anglin, 592 Union ave. Montreal, Que.—Rotary Clubs, March 2-3. W. H. Campbell, 135 Clinton ave. S., Rochester, N. Y. Pictou, Ont.—Orange Lodge of Ontario, East, March 21. F. M. Clarke, Belleville, Ont. Prince Albert, Sask.—Orange Lodge of Sask. March 7-9. Stewart Adrian, Craik, Sask. Toronto, Ont.—Internat'l Assn. Master House Painters, Feb. 1. A. H. McEgan, 1513 11th st., N. W., Washington, D. C. Toronto, Ont.—Ontario Educational Assn. April 2-5. Robt. W. Doan, 366 Walmer road. Vancouver, B. C.—Order United Workmen, March 8. J. T. McIlhenny, Box 137, Victoria, B. C. Winnipeg, Man.—Order United Workmen, March 14-15. G. Clark, 208 McIntyre Block. Winnipeg, Man.—Rebekah Assembly, March 14. Mrs. G. Boyd, 654 Jessie ave.

Des Moines—Palace Rink, Geo. Namur, mgr. Des Moines—Marvel Roller Rink, Max Kromar, mgr.; plays attractions. Dubuque—Palace Roller Rink, G. W. Fern, mgr. Fairfield—Roller Rink, Richardson Bros., mgrs. Ireton—Ireton Roller Rink, M. L. Mitchell, mgr. Keokuk—Palace Roller Rink, J. Holdsworth, mgr.; plays attractions. Madrid—Roller Rink, W. A. Carlson, mgr. Ottumwa—Jal Alla Rink, Blizard & Moffat, mgrs. Red Oak—Roller Skating Rink, Schmidt & Lewis, props. Royal-Larson's Skating Rink.

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NEW JERSEY Elizabeth—Armory Rink, Steve Fallon, mgr.; plays attractions. Long Branch—Chelsea Roller Rink, Fred Flate, mgr.

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NEW YORK Brooklyn—Amuso Roller Skating Rink, 170 Livingston st., L. E. Jennings, mgr. Brooklyn—Brooklyn Roller Rink, Hais. v. st., near Broadway, M. Flath, mgr. Buffalo—Malt's Roller Rink, Main & 17th sts., Edw. Scott, prop. & mgr. Buffalo—Dexter Skating Academy, U. C. J. Dexter, prop. Buffalo—New Palace Roller Rink, J. T. Sherlock, mgr. Endicott—Pastime Skating Academy, 105-107 Washington Ave., Jas. McClelland, mgr. Ft. Plain—Pastime Skating Rink, the McClellands, mgrs. Frankville—Casino Rink, Frankville Amusement Co., mgrs. Ithaca—Liberty Roller Rink, H. B. Sanford, mgr. Jamestown—Roller Skating Rink, Harry Teets, mgr.

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IOWA Albia—Urban Roller Rink, C. A. (Happy H) Hibbard, mgr.; plays attractions.

SKATING RINK LIST

A List of Skating Rinks Containing Data of Indispensable Value to Professionals Who Play Rink Engagements—Additions and Corrections Will Be Made as Quickly as Received

ARKANSAS Little Rock—Joyland Roller Skating Rink, 2014 W. 15th St., Joyland Am. Co., props.

CALIFORNIA Laton—Laton Rink, Alfred Peterson, mgr. Los Angeles—Lincoln Park Skating Rink, Rutherford & Rolph, mgrs.; no attractions. Modesto—Roller Rink, Chas. Sizelore, mgr. Richmond—Richmond Rollaway Rink, Frank J. Case, mgr. San Diego—Broadway Rink, Edw. A. Kickham, mgr.; winter and summer.

COLORADO Colorado Springs—Metropolitan Rink, Colbern & Benson, mgrs. Denver—Broadway Roller Rink, J. R. Crabb, mgr.; plays attractions.

CONNECTICUT Bridgeport—Casino Skating Rink, Langner Bros., mgrs. Hartford—Auditorium Skating Rink, Al Anderson, mgr.

DISTRICT OF COLUMBIA Washington—Central Coliseum Rink, E. S. Whiting, mgr.; plays attractions.

IDAHO Boise—White City Skating Rink, G. W. Hill, mgr. Pocatello—Skating Rink, McCabe & McDonald, mgrs. Sandpoint—Opera House Rink, Thos. Martin, mgr. Star—Roller Skating Rink, Geo. Atwood, mgr.

ILLINOIS Abingdon—Skating Rink, J. T. Dickinson, mgr. Carlinville—Skating Rink, F. J. Hertman, mgr. Carmi—Skating Rink, T. W. Hay, mgr. Carrier Mills—Skating Rink, Jas. Weigant & Sons, mgrs. Cerro Gordo—Skating Rink, C. F. Rader, mgr. Charleston—Urban Park Roller Rink, Adkins Bros., mgrs.; plays attractions.

CHICAGO Chicago—White City Roller Rink, S. J. Barrow, mgr.; plays attractions. Chicago—Madison Gardens Roller Rink, J. C. McCormack, mgr.; does not play attractions. Chicago—Riverview Roller Rink, Wm. Schmidt, prop.; Joseph Donanbauer, mgr.; plays attractions. Mantono—Skating Rink, Welch & Kahler, mgrs. Mt. Olive—Odd Fellows Skating Rink, W. R. Phillips, mgr. Ohio—Dreamland Rink, Thos. J. Burke, mgr.; plays attractions. Peotone—Peotone Skating Rink, S. B. Barton, mgr.; plays attractions. Rockford—Winter Garden Rink, O. O. Breinig, mgr. Rockford—Coliseum Rink, A. E. Aldrich, mgr. Rock Island—Empire Skating Palace, Edward T. Dally, mgr. Salem—Sating Rink, Carroll & Garner, mgrs. Sandwich—Coliseum Rink, H. Van Winkel, mgr. Taylorville—Skating Rink, M. T. Dickson, mgr. Ziegler—Skating Rink, G. M. Hubbard, mgr.

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(Continued on page 77)

CIRCUSES AND WILD WEST SHOWS

Atterbury's Trained Wild Animal Show, R. L. Atterbury, mgr.: 2805 Rebecca st., Sioux City, Ia.
Bantly Bros.' Nickel Plate Circus, Herman Bantly, owner; Harry Dunkel, mgr.: Reynoldsville, Pa.; offices, Power Bldg., Pittsburg, Pa.
Barnes, Al G., Trained Animal Circus, Al G. Barnes, prop.: Love Field Aviation Grounds, Dallas, Tex.
Bee Ho Gray's Variety Circus: Ironton, Mo.
Buchanaus, Fred, Circus, Fred Buchanan, mgr.: Granger, Ia.
Buckskin Bill's Wild West, W. V. Nethken, owner: Only, Va.
Burlingame Bros.' Wagon Show, J. A. & E. C. Burlingame, props. and mgrs.: New Martinsville, W. Va.
Campbell Bros.' Trained Wild Animal Shows, J. H. Barry, mgr.: New Egypt, N. J.
Campbell Bailey Hutchinson Circus: Tarboro, N. C.
Christy Bros.' Shows: Beaumont, Tex.
Cde Bros.' Circus, E. H. Jones, mgr.: (Foundation Plant) New Orleans, La.
Ellis Bros.' Shows, J. W. Ellis & James J. Lamb, owners; Foraker, O.; offices at 316 N. Jackson st., Lima, O.
Gentry Bros.' Show, J. B. Austin, mgr.: Houston, Tex.
Gollmar Bros.' Circus, Dan Odum, mgr.: Vandiver Park, Montgomery, Ala.
Great Dandy Show, C. H. Lindeman, mgr.: 1013 S. 14th st., Sheboygan, Wis.
Great Sanger Circus, Knir Bros., owners: 4 S. Main st., Memphis, Tenn.
Great Keystone Wagon Show, Sam Dock, owner: 411 Linden st., Reading, Pa.
Greater North & Bowe Circus & Wild Animal Show, Harry T. Payne, mgr.: Offices, Spreckels Theater, San Diego, Calif.
Hagelbeck-Waldace Circus, Bert Bowers, mgr.: West Baden, Ind.
Honest Bill & Lucky Bill Shows, Honest Bill, mgr.: Lancaster, Mo.
Hewes' Lion & London Circus, Mike Golden, mgr.: (Hawkeye Fair Grounds) Box 232, Ft. Dodge, Ia.
Hunt's Circus, Charles T. Hunt, mgr.: 101 W. Rogers ave., Arlington, Md.
LaMont Bros.' Show, C. R. LaMont, mgr.: Salem, Ill.
Leasia's One-Ring Circus, Frank W. Leasia, mgr.: Houston, Ore.; offices, 1018 E. Mohawk st., Portland, Ore.
Lindeman Bros.' Motorized Circus, Billy Lindeman, mgr.: 504 S. 14th st., Sheboygan, Wis.
Lowery Bros.' Show, Geo. H. Lowery, mgr.: Shubandoh, Pa.
Main, Walter L., Circus, Andrew Downie, prop.: Havre de Grace, Md.
Mighty Haze Shows: Marianna, Fla.
Montana Belle Show: Malvern, Ark.
O'Neill's Overland Circus, Jas. B. O'Neill, mgr.: Carlyle, Ill.
Patterson's Trained Animal Circus, James Patterson, prop.: Paola, Kan.
Peco Tom's Wild West, Tom McDougle, mgr.: 7 L Ranch, Priddy, Tex. (Box 112.)
Penny's K-Bar Wild West, Bill Penny, mgr.: Denver, Col. (Address Western Saddle Mfg. Co.)
Ringling Bros.-Barnum & Bailey Combined Shows, Ringling Bros., props.: Bridgeport, Conn.; general offices, 221 Institute Place, Chicago, Ill.
Rippel Bros.' Show, Gus Rippel, owner: Orange, Va.
Robinson, John, Circus, The John Robinson Shows Co., props.: Jerry Mugivan, mgr.: Fern, Ind.; offices, 709 Crilly Bldg., Chicago.
Russell's Virginia Shows, Bob Russell, mgr.: Schroll, Va.
Schulz's Motorized Circus, Wm. Schulz, mgr.: 92 E. Myrtle st., Youngstown, O.
Sells-Floto Circus, Zack Torrell, mgr.: Peru, Ind.; offices, 709 Crilly Bldg., Chicago.
Sparks' World Famous Shows, Charles Sparks, prop.: Central City Park, Mason, Ga.
Texas Bill's Roundup & Buffalo Hunt Wild West Show, Clyde Anderson, mgr.: 307 N. Vermont ave., Atlantic City, N. J.
Young Tiger Bill Wild West, Leo E. Snyder, prop.: Waco, Tex.

CARNIVAL COMPANIES

Ackley's Independent Shows, Harry A. Ackley, mgr.: (Fair Grounds) Saginaw, Mich.; P. O. address, Box 143.
All-American Shows, Nip Butts, mgr.: Lawton, Ok. (P. O. Box 502).
All-Canadian Shows, Galloway & Garrett, props.: (Victoria Exhibition Grounds) Vancouver, B. C., Can.; mail address, 1540 Commercial drive.
American Expo. Shows, M. J. Lapp, prop.: (Fair Grounds) Ellenville, N. Y.
Anderson-Snyder Shows, Anderson & Srader, mgrs.: Superior, Neb.
Barlow's Big City Shows, Harold Barlow, mgr.: Manhattan, Kan.
Bernard's Motorized Carnival Shows, Willie Bernard, mgr.: North St. Jude, Quebec, Can.
Bernard Greater Shows, George Traeman, gen. mgr.: Harry Bentum, mgr.: Fair Grounds, Petersburg, Va.
Boucher's United Shows, A. C. Boucher, mgr.: 1273 Fulton st., San Francisco, Calif.
Bross & Byer Shows, Fitzgerald, Ga.
Browning United Shows, W. F. Bowning, mgr.: Dallas, Ore.; offices, 810 S. Twenty-first st., Salem, Ore.
Bruce Greater Shows: Williamston, N. C. (Lock Box 43.)
Brundage, S. W., Shows, S. W. Brundage, mgr.: (Lake Contry Driving Park) St. Joseph, Mo.
California Shows, Sam Anderson, mgr.: 59 Astor st., Boston, Mass.
Canadian-American Greater Shows, Victor I. Nelson, mgr.: 4 Jces, Room 55 Yonge Street Arcade Bldg., Toronto, Ont., Can.
Clark's, Billie Broadway Shows, Billie Clark, mgr.: Washington, N. C.
Clark's, Billie, Blue Ribbon Shows, Billie Clark, mgr.: Wilmington, N. C.
Coleman Bros.-Bozz Shows, Thomas Coleman, mgr.: 520 High st., Middletown, Conn.
Coppin's Harry Shows, Harry Coppin, mgr.: Boston, Ia.
Cotton & Sanders Shows, Sam Couston, mgr.: 27 Sunset Blvd., Los Angeles, Calif.
Corey Greater Shows, F. S. Corey, mgr.: Bakerton, La.; P. O. address, Elmore, Pa.
Corey's Little Giant Shows, Frank D. Corey, mgr.: 1727 Ashland ave., St. Paul, Minn.
Cronin, J. L., Shows, J. L. Cronin, mgr.: 44 Irving st., Charlotte, N. C.
Crosby United Shows, A. F. Cronin, mgr.: Morris, N. Y.; offices, 17 Tremont ave., Hazelton, N. Y.
DeKrook Bros.' Shows, Jean DeKrook, mgr.: 3110 Carrollton ave., New Orleans, La.; offices, 102 Mount Vernon Court, San Antonio, Tex.

WHERE THEY ARE WINTERING

Owners and managers of shows not represented in this list will confer a favor by sending The Billboard the addresses of their winter quarters as soon as they decide upon same. Use blank below for that purpose.

Dobyns, George L., Shows, George L. Dobyns, mgr.: Port Richmond, N. Y.
Dodson's World's Fair Shows, C. G. Dodson, mgr.: Maryland Ship Yards, Baltimore, Md.
Dominion Expo. Shows, Felice Bernardi, mgr.: Lewistown, Mont.
Dow's Coney Island At Home Shows, J. T. Dow, mgr.: 116 Moore st., Boston, Mass.; offices, 24 Hayward pl., Boston.
Dufour, Lew, Shows: (Fair Grounds) Greenville, S. C.
Dykman & Joyce Combined Expo. Shows: Litchfield, Ill. (Lock Box 143.)
Empire Greater Shows, Wm. R. Harris, mgr.: (Fair Grounds) Dunan, N. C.
Enterprise Shows, H. H. Deibelbus, mgr.: Warren, Ill.
Eps' Greater Shows, Max Epstein, mgr.: 63 & 65 E. Northampton st., Wilkes-Barre, Pa.
Evans', Ed A., Shows, Ed A. Evans, mgr.: Miami, Ok.
Fink's Expo. Shows: Plainfield, N. J.
Francis, John, Shows: Oklahoma City, Ok.
Freud, H. T., Expo., H. T. Freud, mgr.: Chicago Heights, Ill.
Gause Attractions, Wm. Gause, mgr.: Roann, Ind.
George's Famous Shows, Geo. W. Mathis, mgr.: 3762 Lindlow ave., Cincinnati, O.
Golden Eagle Attractions, Mex. Wagler, mgr.: Haigler, Neb. (Box 316).
Great Empire Shows, Charles Cohan, mgr.: Detroit, Mich.
Great White Way Shows, C. M. Nigro, mgr.: 1130 S. Kilburn ave., Chicago, Ill.
Greater Alamo Shows, H. M. Waugh, mgr.: San Antonio, Tex.
Greater Detroit Shows, F. M. Replogle, mgr.: 423 Lehigh st., Detroit, Mich.
Greater Sheesley Shows, Inc., J. M. Sheesley, mgr.: State Fair grounds, West Allis, Wis.
Hanson's Midway Shows, L. T. Hanson, mgr.: Hornell, N. Y.
Heth's, L. J., Shows: North Birmingham, Ala. (Gen. Del.)
Holtzman Amusement Co., F. W. Holtzman, mgr.: 2243 Bideway st., Pittsburgh, Pa.
Holtkamp Expo. Shows, L. B. Holtkamp, mgr.: Galena, Kan.; offices, 329 N. 9th st., Quincy, Ill.
Metropolitan Shows, A. M. Nasser, mgr.: Greenville, S. C.
Mility Alma Shows, Porter Bros., mgrs.: Washington, D. C. (offices, 211 I st., N. W., Washington).
Mighty Doris Expo. Shows, John F. Iazla, mgr.: Belleville, Ill.; offices, P. O. Box 63, Kansas City, Mo.
Miller's Midway Shows, Fred Miller, mgr.: Oklahoma City, Ok.
Miller's, A. R., Greater Shows: Atlanta, Ga.
Miller Bros' Expo. Shows: Pensacola, Fla.
Miller's Model Expo. Shows, R. H. Miller, owner and mgr.: 101 Chamber st., Phillipsburg, N. J.
Modern Amusement Co., Raoul Leduc, mgr.: Quebec, Can.; offices, 2114 St. Urbain st., Montreal, Can.
Monarch Amusement Exposition, J. M. Stackler, mgr.: Winsted, Conn.
Morris & Castle Shows: Shreveport, La.
Morrison Shows, Harry J. Morrison, mgr.: 420 E. Main st., Grafton, W. Va.
Mullholland Shows, A. J. Mullholland, mgr.: Hartford, Mich.; offices, 201 Allen Blvd., Kalamazoo, Mich.
Murphy, J. E., Shows, J. P. Murphy, mgr.: Old Union Stock Yards, 222 Granby st., Norfolk, Va. (Box 1353).
Murphy, Frank J., Shows: Norwich, Conn.
National Expo Shows, Russell G. Knisely, gen. mgr.: 211 Wootter ave., Akron, O.
Northwestern Shows, F. L. Plack, mgr.: 36 E. Woodbridge st., Detroit, Mich.
Pearson Expo. Shows, Capt. C. E. Pearson, mgr.: Ramsey, Ill.
Polack Bros.' Shows, Irv. J. Polack, mgr.: Alexandria, Va.
Princess Olga Shows, P. W. Waldsworth, mgr.: 2742 Pearl st., Jacksonville, Fla.
Progress Amusement Co., Max Goldstein, mgr.: Al Cramer, asst. mgr.: 1181 Seneca st., Buffalo, N. Y.
Reiss, Nat, Shows, H. G. McVillo, gen. mgr.: Streator, Ill.
Reinboffer's Shows: Honesdale, Pa.
Rice & Quick Shows, W. L. Quick, mgr.: Durant, Ok. (Box 522.)
Richards, Robt. T., & Bros.' Shows, Robt. T. Richards, mgr.: Manitowoc, Wis.

Zeldman & Polie Shows: Nitro, W. Va.; office address, Charleston, W. Va.
Zeller United Shows, C. F. Zeller, mgr.: Fremont, Neb.; (Offices, Box 528, Kansas City, Mo.

MISCELLANEOUS

Adams, James, Floating Theater: Elkton, Md.
Almond Vaudeville Show, Jethro Almond, mgr.: Albemarle, N. C.
Amazou Bros.' Show, Mons. LaPlace, prop.: 608 Park st., South, Columbus, D.
Amazz, W. J. Carter, mgr.: 400 S. Halsted st., Chicago.
Armstrong's, A., Shows: Box 38, North Pownal, Vt.
Arp's Overland Show, Enil A. Arp, mgr.: 410 and Cedar st., Davenport, Ia.
Aydebut's Moving Picture Show, W. T. Aydebut, mgr.: Greenfield, Tenn.
Belmont's Wild Animal Arena, Frank Belmont, mgr.: Oxford, Pa.
Bernard's Freak Animal Shows, Willie Bernard, mgr.: North st., Jude, Quec., Can. (Mailing address, care The Billboard, Cincinnati, O.)
Bohn Bros.' Tent Show: Prairie du Sac, Wis.
Bone Bros.' New Model Show, J. E. Bone, mgr.: Fair Grounds, Xenia, O. (Box 18.)
Brown's Charles, PUNCH & Judy Show: Tuganoxie, Kan.
Brown Comedy Co., Harry O. Brown, mgr.: Weston, Wis.
Brown's, Harry O., Tent Show: Weston, Wis.
Bryant's Showboat, Sam Bryant, mgr.: Elizabeth, Pa. (Box 245.)
Byers' Educated Horse Show, Wm. Byers, mgr.: Herminston, Ore.
Byers Amusement Co., F. C. Byers, mgr.: 42 Swan st., Columbus, O.
Cavanagh's Vaudeville Medicine Co., Jack Cavanagh, mgr.: Bell City, Mo.
Couchman Bros.' Shows, K. Couchman, mgr.: 28 Elm st., Illon, N. Y.
Couch's Photo Plays: Malen, Miss.
Curio Hall, Col. F. M. Smith, mgr.: West Union, Ia.
Dandy Dixie Shows, G. W. Gregory, mgr.: Brodnax, Va.
Darling Circus, Fred D. Darling, mgr.: 514 B st., Grand Rapids, Mich.
Devere, Trilley, Comedy Co., Frank Devere, mgr.: Gibson, N. C.
Dockery's Great Astounding Shows, Almond P. Dockery, mgr.: R. 6, Dwellers, Ky.
Dow Model Expo. Shows, John Edw. Dow, prop. and mgr.: 116 Moore st., E. Boston, Mass.
Dor Bros.' Circus-Expo, No. 2, J. Edw. Dow, mgr.: 116 Moore st., E. Boston, Mass.
Down in Dixie Minstrels, Robt. G. Wing, mgr.: Canton, Pa. (Box 19.)
Eddlebrite Bros.' Vaudeville & Wild West, Wm. Eddlebrite, mgr.: Malta, D.
Emerson Show Boat (Golden Rod), Ralph Emerson, mgr.: Elizabeth, Pa.
Fanner's, Dr. Ben, Tent Show: Sutherland Springs, Tex.
Frank's New Model Tent Show, F. W. Hall, mgr.: Alexandria, Minn.
French Athletic Show, Frank Wiser, mgr.: Dixon, Ill.
Gaston & Mason Vaudeville Tent Show: 54 N. 54th st., Philadelphia, Pa.
Gehard's, R. L., Famous Clock: 402 4th ave., Louisville, Ky.
Gessley Bros.' Medicine Show, Chas. Gessley, mgr.: 81 Heckman st., Phillipsburg, N. J.
Gibman's Novelty Show, H. B. Gibman, mgr.: Mountpelier, O.; mail address, Box 170, Flint, Mich.
Graham's Vaudeville Tent Show, Thos. J. Graham, mgr.: Box 749, Tenafly, N. J.
Great Western Dog & Pony Shows: Address, care Billboard, San Francisco, Calif.
Great Miller Vaudeville Tent Show, R. M. Miller, mgr.: Swanwick, Ill. (Box 24.)
Harvey's Museum, Doc Harvel, mgr.: 1203 Locust st., Des Moines, Ia.
Hobart's, C. A. Happy Bill, Hobard, United Animal Circus: P. O. Box 608, Abila, Ia.
Hollman's Picture Shows, Marlon & Arthur Hollman, mgrs.: 237 Goodale st., Watertown, N. Y.
Hobart's Tash Moo Circus, Harvey Hobart, mgr.: 325 G. Seville Bk., Omaha, Neb.
Huddleston Family Show, Frank Huddleston, mgr.: Melromett, O.
Hullburt's Dog & Pony Show, Dr. H. N. Hullburt, mgr.: Dallas, Tex.
Hulling Concession Co., A. L. Huling, mgr.: 302 E. North st., Pontiac, Ill.
Irwin's, Flo, Specialty Circus: Fair Grounds, Botlan, Ala. (P. O. Box 596).
Jerry horse with eight feet, alias, Billy Bahsen, mgr.: Fair Grounds, Elyria, O. (Box 181.)
Jersey Central Shows, Jesse T. Whelan, mgr.: Dairidge, N. J. (Box 16.)
Jolly Dixie's Congress of Fat Girls, H. L. Wilson, mgr.: 429 N. Eastern ave., Joliet, Ill.
Just Right Moving Picture & Vaudeville Show: Higgins, Mo.
Ketrav Bros' Western Comedy Co., Wm. Ketrav, mgr.: 1811 Sheridan st., Anderson, Ind.
King Cole's Circus Side-Show, H. R. Cole, mgr.: 49 S. Halsted st., Chicago, Ill.
Klinner's Lecture & Magic Show, Mrs. Eugene W. Klinner, mgr.: Gen. Del., Philadelphia, Pa.
Kirby's Vaudeville Show, Alvin Kirby, mgr.: Indianapolis, Ind. (R. B. Lock Box 34.)
Kretz Bros.' Show, Frank C. Kretz, mgr.: 129 N. Ninth st., Reading, Pa.
Lane's, Frank, Minnakers, Frank Lane, mgr.: 10 Mayfair st., Roxbury, Mass.
Leonard Players, Wm. R. Leonard, mgr.: Ridgeway, Mo. (Box 25.)
Lew's Family Vaudeville Show, Harry Lewis, mgr.: Azusa, Calif.
Lloyd's Canadian Show, Mr. Kennedy, mgr.: 236 Sinton st., Toronto, Can.
London's Tent Picture Show, Geo. W. London, mgr.: 1306 N. E. 2nd ave., Miami, Fla.
London Punch & Judy Show, Prof. Candler, mgr.: North ave., Mt. Clemens, Mich.
M & M Tent Show, M. L. Mitchell, mgr.: 2622 Prospect ave., Sioux City, Ia.
Mackey's Comedy Players, J. Frank Mackey, mgr.: Box 87, Avonmore, Pa.
Mansfield's, W. J., Tent Show: Tidland, Pa.
McDonald Tent Show, Chas. McDonald, mgr.: Paris, Tex.
McGriff Show, N. J. McGriff, mgr.: R. 3, Franklin, Pa.
McIntosh, Glenn W., Animal Pit Show: 51 Blinch st., Battle Creek, Mich.
McKeown's Medicine Shows, Frank McKeown, mgr.: Box 63, Stephenville, Tex.; office, 189 Washington Pl., Passaic, N. J.
Mighty Watson Shows, Elmer E. Bryner, mgr.: Chester City, Pa.
Miller's Vaudeville & Picture Tent Show, Geo. M. Miller, mgr.: Ramey, Pa.

WHERE ARE YOU WINTERING?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O., for publication in our Winter-Quarters List:

Name of Show.....
Name of Proprietor or Manager.....
Description of Show.....
Closes at.....
Date of Closing.....
Address of Winter Quarters.....

(Give address of offices here if you have any).

Hughes & Kogman's Attractions, Geo. S. Kogman, mgr.: Clendenin, W. Va.; office address, 205 Putnam Bldg., New York, N. Y.
Imperial Expo. Shows, Weeks & Robinson, mgrs.: Montreal, Can.
Inter-Ocean Greater Shows, Cal Batchler, mgr.: P. O. Box 106, Cincinnati, O.
International Amusement Co., A. R. Lavoie, mgr.: P. O. Box 921, Moose Jaw, Sask., Can.
Isler Greater Shows, Louis Isler, mgr.: Chapman, Kan.
Jamison, Wm. L., Shows, W. L. Jamison, mgr.: York, S. C.
Johnstone Amusement Company, Floyd R. Johnstone, mgr.: 233 W. Commonwealth ave., Fullerton, Ia.
Jones' Greater Shows, A. H. Jones, mgr.: Danville, Ky.
Jones, Johnny J., Expo. Shows, Johnny J. Jones, prop.: Orlando, Fla.
Kennedy, Con. T., Shows, Con T. Kennedy, mgr.: Waco, Tex.; offices, 295 Wales road, Massillon, O.
Keystone Expo. Shows, Meanie & Ramish, mgrs.: 1826 E. Cambria st., Philadelphia, Pa.
Kirk's United Shows, H. S. Kirk, mgr.: Brookport, Ill.; offices, 1307 Helen ave., Detroit, Mich.
Knickerbocker Shows, Felix Blei & Maurice B. Lagz, mgrs.: Office address, 312 Romax Bldg., 215 W. 47th st., New York, N. Y.
Krause Amusements, LeRoy Krause, mgr.: Lansdale, Pa.
Krause Greater Shows, Ben Krause, mgr.: 1827 E. Cambria st., Philadelphia, Pa.
Latlip's, Capt., Carnival, Capt. Latlip, mgr.: 209 Elm st., Charleston, W. Va.
Leonard Shows, Wm. R. Leonard, mgr.: Ridgeway, Mo. (Box 25.)
Levit Brown Higgins Shows, Levitt, Brown & Higgins, props.: Portland, Ore.; mail address, Imperial Hotel, Portland.
Litta Amusement Co., G. F. Little, mgr.: North Little Rock, Ark.
Looff's Shows, Wm. Looff, mgr.: LaMoore, N. D.; office address, 1512 Fourth st., Santa Monica, Calif.
Loos, J. George, Shows, J. George Loos, mgr.: Ft. Worth, Tex.
Macy's Expo. Shows, Dan Mahoney, bus. mgr.: South Charleston, W. Va. (Box 188.)
Maltese Expo Shows, Nat. Nardor, gen. mgr.: (Fair Grounds) Dublin, Ga.
McGrover, Donald, Shows: (Fair Grounds) Hillsboro, Tex.; address, Box 335.
McMahon Shows, T. W. McMahon, mgr.: Marysville, Kan.
Riley, Matthew J., Shows, Matthew J. Riley, mgr.: Trenton, N. J.
Royal American Shows, C. J. Sedlmayr, mgr.: Box 36, Packers' Station, Kansas City, Kan.
Rubin & Cherry Shows, Buldn Gruberg, mgr.: (Tri-State Fair Grounds) Savannah, Ga.
Sandy's Amusement Shows, Sandy Tamargo, mgr.: 925 Irwin ave., North Side, Pittsburg, Pa.
Savidge Amusement Co., Walter Savidge, mgr.: Wayne, Neb.
Siebrand Bros.' Shows, P. W. Siebrand, mgr.: Moorhead, Minn.; offices, Northwood, N. D.
Smith, Lexie, Amusement Co.: Linton, Ind.
Smith's Greater Shows, E. K. Smith, mgr.: Camp Wadsworth, Spartanburg, S. C.
Smith's Southern Shows, Steve Smith, mgr.: Montgomery, W. Va.
Smith Greater United Shows, K. F. (Brown) Smith, mgr.: Lattlettsburg, Ky.; offices, 119 S. Clay St., Salisbury, N. C.
Snapp Bros.' Shows, San Diego, Calif.
Sol's United Shows, Sam Solomon, mgr.: 716 East 21st st., Chicago, Ill.
Spencer Shows, Sam B. Spencer, mgr.: Brookville, Pa.
Star Light Shows, J. J. Stellar, mgr.: 12 School st., Stamford, Conn.
Sunshine Expo. Shows, H. V. Rogers, mgr.: Bossmer, Ala. (Box 25.)
Traver, George W., Expo. Shows: Cobles, N. Y.
Twentieth Century Shows, K. F. Ketchum, mgr.: Gloversville, N. Y.
United Amusement Co., Morasia & Hart, mgrs.: 225 Washington ave., Ind. City, Pa.
Velare Bros' Shows, Velare, care Showmen's Club, Coates House, Kansas City, Mo.
Wade & May Shows, W. B. Wade & E. O. May, props.: 84 Tyler ave., Detroit, Mich.
Wallace Midway Attractions, I. K. Wallace, mgr.: Thorn Hill, O.
Walters & Mathews' Fashion Plate Shows: Gallatin, O.
West Shows, Frank West, mgr.: Tarboro, N. C.
Williams Greater Shows, H. Williams, mgr.: Hartford, Conn. (Gen. Del.)
Wolf Greater Shows, Wm. Wolf, mgr.: 432 Walasha st., St. Paul, Minn.
Wolfe's Superior Shows, T. A. Wolfe, mgr.: Augusta, Va.
World of Bona Show, J. J. Polack, mgr.: Albany, Va.
World of North Shows: Richmond, Va.
World's Standard Shows, Jas. Hughes, mgr.: Glasgow, Miss.
Wright, J. H., T. Shows: Brownsville, Tex.
Wortham's World's Best Shows: San Antonio, Tex. (Box 95, Sta. A.)

Moore's, O. M., Show: Box 67, Thorpe, W. Va.
Morris Motorized Medicine Show, H. L. Morris, mgr.: 393 W. Columbus Pl., Long Branch, N. J.
Murray Players, A. J. Murray, mgr.: Resedale, Kan.; offices, 1608 Broadway, Kansas City, Mo.
Mysteria Show, Ralph Ruhl, mgr.: Columbus, O. (Mail address, Billboard, Cincinnati, O.)
Nielsen's, 81, Tent Show: Chippewa Falls, Wis. (Nielsen's Famous Georgia Minstrels, Col. J. O. Nielsen, mgr.; Savannah, Ga. (Box 1155).)
O'Home Town Show, Ben Craner, mgr.: Saginaw, Mich.
Pamphuska's Pets, Geo. E. Roberts, mgr.: 2324 N. Fairhill st., Philadelphia, Pa.
Peoples Flying Circus, Chas. Peoples, mgr.: 180 Adams st., Memphis, Tenn.
Queen Family Show, Lorenzo Quillin, mgr.: Quillin Bldg., Syracuse, O.
Robinson Tent Show: Menomonee, Wis.
Rando's Dog & Pony Shows, Clyde Rialdo, mgr.: Columbus, Kan.
Ruhl & Roblin Silver-Plated Shows: Philadelphia, Pa.
Ruhl's Moving Picture & Vaudeville Tent Show (Chas. V. Ruhl, mgr.): P. O. Box 93, Skating Springs, Pa.
Sanders Trained Animals, H. F. Sanders, mgr.: 1707 Main st., Joplin, Mo.
Sanders Trained Animal Show, Mrs. H. F. Sanders, mgr.: Joplin, Mo.
Selden's Big City Show, A. E. Selden, mgr.: 507 Larch st., N., Lansing, Mich.
Shaw's Vaudeville Circus, John A. Shaw, mgr.: 624 E. First st., Dayton, O.
Stanton Dog & Pony Show: West Nyack, N. Y.
Stanton W. H. A. L. Musical Show, G. E. Stanton, mgr.: Lansing, Mich.
Strayer & Steffen Shows, Strayer & Steffen, mgrs.: 110 17th st., Milwaukee, Wis.
Stowell's Tom Show, Frank H. Stowell, mgr.: Fort Edward, N. Y.
Subaqueous Wonderland, W. A. Quackenbush, mgr.: Big Flats, N. Y.
Swift Vaudeville Tent Show, Herbert Swift, mgr.: Edinburg, Ill. (R. 4)
Sylvester Ideal Tent Show, S. Sylvester, mgr.: Aten, N. Y.
Thompson's F. H., Tent Show: 85 Locust st., Aurora, Ill.
Thompson's L. A., Tent Show: 85 Locust st., Aurora, Ill.
Thompson's R. E., Tent Show: 85 Locust st., Aurora, Ill.
Tuy Mite (smallest horse), R. C. Brown, mgr.: 45 Furush st., San Antonio, Tex.
Tobin's Animal Show, Col. W. J. Uden, mgr.: Panagion, Ill.
Tobin's Tom's Cabin (Tent Show), Thos. L. Tobin, mgr.: Hoosick Falls, N. Y.
Wagner Young Shows, Ben E. Wallace, mgr.: Bradburn, W. Va.
Wing's Baby Joe Show, Robert G. Wing, mgr.: Box 19, Canton, Pa.
Womper's Great Show, L. R. Wonder, mgr.: 2171 E. 18th st., Cleveland, O.
Wright's Dog, Bird, Marionette & Vaudeville Show, C. A. Wright, mgr.: Bradford, N. H.
Zeis Attractions, Wald Zeis, mgr.: 1358 Elmwood ave., Toledo, O.

Great Falls—State Sportsmen's Assn. (State Shoot), June 21-24.
NEBRASKA
Omaha—Auto Show, Feb. 26-March 3. A. H. Waugh, mgr.
NEW JERSEY
Newark—Auto Show, March 10-17. Claude E. Holgate, mgr.
NEW YORK
New York—Internat'l Flower Show, March 12-17. J. Young, mgr., 43 W. 18th st.
New York (Grand Central Palace)—International Tobacco & Allied Industries Expo., Feb. 3-10.
Syracuse—Auto Show, Feb. 28-March 3. H. H. Smith, mgr., 701 Eckel Bldg.
OHIO
Akron—Auto Show, Feb. 17-24. E. T. Jones, mgr., 1091 W. Exchange st.
Akron—Kannel Club Show, March 24-25. S. L. J. Lescarneau, mgr., 1121 Jefferson ave.
Cincinnati—Fall Festival, Aug. 25-Sept. 8. W. C. Enkins, secy.
Cincinnati—Kannel Club Show, March 16-18. Mr. G. Adams, mgr., 628 Elm st.
Cincinnati—Auto Dealers' Assn. Show, Feb. 7-14.
Columbus—Kannel Club Show, March 10-12. W. E. Ellis, mgr.
Toledo—Kannel Club Show, March 10-11. Mrs. W. Vogel, mgr., Goodale, O.
OKLAHOMA
Oklahoma City—Home Builders' Expo., Feb. 16-24. Harry B. Bolton, mgr.
Oklahoma City—Auto Show, March —. E. T. Bell, mgr., 403 Oklahoma Bldg.
OREGON
Portland—Auto Dealers' Assn. Show, Feb. 12-19. R. J. Stenhill, mgr., 424 Henry Bldg.
PENNSYLVANIA
Philadelphia—Nat'l Championship Athletic Meet, April 28-29. Dr. G. W. Orton, secy., 322 S. 43rd st.
Philadelphia—Fashion Show, March 9-11. J. H. Goodwin, mgr., 804 Real Estate Trust Bldg.
Pittsburg—Kannel Club Show, March 9-10. H. H. Phillips, mgr., Box 1685.
RHODE ISLAND
Providence—Auto Show, April 5. R. P. Lord, mgr., 617 Industrial Tr. Bldg.
TEXAS
San Antonio—Golf Tournament, Jan. 25-27. J. O'Brien, secy., care Evening News.
San Antonio—San Antonio Kannel Club Show, March 2-4. E. S. Tatum, mgr., 201 Greenwood ave.
San Antonio—Fiesta San Jacinto Week of April 21. Dr. Harry Leap, mgr., City Nat'l Bank Bldg.
SOUTH AMERICA
Rio de Janeiro—Brazilian Expo., Sept. 7-March 31.
WISCONSIN
Milwaukee—Kannel Club Dog Show of Wis., April 1-2. J. H. Hoffmann, secy.

New Kensington—Standard Skating Rink, W. E. Brislin and W. G. Crooks, mgrs.
Philadelphia—Adelphi Roller Rink, Moss & Burns, mgrs.
Pittsburg—Auditorium Rink, Rockershonsen & Clark, mgrs.
Plumville—Roller Rink, Geo. Shaffer, mgr.
Portage—Garden Skating Rink, C. O. Baird, mgr.; plays attractions.
Red Lion—Fairmont Park Skating Rink, H. M. Spangler, mgr.
South Philadelphia—Third Regiment Armory Skating Rink, Martin Bain, mgr.; does not play attractions.
Vandergrift—Roller Skating Rink, Jonas Riggie, mgr.; plays attractions.
Warren—Warren Roller Rink, 12 Clark st., H. B. Sanford, mgr.
RHODE ISLAND
Pawtucket—Grand Skating Rink, D. O. Black, mgr.
TENNESSEE
Columbia—Grand Skating Rink, W. T. (Boley) Butts, mgr.
Jackson—West End Skating Rink, Geo. W. Troling, mgr.
TEXAS
Abilene—Skating Rink, C. C. Bracker, mgr.
Dallas—Gardner Park Roller Rink, Gardner Amusement Co., prop.; J. T. Bell, mgr.; plays attractions.
Dallas—Fair Park Roller Rink, P. G. Cameron, mgr.
Fort Worth—Columbia Skating Palace, Columbia Am. Co., props.; Fred Martin, mgr.; plays attractions.
Houston—New Rollaway Skating Rink, F. Martin, mgr.
Port Arthur—Port Arthur Pleasure Pier Park Rink, Sandford & Erickson, mgrs.
Sipe Springs—Skating Rink, Homer Tappe, mgr.
VIRGINIA
Richmond—Coliseum Skating Rink, Edw. Cowardin, mgr.; plays attractions.
WASHINGTON
Seattle—Woodland Skating Rink, George Vincent, mgr.
Seattle—Roller's Rink, H. G. Kotler, mgr.; plays attractions.
Tacoma—Gilde Skating Rink, Russ Hall, mgr.
WEST VIRGINIA
Chester—Roller Rink, Rock Springs Park, C. A. Smith, Jr., mgr.
Hinton—Auto Skating Rink, Ewing & Peck, mgrs.
Huntington—Vanity Fair Rink, H. O. Via & J. Kardin, mgrs.; plays attractions.
Scarbro—Roller Skating Rink, Joe Wren, mgr.
WISCONSIN
Green Bay—Park Roller Rink, Winfred Umebehan, mgr.
Janesville—Coliseum Roller Rink, A. L. Mace, prop.; Nicholas Kiefer, mgr.
Kenosha—Coliseum Skating Rink, W. J. Frazier, prop.; Peter Slater, mgr.
LaCrosse—Arcade Skating Rink, Shellie Charles, mgr.
Milwaukee—Riverview Rink, Emil J. Eichstead, mgr.; plays attractions.

Milwaukee—Marigold Gardens Skating Rink, Joseph W. Munch, mgr.; plays attractions.
Sheboygan—Turner Hall Rink, A. B. Sharp, mgr.; plays attractions.
Wisconsin Rapids—Skating Rink, A. J. Hasbrouck, mgr.; plays attractions.
CANADA
London, Ont.—Sincoe Roller Rink; plays attractions.
Montreal, Que.—Mount Royal Arena Rink, Thos. J. Duggan, mgr.
Montreal—Forum Roller Rink, Geo. F. Lum, mgr.
St. John's, N. B.—Victoria Rink, F. G. Spencer, mgr.
St. John's, N. B.—Queen's Rink, Robt. J. Armstrong, mgr.
St. Thomas, Ont.—Granite Rink, W. K. Cameron, mgr.
Toronto, Ont.—Riverdale Skating Rink, C. W. Smith, mgr.

ICE SKATING RINKS

MICHIGAN
Detroit—Arena Ice Rink, Harry Z. Brown, mgr.
NEW YORK
New York City—St. Nicholas Ice Rink, 69 W. 66th st., C. H. Fellowae, mgr.
New York—131st St. Ice Palace, Mr. Carroll, mgr.
New York City—Iceland, 1680 B'way, Cater & Hawksworth, mgrs.
New York City—Hunt's Point Ice Glades, 167th st. & Westchester ave., Bronx, Co-Ad-Vend Co., mgrs.; plays attractions.
OHIO
Cincinnati—Avon Rink, J. L. Dunbacher, Jr., mgr.
Cleveland—Elysium Ice Rink.
OREGON
Portland—Ice Palace, E. H. Savage, mgr.
PENNSYLVANIA
Philadelphia—Arena Ice Rink, 45th & Market sts.
Pittsburg—Duquesne Garden, Paul Quiltrough, mgr.
WASHINGTON
Seattle—Arena Ice Rink, Arena Co., props.; plays attractions.
Spokane—Spokane's Health Palace, Lew S. Hurtig, mgr.; plays attractions.
CANADA
Halifax, N. S.—Arena Ice Rink, F. J. Maber, mgr.
Hamilton, Ont.—The Arena Rink, H. P. Thompson, mgr.
Perth, Ont.—Perth Ice Rink, Ltd., George S. James, owner and manager; plays attractions.
Vancouver, B. C.—The Arena Ice Rink, Vancouver Arena Co., props.
Victoria, B. C.—The Arena Ice Rink, Victoria Arena Co., Ltd., props.; plays attractions.

COMING EVENTS

Skating Rink List

(Continued from page 75)

CALIFORNIA
Long Beach—Southern Calif. Illinois State Society Annual Picnic, at Bixby Park, Feb. 12. W. A. Wiley, pres.
San Francisco—Pacific Auto Show, Feb. 17-24. G. A. Wahlgreen, mgr., 215-16 Humboldt Bank Bldg.
FLORIDA
Fort Lauderdale—Firemen's Midwinter Jubilee, Jan. 29-Feb. 3. F. J. Brady, mgr., Box 893, Lake Worth, Fla.
Miami—Mid-Winter Roundup, ausp. Muhl Temple Shrine, Feb. 5-10. Sid Markham, mgr. and dir.; Milt Hinkle, arena dir.
IDAHO
Moscow—Panhandle Poultry Assn., Jan. 30-Feb. 1. H. W. Hulbert, secy.
INDIANA
Indianapolis—Auto Show, March 5-10. John B. Orman, mgr.
ILLINOIS
Chicago—Automobile Show, Jan. 27-Feb. 3. S. A. Miles, mgr., 366 Madison ave., New York, N. Y.
IOWA
Des Moines—Auto Show, Feb. 25-March 3. C. G. Van Vliet, mgr., 300 Century Bldg.
Fort Dodge—Corn Show (Armory), Jan. 25-27. Frank H. Cooley, mgr.
KANSAS
Wichita—Own Your Home Expo., March 9-19. Harry B. Bolton, mgr.
KENTUCKY
Louisville—Auto Show, Feb. 19-24. G. T. Holmes, mgr., Inter-Southern Bldg.
LOUISIANA
New Orleans—Marill Graa Carnival, Feb. 8-13.
MAINE
Rockland—Community Food Fair, Feb. 12-17. A. W. Gregory, secy.
MARYLAND
Baltimore—Pageant of Progress & Colored Industrial Expo., ausp. Colonel K. of E., at 4th Regt. Armory, Feb. 12-17. Geo. W. Smith, secy., 932 McCulloch st.
MASSACHUSETTS
Boston—Auto Show, March 10-17. C. I. Campbell, mgr., 5 Park Sq., Boston.
Boston—Business Show, April 2-7. James F. Tate, mgr., 50 Church st., New York, N. Y.
MINNESOTA
Duluth—Auto Show, March 19-24. A. R. Kent, mgr.
Minneapolis—American Kannel Club Show, April 3-6. G. S. Hagen, secy., Box 1626.
Minneapolis—Auto Show, Feb. 3-9. W. R. Whitnot, mgr.
MISSOURI
St. Louis—Business Show, Jan. 29-Feb. 3. James F. Tate, mgr., 50 Church st., New York, N. Y.
St. Louis—Auto Show, Feb. 17-24. R. E. Lee, mgr., 5124 Locust st.
MONTANA
Great Falls—State Bowling Tournament, March 11-17.

Moravia—Finger Lakes Garage Roller Rink.
Oswego—Criterion Roller Rink, Morton & Pierce, owners; Ray Moody, mgr.; plays attractions.
Penn Yan—Penn Yan Rolling Palace; plays attractions.
Rochester—Genesee Roller Rink, 110 South ave.; winter and summer; plays attractions.
Rochester—Stratford Roller Rink, Davenport & McGill, mgrs.
Syracuse—Valley Dancing Pavilion Skating Rink, Miller & Merton, props.
Troy—Bolton Hall Skating Rink, Mrs. M. Oettinger, owner; Al Anderson, mgr.
NORTH DAKOTA
Grand Forks—Jack's Roller Rink, W. B. Jack, mgr.
OHIO
Akron—Paramount Rink, 209-11 Main st.
Alliance—Alliance Roller Rink, Clem Knowles, mgr.
Canton—Coliseum Roller Rink, Jack Huth, mgr.
Cincinnati—Music Hall Rink, Al Hoffman, mgr.
Cincinnati—Reichrath's Rink, John Dewey, mgr.
Cincinnati—College Hill Rink, J. Sweeney, owner and mgr.
Cleveland—Judd Roller Rink, Judd Roller Rink Co., owners; Roland Cionl, mgr.
Cleveland—Luna Park Skating Rink, Luna Park Am. Co., props.
Columbus—Smith's Skating Rink, Smith Park Co., props.; plays attractions.
Elizabethtown—Arcadia Rink.
Harrison—Harrison New Rink.
Lorain—Glen's Skating Rink, A. W. Glendinning, mgr.
North Bend—Palace Rink.
Toledo—Coliseum Rink, P. B. Bralley.
Youngstown—Judd Roller Rink, Judd Roller Rink Co., props. H. L. Brano, mgr.
Youngstown—Auditorium Roller Rink, Oak Hill ave., Harold H. Keetle, mgr.; plays attractions.
Zanesville—Winter Garden Rink, H. D. Ruhl.
OKLAHOMA
Hedlton—Dreamland Rink, Frank Westcott, mgr.; plays attractions.
Oklahoma City—Merrie Garden Roller Rink, O. W. Connelly, owner; C. L. Smith, mgr.; plays attractions.
PENNSYLVANIA
Allentown—Manhattan Skating Rink, Wm. J. Ruller, mgr.
Arcadia—Arcadia Skating Rink, A. W. McMillen, mgr.
Bakerton—Welcome Auditorium Skating Rink, R. S. Corey, mgr., Elmora, Pa.; plays attractions.
Columbia (near Lancaster)—Armory Skating Rink, Chas. DePhillipi, mgr., Lancaster, Pa.
Danville—Palace Roller Rink, W. O. Lord, gen. mgr.; plays attractions.
Erie—Erie Arena Roller Rink, Harold H. Keetle, mgr.
Greensburg—Roller Skating Rink, Jonas Riggie, mgr.
Lebanon—Roller-drome Skating Rink, Billy Carpenter, mgr.
McKeesport—Pallades Skating Gardens, J. W. Davenport & Jimmie McGill, owners and managers; plays attractions.
Mt. Carmel—Palace Roller Rink.

NEW YORK VAUDEVILLE AGENTS

Abbey Vaudeville Bureau, 16 E. 23d.
Adler & Gross, 949 Broadway.
Affiliated Theaters Corp., 723 7th ave.
Alston, Arthur C., 1493 Broadway.
Allen Theater Enterprises, 17 W. 42d.
Amalgamated Vaude. Agency, 1441 Broadway.
American Theatrical Exchange, 122 E. 25th.
Anderson & Weber, 229 W. 48th.
Ashland, Wilfred, 144 W. 37th.
Associated Theaters, 214 W. 42d.
Bacon, Gerald F., 206 W. 46th.
Baerwitz, Samuel, 160 W. 46th.
Baker, Bob, 160 W. 46th.
Beatty, Thos. E., 701 7th ave.
Beck, Arthur F., 135 W. 44th.
Beck, Martin, 1564 Broadway.
Becker, Herman, 158 W. 45th.
Bedini, Jean, 245 W. 47th.
Belfrage, Geo. F., 701 7th ave.
Benedict, Phil P., 1402 Broadway.
Benham, M. S., 1564 Broadway.
Berlinschoff, Henry, 1493 Broadway.
Bernstein, David, 1549 Broadway.
Betts & Fowler, 1482 Broadway.
Binkoff, Harry L., 472 2d ave.
Block, A. L., 327 E. 103d.
Block & Barmore, 145 W. 45th.
Bloom, Lella, 1564 Broadway.
Blue, John J., 233 W. 51st.
Blumenfeld, Herman, 1579 Broadway.
Bostock, C. W., 1495 Broadway.
Bradley, Lillian, 1531 Broadway.
Brandell, Wm., 1493 Broadway.
Brecher, Leo, 623 Mad. ave.
Breed, Charles S., 1564 Broadway.
Brennan, George H., 1402 Broadway.
Brill, Sol, Enterprises, 103 W. 46th.
Brill, Sol, & Co., 71 E. 11th.
Broadway Varieties Co., 2834 Broadway.
Brook, Morris & Freeman, 1493 Broadway.
Brown, Miss G. F., 1564 Broadway.
Brown, Jos. K., 313 E. 27th.
Buckley & Sullivan, Inc., 1568 Broadway.
Burke, Bernard, 1581 Broadway.
Burke, Billie, 1495 Broadway.
Bush, Phil, 1403 Broadway.
Cann, Ben, 1547 Broadway.
Cantor, Lew, 160 W. 46th.
Carpenter, E. J., 1402 Broadway.
Casey, Pat, Dramatic Agency, Inc., 701 7th.
Chaos, Geo., 110 W. 47th.
Claremont Entertainment Bureau, 4141 3d.
Consolidated Theatrical Enterprises, Inc., 1583 Broadway.
Cooper, Blutch, 707 7th ave.
Cooper, Irving N., 1416 Broadway.
Cooper, Jas. E., 701 7th ave.
Cornell, Charles, 1520 Broadway.
Cornell, John, 1520 Broadway.
Crowford, Phillely & Zehrunig, 1476 Broadway.
Dandy, Ned, 1493 Broadway.
David Agency, 17 W. 42d.
Davis, Al, 1547 Broadway.
Davidow & LeMaire, 1493 Broadway.
DeGraw, Lotta, 1547 Broadway.
DeLyons & Co., Inc., 220 W. 42d.
Dedley, Edgar, 1493 Broadway.
Dunbar, Ralph M., 1564 Broadway.
Durand, Paul, 1562 Broadway.
Eckl, Jos., 1547 Broadway.
Edwards, Gus, 1531 Broadway.
Eichner, Mammie, 1547 Broadway.
Elliott, Wm., 104 W. 39th.
Evans, Frank, Inc., 1564 Broadway.
Fallow, Sam, 160 W. 46th.
Farnum, Ralph G., 1564 Broadway.
Ferber & Shea, 1540 Broadway.
Feinberg, A., 180 W. 46th.
Feldman, N. S., Inc., 1493 Broadway.
Fitzgerald, H. J., 220 W. 48th.
Fitzpatrick & O'Donnell, 160 W. 46th.
Fitzpatrick, Thos. J., 1562 Broadway.
Flynn, Jack D., 1564 Broadway.
Fox, William, 126 W. 46th.
Fredricks, Eddie, 1493 Broadway.
Friedlander, Wm. B., 140 W. 42d.
Friedman, Geo., 109 W. 117th.
Gaije, Crosby, 229 W. 42d.
Garren, Jos., 160 W. 46th.
General Enterprises, Inc., 1540 Broadway.
Gerard, Barney, Inc., 701 7th ave.
Grady, Billy, 1564 Broadway.
Graham, Thos., 330 W. 12d.
Gran's, Matt, Agency, New York Theater Bldg.
Green, Howard, Jr., 110 W. 47th.
Grismer, Jos. R., 137 W. 48th.
Grismer, Jos. R., 1529 Broadway.
Gutman, Arthur H., 1531 Broadway.
Hallett, Louis, 1493 Broadway.
Hart, Jos., 137 W. 48th.
Hart, Max, 1540 Broadway.
Harvey, Charles J., 1402 Broadway.
Hastings, Ben, 1517 Broadway.
Hastings, Harry, 701 7th ave.
Hastings, O. S., 1476 Broadway.
Herk, I. H., 723 7th ave.
Hewley, Hobart, 363 W. 125th.
Henry, Jack, 1493 Broadway.
Hirschfeld, M., 1441 Broadway.
Hoagland & Carroll, Inc., 137 W. 48th.
Hockey, Milton, 110 W. 47th.
Hodge, Oscar F., 145 W. 45th.
Hogarty, John E., 200 W. 52d.
Horn, J. E., 1493 Broadway.
Horowitz, Arthur J., 160 W. 46th.
Howe, Sam, 701 7th ave.
Hughes & Hanlon, 160 W. 46th.
Hughes, Gene, Inc., 1562 Broadway.
International Variety & Theatrical Agency, Inc., 218 W. 42d.
Jackel, John C., Inc., 1581 Broadway.
(Continued on page 78)

LITTLE THEATERS

ALABAMA
 Birmingham—Birmingham Drama League Play-
 ers.
 Mobile—Mobile Little Theater.
 Selma—Selma Drama League Players.

ARKANSAS
 Little Rock—Little Rock Little Theater.

CALIFORNIA
 Berkeley—Berkeley Theater of Allied Arts.
 Berkeley—Campus Little Theater.
 Berkeley—Mask and Dagger.
 Berkeley—University English Club Players.
 Berkeley—Greek Theater.
 Fullerton—Fullerton Community Playhouse.
 Hollywood—Hollywood Community Theater.
 Hollywood—Mummers.
 Los Angeles—Southwest Community Theater.
 Los Angeles—The Playwrights' care count
 Club, 518 Jun St., Los Angeles, Calif.
 Monterey—Pork & Roll Players.
 Oakland—Oakland Little Theater Club.
 Pasadena—Pasadena Community Players.
 Pasadena—Children's Players.
 Pomona—Cometa Park Players.
 Redlands—Redlands Community Players.
 Sacramento—Sacramento Little Theater.
 San Diego—San Diego Players.
 San Francisco—Mittell's Players.
 San Francisco—Harlequin Players.
 San Francisco—Players' Club.
 San Francisco—San Francisco Little Theater.
 San Francisco—Sequoia Little Theater Players.
 Santa Ana—Santa Ana Players.
 Santa Barbara—Santa Barbara Com. Arts Assn.
 Whittier—Whittier Community Players.

COLORADO
 Boulder—Boulder Little Theater.
 Colorado Springs—Colorado Springs Drama
 League.
 Denver—Denver Little Theater.

CONNECTICUT
 Bridgeport—Bridgeport Players.
 Bristol—Bristol Community Players.
 Greenwich—Fairfield Players.
 Hartford—Hartford Players.
 New Haven—"The Craftsman", Yale College.
 Stamford—Masquers.

DELAWARE
 Wilmington—Wilmington Drama League.

DISTRICT OF COLUMBIA
 Washington—Washington Little Theater.
 Washington—The Arts Club.

FLORIDA
 Jacksonville—Brentwood Community Players.
 Jacksonville—Fairfield Community Playhouse.
 Jacksonville—Jacksonville Community Players.
 Palatka—Palatka Community Service.
 Tampa—Community Players.

GEORGIA
 Atlanta—Little Theater, Women's Club.
 Atlanta—Players' Club.
 Savannah—Varsity Dramatic Society.
 Savannah—Village Players.

ILLINOIS
 Chicago—Boys' Dramatic Club, care "Buckets
 of Blood".
 Chicago—Children's Theater, Municipal Pier.
 Chicago—Northwestern University, Campus
 Players.
 Chicago—Brownson Players.
 Chicago—Chicago Arts Club.
 Chicago—Chicago Little Theater.
 Chicago—Coach House.
 Chicago—Hull House Players.
 Decatur—Decatur Little Theater.
 Lake Forest—Lake Forest Playhouse.
 Peoria—Peoria Players.
 Springfield—Springfield Community Players.
 Urbana—Urbana Players' Club.
 Winnetka—North Shore Players.
 Winnetka—Winnetka Community Playhouse.

INDIANA
 Anderson—Anderson Little Theater.
 Indianapolis—Little Theater.
 Indianapolis—Little Theater Society, care Mrs.
 William O. Bates, 756 Middle Drive.
 Indianapolis—Pythian Dramatic Club.

IOWA
 Bloomfield—Little Theater Associations.
 Cedar Rapids—Cedar Rapids Little Theater.
 Cedar Rapids—Coe College Little Theater.
 Des Moines—Little Theater Associations.
 Dubuque—Guild of Dramatic Arts.
 Grinnell—Little Theater Associations.
 Iowa City—Iowa Little Theater Circuit.
 Iowa City—Little Theater Associations.
 Mason—Little Theater Association.
 Newton—Little Theater Association.
 Sioux City—Little Theater Associations.

KANSAS
 Lawrence—University of Kansas Little Thea-
 ter.
 Lawrence—Little Theater.

KENTUCKY
 Lexington—Lexington Community Theater.
 Louisville—Campus Playhouse.
 Louisville—Louisville Players.
 Louisville—Louisville Little Theater.
 Louisville—Dramatic Club of Nazareth College.
 Louisville—Players' Club.

LOUISIANA
 Baton Rouge—Baton Rouge Little Theater
 Guild.
 Lincoln Heights—Lincoln Heights Players.
 Morgan City—Torch Players.
 New Orleans—Dramatic Club, Tulane Univer-
 sity.
 New Orleans—Dramatic Class of the New Or-
 leans Conservatory of Music and Dramatic
 Art.
 New Orleans—Jerusalem Temple.
 New Orleans—Dramatic Society, Young Wom-
 en's Hebrew Association.
 New Orleans—LePetit Theater du Vieux Carre.

MAINE
 Bangor—Little Theater.
 Hollis—Quillote Theater.
 Ogunquit—Ogunquit Village Studio.
 Portland—The Maitland Playhouse.

MARYLAND
 Baltimore—Everybody's Playhouse.
 Baltimore—Baltimore Children's Theater.
 Baltimore—Neighborhood Playhouse.
 Baltimore—Neighborhood Players.
 Baltimore—All University Dramatic Club, Johns
 Hopkins University.
 Baltimore—Stagecraft Studios.
 Cumberland—Carroll Players.
 Frostburg—Dramatic Class, State Normal
 School.

MASSACHUSETTS
 Boston—Children's Theater.
 Boston—Boston Experimental Theater Guild.
 Boston—Elizabeth Peabody Playhouse.

Cambridge—Harvard Dramatic Club.
 Cambridge—47 Workshop.
 Deerfield—Dramatic Society of Deerfield Acad-
 emy.
 East Gloucester—East Gloucester Playhouse
 East Gloucester—Playhouse in the Moors.
 Jamaica Plains—Footlight Club.
 Lawrence—Lawrence Community Players.
 Northampton—McCallum Theater.
 Northampton—Northampton Players.
 Northampton—Smith College Dramatic Assn.
 Northampton—Theater Workshop (Smith Col-
 lege).
 Plymouth—Plymouth Theater.
 Tufts College—Pen, Paint and Pretzels Dra-
 matic Society of Tufts College.
 Williamstown—Williamstown College Dramatic
 Club.

MICHIGAN
 Flint—Community Dramatic League.
 Pontiac—Pontiac Little Theater.
 Ypsilanti—Ypsilanti Playhouse.

MINNESOTA
 Duluth—Duluth Little Theater.
 Minneapolis—Children's Players.
 Minneapolis—Studio Players.
 Minneapolis—Stanley Hall Little Theater.
 Minneapolis—Phyllox Theater (University).

MISSOURI
 Columbia—The Masquers, State University of
 Missouri.
 Kansas City—Drama Players.
 Kansas City—Kansas City Community Players.
 St. Louis—St. Louis Artists' Club Guild.

MONTANA
 Missoula—Missoula University Masquers
 Red Lodge—Mask and Frolic Club.

NEBRASKA
 Omaha—Children's School of the Theater.

NEW HAMPSHIRE
 Peterboro—Outdoor Players.

NEW JERSEY
 Newark—Catholic Young Women's Club.
 Newark—Neighborhood Players.
 Newark—Newark Little Theater Guild.
 Montclair—Players' Playhouse.
 Summit—Players' Association.
 Trenton—Trenton Group Players.

NEW MEXICO
 Santa Fe—Santa Fe Community Players.

NEW YORK
 Albany—St. Patrick Players.
 Albany—MacKaye Community Players.
 Alfred—Wee Playhouse.
 Auburn—Auburn Amateur Dramatic Club.
 Bannard College—Wicks and Cues.
 Bay Ridge, H. S.—Ovation Players.
 Bronx—The Lupton Theater.
 Brooklyn—Acme Players.
 Brooklyn—Institute Players.
 Brooklyn—Clark Street Players.
 Buffalo—Buffalo Drama League Players.
 Buffalo—Buffalo Thumb Box Players.
 Buffalo—Dramatic Society of the Cansius
 College.
 Buffalo—D'Youville Players.
 Buffalo—Chrysalis Players.
 Elmira—Community Theater on Wheels.
 Elmhurst (L. I.)—Elmhurst Jackson Heights
 Players.
 Forest Hills (L. I.)—Garden Players.
 Gouverneur—Gouverneur Players, care Howard
 Collins.
 Ithaca—Cornell Dramatic Club, Cornell Uni-
 versity.
 Jamaica (L. I.)—Jamaica Community Players.
 Jamaica (L. I.)—Jamaica Repertory Theater.
 Nassau (L. I.)—Nassau Dramatic League.
 Kew Gardens (L. I.)—Kew Garden Players.
 New York City, 135 E. 27th St.—Bramhall
 Players.
 New York City, Fifth Ave.—Children's Theater.
 New York City, 14 W. 42th St.—Civic Club,
 Drama Group.
 New York City—Cooper Players of Cooper
 Union Inst.
 New York City, 785 Madison Ave.—Cutler
 Comedy Club of Cutler School.
 New York City—Dr. Somerville's Drama
 Class, New York University.
 New York City—Dramatic Association of
 Hunter College.
 New York City—Dramatic Society of Wash-
 ington Sq. College.
 New York City, 190th St. and Ft. Washington
 ave.—George Grey Barnard's Cloisters of St.
 Guldhorn.
 New York City, 27 Barrow St.—Greenwich
 House Dramatic Society.
 New York City—Guild Players, University Set-
 tlement.
 New York City, 15th Street Theater—Labor
 Guild.
 New York City, Grand St.—Neighborhood
 Playhouse.
 New York City, 15th Street Theater—Stock-
 bridge Stocks.
 New York City, 152 W. 55th St.—Stuyvesant
 Players.
 New York City, 349 W. 85th St.—Three Arts'
 Club, Dramatic Dept.
 New York City, Provincetown Theater—Town
 Drama Guild.
 New York City, 67 W. 44th St.—Union of the
 East and West Dramatic Society.
 New York City—Verdi Club.
 New York City—Columbia University Players.
 New York City—Brooklyn Repertory Theater,
 1482 Broadway.
 New York City (Carnegie Hall)—Fitzgerald
 Dramatic Club.
 New York City—Hunter College "The Players".
 New York City—Inter-Theater Arts.
 New York City—Morningglade Players.
 Nyack—Nyack Players.
 Richmond Hill (L. I.)—Richmond Hill South
 Dramatic Society of Long Island.
 Richmond Hill (L. I.)—Richmond Hill Players.
 Rockville (L. I.)—Rockville Center.
 Rockville (L. I.)—Fortnightly Community
 Players.
 Saratoga—Women's Civic Club.
 Scarborough—Beechwood Players, Beechwood Thea-
 ter.
 Schenectady—The Mountbanks.
 Scarsdale—Wayside Players.
 Seneca Falls—Dramatic Club of Myriose
 Academy.
 Troy—The Box and Candle Dramatic Club of
 Russell Sage College.
 Troy—Dramatic Society of Emma Willard
 School.
 Troy—Helm Dramatic Club.
 Troy—The Masque Players.
 Westbury—Dramatic Society United States
 Military Academy.
 White Plains—Putnam County Club.
 New York University—Varsity Dramatic So-
 ciety.

Montclair—Montclair Players.
 Pelham Manor—Manor Club.
 Plainfield—Plainfield Theater.
 Poughkeepsie—Poughkeepsie Community Thea-
 ter.
 Rochester—Rochester Little Theater.
 Rochester (Argyle Street)—Prince Street Play-
 ers.
 Staten Island—New Brighton Players.
 Syracuse—Syracuse Little Theater.
 White Plains—Frisco Players.
 Yonkers—Workshop Theater.

NORTH CAROLINA
 Chapel Hill—Carolina Players of the University
 of North Carolina.
 Durham—Durham Community Theater.
 Raleigh—Playmakers' University of North
 Carolina.
 Raleigh—Raleigh Community Players.

NORTH DAKOTA
 Fargo—Fargo Little Country Theater.

OHIO
 Akron—Civic Drama Association, Akron Play-
 ers.
 Cincinnati—Cincinnati Art Theater.
 Cincinnati—Community Dramatic Institute.
 Cincinnati—Dramatic Dept. of Cincinnati Com-
 munity Service, Greenwood Building.
 Cincinnati—Little Playhouse Company.
 Cleveland—Playhouse.
 Cleveland—Cleveland Players.
 Granville—Denison Maskers.
 Oxford—Ernst Theater.

OKLAHOMA
 Norman—Little Theater Group, University City
 Center.

PENNSYLVANIA
 Brookfield—Brookfield Little Theater.
 Butler—Butler Little Theater.
 Erie—Erie Little Theater.
 Erie—Community Playhouse.
 Gettysburg—Philadelphia Helfry Club of Ger-
 mantown Academy.
 Lincoln—Lincoln Players.
 Philadelphia—Dramatic Association of Adelphi
 College.
 Philadelphia—Dramatic Club of the University
 of Pennsylvania.
 Philadelphia—Philmontean Society of the
 University of Pennsylvania.
 Philadelphia—Philmontean Arts Players.
 Philadelphia—Philadelphia Little Theater.
 Philadelphia—Philmontean Players.
 Pittsburgh—Duquesne Players.
 Pittsburgh—Pittsburg Temple Players.
 Pittsburgh—Dept. of Drama in the Theater of
 the College of Fine Arts, Carnegie Insti-
 tute of Technology.
 Pittsburgh—Gold Players, Moose Auditorium.
 State College—Penn State Players.
 Titusville—Titusville Little Theater.

RHODE ISLAND
 Pawtucket—Pawtucket Community Theater.
 Providence—Providence Players.

SOUTH CAROLINA
 North Charleston—North Charleston Community
 Players.

SOUTH DAKOTA
 Mitchell—Dramatic Society, D. W. College of
 Mitchell.
 Sioux Falls—Dramatic League.

TENNESSEE
 Memphis—Little Theater Players.

TEXAS
 Austin—Austin Community Players.
 Austin—Little Theater.
 Austin—Austin Little Theater.
 Dallas—Dallas Little Theater.
 Fort Worth—Fort Worth Little Theater.
 Houston—Greenmask Players.
 Houston—Houston Little Theater.
 Paris—Little Theater Players.
 San Antonio—San Antonio Little Theater.
 Wichita Falls—Wichita Falls Community Thea-
 ter.

VIRGINIA
 Hollins—Hollins Theater, Hollins College.
 Lynchburg—Little Theater, Assembly Hall.
 Richmond—Little Theater League.
 Richmond—Richmond Hill Players.

WASHINGTON
 Aberdeen—Aberdeen Community Theater.
 Hoquiam—Hoquiam Community Players.
 Seattle—Seattle Repertory Theater.
 Seattle—Seattle Theater Guild.
 Seattle—Dramatic Society, University of Wash-
 ington.
 Tacoma—Tacoma Drama League.

WISCONSIN
 Madison—University of Wisconsin Players.
 Milwaukee—Wisconsin Players.

CANADA
 London—Western University Players' Club.
 Montreal—Ikranian Dramatic Club.
 Montreal—Montreal Little Theater.
 Saramato—Saramato Dramatic League.
 Ottawa—Little Theater.
 Ottawa—Ottawa Drama League.
 Ottawa—Eastern Dramatic Club.
 Toronto—Toronto Little Theater.
 Toronto—Hart House, Trinity College Dramatic
 Society.
 Vancouver—Vancouver Little Theater Assn.
 Victoria—Victoria Dramatic Society.
 Winnipeg—Winnipeg Community Players.

ENGLAND
 Leeds—Leeds Industrial Theater.
 London—Phoenix Society.

Lewis & Gordon Producing Co., Inc., Times
 Building.
 Lewis, Jack, 1583 Broadway.
 Linder, Jack J., 1493 Broadway.
 Linton & Linton, 1493 Broadway.
 Loeb, Jack H., 1331 Broadway.
 Loew, Marcus, 1540 Broadway.
 Loew's Theatrical Enterprises, 1540 Broadway.
 Loew's, Inc., 1540 Broadway.
 Loxson, Miss Oily, 1547 Broadway.
 Lohmuller, B., 160 W. 40th.
 Long, Wm. H., 2573 Broadway.
 Lowe-Hakon Co., 140 W. 42d.
 Lowe, Maxin L., 140 W. 42d.
 Lowenstein, Max J., 1579 Broadway.

M
 Macgregor, E. J., 211 W. 42d.
 Madlock, C. B., 137 W. 48th.
 Mann, Joe, 1692 Broadway.
 Maroon, Max, 220 W. 48th.
 Marshall, H. B., Ltd., 215 W. 47th.
 Marlon, Dave, 1579 Broadway.
 Mauskis, Fally, Vaudeville Agency, 1517 Broad-
 way.
 Maxwell, Joe, Inc., 1568 Broadway.
 Maynard, C. G., 214 W. 42d.
 McCarthy, J. J., 1476 Broadway.
 McCallan Vaudeville Agency, 145 W. 45th.
 McCann, Langdon, 17 E. 11th.
 McGuire, B. C., Co., 245 W. 55th.
 McKay, Frederic, 75 W. 40th.
 Mealy, Macklin M., 245 W. 47th.
 Melville, Frank, Inc., 220 W. 42d.
 Meyhofer, Henry, 701 7th ave.
 Michaels, Joe, 160 W. 46th.
 Michaels, Dan, 37 W. 113d.
 Miller, Harry, Co., 1476 Broadway.
 Moore-Megley Co., 245 W. 47th.
 Moser, Geo., 217 W. 45th.
 Morris, Joe, 791 7th ave.
 Morris, Wm., 1493 Broadway.
 Morris & Fall, 1579 Broadway.
 Moss, B. S., Theatrical Enterprises, Inc., 1564
 Broadway.

N
 Nadel, E. K., 707 7th ave.
 Nazario, Nat., 1579 Broadway.
 Newman, Dave, 768 Jackson ave.

O
 Orpheum Circuit Co., 1564 Broadway.

P
 Pantages Vaudeville Circuit, 1492 Broadway.
 Pearson, Arthur, 229 W. 42d.
 People's Vaudeville Co., 1540 Broadway.
 Pincus, Harry, 160 W. 46th.
 Plummer, Walter J., Agency, Inc., 245 W. 45th.
 Plohn, Max and Edmund, Times Building.
 Plohn, Jas., 1564 Broadway.
 Poulson, Jack, 160 W. 46th.

R
 Rath, Fred, 160 W. 46th.
 Rapf & Golden, 1564 Broadway.
 Redelsheimer, L., 701 7th ave.
 Reynes, Maurice S., 10 E. 43d.
 Reynolds, George W., 145 W. 45th.
 Rialto Productions, Inc., 130 W. 46th.
 Rialto Vaudeville Representative, Inc., 1562
 Broadway.
 Rice & Graham, 1540 Broadway.
 Riordan, W. M., 244 W. 42d.
 Robbins John A., 1493 Broadway.
 Rubin & Richards Co., Inc., 1571 Broadway.
 Rogers, Max, 1544 Broadway.
 Rosney, Tom, 1531 Broadway.
 Rose & Curtis, 1579 Broadway.
 Rosenberg, Henry, 112 W. 34th.
 Rosoff, Fred, 117 W. 46th.

S
 Sanders, Daly, 1547 Broadway.
 Sanford, Walter, 1493 Broadway.
 Santer, J. Jordan, Times Building.
 Sandler, Harry, 1493 Broadway.
 Schenck, Nick M., 1540 Broadway.
 Scott, Paul, 1492 Broadway.
 Shea, Harry A., Vaudeville Agency, 160 W.
 46th.
 Shea, M. A., 160 W. 46th.
 Shea, P. F., 214 W. 4th.
 Sheely Vaudeville Agency, Inc., 1493 Broadway.
 Shubert Vaudeville Exchange Co., 233 W. 45th.
 Silverman, Harry, 1490 Broadway.
 Singer, Jack, Co., Inc., 701 7th ave.
 Small, Edward, Inc., 1493 Broadway.
 Smith, Joe Paige, 1562 Broadway.
 Smith, Faley, 1562 Broadway.
 Sobel, Nat., 1579 Broadway.
 Sofferman, A., 1493 Broadway.
 Soffrank, Geo., 160 W. 46th.
 Sott, David, 417 W. 43d.
 Spachner, Leopold, 1492 Broadway.
 Spiegel, Max, 1579 Broadway.
 Stahl, John M., 220 W. 42d.
 Stahl, Leona, Suite 300 Putnam Bldg., 1493
 Broadway.
 Stoker, Field, 245 W. 47th.
 Stokes, John, 151 W. 42d.
 Gua Sun Hooking Exchange Co., 1493 Broadway.

T
 Tennia, C. O., 1476 Broadway.
 Theatrical, A., 160 W. 46th.
 Thatcher, James, 1492 Broadway.
 Thomas, Lou, 1544 Broadway.
 Tunson, R. G., 1493 Broadway.
 Turner, H. Godfrey, 1490 Broadway.

V
 Vincent, Walter, 1431 Broadway.
 Vogel, Wm., Production, Inc., 130 W. 46th

W
 Walker, Harry, 1531 Broadway.
 Weber, Harry, 1564 Broadway.
 Weber, Herman W., 1564 Broadway.
 Weber, Ike, 701 7th ave.
 Wells, Wm. K., 701 7th ave.
 Wentworth H. H., Inc., 1493 Broadway.
 West, Roland, Producing Co., 290 W. 42d.
 Wetzel, Albert L., 1493 Broadway.
 White, George R., 249 W. 43d.
 White, George R., 457 W. 43d.
 Williams, Sam, 701 7th ave.
 Willner & Vincent Theater Co., 1451 Broadway.
 Wilton, Charles S., Inc., 1573 Broadway.
 Wilson, Ed A., 1547 Broadway.
 Wilson, Alf. T., 1564 Broadway.
 Winter, Walter, 1170 Broadway.
 Wirth, Blumenfeld & Co., Inc., 1579 Broadway.
 Wolfe, Georgia, 137 W. 48th.

Z
 Zimmerman, Geo., 1547 Broadway.

NEW YORK VAUDEVILLE AGENTS

(Continued from page 77)

Jacobs, Miss Jennie, 114 W. 44th.
 Jacobs & Jerome, 701 7th ave.
 Jacobson, Louis, Enterprises, Inc., 110 W. 42d.
 Johnston-MacFarland, Inc., 67 W. 46th.
 Jovine, J., 226 E. 105th.

K
 Kaesoy, Frank A., 1493 Broadway.
 Keith, E. F., Vaudeville Exchange, 1564 B'way.
 Keller, R. S., 1564 Broadway.
 Kenny, Samuel J., 1561 Broadway.
 Kesler, Aaron, 215 W. 47th.
 King, Miss Frances R., 1564 Broadway.
 Klein, Arthur, 233 W. 45th.
 Koneke, E. L., 1451 Broadway.

L
 Lallont, Bert, 1493 Broadway.
 Lambert, Clay, 1492 Broadway.
 Landau, Max J., 1493 Broadway.
 Lawton, Joe, 229 W. 42d.
 Le Maire, Rufus R., Inc., 1493 Broadway.
 Levy, S. J., 296 W. 125th.

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

CLUBS, SOCIETIES, ORGANIZATIONS AND UNIONS

CHICAGO ASSOCIATIONS

Actors' Equity Assn., 1032 33 Masonic Temple Building.
Amusement Assn., 220 S. State at.
Chicago Opera Assn., Inc., 38 E. Congress at.

CLUBS

Apollo Amusement Club, 243 S. Wabash ave.
Chicago Dramatic Club, 175 W. Washington at.
Chicago Mendelssohn Club, 64 E. Van Buren at.

TRADE UNIONS

American Musicians Office, 218 S. Clark at.
Musicians Prot. Union, 3831 S. State st.

CINCINNATI, O ASSOCIATIONS

Moving Picture Operators, 132 W. 5th.
Musicians Headquarters, Local No. 1, A. F. of M.
Theatrical Mechanical Assn., 132 W. 5th at.

NEW YORK ASSOCIATIONS

Actors' Fund of America, Broadway & 47th st.
Actors' Equity Assn., 115 W. 47th at.
Actors' Equity (Motion Picture Agency) 229 W. 114th st.

American Federation of Musicians, 110 W. 40th at.
American Guild of Organists, 29 Vesey at.
American Society of Composers, 26 W. 45th at.

Amateur Comedy Club, 150 E. 36th at.
Actors' Club, Carnegie Hall.
Bellemeade Club, 125 W. 47th at.

CLUBS

Amateur Comedy Club, 150 E. 36th at.
Actors' Club, Carnegie Hall.
Bellemeade Club, 125 W. 47th at.

TRADE UNIONS

Motion Picture Operators, 101 West 45th, N. W.
Musicians Prot. Union, 201 E. 86th at.
National Union New York Federation, 1234 Broadway.

PITTSBURGH, PA. UNIONS

Posters' Union, No. 3, 233 Fifth ave.
Actors' Equity Assn., 1032 33 Masonic Temple Building.

PHILADELPHIA, PA ASSOCIATIONS

Philadelphia Actors' Progressive Assn., 133 N. 5th.
Alliance Theatrical Stage Emp., 400 N. 5th.
Alliance Theatrical Local 8, Head Bldg.

Of Clubs, Societies and Unions, Dramatic Editors, Dramatic Producing Managers, Magicians' Societies and Clubs, Motion Picture Producers and Distributors, and Others

Moving Picture Mach Oprtrs. Union Loc. 307, 1327 Vine.
Musicians' Union Penna., 610 N. 10th.
Musicians' Protective Assn. Loc. Union A. F. of M., 118 N. 15th.

KANSAS CITY, MO CLUBS

Musicians' Club, 1917 Washington.

TRADE UNIONS

Moving Picture Operators' Union, 613 Walnut.
SAN FRANCISCO, CAL. CLUBS

Accordion Club, 1521 Stockton.
Players Club, 1737 Bush.

TRADE UNIONS

Moving Picture Operators, 160 Jones.
Musicians' Union Local 6, 68 Haight.
Theatrical Stage Employees Local 16, 68 Haight.

ST. LOUIS, MO. CLUBS

Renton Dramatic Club, 2633 Ohio.
Musicians' Club, 3335 Pine.
Phoenix Musical Club, 1712 S. 3rd.
St. Louis Symphony Orchestra, Univ. Club Bldg.

MUSICIANS' MUTUAL BENEFIT ASSN., 3335 PINE. DRAMATIC EDITORS

NEW YORK MORNING PAPERS
American, Alan Dale, critic; John MacMahon, dramatic editor, Knickerbocker Bldg., N.Y.C.
Call, Maida Castellani, critic and dramatic editor, 112 Fourth ave., N. Y. City.

Daily News Record, Kelsey Allen, critic and dramatic editor, Hotel Hermitage, Times Square.
Journal of Commerce, Edward E. Pidgeon, 1493 Broadway, New York City.
News Illustrated, Burns Mantle, 25 Park Place, New York City.

NEW YORK EVENING PAPERS
Daily Women's Wear, Kelsey Allen, Hotel Hermitage, N. Y. C.
Evening Post, J. Ranken Touse, critic; Chas. P. Sawyer, dramatic editor, 29 Vesey st., New York City.

CHICAGO PAPERS
Chicago Daily Tribune, Sheppard Butler, 7 S. Dearborn, Chicago.
Chicago Herald and Examiner, Ashton Stevens, 153 W. Washington st., Chicago.
The Chicago Daily Journal, G. L. Hall, 15 S. Market st., Chicago.

BOSTON MORNING PAPERS
Boston Post, Edward H. Crosby, Boston, Mass.
Boston Herald, Philip Hale, Boston, Mass.
Boston Globe, Charles Howard, Boston, Mass.
Boston Advertiser, Fred J. Harkins, Boston, Mass.

BOSTON EVENING PAPERS
Boston Traveler, Katharine Lyons, Boston, Mass.
Boston American, Fred J. McIsaac, Boston, Mass.
Boston Telegram, F. H. Cushman, Boston, Mass.
Boston Transcript, H. T. Parker, Boston, Mass.

BALTIMORE MORNING PAPERS
The American, Robert Garland, Baltimore.
The Sun (no one especially assigned to dramatic criticism), Baltimore, Maryland.

BALTIMORE EVENING PAPERS
The Evening Sun, John Olinston Lambdin, Baltimore, Md.
The News, Norman Clark, Baltimore, Md.

ATLANTIC CITY (N. J.) MORNING PAPERS
Gazette Review, Arthur G. Walker, Atlantic City.
Press, Ernest P. Smith, Atlantic City.

ATLANTIC CITY (N. J.) EVENING PAPERS
Evening Union, Mort Elsemann, dramatic editor and critic.

BROOKLYN (N. Y.) EVENING PAPERS
Citizen, H. E. Tower, critic and dramatic editor, 397 Fulton at.
Eagle, Arthur Polack, critic and dramatic editor, Eagle Bldg.
Standard Union, John Brockway, 292 Washington st.

ALBANY (N. Y.) MORNING PAPERS
The Argus, Wm H. Haskell, 44 Chestnut at., Albany, N. Y.
Knickerbocker Press, William H. Haskell, 44 Chestnut st., Albany, N. Y.

NEW HAVEN (CONN.) EVENING PAPERS
Times-Leader, C. W. Pickett, New Haven, Conn.
Journal Courier, Arthur J. Sloane, New Haven, Conn.

PITTSBURGH MORNING PAPERS
Dispatch, Paul M. Young.
Gazette-Times, William (Bill) Lewis.
Post, Wm. J. Bahmer.

PITTSBURGH EVENING PAPERS
Chronicle Telegram, Robert Chilton.
Leader, J. K. Enge.
Pittsburg Press, Chas. Gilmore, critic aud. lib. Sun, Frank Merchant.

WASHINGTON MORNING PAPERS
The Post, Frank E. Marse, Post Bldg., Washington, D. C.
The Herald, Earle Dorsey, Washington, D. C.

WASHINGTON EVENING PAPERS
The Star, Philander Johnson, 1100 Penn. ave., Washington, D. C.
The Times, Harry C. Longhorst, Munsey Bldg., Washington, D. C.

DRAMATIC PRODUCING MANAGERS

Winthrop Ames, Little Theater, N. Y. City.
Arthur G. Delamater, 1457 Broadway, N. Y.
Anderson & Weber, Longacre Theater, N. Y. C.
David Belasco, Belasco Theater, New York City.
William A. Brady, Playhouse, New York City.
Geo. Broadhurst, Broadhurst Theater, N. Y. C.
F. Ray Comstock, Princess Theater, N. Y. City.
Wendell Phillips Dodge, 110 W. 42nd st., N.Y.C.
John Cort, 1476 Broadway, New York City.

MAGICIANS' SOCIETIES AND CLUBS

Baltimore, Md.: Fellicon Troway Assembly (No. 6, S. A. M.), H. W. Test, secy., 13 W. Baltimore st.
Boston, Mass.: Assembly (No. 9, S. A. M.), Dr. Edward F. Welch, secy.
Buffalo, N. Y.: Society of Magicians, J. P. Orson, secy., 52 Enreka Place.
Canton, O.: Magic Crafters, George L. Hewitt, secy., 209 Hartford ave. S. E.
Chicago, Ill.: Assembly (No. 3, S. A. M.), Thos. McDonald, secy., 5730 Washington Blvd.

Cincinnati, O.: Magicians' Club, Geo. Stock, pres., 1322 Sycamore st.
Cincinnati, O.: Queen City Mystics (No. 11, S. A. M.), L. P. Guest, secy., 11 W. 7th at.
Detroit, Mich.: Assembly (No. 5, S. A. M.), H. E. Cisle, secy., 5250 Beaubien st.
Detroit, Mich.: Society of Magicians, F. H. King, secy., 351 Puritan ave., Highland Park.
Los Angeles, Calif.: Society of Magicians, T. W. McGrath, secy., 334 San Pedro st.

NEW YORK SOCIETY OF AMERICAN MAGICIANS (Parent Assembly), Harry Houdini, pres., 278 W. 113th st.; Richard Van Dien, secy., 230 Union st., Jersey City, N. J.
Omaha, Neb.: Assembly (No. 7, S. A. M.), A. A. Schrepp, secy., 954 S. 50th st.
Philadelphia, Pa.: Assembly (No. 4, S. A. M.), J. C. Wobensmith, secy., 954 S. 50th st.
Pittsburg, Pa.: Assn. of Magicians, H. A. Wetzel, secy., 900 Camco Theater Bldg.
Portland, Ore.: Magical Society, E. J. Ludeman, secy., 249 Clay st.
Providence, R. I.: Society of Magicians, Local No. 2, N. C. A. John H. Percival, pres.; L. Sylvian, secy., 6 N. Main st.
St. Louis, Mo.: Assembly (No. 9, S. A. M.), R. G. Williams, secy., 328 Wainright Bldg.
San Francisco, Calif.: Golden Gate Assembly (No. 2, S. A. M.), H. R. Jacobs, secy., 225 Montgomery st.
Syracuse, N. Y.: Central City Society of Magicians, C. R. Glover, secy., 391 Cortland ave.
Toledo, O.: Magicians' Club, V. D. Barbour, secy., 2421 Scottwood ave.
Wheeling, W. Va.: Wizards, Paul R. Semple, secy., 806 Walnut st.

CANADA
Winnipeg, Man.—International Brotherhood of Magicians, Len Vintus, pres.-secy., 728 Union Bank Bldg.

AUSTRALIA
Adelaide: South Australian Branch A. S. M. V. Treloar, secy., care Dalgety & Co.
Fitzroy, Melbourne: Victorian Branch A. S. M. M. Hamilton, secy., 149 Gertrude st.
North Perth, W. A.: West Australian Branch A. S. M. R. J. Sanderson, secy., 9 Woodville st.

Sydney, New South Wales: Australian Society of Magicians.—H. F. Cohen, secy., 173 Pitt st.

NEW ZEALAND
Auckland: N. Z. Society of Magicians, E. Axford, secy., 21 Ridings rd., Remuera.
Gore: Mystic Circle, R. Bishop, secy., Box 26.

ENGLAND
Birmingham: British Magical Society, J. C. Fraby, secy., 216 St. Saviours rd., Salfrey, Birmingham.
London: Magicians' Club, Harry Houdini, pres.; Will Goldston, first vice-pres., 14 Green st., Leicester sq.
Plymouth: English Magicians, C. H. Tickell, 11 Frederick st., West.

MOTION PICTURE DISTRIBUTORS

Pioneer Film Corp., 729 7th ave., N. Y.
Federated Film Exchanges, 130 W. 46th st., N. Y.
Pathe, 35 W. 45th st., N. Y.
Goldwyn Pictures Corp., 16 East 42nd st., N. Y.
Master Films, Inc., 130 W. 44th st., N. Y.
Associated Exhibitors, 25 West 45th at., N. Y.
W. W. Hodgkinson, 529 Fifth ave., N. Y.
Robertson-Cole Co., R-C Bldg., 49th at., and 7th ave., N. Y.
Associated Producers and Distributors, 729 7th ave., N. Y.
First National Attractions, 6-8 West 48th st., N. Y.
United Artists, 729 Seventh ave., N. Y.

MOTION PICTURE PRODUCERS

Goldwyn Pictures Corporation, 16 East 42nd st., N. Y. C.
Metro Pictures, State Theater Bldg., N. Y.
George D. Baker, 130 W. 41th st., N. Y., care S-L.
Lois Weber Productions, Hollywood, Cal.
King Vidor Productions, Hollywood, Cal.
Reelart Pictures Corporation, 469 Fifth ave., N. Y.
Allan Holubar Production, Hollywood, Cal.
Griffith Producing Co., Longacre Theater Bldg., N. Y.
Edgar Lewis Productions Co., Inc., Los Angeles, Cal.
Selznick Pictures Corp., 130 West 46th st., N. Y.
W. W. Hodgkinson Corp., 529 Fifth ave., N. Y.
Famous Players-Lasky Prod., 485 Fifth ave., N. Y.
Vitaphone Company, 469 Fifth ave., N. Y.
Marion Fairfax Pictures Corp., Hollywood, Cal.
Thomas Ince Pictures Corp., Hollywood, Cal.
Alan Crossland Productions, Los Angeles, Cal.
Jesse D. Hampton Productions, 1013 Longacre Bldg., N. Y.
Fox Film Corporation, 55th st. & 10th ave., N. Y., office, and Los Angeles, Cal.

AMERICAN FEDERATION OF MUSICIANS

Jos. N. Weber, Pres., 110-112 W. 40th st., N.Y.C.
W. J. Kerngood, Secy., 3335 Pine, St. Louis.

EXECUTIVE COMMITTEE

C. A. Weaver, Musicians' Club, Des Moines, Ia.
A. C. Hayden, 1011 B st., S.E., Washington, D.C.
Frank Borgel, 68 Haight st., San Francisco, Cal.
H. E. Borton, 110 W. 40th st., New York, N.Y.
C. A. Carey, 170 Montrose, Toronto, Ont., Can.

INTERNAT'L ASSN. BILLPOSTERS AND BILLERS OF UNITED STATES AND CANADA

Wm. McArthur, Internat. Secy., 821 Longacre Bldg., New York City.
John Jilson, Internat. Pres., 63 W. Randolph st., Chicago.

LOCALS

Atlanta, Ga.: J. J. Schafer, secy., 321 Washington st.
Baltimore, Md.—Oscar H. Henning, secy., 3919 Roland ave.
Boston, Mass.—Thomas Noonan, secy., Little Bldg.
Cincinnati, O.—Thomas Corby, Strand Theater Bldg.
Kansas City, Mo.—I. C. Hyre, secy., P. O. Box 727.
Los Angeles, Calif.—C. Busby, secy., 1401 Wright st.
New Orleans, La.—L. Nebel, secy., 1735 Louisiana ave.
St. Louis, Mo.—Walter Gazzolo, secy., 424 Enright st.

COLORED CLUBS, SOCIETIES, ORGANIZATIONS AND UNIONS

CHICAGO CLUBS
Colored Theatrical & Professional Club, 3159 State at.
NEW YORK ASSOCIATIONS
Colored Vaude & Bene. Assn., 424 Lenox ave.
PHILADELPHIA, PA. ASSOCIATIONS
The National Association of Colored Stage Employees, 1434 Lombard st.
LOS ANGELES, CALIF. CLUBS
Hiawatha Club, 1532 East Washington st.
WASHINGTON, D. C. ASSOCIATIONS
Colored Actors' Union, 1227 7th, N. W.

FAIR DATES

CALIFORNIA
San Bernardino—National Orange Show, Feb. 16-26. R. H. Mack, gen. mgr.
FLORIDA
Bradenton—Manatee Co. Fair Assn. Feb. 20-22. O. A. Spencer.
Dade City—Pasco Co. Fair, Jan. 24-27.
Fort Myers—Lee Co. Fair Assn. Feb. 27-March 2. C. P. Staley, Box 218.
Miami—Dade Co. Fair Assn. Feb. 28-March 3. J. S. Rainey, Court House.
Orlando—Sis-County Sub-Tropical Mid-Winter Fair, Feb. 13-17. C. E. Howard, 32 E. Pine st.
Tampa—S. Fla. Fair & Gasparilla Carnival, Feb. 1-10. P. T. Strieder, gen. mgr.
TEXAS
Ft. Worth—Southwestern Expo. & Fat Stock Show, March 3-10. M. Sansom, Jr.

LONDON

Abbott's English Orchestra, 47 Uxbridge road, Shepherd's Bush, W. 12.
Actors' Association, The, 32 Regent st., W. 1.
Adacker & Co., W. Scott, 26 Charing Cross Rd., W. C. 2.
Afrima Agency, 122 Shaftesbury ave., W.
Allen, P. W., 64 Croydon road, N. W. 5.
Akersman May Agency, 7 and 8 Leicester place, W. C. 2.
Ashton & Mitchell's Royal Agency, 33 Old Bond st., W.
Arnold, Tom, Sicilian Ho., Sicilian ave., Southampton Row.
Aytoun, Geo., 7 Prima road, Brixton, S. W. 9.
Barnes Agency, 4 Soho st., Oxford st., W. 1.
Batman, Ltd., 18 Grafton st., W.
Bayswater School of Music, Dancing and Dramatic Art, 104 Westbourne Grove, W. 2.
Bellem's Academy, 361 Brixton Road, S. W. 9.
Bruce & Freer Cinema Training Center, 28 Mary Abbott's place, W. 8.
Burd Theatrical & Musical Bureau, Enid, 53 St. Martin's lane, W. C. 2.
Burdman's Eastern Circuit, 24 Haymarket, S. W.
Barclay, George, 221 Brixton Hill, S. W.
Barlow's Theatrical & Variety Agency, Madge, 32 Shaftesbury ave., W. 1.
Barnard's Agency, Sidney, Elephant and Castle Theater, New Kent road, S. E.
Barrett Vaudeville Production Supply, Meedley, 8 Denmark st., Charing Cross road.
Bauer, G., Broadmead House, Panton st., Haymarket, S. W.
Beale & Co., Ashley, Walcot Cottage, 199b, Kennington road, S. E.
Bent, Harry, 3 Piccadilly, W. 1.
Bentley's Agency, Walter, 122 Shaftesbury ave., W.
Berry & Laurance, Ltd., 52 Haymarket, S. W.
Bernhardt, H., 191 Regent st., W.
Blackmore's Dramatic Agency, 11 Garrick st., W. C. 2.
Bliss, David, 22 Leicester square, W. C.
Bosac & Feller, 12 Archer st., Piccadilly Circus.
British Autoplayer Concert Direction & Entertainment Agency, 125 New Bond st., W.
British Dramatic Vaudeville & Cinema Agency, 1 Adelaide st., Strand, W. C.
Braham, Philip & Campbell, Ltd., 26 Charing Cross road, W. C.
Bramlin's Cinema Agency, 241 Shaftesbury ave., W. C. 2.
Brettell & Perry, 19 Stamford road, Dalston, N.
Briggs, Edward M., 112 Brixton Hill, S. W.
Brown & Co., Joe, Albion House, 61 New Oxford st., W. C.
Buchanan Taylor, W., 45 Chandos st., W. C. 2.
Byron's Agency, 26 Charing Cross road.
Casson, Louis, Ltd., 9 St. Martin's court, W. C.
Cavendish Agency, 109 Hatton Garden, E. C. 1.
Capital Stage Training Studios, 73 Lamb's Conduit st., Bloomsbury.
Central Stage Academy, 160 Gt. Portland st., W. 1.
Chappel & Co., Ltd., 50 New Bond st.
Chunn, Alva H., 27 Shaftesbury ave., W. 1.
Clabour, Percy, 49 High st., Oxford st., W. C. 2.
Cobd & Barnard, 40 Gerrard st., W.
Cole, Herbert, Aulse, 39 Burton Road, Brixton.
Collins, Victor J., Theatrical Agency, Albion House, New Oxford st., W. C.
Colston, Sydney, Theatrical Agency, 111 Jermyn st., Piccadilly S. W. 1.
Comer's Theatrical and Variety Agency, Winchester House, 57 B, High st., Bloomsbury, W. C.
Concert Direction, C. Hughes, 36 Baker st., Lloyd Square, W. C. 1.
Concert Direction, E. A. Mitchell, 7c, Piccadilly Mansions, Piccadilly Circus, W.
Concert Direction, P. Ashbrooke, 20 Old Cavendish st., W. 1.
Conroy, Granville, 46 Knowles Road, Brixton, S. W. 9.
Court Concert Control, 23 Avonmore Gardens, W. Colling Agency, Joe, Albion House, 59 New Oxford st., W. C.
Cranston's General Theatrical & Variety Agency, Edward, 19 Sackville st., W. 1.
Cramer Concert Direction, 139 New Bond st., W.
Cinema Employment & Sale Bureau, Ltd., 18 Cecil court, Charing Cross road, W. C. 2.
Cope, Walter, 18 Charing Cross road, W. C. 2.
Crofts & Harris, 11b Featherstone Buildings, Holborn, W. C. 1.
Dancer's Agency, Paul Valentine, 33-1 Colville sq., Mansions, W. 11.
Darewski Variety Agency, Julia, Darewski House, 122 Charing Cross road, W. C. 2.
Day's Variety Agency, Effingham House, Aundel st., W. C.
Day's Agency, Nat., 30 Albion House, 59a New Oxford st., W. C.
De Free's Agency, 18 Charing Cross road, W. C.
Delphine's Agency, 45 Carnaby st., Regent st., W.
Denton & Slater, 36 Lisle st., W. C. 2.
De Vere's E. Broadmead House, Panton st., Haymarket, S. W.
De Wolfe's Agency, 157 Wardour st., W. 1.
Duke's Agency, 16 High st., New Oxford st., W. C. 2.
Durham, Fred, 303 Lyham road, Brixton Hill.
Direct Booking Agency, 107 Shaftesbury ave., W. 1.
Edwards' Variety Agency, 147 Newington Causeway, S. E. 1.
Edelstein, Ltd., Ernest, 6 Lisle st., Leicester square.
Ehbert's Agency, Ltd., 17 Shaftesbury ave., W.
Elaine & Co., 22 Harleyford road, Vauxhall, S. E. 11.
Elite Agency, Whitcomb Court, Whitcomb st., W. C. 2.
Ephraim, Lee, Grafton House, Golden square, Piccadilly, W. 1.
Essex & Son, Clifford, 15a Grafton at., Bond st., W.
Flinzer, Florence, Operatic and Dramatic School, 60 Paddington st., W. 1.
Every's Concert & Dramatic Agency, Tom, 113 Brixton road, S. W. 9.
Eden Frank 102 Charing Cross road, W. C. 2.
English American Film, Corp., Onslow Studios, 183 King's road, Chelsea.
Figgs Arthur 102 Charing Cross road, W. C. 2.
Foster's Agency, Ltd., 29a Charing Cross road, W. C. 2.
Francis' Vaudeville Agency, 170 Brixton road, S. W.
Frankish, Cooke, 27 Bedford st., Covent Garden, W. C.
French's Variety Agency, 17 Charing Cross road, W. C.
Fryer and Rodgers' Agency, 12 Broad Court, Bow st., W. C. 2.

FOREIGN DRAMATIC AND VAUDEVILLE AGENTS

Fuller's Vaudeville Circuit, Australia and New Zealand, Albermarle Mansions, Piccadilly, W. 1.
Gane, Will, & Cecil Morley, Ltd., 25 Great Marlborough st., W.
Garrick, Employment Agency, 8 Garrick st., W. C. 2.
Gerda's Variety Agency, G. W., 2 Bassett Chambers, Bedfordbury, W. C.
Gibbons' Agency, Arthur, 1 and 2 King St., W. C. 2.
Gilbert, Frank, Carlton House, Regent st., S.W.
Gilbert, Ltd., Cyril, 18 Sackville st., W. 1.
Goldston, Ltd., Will, 14 Green st., Leicester square, W. C. 2.
Goodson, Ltd., Jack, 26 Charing Cross road, W. C. 2.
Goldman & Preston, 7 Little st., Andrewa st., Upper st., Martin's lane, W. C. 2.
Gordon's Orchestral Concert & Variety Agency, 123 Regent st., W. 1.
Granville, E. H., 91 St. Martin's lane, W. C.
Green, Ltd., Clarence W., 425 Ulster, Chambers, 18 Regent st., W. 1.
Green, John, 43 Dover st., W. 1.
Grafton Agency, The, 18 Green st., Leicester square.
Guise, Jules, 25 Bonham road, Brixton, S. W. 2.
Gulliver, H. J., 1a Southampton row, W. C.
Hamison, Nathan P., 8 Stafford st., Old Bond st., W. 1.
Hand, Charles, 60 Chandos st., W. C. 2.
Hardie Theatrical & Variety Agency, Frank, 25 Broadmead House, Panton st., S. W.
Hart's Agency, Samuel, 24 Endymion road, Brixton Hill, S. W.
Hay's Agency, Alfred, 20 Old Bond st., W., and 80 Cornhill, E. C.
Henderson, Ltd., C., Whitcomb Court, Whitcomb st., W. C. 2.
Henschel's Variety Agency, 26 Charing Cross road, W. C.
Holborn Vaudeville Agency, 11b High Holborn, W. C. 1.
Hooper, Karl F., Broadmead House, Panton st., Haymarket, S. W.
Hurst, Ltd., Clarence, 31 Golden square, W. 1.
Hyman, Ltd., Sydney M., 8 St. Martin's place, W. C.
Hills & Tillet, 19 Hanover square, W.
Imperial Concert Agency, 524 Bank Chambers, Holborn, W. C.
International Copyright Bureau, Ltd., Dewar House, Haymarket, S. W.
International Concert Bureau, Ltd., 11 Regent st., S. W.
International Concert Bureau, Ltd., 11a Regent st., S. W.
International Variety & Theatrical Agency, Ltd., 3 Leicester st., W. C.
Italia Cont Acting & Dancing Academy, 31 Great Ormond st., W. C. 1.
Jay, Sidney, Var. & Cine., 181 Wardour st., W. 1.
Jury's Imperial Pictures, Ltd., 7a Upper st., Martie's lane, W. C. 2.
Keith, Powse & Co., Ltd., 162 New Bond st., W.
Kendall's Agency, 154 York road, S. E.
Kessels Concert Direction, 41 Rathbone place, Oxford st.
Kromer's Agency, 25 Litchfield st., Charing Cross road.
Lacoe & Ollier, 2 Burlington Gardens, W. 1.
Lake, Margaret, 44 Telford ave., Streatham Hill, S. W. 2.
Lake's Variety Agency, Ltd., 1a Southampton row, London.
Lanes' Agency, Harry, Oakley House, Bloomsbury st., W. C.
Lawrence, Cyril, 165 Wardour st., W. 1.
Leader & Co., Ltd., 14 Royal Arcade, Old Bond st., W.
League of British Artists, 119 Charlotte st., W. 1.
Lecture Agency, 38 Outer Temple, Strand, W. C.
Lea's Agency, Arthur, 24 Richford st., Hammersmith.
Lee, Gavin, Theat Cine Theater Agency, 45 Tachbrook st., Victoria, S. W.
Lee, Samuel, West London V. & Cinema Agency, 57 High st., Bloomsbury.
Levy Vaudeville Agency, Julia, 2a Bellevue Gardens, Clapham, S. W. 9.
Lille, Ida, 79 New Oxford st., W. C. 1.
Lissenden Concert Direction, 51 Oxford st.
Lion Amusement Agency, 10-11 Jermyn st., S. W. 1.
London & Provincial Musical Association, 36 Shaftesbury ave.
London School of Opera, Wellington Hall, St. John's Woods, N. W. 6.
London Theatrical & Variety Agency, 38 Grosvenor road, Highbury, N. 5.
Longden, Eric, Theatrical & Variety Agent, 122 Shaftesbury ave., W. C.
Lotto's Agency, 107 Shaftesbury ave., W. 1.
Lowe, Maxim P., 29a Charing Cross road, W. C. 2.
Lurin's Variety Agency, 2 Bassett Chambers, Bedfordbury, W. C.
L. T. V. A., 38 Grosvenor road, Highbury, N.
Lyndon, Denia, 26 Charing Cross road, W. C. 2.
Lynn, Ralph, Cinema Academy, 15 Pavilion road, Knightsbridge, S. W. 1.
Lyric Agency, Lyric Chambers, 27 Shaftesbury ave., W. 1.
McDonald and Young, Emanwy House, Bernard st., W. C. 1.
McDowell's Agency, 72 New Oxford st., W. C.
McLaren & Co., 2 Kingly st., Regent st., W.
Mait & Myers, Anglo House, 1, Litchfield at., W. C.
Maskelyne's Entertainment Agency, St. George's Hall, Langham place, W.
Mayer Co., Daniel, Ltd., Grafton House, Golden square, Piccadilly, W. 1.
Montague, B., 59 New Oxford st., W. C.
Milburn, Hartley, 22 Leicester square, W. C.
Miller, Marmaduke, 14 Leicester at., W. C. 2.
Milgrom's Concert Agency, A. E., 324 Regent st., W.
Morrison, Frank, 8 Talbot House, 98 St. Martin's Lane, W. C. 2.
N. V. A. Ltd., 18 Charing Cross road, W. C.
Napoli, F., 35 Waterloo road, S. E.
National Entertainment Association, Room 9, 18 Charing Cross road, W. C.

National Orchestral Association, 13 Archer st., Soho.
Newman Orchestral Agency, The, 67 Newman st., W. 1.
National British Concert & Entertainments Direction, 103 Regent st., W. 1.
New Oxford Agency, 26 Charing Cross road.
Newman, Robert, 320 Regent st., W.
Neville & Baxter, 44 Trygon road, S. W. 8.
Norris & Clayton, Ltd., 29a Charing Cross road, W. C.
Nokes', William, Booking Offices, 14a Leicester st., W. C. 2.
Novelty Vaudeville Agency, 47 Charing Cross road, W. C.
Oliver's Agency, Will, 40 Stockwell Park road, S. W. 9.
Pacey's Agency, The Knapp Harrowdene road, Wembley.
Perry, H. Perry, 48 Leight road, Highbury Park, N. 5.
Peacock, Walter, 20 Green st., Leicester square, W. C. 2.
Pearce, W. S., 23 Colet Gardens, W. 14.
Perry, George, 19 Stamford Road, Dalston, N. 1.
Perry, Frank, 201a High Holborn, W. C. 1.
Peel's, Ltd., 10 Albion House, New Oxford st., W. C.
Pieta, Maurice, 55 High st., Bloomsbury, W. C. 2.
Pitt's Agency, Archie, 149 High road, Balham.
Pieta, Maurice, 55 High st., Bloomsbury, W. C. 2.
Philpott Concert Agency, The, 25 Tavistock Crescent, W. 11.
Popular Performers' Touring Agency, 169 Essex road, Islington, N.
Powell, Lionel, 44 Regent st., W. 1.
Quilan International Musical Agency, Ltd., 60 Chandos st., W. C. 2.
Reade's Agency, Leslie, 345 Brixton road, S. W. 9.
Reves, F. & H., & Lampert, 18 Charing Cross road.
Regent Agency, 122 Regent st., W. 1.
Richards, Sam, 88 St. George's square, S. W. 1.
Robinson Direction, E. L., 175 Piccadilly, W. 1.
Rogers & Co., E. K., Amcater House, Crahoue st., W. C. 2.
Rouse Concert & Variety Agency, Willie, "Brytewelle", Hayter road, Brixton Hill, S. W.
Rowland, P. W., 52 Shaftesbury ave.
Russon, E., 14 Leicester st., W. C. 2.
Salon Orchestra Society, and Musical Conductors', Institute, 34 and 36 Oxford st., W. 1.
Savoy Direction, 9 St. Martin's Court, Charing Cross road, W. C. 2.
Screen and Stage Booking Office, 34-36 Regent st., W. 1.
Sella, H. T., 54 High st., New Oxford st., W. C. 1.
Sharpe, L. G., 61 Regent st., W.
Shaw & Co., Tom, 3 Leicester st., W. C. 2.
Shaftesbury Direction, The, 22 Great Windmill st., W.
Shere's Agency, B., 17 Lisle st., W. C.
Sheridan's Concert Artists' Agency, 27 Shaftesbury ave., W.
Southern Co-operative Agency, 66 Gt. Prescott st., E. 1.
Standard Variety Agency, 102 Charing Cross Road, W. C. 2.
Star Agency, 556 Kennington Road, S. E. 11.
Stone School of Dancing, Lottie, 23 Trent Road, Brixton, S. W. 2.
The Society of Entertainers, The Society of Lecturers, 44 Upper Baker st., N. W. 1.
Somers & Co., Ltd., Jack, 1 Tottenham Court road, W.
Stedman's Musical Agency, 43-44 Great Windmill st., W. 1.
Stanley, Walter, 1 Waller road, New Cross, S. E. 14.
Stokvis, Joseph, 73 Cathlea road, Balham, S. W.
Stone, George M., 11 Golden's Green road, N. W. 4.
Straker, Jean, Cecil Chambers, Little Newport st., W. C. 2.
Strand Vaudeville Agency, 319 Queen's road, New Cross, S. E. 14.
Terry's Theatrical Academy, 4 Alexandra Mansions, West End lane, N. W. 6.
Three Arts Club Bureau, The, 19a Marylebone road, N. W.
Tiller's School of Dancing, John, 143 Charing Cross road, W. C. 2.
Taff, Volta, 18 Charing Cross road, W. C.
Universal Bureau, 39 Victoria st., W. 1.
Universal Variety Agency, 10 Jermyn at., S. W. 1.
Unedus, 201 High Holborn, W. C.
Vert's Concert Agency, 40 Great Pulteney st., W.
Victoria Cinema College and Studios, 36 Highbone Place, W.
Victor's Agency, Broadway House, Hammersmith, W.
Wallace, Lionel, 11 Garrick st., W. C. 2.
Walker, Ltd., Lewis, 59 St. Martin's lane, W. C.
Walker & Bertram Fryer's Cinema Agency, E. Lewis, 12 Broad court, Bow at., W. C. 2.
Walker & Sargeant, 4a Panton st., Red Lion square, W. C. 1.
Walker, Ltd., Lewis, 59 St. Martin's Lane, W. C.
Wallis and Rose, 156 Strand, W. C. 2.
Walter's Musical Direction, Mmc., 3 Macclesfield st., Shaftesbury ave., W.
Warner & Co., Ltd., Richard, Lyric Chambers, 27 Shaftesbury ave., W.
Warwick Variety Agency, Warwick House, Warwick at., Regent at., W.
Weather's General Theatrical Agency, 3 Bedford at., Strand, W. C.
West's, Ltd., 12 Moor st., Charing Cross Road, W. C. 2.
West End Production & Theatrical Offices, Ltd., 18 Charing Cross road, W. C.
Winter, Marins Bernard, Carlton House, Regent st., S. W. 1.
Worldland S. Wheeler, Ltd., 16 Broad court, Bow at., W. C.
Westbourne Park Studios, Woodfield Road, Westbourne Park, W. 2.
Wolheim, Eric, 18 Charing Cross road, W. C. 2.
Wylie, Julian, 5 Lisle st., Leicester square, W. C.

Whitehall Agency, The, 88 Newman at., Oxford st., W.
Willoughby, Leonard, 156 Charing Cross road, W. C. 2.
Wieland's Agency, 16 St. Martin's st., W. C.
Zeitlin, Alf., 17 Charing Cross Road, W. C. 2.
Zeitlin, Frank, 34-36 Regent at., W. 1.

PROVINCIAL AGENTS

BIRMINGHAM
Anthony, George, 122 Westminster road, Birchfields.
Arnold's Theatrical & Variety Agency, Jack, Victoria Theater, Lye, Nr.
Bliss' Agency, George, 1 Castle st.
Goldin's Vaudeville Agency, Bert, 3 Gothia Arcade, Snow Hill.
Harris Agency, Alf., 4 Temple Row.
Kirby's Midland Variety Agency, Alfred, 108 How Heath, King's Norton.

BOLTON
Kenyon, Harry, Kenwyn, 94 Chorley New road.

BRADFORD
Hodgson's Theatrical Agency, Cottam's Chambers, 2 Thornton road.

CARDIFF
Jackson & Davis, City Chambers, 47 Queen st, Zehn, H., 15 Edwards terrace.

DONCASTER
Daily's Variety Agency, Tom, 26 Apley road.

GLASGOW
Clifford's Variety Agency, Station road, West Stanley Co.

EDINBURGH
Bendon's Agency, 59 South Bridge.
Davis & Gerrard, 11 Hill place.

GATESHEAD
Smith, Steve, 11 The Crescent.

GLASGOW
Bransby's Variety Agency, 74 Renfrew st.
Collins' Variety Agency, Ltd., Fred, 115 Renfield st.
Cummings, J., 96 Renfield st.
Galt's Agency, 108 Renfield st.
Herman, Syd., 166 Sauchiehall st.
Leaton, Harry, 420 Sauchiehall st.
Lee & Richardson, 124 West Nile st.
Macqueen's Variety Agency, 11 Miller at, Macfarlane, A. D., Renfrew Chambers, 136 Renfield st.
Stewart's, David A., Variety Agency, 132 West Nile st.
Miller & McBride, 37 West George st.
Swington's, Ltd., 115 Renfield st.
Milne's Vaudeville Agency, 135 Wellington st., Glasgow.

GLIMSBY
National Agency, Ltd., The, 5 Town Hall st.

LEEDS
Burns, Sidney, 14 Brigate.
Corless Vaudeville Ageny, 194 Woodhouse lane.
Enfield Vaudeville Agency, Buckton Bldgs., 82 Colburg st.
Hart, Gilbert, 107 Spencer place.
Whiteman's Variety Agency, 6 Newtown Grove, Chapeltown.

LEICESTER
Kendall's Agency, Regent House, Regent st.

LINCOLN
Fred Cleland's Variety Agency, Palace Theater.

LIVERPOOL
Barnard's Dave, Variety Agency, 24 Canning st.
Branson's Agency, Ca. bridge Chambers, Lad st.
Ekington Agency, 42 Grasshill st.
Hills Agency, Charles, 2 Moss at.
Liverpool Variety Agency, 71 London road.
Will Lund's Variety Agency, Adelaide Chambers, 53 Lime st.

MANCHESTER
Viban & Fraser, 83a Bold st.

MANCHESTER
Beresford & Pearce, Hippodrome Bldgs.
Clouet's Agency, C., 9 Menton at., Denmark road.
Hulton's Agency, Will, 57 Parsonage road, Withington.
Hall, Percy, 126 Oxford road.
Jackson, Will A., 395 Stockport road, Longsight.
Loman's Agency, 17 Everton road, C. on M.
Scranton's Variety Agency, 140 Oxford road.
Sieg's Agency, Will, 189 Oxford rd.
Victor, Bert, 448 Chester road, Old Trafford.
Victoria Agency, Percy, 19 Sirasford road.

NEATH
Bert Gorman's Agency, Cross Keys Hotel.

NEWCASTLE-ON-TYNE
Anderson's Agency, John, 51 Westgate road.
Convery's Westgate Variety Agency, Thos., 65 Thornton st.
Grieve & Co., 4 Bath lane.
Levey's Dramatic & Variety Agency, 3 Greenfield place, Westgate road.
Sleep, Arthur, 81 Westgate road.
Smythson's Agency, 57 Elswick row.
Stoker, George, Forth place.
Zalva, George, 18 Archbold terrace.

NOTTINGHAM
Joel, Arthur, 6 Bromley place.
Knowles' Variety & Theatrical Agency, Vic., 20 East Grove, Sherwood Rise.

PAISLEY N. B.
Swanson, Donald, 9 Galloway at.

READING
Pearson, Geo., 17 Market place, Banbury.

SALFORD
Denman Wood's Agency, F., 164 Cross lane.

ST. ANNE'S-ON-SEA
Howarth, Thos., 102 Clifton drive, South.

SHEFFIELD
The Fred Reynolds Agency, Norfolk Chambers, Norfolk st.

SOUTH SHIELDS
Barnard's Variety Agency, Alf., 56 King st.

SUNDERLAND
North Dramatic & Variety Agency, 77 Roker ave.

WEST STANLEY
Clifford's Agency, 20 Murray st., West Stanley, Co. Durham.

FOREIGN CONTINENTAL VARIETY AGENTS

BELGIUM
Rednarski, A. Palais d'Éte, Brussels.
De Winne, Albert, 8 Boulevard du Midi, Brussels.
Hoete, O., 13 Boulevard Emile Jacquain, Brussels.
O'Donnell, 21 Rue des Beguines, Brussels.

DENMARK
Picas, Gebr., Amsøngade 18, Copenhagen.

EGYPT
Pb. Sarkis, Bureaux Postes 996, Alexandria.

(Continued on page 51)

Lyceum and Chautauqua Bureaus IN THE UNITED STATES AND CANADA

LYCEUM BUREAUS

Abolt Lyceum Bureau, Williamston, Mich.; C. Lawrence Abbott, mgr.
Affiliated Lyceum Bureau, Haddell Bldg., Des Moines, Ia.; W. S. Rupe, G. S. Chance, Helen H. Sloan, mgrs.
Agglutinated Lyceum and Chautauqua Assn., Inc., 911 North American Bldg., Chicago, Ill.; L. J. Alber, pres.; C. H. White, vice-pres.; T. A. Burke, secy.

Universal Lyceum & Booking Bureau, 1114 McGee st., Kansas City, Mo.; Dr. Belle Mooney, director.
Western Lyceum Bureau, 801 Blackhawk Bank Bldg., Waterloo, Ia.; W. I. Atkinson, mgr.
White Entertainment Bureau, 100 Boylston st., Boston, Mass.; K. M. White, pres.-mgr.

UNIVERSITY EXTENSION LYCEUM
University of Kansas, Extension Division, Lawrence, Kan.; A. Wm. Olmstead, director.
University of Minnesota, Extension Division, Minneapolis, Minn.; L. J. Seymour, secy.

INDEPENDENT CHAUTAUQUA BUREAUS
American Artists' Assn., 824 N. Pennsylvania st., Indianapolis, Ind.; Walter A. Huffman, mgr.
Coit-Alber Independent Chautauqua Company, 850 Orchestra Bldg., Chicago, Ill.; O. R. Stephenson, secy.-treas.; Alfred L. Flude, mgr.

CIRCUIT CHAUTAUQUAS
Acme Chautauqua System, Hubbell Bldg., Des Moines, Ia.; W. S. Rupe & Helen H. Sloan, mgrs.
All-American Community Service, Pesotum, Ill.; C. W. Meneley, gen. mgr.

Lyric Lyceum & Chautauqua System, Hutchinson, Kan.; Roy Campbell, mgr.
Midland Chautauqua Circuit, Flynn Bldg., Des Moines, Ia.; S. M. Holliday, pres.; Otis V. Moon, secy.

Mutual-Ewell Chautauqua System, 910 Steinway Hall, Chicago, Ill.; Fred D. Ewell, pres.; O. E. Booth, sales mgr.
Mutual-Morgan Chautauqua System, 910 Steinway Hall, Chicago; Frank A. Morgan, pres.; Glen MacCaddam, sales mgr.

Standard Chautauqua System, 328 S. 12th st., Lincoln, Neb.; C. O. Bruce, secy.-treas.
Swarthmore Chautauqua Assn., Swarthmore, Pa.; Paul M. Tolson, director.
National Bank Bldg., Toledo, O.; G. S. Chance, mgr.

Western Welfare Chautauqua, Pierce City, Mo.; F. M. Price, pres. & gen. mgr.
White & Myers' Chautauqua System, Railway Exchange Bldg., Kansas City, Mo.; J. S. White, pres.; Moreland Brown, mgr.

TALENT AGENCIES AND ORGANIZERS OF LYCEUM COMPANIES
American Artists' Assn., 824 N. Pennsylvania st., Indianapolis, Ind.; Walter A. Huffman, mgr.
Itallantine Bureau, 909-10 Lyon & Healy Bldg., Chicago, Ill.; Saida Itallantine, mgr.

Lyric Lyceum & Chautauqua System, Hutchinson, Kan.; Roy Campbell, mgr.
Midland Chautauqua Circuit, Flynn Bldg., Des Moines, Ia.; S. M. Holliday, pres.; Otis V. Moon, secy.

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Mutual-Morgan Chautauqua System, 910 Steinway Hall, Chicago; Frank A. Morgan, pres.; Glen MacCaddam, sales mgr.

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National Bank Bldg., Toledo, O.; G. S. Chance, mgr.

Western Welfare Chautauqua, Pierce City, Mo.; F. M. Price, pres. & gen. mgr.
White & Myers' Chautauqua System, Railway Exchange Bldg., Kansas City, Mo.; J. S. White, pres.; Moreland Brown, mgr.

Hewett Bureau, 606 Steinway Hall, Chicago, Ill.; Paul L. Armstrong, mgr.
Hinslaw Conservatory, 910 Kimball Hall, Chicago, Ill.; Marvin Hinslaw, director.
Horner Institute of Fine Arts, 300 Troost ave., Kansas City, Mo.; Charles F. Horner, pres.; Earl Rosenberg, director.
Inter-State Conservatory, Dodge City, Kan.; Carl Albert Jesse, director.
Lenco's International Musical Bureau, 23 Nichols st., Newark, N. J.; Anthony M. Lenco, pres.

Lyceum Arts Conservatory, 1160 N. Dearborn st., Chicago, Ill.; Elias Day, director.
Mears, Neal F., 1525 N. La Salle ave., Chicago, Ill.
Miami Civic Bureau, 19 E. 4th st., Dayton, O.; J. R. Frew, mgr.

Walter Studios of Platform Art, suite 10, 58 Fenway, Boston, Mass.; Edwin M. Whitney, director.
HOME TALENT PRODUCERS
Adams, Harrington, Inc., Fostoria, O.; Harrington Adams, mgr.
Harrow, Emerson G., Crestwood, Ky.
Rock Production Co., 229 N. Cheyenne ave., Chicago, Ill.; Joe Rock, mgr.

Chenault, Miss Mabel, 105 Dayton st., Hamilton, O.
Cleveland Producing Agency, P. O. Box 236, Lima, O.; Chas. C. Cleveland, mgr.
Collier, Jesse A., Jr., Producing Co., 612 Church st., Ossining, N. Y.
Cooper, Greenleaf M., Congress Park, Ill.
Culp, H. Edward, Ave. st., Sunbury, Pa.
Darnaby, J. A., 4535 Lake Park ave., Chicago, Ill.

Deacon Productions Co., Zanesville, O.; G. V. Deacon, pres.
Derbin, Wm. H., Kalamazoo, Mich.
Entertainment Supply Agency, 514 Main st., Cincinnati, O.; George Benedict, mgr.
Evans, James W., Show Producing Co., James W. Evans, owner, 319 Alaska Bldg., Seattle, Wash.
Foote's Amusement Enterprises, Harry Foote, mgr., Newbern, N. C.

Foy, Billy, Billy Foy Producing Co., American Legion Bldg., Portland, Ore.
Funk, Jos. A., Producing Co., P. O. Box 62, Henderson, Ky.; Joseph A. Funk, producer and gen. mgr.
Guyot, "Bobby", 99 Lincoln st., Jersey City, N. J.
Heritage Co., E. O. Statesville, N. C.; E. O. Heritage, mgr.
Higgins' Production Co., Pana, Ill.; Wm. Higgins, mgr.
Hoskyn, George H., 1417 E. 61st Place, Chicago, Ill.

Howe, The Frederic E. Amusement Co., Dowagiac, Mich.; Frederic E. Howe, producing manager.
Jacobs, C. Mart, 1619 Pine st., Scranton, Pa.
Kackley, Miss Olive, Producing Copyrighted Plays, 634 Auditorium Hotel, Chicago, Ill.
Lander-Chicago Producing Co., 3708 Grand Blvd., Chicago; Doc Lander, directing producer.
Leonard Co. The W. B., 32 Fulton st., Glens Falls, N. Y.

Madden, Mrs. Myrtle Randolph, 60 Auditorium Bldg., Chicago, Ill.
Marlatt-Cargill Productions, La Salle, Ill.; W. F. Marlatt, J. H. Cargill and F. H. Murray.
Meredith Producing Co., 10 S. 18th st., Philadelphia, Pa.; Jules E. Meredith, director.
Morehead Production Co., Zanesville, O.; M. V. Morehead, mgr.
Morehouse, Ralph, Croton-on-Hudson, N. Y.
Orpheum Bureau, 1020 N. Beatrice ave., Los Angeles, Calif.; Samuel Glasse, mgr.

Potter, H. B., Producing Co., 3630 So. Salina st., Syracuse, N. Y.
Rogers, John B., Producing Co., Fostoria, O.; John B. Rogers, mgr.
Sallybury Production Company, Muscatine, Ia.
Sellers, Jack, Broad & Mitchell sts., Atlanta, Ga., care Gate City Mfg. Co.
Sewell, Wayne P., Lyceum & Production Co., Atlanta, Ga.
Sinclair & Wright, Frankfort, Ky.
Smith, Paul J., 520 Winsor st., Jamestown, N. Y.

Southern Home Talent Producers, 523 E. Main st., Durham, N. C.; Joell Cunsrd, mgr.
Stafford Amusement Co., Pardeeville, Wis.; W. L. Stafford, pres.
Thompson, H. Albert, 6921 E. Jefferson ave., Detroit, Mich.
Thompson, J. Roemele, Entertainment Officer, Herald Sanford Post, A. L., Lancaster, Ky.
Producing copyrighted plays for American Legion Posts.
Tri-City Production Co., 705 17th st., Rock Island, Ill.; T. J. Ingram, mgr.

Trousdale, Roy B., Producing Co., Box 181, Denver, Col.; Roy B. Trousdale, mgr.
Turner Production Co., Box 64, Pana, Ill.; Louis S. Turner, mgr.
Tuttle, Clair, Berlin Heights, O.
Zirkel, Ray, Producing Co., 80 Ruzgery Bldg., Columbus, O.; Ray Zirkel, producer and general manager.

INDEPENDENT CHAUTAUQUA DATES
Many a Chautauqua has been damaged by lack of publicity in regard to the time of holding its session. It is bad business for one enterprise to encroach upon the time of another. Carnival companies, fairs and entertainment attractions of all kinds should make note of these dates and keep clear of these towns during the times set for their Chautauquas. The following list is not complete. Additional lists will follow:

Abington, Ill., Aug. 12-18.
Arcanum, O., July 22-29.
Allerton, Ia., Aug. 14-19.

Attica, Ind., Aug. 20-26.
Barry, Ill., Aug. 16-21.
Brazil, Ind., Aug. 26-Sept. 2.
Charleston, Ill., Aug. 5-12.
Dixon, Ill., July 29-Aug. 11.
DeWitt, Ia., July 13-18.
Freeport, Ill., July 15-22.
Fairfield, Ia., Aug. 19-26.
Farmington, Ia., Aug. 11-19.
Flora, Ind., Aug. 5-9.
Gallatin, Mo., Aug. 18-26.
Geneese, Ill., Aug. 19-26.
Grandview, Ind., July 29-Aug. 5.
Gault, Mo., Aug. 22-28.
Hamilton, Mo., Aug. 12-19.
Hamilton, Ill., Aug. 12-19.
King City, Mo., Aug. 19-26.
Lakeside, Ind., Aug. 13-19.
Lakeside, O., July 13-Aug. 15.
Jacksonville, Ill., Aug. 17-28.
Lena, Ill., July 15-22.
Lincoln, Ill., Aug. 10-22.
Ludington, Mich., July 1-Aug. 15.
Lancaster, O., July 22-Aug. 18.
Middleport, O., July 28-Aug. 5.
Maysville, Mo., Aug. 12-19.
Maesomb, Ill., Aug. 26-Sept. 2.
Miami Valley, O., July 28-Aug. 13.
Merom, Ind., Aug. 23-Sept. 7.
Meadville, Mo., Aug. 18-24.
Madison, Ind., Aug. 23-Sept. 2.
Madison, S. D., early July.
Mason, Ill., Ind., Aug. 4-9.
McConnellsville, O., July 28-Aug. 5.
Noblesville, Ind., Aug. 5-12.
Oskaloosa, Ia., Aug. 10-19.
Petersburg, Ill., Aug. 12-21.
Paxton, Ill., Aug. 24-Sept. 2.
Pontiac, Ill., July 27-Aug. 3.
Plattsburg, Mo., Aug. 19-26.
Pana, Ill., Aug. 11-19.
Rockville, Ind., Aug. 11-19.
Remington, Ind., Aug. 5-19.
Richmond, Ind., Aug. 19-Sept. 2.
Rushville, Ind., Aug. 12-19.
Shelbyville, Ind., Aug. 5-12.
Shelbyville, Ill., Aug. 5-12.
St. Peter, Minn., July 1-10.
Tecumseh, Neb., Aug. 21-26.
Tama, Ia., Aug. 18-22.
Valley City, N. D., June 24-July 1.
Vevay, Ind., Aug. 5-10.
Winona Lake, Ind., July 1-Aug. 20.
Wabash, Ind., Aug. 26-Sept. 2.
Washington, Ia., Aug. 14-22.
Worthington, Minn., July 8-15.

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Barry, Ill., Aug. 16-21.
Brazil, Ind., Aug. 26-Sept. 2.
Charleston, Ill., Aug. 5-12.
Dixon, Ill., July 29-Aug. 11.
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Washington, Ia., Aug. 14-22.
Worthington, Minn., July 8-15.

FOREIGN DRAMATIC AND VAUDEVILLE AGENTS

(Continued from page 80)
FRANCE
Agence Broustet, 21 Rue Saulnier, Paris.
Agence Daban, 32 Rue Chaussee d'Antin, Paris.
Agence Paganier, 25 Rue de la Michodiere, Paris.
Agence Pierre Moreau, 10 Rue Duperré, Paris.
Agence Tournee de L'Amérique du Sud, 20 Rue Lafayette, Paris.
Baud & Howell, 6 Rue de la Paix, Paris.
Layeyre, E., Spectacle Office, 19 Boulevard Montmartre, Paris.
Meunier Agence, 69 Faubourg, St. Martin, Paris.
Model Agence, 36 Rue Montholon, Paris.
Pitau, R., Rue d'Hauteville, Paris.
Roche, C. D., 15 Rue de Trévise, Paris.

PROVINCIAL
Agence Florian, 19 Rue Hlot, Toulouse.
Agence Ibbett, 5 Rue Palais-Gallien, Bordeaux.
Agence Vve Allard, 12 Rue Nollis, Marseilles.
Antony, 2 Rue Curie, Marseilles.
Barbriere, J., 15 Rue des Dominicaines, Marseilles.
Dorval, Theater des Nouveautés, Toulouse.
Feraud, L., Spectacle Office, 34 Allee de Melba, Marseilles.
Goubert, M. A., 84 Rue Senac, Marseilles.
Hobben, 438 Cours Lafayette, Lyons.
Laurent, B., Dir. Apollo Theater, Avignon.
Rasini, E., 16 Rue Riquadocier, Lyons.

ITALY
Battaglio, Max, Via S. M. Maggiori, 154, Rome.
Rossi, Vittorio, Salome, Margherita, Rome.
Rossi Vittorio, 2 Via M. Vittoria, Turin.

NORWAY
Arnesen, Thos., Fredrikstet.
POLAND
Franziak, Rud., Coliseum, Lwow.
Kromer, J., Nowy Swiat, Warsaw.
Mroczkowski, M., Zircus Warszawski, Warsaw.

ROMANIA
Kayser, J., Strada Radu Woda, Bukarest.
SPAIN
Bayes, Fernando, Plaza del Theater, Barcelona.
Batlle, Juan, Calle Union 7, Barcelona.
Colomer, Assalto 42, Barcelona.
Corzana and Percezo, Assalto 12, Barcelona.
De Yrarduy, M., Theater Romea, Carretaz, 14, Madrid.
Hernandez, Rubio, 7 San Gregorio, Madrid.
Leipe, Vincent, Grand Casino, San Sebastian.
Parish, Leonard, 8 Colmenares, Madrid.

SWEDEN
Almloef, Chas., Roslagskantan 17, Stockholm.
SWITZERLAND
Kranbitter, E., Stammenhachstrass, Zurich.
Kursaal, Directory Roy, Geneva.
Willera, Fr. Irchelstrasse, Zurich.

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Best Workmanship—Prompt Service
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CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

GENTRY BROS.' FAMOUS SHOWS SOLD TO JAMES PATTERSON

Property Includes Fifteen Cars, Good Will and Title—Will Be Combined With Patterson Animal Circus and Take to Road as 25-Car Show

Houston, Tex., Jan. 20.—The Gentry Bros.' Famous Shows, which were under the management of Ben Austin and J. D. Newman...

The Gentry show equipment will be combined with the Patterson Trained Animal Circus for 1923, making it a twenty-five-car combination.

GOOD NEWS FROM GEO. MOYER

Fred Gollmar Returns to Chicago and Says Physicians Give Encouraging Report

Chicago, Jan. 19.—Fred Gollmar, who accompanied Mr. and Mrs. George C. Moyer to Rochester, Minn., recently, where Mr. Moyer

went to consult Mayo Bros., returned to Chicago yesterday. Mr. Gollmar said Mr. Moyer has been thru the Mayo clinics for the past ten days and that the physicians have diagnosed his trouble as tosin poisoning of the nerves.

For many months Mr. Moyer has not been able to walk. At that, however, he transacted much business for the circuses with which he was connected, from his invalid chair in his apartment in the Palmer House.

BILLPOSTERS ELECT OFFICERS

St. Louis, Mo., Jan. 18.—At a meeting of St. Louis City Billposters' Union, Local No. 23, the following officers were elected for the ensuing year: W. T. O'Brien, president; R. M. Bailey, vice-president; Roy Butler, secretary; Frank Colbert, recording secretary; Fred Webster, business agent; Frank O'Leary, Steve Mason and Dewey Preston, trustees.

STEVE BATTY RECOVERING

Macon, Ga., Jan. 19.—Steve Batty, animal trainer, who was badly injured January 11 by a leopard belonging to the Sparks Circus at Central City Park, Macon, is much improved. Besides severe lacerations on the arms and scalp Batty sustained a broken collar bone and several broken ribs.

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

PROHIBITIVE CIRCUS LICENSE

In Savannah, Ga., Continued

Charles Bernard, with the Walter L. Main Circus last season, and now residing at Savannah, Ga., submits the following on circus license in that city: Mayor Murray M. Stewart and his Board of Aldermen, who were ousted from office at the municipal election on January 9 by a majority of 2,097, and whose administration of the past four years was responsible for a circus license that has deprived the citizens of the city and Chatham County of the enjoyment of a circus since October, 1919, and among many other acts disapproved by the large majority of voters who defeated them at the recent election, passed the license ordinances at a council meeting prior to January 1, fixing all business and professional licenses for the year 1923.

"The circus license of \$1,000 per day, which has prevailed since 1919, created by the Stewart 'ring', is kept in force by their ordinance regulating the licenses for 1923, which means no circus for Savannah this season.

"The ordinance in question reads as follows: 'Circus, Wild West show or similar exhibition. Every circus, Wild West show or similar exhibition, with or without menagerie or tent, for each and every day performing, loading, unloading, hauling or parading in the city, one thousand dollars (\$1,000), route of parade to be approved by Commissioner of Police; providing that every application for a circus, Wild West show or similar exhibition for a license to exhibit in the city of Savannah, shall be sanctioned and approved by the Mayor and Sanitary Board of Savannah before any license for an exhibition shall be issued, and that no such license shall be issued without the approval of such Mayor as well as said Sanitary Board. Dog and pony shows and other minor exhibitions, five hundred dollars (\$500) per week or part thereof.'

I. A. P. & B., LOCAL NO. 5

St. Louis, Jan. 19.—Bert Wheeler, of the Criterion Advertising Company of New York City, arrived here a few days ago to look after business for his concern.

At the regular meeting of Local No. 5, held Wednesday, officers were installed for the year. Out-of-town members who attended were Tommie Morgan, Wm. Lyles, J. Beckman and Mr. Kelsey.

L. Bowdly and Wm. Brown will be with the Patterson Circus this season. J. A. Johnson reports he is now doing the billposting for Consolve & Cheshire Outdoor Advertising Company of Newport News, Va.

EEN F. MILLER.

EVERYTHING OF CANVAS

Tents, Mats, Swimming Tanks, Screens, Bags, etc. Write for prices. C. R. DANIELS, Inc., 114-115 South St., N. Y. C.

PONIES

Shethards. F. Witte, Sr., P. D. Box 186, Cincinnati, O.

USED TENTS FOR SALE CHEAP

60x90 feet, 8-ft. wall, khaki; 80x120 feet, 8-ft. wall, khaki. THE SHAW TENT & AWNING CO., 415 South Center St., Bloomington, Illinois.

LOOKING FOR A BARGAIN in a USED TENT?

BAKER-LOCKWOOD

"ASK THE MAN WHO BOUGHT ONE"

SEVENTH and DELAWARE KANSAS CITY, MISSOURI America's Big Tent House

WE'VE GOT 'EM Write Today while the Choice List is large

The DEAGAN UNA-FON The Bally-Hoo Musical Instrument Supreme. Played same as piano, but with one-fifth the weight, one-tenth the size, yet fifty times the volume. Write for Catalog F, illustrating and describing LATEST MODELS. J. C. DEAGAN, INC., Deagan Bldg., 1780 Bortau Ave., CHICAGO.

44 YEARS REPUTATION BACK OF EVERY TENT GOSS' SHOW CANVAS CARNIVAL TENTS FLAGS Waterproof Covers SEND FOR NEW CATALOG AND SECOND HAND LIST The J. C. GOSS CO. DETROIT MICH.

CARS FOR SALE Two 68-ft. Converted Pullman, steel sheathed, sliding electric lights, axle generators. One car has luggage end. One 76-ft. State Room Car, electric lights. One 72-ft. Converted Pullman. One 68-ft. Converted Pullman. OTHER CARS READY. SOUTHERN IRON & EQUIPMENT CO. (Est. 1883.) ATLANTA, GA.

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PRIVATE CARS We buy, sell, repair and furnish Private Cars. We have what you want. See us. Will buy what you have to sell. See us. KANSAS CITY RAILWAY EQUIPMENT CO. 713 Scarritt Building, Kansas City, Missouri.

TENTS SHOW TENTS, BLACK TOPS MERRY-GO-ROUND COVERS CANDY TOPS AND CONCESSION TENTS TSCHUDI CATS, SIDE SHOW BANNERS. DOUGHERTY BROS.' TENT & AWNING CO. 116 South 4th Street, ST. LOUIS, MO. HORSES and PONIES STORED We specialize in handling show stock. MUTUAL STABLES, Boarding, 103-105 West 53d Street, New York City.

TENTS LATEST STYLES, CONVENIENT AND ATTRACTIVE FOR SHOWS AND CONCESSIONS. Write for Catalog. St. Louis Awning & Tent Co., 800 N. 2d, St. Louis.

THE BEST SHOW TENT HOUSE IN THE WORLD THE BEVERLY CO. LOUISVILLE, KENTUCKY GOLDEN BROWN CHOCOLATES

MOORE'S ONE RING CIRCUS Can place a few more choice circus acts that do two or more. Man with Dog and Pony Act. Would like to hear from a 7 or 8-piece Band. Good Light Man to handle Carbide Lights. Laborers and useful people can be placed at once. This is a real money backed overland circus. Will open May 5, 1923. Good eating and sleeping accommodation assured. Side Show People write Mr. Jay Mengle at once. Gabe Harrell would like to hear from Bob Peasley, Fred Dollars, Dave Zerrell. All mail in care of Moore's Circus. 2337 Carson St., S. S., Pittsburgh, Penn.

SPARKS' CIRCUS WANTS Novelty Acts for Big Show; Fast Dancing Tight Wire Act. Ladies preferred. Six Chorus Girls for Specialty and Ride Menage Horses. Lady Singers. Send photos, which will be returned. Novelty Acts for Side-Show. Experienced man to handle inside tickets. Man to handle down-town ticket sale. Man to take down lithos and banners. Address CHAS. SPARKS, Mgr., Sparks' Circus, Macon, Ga.

UNITED STATES TENT & AWNING CO.

LARGEST SHOW TENT HOUSE IN THE WORLD

Closing Contracts Now for 1923 Delivery on Everything Used in the Line of Canvas for Outdoor Show Purposes

Write for Stock List of New and Used Banners

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Can supply anything required for Stage or Big Top. No order too large.

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EDDIE (DOC) HAZZARD, care Billboard Publishing Co., Crilly Bldg., Chicago, Illinois.

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When you order your Tents insist on Boyle's Drill, as the experience for many years has been that tents made out of Boyle's Drill last considerably longer and give better satisfaction. We have a large stock of this drill always on hand and can positively guarantee it as the best to use in show tents. Look for Boyle's brand on your goods.
FOR SALE—Tea new, blue trimmed, two-piece Band Suits, lot Regular and Reserved Second-hand Seats, Flats and Coach R. R. Cars.

UNDER THE MARQUEE

By CIRCUS SOLLY

Murray A. Pennock returned to Chicago last week after a hurried trip to Cincinnati and Eastern points.

Jerry Mughan, Bert Bowers and Fred R. Hutchinson were seen together at the Hotel Havin in Cincinnati last week.

Reports are that "Doc" Tyler, who will have the side show with the Walter L. Main Circus, has his plans for attractions pretty well mapped out.

Abel Goldstein will be with Joe Greer's Wild West Show when it plays Tampa, Fla. He advises that he will be with one of the big circuses this season.

Frank Forest, ticket seller, and Odalaska, dancer, with the Seils Photo Circus last season, recently closed eight weeks of vaudeville dates. They are now at home in Los Angeles.

Louis Gelbart, one of the advertising brigade of the Hazenbeck-Wallace Winter Circus, closed in Rochester, N. Y., and will spend the remainder of the winter with friends in South Carolina.

Austin King, the well-known "clown alley" cutup, was to leave "Sunny California" for the East January 11. "Yes, a circus for me again this season," postcarded Austin from Venice, Calif.

What about the Gollmar Bros.' Circus title for the coming season? Our surmise is that it will be subleased by Messrs. Mughan, Bowers and Ballard, who we understand hold a five-year lease on it.

Leahy Bros., while playing the Harris Theater, Mt. Airy, Christmas week, had the pleasure of a visit from Toy Wallace. They had quite a talk of the days when they tramped together on the Gollmar Show.

The Two Irwins are playing indoor circus dates with their head-balancing, trapeze and slack-wire acts. Their daughter, Mrs. Kitty May H. Richards, and W. J. Wilson, Mrs. Irwin's brother, recently paid them a visit.

M. L. Smith writes that he would like to see the Sparks show play Catskill, N. Y., this season. Said that the Walter L. Main Circus was there last August, and that it was the best show they had in six years.

Harley Hubbard, of the Haag Shows, is at present in Okla., attending the Oklahoma Consistory No. 1, Ancient and Accepted Scottish Rite of Freemasonry, and will have attained the 32d degree when he has finished.

Bessie Smith, the past two seasons with the Wheeler Bros.' Shows, was taken seriously ill at the closing of the show in New Orleans, La., and underwent a serious operation at the Touro Infirmary. She will be in New Orleans all winter, undergoing treatment.

Orris P. and Mantle J. Van Sweringen, Cleveland railroad magnates, were formerly of Geneva, Ill., the town where the Main Circus originated. Other former residents of Geneva who have acquired fame and fortune are Edith Thomas, the poet; William Dean Howells, the author; and Charlie Hopper, theatrical man.

Paddy Nolan writes: "Which one this year, 'Band Wagon Pat', who was chief on the Sparks Circus last season? Jimmie Mullen, Josh Brown, John Downing, Jimmie McNeil and the writer

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Musical Tabloid Producer, to frame numbers for Pageant. Must have strong singing voice and ability to put numbers over. State lowest salary. We pay all Year's work, starting March 1.
CHRISTY BROS.' WILD ANIMAL CIRCUS, Beaumont, Texas.

are all in different parts of the States marking time, waiting for you to spring the good news."

Nobby Clark, located at Northampton, Eng., writes that he met Capot and wife at the Northampton Pleasure Fair. Business with his show was good. Capot was well known with Ferrari many years ago. Clark says he was with the carnival in 1903 when Capot was injured.

Cy Green, the well-known rube of South Boston, Mass., and E. L. Jencks, the circus horse trainer of Pawtucket, R. I., are organizing a company to be known as the International Mid-Winter Indoor Circus and Real Wild West Show, with band and orchestra. The show will open at the Waldorf Theater, Lynn, Mass., week of January 29th, with other dates to follow, says Green.

Ed Shaw advises Solly that he has signed as general agent for the Great Cooper Bros.' Shows, which will open the season about the first of April. Chas. Smith and John Cowland have signed with Shaw as billposters on the brigade. King Bros., owners of the show, recently purchased two new baggage wagons, two new cages and some animals from Anglin, Ballard & Bowers. Runt McNeely is in charge of winter quarters of the Cooper Show at Memphis, Tenn.

A few "remembers" by Buck Leahy: "When Phil E. Keeler was with Chas. E. Blaney's 'Across the Pacific' Company? When Harry (Doc) Richards, Leahy Bros., Henry Messler, Ray Dion and Henry Keyes were with (Cyr) Bros.? When Tom Yeager was with the Shesley Show? When Johnnie Myers was manager of Brown & Bowers' Minstrels? When Chas. Riley, Doc Whitman and Roy Williams were with Van Arnam's Circus? When Tan Arakis, Toby Tyler and Buck Reger were with Sun Bros.?"

G. W. Christie has closed his third season ahead of the Keystone Show, and is spending the winter at home with his wife and grandchild and his son, Leonard Christie and wife, at Victoria, B. C. He occasionally visits his son-in-law and daughter, George and Florence Gregory, owners of the Dandy Dixie Show, at Brodnax, Va. Christie has signed to go in advance of the Burlingame Bros.' Circus this season. Tom Nelson, contortionist and comedian, who was with the Keystone Show the past two seasons, visits Christie occasionally. He is framing a magic show for the coming season.

From J. H. Barry, manager of Campbell Bros.' Trained Wild Animal Shows: "This little show has a very nice place to winter at New Egypt, N. J., between New York and Philadelphia. We are parked on a branch of the Pennsylvania Railroad. They have furnished buildings and trackage at reasonable rates. We are treated fine by all the natives. We are in one of the best farming counties of New Jersey and have only paid \$14 for the highest priced hay we have had so far this year. Eggs, butter, apples, potatoes and other vegetables are reasonable. The quarters are five miles from Camp Dix and six miles from the famous Rancocas Stock Farm."

Latham and Rubye (that pair in the air) are working down the Pacific Coast, filling vaudeville dates. Their route will take them back into Kansas City early in April, from there they will go to their home in Rock Island, Ill., for a brief rest before starting on their open-air season. While playing in San Francisco Latham and Rubye were visited by many old friends of the big tops, among which were line Enos and wife, Wilbur Lazella, Paul Brachard Troupe and George Cortella. The latter has a small motorized show playing winter and summer and from all reports is a

success. They also met Bones Hartzell, the clown, at Seattle.

Charles Mack writes Solly as follows: "You ask in The Billboard, issue January 6, if the 'movies' have killed the Punch and Judy Show. I say no. If Punch is done by an artiste who can use the 'reed or squeaker' and has some conception of character work, it will always be a big hit. When a good reed worker who can be heard all over a picnic ground starts the Punch 'voice', just notice how the 'kids' (big and little) will run to see the show. However, I am sorry to say that some men are 'doing at' Punch who are not and never will be Punch men, with the result that once their show is seen it is never again for that picnic or church. Their idea of Punch is to stick a couple of figures on the stage and knock their heads together. Now I am on the road all the time with my partner, Harry Foye, and our show consists of magic, paper tearing, ventriloquism and Punch. We have just come in from Rhode Island and start this week for the western part of Massachusetts, and then go to New Jersey and Pennsylvania. We layed off during the holidays with our show and I had more work than I could attend to with my Punch show at \$20 to \$25 at each show. My show runs from thirty minutes to one hour. The late Frank Fryer could give a show lasting an hour and fifteen minutes with Punch and keep the audience interested all the time. You ask if Al Flores is the last of the oldtimers. I can name a few oldtimers who are still going, as follows: Larry Corbett, of Brooklyn; Hudson and Hudson; 'Billy' Lynch; Joseph Yarrick, the musician, who introduced the 'Magic Kettle' on the big time; Al Ellis; Oscar B. Steele; Punch Irving; 'Doc' Harry, manager of Campbell Bros.' Circus; R. F. Rose; Billy Crawford; Sig Santelle, and as I have been doing Punch for twenty-five years, perhaps I can qualify as an oldtimer."

NOTES FROM WISCONSIN

The Graham Bros., former acrobats, are operating a luncheon at Evansville, Wis., to big business. Evansville is the home of Geo. W. Hall, Wallie Gollmar and Mrs. Campbell. Two motorized small circuses will leave Sheboygan, Wis., in May, owned by Lindeman Bros.

For a good many years Seibel Bros.' Dog and Pony Show went out of Watertown, Wis., and altho Emil Seibel and his son are dead, many of his former friends do not know it. Both died more than a year ago.

John Nelson, musician with the Ringling Bros. for several years, is trouping with Kiggings' Vaudeville Show in Northern Wisconsin. Jess Nix, band leader, who can tell you all about the circus business from 1860 up to 1900, lives in Ironton, Wis.

Loide Fisk, former circus owner, still has Robby, the educated horse, at Wauwesh, Wis., his home. The finest theater in Wisconsin is at Baraboo. It is the Al Ringling Theater, which I believe is still owned by the Ringlings. It draws well, but still does not pay. It built too elaborate for the town and was not built for making money, but as a monument to the name of Al Ringling, everybody's friend.

Kirkpatrick, the "load of hay acrobat" of Barron, Wis., is doing his act at the Hippodrome in New York City. Towns in Wisconsin made famous by big shows are Janesville, the home of the Burr Robbins Circus for years, until Mr. Robbins was nearly blinded one spring during a flood. Mr. Robbins with another man, were out in a boat to recover some property floating away. Going under a bridge his head hit a heavy timber and from then on until his death a few years ago, he was nearly blind, altho he lived to a real old age and was very wealthy.

Baraboo is the former home of the Ringling and Gollmars. Lemonswell, Wis., was the home of the Lucky Bill Show one winter.
FRANK H. THOMPSON.

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THE CORRAL

By ROWDY WADDY

If you are a Wild West sports man, are you "for it"—or just for yourself?

To correct an error, Charlie Aldridge does not spell his name "Aldrich". But he's a mighty fine fellow, either way it's spelled.

Let's not get too much "search-and-find" (for publicity and otherwise purposes) notes in the Corral. Short newsnotes and plenty of them—that's news.

Vern Tautlinger writes: "In speaking of our star cowboys, don't forget Fay Ward, of Marathon, Tex., and Art Anderson, of Kingsville, Tex. They are well known among them all."

R. O. C., Chelsea—Write the party a letter, care of The Billboard, and his name will be published in the Letter List. G. A. N., also T. M., Priddy, Tex.: This is a suggestion to you folks, too.

Word reached Rowdy Waddy last week, in answer to the recent inquiry as to what had become of Tad Barnes, one of the best of women bucking horse and steer riders, that Miss Barnes is wintering in Wellington, Tex.

Montana Meechly writes that the Buckskin Ben Wild West is sure going out this year, with "Dog and Pony Show" added to the title. Meechly didn't say whether it would be a regular road Wild West, or merely play dates at fairs and special events.

"Red" Randolph, who lays claim to being a "durn good" rope manipulator, clown and bronk rider—and in the business since 1916—except while overseas with Uncle Sam's soldiers—says he expects to be among the hands at the Fort Worth Rodeo.

Don't get the wrong impression. There are good contest hands and there are just as good show hands (with circus and carnivals), in their respective lines. And there might be "fall-downs" for some of either branch trying to "go over" in the other.

For the information of feature article writers, it might be well to state that three sheets of a common-sized letterhead (typewritten and doubled spaced) makes a full column of printed matter. This much will not allow more than one to be published in one issue.

Dr. Ben F. Davis was recently appointed manager of the Cheyenne Frontier Days Celebration, by the year and on a yearly salary. Rowdy received a long letter from Manager Davis on "association" matters, which appears in this issue.

Remember, The Billboard cannot recognize any contest at the present time as the real World's Championship Contest in its news columns. Neither can we recognize any one contestant as having any right to hold a WORLD CHAMPIONSHIP title. And we cannot recognize any such until a REAL, HONEST ASSOCIATION is formed that will be the means of putting these contests on an OFFICIAL basis.

Mrs. Chris Maul (Ray Davidson), Cincinnati, phoned The Billboard recently that she had suffered the loss of her performing dog, Bubbles, which was known and "loved" by many show folks. She has been training canines in special tricks, for sale, the past two years and said that she has made an addition to her troupe to replace Bubbles and that she is again working independent dates in and around Cincinnati. Chris, motordome rider, did not troupe last season and is again employed in Cincy.

Chas. Aldridge wrote that while he was at St. Louis with the Fred Stone "Tip Top" show he met Pascale Perry and wife who had just motored in from the West Coast, playing dates en route with their roping and shooting act, and were headed East—may go as far as New York. Also met Joe Flint there. In Kansas City, Charles met Dan Dix, who is spending the winter there, and has a nice automobile and takes showfolks riding when convenient. Morgan Chaney visited the show at Kansas City, while en route to Texas for a carload of saddle horses to ship to New York.

From the Pawnee (Ok.) Courier-Dispatch and Times Democrat of January 4: "Major Gordon W. Lillie, Pawnee Bill, White Chief of the Pawnee and the last living leader of the original Oklahoma Boomers, headed numerous Pawnee Indians who are on their way overland with their wagon train, saddle horses, etc., to act as the special bodyguard to Governor Walton next Monday at Oklahoma City. They presented a most colorful sight as they passed over the divide to the south, and many of the oldtimers expressed themselves that it brought up the Indian days of forty years ago here, with the Indians all dressed in paint and feathers."

In the realm of gaining success before the public and with the presenting of amusements for its entertainment, it should be indeed gratifying for one to feel that he or she is not "going backward"; more so, steadily progressing. The foregoing is inspired from a glance at the new letterhead of the Southwestern Exposition and Fat Stock Show, Fort Worth, Tex. Along with the names of the various executives of this prominent Southwestern event, it gives Fred H. (Big Horn) Chaney as manager of the Rodeo Department. This means that in three years Mr. Chaney has progressed from announcer at the Rodeo to the executive head of this part of the big combined show. This recalls a recent statement of Mr. Chaney to the effect that he intended sending each and every contestant into the arena feeling that it is, in a way, "their show" and thru their co-operation to put on the best show of this nature ever staged at Fort Worth.

Relative to an ad referring to a Mid-Winter Roundup to be staged under the auspices of

Mount Vernon Car Manufacturing Company

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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.

COWBOYS COWBOYS NOTICE

ROUND-UP, MIAMI, FLORIDA, FEBRUARY 5th UNTIL 10th

\$500.00 Bucking Horse Contest, \$500.00 Steer Bulldozing Contest, Stock used, Jack King's and Milton Hinkle's. Other contract work. Not a "World's Champion Contest". Sid Markham is managing the Contests and handling the tickets for the Shriners, and Milt Hinkle is managing and "sheeping" the Round-up. Wild West People write. MLY HINKLE, Miami, Florida.

Milt Temple Shrine, at Miami, Fla., February 5-10, Milt D. Hinkle writes that instead of being merely the arena director of the show, he is the manager and director, and that it was not his instruction to the party (handling concessions and handling the tickets for the Shriners) sending the copy for the advertisement to declare it "World's Cowboy Championships", as was stated. Hinkle adds that he has contracted Jack King and his outfit, also purchased some steers from the West Coast of Florida for the bulldozing and roping, and that the Shriners at Miami are all hustlers and a big success for the undertaking was looked forward to. Milt's Circle Dot Ranch show was scheduled for Lake Worth, Fla., week of January 22, with a week at Fort Lauderdale to follow.

John A. Stryker, who stages several of the smaller cowboy contests out thru Nebraska annually, is heard from. Several extracts from his letter follows: "It appears to me that the big contest committees, such as you suggest, to put over a Frontier Contest Association, are quite content with their present attendance, interest and income. . . . You must look to the modest beginner to put over the big idea. . . . Another thing that keeps the masses thinking that our contests are 'shows' is the fact that the promoters and hands themselves fall into the habit of calling them 'shows' in general parlance. This would not matter if kept among the brotherhood, but it goes to the public to the extent that every publicity man and contest manager has to do a lot of coaching with newspaper reporters and committees to get them to avoid calling a contest a 'Wild West Show', etc."

What is really needed to form a real Association is the proper leader or leaders. Finding the general to wage such a campaign is the big thing, and sooner or later the discovery will be made. . . . The trouble in the business is due to lack of organization and co-operative effort—constructive thinking along the same line. To focalize the present scattered thinking is all that is needed. . . . Fog Horn Chaney's suggestion that Rowdy Waddy "keep his pen in hand" and keep the "ball rolling" is the right thing."

From Dr. B. F. Davis, manager Cherenne Frontier Days: "The inquiries and statements made in your issue of December 23, concerning the presentation of Wild West and Frontier Day Celebrations, are indeed pertinent and deserve the careful consideration of directors and managers of every legitimate exhibition of this nature."

"Cheyenne, Wyo., held the first 'wild west' contests that enabled ropers, riders, etc., to match skill against others from all sections of the ranching country, these contests having been

instituted twenty-seven years ago and held annually without interruption since 1897. For many years Cheyenne's 'Frontier Days' celebration provided the only opportunities for comparison of the skill of ropers, riders, etc., of the entire 'cow country' and the contests here, very naturally, therefore, came to be regarded as determining the premier in the various 'wild west' sports—the 'world's champions'. The annual contests here continue to attract the greatest number of contestants from the greatest area, and there is a general disposition to regard a contestant who wins in a championship at Cheyenne as a 'top hand' of his division of 'wild west' sports. Cheyenne, more centrally located than any other town holding a 'wild west' festival of more than local scope, is the logical point for staging world's championship contests, inasmuch as nowhere else gather so many aspirants for championship honors from so many localities of the ranching region. A very pointed criticism of the contests themselves have long regarded, and still regard, Cheyenne as the one place where championship contests that are so, in fact, as well as in name, are held annually."

"But, regardless of the origin of this class of entertainment and the local pride we naturally have in our annual event, the Cheyenne Frontier Days Celebration Association stands ready and anxious to fully cooperate with all similar legitimate organizations for the perpetuation of Wild West contests."

"While we heartily agree with Mr. Weadick in his general outline, we differ considerably in some of the details. As he suggests, we favor the organization of a strong association with the same cities represented that he mentions. This association to elect officers and establish a working rule for all events, with penalties for violations, and all transactions to be carried out as is now done locally. When a contest is then held in an Association city we believe a careful record should be kept of each contestant in the different events and that each man be scored according to his performance—so many points for first, so many points for second, etc., such as is now done with automobile drivers in different cities."

"At the end of the season each Association city would have full and complete records for each contestant and everyone would know who scored the highest points and was the real champion in his line. In addition to the local money put up for prizes, each Association city would give an additional sum, to be agreed upon by the organization's officers, to be presented to the winners having the highest number of points in the different events. We would favor the appointment of two competent judges by the parent organization who would travel from one city to another and render their decisions in conjunction with a third man, who would be picked by the

local committee. This would protect the home talent in contests and would likewise prevent local judges from logging the prize money for the home boys.

We fully agree with Mr. Weadick that ONE set of rules and regulations should be adopted for every program, but do not agree with him in regard to expelling contestants because they have entered an event in an unorganized town. Many of the smaller towns and villages have annual events which are purely local, and they probably could not afford to join the Association. The winners in these local shows are the local men to perform in the Association cities, and they are the very men the Association cities would want, as this alone would do much to eliminate professionalism, because the small-town contestant and winner would know that he would perform under competent and fair judges, with a uniform set of rules and regulations. Of course, the winners in these small shows would not be scored until their entry in the organized cities. "The other points taken by Mr. Weadick are well put, and could be further threshed out when representatives from the mentioned cities get together and are willing to lay aside local pride and jealousy for a greater movement to perpetuate the exemplification of our early frontier life."

"Cheyenne, being the first city to hold a Wild West celebration, would likewise be proud to be the first meeting place for the proposed organization, and cordially invites the representatives of all organizations to meet here in conference."

"We trust our statements will be received in the same spirit as given, and if there are criticisms given here it is hoped they are constructive ones."

(Judging from accruing indications, Gay Weadick seems to have started the ball rolling in his article on the Association subject in the Christmas issue of the Billboard. That his article was read and given serious thought is well shown by the numerous letters that have been received at this office from all parts of the country, not only from exhibitors, contestants, promoters, etc., but from many only interested from the viewpoint of spectators—all go to prove that a great departure from the old order of things must take place if this line of entertainment is to be carried on successfully. We have published in full the letter from Dr. Davis, the manager of the Cheyenne Frontier Days Celebration. We were glad indeed to hear from the Doctor. First—He is the head of the present Cheyenne Contest administration. Second—He is known to be the right man in the right place, and enjoys the support of the citizens of his community. Third—His letter acknowledges that things are NOT as they should be. In fact, he agrees with the general idea we have continually advanced regarding the HONEST reconstruction of the Contest business. While he disagrees with Mr. Weadick on one or two points, in detail, regarding the things the proposed Association take up, he agrees to leave these minor matters for discussion among the members of the proposed new Association. In the main his letter says: "There's something radically wrong; let's get together honestly and straighten things out; come to Cheyenne and we'll pow-wow and try IT RIGHT!"

Now we've heard from Weadick and Davis, how about Pendleton, Bozeman, Las Vegas, Prescott, Ft. Worth, Tex Austin and Salinas? Give us your official statement over your own signatures. Let us hear from those recognized in the business of producing this style of entertainment, and keep the ball rolling until success is certain.—ROWDY WADDY.)

MISSOURI VALLEY TENT MEN

Hold Fifth Annual Convention in Kansas City, Mo.

Kansas City, Mo., Jan. 19.—The fifth annual convention of the Missouri Valley Tent & Awning Manufacturers' Association was held in this city on January 19, 21 and 22 at the Hotel Baltimore with a very good attendance and the right amount of spirit and pep and the desire for co-operation. Registration was the first event on the program of Wednesday, followed by the convening of the association with an address of welcome by President Will E. Hamlin, of the Des Moines (Iowa) Tent & Awning Company, who made a few happy remarks about the convention and the pleasure of being together once more. Then Earl J. Kappa, secretary of Kansas City, Kan., read his report, and at 10:30 C. I. Welkert, chairman of the Board of Directors of the National Association, gave his talk on "Rental Costs as Computed by the Cost Laboratory". At the noon adjournment the Board of Directors (joined with representatives of all jobs for the purpose of discussing matters of mutual interest.

The first event on the afternoon program (Wednesday) was the address at 1:30 of C. I. Welkert, on "The Functioning of the National Cost System", and a general discussion was then engaged in by the delegates. At 3:00 p.m. C. I. Welkert again took the floor and presented his "Cost of Fabricating an Awning."

Thursday was the big day and the convention opened promptly at 9 o'clock, as there was a long program and banquet ahead. "National Service" was Emerson Pense's subject in the morning, and he was followed by Tom Lewis, of the Geo. B. Carpenter Company, Chicago, who spoke on "Conditions on the Coast as I observed Them". Mr. Pense is the first vice-president of the National Association and president of the New England Association, of Providence, R. I. He was in Kansas City previous to going to St. Paul to attend the national convention. After lunch he again addressed the members and gave them "The Cooperative Spirit". Mr. Pense is a good talker and made a very pleasing lecture, as it should be called a "talk" as it was more on the line. Mrs. A. M. Boush, of the Independence (Kansas) Tent & Awning Company, then spoke on "Advertising", how tent and awning makers should advertise and the best mediums so that the public would know where repairs, etc., could be obtained. This closed the afternoon session, and at 4 o'clock all present were taken on an extensive automobile tour of the city.

The big banquet was scheduled for 8:30 Thursday evening, January 21, but it was about 7 o'clock when all the guests were assembled and proceeded into the Blue Room of the Hotel Baltimore, where a most elaborate dinner was served. Will E. Hamlin, of the Des Moines Tent & Awning Company, president of the Missouri Valley Tent & Awning Manufacturers' Association, presided in a very quiet

OFF TO WALTON INAUGURATION



Major Gordon W. Lillie (Pawnee Bill), white chief of the Pawnees, and the last living leader of the original Oklahoma Boomers, headed a band of Pawnee Indians that went to Oklahoma City as a special bodyguard to Governor Walton at his inauguration. In the accompanying picture Major Lillie is shown at the Indian reservation making preparations for the trip.

TATELEC

"PERFECTION IN WATERPROOFING"

A Permanent Treatment Which Lasts as Long as the Fabric Itself

WATERPROOF



TENTS

Ringling Bros. and Barnum & Bailey COMBINED

SAY:

★★★★ We have instructed our Canvas
Maker to arrange for the waterproofing
of all our material for next season by
your process. Yours truly,

RINGLING BROS. and
BARNUM & BAILEY COMBINED

(Signed) CHAS. RINGLING

MILDEWPROOF



TENTS

TATE ELECTROLYTIC TEXTILE PROCESSES INC.

45 EAST 17TH STREET
NEW YORK

(MEMBERS OF THE NATIONAL TENT AND AWNING MANUFACTURERS ASSOCIATION)

and efficient manner. He first introduced Major Clement Williams of Kansas City, Kan., dean of the Institute of Embalming, who instructed, after a few well-chosen words, Henry Metzger, president of the reorganized Houser Springs Portland Cement Company. His subject was principally about cooperation and Mr. Metzger stated that in his opinion 1923 would see labor and capital working together and coming to arbitration in all cases. He said that organization was for the purpose of protection and help. Instead of "cutting each other's throats," and he urged every one to be regular in accounts and everything, have standard prices, etc.

After Mr. Metzger's speech the Heart of America Quartet sang two numbers. Emerson Pease was then introduced. In a very happy vein he told something of New England, and then spoke on "Cost in Manufacture".

President Hamlin then called upon W. C. Sommerville, vice-president of the Missouri Awning Association and president of Baker-Lockwood Manufacturing Company, who with Walter Rossick and Carl J. Kapka had served as the program committee. Mr. Sommerville thanked the visitors for coming, asked them to come back and said they were "heartily welcome at all times." He then introduced Everett Kemp, monologist of the Redpath-Homer Chautauqua Circuit, who rendered several poems and told some humorous anecdotes and stories in a delightful style.

During the forenoon of Friday, January 12, President Hamlin touched on "Elaboration of Fabricating Cost of Awning", followed by a general discussion by the members which lasted until noon. After lunch new business, payment of dues, presentation of cards and certificates and the election of officers and directors were taken up. The men who served so well and wisely in 1922 were re-elected for 1923, as follows: President, Will E. Hamlin, Des Moines Tent & Awning Company, Des Moines, Ia.; Vice-president, W. C. Sommerville, president of Baker-Lockwood Manufacturing Company, Kansas City, Mo.; treasurer and secretary, Carl J. Kapka, Wyandotte Tent & Awning Company, Kansas City, Kan.; Directors: Harry Rogers, Chairman, Fremont, Neb.; Mr. Fisher, of the Fisher Tent & Awning Company, Waterloo, Ia.; C. A. Hamlin, of the Oklahoma City Tent & Awning Company, Oklahoma City; Joe Hill, of Doherty Bros. Tent & Awning, St. Louis.

There were approximately seventy-five members in attendance and everyone voted this one of the best meetings the association has held. Tents and awning manufacturers of the States of Missouri, Kansas, Nebraska, Oklahoma, Texas, Arkansas and Iowa are eligible and each State was well represented.

The following were present at the banquet: J. H. Doherty, St. Louis; A. F. Schner, Fulton, Mo.; Cotton Mills, Dallas; J. A. Anton, Topeka Tent & Awning Company, Topeka; Alfred Horje, Midwest Tent & Awning Co., Kansas City; Mr. and Mrs. A. M. Lamb, of the Independence (Kansas) Tent & Awning Co.; E. C. Burch, Fort Dodge (Iowa) Tent & Awning Co.; J. L. Hunzaker, of the Rogers Tent & Awning Co., Fremont, Neb.; Harry Burch, Fort Dodge (Iowa) Tent & Awning Co.; E. Cummings, Langdon Tent & Awning Co., Wichita; Percy Coles, of the W. B. Coles & Son Tent & Awning Co., Pittsburg, Kan.; A. R. Capron, Western Tent & Awning Co., Lincoln, Neb.; Chas. W. Cummins, of the

George B. Carpenter Co., Chicago; J. C. Craig, of the Craig Tent & Awning Co., Emporia, Kan.; R. H. Elrod, of the Lincoln (Neb.) Tent & Awning Co.; H. B. Fisher, of the Fisher Tent & Awning Co., Waterloo, Ia.; C. L. Ford, Dallas Tent & Awning Co., Dallas; G. A. Goudle, Carme-Goudle, Kansas City; W. E. Hamlin, Des Moines (Iowa) Tent & Awning Co.; W. C. Hoessig, Scott-Omaha Tent & Awning Co., Omaha; C. A. Hamlin, Oklahoma City Tent & Awning Co., Oklahoma City; Mr. and Mrs. H. L. Kapka, Wyandotte Tent & Awning Co., Kansas City; C. J. and Mrs. Kapka, of the same firm; W. H. Lambach, St. Joseph Tent & Awning Co.; St. Joseph, Mo.; E. B. Lewis, George R. Carpenter Co., Chicago; W. O. Lawton, Tulsa Camp Furniture Co., Tulsa, Ok.; Mr. and Mrs. A. O. Ludwig, Kansas City Awning Repair Co., Kansas City; W. C. Mrs. W. C. and Helen Markle, of the Hutchinson (Kansas) Tent & Awning Co.; and F. R. Rasmussen of the same firm; Ed Rosenburg, of the Astrup Company, Cleveland, O.; R. J. Rountree, Scott-Omaha Tent & Awning Company, Omaha; W. C. Sommerville, president of the Baker-Lockwood Manufacturing Company, Kansas City; J. A. Toberman, of John Boyle Co., St. Louis; and Ed Toberman of the same firm; H. R. Wykert, Council Bluffs Tent & Awning Co., Council Bluffs, Ia.; Chas. G. Wieser, Buchanan-Walker Co., Chicago; Warren S. Cogler, of the Wiegler Tent & Awning Co., of Joplin, Mo.; Mrs. H. E. Pierce and Minnie Pierce, of the Independent Tent &

Awning Co., Kansas City; H. R. Pyle, of the Beatrice (Neb.) Tent & Awning Co.; Albert Froston, of the Geo. B. Carpenter Co., Chicago; A. J. Pettitt, Tulsa (Ok.) Tent & Awning Co.; E. J. Magnus, of the Independent Tent & Awning Company, Des Moines; B. C. Houry, of the B. C. Houry Tent & Awning Co., of Geneva, Neb.; George Parker, of Baker-Lockwood Manufacturing Company, Kansas City.

The visitors were: Emerson Pease, of Providence, R. I.; Dr. Clement Williams, Kansas City, Kan.; Henry Metzger, Kansas City, Kan.; Everett Kemp, Kansas City, Mo.; and Irene Shellely, Kansas City representative of The Billboard. It was altogether a meeting everyone thoroughly enjoyed.

IRENE SHELLEY.

THE LATE ROBERT FOSSETT

Sir Robert Fossett, one of the circus kings of England, died December 31 last, at his caravan home at Tiffeld, near Towcester. Of advancing age, he had been ailing for some time.

It was about fourteen or fifteen years ago that the headquarters of Fossett's Circus were moved to Tiffeld, where Mr. Fossett bought some land for the purpose to the extent of two hundred acres, and in the winter, after the touring season had ended, the whole paraphernalia of the circus, with the animals and

vans, was stored there. A spacious wooden training ring was put up, and the trainers did their work in preparation for the next summer. Mr. Fossett possessed some 140 or 150 horses.

It was during the time that Studely and Harleston had a permanent circus on Campbell Square that Mr. Fossett, before founding the show that bears his name, introduced for the first time into the program of a circus his sensational jockey act. It was a hair-raising performance, during which Mr. Fossett assumed all sorts of acrobatic positions on his pony, and wound up the turn by springing from the center of the ring onto the animal's back as it dashed around.

Horn and bred in the atmosphere of the circus, Mr. Fossett always preferred a caravan to live in, and, altho he owned a house at Tiffeld, he never used it as a home.

Mr. Fossett's wife died some four years ago and is buried at the General Cemetery, Billing road, Northampton. He leaves a large family to mourn his loss. His oldest son, Robert, is carrying on the business, and is at present superintending a contract performance at Brighton. The other sons are John, Thomas, Edward (who has a circus and a cinematograph business in Ireland), Alfred and James. His daughters are Mrs. Otto, Mrs. Cook, Mrs. Leatherland, Sarah, Fossett, and Hilda Fossett. Mr. Leatherland manages his father-in-law's farm at Tiffeld, Mr. and Mrs. Cook are showing in Scotland, and Hilda Fossett is a member of the orchestra at a Yarmouth theater.

The monument erected over the grave of his wife is one of the most imposing in the cemetery, being the figure of a circus pony with bowed head and sculptured in marble.

LANCASTER (MO.) NOTES

Lancaster, Mo., Jan. 18.—Three shows are being equipped here for the coming season—Honest Bill's, Lucky Hill's and Campbell Bros. J. P. Hart is breaking twelve new ring stock horses, Mr. Little, who has tramped with some of the best shows, is breaking two new animal acts. J. T. Lewis is working on a pony military drill, also a new pickout pony for the Campbell Bros. Shows. E. Y. Stephens is working on the new elephant which Honest Bill purchased from Col. Hall last fall. J. C. Kelso, another recruit of the Honest Bill staff of trainers, is expected to arrive Saturday. Col. Hall's curb ring has been put together in the lower barns so that no time is being lost in the training of animals. All of which is according to J. H. Blair.

I. A. B. P. & B. LOCAL NO. 15

Springfield, Mass., Jan. 18.—The following officers were elected at the regular meeting of Local No. 15, I. A. B. P. & B., January 14: Paul Davis, president; Thos. Bryden, vice-president; Walter Dufresne, treasurer; David Silverstone, recording and financial secretary; David Roberts, business agent; Walter Dufresne, assistant business agent.

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

THE BOYS AT THE F. & K. SHOPS, FRISCO



The accompanying picture was sent by "the bunch at the shop", and includes Tom Horgan, M. F. Oehme, J. Nelson, Otto Fastzold, G. L. Howard, Leon Berkenseer, Frank Burrely, Wally Fancher, Chester Schuller, Harold Dane, Jack Corcoran, Harry Morrison, Geo. Sheppard, Roy Bowen, Jim Tremayne, Wm. Spiegler, Jack Turner, Lloyed Schuller, Joe Flasherty, B. A. Sanderson, Walter Sutter and Ed Jones. Harry Morrison is steward of the shop.

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

STANDS BEHIND CHARLES RINGLING AND BILLBOARD

New York Association of County Agricultural Societies Passes Resolution Tendering Congratulations on Campaign for Cleaner and Better Fairs—Old Officers Re-Elected

Albany, N. Y., Jan. 18.—The New York Association of County Agricultural Societies at its annual meeting here today passed a resolution tendering its congratulations to The Billboard and Charles Ringling for the work they are doing for cleaner and better fairs. The association also went on record as favoring maintaining the highest possible standards for all attractions and concessions at New York fairs.

Despite stormy weather there was a large attendance of delegates. The morning session was given mostly to routine business. All of the old officers were re-elected. Officers: E. T. Botsford, president; William E. Pearson and Robert Seaman, vice-presidents; G. W. Harrison, secretary; A. E. Brown, treasurer.

At the conclusion of the morning session the fair men were received by the Governor at the Statehouse.

Among amusement men and others noticed

were: Frank Wirth and George Hamd, of Wirth, Blumenfeld; California Frank Hailey, Barney Demarest, John C. Jarkel, W. H. Gocher, A. E. Leatherman, of the Union Trotting Association; Frank Melville, Andrew Howe, of Horse Review; Otis L. Smith, of Otis L. Smith United Shows; Sam Anderson, of California Exposition Shows; Harry Ramish, of Keystone Exposition Shows; M. J. Lapp, E. G. Newcomb and Ralph B. Gny, of American Exposition Shows, and representatives of the International, Schenectady and Antonelli fireworks companies.

A more extended report will be found elsewhere in this issue.

MAINE ASSN. OF FAIRS

Has Excellent Program Arranged for Annual Meeting in Lewiston

An excellent program of speaking and entertainment has been arranged for the annual meeting of the Maine Association of Agricultural Fairs which will be held in Lewiston, Me., January 25 and 26.

The meeting will be called to order at 1:30 p.m., on Thursday, January 25, in the Androscoggin Electric Building, 134 Main street, and after the reading of records of the last meeting and report of treasurer for the year the election of officers will be held. Following the election there will be ten-minute addresses.

Frank P. Washburn, Commissioner of Agriculture, will speak on "Relation of the State to the Agricultural Fairs"; other speakers are as follows:

William G. Hinton, Industrial Agent of the Maine-Centra Railroad, "What Makes a Successful Fair?"

H. W. Tucker, Department of Agriculture, "Live Stock Industry of Maine."

E. H. Crawford, secretary Maine Sheep and Wool Growers' Assn., "How To Better Conditions for Exhibiting Sheep at Agricultural Fairs."

W. H. Gocher, secretary National Trotting Association, will make a brief talk, after which show managers, representatives of book-

BIG ATTENDANCE

At Third Annual Convention of West Virginia Fairs—Huntington Fair Admitted to Membership

The third annual convention of the West Virginia Association of Fairs, held at Charleston, W. Va., January 11, was the best attended by members of any held, altho the representation of outsiders was smaller than usual. There was practically a hundred per cent representation of member fairs, however, and the meeting was an enthusiastic one. In the absence of President S. C. Denham, owing to illness, Vice-President J. B. Sydenstricker, of Lewisburg, who is also a member of the State Legislature, presided. Judge Ross Blizard, president of the National Trotting Association, made an address that was very well received. The convention adopted a resolution endorsing the N. T. A. and pledging the members to hold their race meetings under the authority of that body. A number of other interesting addresses were made on the importance of live stock exhibits at fairs and other fair matters. The association passed a resolution urging the legislature to increase the appropriation for State aid to fairs to \$50,000 a year.

A legislation committee was appointed, consisting of one member from each congressional district and the chairman ex-officio, to look after legislation of interest to the fairs. The committee named was: First district, Bert H. Swartz, Wheeling; second district, J. Stroder Moler, Shepherdstown; third district, H. J. Scott, Pennington; fourth district, J. Page Alshire, Huntington; fifth district, W. L. Oley, Bluefield; sixth district, W. L. Tabbutt, Lewisburg; ex-officio, J. B. Sydenstricker.

The Tri-State Fair at Huntington was admitted to membership and moving pictures were shown of its first fair last October. A large number of photographs was projected on the screen also, showing scenes at the West Virginia State Fair, Wheeling, and the Greenbrier Valley Fair, Lewisburg.

A committee on dates, consisting of C. S. Musser, Shepherdstown; Ed Brast, Parkersburg; T. W. Burke, Clarksburg; Z. S. Smith, Marlinton, and Bert H. Swartz, Wheeling, was appointed to work out a schedule of dates for this year.

Balloting for officers for the ensuing year resulted in the unanimous re-election of the old officers, who are: President, S. C. Denham, Clarksburg; vice-presidents, Ed Brast, Parkersburg, and Frank Whelan, Weston, and J. B. Sydenstricker, Lewisburg; secretary-treasurer, Bert H. Swartz, Wheeling. A resolution was adopted pledging the co-operation of the members to the officers chosen.

Among the visitors present, aside from the delegates, were: Fred Murray, Eastern manager, Thearle-Duffield Fireworks Company; Bob Shank, of the Shank, McMullen Aerial Circus; F. Crafton, Eastern Fair Booking Association; Hon. Reese Blizard, National Trotting Association; W. H. Somers, chief of the Bureau of Markets of West Virginia; Chas. E. Alshouse, editor of the Department of Agriculture; Prof. E. A. Livesay, West Virginia University; John C. Blake, Pittsburg, Pa.; Harry Ramish, Keystone Exposition Shows; Frank R. Hickman, Middlebourne, W. Va., Field Agent of the American Shorthorn Breeders' Association; Will E. Long, L. S. Whiteman, J. Horner Davis, Earl H. Smith, J. Shirley Ross, F. G. Miller, J. B. Conley, Betty Eckhardt, Mrs. Ross Swartz, T. N. McGoover, L. S. Whiteman, all of West Virginia, and the following members of the State Legislature; J. A. McLaughlin, Chas. W. Harrison, J. B. Pence, John Patton, D. M. Willis, J. B. Sydenstricker, W. C. Cooper, Edgar E. Richter.

The date committee will meet early in February to announce the dates assigned to members of the association.

NEW EXHIBITION HALLS PLANNED FOR DOVER FAIR

Dover, O., Jan. 15.—Thomas J. Haley of Dover was re-elected president of the Tuscarawas County Agricultural Society at its annual meeting. Other officers elected were Earl D. Fisher, vice-president; J. D. Crank, secretary, and G. M. Earle, race track secretary.

The association increased its premium list for the 1923 fair to \$12,000, which includes \$2,500 in prizes to be given to the county school department in premiums. President Haley in his annual report recommended the erection of two new exhibition halls in time for the 1923 fair. This recommendation will be considered at a meeting of the association in February.

PUMPKIN SHOW ELECTS

Zanesville, O., Jan. 16.—C. W. Highfield was re-elected president of the Putnam Amusement Association at the annual meeting here. This is his third consecutive term. Thomas Getter was named first vice-president, L. L. Cashbaugh second vice-president, and George M. Wagman secretary and treasurer.

Tentative plans already are under way for the annual pumpkin show to be held next fall. It will be staged along much more extensive lines than in the past, with many added features.

COMMUNITY FAIRS

THE marked growth in the community fair idea cannot help but appeal to the observer of the agricultural progress in Middle Tennessee.

It is only a few years since the first community fair was conducted with a paucity of shy exhibitors.

Thru the campaign conducted by the county agents and the county councils of agriculture, however, this year the local exhibits of agricultural products have surpassed the hopes of the most ardent advocates of the plan.

It is natural for a housewife, who is particularly apt at "putting up" fruits and vegetables, to take pride in her work and that pride is stimulated when she knows that her products will be placed in competition with those of her immediate neighbors. A good-natured rivalry exists. The losers go home with the intention of doing better next year and the winners are inspired to try again. Each picks up a point or two and the entire community is benefited by a more intense interest in gardening and preserving.

The community exhibits at the State fair constituted one of the real big attractions. A half dozen or more Davidson County communities, together with several from other Middle Tennessee counties, exhibited and it is doubtful if any fair in the country was able to boast a greater variety of canned goods. You do not know what actually is raised in Tennessee gardens until you inspect one of these community exhibits.

Down in Maury County a half dozen communities have arranged community fairs. From Lawrence and Giles come the announcement of others, and very probably every other county in Middle Tennessee is doing the same sort of thing.

This community fair idea is worth while. Next year we ought to have scores of them and then let the winners group their products by counties and go after the grand prize at the State fair.

—NASHVILLE TENNESSEAN.

IOWA LIKES FIREWORKS

Fireworks are quite popular in Iowa, and during the past year the Thearle-Duffield Fireworks Company of Chicago, put on a number of large displays in that State.

In 1921 the company contracted with the Shriners to put on an elaborate display on the State House grounds in Des Moines. This was the first time these grounds had ever been used for such a purpose. However, the officials were so impressed with the way the display was handled that it was no trouble for the G. A. R. national encampment to secure the grounds for another similar display to be put on by Thearle-Duffield.

During the coming year it is probable that more fireworks than ever will be used in the State of Illinois, as many of the fairs are putting on night shows, at which the main attraction usually is fireworks.

MRS. HELEN S. MAHER



When the Ohio Fair Boys got ready for their annual election this year they set a precedent by choosing a woman as secretary of the association. But they could not have made a better selection than Mrs. Helen S. Maher, for she is a "regular fellow", who has been a true friend and aide of the Ohio Fair Boys for several years, knows the fair game thoroly, and has many times demonstrated her capability as a secretary. Mrs. Maher has been in the office of the State Board of Agriculture for several years, and her efficient handling of the office details of the Ohio State Fair has aided materially in its success. The Ohio Fair Boys may rest assured that the duties of secretary of their association will be most efficiently handled by Mrs. Maher.

UPPER MICHIGAN FAIRS TO HOLD WINTER MEETING

F. J. Ames, assistant county agent, leader of the Michigan Agricultural College, writes that the fair secretaries and delegates from every fair in the Upper Peninsula are expected to hold a meeting in Marquette, Mich., February 23 to further the interests of the fairs.

There are in all fifteen fairs that have signed their willness to attend such a meeting, says Mr. Ames, to discuss such subjects as these:

- Educational features that have been neglected.
- Arranging exhibits to the best advantage.
- Advertising a fair properly.
- Getting farmers to exhibit.
- Premium book arrangement.

This meeting is expected to develop many ideas that will be of value to the fair men of the Upper Peninsula.

TRANSFER OF STATE FAIR GROUNDS TO STATE SOUGHT

Springfield, Ill., Jan. 16.—Civil organizations, the people of the county, and commerce bodies are urged to the direct and danger of losing the State fair to the failure of the Sangamon County board to deed to the State the land and property being utilized for the fair. A State statute forbids appropriation or payment of any money for improvement of properties other than those held by the State and Governor Len Small is holding up \$1,500,000 appropriations on this locality.

The Lions' Club by unanimous vote has called upon the county board of supervisors to make the title transfer and to sit in special session to accomplish this without further delay.

ing houses and carnival companies will be introduced.

At 7 p.m. there will be a banquet and gentlemen's dinner, with music furnished by Putnam's Orchestra and gentlemen's cabaret entertainment furnished by Keith's Vaudeville Fair Department. Dr. R. N. Randall, of Lewiston, will be toastmaster at the banquet. Hon. Louis J. Brann, Mayor of Lewiston, will make the address of welcome, and there will be an address by W. H. Gocher, secretary of the National Trotting Association, and a selected reading by Dr. Randall.

The meeting on January 26 will be devoted to the discussion of matters of interest to all the fair men, setting of dates of the various fairs so as not to conflict, and deciding upon uniform conditions regarding entrance to races, deduction, etc.

The present officers of the association are: President, J. F. Lyon, Presque Isle; vice-president, Dr. R. N. Randall, Lewiston; secretary, R. M. Gilmore, Whiteville; treasurer, J. S. B. Her, Lewiston.

Members of the association are: Eastern Maine Fair, Bangor; Central Maine Fair, Waterville; Maine State Fair, Lewiston; Northern Maine Fair, Presque Isle; Houlton Agricultural Association, Houlton; Franklin County Fair Association, Farmington; Somerset Co. Fair Assn., Skowhegan; Sagadahoc Co. Fair, Topsham; Carleton Trotting Park Assn., Carleton; Cumberland Co. Fair, Gorham; Fox County Fair, Pittsfield; Machias Fair, Machias; Cherryfield Fair, Cherryfield.

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

MOST SUCCESSFUL MEETING HELD BY VIRGINIA FAIR MEN

Endorse Toronto Resolution of International Association for Cleaner and Better Fairs—Harmony and Co-Operation Mark Convention—Dates Selected—Banquet a Stag Affair

The sixth annual meeting of the Virginia Association of Fairs, held in Murphy's Hotel, Richmond, Va., Monday, January 15, and Tuesday, January 16, carries forward the unanimous opinion of all present as being one at which much good was done tending to future development...

cleaning up get the shows and carnivals together and clean them up, but don't try to have the fairs wash the carnival's dirty linen, he said.

CALIFORNIA DATES SET

By Western Fair Association at Annual Meeting

Sacramento, Calif., Jan. 19.—Dates for the 1923 State, county and district fairs of California were set by the Western Fair Association Tuesday evening at its annual meeting here.

TORONTO FIREWORKS

Referring to the display of fireworks at the last session of the annual meeting of the International Association of Fairs and Expositions, held at Toronto, Can., the latter part of last November...

HEADS MONTANA AUTO SHOW

A. J. Breitenstein To Manage Show at Great Falls for Eighth Time

A. J. Breitenstein, manager of the Hotel Rainbow at Great Falls, Mont., has been elected manager of the Montana Automobile Show of the Montana Automobile Distributors' Association for the eighth successive time.

EANES AGAIN MANAGER OF PETERSBURG FAIR

At the annual meeting of the stockholders of the Petersburg Fair Association, Petersburg, Va., R. Willard Eanes was re-elected secretary and general manager which position he has held for the past ten years.

CLAUDE B. FLETCHER New Racing Secretary of New York State Fair

Auburn, N. Y., Jan. 16.—Claude B. Fletcher, who succeeds Geo. L. Blodgett, of Coopers-town, as racing secretary for the State fair, is well qualified for his new office through long experience in horse racing.

CAVALIER CO. FAIR ASSN. HOLDS ANNUAL MEETING

The annual meeting of the stockholders of the Cavalier County Fair Association of Langdon, N. D., was held in the room in Langdon on the afternoon of January 11.

HARRY C. ROBERT Chosen as Manager of Chattahoochee Valley Fair at Columbus, Ga.

Harry C. Robert, who for fourteen years was secretary and manager of the Georgia State Fair at Macon, has been elected manager of the Chattahoochee Valley Fair at Columbus, Ga., and has accepted the position.

ACKERMAN AGAIN HEADS N. Y. STATE FAIR COMMISSION

Syracuse, N. Y., Jan. 19.—J. Dan Ackerman, of this city, has been re-named secretary of the New York State Fair Commission and will continue to maintain the office of the commission here.

STATE FAIR GROUNDS ARE DEEDED TO STATE

Settlement of Long Controversy Opens Way for Extensive Improvements to Illinois State Fair Plant

Springfield, Ill., Jan. 15.—At a special meeting of the Sangamon County Board of Supervisors held to the Illinois State Fair grounds was delivered to the State and the controversy over the ownership of the grounds, which has been a point of difference for many years, has ended.

The charges of politics which were made when the Governor announced that he would withhold the appropriations until the statute was complied with, and which cropped out in the board meeting and newspapers antagonistic to the Governor, provoked him to a letter of protest to the editors.

"The fair is the one event that everyone wants to attend and the programs, attractions and exhibits must be well worth attending," says H. E. Groom, secretary.

"While the time is very short to complete the contemplated improvements in the State fair grounds provided for by the last general assembly, I stand on the statement made in my letter addressed to the board January 8, in which I stated that I favored proceeding immediately with the erection of the buildings for which appropriations have been made and the purchase of such additional land as can be obtained at a fair price.

ROBERT COSGROVE DIES

Former Well-Known Fair Man Is Overcome by Fumes From Automobile Engine

Robert H. Cosgrove, Montana State manager of the Vermont Loan and Trust Company with headquarters at Lewiston, for many years secretary of the Interstate Fair at Spokane, Wash., and a former director of the Midland Empire Fair at Billings, Mont., was found dead in his garage at Lewiston, Mont., Monday night, January 15.

WANTED Midway Attractions for 1922-Go-Round, etc. 5,000 attendance. Tel. 2-1922. Through train service on Wagonville-Elmridge line. Reply, stating extent and nature of attractions and terms. References: Frank Bann and Canadian Bank of Commerce, Address: H. J. A. McWOOD, Secretary, Shamrock Association, 1001 S. 1st St., Minneapolis, Minn.

ANNUAL MEETINGS Of State and District Associations of Fairs. Western Canada Fairs Association, Paliser Hotel, Calgary, Can., January 23 and 24. Pennsylvania State Association of County Fairs, Western meeting, Seventh Avenue Hotel, Pittsburgh, January 31 and February 1. J. F. Seldomridge, secretary, Lancaster, Pa.

NOW BOOKING 1923 FALL SEASON OF FAIRS AND EXPOSITIONS FOR THE THAVIU BAND AND MY NEW AND ORIGINAL MUSICAL SPECIALTIES. A. F. THAVIU, 805 STEINWAY HALL, CHICAGO. 64 East Van Buren Street.

WANTED Stock Company. Also Attractions for Fair, August 21 to 24, inclusive. Address: L. W. HALL, Secretary, R. STEFFEN, Privileges, Eldon, Iowa.

MINNESOTA FAIR MEN HOLD ENTHUSIASTIC MEETING

Legislation Program Is Outlined at Annual Convention and Waterway Project Is Favored — Woman Elected Treasurer

Many matters of importance to fair men were considered at the annual meeting of the Minnesota Association of County Fairs, held at the Hotel Radisson, Minneapolis, January 16 and 17.

The meeting opened Tuesday evening with an executive session of the directors of the Federation—all directors present. Wednesday morning the program announced in a previous issue was carried out. Wednesday noon "Dutch" lunch was served in the assembly room at the Radisson. About 250 availed themselves of the opportunity of eating together. The Minneapolis Police Department band serenaded the delegates for an hour at this luncheon.

After the speeches and program an election was held and the following officials were elected for the ensuing year:

Senator Claus E. Sorbine, Mora, president; William Malgren, St. Peter, vice-president; H. F. Hall, Minneapolis, secretary, and Mrs. Clara E. Lucas, Bemidji, treasurer.

The following directors were elected for two years: J. M. Parsher, Owatonna, first district; William Kies, Shakopee, third district; Geo. J. Silk, Hopkins, fifth district; Chas. Kenning, Bird Island, seventh district, and Dr. Geo. E. Means, Howard Lake, ninth district.

At six o'clock in the evening 250 sat down to a banquet in the Gold Room at the Radisson. Entertainment was furnished by Mrs. Winifred Von Wolf, Williams, soloist, and Mrs. Clark, pianist, St. Paul, and Edna Wiese, soloist, and Alice Hall, pianist, Minneapolis. Also selections were rendered by Mr. Martin, representing the Barnes Company, Chicago, and by Miss Thorias and her company, Minneapolis.

At 8:30 all adjourned to the New Hennepin Theater for a theater party at the invitation of Mr. Phelps, manager of the Orpheum Circuit in the Twin Cities. This completed the day's program and every one present voted it the most enjoyable time ever had at a Federation meeting.

The meeting as a whole was a huge success and all delegates are optimistic for the future of the county fairs. The secretaries' meeting for secretaries and directors of county fairs in Minnesota will be held on the 15th and 16th of March, at the Radisson Hotel, Minneapolis.

Resolutions were passed endorsing all the recommendations made by the secretary in his report.

Report of Secretary Minnesota Federation of County Fairs, 1923

While the year 1922 has had its disappointments, yet we feel that the county fairs of our State have made great progress, especially along the line of co-operation and standardization. At our secretaries' meeting last March a committee was appointed to work out a standard accounting system for Minnesota county fairs. This was done and after much time was spent on working out the details regarding the printing of the said forms Brown, Blodgett & Sperry Company of St. Paul was granted the contract for one year, with the result that some 25 complete systems were placed in the hands of that number of county fair secretaries.

While possibly this system is not altogether satisfactory in its entirety, yet we believe that it was a great step in the right direction and instead of possibly being criticised by the public examiner for having at least 60 different accounting systems in our State, we are now commended for our action and have the co-operation of the public examiner and State auditor, who are vitally interested in this phase of county fair work.

Early in November, 1922, a budget for county fair appropriation was prepared and presented to Governor Preus, which provides for \$25,000 additional appropriations over the annual appropriation for the last two years. This was presented to Governor Preus with a letter stating the need for more State aid and requesting his co-operation in obtaining the added appropriation. If this amount can be secured we believe it will pay out one hundred cents on the dollar up to \$1,000, the maximum amount allowed by the present State law.

We feel that a law should be passed which will allow county fairs in the State as soon as their fair has been held to have their books audited by the public examiner, and certified by him as to their correctness to the State auditor and he in turn to pay the association the State aid allowed by law without a detailed report being made by the county fair secretary.

This system would do away with the necessity for our directors in our several county fair associations sending notes at their local banks in order to take care of the premiums which must be paid before their reports can be filed with the State auditor, which reports at the present time are never usually all in until about the 20th of December of each year. A great saving of interest and inconvenience could be avoided if such a law were passed.

To further the co-operation spirit that exists among all members of our association, it is suggested by many of our secretaries that the Federation officials issue complimentary tickets or passes to the president and secretary and one other of each association in the Minnesota Federation of County Fairs which will permit such to pass thru the gates of any fair in our association. I believe this is a step in the right direction and I hope at this meeting some action will be taken to authorize the issuing of such tickets or passes.

Each association has been requested to report any irregularities regarding concerns or free-act contracts if being not entirely lived up to. Allow me to suggest that it is the duty of each association to report any violation of contracts or misrepresentations in any way for the protection and welfare of the county fair associations in our State. The executive officials of this association are anxious to look into any claims that may be presented to them,

but this should be done in writing and in the form of a complaint.

We feel that our organization should co-operate to such an extent, if any of our brother fair societies are tricked or in any way put to an inconvenience by a dishonest booking agent, that it shall be our duty to stand together as one association in refusing any contract until satisfactory adjustment has been made with the fair associations that have been caused an inconvenience.

At the secretaries' meeting last March the topic of dividing the state into circuits of from six to eight county fairs in a circuit and every circuit buying their attractions for the six to eight fairs as the case may be. We believe if the county fairs in this organization would work out a plan of this sort that not only many thousands of dollars could be saved in buying concessions, but better attractions could be secured and all disputes eliminated. It would be very simple for a committee to district the State along this line and all associations agree to hold up buying the attractions until some period either in February or March when all could get together and secure their attractions without booking agents going over the State and arranging circuits of their own.

The above questions have all been discussed by your secretaries and this report in a way is a review of some of the thoughts or larger things that possibly could be worked out at this meeting.

Early in December a questionnaire was mailed to the secretaries, but up to the present time only 73 have reported. A summary of this report is as follows:

Seventy-two associations report a secretary's salary ranging from a minimum of nothing to a maximum of \$1,200—an average of \$216.

Average appropriation by County Commissioners, 67 associations reporting—\$813.

Twenty-six associations report receipts from dues and donations ranging from \$50 to \$1,470. Fifty-three associations report expenditures for permanent improvements of \$68,755.66—an average of \$1,295.27.

Fifty-seven associations report expenditures for equipments and repairs of \$17,963.91—an average of \$314.10.

Seventy-one associations report expenditures for advertising of \$11,035, ranging from \$67 to \$1,472.26—an average of \$175.67.

Seventy associations report an attendance of 787,992, ranging from 562 to 50,000—an average of 11,248.

Forty-nine associations reported selling season and family tickets ranging from \$1 to \$250.

Seventy-three associations reported receipts from all sources of \$296,693.56—an average of \$8,127.72.

Expenditures for premiums amounted to \$196,926.75, ranging from \$989.30 to \$3,997—an average of \$2,130.52.

The number of fairs reporting fair weather was 52, rainy weather 20.

Thirty-two associations reporting having weather insurance, while 41 carried none.

The amount paid out in insurance premiums, 32 associations reporting, was \$1,733.27. Two of them received insurance amounting to \$1,300.

Sixty-four associations report an amount expended exclusively for boys' and girls' club work of \$20,171.48.

Forty-four associations report entries in boys' and girls' pig contests totaling 333.

Forty-four associations report total entries in boys' and girls' live stock contests of 1,119.

Thirty-one associations report entries in boys' and girls' poultry contests totaling 1,196.

This makes a total of 3,275 entries in boys' and girls' pig, poultry and live stock contests.

Thirty-seven associations report expenditures for horse races totaling \$51,082.77, ranging from \$190 to \$4,230.

Forty-eight associations report expenditures for free and other amusements of \$82,172.25, ranging from \$125 to \$6,725.

Forty-six associations report expenditures for the live stock department totaling \$45,414.70, ranging from \$200 to \$2,320.

Forty-five associations report expenditures for the poultry and pet department totaling \$8,116.40, ranging from \$50 to \$600.

Forty-six associations report expenditures for the agriculture, horticulture and flower department of \$15,465.07, ranging from \$100 to \$900.

Forty-four associations report expenditures for the women's department of \$13,150.22, ranging from \$91.25 to \$800.

The number of county fairs reporting having

no complaints against attraction companies in 19, while the number of complaints reported is 10.

The printing of this report will be held up a short time longer in the hope that all the secretaries in our organization will send in a detailed report. As soon as the final compilation is made a chart will be printed and mailed to each association.

I wish to thank the officers and directors of our associations for their many helpful suggestions and the interest they have manifested in our work; the secretaries of the county fairs of our State for their co-operation in carrying out the work of the past year; the State department of agriculture for the splendid co-operation and assistance it has given us in many ways, and the governors of the State fair board for the splendid quarters they donated for the Federation booth at the State fair and the many courtesies they have extended to us.

In concluding, allow me to urge the need of possibly greater co-operative spirit along all lines advocated by our association, for in so doing we are not only making our own county fair larger and more stable in every way, but we are building an organization that will control county fair matters in our State. It is the duty of the county fair men and women of our State to govern and control its policies because they have made a study of the needs of the county fair and they are each in this line of work, and it is to them we must give the credit for the splendid showing our boys and girls are making in our State and nation along the lines of agricultural development. Let us all look about us and give ourselves for renewed effort and for a better county fair, the bigger organization.

Report of the Resolutions Committee

To the officers and members of the Minnesota Federation of County Fairs:

Your resolutions committee respectfully submits the following for your consideration:

RESOLVED, That we extend our hearty thanks to the officers of this Federation for their excellent services during the past year, and especially to our president, H. F. Hall, our efficient and capable secretary, for his untiring efforts in our behalf. We wish to express our appreciation also for his thorough report of the year's activities, and would recommend that the suggestions in the report pertaining to the good of the county fairs be given our hearty support. Such matters therein as require new legislation or changes, we would respectfully refer to the Minnesota Legislature, now in session.

RESOLVED, That we respectfully urge upon the secretaries of all county and district agricultural societies to comply promptly with all requests of the Federation secretary, as to reports or data desired, thus co-operating in making his office more efficient and his work less burdensome.

Appreciating the valuable services and extensive work given the Federation by its officers, and especially its president, your resolutions committee would respectfully suggest that all ex-presidents be made life members of the Federation with power to vote upon an affirmative vote upon the questions brought before the Federation at its annual meeting.

RESOLVED, That the Federation of County Fairs heartily endorses the proposed Great Lakes-St. Lawrence Waterway project, believing that with its completion it will prove a big factor in the further development of Minnesota and other Northwest States, besides providing a cheaper and more economical means of transportation.

WISCONSIN, A new county has been created in Wisconsin, which has within its borders a well-conducted county fair, which is applying for membership in this Federation, and also applying for State aid.

BE IT RESOLVED, That we ask the State Legislature to amend the present law to include the Lake of the Woods County Fair among the members of the Minnesota State Agricultural Society.

RESOLVED, That the Federation of County Fairs go on record that where one or more county or district agricultural societies or associations are conducting fairs in any one county in the State, and complying with all laws governing county fairs, that the addition of more fairs be at this time discouraged.

RESOLVED, That we endorse most heartily the work of the State Department of Agriculture as conducted thru all its various branches.

RESOLVED, That this Federation go on record as approving a change in Chapter 311, Laws of Minnesota for 1917, which will provide that all county fairs in the State, regardless of population of counties and amount of land therein unutilized, may be voted by the county commissioners a sum not to exceed \$2,000 annually.

RESOLVED, That we recommend to the Legislature of Minnesota the adoption of a bill authorizing boards of county commissioners to issue bonds for acquiring grounds and buildings or for the erection of buildings for county fair exhibition purposes.

RESOLVED, That we go on record as being in favor of a uniform accounting system for all county and district agricultural societies or associations, and further, that all secretaries of such societies or associations be urged to make their reports to the county register of deeds and State auditor as early as possible following their fairs, in order to expedite matters in the prompt payment of premiums.

RESOLVED, That we urge changes in State laws so as to exempt county and district agricultural societies and associations from fees for filing articles of incorporation or amendments thereto.

RESOLVED, That the Minnesota Federation of County Fairs express its appreciation of the Agricultural Extension Division of the University of Minnesota for its splendid contribution in furnishing judges for county fairs and that we heartily endorse any plan the university may adopt relative to furnishing county fair secretaries with lists of capable judges.

RESOLVED, That the State Legislature be urged to enact a law which will permit mutual fire insurance companies to insure county fair property lying within the corporate limits of villages and cities.

RESOLVED, That our most sincere thanks be extended to Mayor Leach for his hearty welcome to the Minneapolis Police Department Band for its excellent entertainment, and to the Radisson Hotel for courtesies extended.

BE IT FURTHER RESOLVED, That a copy of these resolutions be sent in printed form and that the same be mailed to all members of the Minnesota House of Representatives and State Senate. Respectfully submitted, A. H. Dathe, Geo. J. Silk, M. J. Parsher, W. E. Olson, William Kies, G. M. Helf, Samuel Ham-

FOR OUR MUTUAL BENEFIT

HOW often have you been asked, or asked others, for some specific information concerning fairs of this or that State, and have found that the information wanted was not available?

There is all too little reliable information that we can put our hands on when we want it. This should not be! Every fair secretary and manager, every concessionaire and showman, every person in any way interested in fairs would welcome a compendium of fair information that he could rely on. The Fair Department of The Billboard is endeavoring to collect such information and classify it so it will be readily available. To that end it asks fair officials to send in a report of their 1922 fair on the form provided below. If the response to this request is general—and we believe it will be—the reports received will be classified and arranged in such form as will make them of the greatest value. Please fill out and mail to Fair Editor, The Billboard, Cincinnati, O:

StateCity

Name of Fair.....

SecretaryPresident

Are you a member of Internat'l Assn. of Fairs?.....

Of what State or District Assn. are you a member?.....

What Racing Circuit?.....

Rules under which you hold race meeting.....

Do you hold Night Fair?.....How many nights?.....

Have you a Midway?.....Does association own grounds?.....

Size of grounds.....Are grounds electrically lighted?.....

Race track, mile or half mile.....

Is Music featured?

Capacity of grand stand.....Do you play free acts?.....

What is your big day?.....Attendance on big day 1922.....

Paid admissions 1922.....Total receipts.....Total Attendance.....

Premiums paid for speed, \$.....Other premiums, \$.....

How many rainy days?.....Did you carry rain insurance?.....

Appropriations: StateCountyCity

Admission charges:

Day: AdultsChildrenAutosGrand stand.....

Night: " " " "

Single season ticket.....Family ticket.....

(Signed) NameP. O.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

REHEARSING NEW THRILLER

Curly Burns, manager of the Mabel Cody Flying Circus, advises that Mabel Cody and Lieut. Howe are daily rehearsing for next season their new thriller of changing parachutes in mid-air...

TO BUILD LARGE DIRIGIBLE

Akron, O., Jan. 19.—Work will start within the next few days at the Goodyear Tire and Rubber airplane factory on the erection of the largest dirigible ever made in Akron...

The United States. The ship is to be made for the United States Army and will be 300 feet long. Goodyear officials estimate it will take a year and a half to build it.

NEW TIME RECORD FOR DAYTON-NEW YORK FLIGHT

A new time record for an airplane flight between Dayton, O., and New York was made January 18, when Alex Pearson and Bradley Jones made the distance in four hours and three minutes.

COLORADO STATE FAIR

A Success in 1922 and Plans Already Are Under Way for Coming Season

The Colorado State Fair at Pueblo proved to be quite a success in 1922, both financially and from an exhibitors' standpoint, says J. L. Beaman, manager of the fair.

Simpson Expresses Appreciation

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COLORADO STATE FAIR

A Success in 1922 and Plans Already Are Under Way for Coming Season

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SPLENDID RECORD

Made by Northeastern Wisconsin Fair Association

The annual meeting of the stockholders of the Northeastern Wisconsin Fair Association was held recently at De Pere, Wis. The report of the secretary for the 1922 fair shows receipts \$27,552.53, expense \$24,342.57, and gain \$3,209.96. This has been the approximate gain for each of the past four fairs. The total gain for eleven fairs is \$18,700 and the loss on three fairs \$368, which covers the fourteen fairs held since organization.

This fair has grown from its organization in 1909 to rapidly as to be one of the best in the country. The grounds are located on the west side of Fox River between the cities of Green Bay and De Pere with a concrete-highway and steam and interurban railroads in front of them and situated on the banks of Fox River, containing fifty acres of land with new improvements costing more than \$100,000. The accommodations are exceptionally good and the site cannot be surpassed.

The Board of Directors consists of S. E. Brown, president; R. C. French, vice-president; Wm. Rathier, treasurer; W. S. Klaus, Otto Kuehn, John Miller, Henry D. Wishart, Martin Dillon and S. E. Marcotte. Herb J. Smith of De Pere has been the secretary since the first fair and will again assume the position this year.

The dates for the 1923 fair are August 27, 28, 29 and 30, day and night. Committees have been appointed to select the free attractions, fireworks and to arrange for the printing of the premium book. The prospects are that with the co-operation of the citizens of the territory the officers will be able to arrange for a bigger and better fair.

The speed department will in the near future announce races, which will possibly be about \$3,000 with added money for three days' races. The track, built in 1913, has been overhauled and the infield tile drained so that this will be an ideal track for training and racing this coming season. The speed barns are very convenient and electrically lighted. There are two artesian wells on the premises that supply the best quality of water. It is an ideal place for people to spend the summer months because of the river breeze and a splendid grove of pine trees located a short distance from the track. Louis Saam is in charge of the track and resides in the large, commodious trailers' home on the premises. He is anxious to have trainers prepare their horses at this track and will be glad to have any one interested with every accommodation and courtesy possible will be extended with the expectation that horse training will enter for the races at the coming fair.

W. S. Klaus, with several years' experience, has again been reappointed superintendent of privileges. No carnivals will be booked. A contract has been made with Wm. Gause of Roanok, Ind., to furnish at least five rides. Concessionaires who have made this fair concede that it is a very good paying proposition. There are three days and nights of the fair with an attendance of more than 30,000. The grounds are lighted by electricity.

STEADY GROWTH IN FLOURISHING CONDITION

Of Mississippi-Alabama Fair Shown by Manager's Report—A. H. George Re-Elected

That the Mississippi-Alabama Fair at Meridian, Miss., has shown a steady growth each year since it was organized thirteen years ago was shown in the annual report of the secretary and general manager, A. H. George, presented at the annual meeting of the association.

While the attendance last year was not quite so large as in former years there was a financial profit realized, the secretary's report showed.

The week of October 8 to 13, inclusive, was chosen for the 1923 fair.

Henry F. Ibroach, prominent Meridian realty man, was elected president of the association to succeed J. W. Bostwick, Mr. Branch has for the past several years been active vice-president of the association. Other officers elected were: Marks Rothenberg, vice-president; A. J. Lyon, active vice-president; J. E. Reed, treasurer, and A. H. George, secretary and general manager.

"Since our annual meeting considerable interest has been manifested in our 1923 event," says Mr. George, "and I feel assured that we can promise our patrons this year the best in the history of the organization. We are in sympathy with the slogan 'The fairs are getting better and better!'"

ORLANDO'S WINTER FAIR RAPIDLY TAKING FORM

Orlando, Fla., Jan. 20.—Plans for the Six-County Sub-Tropical Mid-Winter Fair to be held here February 13-17 are rapidly taking form, and the officials are certain that this year's event will eclipse any previous event of its kind here.

This will be the fourteenth winter fair that has been held, and it draws its displays of Florida products from all over the State, but particularly from the fertile lands surrounding Orlando in Orange County.

There will be a diversified program of events in connection with the fair, and among them will be some horse racing well worth seeing, for there are racing horses being wintered at Exposition Park, which total \$1,000,000 in value and hold records for speed.

W. R. Neal is president of the fair association, H. H. Dickson, vice-president, James L. Giles treasurer and C. E. Howard secretary.

The Johnny J. Jones Exposition will furnish the midway attractions for the fair. Orlando is the winter quarters of this highly popular organization and its shows and other attractions are always welcome.

JULY 4 CELEBRATION PLANNED

The Board of Directors of the Monroe County Fair Association, Paris, Mo., have decided on August 14, 15, 16 and 17 for the dates of the next annual fair. The association now has \$1,700 on hand and this money is to be spent on improving the grand stand. It also has been voted to hold a Fourth of July celebration and the net proceeds of that event also are to go to the fund for improving the grand stand.

Is County Fair at Ballston Spa, N. Y.

Ballston Spa, N. Y., Jan. 16.—That the Saratoga County Agricultural Society, which conducts the county fair here each year, is in flourishing financial condition and that the fair is growing bigger and better every year, was indicated by reports submitted at the annual meeting held here. The report of Secretary George R. Schaubert showed the attendance last year to be 60,000, the gate receipts to be \$6,335.00, grand stand receipts \$1,413.80, total receipts \$18,117.30, balance on hand January 1, \$194.01. The society received an appropriation of \$3,584.00 from the State.

There was a spirited contest for election to membership in the Board of Directors, the terms of three directors having expired. William H. Manning and Stephen H. Merchant were elected to succeed themselves. Dr. J. E. McElroy was chosen to succeed William S. Osterlander. Following officers were re-elected: Irving Winwall, president; Gilbert T. South, vice-president; George R. Schaubert, secretary; Walter I. Chvert, treasurer. It was voted to hold the fair this year August 29 to September 3. Secretary George R. Schaubert asked and was granted an increase in salary of \$100 a year.

The society made many improvements to the fair grounds last year, chief among which was the re-building of the race track. It is now claimed to be one of the best half-mile tracks in Eastern New York. The fair organization is one of the oldest in the State, being in the ninety-second year of its existence.

PLANNING BIG FAIR

Brookfield, Mo., Jan. 17.—Plans are being made here for two of the biggest events that Brookfield has seen, next summer, when a chautauqua and county fair will be held. The Linn County Agricultural Fair Association will have charge of the fair. Preliminary plans already are being made for the event and the features are to excel anything heretofore secured for this annual event. The county farm bureau will cooperate with the fair association putting the event across.

N. E. OHIO CIRCUIT GROWS

Canton, O., Jan. 18.—Ravenna and Fairbaultville have become members of the Northeastern Ohio Fair Circuit. In addition to these two the following fairs are on the loop: Jefferson, Kinsman, Warren, Canfield, Lisbon and East Palestine.

When members of the circuit met at Youngstown recently officers for the year were elected as follows: President, O. B. Reed, with, S. Jefferson, vice-president, J. B. Johnson, Lisbon; secretary, Harry E. Mardsen, Lisbon.

LYNCHBURG FAIR ELECTS

R. G. Robertson has been elected president of the Lynchburg (Va.) Fair Association. Other officers chosen are: Col. Wm. King, vice-president, and Frank A. Lovelock, secretary and treasurer.

The fair will be one day earlier than last year, opening September 25 and closing the 29th.

mebeck, Charles Keuning, W. V. Lonziey and L. D. Jacob.

Substitution of agriculture at this time can best be brought about by accepting prices on a level with prices the farmer receives for his product. According to J. H. Hay, deputy commissioner, state Department of Agriculture, was addressed the Wednesday afternoon session. Emphasizing co-operative marketing, Mr. Hay said that there were 4,000 co-operative organizations for the marketing of farm products in the State. He cited several instances of the successful co-operative marketing of farm products.

Frank Beck of the extension division of the university farm, advocated that provision be made for one week's training at the university fairs for county fair judges.

Value of Fairs

Value of the county fair as a factor in the solving of problems which the farmers of Minnesota are now faced with and as a constructive force for the future was advanced by a number of speakers who gave brief addresses. Among the speakers were Ralph P. Crum, extension economist, university farm; Mrs. C. H. Lucas, Bemidji; F. A. McCartney, Long Prairie; N. J. Whitney, Albert Lea, and R. L. Gunn, Hibbing.

The meeting concluded with a dinner at the hotel and a theater party.

State Senator Charles E. Serline of Mora was elected president of the Federation. Other officers chosen were William Mallgren of St. Peter, vice-president; K. F. Hall of Minneapolis, secretary, and Mrs. Clara Lucas of Bemidji, treasurer.

At the second day's session Curtis M. Johnson of Rush City, a member of the Board of Governors of the State Agriculture Society, suggested the construction of a manufacturing building on the State fair grounds by the cities of Minneapolis and St. Paul. Such a building, he said, would provide an excellent means for the advertisement of goods manufactured in the Twin Cities and would prove a valuable addition to the scope of the fair.

Education of the general public to modern methods in the handling of milk thru demonstrations at the State fair, was advocated by the dairy department.

L. D. Coffman, president of the University of Minnesota, addressed the convention on education, referring particularly to the relation of the university to the advancement of agriculture.

H. M. Hasner, vice-president and manager of the Minneapolis Civic and Commerce Association outlined the program which had been successful in advancing the National Dairy Show, and said that his association was ready to extend to the other branches of the fair similar methods for promotion.

Good, clean entertainment is essential to the modern fair because it builds up receipts and provides the means by which educational features can be presented. O. E. Henney of Madison, secretary of the Wisconsin State Fair, said in an address.

Under the head of entertainment Mr. Henney included play shows, music programs of vaudeville and circus acts in front of the grand stand, horse racing, automobile racing, fireworks, aviation stunts, parades and other features of interest to the American public.

"Get away from the fairs," people cannot be educated and inspired unless they are serious," declared Mr. Henney.

Fairs Pay Entertainers \$20,000,000

"A well known and reliable booking agency dealing with fairs has estimated that \$20,000,000 is spent for entertainment each year by American fairs," continued Mr. Henney. "This is a tremendous sum of money. Against this investment, however, must be balanced the grandstand receipts at fairs, and a liberal percentage of outside gate receipts. When this has been done expenditures for entertainment will have been found to have been a good investment."

FARNSWORTH HEADS NEW ENGLAND FAIRS ASSN.

Fourteen Fairs Represented at Annual Meeting of the Organization in Springfield, Mass.—H. T. Hyde Re-Elected Secretary

Springfield, Mass., Jan. 17.—Most of the leading fair men of Massachusetts, Vermont and Connecticut were in attendance at the annual meeting of the New England Fairs Association, held last Thursday in the Hotel Kimball here, when officers were chosen and subjects of general interest were discussed. Fourteen fairs out of a membership of about twenty-eight were represented.

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PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES
WITH ITEMS OF INTEREST TO MUSICIANS

COL. I. A. KELLY IN COMPANY THAT BUYS EXPOSITION PARK

Name of Evansville (Ind.) Resort Changed to Pleasure Park—Improvements Under Way

Evansville, Ind., Jan. 19.—The Pleasure Park Company, which bought Exposition Park a month ago, has been incorporated in Indianapolis with a capital stock of \$135,000. Oscar Richey is president; Leslie M. Humphrey, vice-president and assistant manager, and Col. I. Austin Kelly, treasurer and general manager. The directors are Col. Kelly, Mr. Humphrey, I. P. Blanton, P. H. Schmidt and H. F. Kersting.

The sale of Exposition Park, including its lease and buildings, was for cash and took place in the West Side Bank here between Col. Kelly and Jacob Welser, lessee and former manager of the resort, and George Bittler, president of the bank, who acted for the Benjamin Bosse estate. The purchase price was not made public.

Colonel Kelly immediately took over the property, which includes 16.52 acres in the south side of Maryland street, bordering Pigeon Creek, and a force of workmen is now busy carrying out plans which call for remodeling and new features that will lend marked improvement to the resort. Aside from the local park Col. Kelly is interested in Rye Beach Park, Rye Beach, N. Y., and Lakeside Park, Dayton, O. Mr. Humphrey comes here from the park in Dayton, of which he had charge, to assume managerial duties of Pleasure Park, the new name for Exposition Park.

President Bittler, of the West Side Bank, stated thru the local press: "Colonel Kelly is nationally recognized as a successful amusement park operator. He comes to Evansville with the highest endorsement of the amusement leaders and bankers who vouch for his ability, and declare that he has abundant financial backing to make Pleasure Park one of the most-talked-of places in the Tri-State."

Miller & Baker, New York park architects, are doing the redesigning of Pleasure Park. John Miller, senior member of the firm, and George Baker, his partner, have been here to arrange for the work.

The roller coaster, which has been in operation at the park for a decade, will be replaced by a sensational dips ride costing, it is said, \$50,000. A Dodgem and a \$20,000 carousel also will be installed. A fourth ride probably will be added. The dance hall will

be run under strict supervision to assure that decorum is maintained at all times.

Col. Kelly states that there will be no bar raised against the repetition of the annual Fall Exposition at the park after the regular season is closed.

Before the Civil War the site was known as Artesian Park, at that time lying well outside the city limits. A group of salt wells gave it more than local renown, the water being highly regarded for its medicinal value. At one time a hotel of about twenty rooms stood near the old wells. The wells were filled in thirty years ago. Later the park was known as the Salt Wells. In the early nineties the late F. W. Cook purchased the land and it was operated for many years as Cook's Park. The name was changed to Exposition Park in 1920.

\$75,000 COMPANY TO OPERATE NEW RESORT IN FORT WAYNE

River View Park Will Be Managed by W. H. Shields—Modern Features To Be Offered

Fort Wayne, Ind., Jan. 20.—River View Park, the latest in local amusement enterprises, will open in May. The company, backed by prominent business and professional men of this city, was incorporated at Indianapolis last month with a capital stock of \$75,000. The officers are Carl S. Altschul, president; Benjamin F. Geyer, vice-president, and Herbert L. Somers, secretary-treasurer. They, with James H. Haberly, Robert B. Garmire, Thomas J. O'Dowd and Dr. James O. Grove, form the board of directors.

W. H. Shields, well-known park and exposition manager, who was manager of Exposition Park in Evansville, Ind., last season, will direct the affairs of River View Park. Mrs. Elizabeth Yost Shields, who acts as his assistant, specializes in style shows, better baby conferences and women's departments at fairs and expositions.

The site for the new resort embraces twenty-six and one-half acres, cornering at Leo road and Clinton street, and is ten minutes' car ride from the transfer junction on all trolley lines. Street cars run direct to the park entrance and autoists from outside the city are afforded good roads from all directions leading to the park.

Amusement features, it is announced, will be of the latest types in their line as befitting the class of patrons of River View. The dance



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SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 40-FT. PORTABLE CAROUSSELS, 50 FT. AND 60-FT. PARK MACHINES.
Write for Catalog. NORTH TONAWANDA, N.Y.

S. ASCH

EXPOSITION and PARK BUILDER,
383 Canal St., New York.

Designer and Builder of the NIAGARA FALLS EX-
fect and Decorations for Madison Square Garden Pool.
Keep me in mind for the 1923 season.

ESLICK of AUSTRALIA

Architect and Constructional Engineer.
For twenty-four years an amusement specialist.
Highest credentials. Exposition, Park and Com-
mercial experience. Counsel, Plans, Blue-Prints, Estimates, Lay-Outs, Supervision. Write or wire
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U. S. and abroad. Call
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BLOW BALL RACE

The lowest priced, flashiest group skill game, for
Parks. Portable for Carnivals. Patented Nov. 7, '22.
E. E. BEHR, Mfr., 4015 Pabst, Milwaukee, Wis.

PARK OWNERS AND MANAGERS

I have an up-to-date Penny Arcade. Would like to
place same in some live park, on flat or percentage
rental. L. C. care Billboard, New York.

pavilion will have a hard maple floor, 80 by 200
feet. High-class orchestras will be engaged
throughout the season, it is said. The executive
offices will be located in this building, modern
features for which are planned. The natural
beauties of the site are ideal for picnic pur-
poses. The main picnic grounds will be located
on the St. Joe River side of the park.

Another attraction will be a swimming pool
with a sand bottom and a depth ranging from
six inches to ten feet, with special space for
children. A toboggan slide and other novelties
for bathers will be installed. Bathhouses of
the latest type will accommodate 500 people.
The pool will be brilliantly lighted for night
bathing and it is intended to arrange for im-
portant swimming and aquatic events during
the summer.

An open-air theater will be located in the
large dale of River View. This natural
amphitheater will seat 2,500 persons.

The midway of the park will be lined with
a large coaster, merry-go-round, funhouse,
Ferris wheel and other rides and attractions.
A restaurant, refreshment stands and conces-
sions will be under constant supervision of
the management, which promises that no exor-
bitant charges will be made and no gambling
devices tolerated.

The first annual Fort Wayne Exposition of
Progress is planned to be held in River View
next fall. It is to include exhibits of manu-
factured articles identified with Fort Wayne's
large and growing number of industries, mer-
chants' exhibits, displays from all grades in
the public schools, domestic science and do-
mestic art departments and an exhibit of
work by the blind. Stock shows and a display
of farm implements also will be offered. In
addition to a style show and better baby con-
ference, all especially arranged to demonstrate
the progress of Fort Wayne.

NEW PARK IN CITY LIMITS

Birmingham, Ala., Jan. 19.—Architects are
working on plans for Cascade Plunge and
Pavilion and a contract for the plant will soon
be let at an approximate cost of \$150,000.

O. F. Whittle and I. A. Whittle, associated
with the Whittle interests of Nashville and
Knoxville, Tenn., were here last week to close
details of the construction. O. F. Whittle
announced that a site had been selected em-
bracing several hundred acres within the cor-
porate limits of the city. Several local
capitalists are interested in the project with
the Whittles.

HERE IS THE CHANCE THAT YOU HAVE BEEN WANTING

\$150,000 Being Spent at **Pleasure Park, Evansville, Ind.**

FORMERLY EXPOSITION PARK,

New Capital. New Company. New Management. New Rides.

WE NOW HAVE Dodgem, large Dance Hall, Salt-Water Bathing Pool, Aeroplane Swings, Fun House, Coaster, Amphitheatre seating 8,000. WE ARE NOW BUILDING for ourselves new up-to-date Miller & Baker Coaster. Also a new 4-Row Jumping-Horse Carrousel, with new building; also building new Concession Booths.

WE HAVE OPENING FOR Whip, Ferris Wheel, Caterpillar, Frolic, Water Ride, Virginia Reel or any up-to-date Ride, but it must be in good shape. Will book same on flat rental or percentage.

THE FOLLOWING CONCESSIONS ARE NOW OPEN: Souvenirs, Photo Gallery, Fish Pond, Japanese Roll-Down, Pony Track, Shooting Gallery, Corn Game, Score Ball, String Game, Skating Rink (we have building and skates), Pool, Billiards, Bowling or any straight game that we haven't booked. BETTER GET BUSY. You will not know this Park in 1923, and watch no grow. Don't wait and then say: "I had a chance to get in this live Park, but am sorry now that I didn't." Write at once to

I. AUSTIN KELLY,
Rye Beach Pleasure Park,
Rye, N. Y.

L. W. HUMPHREY,
Pleasure Park,
Evansville, Ind.

CHANGE OF ADDRESS

MILLER & BAKER, Inc.

DESIGNERS AND BUILDERS OF

Amusement Parks and Amusement Park Devices
and MILLER PATENTED COASTERS

Suite 3041 Grand Central Terminal Bldg., - - NEW YORK, N. Y.

WHIRL POOL TO BE SOLD AT ONCE SETTLE ESTATE

Full Particulars, Ridgway, 11 Pemberton Sq., BOSTON

THE DODGEM

The greatest repeating amusement ride on the market. Mechanical perfection guaranteed. Order now for early delivery. Write for testimonials and terms.

MILLER & BAKER,

Stoehrer & Pratt Dodgem Corp.

3041 Grand Central Terminal Bldg.
New York City.

706 Bay State Bldg.
Lawrence, Mass.

PLAYLAND PARK OFFICERS

New York, Jan. 19.—Playland Park, Inc., announces the following company officers: Huyler Ellison, president; D. Baldwin Sanne-
man, vice-president and general manager, and Samuel Geer, secretary. This corporation will operate Playland Park, situated at Freeport, Long Island, just outside the limits of New York.

The ground occupies nine acres on a water-
front site and lends itself for fine bathing facilities. Several noted ride manufacturers and operators have obtained concessions and Mr. Sanne-
man states that he has secured financial and moral support from numerous citizens who are active in civic affairs of Freeport.

J. J. McCarthy, formerly of Columbia Park, Union Hill, N. J., will be director of concessions, and his wide experience in that field should insure smooth running. D. B. Sanne-
man is best known as having been identified with the installation of turnstiles in leading parks throughout the country and is the creator of the "pay as you go out" plan used in connection with the operation of rides and shows.

Playland Park has the distinction of being the only bona-fide resort on Long Island out-
side the New York City limits and is in a thickly populated section.

RENEW CAR SERVICE TO PARK

Chester, W. Va., Jan. 19.—With the recent resumption of street car operation between East Liverpool, O., and this town, after eight months of idleness, Charles A. Smith, Jr., manager of Rock Springs Park, announces that owners of the local resort will take immediate steps to determine on the 1923 improvement policy. Last summer the park suffered finan-
cial loss due to the suspension of car service between here and East Liverpool.

The Whip

Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.

W. F. MANGELS CO., Sole Manufacturer

CONEY ISLAND, - - - - - NEW YORK

FISHING CONTEST OBSTACLE RACE KENTUCKY DERBY

The Declared Winners for 1923. Terms to reliable parties.

KENTUCKY DERBY CO., Inc. ARNOLD NEBLE 138 John St., New York City
President

Will soon have important announcement to make.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "SAW YOUR AD IN THE BILLBOARD."

PLAYLAND PARK

FREEPORT, LONG ISLAND. NEW YORK

Water Front Site, Bathing, Seven-Day Park **WHAT HAVE YOU?**

We want to hear from new and novel riding device owners. Games of Skill, Skating Rink, Fun House, Ferris Wheel, Miniature Railway, Motordrome, Japanese Rolldown, Etc.

We will at all times be pleased to hear from those having anything suitable for a high-class money-spending community.

RESTAURANT

Here is a fine opening for one who can put up a good shore dinner.

TELL US WHAT YOU HAVE AND WE WILL STATE TERMS. PARK OPENS MAY 26TH.

All Communications to
J. J. McCARTHY, DIRECTOR OF CONCESSIONS,
2294 Bedford Avenue, Brooklyn, New York.

Park Operated by
PLAYLAND PARK COMPANY, Inc.,
D. Baldwin Sanneman, Vice-Pres. and Gen'l Mgr., Freeport, L. I., N.Y.

Venice Pier Ocean Park Pier Santa Monica Pier

LOS ANGELES

WILL J. FARLEY, Venice
Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Jan. 15.—With a week of unusually warm weather for January Los Angeles last week offered her tourists a treat and as a consequence they came in on every train and auto. This helped the theaters to play to big houses. At the night performances there was slim chance to get seat locations at any of the theaters and people were found standing in line for an hour or more demanding admission of some sort. This seasonable or unseasonable weather, whatever you may call it, has also helped the Pleasure Piers and Beaches, for on Saturday and Sunday afternoons there has been good-sized crowds attending. Last Sunday especially, with the thermometer hovering around 90, the attendance was nearly that of normal and all made money as a consequence. Out in Hollywood "Robin Hood", with Douglas Fairbanks, is entering its fifteenth week and still there is a line in front of the box-office afternoon and evening. The stock houses are drawing good houses and vaudeville is packing them in at the evening performances.

Col. J. B. Dudley, of San Francisco, announces the formation of the Creighton Hale Productions in which Creighton Hale will be featured. The first production will be a farce story, "The Up-State Folks". Mr. Dudley states the new company will make six features this year.

Al G. Barnes came up from Texas last week just to see if everything was in good shape. Al misses California and it is ten to one that he comes back home to winter next year.

H. L. Stinson, of the Venice Amusement Men's Association, presented the Pacific Coast Showmen's Association with a beautiful picture for the headquarters, "A Beautiful Girl in the Garden of Youth". Ed Mozart says he could look at it all day.

Max Linder is due back in Hollywood from France by the end of January. The French comedian expects to get into harness immediately.

Louis Lee, the new mayor of Hawthorne, had a party of showmen down to his new restaurant for a dinner and he says that he never thought they could get so hungry in California.

Judge Karnes will leave Los Angeles about February 15 for San Antonio, Tex., where he will again be part of the only Wortham Show to take the road this year.

Sol Lesser, Irving Lesser and Michael Rosenberg, executives of the Principal Pictures Corporation, have just purchased the King Vidor studios, located next to the Douglas Fairbanks studios in Hollywood. The consideration is said to be over \$250,000. The Principal Pictures Corporation expects to produce twelve features this year.

W. A. (Snake) King will leave in a few days for his home in Brownsville, Tex. He has spent the best part of a month in this city and has sold himself out of parrots. His sister is still in the hospital and recovering, but slowly.

John S. Berger has arranged his dates in San Diego for opening around Easter Sunday for ten days. This will be another gigantic show and it will move intact to Portland and other cities along the coast.

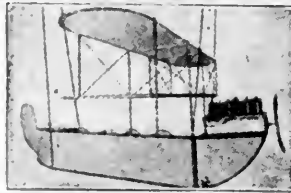
Patronage at all the motion picture houses and other theaters practically doubled during the year just closed. Report made this week by the city auditor states that the occupational license tax from picture houses amounted to \$17,122.39, and from other theaters \$7,065.25.

L. C. Zelleno will take up the advance press work for the San Diego Exposition for four weeks, when he will leave for Kansas City to become identified with a large mercantile establishment as a partner.

Articles of incorporation were filed this week for the Royal Union Film Association, which, according to its officials, will maintain the highest possible moral and artistic standards of production.

The Billboards were on all the stands in Los Angeles on Friday afternoon last week, and they will be every week hereafter.

Jim Sams packed them in all week at his Rosemary Theater in Ocean Park with "Quincy Adams Sawyer". Jim has arranged for the pictures to come to him direct from Loew's



H. F. MAYNES' New Caterpillar \$28,323.83 in 9 weeks

The World's Greatest Rides Have Beaten All Except the Biggest Coasters

SEAPLANE — JOHN A. FISHER'S Joyplane — Butterfly

No Park complete without it. Carried 8952 in one day. Greatest thriller yet devised. Often beat a built-in coaster. Prettiest ride ever built. Earned its cost in ten weeks. TRAVER ENGINEERING CO., Beaver Falls, Pennsylvania.



Carnival and Circus Men! Just What You Need.

NEW GOVERNMENT SEARCHLIGHT

500-Watt, Mogul Base, 23 in. high, 16-in. lens, adjustable. Sample, \$20.00, with order. Special price on 6 or more while they last.

Walker Amusement Co., Alliance Bank Bldg., ROCHESTER, N. Y.



State Theater in Los Angeles and his business has taken a big jump.

Alice Lake has been signed by the Universal studios to play opposite Herbert Rawlinson in his new production, "Nobody's Bride".

Jack Dempsey will remain in Los Angeles for two more months or until he is finished with a picture, in which he plays the leading part.

Chas. Keeran has been touring between Los Angeles and Bakersfield constantly for the last two weeks. His indoor circus in the making at Bakersfield is causing his car to take to the mountains twice each week.

George Hines and John Miller and a party of ladies were making the Venice Pier last Friday night. They were about all the life there was on this pier at the time, and everybody enjoyed their laughter.

Mme. Emma Calve gave a splendid concert before a large audience here January 12, and was in good voice. Her charm has not lessened any, and she was heard at her best.

Chas. H. Cohn, of the Western Novelty Company, leaves shortly for the Eastern markets to bring back to Los Angeles the best in the novelty line. He will take Mrs. Cohn with him, and he gone about one month.

John S. Berger states that the Theatrical-Duffield Fireworks Company, of Chicago, will furnish the big spectacle at all his coast pageants and that everything he might have in the future will include these fireworks.

Nate Watt has been made first assistant director to Harry Beaumont, who will direct the Warner Bros.' production of "Main Street".

Francis Patrick Shanley, who directs Ireland and the Continental hotels, is actively boosting the membership of the Pacific Coast Showmen's Association. He was placed on the Board of Governors and he admits he is qualified.

Smith's Museum, a store show on Main street, near Sixth, was completely destroyed by fire last week. All the banners and other unmovable paraphernalia were burned to a crisp. George Donovan had the place jammed with decorative attractions which were all burned beyond recognition.

Fred Niblo, who recently completed an all-star special for Mayer-Metro release, is now in Mexico City, where he and Mrs. Niblo (Evelyn Bennett) are enjoying their first real honeymoon since their marriage four years ago.

J. Sky Clark and Mrs. Clark are doing quite a bit of entertaining at their new home in Hollywood. Sky and wife are very hospitable (Continued on page 92)

DODGEM — FOR — SALE

AT TENT CITY, CORONADO, CAL.

Fifteen latest pattern Cars, used 83 days. Receipts, \$9,122.80. Two years' lease from April, 1923, with option of renewal. Lease, 20% of the receipts. Cars cost \$9,000; Building, 42x110, cost \$6,500; Transfers, Lights, Sign, Tools, etc., \$700. Total, \$16,200.00. The highest bid for more than this amount before April 1st buys it. This is about a three months' per year proposition.

A. W. ADAMS, at Dodgem Silver Spray Pier, Long Beach, California.

GAMES!

Several of the best Carnival Companies are using all games of skill next season

FIVE BALLOON RACERS WERE USED WITH CARNIVALS LAST SEASON WITH BIG SUCCESS, AND IN PLACES WHERE ALLOWED TO OPERATE MORE THAN HELD THEIR OWN.

WRITE FOR OUR 1923 GAME CATALOGUE.

Chester Pollard Amusement Co. 1416 Broadway, Cor. 39th St., NEW YORK CITY. Phone Pen 2774.

FOR SALE!

One Monkey Race Track, complete, without Monkeys.....	\$750.00
One complete Chinatown. Price.....	\$1,000.00
One Tip Top Riding Device, without motor.....	\$1,500.00
One 12-Horse Kentucky Derby. Price.....	\$1,250.00

PRICES F. O. B. DENVER, COLORADO.
Address MANAGER, Denver Park & Amusement Co., P. O. Box 476, Denver, Colo.

HARLEM PARK

ROCKFORD, ILLINOIS

Wanted—Dodgem, Whip, Merry-Go-Round

Have a large building, 80x200, suitable for Stock Company. Would like to book Tom Co. under carvas for one week. Have four Parks under my control. Need two good Dance Orchestras. WILL BOOK good Open Air Acts. Also would like to book Girl Diving Act. This is the only Park in the city with transportation. Need two good Park Managers. Address
C. O. BREINIG, Midway Apts., Rockford, Illinois.

\$1000.00 REWARD

The above heading has appeared in an advertisement in The Billboard for the past four issues. This reward will be collected by a great many concession operators in 1923.

THE DIAMOND MANUFACTURING COMPANY, Malta, Ohio, have prepared printed instructions in detail, which will be mailed to any concessionaire upon request. The new game, "RED DIAMOND TRADE STIMULATOR", to take the place of wheels, a game of skill, comes nearer being the ideal stock store game than any other so-called skill game. It being fast and also a big flash, the game being finished in automobile finish. The price of the entire outfit is only \$50.00. No doubt this game will be the leader for Parks, Piers, Fairs and Carnivals in 1923.

WANTED, A PARTNER WITH \$400.00

Big money getter. Device for Amusement Parks. Must be hustler. Will receive half interest in stock and patent. Act quick. RAUCH, 308 8th Ave., New York, care Hardware Store near 25th Street.

FOR SALE ONE OF THE PRETTIEST AND MOST POPULAR BATHING RESORTS IN THE SOUTH.

A going, paying proposition. Investigation and inspection invited. A. B. ROGERS, San Marcos, Texas.

FOR SALE—TORPEDO GAME

for Amusement Park. Will sell for \$110. Can be seen. P. FREITAG, 270 W. 136th St., New York City.

MENTION US, PLEASE—THE BILLBOARD.

WHIRLPOOL FOR SALE

IN GREATER NEW YORK. EASY TERMS. Write DANIEL R. BACON, 30 Church St., NEW YORK CITY

JOY ZONE OF CEDAR POINT BEING ENLARGED FOR 1923

The joy zone of Cedar Point is to be greatly increased for the coming season, states a report just issued by The G. A. Hoeckling Co., which owns the famous island resort of Lake Erie opposite Sandusky, O.

At present the midway, comprising a racer coaster, mammoth leap frog ride, colossal leap the Alps, aero joyplane, cascades, merry-go-round, miniature railway, two large sea swings, tumble inn, Eden museum, rifle range and sixty-five concession booths, is being completely rebuilt for the addition of the following features: A new sea plane, whipl, carousel, new howling alley, mammoth new fun house, a new miniature railway and forty-two concession stands. The garage and free parking space for automobiles is being doubled to accommodate 6,000 cars.

The management claims that the bathing beach at Cedar Point is the finest clear water beach in the world; its summer hotels are the largest on the Great Lakes; the dance hall is the biggest in the world, the same being held for the bathing pavilion. There are seven convention auditoriums, assembly rooms, exhibit building and colonnade. The dining room, buffet lunch rooms and cafeterias accommodate 10,000 people. Too, there are three miles of picturesque lagoons. More than 1,000,000 tourists are entertained annually, it is said, and in 1922 the conventions and organization outings numbered 154.

NEW RIDES FOR CASCADE

A fun house, whin and Dodge are among the new features named for Cascade Park, New Castle, Pa., in the six-page folder issued by E. Don McKibben, manager of the resort. The pamphlet contains ten illustrations of rides and picturesque spots of the eighty-seven-acre park. In bidding for picnics it is pointed out that special railroad rates to and from Cascade will again be made on excursions this year. Crystal Lake, wholly within the park, affords ideal bathing and boating facilities, and, in addition to the large grounds, Cascade has parking space for 3,000 automobiles, a camp for motor tourists with free use of a cookhouse, gas and electricity, a wonderful gorge ride, or dips; carousel, seaplane, old mill, pony track, frog playgrounds for children and various refreshment and novelty concessions.

VAN HOVEN BACK TO CARLIN'S PARK FOR THE COMING SEASON

Harry Van Hoven, who materially aided in putting Carlin's Park at Baltimore, Md., "over the top" last summer, will again handle the publicity and other promotion work the coming season, having accepted a nice proposition from Manager John J. Carlin. "Van," until recently doing special work ahead of the De Wolf Hopper Grand Opera Company, is now in Baltimore mapping out his plans and it is foregone conclusion some more "surprises" will again be sprung by him next summer.

It is probable that Carlin's will start off the season with four weeks of grand opera, which met with great success there last year.

EXCURSION BOAT APPRAISED

The value of the steamer Island Queen to the Coney Island Company, Cincinnati, O., following the Grant Centenary accident last April was \$43,500, according to the appraisal made by T. H. Kelly, appraiser appointed by Judge J. W. Peck of the United States Court. The appraiser's report was filed last week. The steamer's value before the accident was \$50,000. This appraisal followed a petition by the Coney Island Company limiting its liabilities incurred by the accident to the value of the steamer. Several suits have been filed by individuals who were on the steamer at the time of the accident. The Island Queen was destroyed by fire last November.

WA-ME-HO-CA BEACH PARK

Chas. Kramer of Washington, Pa., is president of the recently formed Wa-Me-Ho-Ca Beach Park Company, which plans to open a new park near that town on Decoration Day. L. F. Piazza is secretary-treasurer of the company and Amos E. Kenestrick vice-president and superintendent. The name of the park is derived from the first two letters of the names of the towns interested in the venture—Washington, Meadowlands, Houston and Canonsburg, Pa. A merry-go-round from the Spillman Engineering Co. is the first ride contracted for.

PARK NOTES

Es-l C. Cogburn announces that he has leased Lake Wichita Park in Wichita Falls, Tex., with which he was connected in 1919, and plans to add new rides and attractions for the coming season.

The management of Springfield Lake Park, Akron, O., has engaged Ralph Norwood's ten-piece orchestra, of Canton, O., to play at the dance pavilion for the coming season, which will be the third consecutive summer engagement for Norwood at the resort.

The Gardner Park Amusement Company, of Dallas, Tex., has increased its capital stock from \$100,000 to \$185,000.

LOS ANGELES

(Continued from page 91)

and an evening at the Clark home is quite an event.

C. M. Gillespie is about the liveliest showman on the Pike at Long Beach. He is constantly circulating among his showman friends and says that he won't stop until all of Long Beach are in the Showmen's Association.

"Baby Vampire" is the title of the musical comedy put on by the Hi Jinks Company at the Burbank Theater last week. Walter Van

TOB-O-GAN

SOMETHING BRAND NEW

PATENTED JANUARY 2, 1923



A Thriller
A Money Maker
A Drawing Card
Noiseless
Large Returns
Absolutely Safe
Prices Reasonable
Low Operating Expenses

No Park or Beach is complete without one. Season's output limited.

GET BUSY NOW!

A new conveyor for returning Toboggans.

POPULAR SCIENCE

says this new, unusual sport is a combination of thrills that add the exhilaration of the snow-paved toboggan chute to the spray-whipped run of a hydroplane.

For further information and prices write or wire.

TOBOGGAN WATER SLIDE CO., INC.

SULPHUR SPRINGS, - - - FLORIDA

Does This Mean Anything To You?

Washington, D. C., With Over a Half Million People, Never Had an Amusement Park

ARLINGTON AMUSEMENT BEACH

LOCATED ON THE HISTORICAL POTOMAC RIVER OPPOSITE THE LINCOLN MEMORIAL AND WASHINGTON MONUMENT, EXACTLY ONE MILE FROM PENNSYLVANIA AVENUE, WILL OPEN MAY 1 AND CLOSE SEPTEMBER 15.

It will be modern in every respect, will cater to white people only, and has all the natural advantages to make it tremendously popular.

WONDERFUL TRANSPORTATION FACILITIES AND NO OPPOSITION.

IT WILL BE A SEVEN-DAY PARK, EVERY DAY OPEN ON SEVENTEEN.

WITH OVER TWO MILLION PEOPLE TO DRAW FROM.

BOOKING CONCESSIONS, RIDING DEVICES AND ATTRACTIONS NOW

DON'T WAIT UNTIL SPACE IS ALL GONE

NOVEL AND SENSATIONAL FREE ACTS COMMUNICATE WITH US.

Address All Communications to

ARLINGTON BEACH AMUSEMENT CO., 504 Wilkins Bldg., Washington, D. C.

We have three-fourths of a mile of CLEAN SAND BEACH, CLEAN, CLEAR FRESH WATER, WONDERFUL SLIDE TRIP, Transportation facilities include Street Cars, Interurban Cars, three Bus Lines and is on the main highway between the North and South, within twenty minutes' walking distance of the heart of the city.

There will be no opposition, now or in the future, as we control all the available water front not owned by the Government.

ONLY BEACH WITHIN 30 MILES AND ONLY PARK WITHIN 10 MILES OF WASHINGTON.

1,500 feet BOARD WALK Bath House will accommodate 10,000 bathers.

FEATURING NIGHT BATHING

WE WANT ANYTHING AND EVERYTHING THAT SHOULD BE IN A FIRST-CLASS AMUSEMENT PARK.

New and Novel Riding Devices and Amusement Features. Clean Concessions of every description, including Wheels, Games, etc. If you have anything suitable for an up-to-date Park let us hear from you, especially if it's new or novel.

Canoe Privilege, Skating Rink, Restaurant, Shooting Gallery and one Painter (American) still open.

500,000 SHRINERS AND VISITORS WILL SPEND 3,600,000 dollars in Washington during their vacation, 1st to 15th of June.

Remember, Everything We Book Will Operate Seven Days a Week.

Horn staged the show and had Lee Bud Harrison and George Clark in a lot of tomfoolery that was entirely new to Los Angeles audiences and they went over big.

The Snapp Bros. Shows, undergoing repairs and repainting at San Diego, are getting out handsome invitations for their appearance at

the Orange Show. The invitations are of steel plate and carry the Orange decorations in artistic display.

Granmann's New Metropolitan Theater at Sixth and Hill streets is getting ready to announce its opening date. Hanging above the heads of the audience will be a huge dolly.

new design and arrangement. The work will form a canopy below the ceiling, and will present a lattice-like appearance, thru which colored lights will be projected. This is one of the many new features that will be installed.

The display of circus tents on the lot of the Midway Studios in Dulver City is attracting great attention. The new feature being filmed deals with the circus and the tents are there for that purpose.

Fred Morgan and his Hita Morgan Stock Company have been doing splendidly in Arizona, letters from there state.

Frank W. Hallock, who directs the Sherman Hotel, is building a new apartment house in this city and expects to have his new hotel finished by the time the contractors want to wreck his present quarters. Frank is selling his show property and will devote all his time to sheets and pillow cases.

District Attorney Thomas Lee Woolwine has been tendered the post of legal adviser to the Independent Film Producers at \$20,000 a year. Woolwine is a Democrat, Hays Republican, and a coplain in 1924. Busy times ahead.

Sam C. Haller announces that they are painting the cages at the Selig Zoo Park, and that all will be fresh as the flowers in spring in a short while. The new park, scheduled to open May 30, will be ready in time.

The Pacific Coast Showmen's Association has added another feature to its program of procedure. Arrangements have been made in the various sections where members reside with a doctor who will charge but \$1.50 for a visit to the home and \$1 for office call; also a druggist will fill all prescriptions at a 35c flat rate to members.

It is learned here that Norma and Constance Talmadge shortly will be aligned with the Metro Film Company.

John M. Sheesler is again on his way to California from his winter quarters in Milwaukee.

From Honolulu comes the following: Ilii Rice and his Water Circus Girls stopped over for a day and took in everything at the park. They all drank "okelehan", but the latter did not say how Ilii liked it. Mrs. Ed Burke is combining business with pleasure in Honolulu and the Dog and Pony Show is doing splendidly. Stubb Campbell, Swan's Seals and John Rubi's Flea Circus are all exhibiting in Aloha Park. The Christmas Billboards were all gone half hour after they arrived on the island.

SAN FRANCISCO

STUART B. DUNBAR
309 Pantages Theater Bldg.

San Francisco, Jan. 17.—Jack Wilson, the well-known carnival man, was a visitor at The Billboard office the past week and reports that the Santa Cruz Seaside Company is building a \$10,000 Dodge in Santa Cruz. Mr. Wilson will manage seven twenty-foot concessions and states that he is looking forward to a most successful season, as Santa Cruz is one of the finest seaside resorts on the Pacific Coast.

Mr. Wilson also reports that a moving picture concern has commenced operations there with at least fifty screen artists, and that a much larger force will be working in the very near future.

G. Lyons, the noted scenic artist, and his wife and daughter are wintering at Santa Cruz. After a rest of several weeks he will handle the repainting of the Santa Cruz Seaside Company's concessions.

Austin King, who clowned with the Sells-Floto Circus last season and more recently an indoor circus promoter, was a visitor at The Billboard office last week. He states he is about finished with the indoor circus game and has signed with the Al G. Barnes show for next season. He left a few days ago to visit some of the principal cities of the East, where he will secure his wardrobe and will report to the Barnes winter quarters at Dallas, Tex., on the completion of his tour.

John Rider, well-known circus concession man of the Northwest, called at The Billboard office the past week. He is busy lining up men for his concessions for the summer season.

The Western Association of Fairs held their regular annual meeting and election of officers at Sacramento, Calif., in the Chamber of Commerce Building, January 16. Charles Faine, of the California State Agricultural Society, is secretary. Matters pertaining to the next State fair at Sacramento were discussed.

William (Bill) Vandiver will have complete charge this year of the annual New Year Carnival in San Francisco's Chinatown, which is to open in February and will continue for one week.

George S. Kugman writes that he will probably be in San Francisco shortly unless called to West Virginia to overhaul the rides of the Kugman & Hughes Shows, which will be shipped to New York early in March. He further reports that they will play the entire season in New York State.

There seems to be some difficulty in getting the second season of the San Francisco Stage child under way. The opening was at first slated for January 11, with J. H. Berrino and George C. Heston's "The Yellow Jacket" as the play. Rehearsals are under way with

(Continued on page 93)

RINKS & SKATERS

(Communications to our Cincinnati Office.)

CHAMPIONSHIP MEET IN CHICAGO

A world's professional championship roller skating meet will be staged at Riverview Rink, Belmont and Western avenues, Chicago, starting February 20, advises John Schuknecht, secretary of the Riverview Roller Club. He says \$500 had been secured for prizes up to January 14 with good prospects for more. The Riverview track is banked and very fast. Among the records for speed registered there was that by Rodney Peters, of St. Louis, on April 12, 1916, when he did a mile in 2:25.

McHENRY'S ARENA OPENS

Came over of the recent opening of a roller rink in Freeman's Hall, Portsmouth, N. H., by Joseph McHenry. Known as McHenry's Arena the rink is centrally located and conducts afternoon and night sessions. The rink has accommodations for five hundred people and a Wurlitzer organ, located on an elevated stage, provides musical accompaniment. McHenry's staff includes Edgar F. Brown, formerly of the Park Square Rink in Boston, Mass., as skate-room manager; Mrs. Gladys M. Henry, treasurer; Robert Anderson, doorman during the summer McHenry operates the rink at Sallabury Beach, Mass. Before coming North he operated Keating's Casino at Daytona, Fla.

PETER J. SHEA BACK IN DETROIT

Peter J. Shea informs that he has left Carlisle Park Rink in Baltimore, Md., as manager to return to his wife and home in Detroit, Mich., where he formerly managed Palace Garden Rink. He is more enthusiastic, perhaps, than ever regarding roller polo as a stimulant for the roller skating business and urges rink managers throughout the country to adopt this feature for their rinks and in sections where possible, to organize inter-city or inter-state leagues. With the proper amount of effort by the majority of rink managers roller polo, believes Shea, can be made to become the leading winter indoor sport. He points to the success of the four-club roller polo league in Baltimore this winter and explains that the newspapers there have devoted much attention to the novel sport and that the big schools and universities and the sporting goods stores of the city also warmed to it. "People who patronize rinks," states Shea, "want variety—something different from the regular daily grind. Roller polo is the one thing that will instill new life and new interest even with only one or two games a week being offered at a rink."

SHIFTS FROM ROLLER TO ICE RINK

Sheila Charles writes that Coliseum Rink at Fond du Lac, Wis., which has been operating successfully since October 1, closed January 13 to permit him to give roller skating a quiet rest and open his Winter Garden Ice Rink in the same town. The latter, he says, is located on a lot 300 by 400 feet in the heart of the city with a ten-foot wall all around. The warming house is to be 15 by 60 feet. A skate room, check room and other conveniences will be provided. Three hundred pairs of skates, he says, have been purchased and a band will furnish music for the big opening event. A Tonawanda organ will furnish the music thereafter. Some of the best ice skaters will be engaged for exhibitions, states Charles, and he adds that local interest in the new venture indicates its success.

Charles asserts that special features on two nights of each week and dancing on one night from 10 to 12 o'clock following a two hours' session of skating, made the Coliseum Rink popular. Baby Margaret Chapman exhibited there recently and, as usual, advises Charles, packed the place.

SKATING NOTES

The Armory Roller Rink at La Crosse, Wis., opened with a bang a short time ago. Geo. Hoelling is manager and Cleo Nosa floor manager. The skating space is 60 by 110 feet. The American Legion Post of Mayville, Wis., will operate a roller rink in Mayville Park Pavilion next summer, with dance programs offered on Sundays and holidays. This rink was conducted last year by Shellie Charles. Lewis Payne's Pavilion Rink at Beaver Dam,

ORDER "CHICAGO RACING SKATES"



They are strong, reliable and speedy. Repairs shipped promptly from stock for most all makes of skates.

CHICAGO ROLLER SKATE COMPANY 4458 W. LAKE STREET CHICAGO, ILL.

Wia., is idle at present, but he plans to reopen it early in the spring. At Mankato, Minn., on January 14 Edward McGowan, St. Paul speed skater, is credited with lowering the world's record for the fifty-yard dash on skates from 4:25 seconds to 4 seconds flat. The record was lowered on soft ice, and the time was taken officially. Charles Jewtraw, of Lake Placid, N. Y., ice skating champion of that State, established a new world's record at Binghamton on January 13 in winning the three-quarters-mile Adirondack gold cup championship in 2:02:45. Jewtraw was hard pressed all the way by Ed Corcoran of Johnson City, who finished second, inches behind the winner. Jewtraw's mark bettered by nearly four seconds the former record set by William Stelmets, of Chicago, at Lake Placid in 1921.

SAN FRANCISCO

(Continued from page 92)

Maurice Browne directing, January 13 was also named as the opening date, but now the time for beginning the season, which promised so much of brilliant drama for the city, is vague and indefinite. If the guarantors who so nobly stood by the first season do not continue to back this splendid organization the result will be a real calamity to the art life of San Francisco.

Elmer Frier, formerly operator of "Daddy" Gregg's Ferris wheel, will have entire charge

known as the Penn. Circuit, which, beginning week of February 5, will be, viz.:

Allentown, Monday; Hagerstown, Tuesday; Cumberland, Wednesday; Altoona, Thursday; Wheeling, Friday and Saturday.

In order to make the week a playing one for all shows instead of laying off the Mutual Association will allow each show \$250 on its transportation from the last town played en route to its regular stand, Cleveland, so that shows playing Wheeling on Saturday will get all the best of it, as the transportation into Cleveland does not come up to \$250.

BETHLEHEM (PA.) ON MUTUAL CIRCUIT

New York, Jan. 20.—Negotiations were closed late Friday whereby Bethlehem, Pa., comes in on the Mutual Circuit January 29 for the first three days of the week, opening with Tom Sullivan's "Mischief Makers", which will play the other three days on the Penn. Circuit. Manheim & Vall's "Jazz Time Revue" will do likewise for the week of February 5, and after that week the shows will play there a full week, thereby eliminating the Penn. Circuit as heretofore booked for several shows. The shows at Bethlehem will be put on in tab. form

Booking Picnics While the Snow Falls

CERTAIN park managers in the United States and Canada are showing their spirit of progressiveness at this period by lining up picnic dates for the coming season. This idea has many advantages. Saturdays are generally favored by churches, lodges, clubs, municipal societies and business institutions for the holding of such events, but shrewd park managers bring their influence to bear by encouraging those in charge of picnics to hold them on other days of the week, thus lessening the dull stretches in the resort's calendar.

Picnics, naturally, are summer affairs. Announcement of such dates, except in the South, when snow is on the ground is accepted by editors of daily papers as news, and, accordingly, conspicuous notice of them will be given. Such notice not only serves to keep the name of a park in the minds of people in the off-season, but has a tendency to create competition by causing other organizations to plan picnics. This, of course, means more park business.

As a means of procuring picnic dates that count something to a park, the live manager shows his true colors with assurance of special drawing cards, such as worth-while fireworks displays, unusual free acts, Wild West shows, water events and prizes for winners of popularity contests and novelty and athletic programs. In plain words, the manager puts pep into the enterprise by co-operating with the picnic committee to draw extra patronage.

By knowing far in advance just what dates he is sure of the manager is in position to book his features for them. Ordinarily this scheme puts him in position to get the drop on the other fellow in the contracting for an especial free act or attraction.

Parks which are going after the picnic business now are controlled by parties who appreciate the importance of having managers on the job the year around. These men also recognize the truth of the profit to be derived from advertising. Unlike too many park owners, they utilize the value of the local press by heralding the features of their resort to the public in space that is not so small as to be lost amongst the regular class of reminder ads, which are accepted as matter-of-fact announcement and, nine times out of ten, overlooked by readers of a paper.

of the rides for the Kogman & Hughes Shows. He will be remembered as the operator of Gregg's wheels in California some years ago.

J. R. Brown, known to theatrical folk on the Coast as "New York Browne", will operate a string of concessions with the Kogman shows. He has made his home in Brooklyn since leaving San Francisco.

Ferria Hartman and Paul Steindorf revive at the Rivoli on an elaborate scale Offenbach's "Tales of Hoffmann", the one grand opera which the composer of so much lively music wrote and on which he hung his hopes of immortal fame. In the performances at the Rivoli John Van will be the Hoffmann; Nona Campbell his boon companion, Nicklausse, and Lillian Glaser will appear as the heroine of the three episodes which make up the tale of the opera, the doll Olympia, the Venetian courtesan and the dying Antonia.

REMARKABLE EXPANSION OF MUTUAL CIRCUIT

(Continued from page 34) week of one-nighters to fill in the open week between Baltimore and Cleveland.

Tom Sullivan's "Monte Carlo Girls" and "Mischief Makers" will play the same route as the "Hello, Jake, Girls", with Fred Pollett acting as agent in advance and back with both those shows to boost up the business and advise the local management as to how it should be done, and if he succeeds there is every probability that he will be retained to do likewise for all the shows playing what is to be

similar to the shows being given at several of the Western houses. Conditions came up on Friday that may delay the plans of Dave Krauss, president of the Mutual, to reveal the new, novel and unique production that he has in mind for burlesque, but it's only a temporary delay.

"FOLLIES OF THE DAY"

"FOLLIES OF THE DAY"—A Columbia Circuit attraction, introducing "What Does the Public Want?", featuring Bozo Snyder; produced by Barney Gerard; music by Bert Grant; dances by Seymour Felix. Presented by Barney Gerard at the Casino Theater, Brooklyn, N. Y., week of January 15.

REVIEW

THE CAST—Bozo Snyder, Sam Green, Harry Seymour, J. H. Williams, Harry Watson, the California Trio, consisting of James Hall, Ben Joss and Harry Bart; Julie De Cameron, Gertrude Lavetta, Babe Almond, Mme. Poulet's Parisian Pousers.

PART ONE

Scene 1 was a semi-darkened stage for a ribbon drape background for an ensemble of prancing ponies in the front line and statuesque show girls in the back line, and their personal attractiveness leaves nothing to be desired. J. B. Williams, one of the very few short-statured straights in burlesque, who looks and acts the

part, accompanied by the California Trio (James Hall, Ben Joss and Harry Bart), three natty juveniles, as authors, discoursed on "What Does the Public Want?" and Straight Williams answered the question with "Follies of the Day", while on a high pedestal in the background "Father Time", personified by Harry Seymour, looked on in approval.

Scene 2 was a drape in one for Babe Almond, a petite, bobbed, brown-haired soubrette, to sing and dance her way to favor.

Scene 3 was a pictorial drape for Williams, Hall, Joss and Bart, as a vocalistic quartet, who blended harmoniously.

Scene 4 was a sateen drape for Harry Watson, a clean-cut juvenile with an exceptional singing voice, to introduce a novel number relative to a baystack, which was revealed as the drape parted, showing the heads and pretty faces of the girls protruding from a realistic haystack amidst a field of flowers. In this scene Watson was accompanied in song by Gertrude Lavetta, a pretty-faced, black-bob-haired ingenue soubrette, in song and dance, and a prettier stage picture would be hard to produce. Harry Seymour, a short-statured Dutch comic, heretofore on the other circuits, came into his own on this circuit as an Eskimo pie-man chef, and his makeup and mannerism, with his delivery of lines, marks him a comic of ability. His dialog on longitude and latitude and the world's axis rolled in Greece with Straight Williams was a laugh-getter from the start. Julie De Cameron, a slender, stately, intellectual, refined brunet prima donna, sang in an exceptionally sweet voice of wide range, and for an encore was accompanied by the California Trio in harmony.

Scene 5 was a floral-festooned drape for Watson and Seymour to introduce the feminine principals as Irene, Mary and Sally, and a decidedly attractive picture they made to the burlesquing of Comic Seymour.

Scene 6 was a replica set of Madison Square for the introduction of Sam Green, as the piano mover, with his assistant, Bozo Snyder, in his dilapidated makeup and mannerism, made laughable by his pantomimic gestures and facial registration in his funny comeback at uniformed Cop Hall, and the laughter and applause that greeted Bozo's every antic was appreciation of an intelligent audience for an actor of rare ability, who does much and says nothing. A baby carriage parade of nurses, courted by policemen, led up to a singing and dancing ensemble number par excellence.

Scene 7 was a miniature stage in the background for the modelesque posing of girls to the vocalistic lingerie number of Prima De Cameron, supplemented by the pantomimic clowning of Bozo.

Scene 8 was a drape in one for the masculine principals in song on "What Does the Public Want?" and again it was answered by a continuance of "The Follies of the Day" and the comedy of Bozo and Seymour, with Bozo in a ludicrous Hawaiian costume.

Scene 9 was an allegorical burlesque a la experience, innocence, etc., by the feminine principals and choristers in gorgeous gowns and costumes and a funny finish by evening-dressed Comic Seymour as Prohibition. A novel introduction was the four melody maids, Bertha Waldo, Florette Bordeaux, Frances Symone and Gladys York, and they went over for encores.

(Continued on page 113)

WURLITZER



SKATING RINK MUSIC

Loud yet tuneful popular music available. Sizes for every rink. Installations throughout the United States.

The RUDOLPH WURLITZER CO. N. Tonawanda, N. Y.

Band Organs for all kinds of out and indoor shows.

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FOR SALE—One M. L. Schleuter Rapid Floor Surfing Machine. One R. W. Crocker-Wheeler Gen. water, compound sound, complete with Switchboard, Volt Meter, Ammeter and Field Rheostat. One M. H. P. Motor complete with Starting Box. Two 12-in. Pans. All D. C., 110 volts. All in perfect condition. All for \$285. Subject to examination.

W. S. F. LOGSDON, Rink Theatre, Boston, Md.

FOR SALE—175 PAIRS SKATES AND WURLITZER BAND ORGAN, Model 153. NU-JOY, Kentland, Indiana.

RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

CARNIVALS

EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

INNOVATIONS PLANNED BY THE J. F. MURPHY SHOWS

New Policy Includes All Wagon Fronts and Nothing Gillied, "Profit-Sharing" Personnel Contracts and Completely Enclosed Midway

Norfolk, Va., Jan. 18.—Recovering from the injurious effects of the recent devastating fire in the old winter quarters at Berkeley, Va., the work of rehabilitating the J. F. Murphy Shows is progressing in the new quarters on Maple avenue, at Norfolk, with a celerity that gives absolute promise of the Murphy caravan being in shipshape to open fully and with all "sails set" on the scheduled date, March 31. Undaunted by the loss of every wagon and much other show equipment and paraphernalia, General Manager Murphy, with resolute determination, met the discouraging situation with the command to "Speed up," and the result has been that the suggestive sound of the saw and hammer has been more actively reverberant than ever.

The coming season will find the J. F. Murphy outfit a full and complete thirty-car show, with all new wagon fronts and everything spick and span. Absolutely nothing will be gillied, not even the very smallest concession is to be without regular wagon accommodation. A late decision arrived at in the Murphy executive offices will make practically every concession on the Murphy midway this season a Murphy-owned-and-operated enterprise. The chief purpose of this new departure in the Murphy managerial policy is to avoid any possible conflict with the co-operative, profit-sharing arrangements in the new form of contract that will be used this year.

Very fortunately for the management, the entire show train was saved. While Mr. Murphy and his secretary, R. F. McLondon, and every other attache in the new winter quarters, in fact, are laboring long and late with the vast work of building and rebuilding, not a lota less assiduous are the activities of General Agent Tom Terrill with the details of the advance, the preliminaries of which are already well under way and progressing with gratifying speed and nicety. He is known to be planning to show only cities of the first and second class in point of population and commercial industry, and proposes to confine the bookings almost wholly to organizations of at least a thousand membership. A new set policy is to book the outfit for the strongest possible promotions.

Another very marked if not almost radical departure in the Murphy policy will be a completely enclosed midway, all of which means, of course, a so-styled "paid gate". This innovation can be seen to dovetail with the managerial announcement that a total of ten free attractions, with an imposing fireworks

display, are to provide a sensational program of out-in-the-open entertainment. Along this line there are already under signed contracts Prince Nelson, high-wire artist; the Five Flying Moores, casting act feature; with negotiations on foot for the services of several other noted thrillers and high-class platform acts.

General Manager Murphy has contracted for delivery on March 15 of a new "Caterpillar", which will bring the entire total of his riding devices up to six.

In complete harmony with the new "paid-gate" policy the entrance to the midway is to be strikingly beautified with an artistically designed and constructed portable arch, which will be strongly illuminated at night by high "wattage" incandescent lamps of the nitrogen variety.

Augmenting the lineup of paid admission shows on the midway will be a spacious white top wherein to free admission will be displayed the varied exhibits of a merchants and manufacturers' industrial exposition. This comes

under the listing of "special events" and is expected to have a virile appeal to local business concerns. The route of the show will be "due north" from Norfolk, the opening stand of the season. All of this data comes from a representative of the Murphy organization.

BROWN & DYER SHOWS

C. W. Marcus Signs as Manager Advance Forces

Fitzgerald, Ga., Jan. 16.—C. W. (Billy) Marcus, widely known general agent, signed a contract yesterday to handle the advance of the Brown & Dyer Shows for 1923. Mr. Marcus will have a special billing crew and two promoters.

While details are not ready for publication several out-of-the-ordinary features will be launched by this organization the coming season. It may be stated, however, that a six-day program with special features for each date is planned, also that an entirely new method is to be used in exhibiting the show, with a great deal of attention being paid to special advertising along new and novel lines. Three distinct features are to be carried, one of which has never before appeared on a midway with any show. The concessions are also to be handled in a different manner.

FRANK LA BARR (for the Show).

CHARLES POWELL SENTENCED

Confessed Slayer of "Honest" John Brunen Gets From 20 to 30 Years

Mount Holly, N. J., Jan. 18.—Charles M. Powell, confessed slayer of "Honest" John T. Brunen, carnival owner, yesterday was sentenced to serve not less than 20 nor more than 30 years in State prison. Powell's wife was in court, but made no demonstration. Sentence was imposed by Supreme Court Justice Kailach after Powell had pleaded for mercy.

GREATER SHEESLEY SHOWS

Make Extensive Plans for Coming Tour

Milwaukee, Wis., Jan. 18.—Energetic preparations for the coming season presage plenty of activity ere long at the winter quarters of the Greater Sheesley Shows in State Fair Park at West Allis, Wis., where the Sheesley team had equipment of the organization will soon be given a complete overhauling, looking to an early opening.

That this caravan will be bigger and better this year is quite apparent, progress ever having been the watchword of "Capt. John" M. Sheesley and his associates. A number of attractions are to be added to what were carried last season, notable among these to be a feature show—big water circus—under management of W. H. (Billy) Kittle and a troupe of midgets to be in charge of George Chesworth.

Mr. and Mrs. Sheesley, after a two months' sojourn in Milwaukee, are now basking in the zephyrs of Los Angeles. The "Captain" while in Milwaukee submitted himself to the ministrations of a nationally known specialist for a minor operation and left here, he said, more physically fit than he has been in years, and fairly exuding "zip" at the staff conference held just before his departure. He will give attention while in Los Angeles to some of his varied business interests and expects to attend at least two sales with a view of acquiring some additional show property.

The route for 1923 is beginning to take shape, General Agent R. A. Josselyn having been in the field for several weeks. CLAUDE R. ELLIS (Press Representative).

WORLD'S FAIR SHOWS

Plan Distinctive Features for Advance

Baltimore, Md., Jan. 17.—Manager C. G. Dodson, of the World's Fair Shows, which are wintering here at the old Maryland Shipyards, has arranged for several innovative features with the organization on its coming season's tour. One of these is for extensive activity in the promotion of special finance and attendance-drawing contests and out-of-the-ordinary events in connection with the dates and arranged several weeks in advance. For this feature he has contracted a staff of specialists with a well-known local producing company, and the events will include several promotions that have heretofore seemed too minor to allow of but little consideration on the part of caravans. That Melvin G. Dodson will again take up the reins of general agent and pilot the organization seemingly was a welcome announcement to all now connected with the company.

Opening here in Baltimore April 10 the World's Fair Shows will head westward, and into territory where they are well known. Manager Dodson is a believer in the elimination, so far as possible, of banner fronts and several wagon fronts are now under construction for new shows on the midway. Aside from traveling on its own train of twenty-five cars, the show will be well equipped when it leaves winter quarters, even to an electrical wagon containing four transformers. All rides are owned by the management and negotiations are now under way for a "Caterpillar". Special attention will be paid to lighting the traveling playground. "Kicks", a weekly publication and official organ of the company, will make its bow to the World's Fair Shows' personnel the first week on the road. Among the attractions to be in the lineup are King's I. N. L. Ranch, Webb's 20-in-1, Bud Mizzel's War Exhibit, Purdie Bros' Autodrome, Charlie Earnest's Platform Show, R. VanAnt's Penny Arcade, Athletic Arena, Beautiful Bagdad, William Hodgson's Water Show, George Roy's "Over the Rapids" and The Flapper, also a three-abreast carousel, Ell wheel, Soapboxes, Whip and "Caterpillar". About forty concessions will be carried, also a 10-piece American band and a calliope. O. E. RASOR (for the Show).

WILLIAM L. JAMISON SHOWS

To Be Launched in April in South Carolina

York, S. C., Jan. 17.—The William L. Jamison Shows are organizing to take to the field the coming season, opening April 9 with three rides and seven shows. The show is owned and managed by William L. Jamison, formerly manager of the Virginia Amusement Co. and Jamison & Smith's United Shows. During the past three years Mr. Jamison has been retired from the show business and has occupied himself with banking after his chain of hotels. He is emphatic in his statements that the William L. Jamison Shows will not tolerate any "off-color" shows or concessions. All of which is according to an executive of the shows.

WATMUFF TO GREAT PATTERSON

Chicago, Jan. 20.—A letter from Charles F. Watmuff to the local office of The Billboard states that he has signed contracts to go to the Great Patterson Shows this season as general agent. Mr. Watmuff, who is one of the real thoroughbreds among agents, was general agent of the H. T. Freed Exposition for two seasons and his connection with the Patterson organization means a strong and effective combination. During the past winter season Mr. Watmuff has been with the Hagenbeck-Wallace Winter Circus, and closed with the end of the show's season. He wrote that the gross in Cleveland last week was above \$60,000. The circus goes into quarters at West Baden.

For Fairs and Bazaars

The UNIQUE "INTERNATIONAL" BATH ROBE

Takes the place of commonplace Blankets. Will outpull any other premium use to one. Each Bath Robe is packed in an attractive display box, together with a clever enameled hanger. F3259A—LADY'S "INTERNATIONAL" BATH ROBE, Made of Indian Blanket Cloth. Collar, cuffs and pockets trimmed with high-grade lustrous ribbon. Girdle at waist. Flaming, glowing Indian colors. Sizes 38 to 46. Boxed individually, with clever enameled hanger. \$3.00 Each. F724A—MAN'S "INTERNATIONAL" BATH ROBE, of Indian Blanket Cloth. Shawl Collar, trimmed with silk cord. Three buttons. Girdle at waist. Bright, showy Indian colors. A sure-fire number and an amazing Wheel and Salesboard article. Sizes 38 to 46. Boxed individually with a clever enameled hanger. \$3.25 Each.

TERMS: 25% with order, balance C. O. D. No robes at retail. ATLANTIC BATH ROBE CO., 127-129-131-133 W. 26th St., New York City.

"CAYUSE BLANKETS ARE UNSURPASSED—THEY'LL WIN FOR YOU BY SELLING FAST."

In order to get a **Cayuse Indian Blankets** we quote the following reduced price for a limited period:

CAYUSE BLANKETS, \$5.00. CAYUSE SHAWLS, \$6.00. WHITE GLACIER PARK BLANKETS, \$6.75. Prepaid Sample, 50c additional.

We are direct Mill Representatives. Prompt deliveries from either New York or Chicago.

CAYUSE INDIAN BLANKET CO.

S. W. GLOVER, Mgr. Office and Salesrooms: 205 Putnam Building, 1493 Broadway, New York (Adjoining Billboard Office). 390 Palmer House, Chicago, Illinois.

"THE FLAPPER" 25c Feather Shade and Dress



Real Ostrich Plume Feathers, 25c CORENSON

825 Sunset Blvd., Los Angeles, Cal. Don't waste postage; we answer so letters. Send \$1.00 for samples. THEY TALK.

Successful Concession Men Will Use IRELAND'S CHOCOLATES This Year!

THE CURTIS IRELAND CANDY CORPORATION

24 South Main Street, ST. LOUIS, MO. 28 Walker Street, NEW YORK CITY

Send for Illustrated Folder and Price List.

MEMBERS ONLY THEATER PARTY
Given by Ladies' Auxiliary, H. of A. Showman's Club

Kansas City, Mo., Jan. 16.—The Ladies' Auxiliary of the Heart of America Showman's Club gave a most delightful theater party for members only Monday night, January 15, at the Orpheum Theater. About thirty-five ladies were in attendance and the "line" was very jolly. Enjoying the acts on the bill that week, headed by Raymond H. Hitchcock. Those present were: Miss Patterson, Mrs. Mora Price, Mrs. Nell Duncan, Mrs. J. L. Landes and mother, Mrs. Austinson, Mrs. P. W. Deven, Mrs. C. J. Sedmayr, Mrs. Etta Smith, Mrs. Bergman, Mrs. Lindell, Mrs. Forest Smith, Mrs. Claude Mahone, Louise Campbell, Mrs. Clark, Mrs. Tuttle, Mrs. C. F. Zeiger, Mrs. A. Ray (Mother) Martyne, Mrs. Decock, Mrs. Sam Campbell, Nell Sullivan, Mrs. Eslick, Dottie Martyne, Mrs. Mahon, Mrs. Thad Rodecker, Mrs. Hattie Howk, Mrs. Ted Rodecker, Gertrude Allen, Mrs. C. W. Parker, Lucille Parker, Mrs. Calhoun, Mrs. Hanley, Mrs. White and Irene Shelby, Kansas City representative of The Billboard.

DELMAR SHOWS

Tyler, Tex., Jan. 16.—The Delmar Shows have experienced a very satisfactory fall and winter season as to weather and from a financial standpoint, having played but one really bad spot since September, that being Commerce, Tex., where a "Norther" was encountered. Greenville, following Commerce, gave good business during the entire holidays. Minola, the next stand, was also good and the show is now playing Tyler a second week, with the shows, rides and concessions doing nicely. The Delmar caravan this winter is carrying one of the best bucking-horse shows on the road with fourteen "outlaw" buckers and the following riders: Mexican Jack, foreman and snubber; Lucky Jim Bridges, Bill Wright and Ray Black. The Dixieland Musical Show is managed by Clem and Clyde Smith and carries twelve entertainers. Other attractions are the Smallest Mother and Baby Show, an Athletic Show and carry-all, the show and ride being owned by Manager Dr. J. E. Shugart. The concessions are well stocked and flashy. Chas. Higginbotham has six concessions, Mr. and Mrs. Fred Calkins, four, one of which is a ball game operated by Martha Lewis, B. J. Spade and L. C. Carroll, blanket wheel; Mr. and Mrs. Ross Turner, two; Lonnie Taylor, one; Mr. and Mrs. Jack Howard, two; Joe McNamee, three; Clyde McDowell, two; Mrs. Ina Runyon, two, and "Frenchy" with a clean and tidy cookhouse. The management is corresponding with several parties and will have a new Ferris wheel with the show later. L. J. Broughton is expected to join soon with three shows and his ride. Henderson, Tex., is next week's stand, with Marshall to follow.

CHAS. CURRAN ILL

The following telegram, signed Chris Smith Shows and Lincoln Bros. Circus, was received by The Billboard, from Waterboro, S. C., January 17: "Charles F. Curran, of the Chris Smith and Lincoln Bros. Circus, is seriously ill at Waterboro with pneumonia and is located at the Esplan Hotel. Mrs. Curran is remaining with him."

CONCESSIONAIRES AND PREMIUM USERS

Absolutely the best prize yet to attract the crowds. Getting a big play everywhere. A beautiful and handsome
UKELELE
\$18.00
PER DOZEN
BIGGEST VALUE EVER OFFERED.
BRINGS HOME THE BAGON
Send \$2.00 for Sample today and get our Catalog featuring other Ukeleles and Musical Instruments.
25% deposit with all C.O.D. orders
M. S. POHS CO.
100 FIFTH AVE., NEW YORK

NORTHWESTERN SHOWS

CAN PLACE—Exclusive Doll Wheel, Exclusive Candy Wheel, or any other wheel exclusive except Blanket, Umbrella, Lamp, Silverware and Clock Wheels, which have already been sold. Lunch, Soft Drinks, Corn Game and Long Range Gallery have also been sold exclusive. All other Concessions are open. You can use any kind of merchandise for prizes on Grind Stores. Rates are very reasonable. Show opens May 5th.

F. L. FLACK, Manager, NORTHWESTERN SHOWS
36 E. Woodbridge St., DETROIT, MICH.

THE AUTO VANITY

AGENTS—DISTRIBUTERS—SALESMEN

Secure selling rights immediately. \$3.00 retailer. Cost you \$1.50. Better prices in quantities. Sample, postpaid, \$2.00.

A brand new item that is surely a knock out

FRONT VIEW. Beveled Mirror, Comb, Vanity Case, Road Map Holder.

BACK VIEW. Memo. Pad, Card Holder, Pencil.

Application to be hung on Robe Rail in Auto.

UNIVERSAL LEATHER GOODS CO.
442 N. Wabash St., Chicago, Ill.

ROBERTSON & JENNINGS SHOWS

Open April 21—Two Saturdays—in the Best Show City in Indiana. Will Play Manufacturing and Mining Towns in Indiana, Ohio and West Virginia. We Own Our Rides. Have no interest in shows or concessions. Everyone gets square deal. Have two Tops, will lease on small per cent to reliable showman.

Shows Wanted—All styles shows of clean entertainment will be considered. The per cent for these kinds of shows very small. Investigate at once. Concessions Wanted—Concessions are all open. Positively no graft or percentage wheels. Will sell exclusive on Blankets, Silverware, Lamp Dolls and Cook House. Our rates are right, treatment just. Band Wanted—8-piece Uniformed Band. Help Wanted for Ferris Wheel and Merry-go-Round. Address all mail to
C. L. JENNINGS, Springville, Erie Co., N. Y.

LOOK 10-CAR SHOW-10 LOOK

Four Rides, 8 Shows, Free Act, Band
ROSCOE'S IMPERIAL SHOWS
NO RIDES WANTED. NO SHOWS WANTED. NO FREE ACT WANTED.
WANTED—Concessions of all kinds. Reasonable rates. Long season. Good treatment. Big circuit of fairs. Want experienced Man for Through the Falls, experienced Ride Help. Good wages. Show opens Easter Sunday in Detroit, Mich. Address all mail to
ROSCOE T. WADE, 149 Chestnut St., Adrian, Mich. Tel., 1267.

T. A. WOLFE'S SUPERIOR SHOWS WANT

Strange and unusual Freaks (none too big) to feature. Midgets, Fat People, A-1 Mind Reader and Magician who can lecture; in fact, any Legitimate Attraction (Pit or Platform) that can please and entertain. Must be ladies and gentlemen. NOTICE—All who have worked for me in the past, wire or write. Show opens middle of March, Augusta, Ga., Address all communications to
GENE R. MILTON, Mgr., Side-Show, 352 Elm Street, Buffalo, N. Y.

STALEY AMUSEMENT COMPANY WANTS

Ten or twelve high-class Concessions, Lamp and Flipper Dolls sold. Positively no stiff nor racket of any kind allowed. I own my own Rides and play select territory. WANTED—Foreman for Allan Herschell Carouselle and one for Ed Wheel. This selection is backed by capital, years of experience and a reputation. Winter quarters Rogers, Ark. Main office, 315 6th St., N. W., Washington, D. C. Address all mail to
LESTER E. STALEY, Manager, 315 6th St., N. W., Washington, D. C.
EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

COREY GREATER SHOWS

Set Opening Date for April 26

Bakerton, Pa., Jan. 18.—Manager E. S. Corey, of Corey's Greater Shows, has set April 26 as the date for the opening of the new season for his caravan, the year's initial engagement to be at Lewisburg, Pa., under the auspices of the Citizens' Band, a very popular organization in Union County. The following persons, who have signed contracts, have been under the Corey banner a number of seasons: J. E. McCarthy, ride owner; Monte and Dot Wilks, show managers; Mrs. (Betty) Manis, Earl Hardy, George Allen, James Ward, Ray McWeathy, John Harrison, Dick Watkins, R. T. Harold, John Appgar, Wm. Brown, "Baldy" Miller, Jack Howard, E. J. Stewart, Billy McKean and Jimmie Leroy, concessionaires; Alvin Prof. Anthony Jasserdilla, eight-piece band and the Flying LaMarrs, free act. Special promotions are to be conducted in every town played and special paper will be used. All of which data is furnished The Billboard by an executive of the shows.

MACY'S EXPOSITION SHOWS

South Charleston, W. Va., Jan. 17.—Weather in this vicinity lately has been very unsettled, altho with but few snow storms. However, work on the reconstruction of the paraphernalia of Macy's Exposition Shows has gone forward indoors. The repair work on all the old equipment was finished Monday and the crew is now building new outfits for the coming season. Henry and Irene Spellman have left on a short vacation. During their absence the winter quarters is in charge of Bob Allen. Joe DeMarco and Frank and Bud DeLong were visitors the past week. Dan Mahoney is back from a short business trip and is all smiles. Mr. and Mrs. J. A. Macy, owing to business reasons, did not get started to New York as they expected. Mrs. Macy will leave about the middle of this week and J. A. will get away a few days later. Jimmie Foley has signed contracts to furnish two concessions, and a number of the folks of the old Dreamland Exposition Shows days will again troupe under the Macy management. The trained bird act will be augmented and featured in the Circus Side-Show. Some new props, are now being built for this act.

DeWITT COURTIS (for the Show).

PANAMA EXPOSITION SHOWS

Kansas City, Mo., Jan. 17.—The local office of The Billboard is in receipt of a letter from T. H. Brown, of the Panama Exposition Shows, from St. Paul, Minn., saying that the shows are nicely situated in their winter quarters there and that altho Mr. and Mrs. G. E. Murphy, owners of the Panama Exposition Shows, are still away on vacation, the work is going on in full swing under the direction of Dr. King. These shows, it is stated, will be larger than last year, as they are adding three more shows—making 8—and one more ride and a new baggage car. A ten-piece band and two free acts are to be carried. Mr. Brown declares that Mr. and Mrs. Murphy and every one connected with the shows are heartily in favor of the cleanup, and say "All would have been better off if it had happened four or five years ago." Mrs. Murphy is having a costly set of harness made for her goat act and Mr. Murphy is adding several new freaks to his ten-in-one. The shows will open some time in April.

ADDS INNOVATIVE ITEM

Chicago, Jan. 18.—The Universal Leather Goods Company is now manufacturing besides its regular line of electric lighted vanity cases a new and practical item for the automobilist. This item consists of a large beveled mirror, road map holder, card case, large powder box, memo pad and pencil, and can be hung over the robe rail in the back of the car. Mr. Miller, vice-president of the company, reports that this item is only a week old and is already in demand.

World's Famous Leonardo Ladies' Pearl and Pen and Pencil Set
SPECIAL PRICE
\$3.50
PER SET
Consisting of 2 1/2-inch Leonardo, high lustre, best quality Pearl Necklace, with sterling silver snap; also 11-Kt. gold-filled Fountain Pen and Propel and Resil Pencil. Put up in an elaborate plush case. FIVE BIG ITEMS, FOR
\$3.50
CAN YOU BEAT IT?
Write for Our New Monthly Bulletin. Just Out. 25% deposit must accompany all C. O. D. orders.
House of Heiman J. Herskovitz
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Long Distance Phone, Orchard 391.

Puritan Cincinnati Chocolates

IT IS EASY TO SELL CANDY
OF WHICH YOU ARE PROUD.

Wholesale charges allowed up to \$1.50 per case
Write for Catalogue.

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NATIONALLY KNOWN
AMERICA'S LEADING UMBRELLA.



"Just Say Hull" Eventually Why Not Now?

BOOK A HULL UMBRELLA WHEEL ON YOUR SHOW.

The leading concession for 1923. Largest assortment of styles, in a variety of colors, in plain and carved effects. The handles are detachable and interchangeable.

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Direct Factory Representative,
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are Rapid Sellers
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We are the originators of
ARMADILLO BASKETS
made from the shells of these little animals, highly polished and lined with silk, making ideal work baskets.
Let us tell you more about them.
APELT ARMADILLO CO., Comfort, Tex.

Removal Notice

S. BOWER
has moved his
**BUDDHA SUPPLIES
HOROSCOPES
FUTURE PHOTOS**
to the
Bower Bldg., 430 W. 18th St., New York
Make a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.

WE MAKE THEM FELT RUGS

Write for prices. Sample \$2.00 prepaid
LAETUS MILLS, Box 1356G, Boston, Mass.

TENTS

We specialize in Concession and Carnival Tents. Write us your wants.

MIDWEST TENT & AWNING COMPANY
519 Southwest Boulevard, Kansas City, Mo.

**FUTURE PHOTOS—New
HOROSCOPES**
Magic Wand and Buddha Papers
Send four cents for sample.
JOS. LEDOUX,
100 Wilson Ave., Brooklyn, N. Y.

GIVEAWAY CANDY

\$11.00 PER 1000.
\$2.75 per Carton 250.
One-half cash with order.
H. J. MEYER CO.
Box 308, FT. WAYNE, IND.

SAV "I SAW IT IN THE BILLBOARD."

CARNIVAL CARAVANS

Conducted by ALI BABA.

Do your best!
Make the Carnival World popular!!

A. H. Barkley landed Toronto for the Jones Exposition.

Carnival circles heartily acclaim welcome to the Benny Krause return.

The question is: How many brand new, uncopied or revamped, attractions will appear this year?

Seems to be something more drawing than "climate" around Tampa this winter! "Tia-parrilla"? Well, yes.

Seven rides on the S. W. Brundage Shows this season, so Ali hears. Seth W. was on the job early when he contracted for the "Waterpillar".

Sandies of Ponzo—Even an old Mexican comes in on a pass! Wonder what that agent got him to do for that pass? Gave 'em a hot tomalla, I ah reckon!

A. D. (Red) Murray wrote last week that he and his wife were at the time spending a pleasant vacation with Mr. and Mrs. Frank Miller at Greenville, S. C.

Patterson will be more in that branch of amusement circles this year than many had figured.

All has been referring to John (English) Owens, of the S. W. Brundage Shows, as "Sir Thomas" all these long times. It is to be "Honest" John from now on. "Mista, isn't you-all got any nickel sandwich?"

"Billyboy" is often requested to perform really odd personal favors. A midget recently appeared in Cincinnati and asked that some one of the staff purchase—him or her (refuse to tell which)—a half-fare railroad ticket to a certain point—in fact, appeared somewhat vexed when the desired result was not granted.

Johnny Bullock, former riding device man and later associate head of a caravan, now concessionaire, was a caller at The Billboard offices last week while in Cincinnati, from his home in Nashville, Tenn. He was last season with Billie Clark's Broadway Shows.

Chas. H. (Doc) Tillman writes that he would like to hear from some of the showfolks with DeKreko Bros. Shows. Says he has been suffering with a nervous breakdown and had been in a Chicago hospital since December 1, but had transferred to Milwaukee, to be nearer his mother and sisters, and would be in a hospital there for six or eight weeks, as he also has a bad case of carbuncles on his neck. Doc may be

"THE MEN BEHIND THE GUN"



Of Wortham's World's Best Shows

All legal papers in the transfer of Wortham's World's Best Shows, the title and the exclusive right to use the name of "Clarence A. Wortham" and "C. A. Wortham" in the title of any show, have been signed and the rights conveyed to Fred Beckmann (center), B. S. Gerety (left) and George E. Robinson (right).

Mrs. Belle Wortham, widow and administrator of the estate of the late showman, thereby turns over to the three showmen the right to operate the shows her husband established and the trio helped to build up. Mrs. Wortham's interest in the new project is assured, and now it is up to the "other brothers" to carry on the wonderful property of which they by dint of their own work in its cause have become the sole directors.

The triumvirate, Beckmann, Gerety and Robinson, have been much in the public eye since the report of the transfer of the shows became known. Here is a brief history of them:

Fred Beckmann became associated in a minor way with the Barnum & Bailey Circus away back in the eighties. From that start he advanced to an executive of the circus. He also was prominent in the development of Buffalo Bill's Wild West. He is said to be the man who put "101" Ranch Wild West on rails after it had scored at the Jamestown Exposition. In 1918 he became associated with Clarence A. Wortham. Until the latter's death Mr. Beckmann was manager of Wortham's

World's Best Shows, sometimes called the No. 2 company.

B. S. Gerety, who had been associated with Mr. Wortham in other enterprises than showdom, became assistant manager of the shows shortly after Mr. Beckmann took charge. Mr. Gerety is more familiarly known as "Barney". In other lines of business he had served Mr. Wortham well. His first position in the show business was that of treasurer and secretary of the first Wortham show. His ability to handle the job and to learn quickly vindicated Mr. Wortham's judgment of men. Mr. Gerety was a material figure in building up Wortham's World's Best Shows. He is from Danville, Ill., the home of Mr. Wortham's adoption.

George E. Robinson is a circus man of the old school. He was a protégé of Ed Knupp, one of the foremost general agents of today. Robinson, too, started at the bottom. He learned the game "from the bench". He became an adept railroad contractor in the circus field. When Mr. Beckmann took charge of Wortham's Best Shows he took Robinson along as a general agent. Robinson is from Ottumwa, Ia. From the time the new owners took charge of the show Mr. Wortham stood aloof. He was always the adviser, but so far as the management and operation of "World's Best" Shows were concerned he did not interfere. He referred to its personnel as the "aisent brothers of the Wortham family."

Who was with the S. W. Brundage Shows in Nebraska when the boss fired the whole band? Saloons were plenty in those days and the band insisted on serenading them.

Yea, folks, there sure is going to be some "surprises", which don't refer only to attractions and policies—wait until you read the season's roster!

Some two or three seem to claim credit for the managing of a recent eccentric indoor show in New York City, along with promoting it, etc. "Nicks" sure did justice to putting up a story on it.

Word from the Beasley-Boucher Shows, wintering at Cedar Grove, La., was that the folks were hard at work repainting and repainting, getting ready to open March 1. A. C. Boucher is spending the winter in San Francisco.

Many industries have successfully ridden the tide of oppression—but mostly thru co-operation and friendly competition. Inconsistent greed killed the saloon business. Think it over, carnival owners!

Joe (Pop-'Em-In) Lytell postcarded from Tampa, Fla.: "Am taking life easy at De Soto Park here. No work, snow, coal or rent. Just waiting every week for 'Billyboy', and the bluebirds to sing in the spring."

Altho (at this writing) nothing definite has been announced regarding a certain circus down South, Ali wants to make a guess—that James

addressed care of Mrs. Chas. J. Tisch, 1167 Fourth street, Milwaukee, Wis.

D. E. Pense, down in Texas, says he has often got a good "kick" from a certain series of printed "caravans", and that the notes take him back quite a number of years—some twenty years ago. "Jonsey" Jones, take notice.

Don't rely on impressions or guesses, managers and show-story writers, when announcing the personnel this spring. "Little birds" are whispering. Without bona fide contracts there are likely to be numerous confusions and needless contradictions.

The Morris & Castle Show is planning elaborate and extensive improvements for the coming season, according to Bill Floto. As Bill is with the new organization he should know whereof he speaks, and Bill is a fellow who has more than the unusual reputation of being a press agent who tells the truth.

Roma Roberts (Happy Roma), fat girl, with Kelley King the past three seasons, informs that her husband has been ill for several weeks and they have not fully decided about the coming season. They are wintering at Indianapolis, Ind.

Al Fisher and the "loz hat" haven't been heard about very much lately. But some fellows keep real busy almost noiselessly. Ali recalls another fellow (also a general agent), who was with no particular show, but had a very successful 1922, and was heard of in

THE OPTIMIST

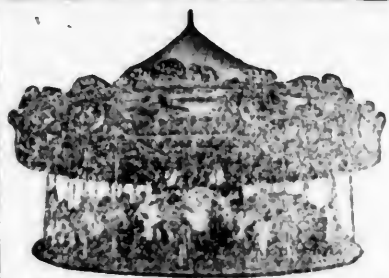
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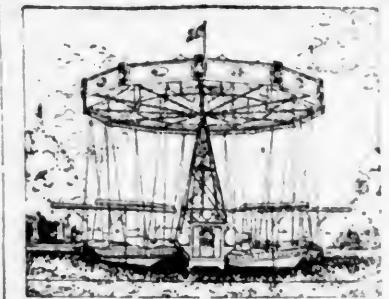


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The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.

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- Per Gross Sets
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- HURST'S GYROSCOPE TOPS. **1.50**
- Per Gross, \$16.50; per Dozen
- Na. B. 305—JUMPING FUR MONKEYS. **.65**
- Per Gross, \$7.50; per Dozen
- Na. B. 601—RUBBER BELTS. **16.50**
- Per Dozen, \$1.50; per Gross
- B. 173—SCISSORS TOYS. **2.75**
- Per Gross
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- Per Gross

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25 Cal. Automatic. One of the most famous, highest grade automatic pistols in the world. Guaranteed not to jam or miss fire. Are safe and reliable.



SPECIAL AT \$6.35
Shoots 8 Times. Every One Brand New and Perfect. Has Safety Grip in Handle.
\$27 .32 Caliber German Orgtles Automatic
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The most remarkable weapon made, regardless of same, make or price.
These pistols shoot regular .25 and .32 Caliber Winchester American steel bullets. Small in size, easily carried. Powerful and accurate. Extra magazines, \$1.00.
Parrel Post Insured Extra.
PLEASE NOTICE: Do not confuse the Orgtles Automatic with the cheap nameless unreliable Spanish Automatics sold for a few pennies less. You can depend on the Orgtles.
BRAND NEW GENUINE GERMAN LUGERS, \$13.50
NOTE: 25% deposit required on all C. O. D. orders. When small items are ordered includes enough to cover parcel post charges.

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Quality-Service-Price PROGRESSIVE SPECIALS

Hula Hulas, Fatimas, Flirts, Lamps and Fan Dolls.

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Phone: Spring 2644.

3-1 COMBINATION SHOPPING BAGS



Cannot be compared with any ordinary cheap bag. Made of the best heavy auto leather. When opened measures 17 1/2 x 12 1/2 in.; closed 6 x 9 in. Retail for \$1.00. Special Adv. Price \$4.00 PER DOZEN. Sample mailed for 50c.
3-1 COMBINATION SHOPPING BAGS
Made of Elkhide leather in beautiful colors of brown, blue and dark red. Retail for \$2.00. Special Adv. Price, \$7.50 PER DOZ. Sample mailed for 85c. All orders shipped same day as received. One-fourth deposit, balance C. O. D.
N. GOLDSMITH MFG. CO., 160 N. Wells St., CHICAGO.

public print but a couple of times last summer (Jack Wright).

With it now settled that the Johnny J. Jones Exposition again gets the Canadian National Exhibition at Toronto, curiosity and quite some expectancy relative to other Canadian fairs now turns to the meetings at Calgary January 23 and 24.

Sort of paraphrasing an old adage: "Absence of 'poisonous' exhibits will make the public heart grow fonder." Merit begets friendliness, which in turn begets prestige and boosting, and the whole more than gets satisfaction of brain rest and net receipts.

Where is Lloyd Wagoner, who had the band, and George Willard, who had the moving picture show with the Brundage & Fisher Amusement Co. in 1906? Goodness, gracious, what a business that picture show did in those days!

A new "handle" seems to have been hung on the affiliation of H. E. (Doc) Smith and Jack Lytle—the "Pine Brothers." Appears that the appellation was inspired from their "push-and-boost" spirit of activity in connection with a successful indoor fair and exposition for the Shrine at Washington, N. C.

A. C. Bradley recently passed thru Cincinnati and held confab with members of The Billboard staff. A. C. seemed to have several things in mind for the coming season—circus, carnival; manager, agent; possibly (a guess by A.) a combination of connections, but he didn't "convict" himself on any foreclosure.

Alas, Bob Burke, the birdiet has given up all aspirations for a life of song. However, it has "substituted" by becoming one of the prettiest pets on record, and the "whole family is hugs over it." Doubtless the foregoing sentiment is of wide range, eh? Fair enough! How many concessions the coming summer?

Samuel Burgdorf, late general representative of the Great White Way Shows, wrote from New York City that he had received several answers to his ad in a recent edition of The Billboard, and that he would doubtless be ready to name the caravan with which he will be connected in the near future.

Guess at the number of years it will be before the "Annual National United States Fair" (or similar title) can be authoritatively chronicled? Possibly a more progressively advanced generation may be able to put it over. Yet there are plenty brains and opportunity right now!

B. C. Stokes, well-known band man, postcarded All last week that he had been taken down with pneumonia and was still quite ill at Mount Larned, Ill. Stokes says it gets very lonesome for him and he wishes some of the "toters" would drop him a few lines now and then, and that a few cigarettes would be appreciated.

"Bill" Floto is wintering in Tulsa, Ok., where he is promoting wrestling matches and is interesting the sporting class of Tulsa in the grappling game. He got off to a good start, and with two matches a month should gather in plenty of Jack to feed the family during the winter months. Between matches Bill is in Kansas City.

George Booth, carousel operator, who has been in and out of Cincinnati the past two weeks, called at The Billboard January 18. Said he was on the "swing" with the Metropolitan Shows the forepart of last season and later in the same capacity with Billie Clark's Broadway Shows. Spoke of leaving for points eastward and not having yet signed up for 1923.

After enjoying the holiday season at home in Buffalo, N. Y., Gene E. Milton says he is physically all set for a busy season. Gene has again signed with T. A. Wolfe's Superior Shows to manage the Big Circus Slide-Show with that organization. Says he had a very nice season last year with T. A. and looks forward to a much better one this year.

A letter from Mr. and Mrs. Fred Veal informed that, having resigned from the Veal Bros. Shows, they have opened the new Hotel Veal on North 5th avenue, Birmingham, Ala. On Sunday, January 14, Mr. and Mrs. Veal had as their guests at dinner Mr. and Mrs. Mike McGee and son, Joe; Mr. and Mrs. Bill Borin and Mrs. Veal's sister, Gertrude, of the L. J. Heth Shows.

Rex M. Ingram, wintering at North Wilkesboro, N. C., advises that he has been busy framing attractions for the coming season and has booked a pit show and snake show with the 20th Century Shows, to open in or near Cloverville, N. Y., about the middle of April. Rex and Mrs. Ingram will probably be with that caravan and will doubtless receive a hearty welcome, as they were missing from the ranks the past season.

James and Oella Edwards advise that after closing with the Dominion Exposition Shows at Lewistown, Mont., they played picture houses with two novelty acts, thru Montana, Wyoming and Nebraska, landing at Lincoln January 6, where James had a week's engagement with his novelty wire act at an indoor circus. Their next booking was for Wahoo, Neb., January 15 and 16.

William McAtee and wife, who have the carousel with the S. W. Brundage Shows, are busy framing attractions for the coming season. They are wintering at their home in Ellsworth, Kan. A letter from William informed that Mrs. McAtee had returned home January 11 from a hospital, where she underwent an operation December 30 for stomach trouble, and is now getting along fine.

Arthur P. L. Smith says "It's better late than never," regarding a dandy Christmas spread and festivities enjoyed by the folks of Johnny Wallace's Circus Slide-Show, in winter quarters at Lakeside Park, Wilmington, N. C. Around the festive board were seated Mr. and Mrs. Johnny Wallace, host and hostess; Mr. and Mrs. Gar Shetrow, Mr. and Mrs. Fred Utter, Mr. and Mrs. Lee Manske, Harry Martin, Monk Hill, Fred Johnson, Curly Shetrow, Clint Graham, James Hafferty, Harry Meers, Ray Hawkins, Baby Ben, Arthur Smith and sister and Cliff Brooks (twenty—at one table—count 'em). It was a bounteous spread and a wonderful time

(Continued on page 98)

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THE BOOK THAT LEADS
IN THE NOVELTY RACE



This catalog contains the cream of the best, gathered under one roof for your immediate and dependable source of supply. Merchandise that has proven to be in the whirlwind-seller class, goods that snap with sales-producing qualities are the only kind that find space in this book. Yours for the asking.

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Investigate our new Model "C" for road and show use. Same big capacity, same famous Peerless Patented Kettles. Comes complete with permanent carrying case. Weight, 80 pounds. Low price.
Another Sensational Profit Maker
The Peerless Coating Machine. Complete equipment for chocolate coating, refrigerating, storing and selling ice cream Snow Balls, etc. Three models.
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ALWAYS GET THE PLAY
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Same prompt service and square dealing as on our Pillows.

AGENTS: Our Pillow Sales Card Deal is the greatest money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, postpaid.

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A four-color, 1,000-hole Board, showing Pillows in their natural colors. Ten Pillows and Board come neatly packed in strong carton. Send for list of various Pillow Assortments.

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KIRCHEN FLOWER BASKETS. Filled with Beautiful Artificial Flowers, Make the Flash that Brings in the Cash.

SPECIAL OFFER NO. 11 consists of 20 BASKETS for \$25.00. All 23 inches high, FILLED with gorgeous, natural looking artificial flowers. 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers all ready for use, artistically arranged by our experts. Comes packed in individual box. Baskets are made of red, beautifully colored gold bronze. FREE with this offer, 1 gross Assorted Colored Carnations. 25% with all orders balance C. O. D.

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- 100 Assorted Novelty Toys \$ 7.00
- Jazz 3200 Whistles, Per Dozen85
- Jazz Song Whistles, Each in Box, Dozen 2.00
- Large Broadway Chicken Squawkers, Per Doz. 1.00
- Brilliant Eye Fur Novelty, Per Dozen60
- Novelty Cigarette Holder Pipe, Per Box 3 Doz. 1.50
- Mechanical Gyroscope Tops, Per Dozen 1.68
- Running Mice, Best on the Market, Per Gross 4.23
- Toy Radiophones, Per Gross 9.90
- 11-Inch Dolls, Per Dozen 2.75
- No. 123—Fancy Rubber Picture Balls, Per Doz. .75
- No. 574—Poker Back, 200 Chips and Cards, Each No. 340—4-Piece Manicure Set, in Box, Each. .75
- Large Fancy Pillow Tops, Assorted Designs, Per Dozen 12.00
- Joke Books, 25 Styles, Assorted, Per 100 4.00
- 100 Assorted Shape Paper Hats, Per 100 6.50
- 100 Assorted Noise Makers, Per 100 6.50
- Novelty Stockings, Per Dozen 2.00
- Peggy, the Novelty Mechanical Ladder Toy, in box, Each 1.00
- No. 185 1/2—Teddy Bear, 9-in. Red Coat, Voice, Joint Arms and Limbs, Per Dozen 4.90
- Fur Voice Dogs, Each in Box, Dozen 1.25

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PADDLE WHEELS

BEST YET

- Greatest Wheel ever made. Wheels made of one piece three-ply kiln dried lumber. Can not warp. Run on ball bearings. 30 inches in diameter. Beautifully painted.
- 60-No. Wheel \$12.00
 - 90-No. Wheel 13.00
 - 120-No. Wheel 14.00
 - 150-No. Wheel 15.00
 - 180-No. Wheel 15.00
 - 12-No. 7-Space Wheel 15.00
 - 15-No. 7-Space Wheel 16.50
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- Headquarters for Dolls Candy Aluminum Ware Silverware, Pillow Tops, Vaas, Novelties, Illch Striker, Wheels and Games. Send for catalogue.

SLACK MFG. CO.

128 W. Lake St., CHICAGO ILL.

Imported Bird Cages

FOR IMMEDIATE DELIVERY.
Four sizes with enameled base and drawer bottoms
Per Dozen, Assorted, \$15.00
Stock Cages \$4.00 per Dozen.
Also Bird Breeding Supplies.

The Nowak Importing Co., Inc.

84 Cortlandt Street, New York City, N. Y.

BUY "I SAW IT IN THE BILLBOARD."

VALUES THAT COUNT!



MEN'S RUBBER BELTS
The best made in plain limit, stitched and seal grain effects, with detachable roller buckles. You can buy belts for less, but not in the quality we offer at this price. Assorted black, brown and grey.

\$15.00

LEVIN BROTHERS

Ohio and 6th Streets
TERRE HAUTE, INDIANA



BAMBOO SELF FILLING FOUNTAIN PENS

B-126
Free flowing, does not leak, all the rage, black mounting, self-filling.

Gross \$48.00

Dozen \$4.50
Sample sent postpaid on receipt of 50c.

CARNIVAL CARAVANS

(Continued from page 97)

was had, informs Arthur, toasts at the table and gifts afterward being in order. Baby Ben (Fat Boy) presented Johnny with a monstrous package, which the recipient unwrapped for fifteen minutes, finally coming to the present—and Arthur asked: "Have corkcrews absolutely gone out of style?" The commissary department for the big feed was presided over by Baby Ben and Miss (Margaret) Smith.

Paul F. Clark, who has the Zeldman & Polle wild animals playing indoor events this winter, wrote from Pittsburg: "These attractive indoor circuses seem to be the thing, as I have been playing them all winter and have not seen one flop yet—the people will turn out to see a real good circus program. It looks as tho they will give this kind more support than they do a bazaar." There's food for thought in Paul's letter—the public taste is apparently more for show and ride entertainment than concessions.

Added impetus to the work of construction is the report from the Zeldman & Polle Exposition Shows winter quarters at Nitro, W. Va., with the return there from business trips of Messrs. Henry J. Polle and William Zeldman. Truly this big caravan gained an enviable reputation for presenting diversified, but thoroughly clean, entertainment thru the Central States last season, and all indications now point to its adding to its cherished holdings in this regard this year, altho the territory to be played has not been announced.

A few deductions have been that "steal-um" stores will this year try to work independent at fairs, and that they will where "fixable" against carnivals. Carnival managers and showfolks (including legitimate independent show, ride and concession men) should have very little trouble or be caused much loss of time in seeing that they do not operate—get a few influential "better citizens" with you and "kick the props from under the local grafters"—properly handled it will win, also cause a "showdown" by somebody with the fair association, with the citizenry. There has been such a "storm" against carnivals, now turn the tide in your favor.

A press clipping from Honolulu, Hawaii, stated that M. B. Runkle had located his big War Relic Exhibit in a 30x120 tent on the green in front of the Young Hotel, under the auspices of the American Legion's Honolulu Post, No. 1, and did a fine business during a ten-day run. Another clipping (from The Honolulu Advertiser) stated that Bill Rice's water circus personnel "blew into town and made the citizenry sit up and take notice" on Christmas Day while on their steamer trip from Pisco to the Philippine Exposition at Manila, starting February 3.

Further news on the "fishing folks" at Pensacola, Fla., received last week was that Bedouins have been surely among "those present" almost every day this winter. Included in the list, indeed the "caravan" are Don Davis and wife, of the T. A. Wolfe Superior Shows; J. H. Davis and wife, of the Zeldman & Polle Exposition Shows; Chas. Lorenzo and wife, of Miller Bros' Shows, and J. F. Nicholson and wife and the Nicholsons' four-year-old son, Jimmie (a "mascot" of the bunch), J. F. and the Missus adding to their b. r. by selling needles to the natives and taking subscriptions to magazines.

Fingerhut's Concert Band has again been engaged for the coming season by the Zeldman & Polle Exposition Shows. In a letter from Director John Fingerhut he seemed quite satisfied with making this arrangement, as he and his band boys have many friends with that caravan. John F. wrote from Martins Ferry, O., where he was supplying music for the Progressive Indoor Circus, under the auspices of Fraternal Hall Association, a promotion of Kinsey Bros., of the National Exposition Shows. He stated that the Wm. Schultz Circus and the wild animal acts managed by Paul Clark were presenting the circus program. Also said that his band this season will number 16 musicians.

Gene Gallis has been out of the outdoor show game for about two years, instead being in the phonograph and record business in Toledo. He sends some "caravan" notes from that city as follows:

B. B. Baxter is putting in the winter at his old trade repairing typewriters. He is also organizing a caravan for the coming season and is emphatic in stating that there will be no gift or dirty girl shows with it.

W. J. Torrens is busy with correspondence and plans for the reorganization of his shows. Jimmie Swift and Jack Faust are promoting indoor celebrations.

R. C. Rockwell is painting signs and doing nicely (possibly) All could get R. C. to tell

For Bazaars and Indoor Shows

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

PREMIUM SUPPLY COMPANY

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SMASHING PRICE REDUCTIONS

ON THE FAMOUS K. & G. Plume and Lamp Doll Sensations



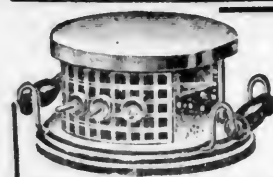
- AND GENUINE CAYUSE INDIAN BLANKET**
- No. 8—PLUME DOLL \$ 50.00 per 100
 - No. 5—PLUME DOLL 100.00 per 100
 - No. 43—PLUME LAMP DOLL (as illustrated) 150.00 per 100
 - JUNIOR STAR PLUMES (as illustrated) 25.00 per 100
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 - SEPARATE PLUMES (as per cut, real ostrich feathers) 40.00 per 100
 - OUR NEW FLAPPER PLUME (Skirt and Shade complete) 50.00 per 100
- All the above Plume Dresses and Shades come in a variety of ten different colors.
Try Our New Hair Giveaway Dolls. Special. \$25.00 per 100.
- UKULELES, Quantity Price \$1.50 Each
BANJO UKES, Quantity Price 1.75 Each

WE ARE DIRECT MILL REPRESENTATIVES FOR THE FAMOUS CAYUSE INDIAN BLANKETS.

- Blankets \$5.25 Each
- Shawls (with Fringe) 8.25 Each
- Glacier Park Blankets 7.00 Each

Anticipate Your Requirements. Order at Once. Goods Shipped Same Day Order is Received.

KINDEL & GRAHAM,
785-787 Mission Street, San Francisco, Calif.



BAZAAR WORKERS
We import and manufacture a full line of household and portable electrical appliances. Live premium users are getting in on this line.

ELECTRIC STOVE \$2.25 WITH LEATHERETTE TRAVELING CASE.

Write for Descriptive Matter of Our Complete Line.
TORNADO ELECTRIC CO., INC., 565 Broadway, New York City.

SALEBOARD OPERATORS and JOBBERS ATTENTION!

32 Flashy Embossed "Brown-Built" Boxes High-Grade Chocolates,
18—40c BOXES
8—75c BOXES
4—\$1.25 BOXES
2—\$3.50 BOXES
Price \$8.50

600 or 800 Hole Board Free—Half With Order and Balance C. O. D.
MINUTE SUPPLY CANDY CO. | 2001 VLIET STREET, MILWAUKEE, WIS.

CONCESSIONAIRES ATTENTION SHOWS

At the Coliseum, Chicago, Illinois

ALL NATIONS RALLY

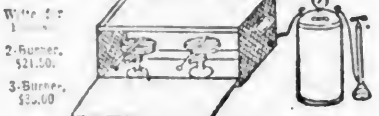
FEBRUARY 26-27-28—MARCH 1-2-3

AUSPICES AMERICAN UNITY LEAGUE

Endorsed by all Jewish and Catholic Societies of Chicago. 200 churches selling tickets. All concessions open as this ad goes to press. No preferences, first come first served. No Wheels. Group Games, \$100, Grind Stores, \$50. All Concessions must conform to The Billboard's cleanup campaign. No Grift or Strong Joints. This is a real one, first in Chicago this season. Half deposit must accompany applications for space. Showmen, here is your chance with Side Shows. What have you? Must be first-class, clean and ready to stand closest inspection. All Free Acts, Rides, Popcorn and eating privileges booked. Pay your own wires. A. F. SHEAHAN, Director. Address all communications to ALL NATIONS RALLY, 533 S. Wabash Ave., Chicago, Ill.

LET US HELP YOU
"CLEAN UP"
YOUR COOK HOUSE

HOT BOX STOVE—Griddles, All Sizes.



A new and most desirable Pressure Store, with a fine polished handle, an attractive Coffee Urn, a dazzling colored gas pressure Lantern, will make your cook house a real eating place. We have the most complete line of Cook House Equipment in the country. Catalog will be sent upon request.

WAXHAM LIGHT CO.

Dept. 15, 350 West 42d Street, NEW YORK.

C. E. Taylor Co.

245 West 55th Street
NEW YORK

Write for

BEADED BAG FOLDER

DOUBLE RINGS TASSELS

CHINESE BASKETS

10 RINGS, 10 TASSELS, NESTS OF FIVE.



\$2.75 PER NEST

Sample Nest, \$3.00 Prepaid

A. KOSS, 2012 No. Halsted St., CHICAGO.
Telephone: Diversey 6064.

Capt. Latlip Wants

To lease with privilege of buying Eli Ferris Wheel. Write full particulars with best terms to my home address.
209 Elm Street, Charleston, W. Va.

BALL GAME HOODS, complete with poles and ropes, women's wearing or return curtain, 7 ft. high front, 8 ft. high back, 5 ft. deep, 3 ft. wide, 8 ft. black & white stripes, \$18.15. 10-oz. khaki, \$20.00. One-half bush, balance C. O. D. TUCKER DICK & HUBBARD CO., Ft. Smith, Arkansas.

how he saved my life with Zeldman & Pollie Shows at Kokomo in 1920.
"Hamme" Allen, blind and known to hundreds of trouperas, is putting on a dance here for his benefit. Allen is "Billyboy" agent to the showfolks here. The writer will put on a little vaudeville show and others are also going to donate their services.

In connection with the propaganda campaign that some interests have doubtless fanned of "personal" advantage to wage (thru purported "outside" agencies and otherwise) against ALL carnivals ("prohibiting traveling carnivals" as it is almost without exception stated) with no discrimination among carnivals as to merit or individual reputation, about the most reasonably sensible editorial All has read on the subject (and he has read over a hundred of them) appeared in The Bemidji (Minn.) Pioneer of January 12. The first paragraph of this editorial, headed "Bucking the Carnival," follows:

"The bill prohibiting traveling carnivals is to be introduced in this session of the Legislature, which is being supported by the Woman's Co-Operative Alliance and other organizations."

It then, conscientiously or unconscientiously, exposed a brand of propaganda that has been running fluently thru newspapers regarding what this or that board of health "dug up". The third paragraph of the editorial was thus: "It does beat all, the number of bills of Legislature is asked to consider. This bill may and may not have merit, but in our opinion there are so many problems that need immediate attention that one can hardly blame our law makers for becoming disgusted with those of lesser importance."

Far be it from All's or from any good showman's, upholding that "immoral shows," "no-chance" games, etc., should run rampant thru-out the country (either in towns, cities or with carnivals). It's the lack of discrimination between the good and bad that is neither due representative show people, as a truly meritorious profession, or is it to be considered complimentary to those who would father such legislation? It would be much better to turn their attention to local "fixes" (detriments in the "home-town" ranks) and to do their "missionary" work by seeing to it that immoral shows and "stealing" concessions are suppressed whenever they appear. Yes, they CAN do it and with half the energy many of them are now exerting to "eliminate all carnivals"—seemingly, more "business" than conscientiousness. Then the "intolerable features" would soon be wiped out and hundreds, yea thousands of upright, moral men and women of the carnival world would receive their reward—just and due appreciation.

Coincident with the above mentioned bill (which at this writing has not been "put over"), All notes in an article in The Minneapolis (Minn.) Star of January 16 that, according to the article, The League of Woman Voters, the W. C. T. U. and other women's organizations are backing the Woman's Co-Operative Alliance and that the bill had been approved by Chief Justice Brown.

If the bill is to clean up carnivals, fine; if to "clean out" all carnivals—it looks "rotten."

THE EVANSES IN CHICAGO

Chicago, Jan. 17.—Mr. and Mrs. Ed A. Evans and Edward A. Jr., arrived in Chicago today by automobile from winter quarters in Miami, Ok. They came by way of Kansas City and St. Louis. Mr. Evans will buy supplies for the show and the family will visit relatives in Chicago for a week. Mr. Evans said that twenty-four boys had been arrested in connection with the recent robbery of his private car in Leavenworth, Kan., when more than \$2,000 worth of property was stolen and the car damaged.

BARTLETT WITH RIALTO

Chicago, Jan. 18.—Jack Bartlett, special agent last season with the Slegrist & Sibson Shows, is now on the front door of the Rialto Theater and reports a satisfactory affiliation.

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

ELECTRIC TORCHIER LAMPS

Carnival, Bazaar, Premium Men, Agents, get in on the latest craze. Beautify every home. Wonderful premium. TORCHIER LAMPS, from 9 inches to 25 inches high, ten assorted designs and sizes. Finished in high-grade style. Polychrome finish, hand burnished and sprayed, real mica chimneys. A hard composition base and top, wired complete with 6 ft. of cord, plug and socket, ready for use. Prices from \$1.19 to \$1.99 each, in dozen lots. Sample Torchier, 20 inches high, hand burnished, ready for use, \$1.40. CHUMUN ART CO., 908-910 W. North Ave., CHICAGO, ILL.

Juice Joint People

We furnish formula free. Sell you the material at the lowest possible cost.

MAKE IT YOURSELF

Largest and most responsible concern. All shipments for the road made same day order received. Correspondence solicited.

W. B. WOOD MFG. CO.

Manufacturing Chemists,

ST. LOUIS, MISSOURI

Zebbie Fisher's New Indestructible Wheel Guaranteed

After years of experience is today making the BEST WHEEL ever made, and is being used by the Leading Wheel Operators. This Wheel can be made in any combination up to 300 spaces on each side, with star or space for capital prize. This Wheel will not warp, break or pull apart. Guaranteed to run perfectly true. Steel axle, with solid brass bushing and oil cup inside of bushing. Solid brass pegs, holes drilled by hand, filled with glue and pegs inserted, which guarantees pegs from coming out. Indicator holder, solid brass, two thumb bolts, with slit for indicator. Price, \$40.00. ZEBBIE FISHER CO., 60 East Lake Street, Chicago, Illinois.



Clean Up With "LE-PO" The Trained Frog } \$7.50

Made of Metal and Actually Leaps

Our "GEE-WHIZ" PAPER FOLDING TRICK sells for 25c. It gets the coin. Per Hundred \$4.00
GOLD AND SILVER NO. 70 GAS BALLOON, Gross..... 4.00
BLACK ENAMELED RUNNING MICE, Gross..... 4.00
"FLYING PIGEONS", something new, Gross..... 4.50

BRAZEL NOVELTY MFG. CO.,

Cincinnati, Ohio

AT LIBERTY! WALTER B. FOX, General Agent.

WANT TO HEAR FROM RECOGNIZED ORGANIZATIONS ONLY.

Address LIEBEL APARTMENTS, - - Conneaut, Ohio.

J. F. MURPHY SHOWS WANT

Circus Acts doing two or three turns. Year around proposition. The best none too good. Box 1353, Norfolk, Va.

FOR SALE—TWO DIVING GIRL FRONTS

Consisting of two 10x10 Paintings and Overdoor, \$30.00 each front. Will send C. O. D. subject to examination. They are real bargains. Also Indoor Diving Act, formerly owned by Laura Murray, \$100.00; Monkey Speedway, all complete, including two 40x50 Tents, Holcomb & Hoke Pop Corn Machine, good order, almost new, cheap. Address L. B. WALKER, 220 W. Broadway, Boston, Massachusetts.

WANTED CONCESSIONS FOR ALL WINTER IN FLORIDA

Will book Eli Wheel 60-40. Will book or buy High Strike, Stock Wheels and Grind Stores write or wire. MITCHELL AMUSEMENT CO., Vera, Fla., Fair, Jan. 22 to 27.

WANTED — FOR — WANTED

GOODING'S CERTIFIED SHOWS

Two more GOOD CLEAN Shows, Hit and Platform Shows and Attractions for Circus Side Show. Must be High Class and CLEAN for lady audiences. Man with strong Marionette Show, also Punch and Magic. Also leading act, five men and five women, costumed of every description. Man to furnish and run a first class Cook House and Soft Drinks, two first-class Contest Men, Man Solicitor for Advertising Program and Banners, good small Band, sensational Free Act to feature, good Electrician who will stay on the job. John D. Shee write me. Good people in all lines write us; we may be able to place you with a REAL

SHOW. NO GIRL SHOWS of any kind. NO GRAFT. NOTHING OBSCENE or OFFENSIVE to the most exacting patrons. Show will open early. We are STRONG for the CLEAN-UP. We will KEEP the GOOD in GOODING. Only those who will conduct themselves as ladies and gentlemen will be considered. Address all mail and wires (prepay them) to

GOODING'S CERTIFIED SHOWS, P. O. Box 203, Lancaster, Ohio.

W. J. TORRENS, Owner.

WILL AIKEN, Gen. Agt.

W. J. TORRENS UNITED SHOWS

Eighth Annual Tour, 1923. Opens at **DUGGER, IND., April 14 to 21—2 Saturdays—downtown.** First carnival downtown in 7 years. **THE PAGEANT OF PROGRESS, OBLONG, ILL., April 23 to 28.** Oblong, Ill., noted as an oil town and the best spot in Southern Illinois. Expected attendance, 25,000 to 35,000 people. The last pageant drew easily this number.

BIG ELKS' SPRING FESTIVAL, BENTON, ILL., April 30 until May 5. Auspices B. P. O. Elks (1234). **WANTED—**A real Carry-Us-All for the season, with the flash; a Seaplane or Aeroplane, will furnish flat car for the same. **Wanted—**Ferris Wheel Operator for Eli Wheel. **Want Shows—**Athletic, Hawaiian, Illusion, Crazy House, Mechanical Shows, Pit Shows, Shows with or without own outfit. Will give liberal terms. **Want 16 Colored Performers** that can double in brass. I will furnish an extra fine outfit. **Wanted—**Concessions of all kinds. **Exclusive to the proper parties.** This show advertises, uses plenty of electricity and is always booked ahead under auspices, and moves without borrowing from the people connected with it. **Address**

W. J. TORRENS, Prop., W. J. Torrens United Shows, Hot Springs, Ark., care Coma Hotel.

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Nebraska Fair Men Ban "Vultures"

Lincoln, Neb., Jan. 16, 1923.
Editor The Billboard—Does it pay to run clean shows and concessions?
At the meeting of the Nebraska Fair Managers Chas. Graft, president of the State fair, read a paper to the County Fair Committee in which he referred to the grifters, with their cappers and steers and gimmicks and sneezes on their joints, as "vultures." There were representatives from eighty-seven counties and all voiced the same opinion. Walter Savage contracted his shows for seven fairs, including the Big Six Nebraska Circuit. Mr. Savage was offered twenty-two fair dates—the result of conducting good, clean shows. The fair men want clean amusement, but no painted junk. The impression created at the meeting of the Nebraska fair men is that grifters, who show and "99 camps are going to get a mighty cool reception in this State from now on. (Name withheld by request).

Urges Carnival Managers To Boost Their Interest at Fair Meetings

Dugger, Ind., Jan. 15, 1923.
Editor The Billboard—As The Billboard always aims to be right and give credit where it is due, I ask you to print my comments regarding the story in the Fair Department of your January 13 issue on the meeting of the Indiana Fair Association. James A. Terry, secretary of the Laporte Fair and a representative of the Booneville Fair, took a rap at carnival, stating that they found them of no value to their fairs.
I have followed fairs for years and wonder what a fair would be without a carnival on the midway. I am in favor of the clean-up campaign for carnivals, but hate to see the business knocked without some one to defend it. It was at the meeting of the Indiana fair boys last year and during the carnival defended by an agent named S. Burgdorf. I liked the way he defended it to such an extent that I wrote the editor of a paper and he printed quite an article supporting the agent. But there was no Burgdorf at the meeting this year.
Why didn't the carnival interests have a representative there to defend them? When are they going to wake up and have a representative at every such meeting, if only to defend the business? Boosters can be made of those who might become knockers. This man Burgdorf is a hooster and was not afraid to voice his opinion. More power to him.
(Signed) "POP" FOSTER.

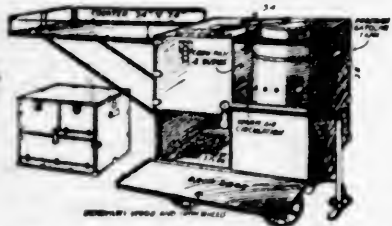
Explains Police Investigation

Washington, D. C., Jan. 13, 1923.
Editor The Billboard—I read the article in the current issue of The Billboard under the heading, "Proposed Park Promoters Held by Washington Police," and know that you are interested in reports or copy that come to you only for their news value.
There is no gaining the fact that such publicity is very injurious to our welfare and progress, especially when just starting a new

BEST FOR THE ROADMAN

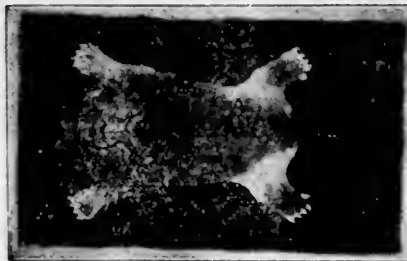
Talco Kettle Corn Popper

NEW LARGE OVERSIZE MODEL
LOWEST PRICED HIGH-GRADE POPPER



Built in a powerfully constructed and handomely decorated trunk, which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always outsells any other kind and brings greater year-round profits. Write for full information.

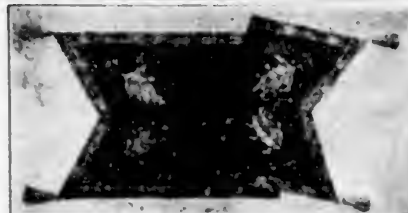
TALBOT MFG. CO.,
1212-17 Chestnut Street, St. Louis, Mo.



AGENTS, CONCESSION MEN OR SALESBOARD OPERATORS

Attractive articles that are different: Iron and Tiger Rugs and Scarfs. Size 21x10. Made from cotton felt. Sample \$1.35 Dozen \$12.50 per Dozen. Wool felt. Sample \$1.75. Per Dozen, \$18.00. Heavy felt, for rug purpose. Sample \$2.00 Dozen, \$21.00. Extra heavy felt. Sample \$2.25. Dozen, \$24.00. OAK LEAF Design Table Scarf, biggest thing in outline, must be seen to be appreciated. Size 18x18. Cotton felt. \$12.50 per Dozen. Sample \$1.25. Wool felt. Sample \$2.75. Dozen, \$30.00. Size 15x60. Wool felt. Sample, \$3.25. Dozen, \$36.00. Send for circulars of other big selling items. All goods sent postpaid when cash accompanies order.

BRADFORD & CO., INC., St. Joseph, Michigan.



We Offer Two USED CARROUSELS In O. K. Condition

Entirely renovated—all newly painted and decorated.

*A two-row-abreast of another make
A three-row-abreast of our own make*

(These are for permanent location, NOT portable.)

PHILADELPHIA TOBOGGAN CO., Germantown, Philadelphia, Pa.

EVER-READY DISAPPEARING WRITING PAD

Bore in Chicago are cleaning up. Harry Fox sold 15 dozen the first day out. Every demonstration sells to four out of five people employed in shops, offices and stores, etc. Wonderful for scratch or telephone pad. Write without a pencil, using match or finer nail. Lift the first sheet and the writing disappears. Pad is ready for your next memo. Saves paper, time and trouble. Samples, 25c each, postage prepaid. No free ones. Quantity price, \$12.00 a Hundred or \$100.00 per Thousand.

DIRECT SALES & SERVICE COMPANY, Sole Distributors,
7 W. Madison St., Chicago.

Disabled War Veterans' Mardi Gras, Celebrations and Bazaar, Feb. 5th to 10th, Gulfport, Miss.

**WANTED: FREE ACTS and Concessions for Indoors.
Riding Devices, Free Acts and Shows for Outdoors.**

Address CELEBRATION COMMITTEE.

WANTED—Concession Agents, Men or Women, for Wheels and Grind Stores

50-50 proposition. All winter in Florida. Also there is room here for several good Concessions, both Wheels and Grind Stores. For Concessions address MITCHELL AMUSEMENT CO. Agents address
GEO. W. LA MANCE, Vero, Florida.

park, as we are doing. For that reason I wish to state and have you give same as prominent display as possible the following, which is the true account of this unfortunate situation.

While at a picture theater a man who claimed he had been held up and robbed by automobile bandits believed he recognized my wife and brother-in-law and another member of our party as the robbers. So they were taken to the police station for investigation. In carrying out the investigation the police also questioned Jay D. Warner, who is my partner, and myself. The outcome of the whole thing was that it was a case of mistaken identity.

The papers, always looking for sensational copy, played it up to the limit, as our proposed park has attracted considerable attention and naturally made use of the fact that Mr. Warner had recently been convicted of shooting Jesse Malone, a former partner of ours, during a controversy on our own premises, the appeal from this conviction is pending and no doubt will be granted. We wish to say that proper people are behind this enterprise to put it thru successfully.

We wish to thank you for the excellent display you gave us in your December 30 issue and assure you that we hold no ill feeling toward you in publishing this last article.
(Signed) W. H. DELGER,
Arlington Beach Amusement Co.

ZEIDMAN & POLLIE EXPO. SHOWS

Preparatory Work Now on Full Blast at Winter Quarters

Nitro, W. Va., Jan. 17.—The holidays over, workmen returning from their vacations of short duration and the general conferences of the department heads closed, activities around the winter quarters of the Zeidman & Pollie Shows begin to take form and show marked improvement in every department.

In the blacksmith and construction department, under the supervision of W. F. Ware and his able assistant, Earl Hall, workmen have already started the construction of several baggage wagons. Work on the new wagon front is moving rapidly. The aim of the management is to practically rebuild the entire frontage of the show, and when the work is completed many innovations in the way of fronts will be found upon the midway. The

usual show front of blocky type will be eliminated, the new vogue designs replacing them.

In the car shops Master Car Builder Riley is rapidly showing results in the repair and overhauling of the rolling stock, together with the addition of five new cars, three flats and two sleepers. He will soon start work on the interior decorations of the sleepers. The new car for the baggage stock has arrived, replacing the stock cars used the past several seasons and where the use of two stock cars was required to transport the baggage and Wild West stock the new car will take care of this and allow the placing of another car of different class in the train.

Manager Director Henry J. Pollie returned to quarters from a brief holiday visit to Grand Rapids, Mich. with his wife and son, Johnnie. William Zeidman is also in quarters after a flying trip to New York State, where he purchased a "centerpillar" ride from the Spillman Engineering Company. He reported a most enjoyable visit with George Cramer and his associate. Delivery is expected some time in February.

The wild animal acts are working indoor "dunge" under direction of Paul F. Clark, and are handled by Captain Warner and Mile, DeLoone.

General Traffic Manager Robert Kline reports success in his work and expects to close a circuit of excellent fairs. From reports and contracts already in the office, he is living up to his reports. Mr. Kline is ambitious and is making friends for himself as well as the organization he represents. Milt Hinkle and his Wild West show will be with it again, from reports.

From general observations the outlook for business this spring is much better than last year. Everything will be in the pink of condition when the band plays again.
GEO. W. ROBERTSON
(General Press Representative).

GLOVER ON BUSINESS TRIP

Chicago, Jan. 19.—S. W. Glover, of the Guyan Indian Blanket Company, came to Chicago from California this week and is calling on the trade.

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

ANSHELL BACK FROM TRIP

Returns to Chicago After Successful Business Tour South

Chicago, Jan. 18.—Russell F. Anshell, of the Universal Theaters Concession Company, has returned from a fifteen weeks' trip thru the South in the interests of his firm. Mr. Anshell reports a highly successful trip and said he opened more than forty new accounts. He visited thirty Southern cities, including Memphis, Nashville, Waco, Dallas, Fort Worth, San Antonio and Houston.

Mr. Anshell said business in his line was good wherever he went in the South. He opened accounts on medicine shows, dramatic and tabloid attractions, in colored theaters, with minstrel shows, vaudeville attractions and with indoor and outdoor circuses. Mr. Anshell said "Frozen Sweets" made a big hit at the American Legion (Urens) in Fort Smith, Ark., and that more than 30,000 packages were sold in the tent and on the midway. This show was sponsored by the Southern Exhibition Association, of Dallas, Nat D. Rogers being general director and E. L. Harris general manager. After Mr. Anshell left San Antonio he met up with a group of tent dramatic shows, including Copeland Bros., Brunk's Show, the L. B. Wesselman Show and a number of others.

He found that in San Antonio "Frozen Sweets" were making a hot hit in the Pearl and Grand theaters. Fred Metz and J. P. Price are handling the "Sweets" in both houses, the sales averaging about 95 per cent of the attendance. Mr. Anshell, while in San Antonio, met Sam Weinberg, Harry Calvert and wife, Roy Crane, Pezie Hoffman and others of the Wortham entourage. He said the big Arabian Circus, to go out of San Antonio, looks like it will be a winner. He said "Frozen Sweets" and "Smiles and Kisses" will be the only candy sold on this large show.

Stopping in Kansas City, on his return, Mr. Anshell said he found 50 per cent of the theaters selling "Frozen Sweets" and "Smiles and Kisses". He also reported landing the entire Harbour tabloid circuit while on his trip. According to Mr. Anshell's opinion Al J. Barnes has the finest winter headquarters for his circus, in Dallas, that he ever saw anywhere. He said three baby elephants are the clowns of the winter home.

On Christmas Day a banquet was given Mr. Anshell in Waco, by Quinn Thompson, owner and manager of the triumph Theater. The entire theater staff and a number of outside guests were present. Mr. Wesselman organized a duck hunt December 12 near Shulensberg, Tex., and Mr. Anshell was there, gun in hand. So were all of Mr. Wesselman's show attaches. A big duck dinner was had that night. On January 11 Mr. Wesselman organized another cruise after the ducks with Mr. Anshell and a number of guests. They shot all the ducks they could carry home and had another duck banquet at the White Front Cafe, in Shulensberg, that night. Among the guests, each of whom had two ducks, were Mr. and Mrs. Wesselman, "Red" Cornelison, Mr. and Mrs. Jack Lockwood, Don Gray, Art Miller, F. Walton Card, Norbert Drante, William Tibbles, Beale Lee, Richard Dickson, Wilbur Gibbs, Mr. and Mrs. Charles Monroe and "Stubby" Wesselman, the bulldog pup.

Mr. Anshell said that Brunk's Comedians had a most successful week in Welmer, Tex., where capacity business was encountered. At the next stand, Gonzales, Tex., the Mayor and Council met the company at the depot and escorted the members to the City Square, where the tent was pitched in the center of the business district.

ACKERLY IN CHI. ON BUSINESS

Chicago, Jan. 19.—H. A. Ackerly, representing the Traver Engineering Company, is in Chicago this week on business.

LOOK! LOOK!

BARGAIN FOR CASH

Farmer late model Three-Abreast Jumping Horse Par-roul, newly painted and ready to set up. Beautiful Willurizer brand; \$3,500 for same. One Sleeper 74 feet long, at steel wheel trucks travel in passenger service. \$2,300. One Baggage Car, 74 ft. long, \$2,400. Address WILLIAM WOLF, 432 Wabasha St., St. Paul, Minnesota.

K. F. KETCHUM'S 20TH CENTURY SHOWS

Have the following Wheels open: Dolls, Doll Lamps, Silver, Clocks, Fruit, Groceries, Blankets, Candy and Aluminum. Can place Devitt's Bowling Alley, Hoopla and High Striker; also Grind Concessions and good Shows with outfits. Address K. F. KETCHUM, Gloversville, N. Y.

ST. LOUIS

ALLEN H. CENTER
Phona. Olive 1733
2446 Railway Exch. Bldg. Olive Street,
Between Sixth and Seventh

The Great Hisses is making a decided hit through Missouri and Illinois. He has the following acts with him: Kapler and Kapler, in a comedy sketch; Babe Verina, singer; Gue Kenter and Rita, comedy sketch.

"Strictly Business" is the motto of the 1923 St. Louis National Business Show at the Coliseum January 29 to February 3, under the auspices of the Annual Business Show Company. C. H. Hunter, manager. No music or outside entertainment will be provided. Monday, January 29, will be Commercial Students' Night; Tuesday, January 30, and Thursday, February 1, Executives' Day; Wednesday, January 31, Office Managers' Day; and Friday, February 2, Purchasing Agents' Day.

Willis M. Atterbury, of Atterbury's orchestra, was a Billboard caller last week.

Prince Manly, local magician, is making a hit in St. Louis with his Punch and Judy act.

Ludwig Lewishohn, author of "Upstream" and dramatic critic of "The Nation," who resides in Greenwich Village, New York, spoke at the Temple Square Amphitheater Monday night, January 23. Mr. Lewishohn believes that a growing spirit of nationalism is making it hard for the Jew. He thinks an increasing tendency towards "Enforced Morality" is making it hard for everybody. He concludes: "The administration is equalized by most of the student body in its hatred of Jews. Jewish boys are not asked to enter fraternities and the discrimination against them is made very evident. I am not radical, I do not speak for the little Russian Jew who comes from the ghetto, and who must be either servile or lumbous because he knows no better. I am speaking of young men who are the equals in manners and abilities of their Anglo-Saxon schoolmates. Why is it that Gentiles who are invited to Jewish homes go away saying, 'Oh, yes, they are very nice Jews? Why will they never say very nice people? You see, a distinction is made between people and Jews. There is a yearning in the heart of every Jew to mingle freely with his Gentile neighbors. But in America nationalism will not permit. Always the minority must be subordinated. Always the majority rules.'"

The St. Louis Assembly of the American Society of Anti-Semites gave a banquet in honor of Harry Houdini at the American Hotel January 16, from 11 to 12 p.m. The guests numbered about fifty. After the dinner there was a short talk by the toastmaster, E. H. Heller, who introduced Houdini. Houdini spoke on spiritualism and the coming visit of Christ to Dover, N. York. There was also a short talk by Arthur Lloyd, local magician, followed by an entertainment in which the following took part: Mrs. Arthur Lloyd, Paul Braden, William Mayer, Sharpe and Williams, and Arthur Lloyd.

Mac Simmons writes from New York that the St. Jolly Jesters will not go to Europe for a while on account of labor troubles.

Jules Jacobs and Sweeney and Rooney, with Billy (Beef) Trust and Watson, called at the Columbia Theatrical Exchange and had a very pleasant chat with their old pal, Bobby Hagan, while playing St. Louis.

The Triplett Stock Company closed in Dupont, Ill., and will be reorganized.

For the entertainment of the local Society of American Musicians, Houdini last week ran a special picture after the matinee at the Orpheum showing the New York Assembly banquet at which Houdini accomplished several escapes.

The "Manhattan Girls" Company has several new members. Billy Kuitig is back again on the show.

Hal Rathburn made a flying trip thru St. Louis to join Jack Crawford's company.

Mrs. Pitt, manager Marvel Theater at Carlinville, Ill., has just installed a new \$50,000 organ in the theater.

Ralph Fisher, while on his visit to St. Louis, has reorganized "The Sunny Review," a rounded aggregation of twenty-two people, carrying a two-piece orchestra. Thru Mr. Fisher's efforts the show has quite a little time booked and "The Sunny South" Company is getting wonderful reports on the show and playing return dates.

Ella Rollings is more than making good with the "Junior Follies." Miss Rollings secured the engagement thru the Columbia Theatrical Exchange.

Edmer Jones was in St. Louis for a few days and a frequent Billboard caller.

Minnie Chamberlain is back in St. Louis for the winter.

1923 WANTED FOR 1923

The American Exposition Shows

OPENING APRIL 14.
Shows all times for a real Big Slide Show. Shows are worked for the late afternoon. Good program for glass blower with own outfit. Shows a little negative. Address: Mr. E. DANFORTH, care Billboard, New York.

SIDEWALL 8-ft., 250 drill or 8-oz. deck, ft. 1/2 in. deep, \$32.50 per 100 linear ft. In stock cash, balance C. O. D. TUCKER DUCK & RUBBER CO., Ft. Smith, Arkansas.

ELECTRIC-LIGHTED VANITY CASES or CANTEENS

DIRECT FROM MANUFACTURER

At prices that are non-competitive. Our improved methods of manufacture enable us to quote the following prices:

Large Octagon Center Tray, in Genuine Cowhide Grain Leather, made to retail for \$15.00 each—

Our Price Each, . . . \$5.00; or, Dozen, \$54.00

Keystone shape, made to retail for \$6 each.

Our Price Each, . . . \$2.25; or, Dozen, \$22.00



OUR new line of Vanity Cases now ready, representing the highest development yet obtained by any manufacturer in the art of Vanity Case working. Each and every case shows the master hand.



160 N. Wells St., Chicago, Ills.

OPENING ANNOUNCEMENT--"THE ARABIAN CIRCUS,"

LAREDO, TEXAS, FEB. 19-24.

All people holding contracts with the ARABIAN CIRCUS CO. please report in SAN ANTONIO not later than FEBRUARY 15. This is the LAST CALL. WANT four more good Circus Acts. Also three more flowers. CAN USE high-class Menzies Act. WILL SELL following Concessions on percentage basis: Frozen Sweets, Fruit Concessions, Beaded Pocket Books and Pillow Tops. WANT Merry-Go-Round and Ferris Wheel for Laredo date. Address: THE ARABIAN CIRCUS CO., 114 5th St., San Antonio, Texas.

FASHION PLATE SHOWS WANT

UP-TO-DATE RIDING DEVICES. WILL BOOK ANY CLEAN SHOWS THAT HAVE THEIR OWN OUTFIT. WILL SELL Cook House and Soft Drinks EXCLUSIVE. All Other Facilities are open. \$20 per week. Flash advertising. Show opens last week in April. Showing factory and milking towns. Long season. Best territory and good treatment. Write quick.

W. H. (POP) WEIDER, Owner and Mgr., Box 57, Coalton, Ohio.

HANSON'S MIDWAY SHOWS

WILL OPEN IN HORNELL, N. Y., APRIL 25, UNDER THE AUSPICES OF THE VETERANS OF FOREIGN WARS. Now booking Shows, Rides and Concessions. Will furnish outfits to any good small Show. Address all to L. T. HANSON, 82 Erie Avenue, Hornell, New York.

Mr. Stolz is back in St. Louis, where he will stay for the winter.

Fred S'Renco, president of the St. Louis Chocolate Company, is making an extended tour of the East.

Doc Swain, Southern dramatic show magnate, stopped in St. Louis for a day or two on his way south to rejoin the show.

Al Seaman, a cornet player from Chicago, motored to St. Louis last week to spend a few days with relatives.

J. L. Fetterer, of the W. M. V. A., who has been assisting Joe Erber in the opening of a local W. M. V. A. office, will leave this week, as he has another assignment ahead of him.

Joe Erber states that "every day in every way business is getting better and better." He now has five towns in this territory with prospects of more.

The long-delayed Loew Theater project at 8th and Washington avenues may be started soon. Marcus Loew is expected in St. Louis at the end of this month. Plans for the theater were discussed February 18, 1920, when it was discovered Loew had secured the corner at 8th and Washington thru a ninety-nine-year lease at the rate of \$80,000 a year. At that time it was said the show house would cost about \$1,000,000 and duplicate the Metropolitan in Brooklyn.

Doc Swain's show will start rehearsals in New Orleans February 5. A portion of the cast includes: Alma Buzell, parts, from Chi-

REMEY DEFENDS FAIR CARNIVALS

Public Insists on Entertainment as Well as Education, He Says

ASSERTING that clean amusements are an important part of the fairs, and that fairs on modern stages in modern structures would be continued in the future, as adjuncts to the agricultural exhibitions of the State, Oliver E. Remy, secretary of the Wisconsin State Fair, and one of the best known fair men in the country, gave a clearcut and decisive answer to the opposition to amusements offered at State Fairs and the indictments against the carnivals. In a speech before the Minnesota State Agricultural Society at its annual meeting in St. Paul before the Minnesota State Journal, of January 11, quotes from Mr. Remy's speech as follows: "State fairs are universities in the great American system of agricultural education by means of fairs. How extensive this system is may be realized when it is known that in 1922 the attendance at a trade over 4,000 fairs and allied shows in America was more than 50,000,000 people.

"Thousands will attend the fair because they are interested in educational features alone. Thousands of others who should be interested in the educational features, but who are not, will not come unless something which appeals to them is presented as a feature of the fair.

"Centuries of fair work—covering the lapse of time since fairs began as religious gatherings and markets of trade to the present—have taught that the most effective means of attracting all is entertainment.

"It is not only important but imperative that managers of the big up-to-the-minute fairs shall remember the important place entertainment fills in our every-day life, and provide the full quota for the fair program.

"Good, clean entertainment, as much as possibly can be afforded, is essential to the success of the modern fair.

"The carnival filled its place appropriately by presenting many features of entertainment at low cost. People who could not afford the prices of admission to the first-class theaters came to the fairs and liberally patronized the carnival shows, attracted by the low prices of admission, and they enjoyed them.

"But low carnivals have passed. The public will no longer stand for them and the public has come to rebel somewhat against the carnival, because of its appearance and accommodations.

"However, the carnival spirit has come down thru many ages and in many forms and will not die. Wherever people have gathered for big out-of-doors holidays for centuries it has manifested itself, and it will continue to do so. We may take it out of its canvas attire and clothe it with all the gaudiness of electrical towers, brightly painted forms of imposing architecture, prettily devised miniature lakes and shrubbery and flower-fringed promenades, but it will be the carnival spirit just the same, bringing amusement to grownups and children alike.

"It will be the carnival spirit expressed in new and more acceptable form, but it will be the carnival spirit just the same."

Miss G. Ament, Little Rock, Ark.; Virginia Carr, New York; Geneva Cushman, Bernice Hughes and Florence Gale.

COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

- EARLY, JOE B., Concessionaire, Complainant, N. W. Allen, National Casualty Company, Columbia, S. C.
- HAYNES, J. B., Cornettist, Complainant, J. R. Kluder, Madison Citizens' Band, Madison, Neb.

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

THREE BIG WINNERS



No. 66B—Enjoy cooking with the NEW LIBERTY HOT ELECTRIC PLATE. It is just the thing for the table. It is highly nickel finished. Height, 4 in.; width 7 1/2 in.; 110 volt, 400 watt, and has 35 inches of coiled heating element which may be easily and cheaply replaced. Can be used for frying, toasting and boiling, and has electric cord and plug attached ready for use. Sample..... Postpaid, \$1.65



No. 131-B—Boudoir Lamp. Height, 12 1/2 in. Oval shape. Cast metal base with silk-lined shade. A beautiful lamp, completely wired and equipped with cord and attachment plug. Finished in a artistic green-bronze or ivory. Assorted color shades. Each.....\$2.50 Per Doz.....\$27.00

No. 121B—Boudoir Lamp. Height, 12 in.; diameter of shade 4 1/2 in. Cast metal base and shade with 1 1/2 in. lining. Beautiful in appearance. Complete, wired and equipped with cord and attachment plug. Finished in gold polychrome or green-bronze. Shades to match. Each.....\$1.85 Per Doz.....\$21.00

One-Third Deposit with Order. Balance C. O. D. Have you seen our new catalogue? It is free to five dealers illustrating Watches, Clocks, Jewelry, Silverware Phonographs, Concession Goods, Auction and Premium Goods.

JOSEPH HAGN COMPANY
The House of Service,
223-225 West Madison Street (Opp. B. B.),
CHICAGO, ILLINOIS.

300% TO 400% PROFIT!!

GROSS COST \$9.75. YOU MAKE \$40.65.
1/2 GROSS COST \$5.00. YOU MAKE \$20.20.
Sold on Money Back Guarantee. Will refund your money on all unsold. Dozens of Streetmen and Agents make \$100.00 to \$200.00 a week. Agents write for Agents' Tested Sales Plan.
The 2-in-1 Necessary Tool puts a keen edge on knives, etc.; opens bottles. Money Back Guarantee makes selling easy. You should try this. You'll be surprised how easy and fast they sell. Order now. Above prices F. O. B. Detroit. Returnable sample, 25c. prepaid. Weight 8 lbs. per gross. We ship day order is received. Please remit 25% on C. O. D. orders. Send Your Order in at Once by Wire.
THE NECESSARY TOOL CO.,
721 Lincoln Building, Detroit, Mich.

Free

TO DEALERS ONLY.

Singer's Monthly

BRIMFUL OF "SINGER VALUES"

THE MONEY-SAVING GUIDE FOR SHREWD BUYERS.

WHAT TO BUY. HOW TO BUY. WHERE TO BUY. PRICE TO PAY.

B. B. 50—"10-in-1" Pocket Tool Set. Solid hardwood, combination case and handle; well varnished; screw-end cover, and mounted with rolled steel set-screw. Contains ten practical tools, all made of tempered steel, every tool fitted with vice-like grip into set-screw. Well worth pushing. **Ozsen, 2-1/2; Gross, \$24.00**

B. B. 51—"5-in-1" Tool Kit. Handy pocket size, hard metal case, heavily nickel-plated; length, 3 3/4 inches; contains 5 useful steel tools—screw-driver, gimlet, pliers, pincher, and each of which fit into handle of case ready for action. The handiest, most compact and convenient tool kit ever produced. Sells at slight. **Per Dozen, \$1.50; per Gross, \$16.00**

PIPES

By GASOLINE BILL BAKER

Say, Gov. Covell, whatchu doin' this winter? Haven't heard of any "mulligan" spreade lately. Why?

How many have decided to work the smaller towns and "sticks" next summer?

Dan Connelly, has your eyesight improved? Several have asked regarding you. Where are you?

"Dad" Webb—What ever became of the armadillo that Hindoo Charlie made you a present of at Louisville, Ky., last season?

"Hopin'" gets nothing. Success requires action—energy. The days of "easy money" beckoning you are over. A fellow must now do the coaxing.

J. F. N.—Thanks for the pipe, but there were too many carnival folks mixed up in it for "Pipes", so Bill passed it on to All Bahu for "Caravans".

Let's have a whole lot of short pipes (of two to six printed lines), with a little humor for the head of this column (they start small and are enlarged, consecutively, perhaps you have noticed).

Doc. C. P. Reiney, the rad worker, is in Western Pennsylvania. Reports fair business, but the outlook excellent for the coming season. Doc opines that 1923 will be found a great deal better for everybody than the past two years.

Dr. T. A. Smith and wife and Dr. Geo. A. Holt recently rambled into Hot Springs, Ark. T. A. writes that they are laying off and taking a needed rest in preparation for their next summer activities.

Several have complained of knights making false statements in pipes. All right, let there be some strong (honest) contradictions, and we'll break up the practice. This editor must rely a great deal on the truthfulness and manliness of the pipesters.

It seems that when a fellow pokes his joint into the center of a fair midway and is put back to his allotted space he has no yell coming about the "d— secretary", and giving the latter a "good bawling out".

It leaked out last week that Dr. Sidney Hirsch, of Denver, Col., had on December 11 become a proud, very proud "papa". Mrs. Hirsch on that date presented him with a pretty 8 1/2-pound baby girl, and report has it that Sid has since been "walking on air".

To a certain knight of the Middle West: Your request for T. E. (Whitie) Peralli to send a pipe is, alas, too late. "Whitie" passed away several months ago while in Eastern Ohio. Probably you overlooked mention of it in Pipes.

The Great Mathae says he has quit magic circles and vaudeville and will take out an advertising proposition (pitch) for the summer season. Say, he is with all the boys in trying to make the game clean and keeping it as near "spotless" as possible.

Fred X. Williams is still among the chickens (literally speaking). He is making some of the leading poultry shows this winter. After concluding the show at Portsmouth, Va., about the middle of January he was leaving (January 15) for the like event at Trenton, N. J.

Which do you prefer, about three full columns of short pipes, from many of the boys, or but a few taking up the three columns? Bill wants it to be as the knights themselves, as readers and contributors, would see it. (That's the reason he suggested postcards when sending short ones.)

From New Orleans: A good many and all kinds of pitchmen here at present. Some of them left and others did not stop. Among the travelers was Harry Fisher, who hastened on his way into Arkansas, to explain the merits of his pens to what he claimed would be much more appreciative audiences.

"Oh, I don't know", you "warm climaters"; while nobody has been in swimming, except in the nataratoriums, in and around Cincy, the residents here have experienced no lower than "six above zero" (on one occasion) and snow hasn't completely covered the ground yet this winter. (Got our fingers crossed regarding next winter.)

According to a report from Brooklyn, N. Y., and those diggings, it has been hard this winter to distinguish (especially at the shops and some markets) a pitchman's nationality by his talk or mode of dress—unless one be versed in the finer points of analyzing. By the way, how many kinds of "Indians" are there supposed to be in the East?

Elmer had a country store. And he was doing fine. Until he got some copper. And started making "shine". He sampled it so often. That 'is boiler got hot up: Paralyzed 'is fixtures. And Elmer's gone "kerfup". "ZIP" HUBLER.

Naturally, Mike Baxter was not envious, but he postcards from Jacksonville, Fla., that the following incident made a big hit with him: "As the steamer City of Jacksonville was on the eve of its departure from its dock for Sanford, an Afro-American roustabout

REDUCED PRICES ON FOUNTAIN PENS

Superior Grade of Nickel-Finished Wire Arm Bands. Per Gross... **\$5.00**

Famous Combination Memorandum Book. Per Gross... **\$5.00**

7-in-1 Opera Glasses, made of Celluloid, not Tin. Per Gross... **\$18.00**

Specialists in Supplies for Streetmen, Congressmen, and Pitchmen. One-third deposit required on all orders. All goods shipped same day order is received.

543 Broadway, BERK BROTHERS, New York City

"I have averaged \$7000 Per Year for Three Years—Have Made Over \$90 PROFIT in One Day!"

That is the statement of Frank DePries, one of our live-wire representatives. Keeton of Mississippi made \$252 on his first sale. Vickers of Alabama made \$118 in one week. Constant quit a \$6,000 job to come with us.

Ford Auto FREE!

We have a plan whereby our active workers can get a Ford without cost, in addition to their big cash earnings. Get the plan—quick!

AGENTS WANTED

We need more men like these, because the demand for our Super Fyr-Fyter is growing by leaps and bounds. Sells to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Better write us at once.

THE FYR-FYTER COMPANY
1710 Fyr-Fyter Bldg., Dayton, Ohio.

B. B. 52—"Army and Navy" Needle Book. The most successful seller in the line. Front and back cover lithographed in colors, with Army and Navy scenes. Book contains five papers of assorted Silver Eye Sewing Needles, one patch of assorted needles, including darners, mending needles, etc. Each book in printed envelope. **Per Gross \$7.20**

B. B. 53—"Prize Winner" Needle Book. A big book and a big seller. Front and back cover lithographed in six striking colors; representing horsehoe when closed. Contains four papers of assorted Gold Eye Sewing Needles and one patch assorted Silver Eye Needles, including darners, mending needles, etc. An unusually attractive package that "goes" wherever shown. **Per Gross Books, \$8.50**

B. B. 54—Imp. Needle Threader. (Packed 200 to box.) **Per 100, \$1.00**

THOUSANDS MORE IN OUR "SINGER'S ANNUAL" Complete Catalogue NOW READY

Ask for Catalogue B. B. 33. SEE THAT YOU GET IT. 25% deposit must accompany all C. O. D. orders.

Singer Brothers
536-538 Broadway, NEW YORK CITY.

HEAVIEST STOCK

UNBREAKABLE "AMBERLITE" COMBS

FINEST QUALITY

PRICES

59130—Fine Combs, 3 1/2 x 1 1/2	Gross, \$13.80
59150—Fine Combs, 3 1/2 x 2 1/2	Gross, 24.00
56314—Dressing Comb, 7 1/2 x 1 1/2	Gross, 15.60
56312—Dressing Comb, 7 1/2 x 1 1/2	Gross, 21.00
56313—Dressing Comb, 7 1/2 x 1 1/2	Gross, 21.00
56638—Barber Comb, 6 1/2 x 1	Gross, 13.80
56216—Pocket Comb, 4 1/2 x 1	Gross, 6.60
Leatherette Slides, Metal Rims	Gross, 1.50

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.

THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

RUBBER BELTS, First Quality, \$16.00 Per Gross

RUBBER KEY CASES, First Quality, \$16.00 Per Gross

Black and Brown. We Handle the Best We Can Get. Send 25c for Sample.

SILK FIBER KNIT TIES, GROSS LOTS, \$2.00 A DOZEN.

SILK BOW TIES, GROSS LOTS, \$1.00 A DOZEN.

FURS

THE BEST MONEY MAKING ARTICLE YOU CAN GET. CHOKERS, Foxes, \$4.50 Each. Other Furs at similar low prices that we bought at bankrupt estates. Also other bargains. Write for price list. 25% deposit on all orders.

BUY IN KANSAS CITY AND SAVE EXPRESS.

U. S. SALES CO., 7th and Delaware Sts., KANSAS CITY, MO.

WRITE FOR FREE CATALOG

Pay Cash and Save the Office. See the Office.

Beautiful Platinum Finish Wrist Watch. 10 Sapphire Jewels, hand-some Silver or Gold Dial, Grey or Black Ribbon, in Box. **\$4.55**

(Same style Watch as above, with 15 Jewels and 25-Year Case, \$6.75.)

Round Gold-Plated Wrist Watch, with Bracelet and Box. \$2.75 Each.

21-Piece Ivory Manicure Sets, \$15.00 a Dozen. 25% deposit on all C. O. D. orders.

AMERICAN JEWELRY CO., 26 Arcade, Cincinnati, O.

THE 1923 WINNER!

FOR AGENTS AND CONCESSIONAIRES

This Rich Looking Improved 3-1 COMBINATION SHOPPING BAG

Special Price. Highest Grade Made.

\$3.50 Per Doz.

\$40.00 Per Gross

Made of new and heavy Auto Leather. When opened measures 17 1/2 x 12 1/2 inches. Sample, 50c, prepaid. All orders shipped same day as received. 25% with all orders. Balance C. O. D.

One-Piece Shopping Bags, Same leather as above. 17 1/2 x 15 1/2 in. Price per Gross \$3.00 per Dozen. Sample, 35c, prepaid

Pleeced Shopping Bags, Same leather as above. 17 1/2 x 15 1/2 in. Price per Gross \$28.00 above. \$2.50 per Dozen. Sample, 30c, prepaid.

MATTHEW BROS., 808 S. Marshfield Ave. CHICAGO, ILL.

GILLETTE BLADES ARE THE BEST

Here is a Gillette Blade Holder, closing out price, \$12.00, \$18.00 and \$21.00 a Gross. Genuine Gillette Blades, 60c a Dozen. Mr. Sheetwritter, get my new price list on Fountain Pens and Pencils.

Something New Every Morning.

Kelley, the Specialty King
21 Ann Street, NEW YORK CITY.

PONY KNITTER

A Hand Knitting Machine. Making plain or headed work. Mats for table or floor. Covering electric wire or curtain cord, etc. Retail \$35 each. Agent's sample, by mail, 25c. Agent's wholesale price, \$2.33 for box of 10 Knitters, mail prepaid, on receipt of price.

FUMIGO MFG. CO.
P. O. Box 4413, Nicetown Sta., PHILADELPHIA, PA.

MEDICINE MEN

We have the best selling Herb Package on the market, formula attached. It has real medicinal qualities and is backed by a bank draft guarantee. Our Liniment and Nerve Tonic Tablets are also strong sellers. Our prices are the lowest. We ship day order is received, an important item to medicine men. Write for prices. Established 1890. **BECKER CHEMICAL CO., 235 Main St., Cincinnati, Ohio.**

\$300 A MONTH

Commissions advanced. Outfit free. Taking orders for our National High-Grade Raincoats, direct from our factory. Prompt delivery.

EASTERN RAINCOAT CO., CHICAGO, ILL.
917 W. Roosevelt Road.

GO INTO BUSINESS for Yourself

Establish and operate a "New System" Candy Factory in your community. We furnish every thing. Money-making opportunity unlimited. Either men or women. No hands. Booklet Free. Write for it today. Don't put it off!

W. MILYER RAGSDALE, Drawer 428 EAST ORANGE, N. J.

REDUCED PRICES ON TONIC

Oil Sals, Soap and Creams, **BECKER'S WONDER REMEDY CO., Columbia, South Carolina.**

A REAL BIG VALUE

Brusselette Rugs

Size 27x34 inches.

Special for This Week.

\$1.00 Each.

2 for \$1.89, Prepaid. Regular Value, \$2. Agents can make 100% profit. Sell Dozen a day or more.

Write for Special Inducement.

E. H. CONDON
77 Bedford St. (Dept. B) Boston, Mass.

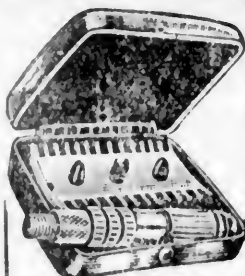
AGENTS WANTED

Match Scratcher for the Steering Wheel. Handiest novelty, yet to be sold. Simply stick on the spider. Ornamental and durable. Handy for driver to strike a match.

Samples, 25c. \$1.50 a Dozen. \$10.00 a Gross. C. O. D. postage paid.

Watch and Key Chain Holder. is made to slip on one-inch belt. Any chain a man is using can be fastened to it. Sample in gold plate, 25c. \$1.50 Ozer. \$8.00 a Gross. 10 silver plate, sample 15c. \$1.00 a Doz., \$6.00 a Gross.

JOHN LOMAN MFG. CO.
Box 341, Bristol, Conn.



Nickel Velvet-Lined Safety Razors
 No. 3, \$2.00 Doz., \$21.00 Gr.
 No. 1, as above, better quality, \$2.75 Doz. or \$25.00 Gross.
 No. 5, as above, lower, and high polished box with blade and styptic pencil, with compartments, at \$3.50 per Doz.
 Imported Blades 5 fit above and Gillette Razors, at 25c per Doz.

Improved Self-Filling Pens, clip and box, at \$16.00 per Gross.
 Eagle Mounted Self-Filling Pens at \$13.50 per Gross.
 Clips to match, 75c per Gross; Pencils to match, \$7.50 per Gross.

Gold-Filled Mounted Self-Filling Fountain Pens, with 14 part, propel pencil to match, complete in display box, at \$12.25 per Set; \$12.75 per Dozen Sets.
 Opera Glasses, in hard leatherette cases, at \$4.50 per Doz., \$45.00 per Gross.
 French Ivory 21-Piece Manicuring Sets, in attractive leatherette cases, at \$15.00 Doz.
 Genuine Leather Bill Folds at \$20.00 per Gross.
 Aluminum Pencil Sharpeners, at \$6.00 per Gr.
 Silvered Nickel Arm Bands, first quality, at \$5.75 per Gross.
 Gold Filled Watch Chains, in bulk, at \$7.50 per Gross.

5-1 Tool Cases, at \$16.50 Gross.
 10 Tools in Wooden Handle, with hammer, \$2.25 per Doz.
 Imported French, Finest Quality, Pearl Neckpiece, solid gold, with 21-inch, beautiful heart-shaped box, \$2.25. Complete.
 Gold-Filled Ladies' Wrist Watches and Bracelets, and Box, \$3.50.
 Elgin and Waltham Watches at reduced prices.
 Salt and Pepper Shaker, heavy silvered metal, \$4.00 per Dozen Pair.
 Fine Quality Straight Razors, \$3.50 and \$4.00 per Dozen.

Razor Straps, \$2.75 per Doz.
 Nickel Swinging Desk Clocks, \$1.35 Each.
 Midget Desk Clocks, at 65c Each.
 Gold Plated Pencil Clock, at \$2.00 Each.
 Imported Vacuum Bottles, \$7.00 per Doz.
 All-Aluminum Vacuum Bottles, at \$9.00 per Doz.

Serious Diamond Stick Pins, \$4.50 per Gross.
 10 Jewel, 14-Karat, 25-Year White Gold-Filled Wrist Watch, with ribbon case, box at \$5.00.
 Full Size of Hair Clippers, Pocket Razors, etc. 25c deposit, balance C. O. D.

R. & S. MFG. CO., 32 Union Square, New York
 House of Myer A. Finegold.

ANOTHER BIG SENSATION

Genuine Cameo Rings at less than it would cost to import the cameos alone. Genuine Imported Italian hand-cut Cameos at \$3.00 per Doz. Another big bet. Genuine Abalone Pearls, Imported direct from France, each one with pink blister and at less than you could buy the sterling silver mounting alone. But you know our policy. "We lead, all others follow." Hence, as usual, we are out with two new red-hot sellers. Hurry up and get in the money.

IN BEAUTIFUL SILVER MOUNTINGS



No. 83145. Genuine Cameo. Hand cut, imported direct from Italy. It's the biggest sensation that ever hit Chicago. Everybody's talking about them.
 One Only Sample, 35c. 14 dozen, \$11.75. ONE DOZEN \$3.00.

OUR BIG SAMPLE OFFER
 We want you to see these two big ring sensations and for that reason we make you this special sample offer: Send us a P. O. order for seventy-eight cents (78c) and we will mail you one sample of each of these wonderful rings by registered mail, postage paid. Please remember, it is one set of samples mailed to each customer.

KRAUTH AND REED
 Importers and Manufacturers, CHICAGO.
 159 North State Street, America's Largest White Stone Dealers.

EARN \$100 A WEEK

The South is Calling You! The 1923 Mandelitte makes 4 Post Card Photos a minute out the spot. No plates, films or dark room. No experience required. WE WANT YOU! Write today for our pay-as-you-earn offer. CHICAGO FERRITY CO., Dept. B, 2431 W. 14th St., Chicago, Ill.

AGENTS WANTED

Sell Men's Shirts
 DIRECT TO CONSUMERS at WHOLESALE PRICES. Write for samples, Dept. B. THE SENECA CO., 145 West 45th Street, New York.

KIRBY TUFTING NEEDLES (Nickel Plated), \$10.00 per 100, \$40.00 per 500. 100% cash with order. Mention B. B. KIRBY BROTHERS, Collinsville, Oka.

kissed his 'lady love' a fond farewell and, waving his ebony-colored hand, yelled at her: "Good by, sweetheart, I'll see yo' some mo'."

Whatsamatter, Doc George Holt, ain't there nary a flapper around Hot Springs, Ark., this winter? Every durn one of the women folks on the pictorial card you sent were garbed in practically toe-length dresses—sort of looked like an old men's and women's convention, did you see you trying to ahhh somebody that you are vacationing in the environment of only "old folks" companions? We'll tell "Father" Stuth to "chaastise" you!).

Several of the paper frat. have been making inquiries lately as to in what part of the country the Peterson Brothers have been meandering. Well, sir, according to the spread of ink in the correspondence space of a pictorial postcard from San Antonio, Tex., these birds were doing quite some "duttering" around those diggings on January 12. Anyway, the boys said they were having a fine time, "twevering."

Meda Miskel, of Miskel & May, who recently underwent a serious operation at the City Hospital, St. Louis, Mo., wishes to thank her many friends for their kind letters, flowers, etc.; especially Dr. T. A. Smith and wife, Les Williams and wife, Pete Le Vall and wife, A. F. Leonard, Sam Levy and the many others who made things seem brighter in her hour of illness. She will be glad to hear from friends, care of the above institution.

Hey, you fellers at New Orleans, pipe this one sent last week from that city: "Streetsmen are not having easy pickings in the Crescent City this winter season. An aggregation of pit-folk are enjoying the sunshine on a lot at Rampart and Canal streets, surrounded by a large lithograph, reading: "Nice People." Twenty demonstrators at one time, ranging from gunny to needles, and no less than four jaw workers. Markets crowded and every corner worked."

Several carnival people either can't read the headings on departments of The Billboard or want to break into this "column". But the writer will try and see to it that they stay in their own "pastures". Every now and then a note comes in, "Publish in Pipes." The term, "pipes", so far as The Billboard is concerned, denotes exclusively to pickmen, demonstrators, street advertisers, etc., not carnival shows or concessionaires, who have their own department in this publication.

A couple of months ago Ricton, the vaudeville and med. man, infoed that he had disposed of fourteen of his Cincinnati rooming houses, retaining six, and would this year return to the road with a big company—medicine to meritorious musical comedy. Doc dropped a postcard last week to Bill, saying that he would open his Dream Doll Revue in Kentucky January 22, having placed his rooming house business in the hands of a local, Cincinnati, representative. He intends opening his big tent show about June 1.

E. W. Moore writes that he and J. P. Padgett, both medicine men, have arranged to put out one of the biggest med. shows playing Southeast territory, carrying a nine-people colored company, with three running boards, cash register runway and a girl cashier to check up all sales. It is intended that five spots, big towns, will carry the show all summer. Both Moore and Padgett are to lecture on their respective lines of goods. Moore further states that they are now busy with getting things together for the season.

Well, I'll sure be durned! Bill has run up against about every proposition a man could in trying to deal out news to the boys, but the following which was received from a certain point in the South, last week almost set his head to whirling: "Wanted, banjo comedian for med. show. Salary sure. No ticket. Address _____ (let's omit that part of it). P. S.—Mr. Baker, please run this pipe as early as you can. Best regards" (For the love of Mike, what are the advertising columns for—surely not ornaments).

The following in a "New York Letter" in The Pittsburg Press: "There was a touch of mysterious drama in a drab demonstration in a drug store window near the Hippodrome the other evening. The demonstrator was just preparing to show the wonders of a safety razor. He smiled and looked at the group clotted in front of him. His face went pale. He dropped the razor and scurried out of the small door. The proprietor said he put on his hat and coat and left by a side exit. He did (Continued on page 104)



PEN LOT WORKERS!

Here is a flashy cheap pen. Each in an attractive box, complete with filler. Made of vulcanized rubber, with gilt point.
 Per Dozen, 75c. Per Gross, \$8.50.
 Three-in-One Gilt Pencils. The famous "Symbol" clutch style.
 Dozen, 80c. Gross, \$9.50.
 BILL BOOKS—4-fold combination Bill and Note Books. Dark red leatherette covered.
 Per Dozen, 45c. Per Gross, \$5.25.
 Extra Leads for "Symbol" Clutch Pencils. 5 leads to metal tube.
 Dozen Tubes, 40c.
 25% deposit required with all C. O. D. orders.

ED. HAHN, "He Treats You Right"
 222 W. Madison Street, CHICAGO, ILL.

\$12 an Hour! Yet He Had Never Sold Anything Before

Ye gods! Some seller! W. H. Marion, a beginner, made forty calls and landed thirty-six in three hours! Sells like hot cakes! THAT IS WHAT YOU CAN MAKE with our Novel Packages. All Hot Sellers. We show here "NIFTY NINE," which only costs you 80c to 90c, according to quantity. We have others costing from 25c to \$2.00. Something for every member of the Family. All sold at half store prices or better. Easy to clean up big if you follow our suggestions.

Some Seller at \$2.00
 LOOKS LIKE \$5.00 WORTH COSTS YOU ONLY 90c
 OVER ONE BUCK PROFIT ON EACH SALE!

Nine nifty articles, all full Drug Store size. Retail value, \$3.75; you sell for \$2.00. Costs you only 90c, giving you at least \$1.00 profit on every sale. Newest improved quality, with dazzling labels. Women go into ecstasies over this stunning array. Show them and the sale is made.

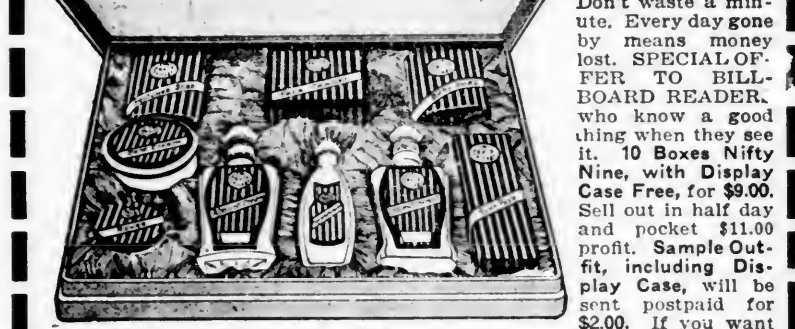
20 Boxes a Day Means \$22 Profit!

You're sure some rummy if you can't average 20 sales a day. Sell 90 out of every 100 calls. It's dead easy! And every sale means \$1.00 clean profit to you. If you don't find this the easiest game you ever tackled, we miss our guess. Plenty of the boys are making good at it.

FREE FORD CAR TO PRODUCERS

No contest. No time limit. No limit to the number given away. Every producer gets a brand new, shiny Ford Touring Car in which to make his calls. Six weeks after we announced this amazing offer a live guy over in Mass. ordered enough to earn his car, and \$1,525.00 of extra goods besides. Get one for yourself.

Special Offer



NIFTY NINE, IN DISPLAY CASE, SENT POSTPAID FOR \$2.00.
E. M. DAVIS CO., Dept. 9341, CHICAGO.

New Bamboo Self-Filling Fountain Pen. \$48.00 per Gross, F. O. B. Chicago.
 WRITE FOR SAMPLE and PARTICULARS. 75 CENTS. Others are cleaning up. Why can't you? Carry 50 in your pocket. Sell anywhere and make yourself a nice wad of money on the side.
 50% deposit for all C. O. D. orders.
 T. KOBAYASHI & CO., 311 River St., Chicago, Ill.

SAME SUPERIOR QUALITY
 \$20.00 Gr.
 No. B-7—GENUINE FINE BLACK LEATHER 7-1/2" Billbooks. Smooth finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER". Wrapped individually. Sample, 35c. \$2.00 PER DOZEN. \$20.00 PER GROSS. With Outside Snap Fastener. DOZ. \$2.15; GR., \$21.50. One-third deposit with order, balance C. O. D.
BREDEL & CO., 337 W. Madison St., Chicago, Ill.

AGENTS WANTED
 \$50.00 to \$100.00 per week EASY. Our Butcher Linen Iron Board Covers sell fast. We have a large VARIETY LINE. WRITE FOR FREE SAMPLE OFFER. AMERICAN BRAIDING & EMBROIDERY CO., Dept B, Manufacturers, 329 Monroe, Chicago.

RUBBER BELTS \$15.50 per Doz.
 SILK KNITTED TIES \$3.35 Dozen, Sample, 50c.
 SILK CLOTH TIES \$2.50 per Dozen, Sample, 35c.
International Distributing Co.
 333 South Dearborn St., Chicago, Illinois

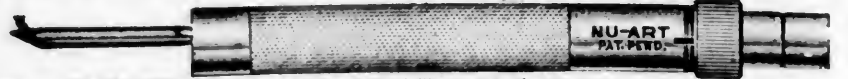
Big Money
 Made by agents selling our wonderful Face Soap. Perfumes, Toilet Articles, etc. In case all soap & toilet articles mailed to any address.
Lacassia Co., Dept. 472 St. Louis, Mo.

Every Man Wants the "HATBONE"
 A backbone for soft hats. Keeps your hat in shape. No sagging and kinking. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 35c.
JUNG-KANS MFG. CO.
 Cellulose Advertising Novelty.
 1397 Green Bay Ave., Milwaukee, Wis.

AGENTS "TAKE ME HOME PACKAGE"
 50% deposit with order, balance C. O. D.
NEW YORK STATE TRADING GOODS CO.,
 53 East Houston Street, New York.

DAISY THE WONDER NEEDLE | EASY MONEY ALL YEAR

NU-ART BEST FRENCH KNOT NEEDLE EVER MADE



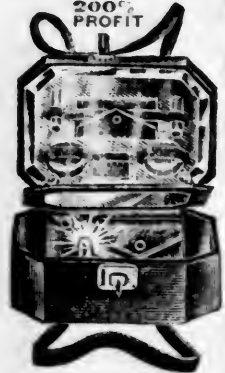
DAISY WONDER NEEDLE is another big seller. Women buy it on sight. Perfect point and gauge. Prices to Agents: Sample, 30c; \$1.25 per Dozen, \$10.00 per 100, \$50.00 per 500.

NU-ART NEEDLE makes any stitch. Silvered like a piece of costly jewelry. Works on any material. Prices to Agents: Sample, 50c; \$2.40 per Dozen, \$20.00 per 100, \$28.00 per Gross.

MOLTER-REINHARD COMPANY,

366 West Monroe Street, CHICAGO, ILLINOIS

SALESBOARD OPERATORS, AGENTS, BAZAAR WORKERS — GET THE BEST FOR YOUR MONEY



LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES

With the Latest Improved Switch. Not a Push-Button. Made of Genuine Leather, in Black, Brown or Grey Keystroke or Square shape.

REDUCED TO \$22.50 Doz. SAMPLE Prepaid \$2.25

GENUINE LEATHER, OCTAGON SHAPE, ELECTRIC LIGHTED VANITY CASES.

In black or brown, assorted finishes, extra large size with two beveled mirrors, elaborate fitted tray, high grade gold plated fittings.

REDUCED TO \$60.00 Doz. SAMPLE Prepaid \$5.50

THREE OF THE ABOVE SAMPLES MAILED FOR \$10.00

All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed.

N. GOLDSMITH MFG. CO., 160 North Wells Street, CHICAGO

PIPES

(Continued from page 103)

not know why." Possibly he saw a "humorist" flash a "ten-spot."

J. S. Meade, the button and other specialties manufacturer and inventor, of Cincinnati, dropped in for a few minutes' confab with Bill recently.

After finishing the summer season with his eleven-piece outdoor med. show, Dick Hawley jumped to Los Angeles, where he writes, he is enjoying the wonderful weather—shirthees when desired.

C. V. Martin and H. B. Brenberger, heads of the New Chemical Co. of Aramun, O., were in Cincinnati last week on business.

Low Conn was a caller at The Billboard last week and reported having had a very successful season last year with his Congo Entertainers med. show under canvas in Ohio.

Well, the writer has seen and heard of many kinds of "jams" (in working and otherwise), but here's one described by "Shank the Sam", Cleveland, that is quite out of the ordinary.

A jolly old "oldtimer", E. I. Roberts, white stone, corn doper and former busy workman, of Hartford, Conn., rambled into Bill's last week and had a confab.

Dewitt Shank postcarded from Arkansas: "Ran into Doc later in the oil fields. He is running a rooming house and seemed to be doing nicely, but said spring will again find him on the trail North. El Dorado is closed, so is Smackover, since the installation of new 'oil duds'.

A pipe from Los Angeles—This city was very kind to the demonstrators during the holidays and there was a lull of them in evidence.

MIDGET COLLAPSIBLE GARMENT HANGER. A SALES SENSATION. Our representatives are making money with this sturdy convenient hanger—the smallest clothes hanger in the world.

THE KALINA CO., Originals, Patentees, Manufacturers 384-AA Alabama Avenue, BROOKLYN, N. Y.

MEXICO'S WONDER PLANT. Greatest Agents' Money-making Novelty and Premium Article Ever Sold—the Genuine MEXICAN RESURRECTION PLANT or Rose of Jericho.

BIG, QUICK PROFITS. For you selling guaranteed comb-cleaners. Highest quality made. Big demand everywhere. Cost you \$1 a dozen, sell for \$3. Will send you one gross for \$8.00, delivered. Your money back if you fail to sell them within 30 days.

WINDOW SIGNS. Gold and Silver Sign Letters. For store fronts, office windows and glass signs of all kinds. No experience necessary.

AGENTS 500% PROFIT. Gold and Silver Sign Letters. \$75.00 to \$200.00 a Week! You can sell to nearby trade or travel all over the country.

CHINESE BASKETS. Assortment of 55 Baskets at \$18.00. Shipping weight, 22 lbs. Sashes, Baskets, Trimmings with Tassels, \$19.00 per 100.

STAR GOGGLES. Gauze Side Shield, Cable Temples, Amber Lenses. DOZ., \$2.25. GROSS, \$24.00. OPERA GLASS. "7-in-1" OPERA GLASS. DOZ., \$2.00. GROSS, \$23.50.

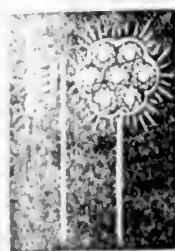
Magazine Men, Girls, Crew Managers! We have just completed our Part Payment Receipt Listing 50 Magazines best ever offered at 3c. Send \$1.00 for 30 receipts, or write for sample.

UNITED Earn Money at Home In Your Spare Time. Our men are making as high as \$500 per month—all and part time. You can make and sell glass signs, name and number plates by new United method.

MAGAZINE MEN. Write immediately for our new price list, containing paid-up full special offers on trade publications, automobile, fire, phonograph, music, moving picture, farming, machine shop, coal, etc.

You CAN MAKE MONEY WITH THESE GOODS. Mail Order. \$1.75, \$2.00, \$2.50. Court Plaster, Per Gross, \$1.50. Needle Books, Per Gross, 7.00.

HERE'S A NEW ONE WITH AN IRRESISTIBLE FLASH.



STERLING SILVER FINISH GALLERY MOUNTING 7 FINE CUT WHITE STONES

\$2.00 Doz. \$18.00 Gro.

JUST OFF THE PRESS New White Stone Circular. Ask for No. 200. S. B. LAVICK & CO., Inc. 411-413 South Wells Street, CHICAGO, ILL.

BALLOONS DIRECT FROM THE MANUFACTURER

Advertisement for balloons with a list of products and prices, including 'Heavy Teapartment Pure Gum', '350 Monster Gas Balloons', and 'Large Monster Squawkers'.

YALE RUBBER CO. 15 E. 17th Street, NEW YORK CITY.

Advertisement for 'Concessionaires STREETMEN, AGENTS Best Quality Silk Knitted Ties' by M. K. Brody.

Advertisement for 'Stylish Furs WE CATER TO PAVIES AND CANVASSERS' by S. P. Platt Wholesale Furriers.

Advertisement for 'Street Men Take Notice Manufactures "Pete" The Trained Frog' by The LePo Novelty Co.

Advertisement for '30 DAY TRIAL' of a razor by American Razor Works.

Advertisement for 'AGENTS 150% Profit' by The Virozol Co.

added to their cash holdings. A war is now on for a \$25-a-month reader, with the privilege of picking one's spot—which means added expense. If fortunate in finding a location...

King Allison, manager of the Zuni Indian Remedy Co., pipes the following: "After a six weeks' layoff the show will open in West Virginia with the following people. King Allison, manager and lecturer; Miss (Ada) Easterday, rag pictures and paper tearing; Billy Randall, the 'old clown'; Harry J. Harrington, female impersonator; The Lamonts (Grace and Jim), sketch team; and Billy George, piano and straight-t.

H. N. (Doc) O'Neill "shoots": "Dear Bill—Here goes for the first pipe. I have always been an interested reader of Pipes, but never

MORRIS & CASTLE SHOWS Equipment Being Assembled at Shreveport Winter Quarters

Tulsa, Ok., Jan. 16.—In adapt the now famous expression of Monsieur Lumie Come and to apply it to the Morris & Castle Shows seems quite appropriate, as it certainly is "day by day, in every way, growing better and better." The writer received a letter from Milt Morris, telling of the plans for the coming season and writing about the enjoyable holiday season everyone had in winter quarters at Shreveport, La. On Christmas Day there was a big dinner party of about thirty of the show bunch and they had a wonderful time, with plenty to eat and drink. All remarked how "happy we are to be with the big Morris & Castle show this season" and expressed their loyalty and promised hearty co-operation, and it is just this spirit and determination that is going to carry the Morris & Castle Shows right along in prominence.

AIRO UNEQUALED QUALITY BALLOONS GAS and GAS APPARATUS. We positively do not sell Jobs or Seconds. 603 Third Ave. NEW YORK

AGENTS! CANVASSERS! Reduced Prices!!!—3-1 BAGS. "The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size folded, 6x9 in. Size open, 13x17 in. \$3.25 Per doz. Sample bag, prepaid, 50c. \$35.00 Per gross, in gross lots.

THE LAW OF NATURE THERE is an immutable law of nature which wills that all things in the universe must move—nothing can remain motionless. If you look about you will see on all sides tangible evidence of this accepted truth. Note the perpetual motion of the sea with its endless rising and falling of tides, the ever-changing form and color of all growing things on the earth's surface; below the surface, ancient forests, now submerged, slowly disintegrating and forming into rock and minerals; beneath that and into the very bowels of the earth, continual seething turmoil and activity; the earth itself constantly revolving as it travels around the sun; even the mountains, so seemingly immovable, they, too, are slowly changing in form and composition. Everything in nature must move—because it is the law!

did send in one. At present I am operating a medicine show in the sure-enough hills of Arkansas and doing a very nice business. We are carrying five people at present. W. W. Taylor, formerly assistant manager of the DeKreko Shows, produces the entertainment for the natives, assisted by Mrs. Capell, singer and dance artist; Tex Hammock, black-face and music; and Jack Solberg, miming and magic. The "toy" is transported on a motor truck and a seven-passenger auto. Joe Williams is the mechanic, with myself doing the lecturing. Some towns in this section of the country are hostile Arkadelphia, for one—\$25 a day. (Three weeks ago the reader was \$5 a week.) Somebody bought all the salt in town and—well, the town is practically closed. Wonder if Dwight Wilcox is dead? Also George Ward, Bob Ward, Doc Clingman, Leon Streetly would be pleased to read pipes from these folks.

Jack Rhodes and a crew of experienced carpenters and blacksmiths arrived in Shreveport. A big New Year's dinner was served Sunday, December 31, and, of course, the guests remained until after midnight to welcome the new year and speed the parting one. It was held in the "Cottage" on the Louisiana State Fair grounds, which was prettily decorated for the occasion, and the festivities will be long remembered by all who were present. Among the distinguished guests were John McW. Ford, Mayor of Shreveport; Edward Jones, president of the Chamber of Commerce; George Freeman, Jr., president of the Louisiana State Fair, accompanied by R. T. Carr, vice-president; W. B. Hirsch, secretary-manager, and Grady L. (Happy) Fox, chief clerk; Sidney Elliott, Interstate Electric Co.; James Cowles, manager Southwestern Gas & Electric Co.; Eugene Leman, business partner of W. H. Hirsch; Dan Ackernack, John R. Castle and Milt Morris.

TO CALGARY MEETING Chicago, Jan. 19.—Rubin Gruberg and "Jimmy" Simpson were in Chicago today on their way to the meeting of the Western Canada Fair's Association, in Calgary, Can.

Sell Wall Emblems of All Lodges Make \$10.00 A Day Easy. Every member wants one for his home and office. Absolutely new. Start now with the fastest all-year seller. Highest money maker for full or part time. Write quick for free sample and cash bonus plan. KIER FRATERNAL EMBLEM CO., Dept. B1, 538 S. Clark St., Chicago, Ill.

last week and at once started the work of building four new hand-carved fronts along lines that will make them serviceable and substantial. A special train will move the show paraphernalia at San Antonio to Shreveport this week, and everything will be gone over and put in the best of shape. WM. F. FLOTO (Show Representative).

ROBERT TAYLOR PLANS FEATURE WATER CIRCUS Robert Taylor, of the S. W. Brundage Shows, was to visit Chicago last week, from La Salle, Ill., where the Brundage management has had an indoor circus under way for week of January 22, for the K. of C., to look after features in connection with his proposed Big Water Circus, to be an outstanding feature with the Brundage Shows the coming season.

The above information was furnished by an executive of the Brundage organization, who also included the following data: It is the plan of Mr. Taylor to rearrange and alter the past makeup of the aquatic show as carried by Manager Brundage, making it larger, using a scenic background, three sets of diving boards, a bell, escape tank, a shoal of seals and a ninety-foot ladder for the high dive, and that he would have a water exhibition this season that will be a credit to any organization in the amusement game, but none. He also stated that altho he was hurriedly put into the show end of the carnival business last summer, the success he attained encouraged him, for this season, to make this particular show the largest ever carried by any carnival of late years.

TALBOTT BUSY ROUTING Chicago, Jan. 19.—Edward C. Talbott, general agent for the Con T. Kennedy Shows, arrived in Chicago from the South today, having been out three weeks blazing the trail for the show's coming season. Mr. Talbott reported a visible improvement in business conditions in the territory traversed by him and spoke in an optimistic vein regarding the coming summer's prospects.

BIG SPECIAL OFFERS FOR CARNIVAL WORKERS AND CANVASSERS. Large Size Sachet (2 1/2 x 3 1/2), flower designs, hand made, new assorted odors. Sell for 10c to 15c each. \$2.15 Gross. Large 1/2-oz. Perfume, in vials (not water), new strong, assorted odors. Sells like hot cakes at 15c or two for 25c. \$2.45 Gross. Give-Away Vial Perfume, \$1.75 Gross. BIG TOILET SET—Has big 5-oz. tall Powder Can, 1 Box Gold Labeled Face Powder, 1 3-oz. Bottle Perfume, 1 3-oz. Shampoo, 2 Bars Wrapped Soap, in fancy Display Box. 45c per Set, in Dozen Lots. Big One-Ounce, Fancy Glass Stoppered, Gold Labeled, 8 1/2x 1 1/2, Tied Perfum, \$1.25 per Doz. Big Jar Cold Cream, Tall Cans Talcum Powder (Jockey Club Scent), Big Jar Vanishing Cream, White Pearl Tooth Paste, Compact Rouge, in round Box, Bag Mirror and Puff Inside. Face Powder, 60c per Dozen Boxes. Send for 1923 illustrated catalogue and free samples. NATIONAL SOAP & PERFUME CO. 20 E. Lake St., CHICAGO, ILL.

AGENTS--MEN and WOMEN MAKE BIG PROFITS, full or spare time, selling our Waterproof Reversible APRONS. Every woman buys. Sells on sight. Price, \$3.15 a Dozen. Deposit 25% with order. Balance C. O. D. Sample, 35c, prepaid. GODDWEAR SPECIALTIES CO., 7 West 22d Street, New York.

PITCHMEN MAKE 1000% PROFIT ON Chinese Horn Nuts Sample, split and gross price list, 25c. C. F. MCGARVEY, 111 E. Chicago Ave., Chicago YOU SHOULD \$65 A WEEK EARN \$65 OUR WAY

\$15.00 Daily No 2 Selling Radio Gas Lighter Sells on sight. No matches or friction required. Sample, 10c. RAPID MFG. CO., Dept. B, 10 E. 14th St., New York. MASKS Par Gross, \$2.65; Dozen, 30c. Wax Nose, Novelty, Animal Masks, Caps, Hats, Ask Free Catalog. G. KLIPPERT, 48 Cooper Square, New York. EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

Circus and Carnival News

CIRCUS PICKUPS

And Notes About People You Know
By FLETCHER SMITH

The recent notes in the Pickups about the new "Uncle Tom's Cabin" shows that are scheduled to take the road next spring awoke the ire of some of the oldtimers, who were in the game when a wagon "Tom" show was as big as a wagon circus. C. G. Phillips, of Cortland, O., now a banker, traction business, and, as he says, "but for his grey hairs would be still in the game," mails a copy of one of his old time heralds and some data regarding his show. Phillips made a fortune in "Tom," and his only rival was James W. Shipman, who had about the same size show. It is a little bit interesting to note that Sam McCollin was business manager, Sam Scribner drove the No. 1 band wagon and Charlie York led the band. Phillips had 21 tableau wagons, five bands in parade, an 8-foot top, with two 40-foot middle pieces; 85 horses, 30 ponies, 14 dogs and 70 people. The show never got much in the East, but played Pennsylvania and Ohio off the board. It showed Pittsburgh for two weeks, changing lots every day, and finally Phillips quit at Cortland he has been busy looking after his many business enterprises. I wonder if he will remember his answer to the landlord who was pestered over the show playing Pottersville the previous day?

When James Shipman quit the Sautelle show to put out his wagon "Tom" show he had sixty head of stock, carried two bands and a drum corps and made a fortune in the East, playing mostly in New York State and Vermont, and following the route that Wetherell and Doud had made for years. James died in Brattleboro, Vt., a few years ago. His widow still conducts the tavern he made famous with his "Tom" winnings at Winchester, N. H., also the resting place of Gus Berry, a famous old-time circus man.

There will be a long string driver missing on the Main Circus this spring and a new man on the No. 1 band wagon. Word received from Venice, Italy, states that E. C. Kirkwood is there and will very likely fail to reach the States in time to join out in the spring. "Kirk" went over in charge of a bunch of horses from Baltimore and, after his arrival in the Italian city, word would be tied up indefinitely, the boat would be tied up indefinitely. Al Flossio, with the Main Circus last season, is having a prosperous winter playing clubs around New York. In company with Jack Croak, they recently were entertained at supper by Jimmie Heron, treasurer of the show, after he had filed his report of the day's business at his Columbia theater at Far Rockaway.

Bill Fowler will have the band again with the Walter L. Main Circus and has signed up Gus Barnes as first chair cornetist. Charlie Deatrick will also be back with his slip horn and Bill will have a fine band of 22 men when the band wagon makes its first parade.

Bobby Fay, of clown alley, is going to quit the circus game cold, and after he closes the winter season with the Newton & Livingston "Uncle Tom's Cabin" Company will be with the Keyes Stock Company under canvas this summer selling peanuts and pink lemonade. Bobbie says he has all the concessions with the show and it looks better than a circus job.

F. A. (Doc) Cline will be back home, but not broke, with the Main Circus the coming season, a fixture on the No. 1 ticket box, while his wife will handle snakes in the side-show. "Doc" made the season last year with the Sparks Circus. He and his wife recently had a pleasant visit from the Larkins, of the Main Circus, who are playing vaudeville dates in and around Chicago.

Sammy Robinson, a former concessioner of the Main Circus, is spending the winter in Chicago.

Harry Seymour, who will be the legal adjuster with the Main Circus again the coming season, has just purchased a handsome residence in Wilkes-Barre, Pa., and invites his friends to drop in and see him any time. His address is 156 Hanover street.

Margie McDonald, Ethel Delmar and Bobbie Reed, formerly of the Main Circus, are making their headquarters in Chicago this winter and are framing plans for next season. It's pretty hard to state where the dear girls will go.

Henry (Sticks) Timms could not keep away from the Sunny South this winter and is putting in his time at Greenville, S. C. He will be back with Jimmie Heron in the spring, but this winter is working at his old trade. A recent convention of the "Sticks" was held at Salisbury, N. C., which is "the national headquarters of the profession."

William Thorpe, of Bill Fowler's band with the Main Circus last season, who recently died, was a tuba player and not a cornetist. For years he was an actor and trouped with various "Tom" shows.

Al Salvail, who had the side-show for some years with the Yankee Robinson Shows, is now located in Toronto, Can., and will put out a big canvas medicine show in the spring. He and Frank Hubin were together years ago and are still great pals.

George Laval, who for the past few years had been with the James Adams floating showboat and who recently passed away, was one of the first of the Haverhill, Mass., musicians to

hit the road. He broke into the show business with Billy Sears, now with John VanArman, and was for several summer seasons a member of the Haverhill City Band playing at Salisbury Beach. He first played with the old Haverhill Lafayette Band and was one of the musicians with Sam Cyr, who started the Albin Minstrels from Haverhill. He was considered one of the best trombone players in the business and always held down a solo position with the Haverhill bands.

Another oldtimer who recently passed away, William Beroi, will be remembered by many showfolks in the East and especially around Boston. With his brother, Fred, they were the first to play Sunday night performances in the New England cities, giving an alleged expose of apiritualism. Arnold Stover was their manager and advance agent and they were backed by the late Patsy Shepard, a famous sporting man and saloon keeper of Washington street, Boston. The Berois used to hire outright such theaters as the Boston Theater and others at Lowell, Fall River and Taunton, in fact, any of the bigger New England cities, and put on their show charging no admission, but demanding a silver collection. Afterwards Stover took them on tour with a magic show and made a lot of money up in New Hampshire and Maine. Stover afterwards embarked in the "Uncle Tom's Cabin" business and made sev-

eral fortunes. He always maintained a home on Burgess Place, just across from the Hollis Street Theater, Boston.

MCCOLLIN GOES TO KENNEDY

Chicago, Jan. 17.—W. X. MacCollin, who last season directed the publicity department of the T. A. Wolfe Superior Shows, was a caller at the Chicago office of The Billboard today, and stated that he had closed with the Con T. Kennedy Shows as their general press representative for the coming season, the negotiations being completed by Fred H. Kressman, secretary of the Kennedy caravan. Mr. MacCollin is a publicity man of the aggressive type, an advocate of clean amusements and is well known to the newspaper fraternity throughout the country. His engagement with the Kennedy Shows should be a distinct addition to the executive staff.

CIRCUS GROUNDS SOLD

Portland, Me., Jan. 19.—Thomas Sanders, attorney, has purchased from the Deering estate the tract of land near the Nathan Clifford School known as the Brighton avenue circus grounds. It is Mr. Sanders' intention to develop the property into a high-class residential section.

WOLFE IN CHICAGO

Chicago, Jan. 19.—T. A. Wolfe, owner of Wolfe's Superior Shows, was a Chicago visitor today.

HOSS-LAVINE SHOWS

Season Opens Saturday, April 14
CLEVELAND, OHIO

With About Ten Weeks To Follow and Showing Seven Days Each Week

WANTED—SHOWS, RIDES AND CONCESSIONS,
CARRY-US-ALL AND FERRIS WHEEL

We have wagons for all rides.

We have the following outfits complete and will furnish same to responsible parties that can and will operate real shows. Ten-in-One or Circus Side Show, Tent, Banners, Pits, Lights, (21 Wagons for same. State all in first letter, what you really have for a show of this kind. Athletic Outfit, complete, Tent, Front, Stage, Mat and (1) Wagon. Want real Athletic Show for this outfit. Cleveland is a real spot for this show. Have complete Fashion Show or Musical Comedy Outfit. Want refined show for this attraction. No. (2) Five-in-One outfit, complete. State fully what you have to offer. All Concessions are open except Cook House. All Wheels, Grind Concessions of every kind. To avoid useless correspondence, we furnish all concession people drayage, locations, electric current and the right to operate, and a reasonable deposit required from you.

WANT (21) good Men for our Whip. Good salaries and a long season. Our executive staff is complete.

CAN PLACE AT ONCE for our downtown Museum and Arcade responsible party to furnish a Pitt Show Attraction. Cleveland's best location. If you are a showman you can get the money. Write or wire

HOSS-LAVINE SHOWS, 718 Superior Ave., Cleveland, Ohio.

FRED BUCHANAN WANTS

PEOPLE IN ALL BRANCHES OF THE CIRCUS BUSINESS

Artists for Big Show, Riders with stock, Feature Acts for Big Show performance, Trainers for both Wild and Domestic Animals.

SIDE-SHOW—Want capable Manager. Freaks and Curiosities for Annex. No Oriental Dancers.

ADVANCE—All those desiring engagement with the Advance Department, address VERNON REAVER, General Agent, Des Moines, Iowa. Outside of Advance Department, address all letters to FRED BUCHANAN, Granger, Iowa.

Want-- Circus Blacksmith, Woodworkers, Banner Advertising Solicitor, Harnessmaker.

Two more Wagon Builders and one more Blacksmith, immediately, few more Big Show Performers doing several Acts, Lady Animal Trainers, Lady Menage Riders, Girls for Bally, must sing and dance. State salary or no reply. Few Legitimate Concessions and few more Billposters.

CHRISTY BROS.' FOUR-RING WILD ANIMAL SHOWS, Beaumont, Texas.

MARTINEZ MEXICAN CONCERT BAND

AND ORCHESTRA open for engagements. Can furnish any number of men desired for Parks and Board Shows. Highest class musical organization of this kind in the United States. Address JULIUS MARTINEZ, Alado, Texas.

Wanted To Book a Cookhouse and Juice

with some good show, not less than fifteen or twenty cars. Carnival managers write. I also want to hear from Carl W. Woolley, S. H. DOWDY, 2338 W. Grace St., Richmond, Virginia.

LAST CALL!

Agents booked with T. A. STEVENS for the coming season, to open in Pensacola, Fla., February 5, with Miller Bros.' Shows, kindly report not later than JANUARY 29. T. A. STEVENS, N. B.—John Galts, waiting to hear from you; Also Lee Manchell, W. C. Tierney.

LAST CALL!

WANT PIANO PLAYER AND TWO COMEDIANS

for Plant Show. Out all winter. S. J. CANTARA, Parrish, Ala., week at Jan. 22; Searis, Ala., week Jan. 29.

SALESBOARD OPERATORS

Don't Buy a Cat-in-a-Bag

Our system of selling complete assortments will meet with your approval. We show you "black-on-white" the wholesale price on each and every article on our assortments. The old system of paying "as much money" for complete assortments is NOT in line with MODERN business. Send for our No. 522 Catalog TODAY. NOTE. We sell to Salesboard Operators ONLY.

CHARLES HARRIS & CO.

(Established Since 1911)
230 West Huron Street, Chicago, Ill.

OVER \$200.00 WEEKLY

in M. Ryan's Steady Earnings With His SUGAR PUFF WAFFLE MACHINE



Made from secret recipe and methods which we teach you. No experience or skill needed. No spilling—beautiful machine—sanitary methods—and enticing looks and odor of PUFF WAFFLES force the sales. Machines shipped on trial are complete and ready for business, and are priced from \$77.50 to \$182.50.

Write for full information. TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.



Auto Vanity \$18.00 Dozen

Every car owner needs one. Contains beveled mirror, comb, vanity case, road map holder, card holder, memo. pad and pencil. Sample sent upon receipt of \$2.00.

Write for our 1923 catalog—just off the press.

HARRY L. LEVINSON & CO. Manufacturers and Jobbers, 168 North Michigan Avenue, CHICAGO, ILL.

Wanted—Musicians—Wanted

Musicians wanted on all instruments, for the Con T. Kennedy Shows. Uniform and berth furnished. Al Miller, write. Address JOHN N. GRIFFIN, 1623 Ferwick St., Augusta, Ga. All mail answered

Rube Merrifield

IS NOW WITH

MILLARD & BULSTERBAUM, Show Banner Painters

2800 West 6th Street, Caney Island, N. Y. Phone, Caney Island 2312.

EVANS VENETIAN SWINGS

Used four months. Guaranteed like new. Bargain, \$1,400.00. J. B. ALEY, 608 E St., N. W., Washington, D. C.

Concession Frame Tents 6x8, 8-oz. Khaki, \$18.10; 10-oz., \$22.50; 8x10, 8-oz. Khaki, \$24.98; 10-oz., \$32.40. 1/3 cash, balance C. O. D. TUCKER DUCK & RUBBER CO., Ft. Smith, Ark.

MITCHELL AMUSEMENT CO.

At this writing (January 15) the Mitchell Amusement Company is loaded on the cars for a 361-mile jump from Milltown, Ga., to Vero, Fla., having concluded its engagement at Milltown, where Jack Wilson joined with two concessions. Following is a brief resume of the stands lately played:

From Wrens, Ga., the show went to Louisville, Ga., where Bob Martin and Joe Murphy joined. The next stand was Wadley, at which place Nat Sarder, C. D. Scott, H. B. Clifford and other showfolks paid a visit. B. C. Shepard joined in Wadley, just in time to catch the train as it was pulling out for Pearson, at which place Earl Howard and wife joined with two concessions, also W. W. Malone and wife with two and Jack Norman and wife and daughter with three. From Pearson the show moved to Homerville, where a successful engagement was played and H. Hifers and wife joined. Then came Milltown. On the whole the tour of South Georgia has been successful. The engagement at Vero is during the St. Lucie County Fair.

MRS. W. J. MITCHELL (Secretary).

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

WANTED FOR THE K. G. BARKOOT WORLD'S GREATEST SHOWS

EARLY OPENING—Two real high-class Shows, one real Ten-in-One and a high-class Plant. Show; two high-class Platform Shows, something out of the ordinary, no other need apply. Can place legitimate concessions of all kinds, except Cook House, Corn Game, Silver Wheel, Umbrella Wheel, Over Night Bags Wheel, as these are sold exclusive. Can place real, reliable Carnival People in all branches, also Porters for Pullmans. Can use first-class Scenic Artist. Wanted—First-class Merry-Go-Round, Whip, Ferris Wheel and any other new and novel Rides. Address all communications K. G. BARKOOT, Winter Quarters, Tampa, Florida.

WONDERLAND EXPOSITION SHOWS

...NOW BOOKING SEASON 1923..

WANTED---Shows, Rides, Concessions, for twenty weeks in the real money spots of Pennsylvania. Opening week April 23d. Our opening date will be a wonder spot. Can place clean, meritorious shows. Positively no cooch or girl shows. Wanted Merry-go-round and Ferris Wheel, good proposition to right party. We have our own Whip and Seaplanes. Can place concessions of all kinds—nothing sold yet—positively no graft. Remember this show will be first in the real money spots of Pennsylvania! Everybody address C. H. Barlow, Gen'l Mgr., 310 Wyoming Ave., Scranton, Pa.

KANSAS CITY

IRENE SHELLEY
226 Lee Bldg., S. E. Cor. 10th and Main Sts.
Phone, 0978 Main

Albert H. McGee came in last week to bid us an revoir after spending the winter here, employed in mercantile pursuits. Mr. and Mrs. McGee last season were with the Patterson Circus. They left here January 16 for Dallas, Tex., to join Al G. Barnes' Circus, where they will train the dogs and ponies and ride menage.

Mr. and Mrs. John Francis, of the John Francis Shows, have come back for a few weeks' stay before going to Oklahoma City, where the shows are in winter quarters, to make ready for the spring opening in March. Mr. and Mrs. Francis were in Oklahoma City for the big barbecue and inauguration ceremonies of the new Governor of Oklahoma.

Doc Hall left January 16 for Lincoln, Neb., to attend the annual meeting there January 19 of the Nebraska State Fair Secretaries, but will return immediately after its conclusion.

Col. Dan MacGugin brought in a very pleasant visitor when he introduced us to Bennie Smith, Jr., a concessionaire last season with the Sargent & Silbon Shows, with which MacGugin was treasurer. Mr. Smith came here from South Carolina for a visit with MacGugin and he told us that he expected to be with the new organization, the Royal American Shows, which Mr. Sedlmayr is managing.

A. J. (Happy) Price arrived here January 14 and left two days later. Mr. Price was on the cookhouse with the Sells-Floto Circus the latter part of last season.

Doc Wilson opened with his own company at Grandview, Mo., January 16, and will play around Kansas City for two weeks. He called at the office and informed that the Barrett family was with him.

A card from Jake Vetter from Jacksonville, Fla., informs that he was leaving there for Savannah, Ga., after a "dandy trip, weather wonderful," etc.

Wm. Harmon, cornet player in the band last season with the John Robinson Circus, dropped in to bid us over last week. Mr. Harmon is wintering here.

Mickey Humphreys was one of our pleasant visitors last week. Mr. Humphreys makes his home in this city. He was with the J. L. Landis Shows last season, but said he was a little undecided about his plans for 1923, contemplating locating here.

W. H. Kiernan, father of Mrs. Billy Streeter, came on a visit to see his granddaughter, who made her "first appearance" in the world December 1 to rejoice the hearts of her proud parents, Mr. and Mrs. Streeter, wintering here.

Meyer Schlom, of the Al G. Barnes Shows, was one of the showfolks we had the pleasure of meeting Friday night, January 12, in the Heart of America Showman's Club rooms in the Coates House, the night of the annual election of officers.

"Calliope" Dick Allen, pianist, last season with the Great Patterson Shows, arrived in town January 13 from St. Louis and called at our office, expecting to be here a short while.

Dr. Tom Dean and Dr. Williams, representing the Washaw Indian Medicine Company of this city, who have been working Hot Springs, Ark., left there last week for Newport, Ark., headed thru Missouri, north, after a highly successful season in that territory. Dr. Leon Street, brother of Dr. Franklin Street, proprietor of the Washaw Indian Medicine Company, is still "making" Arkansas and sends in glowing reports.

E. B. Evans, of the freight house of the Burlington R. R., phoned us last week and asked us to try to locate Bernice Allen and inform her that there was on hand for her in the Burlington freight depot eight boxes of props and a set of scenery, and that the freight charges were rapidly mounting.

W. H. Duncan, pitchman, arrived January 8 from Galveston, Tex., and told us when he dropped in for a little visit that he liked it so well here that he would probably remain and do a little pitching.

Mr. and Mrs. Lew Gordon wrote from Denver that they were playing there at a local theater and "doing very nicely indeed, thank you."

On page 82 of the issue of January 13 in the Kansas City column it was stated that "Earrest Robbins and wife, Iona Day," had left here for Biloxi, Miss. It should have read "Mr. Robbins and Iona partner, Iona Day," as Miss Day has only that relation to Mr. Robbins. We regret the error.

R. R. Brewer, heavy man, was here January 13 for a visit. Mr. Brewer was off the North Line Show.

Edith Reiser, manager of the Original Imperial Aces, writes us a most interesting letter

JOHN ROBINSON'S CIRCUS

WANTS PEOPLE IN ALL DEPARTMENTS FOR SEASON 1923

For the Circus—Three Girls with strong soprano voices to sing in the Spectacular, Wire Acts, Double Iron Jaw Acts, Lady Menage Riders, Lady High Jumping Horse Riders, Ladies to work Domestic Animal Acts, Lady Wild West Riders, Frog Contortionists, Clowns, and any other act suitable for a first-class Circus performance. Address JOHN ROBINSON'S CIRCUS, Peru, Indiana.

For the Circus Band—First-class Musicians on all instruments. Address Edw. Woekener, Peru, Indiana.

For the Side-Show—The highest type of Novelty Acts, Pomeranian Dog Act or any small domestic animal act to work on table of Side-Show stages, real Giant and Giantess, perfectly formed Midgets, good-looking Fat Girl, two pretty Girls who can learn to play Drums for big Scotch Bag Piping Act. Address Ray Daley, Peru, Indiana.

Superintendent of Front Door. Address John Robinson's Circus, Peru, Indiana.

Ticket Sellers, Ticket Takers and man to handle Inside Tickets, Ushers and Head Usher. Address John Robinson's Circus, Peru, Indiana.

Dining Car Countermen, Waiters and Cooks. Address Arthur Gibson, Peru, Indiana.

Candy Stand Butchers. Address John Robinson's Circus, Peru, Indiana.

Trainmen, Polers, Chalkers, Night Watchmen. Address Joe Litchell, Peru, Indiana.

Side-Show Canvas and Banner Men. Address Jack Pfeiffenberger, Peru, Indiana.

Elephant Men. Address Cheerful Gardner, Peru, Indiana.

Animal Men. Address John (Chubby) Guilfoyle, Peru, Indiana.

Light Men, Assistants and Helpers. Address John Robinson's Circus.

Property Men. Address G. H. (Blackie) Williamson, Peru, Indiana.

Canvasmen, Seatmen, Pole Riggers and Assistants. Address Charles Young, Peru, Indiana.

Experienced Wardrobe Men. Address J. D. Stevens, Peru, Indiana.

Baggage Stock Assistant, Two, Four, Six, Eight, Ten-Horse Drivers and Helpers. Address Charles Rooney, Peru, Indiana.

Ring Stock Grooms. Address James Scanlon, Peru, Indiana.

Chef, Cooks, Waiters and Boiler Fireman. Address George Tipton, Peru, Indiana.

from Temple, Mexico, where he states that "after finishing a successful thirty-three weeks' engagement with the C. A. Wortham Show the Original Imperial Aces, still under the management of Eddie Belser, are making a bit once again at the Manhattan Cafe, in Temple, Mexico, and we are holding down the job that the famous Larry Connelly and his ten professional musicians had." The members of this orchestra, the Original Imperial Aces, are: Lester Belton, trombone and leader; George Bazo, saxophone and clarinet; John Bender, clarinet and violin; Vincent Lattous, piano; G. D. Bass, banjo; William Jordan, drums and xylophone.

A letter from Matthew De Chronic, director and manager of De Chronic's All-American Band, from Clinton, Mo., states that he has decided to troupe this coming year and has contracted with the National Exposition Shows of Akron, O. Mr. De Chronic further states that "this show will have twelve or fourteen paid attractions and a fifteen-piece band and will open in April. He expects to be in Kansas City shortly."

Barney Barnett, agent of the Ed Williams Shows, was in Kansas City January 16 to engage people thru the Ed F. Feist Theatrical Exchange in the Gladstone Hotel here, as the Ed Williams company would open at the Landers Orpheum Theater in Springfield, Mo., January 22.

The Grand Theater, of Salina, Kan., under the management of Raleigh Wilson, will open with permanent stock January 22, the first production being "The Brut".

Frank De Atley and Dan Russell and wife, came in from St. Louis January 14 to reorganize the old company of "The Matinee Girl", only the name, however, it is understood, being retained. Mr. DeAtley and Mr. Russell are two of the oldest "old" producers in the business and "know how". They are engaging their complete cast thru the Ed F. Feist Booking Exchange Office with the following already pinned: Meriel and Dorothy Sevier, Billy Maxwell and wife and Pat La Portie.

Happy Bitner joined the Gordiner Stock Company at Waterloo, Ia., from here last week.

Mamie Sheridan Wolford came in from Cherokee, Kan., where she spent the holidays and was here one day, January 15, on her way to Salina, Kan., to join the stock company there at the Grand Theater. Miss Wolford had to "come to the city" to replenish her grease paint etc., after such a perfectly delightful vacation in the country and away from the uses and tricks of the theater.

Frank Hatfield, of the Hatfield Wagon Shows, was in town January 10 en route to visit his mother at Fairbury, Neb. Mr. Hatfield also was here for the purpose of purchasing a new tent, etc., from the Baker & Lockwood Company. The Hatfield Shows are wintering at Wynnewood, Ok., and Mr. Hatfield is "dolling" them all up for an early spring opening.

John (Doc) Reid is the editor and publisher of The Wrestling News, a weekly magazine devoted exclusively to wrestling and wrestling matches. The publication office is in Kansas City and the first copy is dated here January 1. Reid was formerly in the show game.

Earl Jackson dropped in for a little visit last week. Not back in the show business yet, but still has a banking for it after being away several years.

The Salmon Film Exchange, 2443 Independence avenue, is a new "idea" for K. C., as Mr. Royal Salmon, owner and proprietor, is a picture cartoon artist and is designing and making cartoons for the picture theaters all over the country.

R. F. KATZ IN HOSPITAL

Chicago, Jan. 20.—R. F. Katz, general agent last season with Sam Solomon's Circus and Carnival, was stricken with a hemorrhage early this week and taken from his room in the Raleigh Hotel to Washington Park Hospital. The physicians were able to stop the hemorrhages and today Mr. Katz was reported as resting easy, but with no marked signs of improvement, however. The ailment came upon him suddenly and with no preliminary warning.

BUSINESS-PLEASURE MEETING

Newly-Elected Officers Installed by Ladies' Auxiliary, H. of A. S. C.

Kansas City, Mo., Jan. 20.—The Ladies' Auxiliary of the Heart of America Showman's Club had a most enjoyable meeting last night, combining business with pleasure, for it was the occasion of the installation of the officers and directors placed in charge of the club's destinies January 12, the annual election. The retiring officers were presented with tokens of the appreciation of the club for their untiring and faithful services in its behalf and the ladies in responding all pledged their loyalty and devotion and presence anew.

Mrs. Hattie Houck, ex-president, was given a beautiful silver pitcher and goblet; Mrs. E. B. Grubs, ex-secretary, a very handsome silk umbrella, and Mrs. A. Ray Martyn, ex-treasurer and re-elected, six pairs of exquisite silk hose from a leading haberdashery of the city. Mrs. C. W. Parker inducted the officers and directors into office with few ceremonies, but in very pleasing words of welcome and assistance. She also made the presentation speeches and to each one had a bit of verse.

After the installation of officers and directors there were some drawings for hand-made articles and then the ladies adjourned to the dining room, where at ten o'clock a delicious lunch was served.

The ladies are now busy planning the next big social affair, the tacky party and dance to be held the night of February 2, with a grabbag and all the old-time features of "tacky-party" festivities.

BANQUET LOOMS NEARER

Annual Social Function of the Showmen's League of America Holds Much Promise

Chicago, Jan. 20.—At the regular meeting of the Showmen's League of America last night, Chairman Edward P. Neumann, who also presided over the meeting, said that the outlook for the annual banquet and ball is most promising. Reservations are coming in and the tickets have been widely and thoroughly circulated. Mr. Neumann said he thought this year will see one of the finest balls the league has given. The function will be held on the evening of February 21, in the Tiger Room of the Hotel Sherman.

The relief committee announced that the physicians in Rochester, Minn., on the staff of Mayo Bros., have announced that they believe George C. Moyer will shortly be able to walk again, as heretofore announced in The Billboard. Frank Leslie was reported to be ill in a hospital.

The by-laws subject came up again and after the customary tumult Thomas J. Johnson, of the by-laws committee, again unraveled the subject for inquirers.

RADICAL REDUCTIONS on FIREARMS



- GN. 891—The Ort. Gies .32 or .25 Cal. German Automatic Pistol. Shoots 9 shots. SPECIAL, Ea. \$7.00
 - GN. 895—Mauser, German make, .32 or .25 cal. Shoots 11 shots. blue fin. Isth. SPECIAL, Ea. \$9.00
 - GN. 394—Spanish. .25 Cal. Automatic Revolver. shoots 6 times. SPECIAL VALUE. Each \$4.50
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- BB. 161—The Cat's "Meow". The hit of the season. Sells like wild fire wherever shown. Made of high-grade black leather with white crests, with a white that will save Meow. Per Dozen \$8.50
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M. GERBER'S Underselling Streetmen's Supply House.
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NEW YORK ON RECORD FOR CLEANER FAIRS

Attractions and Concessions Much Discussed at Well-Attended Annual Meeting in Albany

If the ideals expressed at the annual meeting of the New York State Association of County Agricultural Societies in Albany, N. Y., January 15, mean anything (and we are sure they do) the fairs of New York State in 1923 are going to be very much cleaner and more free from objectionable features than ever before.

The annual meeting which heretofore has lasted two days was this year compressed into one, and the by-laws were amended to the effect that hereafter the meeting shall occupy but one day.

As mentioned elsewhere in this issue the morning session was taken up largely with routine business. President Elmer F. Botsford delivered his address, which was as follows:

Gentlemen of the convention and guests—It is with pleasure that I welcome you to this, the 35th Annual Convention of the New York State Association of County Agricultural Societies. When you looked me last year by selecting me to be your president, I assumed the high office which you conferred upon me with the deep sense of responsibility connected with it.

Hon. Berne A. Pyrke, commissioner of Farms and Markets, has had prepared for me a statement showing the following premiums paid by the county and town associations in this State in all departments. This shows a total aggregate of \$355,153.94.

(Here Mr. Botsford gave in detail the report of the commissioner of Farms and Markets.)

There are in the United States and Canada more than 4,500 fairs and expositions held annually and it is estimated that over 50,000,000 people attend these great institutions, which represent an outlay of over \$300,000,000. Of this great sum expended by our associations, we presidents receive the total of \$695 as salaries. We find that there are no dividends paid to the stockholders or members of the association. It would seem largely a labor of love and not for any pecuniary reward. We feel that we should be congratulated and complimented, rather than criticized, on the great work in which we are engaged, and it truly has been said 'the glory of greatness is an unselfish service.'

It should be our constant aim and endeavor to make our fairs better, cleaner and more worthy of the trust which has been placed in us. It is the desire and the intention of the better element of showmen, carnival owners and fair managers to clean up our midways and our concessions and make our grounds a better place for our guests and the children of our communities. It has been the aim of this association for many years to insist that our members have cleaner and better fairs. We are now assisted by the leader of the show world, Charles Ringling, who is doing his part in cleaning up the circuses. W. H. Donaldson, of The Billboard, our fair newspaper, is waging a strong battle for cleaner shows and carnivals and to that end the following resolutions along the lines of those adopted at the International Convention of Fairs and Expositions recently held in Toronto are strongly recommended by your president and are as follows:

RESOLUTION

Whereas, the county fairs of New York State were organized to improve the agricultural, commercial and educational progress of the State of New York, and

Whereas, many traveling organizations and concessionaires have violated the rules of propriety by introducing degrading shows and operating illegal gambling devices, now therefore,

Be it resolved, That this association do on record as favoring cleaner fairs which maintain the highest possible standards for all attractions and concessions, and that nothing be tolerated of a degrading or dishonest nature, to the end that our fairs and expositions render the maximum service to our patrons and community in the years to come, and also the following resolution:

RESOLUTION

Whereas, The Billboard, a fair, circus and carnival paper, published at Cornwall, N. Y., and Charles Ringling, of Ringling Bros. Shows, won a notable victory for cleaner and better fairs, carnivals and shows at the International Convention of Fairs and Expositions held in Toronto recently, now therefore,

The New York State Association of County Agricultural Societies, in convention assembled, tender our congratulations to The Billboard and Charles Ringling for the good work in which they are engaged and agree not to permit or tolerate on the grounds of our societies any of the following:

1. Any show or concession that permits gambling either with or without apparatus.

2. Squeeze, tilt or any other fair spindle wheels, apparatus or device where merchandise prizes are given.

3. Hoopie crochee dancing.

4. Any secret or 'behind the curtain' show or 'blowoff' given for men only.

5. Any show or exhibition which in character is obscene or suggestive.

I respectfully urge upon the members of this association that they join the fairs of New York State with the great association of fairs outside of our State to promote better business methods, cleaner concessions and cleaner and better carnival companies. I have asked the representatives and owners of the carnivals who may tour our State and fairs during the coming summer and fall to be with us today to the end that they might assist us with our plans by excluding from their carnival companies any and all objectionable shows, concessions, wheels and gambling devices. To that end Nat S. Green, fair editor of The Billboard, will speak to us this afternoon on 'The Fair Art—Getting Better and Better.' This evening Hon. Berne A. Pyrke, commissioner of Fairs and Markets, will ad-

dress us at our banquet on 'Better and Cleaner Fairs.'

We welcome the veterans to this, our annual meeting and extend the most hearty and cordial greetings to those representatives who are making their first visit to our annual convention; also to the representatives and purveyors of the great amusement enterprises and the owners and representatives of carnival companies who are our guests so that we may all unite in making this convention one of the most instructive and interesting in the history of our organization, and our fairs for the year 1923 BIGGER, BETTER and CLEANER.

The report of Treasurer A. E. Brown showed that the association is in excellent financial condition, there being about \$600 in the treasury. The report of Secretary G. M. Harrison and that of the Executive Committee were read and adopted. The nominating committee then announced as its choice the officers who have served the association so well the past year. They are: President, Elmer F. Botsford, of Plattsburg; vice-presidents, William E. Pearson and Robert Seaman; secretary, G. W. Harrison, of Albany; treasurer, A. E. Brown, of Albany. The secretary was instructed to cast a ballot for the officers nominated; this was done and they were declared the unanimous choice of the convention.

A resolution on the death of Judge Chas. A. Alverson was adopted. Judge Alverson, who died but a short time ago, had taken a prominent part in the work of the association and several members eulogized him in well-chosen words.

The resolution regarding clean fairs, and commending Charles Ringling and The Billboard for the work they had done along that line, as given in full in the president's address, were adopted.

President Botsford spoke of the annual winter live stock show which it is planned to hold in Syracuse and expressed the hope that the plan may be carried thru successfully. He also lauded the tuberculin test for cattle and urged its adoption by every fair in the State.

Following the regular order of business a number of amusement men were introduced, after which the meeting adjourned until two o'clock and the entire body of fair men and guests proceeded to the Statehouse, where they were received by Governor Smith, who, after shaking hands with the delegates, made a brief talk.

The afternoon session was characterized by some quite lively discussion on the amusement question, all in good spirit, however, and many good points were brought out. The members of the Town Fairs Association, who had held their meeting earlier in the week, were the first things done at the afternoon session was to pass a resolution on the death of George I. Wilbur, of the Town Fairs Association. Mr. Wilbur was the father of the appropriation bill thru which the fairs of the State receive a quarter of a million dollars annually. He was for twenty-four years president of the Union Agricultural Society.

The first speaker of the afternoon was Dr. Bates, of Cornell University, who spoke on 'Pageants at Fairs.' Tracing the history of fairs in this country from the first cattle show held in New Amsterdam (on the site of what is now New York City) in 1614 down to the present time, he showed how the entertainment feature had developed. There was no attraction in the way of entertainment at the first two fairs in New Amsterdam, he said, but at the third fair a thrifty Dutch butcher exhibited a two-headed calf. For his tenacity he was placed in the stocks, but the Dutch governor released him. The Albany fair was the start of the agricultural fairs of the State, Dr. Bates said, the Albany Institute of Agri-

culture having been established in 1791. Attractions came into vogue about 1825 when fairs began to be competitive, but it was not until 1887-88 that pageantry was introduced by that master showman, P. T. Barnum. Then came the World's Fair in Chicago in 1893 and pageantry received greater impetus. Since that time it has gradually come into general use, the more today it is not extensively seen. Pageants do not apply at all fairs, Mr. Bates said, but are a cure-all for attractions, but they have found favor at many fairs and are an excellent attraction if rightly presented.

Several counties where pageants were staged in the past year or two gave their experience. Shenango County last year produced a pageant, using local people, but it was not an unqualified success. One fair reported that the community theater had been tried out most successfully. The shows were held in a tent, one-act plays being presented, and prizes being awarded for the best plays. There were six entries, each furnishing their own settings, 10 cents admission was charged, and the tent was crowded to capacity at every performance. The cost was \$650 and the shows took in \$2,400; could have taken in more than \$5,000 if there had been accommodations for the people.

Mr. Vanderbilt, of the Hartford Fire Insurance Company, Hartford, Conn., was the next speaker. He explained in detail the various forms of rain insurance and how they operate. Keen interest was manifested and at the conclusion of the address many questions were asked and there was a general discussion of the subject. Mr. Vanderbilt said that in 1922 more than 50 per cent of the fairs of New York State carried rain insurance. The 'total loss' form seems to be the most popular.

Nat S. Green, fair editor of The Billboard, was the next speaker and told something of how the fairs are getting better and better.

Following his talk two resolutions were adopted, one concerning the setting of fair dates that will not conflict and the other pledging the support of the association to the National Dairy Show if it is held in Syracuse as proposed. It was brought out that the Syracuse Chamber of Commerce has guaranteed an attendance of 100,000 if the dairy show is held in that city and it is expected that a great coliseum will be built at the State fair grounds at Syracuse to house the exhibits.

Prof. Wheeler, of Cornell University, who with President Botsford prepared an improved premium list, was to have spoken, but was unable to be present.

President Botsford introduced Will R. Davis, president and treasurer of the Rutland (Vt.) Fair, who made a few 'inappropriate remarks.' W. H. Gocher, secretary of the National Trotting Association, was next called upon and made one of his felicitous talks. He invited the fair men of New York to attend the annual dinner of the Bay State Racing Circuit, to be held in Boston Jan. 30.

President Botsford then asked the representatives of the various carnival companies to make themselves known and invited them to speak. Sam Anderson, of the California Exposition Shows, read a paper on 'Better Carnivals.' The year 1923 will see more carnivals playing fairs than ever before, Mr. Anderson said. He predicted that the day of the independent showman and ride man is passing inasmuch as most of the good ones are now signed with reputable carnival companies.

'For,' he said, 'as in business, where there is unity there is strength. The independent showman cannot compete with organized showmen and the combined amusements can do more for your fairs more profit, less disappointments and more entertainment than in the old days of the independents.'

There are carnivals of all sizes, which are suitable for all sized fairs, and when selecting your carnival you should first investigate the shows, find out what fairs they have played in the past and from those secretaries find out the kind of a show they are carrying, as in all businesses there are good and bad, and in this way you will eliminate the poor shows.

The days of the thieving and dirty carnival with its thieving concessions, and obscene and vulgar girl shows is past. The carnivals of today maintain and observe definite business policies regarding courteous and efficient handling of the patrons of the fairs, and a good carnival may be depended upon to amuse and treat patrons with the same courtesy as your local theaters.'

Mr. Anderson asserts that, with a few exceptions, the independent concessions are not of the kind that the fairs want on their grounds. 'But what a difference with the organized carnivals,' he says. 'They come onto your grounds with eight or ten large shows, two to eight beautiful rides, ten to twenty-five clean concessions, which are modern merchandise stores. Your grounds now lake on the appearance of a large amusement park and the worries of the secretary are over, his percentage is figured every night and his money paid him. Your patrons have enjoyed themselves and are boasting your fair and more money is in your treasury.'

In closing, remember if you want to play a modern and up-to-date carnival the secretary must realize that the carnival is a business institution involving many thousands of dollars; the shows and concessionaires are under one head and are controlled by the management, but many reputable carnival companies have lost their good reputations by accepting as a large number of mostly thieving independent concessionaires to come on their grounds.

'Have you been able to collect your money from these so-called 'lucky boys'? Most of you have not. The consequence is that the people, believing they are with the show, go out and tell their friends about the carnival which is carrying these gift concessions. Thereby the show gets a black eye, also the fair. The show concessions running legitimately, giving out stock for money received, are classed with the lucky boys and are not able to compete with them, and must suffer for something for which they are not responsible. The lucky boys are the only ones who profit, and they have invested nothing but a few dollars and leave with their suit case, and that is the last you see of them.'

Billy Marcus, general agent of the Brown & Dyer Shows, stated that he was sure there would be a vast difference in the carnivals of 1923 from those of other years, and that the difference would be in the way of betterment.

M. J. Lapp, owner and manager of the American Exposition Shows, said it was up to the fair secretaries and other officials to see that they get what they contract for in the way of shows, rides, etc. He said the concession stores are 'no-chance' games because the operator can always outsmart the player. On request of the fair men he explained what was meant by '49 Cents', the squeeze and other terms.

Ben L. Botsford, who has charge of the midway at the Plattsburg fair and is very well known to fair and carnival men, made an earnest plea for the ten-cent merchandise wheel, which he said was one of the fairest of all games.

Quite a number of fair secretaries gave their views on the matter of concessions, among their expressions being:

Deal with a reputable carnival company. It's easy to locate the crooked fellow early in the game and he can be controlled by watchfulness.

Don't control 'em. They work crooked as soon as your back is turned.

Home rule for concessions and shows, want no interference from George West, O. R. Miller or other outsiders.

(The delegate said just ordinary grinds are not grift, and this brought a good laugh.)

Mr. Schultz, of Hornell, said he was against all wheels, etc.; that they are not allowed at Hornell, yet the fair had increased its receipts from concessions. When asked what concessions were allowed at the Hornell fair he did not specify them. 'I never yet stepped on a carnival company's grounds,' Mr. Schultz said, 'but what I saw about games operating.' He also said there isn't one wheel in a thousand that isn't a squeeze wheel, which statement brought a storm of protests.

G. W. Traver, of the Traver Chautauque Corporation, arose and stated he had seen a Big Tom operating at the Hornell fair. This precipitated a discussion of the Big Tom which didn't get anywhere.

Judge Nichols, of the Cobleskill Fair Association, urged the fairs to live up to the laws and avoid trouble. The law was very plain as to gambling, he said, and it didn't matter

The Billboard's

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- 1. All advertisements of crooked gaming devices and all those that, tho straight when shipped, are palpably made to have the gaff added by consignee—in fine, all sure-thing gamblers' tools and implements.
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4. Song poem advertisements and those of motion picture scenario-written courses, schools, or offers of something of value for nothing; advertisements that make false, unwarranted or exaggerated claims.
5. Advertisements that are ambiguous in wording and which may mislead.
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7. Bucket shops and offerings of financial prospects.
8. Attacks of a personal character; advertisements that make uncalled-for reflections on competitors or competitive goods.
9. Advertisements that are indecent, vulgar, suggestive, repulsive or offensive, either in theme or treatment.
10. All advertisements of illegitimate privileges for sale.
11. All advertisements for illegitimate privilege men, dealers, operators and helpers.
12. All advertisements for girls to work in honkatons, cabarets of questionable character and dancing halls or camps of doubtful reputation.
13. Matrimonial advertisements, and those of massage parlors, predatory astrologers, macing clairvoyants or brace fortune tellers. Only those that sell entertainment by recourse to costume, setting and histrionic (acting) ability admitted.
14. Objectionable medical advertising and offers of free medical treatment; advertising that makes remedial, relief or curative claims, either directly or by inference, not justified by the facts or common experience.
15. Advertising of products containing habit-forming or dangerous drugs.
16. Want advertisements which request money for samples or articles.
17. Any other advertising that may cause money loss to the reader or injury in health or morals, or loss of confidence in reputable advertising and honorable business, or which is regarded by The Billboard as questionable or uncommendable.

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whether the amount was one cent, a dime, or a dollar, if the game was contrary to law it shouldn't be allowed. He said the Coble-skill fair had been quite successful without the use of unlawful games.

A. E. Brown, treasurer of the New York State Association of County Agricultural Societies, told of his visit to the Eastern States Exposition at Springfield, Mass., which he said was one of the best, cleanest and most successful fairs he had ever seen and was operated without concessions.

In regard to racing, it was brought out that only three fairs represented at the meeting do not have racing as a part of their program. The Oneida County Fair has discontinued racing, and in its place has the Little Country Theater, which was characterized as most successful. Mr. Miller, of Penn Yan, said their fair cut out racing for ten years but that the fair went from bad to worse and racing was restored, with the result that the fair is regaining its former prestige.

Mr. Botsford said that his fair, where racing has been a big feature for many years, and which has offered high purses, is considering doing away with the regular racing program, which has proved very expensive, and substituting ladies' races, stunt races, etc. The grandstand at Plattsburg burned two years ago, and as the cost of a new one would be considerable it had not been rebuilt. Mr. Botsford said they had never made their grandstand a paying proposition.

Fred B. Parker, of Batavia, urged Mr. Botsford to go ahead and build a grandstand and go in debt for it. The Genesee County Fair built one that cost \$60,000 and issued bonds to finance it. "It has been a paying proposition. One year it cleared \$25,000 and last year \$15,000." Mr. Parker criticized the claim of A. E. Brown, treasurer of the Fair Men's Association to be the oldest fair man in the State in point of service. He said he had been connected with the Batavia fair since 1858. This would make his term of service 35 years. Mr. Parker and Mr. Brown are both very young-looking men to be making claims to such long terms of service.

Mr. Parker, in the course of his remarks, mentioned the Kintling-Billboard resolution and said he wished the fair men could have been at the Toronto convention and have heard the reception accorded the clean-up resolution and papers there.

After some further discussion of racing the afternoon session closed.

The Banquet

Good fellowship reigned supreme at the banquet at the Hotel Hampton, Thursday night. E. P. Botsford, president of the Fair Men's Association, was toastmaster. Guests were Lieut-Gov. George R. Lunn and Berne A. Pyke, Commissioner of Farms and Markets for New York State. Some excellent entertainment was furnished by Al De Giso, piano-accompanied soloist, furnished thru the courtesy of the fair's Fair Attractions, and a splendid orchestra. There was also a soloist who rendered several very fine vocal selections and whose name the writer failed to get.

At the plate of each guest there had been placed a book containing the words of the most popular songs of today and yesterday—songs in which were included the hits of the past thirty years, and as the dinner was served these songs were sung at intervals, greatly enhancing the evening's pleasure.

Lieut-Gov. Lunn was the first speaker of the evening. Mr. Lunn was once Socialist Mayor of Schenectady, N. Y., but was elected to his present office on the Democratic ticket. In his speech he lauded the great work that is being done by the fairs, expressed himself as strongly in favor of clean, wholesome amusement along with the educational features, which he said should be paramount, and he told some very good stories. His address received a hearty and enthusiastic reception.

Judge Pyke then spoke on clean fairs. He reviewed the history of fairs from ancient times down to the present, said the fairs had a real place of usefulness in the scheme of things, and urged that they be kept clean and wholesome.

This ended the speaking program of the evening and President Botsford then gave his illustrated talk on Alaska. Mr. Botsford spent about seven years in the Alaskan country, beginning in the late nineties when the gold fever was at its height. He also organized a fair in Alaska in 1901, on the Canadian side of the border, and put it over successfully. His pictures of the Alaska of those times and his intimate and vivid description of the country and his experiences there were a real treat to the whole assemblage, and he was accorded enthusiastic and sincere applause.

This concluded the annual convention and the delegates, after hearty farewells, greetings, dispersed, some of them leaving for their homes that night, but most of them remaining over until Friday.

As there was no registration it is impossible to say just how many were in attendance, but the following names were taken from the records of the secretary after the delegates had responded to roll call at the morning meeting. Many more came during the afternoon, so it is safe to say that, counting the Town Fair men, there were twice as many present as are here recorded.

The Fair Men

Albany county: P. G. Ten Eyck, Edward G. Crandell, Geo. W. Cooper, Millard Frank, John D. White. Broome county: F. C. Brandy. Chenango county: E. E. Botsford, S. J. Frazier, Ben L. Botsford, Mrs. E. F. Botsford, Cattaraugus county: Dr. A. D. Ames, J. C. Griffith, J. B. Swan, H. F. Lee, F. H. Annis. Chenango county: J. F. Flanagan, W. W. Smith. Chautauque county: Arthur R. Masham, Jos. A. McGinnis. Chemung county: M. H. Heller, Oscar Kohler. Columbia county: Lewis K. Rockefeller, W. A. Burdick. Harry M. Doty, Samuel Kaufman. Cortland county: F. J. Bentley, C. F. Brown. Dutchess county: Griswold Webb, Benson R. Post. Frank E. Chase, Benj. Tremper. Erie county: J. C. Newton, W. H. Abbott. Fulton county: John A. Willard, Josiah Dunforth, Harry C. Morse, Michael Heagle. Greene county: Ralph F. Story, H. S. Olmstead. Genesee county: J. C. Pratt, F. C. Simons, Fred H. Parker. Herkimer county: E. E. Mison, W. H. Barry. Jefferson county: E. F. Livermore, Ernest E. Gillette, Frank W. Smith, A. E. Helmer. Lewis county: M. M. Lyman, G. C. Cannon. Rochester Industrial Association: Franklin W. Judson. Montgomery county: Edward Edwards, Edgar Leonard, Seely Dodge, Chas. Nelthorpe. American Institute of the City of New York: Edwin F. Murdoch, Curtis Walters, Lucien Knapp, Oscar Ehrborn. Oneida county: Thos. Williams, G. W. Jones, F. J. Sly, D. J. Hodge, S. E.

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CHRIS SMITH AND LINCOLN BROS. SHOWS COMBINED.

Townsend, F. F. Boyson, F. J. DeBisschop. Orange county: Alan C. Madden, Howard D. Seely. Otsego county: Fred L. Quill, B. G. Johnson, Edward S. Clark. Rensselaer county: E. P. Caird. Saratoga county: Gilbert F. Seeley, W. H. Manning, Geo. R. Schauer, Irving W. Wiswell, Walter L. Covart, Steuben county: William McMichael, Robert J. McGill, Frank R. Aulis, J. M. Farr. Seneca county: J. Willard Huff. Sullivan county: A. W. Robinson, Leon P. Stratton. Tompkins county: William E. Pearson, C. Owen Carman. Tioga county: Ray M. Colby, Geo. M. Decker, Burt N. Miller. Ulster county: Frank J. Potter, W. Kelly Shook, Brice Moore. Queens-Nassau county: Robert Seaman, Geo. M. Hewlett, Benj. W. Downing. Cambridge Valley Fair: Roscoe C. Jones, Arthur E. Lansing. Wyoming county: W. J. Ballantine, Wm. Walker. Washington county: Arthur H. Carlton, Ezra R. Dickinson, George A. Ferris, Geo. S. Devine, Harry C. Noicks. Westchester county: E. B. Long, Warren county: Charles F. Burhans, Frank W. Smith, Fred J. Hayes, L. E. Roux. Yates county: M. F. Buckley, Jas. D. Turner, Geo. H. Excell, David Miller. Schaghticoke: Alex. Diver, W. S. Kimmey, T. P. Caird, John H. Quackenbush. Orleans county: L. S. Hill, G. R. Fuller, Wm. E. Carns, J. H. Ryan.

Others Present

Will R. Davis, of the Rutland, Vt., fair; W. H. Goehner, of the National Trotting Association; Andrew Howe, of The Horse Review; A. E. Leatherman, of the Union Trotting Association; Frank Wirth and Geo. Hamid, of Wirth-Blumenfeld Fairs Booking Agency; C. Frank Hadey, John C. Jackel, G. W. Traver, of the Traver Chautauque Corporation, Inc.; Otis L. Smith, of the Otis L. Smith United Shows; Fred C. Murray, Eastern manager of the Theatre-Duffield Fireworks Co.; M. J. Lipp, owner and manager; E. G. Newcomb, general agent, and Ralph B. Gny, press agent, American Exposition Shows; Mr. Jackson, of the International Fireworks Co.; representatives of the Schenectady Fireworks Co., Antonelli Fireworks Co. and Philadelphia Fireworks Co.; Harry Ramish, of the Keystone Exposition Shows; Frank Melville, Barney Demarest; Sam Anderson, of the California Exposition Shows, and a number of others.

Convention Sidelights

Albert E. Brown, treasurer of the New York State Association of County Agricultural Societies, is one of the oldest fair men in the State in point of service—in fact, he made the claim that he was the oldest, but Fred B. Parker disputed it—so let 'em fight it out. Mr. Brown has been treasurer of the association for 28 years, was manager of the New York State Fair for 18 years, and secretary of the Genesee County Fair for 23 years. Some record!

C. Frank Hadey seems to be quite popular with the New York fair men and secured a number of bookings for the coming season.

Frank Wirth informed that the Wirth-Blumenfeld agency had secured both the New York State Fair and the Genesee County Fair for 1923—two of the best in the State.

Mr. Jackson, representative of the International Fireworks Co., was right on the job, as he has been at various other State association meetings, and was presenting the delegates with attractive memorandum books that will keep the name of his company before them constantly.

Fred C. Murray, Eastern manager of the Theatre-Duffield Fireworks Co., of Chicago, was giving his company excellent publicity among the Eastern fair men, where the Chicago firm is not so well known as it is farther west—but with Mr. Murray at the helm it is certain that coming seasons will see more and more Theatre-Duffield fireworks used. Mr. Murray stated that he would attend the fair men's meeting at Raleigh, N. C., then jump to Lewiston, Me., for the New England meeting.

WISCONSIN FAIRS MEETING

Announcement of the annual meeting of the Wisconsin Association of Fairs has been sent out by A. W. Prehn, secretary of the association. It will be held in Chippewa Falls, and he has sent out the following notice to fair officials and booking agencies:
"The dates have been set for the annual meeting of the Wisconsin Association of Fairs for February 7 and 8, meeting to be held in Chippewa Falls. Convention headquarters, Hotel Northern. The sessions of the meeting will be held in the Fika's Lodge Room on the fifth floor of Hotel Northern.
"The officers and directors of the Northern Wisconsin State Fair extend to you a most

WALTER MAIN DENIES REPORT

The Billboard received a report last week that Walter L. Main of Geneva, O., would put out a big circus this season. In communicating with Mr. Main as to the authenticity of it, he wired us as follows: "Will not operate any circs this season. Someone must have got his drinks mixed."

B. W. GROVES—NOTICE

Fred M. Groves, 4303 Eugene Place, San Diego, Calif., informs The Billboard that the mother of B. W. Groves is dead, and that he would like to hear from him. B. W. Groves is said to have formerly been with the C. A. Wortham (Arnival) Company. Anyone knowing of Mr. Groves whereabouts is asked to bring this to his attention.

KILPATRICK COMING HOME

The Billboard received a radio message from Charles G. Kilpatrick, of "Over-the-Falls" fame, who is on board the S. S. Bergangaria bound from Lonsburg to New York, saying: "Arriving Friday. Splendid success."

NEW TURNS AND RE-TURNS

(Continued from page 18)
bows, for which the act stalled and of which they stole quite a few. Very coarse.

ERNEST R. BALL

Reviewed Monday afternoon, January 15, at Palace Theater, New York. Style—Singing. Setting—One. Time—Fifteen minutes.

Ernest R. Ball, composer of "Love Me and the World Is Mine", "Mother Machree", "In the Garden of My Heart", "Till the Sands of the Desert Grow Cold", "A Little Bit of Heaven Called Ireland", "Let the Rest of the World Go By" and many other hits, opened his offering with "For the Sake of Auld Lang Syne". This drew a hand and would have done so from sentiment if nothing else, altho well delivered.

Other numbers from his repertoire, well delivered, sent Ball over very strong. "It's Raining", in which part of Harry Von Tilzer's "Wait Till the Sun Shines, Nellie", was incorporated, was sung by Ball, as he said, "To show there was no jealousy between song writers." He referred to Von Tilzer as a friend of his and said Harry is a pessimist. "He wears suspenders AND a belt." This drew a hearty laugh. "Saloon" was called for, probably by a plant, and served as a final encore.

Ball should be censured severely for singing that suggestive "I Can't Get Her Started". Ball is too clever to have to resort to a verbalized version of an old, suggestive and vulgar joke. Comparing a pretty girl to an automobile with various terms as applied to a car, suggested as applicable to the girl, is in very bad taste. There seems to be no excuse in the world for such phrases as raising up the hood and giving her plenty of oil to get her started.

BILLY LA VAR AND COMPANY

Reviewed Tuesday afternoon, January 16, at Loew's American Theater, York. Style—Revue. Setting—Special in three. Time—Twenty-one minutes.

A succession of songs and dances of the ordinary order with the flimsiest kind of vehicle to hold them together and hopeless comedy. Songs and dances are about average chorus girl efficiency and the whole affair looks as if hastily thrown together for the smaller houses. Monotonous song and dance, futile attempts at humor, another song and dance, etc. Two of the girls do several numbers in changes of costume between which there is just enough time taken up to enable them to make the changes.

In a military shop there is talk of an entertainment, costume ball or something or other. The lines were spoken matter of fact and did not get over. Two girls in kid costumes do "Red Schoolhouse Blues". Their facial makeup was atrocious. Enter Billy La Var! We fully expected the chorons to sing "Here comes the prince—here comes the prince," with a double chord at the moment of his appearance. Such comedy as "I'm not smoking—you have a cigaret in your mouth—I have shoes on my feet, but I'm not walking" was dispensed and received in doubtful silence. La Var's remark, "I can pick up more tramps than the Salvation Army," was in exceptionally bad taste. To refer to any girl as a "tramp" is far from gentlemanly, chivalrous or refined on the stage or off. "Rudolph Gasoleno" was unfunny, as was also "Signorita de Castille—I thought it was Fairy Markus himself". "Who cares if my heart is aching" remained unanswered—"Nobody Knows, Nobody Cares" was yelled. "All By Myself", "Nobody's Baby" and "I Ain't Got Nobody", also "Just a Little Love Song", were all incorporated in the aching heart ballad.

La Var edified with "Do you like music—well, listen to the band on my hat." There is one satisfaction in that—it hasn't been used much—lately! La Var also pronounced entertainment "Intertainment". A tough dance followed to music of "The Bower", the girl moving her posterior aspect in a vulgar manner, especially when presented to the audience. (Continued on page 110)

NEW TURNS AND RE-TURNS

(Continued from page 108)

La Var threw her down and placed one foot upon her body, gesturing with a black derby after the manner of Frisco and Loretta McDermott. A Rooney dance, essence and other steps followed.

Again returned the two girls, this time in hoopskirts for a rendition of "When You and I Were Young, Maggie, Blues". A rather slender girl in a short costume with partly bare legs danced. Back again came the two trojans for work and, aided and abetted by the other girl, sang "Down Yonder" and danced. Re-enter Billy La Var! With another girl in the act in a dress of white and brilliants, Billy himself in what appeared to be black mohair, there ensued a dance, concluding with a pivot that won a hand. Just got by at the finish. La Var opens his mouth wide while taking bows.

MURRAY AND GERRISH

Reviewed Monday afternoon, January 15, at Palace Theater, New York. Style—Singing, dancing and impressions. Setting—One and special in two. Time—Sixteen minutes.

Paul Murray and Gladys Gerrish enter with two stools upon which they sit center. Miss Gerrish dresses in bolero and green sash and Murray in black coat and vest, light trousers and gray spats. "Oh, Wanna" was used for an opening, subsequent to which Murray sang from a green-covered and gilt-star decorated book about various musical comedy stars who would be imitated. In two, gray hangings were discovered, a red-shaded piano lamp and a settee covered in gray with cushion of like color, the centers of which were covered in salmon. There were fronds of flowers. Miss Gerrish did Marilyn Miller singing "Look for the Silver Lining" from "Sally". In the dance which followed considerable technique was displayed in the toe dance and "cuts". Murray did an unannounced imitation of a musical comedy star, after which Miss Gerrish did her best imitation—Ann Pennington. She sang "She's Just a Baby" and did a dance. This was very much like Miss Pennington and deserved the applause with which she was rewarded.

In a dress of silver and white, assisted by Murray, "Love Nest" from "Mary" proved a hit. Both have pleasant voices and considerable personality, which were advantageous. "I Love You" from "For Goodness Sake" as an encore threatened to stop the show.

Act shows refinement, novelty and class. Murray should announce the person he is imitating. The combination should have no trouble in the better two-day houses.

CASINO NUT CLUB NOTES

(Better Late Than Never)

The big Christmas party of the Casino Nut Club, Philadelphia, was one of the most successful ever given, and we had the honor of entertaining for the evening the members of the "Social Maids" show, who joined the club 100 per cent strong—the first time in the club's history that any company has made such a remarkable record for membership.

Promptly at 11 o'clock President Harry Spillman, who acted as toastmaster, called the 150 members and guests to the banquet tables, and, after the usual silent toast to the departed members of the club, everybody present proceeded to satisfy the needs of the inner man and woman with the good things provided by the club's able corps of chefs. The menu was extensive and excellent throughout, and all present did ample justice to everything provided. With the arrival of the cigars and cigarettes the usual presentation of gifts was made, first being a handsome loving cup to the club from the members of the "Social Maids" Company. Next Maurice Cain presented Mr. and Mrs. Geo. Stone with another splendid loving cup, and George, not to be outdone, made a presentation to Maurice of a very elaborate chocolate set of silver, which Maurice accepted in a well-worded speech. Then Harry Spillman, on behalf of the Nut Club, gave to the popular manager, Charlie Edwards, of the Casino, a handsome Elks' charm studded with diamonds, and Charlie was almost at a loss for words in responding to this surprise. Mr. and Mrs. Harry Spillman were next remembered and were given as a Christmas remembrance a wonderful mahogany chest filled with 60 pieces of silverware, the gift of the individual local members of the club, the "Social Maids" Company and the members of the "Billy Watson Beef Trust" show. Then the three big Christmas trees were lowered and were found to be loaded with gifts for everyone present. Many of the gifts were of a humorous sort and many also elaborate and costly, and no one was forgotten in the distribution.

The snake dance followed, and then dancing to the music of the Anchor Club Jazz Orchestra continued until almost 5 o'clock on the morning following.

Mr. and Mrs. James Barton, from the Shubert vaudeville ranks, were among the prominent guests, and Jim, who is a "Nut" of long

\$65.00 A PIPPIN \$65.00

25
ALL
VALUABLE
PRIZES



25
ALL
VALUABLE
PRIZES

LIST OF PRIZES:

- | | |
|---|------------------------------------|
| 5 SILVER \$1.00 CHARMS, Coins included. | 2 15-JEWEL 10-YEAR GENTS' WATCHES. |
| 1 STRING HIGH-GRADE PEARLS. | 1 FINE QUALITY BEADED BAG. |
| 2 CIGARETTE HOLDERS, IN CASE. | 2 \$4.00 SOLID GOLD FOUNTAIN PENS. |
| 2 \$3.00 RITE WELL PENCILS. | 2 GENTS' SCARF PINS. |
| 2 CUFF LINK SETS. | 2 STAG POCKET KNIVES. |
| | 4 \$5.00 GOLD COINS, in Box. |

Complete with a 2,000-Hole 10c Board. Price, \$65.00
 " " " 4,000 " 5c " " 66.75

Be sure to state what Board you want. Satisfaction guaranteed or money returned. No questions asked. Cash in full, or one-fourth amount with order, balance C. O. D. Send money order or certified check and avoid delay.

MOE LEVIN & CO., 180 N. Wabash Avenue, CHICAGO, ILL.

Established 1907. Fastest Selling Salesboards on Earth.

standing, said that he had the time of his life. Others present were: Maurice Cain, George Stone, Etta Pillard, Eleanor Wilson, Billy Baker, Rose Duffin, Marie Hart, Dudley Farnsworth, Harry Belsel, Wm. O'Reilly, Sam Wright, Billy Gaston, Al Moore, Thos. Pollock, Eddie Scarth, Andy Harre, Peggy Lambert, Lee Freed, Betty Norman, Mildred Norman, Babe Renard, Peggie Saunders, Violet Reo, Pearl Wilson, Charlotte La Rose, Dotty Montell, Anita White, Ethel Davenport, Pearl Tuset, Ida Hartman, Helen La Velle, Flo Martin, Mildred Wallace, Anna Bell, Lillian Gordon, Lillian Kirby, Agnes Dunn.

Mrs. Harry Spillman was the recipient of a wrist watch from her husband, which was greatly admired.

George Stone and Etta Pillard were the life of the party, as were the popular Eleanor Wilson, prima donna of the show, and her husband, who came from New York to be present and take part in the festivities.

Nathan Abrahams, well-known assistant treasurer of the Chestnut Street Opera House, was all smiles as he greeted his many friends.

Mrs. Charles Edwards arrived from New York in time to be present, and she and Charlie joined in the fun like a couple of real "Nuts".

Maurice Cain and Billy Gaston were here, there and everywhere, and reported a wonderful time and one long to be remembered.

The next meeting will be in February. A full notice of same will appear in The Billboard. **BAUGHMAN.**

SEEN AND HEARD

By NELSE

The Yorkville Theater, on 86th street, near Lexington avenue, New York City, took on a burlesque aspect, beginning with the week of January 15, with Jack Reid's "Record Breakers". Dave Sidman, who has been in the box-office for several years, will continue, and Maurice Cain, of the Hurtig & Seamon executive staff, will look after their interests in the front of the house for a few weeks.

Paterson Billy Watson was so highly elated at the big business done by Rube Bernstein's "Broadway Flappers", at the Orpheum Theater, Paterson, N. J., that Bill in person became a press agent and the writer of numerous letters setting forth the figures for New Year's Day at \$3,376 at 60-60, which is equivalent to a gross of \$4,050 at 50-50, and our old pal of "Krousemeyer's Alley" says that the Or-

pheum has utilized radio as an advertising method of reaching theatergoers for a distance of thirty miles adjacent to Paterson.

Elmer Walters, for several seasons past manager of the Yorkville, playing dramatic stock, made his exit after the Christmas drive for a vacation of one day only when he answered the S. O. S. to relieve John Galvin, manager of Pol's, Wilkes-Barre, Pa., who is now on a pleasure trip for three or four weeks.

Betty Taylor, one of the moderesque upholders of "The Fountain of Youth" in Harry Hastings' "Knick Knacks" show on the Columbia Circuit, became so imbued with the idea of the title that she sought for and found the real article in a drug store in Brooklyn, and while doing so captivated the druggist, who escorted Betty to the parson's and she is now the wife of George Taylor (that's his own name), but will continue with the show until the close of season just to prove that a husband who is a regular fellow will not interfere with his wife's art.

Billy Koud is the busy kid these days putting on dances and ensembles, for he is interested in a booking agency, and putting on new numbers for the Peck & Kolb shows, likewise for Jack Reid's new show, and in between times putting on shows for several cabarets.

Peck & Kolb are out after talent for next season and already have signed up Alfrida Symonds to be featured in their "Hippity Hop" show on the Columbia Circuit.

R. S. Halke, of the Jordan-Halke Bazaar Company, of Omaha, Neb., was sufficiently impressed with the pictorial display of Ruby Vaughn, Peggy Du Rosa, Irene La Toy and Dotty Shingle, of Lew Talbot's "Wine, Women and Song" Company, in The Evening World-Herald, of Omaha, under date of December 30, that he forwarded it to us for comment on the action of the company in entertaining the inmates of the County Hospital. The reason for picturing the choristers instead of the principals was due to their adoption of "Mother" Jennie Martin, a lovable imitate.

The appointment of Walter Greaves to succeed Henry Blossom in the box-office of the Columbia Theater is a popular one with patrons of that house. With Walter in the box-office, assisted by Joe Bergman, formerly of Louisville, it is a foregone conclusion that many patrons of the Columbia will come into their own.

Loyalty to producing managers, likewise their company managers, begets consideration at all times, and in the case of real illness that attention which no money can buy, which probably accounts for Irving Becker insisting that Shirley Mallette, souther of Rube Bernstein's "Broadway Flappers", lay off for a

few performances and retire to the Hotel America, where Rube's family physician attended the little girl who was suffering from a cold that might have resulted in serious illness had it not been for the consideration of Manager Becker and the immediate attention of Rube. That Shirley is some popular girl was made manifest by the numerous word-be nurses who insisted on sitting up with her during her indisposition, chief among them Marie Fox and Rose Allen.

Clyde Griffith, general manager of the National Vaudeville Exchange, of Buffalo, N. Y., has been a lifesaver to numerous managers on the Mutual Circuit by furnishing them with chorus girls when the shows came into the Garden Theater short, for Clyde has several desirable girls who prefer to fill in rather than travel, and during the past few weeks Edith Hunt, Ida Howard, Rose Murray and Dot Marshall have helped to avert the patronage at the Garden, for these girls have a host of admirers in Buffalo. Clyde has also added attractions that have gone over well, among them the act of Conroy and Noel Sisters, an exceptionally fast dancing act.

Another instance of loyalty was the act of Fred Strouse, manager of "Smiles and Kisses", on the Mutual Circuit, who jumped from Cleveland to New York City just to wish bon voyage to his former employer, Col. Harry C. Jacobs, of the firm of Jacobs & Jermon, who embarked on January 9 for a trip around the world.

SHORT FURROWS

By ABE MARTIN

After all, nothin' survives on the stage like th' clean, wholesome drama or comedy, plays like "Th' Ole Homestead", showin' th' barnyard an' Grace Church in a snow storm; "Camille", with its tearful situations; "Way Down East", with its real sheep an' actual turkey dinner, an' even "Uncle Tom's Cabin", with little Eva climbin' th' golden stairs, th' jubilee singers, an' ole faithful Tom. Performers have grown up an' died in "Th' Ole Homestead", while millions an' millions have chuckled an' choked up at th' comedy an' homely pathos of Uncle Josh. Fer years an' years "Camille" has tested th' heart strings of th' nation, an' Clara Morris' name'll survive so long as tears flow. Fortune upon fortune has been piled up from th' wood alone from "Way Down East", t' say nothin' o' th' millions o' box-office receipts. As a modern example o' what a clean play kin do we'll take "Lightnin'", which played in hard-bolled New York fer over five years an' turned 'em away in ornery ole Chicago for a couple o' years. There's not a suggestive word in "Lightnin'", not a bare shin, or a low neck, or a raw scene. It's jest a wholesome drama with jest enough comedy in it t' hold th' tears back. It's what th' people want. There's enough nakedness an' vulgarity in real life without playin' it up on th' stage. But "Uncle Tom's Cabin", we don't believe anything, next t' th' nickel cigar, ever deteriorated as gradually an' evenly as "Uncle Tom's Cabin". When we first saw th' ole drama ther wuz thirty-six characters, a prolog an' six acts an' six tableaux. It wuz cast with able an' notable performers, one Jackson an' four bloodhounds. It didn't give no street pe-rade any more than "Hamlet". T'day ther's not an actor in "Uncle Tom's Cabin", an' only two instrumentalists. Th' aggregation is made up o' alto players, mules, soft shoe dancers, cornetist, a fiddler, a many pony, a black snake whip, a couple o' painted drops an' a mother with a blond child. Still Harriet Beecher Stowe's great immortal story still appeals an' fills th' theaters. Fer many years "Uncle Tom's Cabin" afforded th' only excuse th' religious clement had fer darkenin' a theater door, fer it wuz regarded as a great moral drama. "Uncle Tom's Cabin", with its German Dane dogs, "Marchin' Thro' Georgia" Band, patient burro, an' little, frouzy, red-nosed Eva, 'll be pe-radin' th' streets long after th' hare-legged reviews, sex dramas, bedroom comedies and goose pimpled synthetic dancers are gone an' forgotten, because it's supposed t' be moral an' upliftin'. Right now ther hailn't a the-atrical manager in th' country that wouldn't junk ever'thing he's mixed up in fer a play 'jest like "Lightnin'".—INDIANAPOLIS NEWS.

HYPERION PLAYERS GIVING SOME FINE PRODUCTIONS

New Haven, Conn., Jan. 17.—The Hyperion Players in "The Bad Man" this week put their whole heart into their work, and the result is a very fine performance. The leading man is Arthur Howard, an old-time stock favorite in New Haven. Majorie Foster is the leading woman and she has certainly made good in New Haven.

Last week, to the delight of the audiences, they presented "It's a Boy" in a snappy fashion. Director Arthur Holman has been staging the plays, and the writer thinks a better director could not be found for stock.

The old State Theater Building, Broken Bow, Neb., has been sold by H. F. Kennedy, owner of the Lyric Theater, that place, to E. O. Everett.

MOST SUCCESSFUL MEETING HELD BY VIRGINIA FAIR MEN

(Continued from page 8)

and being up to the letter and spirit of Mr. Ralston's paper. The convention, by its action, showed that it was the purpose of the convention to keep the show and carnival...

Whereas, A misinformed publication has sought to give wide publicity to statements attacking the integrity of some of our fair men...

Resolved, By the International Association of Fairs and Expositions that we again go on record as favoring clean fairs...

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TRANSPORTATION TROUBLES

An acute situation developed in railroad transportation on July 15, 1922. This looked more serious than the transportation problem during the stormy days of 1919...

Owing to the strike of the shermen of last year the Chesapeake & Ohio, Baltimore & Ohio and Norfolk & Western railroads advised the secretary on August 12...

On August 20 it became evident that the railroads mentioned were not inclined to follow the suggestion of the Interstate Commerce Commission...

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EXTRA EQUIPMENT

Another victory for Fair Managers, and in which the officers of this association assisted, was a recent ruling of the Interstate Commerce Commission...

The Necessity of State Aid to Assist Agricultural Fairs in Paying Premiums was ably delivered in a commanding voice by W. H. Starkey, treasurer of the Norfolk fair...

The fair is the community center and center of place for the tiller of the soil and brooder of cattle, swine and poultry...

was not wishing to decrease by any act of his or his associates that amount which was now being received by the big fair of the capital city. He then read an act which had been prepared by W. H. Ralston...

The president next introduced W. H. Gocher, secretary of the National Trotting Association, Hartford, Conn., who talked on the value of races as a drawing card for the front gate and grand stand...

From the distance came the reply from W. H. Gocher: "Lack of sunshine."

John E. Muncester talked of proper housing for stock and the upkeep of same and exhibit buildings as his.

Before Owen R. Easley was called on President Watkins said he wanted to introduce a man who had solved a big problem, to wit: "How to get the entire community behind a fair."

W. H. Starkey, treasurer of the Norfolk fair, called on his manager to uphold his statement that to entirely eliminate the questionable concessions and shows was almost an impossibility...

McClung Patton, of Lexington, was introduced in humorous fashion by the president as the "Sage of Lexington". Mr. Patton claimed his greatest problem was how to get the money, put it in the treasury and keep it there.

W. C. Saunders arrived at this time, and was applauded.

Edward V. Breeden, of Orange, claimed it a problem to keep the public's opinion right toward a fair and that a low moral standard of attractions and gambling would degrade any fair in the minds of a right-thinking public...

W. K. Hawthorne, of Charlottesville, held that fairs should be operated for the sole benefit of a community and its elevation to higher ideals of community spirit.

H. E. Mears, of Keller, said a problem of his was to get attractions to which the public would pay "repeat" admissions.

Ashton Dorell, of Williamsburg, favored a twice-a-week change in the program for grand stand shows, and hoped to some day see this a possibility...

W. C. Saunders stated his fair advertised in eighty-five newspapers over the State and that that class of publicity was probably the best in his experience...

Methods of Advertising Which Have Proven Successful was at this point taken up and discussed at much length.

of fair publicity was indulged in, including community leagues, school tickets and so on. Mr. Saunders talked at length on the importance of Children's Day as a medium for publicity and that this year's Children's Day was a lowing success...

Col. H. B. Watkins said the Danville fair had for several years been holding Children's Day, and that prizes were given for farm products and that the Corn Club organization thru-out the surrounding counties was responsible for much publicity and large attendance from the rural sections...

C. B. Ralston, of Staunton, was strong for special paper, which his fair used in addition to newspaper work, in the surrounding counties and locally. He said use plenty of paper on the boards and "dubs".

W. L. Tabscott, of Ronceverte, W. Va., said he found auto car banners most effective.

The morning session came to a close here after Col. Watkins announced he had been called home and that Vice-President W. L. Otey, of Bluefield, W. Va., would preside at the afternoon session, which convened at 2:30.

The verification of 1923 dates came next and resulted in the following tabulation:

Dates 1923

VIRGINIA ASSOCIATION OF FAIRS

DATES SUBJECT TO CHANGE

- Rockville, Md., John E. Muncester, secy. August 21, 22, 23, 24.
Marion, Va., E. K. Coyner, manager. August 28, 29, 30, 31, September 1.
Ronceverte, W. Va., W. L. Tabscott, secy. September 27-30.
Keller, Va., H. E. Mears, secy. August 27, 28, 29, 30, 31.
Harrisonburg, Va., E. L. Fletcher, secy. August 28, 29, 30, 31.
Winchester, Va., W. P. Massey, pres.; C. R. McCann, secy. Dates not set.
Oak Hill, W. Va., W. R. Hayes, secy. September 3, 4, 5, 6, 7, 8.
Bluefield, W. Va., C. E. Brown, secy., September 3, 4, 5, 6, 7, 8.
Norfolk, Va., J. N. Montgomery, mgr. September 3, 4, 5, 6, 7, 8.
Staunton, Va., C. B. Ralston, secy. September 3, 4, 5, 6, 7, 8.
Covington, Va., T. B. McCaleb, secy. September 11, 12, 13, 14, 15.
Galax, Va., W. C. Roberson, secy. September 11, 12, 13, 14.
Woodstock, Va., E. Z. Dingledine, secy. September 11, 12, 13, 14.
Pearisburg, Va., A. D. Gerberich, secy. September 11, 12, 13, 14.
Culpeper, Va., J. B. Insperger, secy-mgr. September 11, 12, 13, 14.
Purcellville, Va., F. H. James, mgr. September 12, 13, 14.
Lexington, Va., McClung Patton, mgr. September 18, 19, 20, 21, 22.
Williamsburg, Va., Ashton Dorell, secy. September 18, 19, 20, 21, 22.
Martinsville, Va., Owen R. Easley, secy. October 1, 2, 3, 4.
Lynchburg, Va., F. A. Lovelock, secy. September 25, 26, 27, 28.
Louisa, Va., Fred W. Kersey, mgr. September 25, 26, 27, 28.
Fredericksburg, Va., C. R. Howard, secy. September 25, 26, 27, 28.
Bedford, Va., J. Callaway Brown, secy. September 25, 26, 27, 28.
Hot Springs, Va., T. A. Sterrett, secy. September 25, 26, 27, 28.
Manassas, Va., H. W. Sanders, secy. September 25, 26, 27, 28.
Richmond, Va., W. C. Saunders, gen. mgr. October 1, 2, 3, 4, 5, 6, 7, 8, 9.
Petersburg, Va., Geo. W. Stone, secy. October 8, 9, 10, 11, 12, 13.
Danville, Va., H. B. Watkins, secy. October 9, 10, 11, 12.
Fluvanna Fair, Fork Union, Va., J. B. Underhill, secy. October 9, 10, 11.
Nelson Co., Shipman, Va., P. T. Brittle, secy. October 9, 10, 11.
Charlottesville, Va., H. K. Hawthorne, mgr. September 18, 19, 20, 21.
South Boston, Va., W. F. Bonnett, secy. October 16, 17, 18, 19.
Emporia, Va., B. M. Garner, secy. October 16, 17, 18, 19.
Orange, Va., Edw. V. Breeden, secy.-treas. October 23, 24, 25, 26.
Suffolk, Va., Greater Four County Fair Corporation, Lem P. Jordan, secy. October 23, 24, 25, 26.
Brownsburg, Va., R. P. Wall, secy.
Applications in the Virginia Association of Fairs received since the 1922 meeting are as follows:
T. D. Burfoot, secy. Chesterfield Fair Assn., Chesterfield Court House, Va.; C. K. Livesay, secy. Potomac County Fair, Marlinton, W. Va.; L. Crawley, secy. Appomattox County Fair Assn., Appomattox, Va.; R. R. Farr, secy. Fairfax Fair Assn., Fairfax, Va.; E. M. Blake, race secy. Chesapeake Fair Assn., Kilmarnock, Va.; A. B. Hummer, secy. Clarke Co. Horse Show and Fair, Berryville, Va.; J. G. Penn, secy. Washington Co. Fair Assn., Abingdon,

Va.; Thomas Whitehead, secy. Amherst County Fair Assn., Amherst, Va.; N. L. Davidson, secy. Farmville Fair, Farmville, Va.; M. J. Hall, secy. Central Agr. Fair Assn., Onancock, Va.; H. F. Kiser, secy. Wise County Fair Assn., Wise, Va.; E. J. Mace, secy. Sussex County Fair Assn., Waverly, Va.; J. S. Potts, gen. mgr. Inter-County Fair Assn., Richmond, Va.; E. S. Suttie, secy. Lee County Fair Assn., Jonesville, Va.; E. H. Dugger, secy. Brunswick School and Agr. Fair, Lawrenceville, Va.; D. Frank White, secy. Peninsula Fair Assn., Parkley, Va.

Secretary Ralston was selected as a committee of one to adjust any changes in the above schedule to be made after the board meetings following the arrival home of the various secretaries. Much discussion was brought out about conflicting dates.

A committee, as follows, was appointed and approved by the body to handle all legislative matters and the question of State appropriation in particular at the instigation of Ashton Dorell of Williamsburg: W. H. Starkey, T. B. McCaleb, Col. H. B. Watkins, C. B. Ralston and W. C. Saunders.

The question of the place of the 1924 meeting was discussed and Staunton and Petersburg bid for the convention. Mr. Ralston for the former and R. Willard Eanes for the latter. Richmond was finally selected because it is the capital city and was favored by the legislative committee. The exact date was not set but will be early in next January.

The proposed appropriation bill to be presented to the Virginia law makers was again read, this time by J. Callaway Brown, and was discussed by its author, C. B. Ralston, and W. L. Tabscott, who told how West Virginia State aid operated. W. C. Saunders was very frank about the matter and said he was for State aid but would not support any measure that would tend to discount the amount the Virginia State fair was receiving now, which was \$5,000 annually. Many others expressed opinions, after which the matter was turned back to the committee. The meeting adjourned at 4:15 p.m. after the secretary made his final announcement for the banquet.

At the Social Session and Banquet

Among those present were: Barney H. Demarest, Newark, N. J.; Tom Cannon, Norfolk, Va.; J. L. Grandy, Norfolk, Va.; J. N. Montgomery, Norfolk, Va.; F. L. Ryno, K. E. Moore, Norfolk, Va.; M. L. Bell, Staunton, Va.; Fred C. Murray, New York; Matthew J. Riley, Elizabeth, N. J.; Lew Dufour, Greenville, S. C.; W. T. Stone, Greenville, S. C.; Harry Ramish, North Beverly, Mass.; Robert M. Chambers, Norfolk, Va.; John L. Gay, Norfolk, Va.; W. C. Saunders, Richmond; C. R. Howard, Fredericksburg, Va.; E. D. Fuller, Ithaca, N. Y.; John E. Muncester, Rockville, Md.; C. L. Gillpin, Rockville, Md.; George B. Jackson, Jersey City, N. J.; Billie Clark, Wilmington, Va.; R. A. Josselyn, Milwaukee, Wis.; John P. Flannigan, Youngstown, O.; John C. Moore, New York; A. D. Allinger, Chicago; Jack V. Lyles, Tarboro, N. C.; John Serpico, Jersey City, N. J.; J. P. Filippo, Roanoke, Va.; Ed E. Payton and Al S. Vivian, Alexandria, Va.; George Hamid, New York; E. L. Fletcher, Harrisonburg, Va.; W. W. Wilkins, South Boston, Va.; W. F. Bonnett, South Boston, Va.; C. B. Ralston, Staunton, Va.; Lem P. Jordan, Suffolk, Va.; W. L. Otey, Bluefield, W. Va.; W. H. Gocher, Hartford, Conn.; T. B. McCaleb, Covington, Va.; Tom Terrill, Norfolk, Va.; James F. Murphy, Norfolk, Va.; J. Callaway Brown, Bedford, Va.; Owen R. Easley, Martinsville, Va.; R. K. Hawthorne, Charlottesville, Va.; R. M. Murphy, Knoxville, Tenn.; M. B. Golden, London, O.; E. E. Boone, Ronceverte, W. Va.; Robert R. Kline, Nitro, W. Va.; W. E. Bretznitz, Newport, Ky.; D. W. Jardine, Staunton, Va.; Edward A. Oliver, Washington, D. C.; Ashton Dorell, Williamsburg, Va.; W. L. Tabscott, Lewisburg, W. Va.; I. J. Polack, New York; H. E. Mears, Keller, Va.; Maxwell Kaue, Boston, Mass.; Billy Kline, Pittsburg, Pa.; Thomas Hason, New York; Frank Melville, New York, and William Judkins Hewitt, New York.

As will be noted from the above, the banquet was a stag affair, and, with few exceptions, combined the frivolous and serious in a most elevating manner.

The program announced it would start at 7 p.m. and, as is the case generally, it got under way later, at 7:20, with extra tables added. It was a snappy affair under the guidance of Hon. T. B. McCaleb as speechmaster, who made a pleasant talk. He then introduced W. H. Gocher, the horseman, who told racing stories.

Barney H. Demarest told of the old days on the turf and of free acts, but mostly about himself, one time in his address he said he liked Barney H. Demarest and what he had done. With the closing of his remarks the choir sang. "It may be so, but it sounds to us like a lie."

T. B. McCaleb paid a compliment to James F. Murphy and his shows, and business-like methods and asked Mr. Murphy for a talk. The answer made in the interest of harmony and cooperation between showmen and fair managers, and laid special stress on clean shows and clean fairs. He told the carnival men to stop wrecking the game, and asked the fair men to make terms so that some of the ideals of the showmen might be put into effect. He was loudly applauded. When he sat down some one remarked that James F. was a good general agent.

Lem P. Jordan, of the Suffolk fair, took for his subject clean shows and legitimate concessions and handled it in a knowing manner, to the entire satisfaction of all present.

E. L. Fletcher made a few timely remarks of interest to the assembled and closed with a word or two about his fair at Harrisonburg.

Billy Kline was called on for song and story and he did both, and it being about Sam Mechanic and Matthew J. Riley and their experiences as partners in the Keystone shows. He has a most pleasing snuggly voice and put over a capital parody. This reminds us, no professional talent appeared. Billy has signed up with Billie Clarke for next season as business manager.

Irving J. Polack made a straight-from-the-shoulder talk. He told of a few of his experiences in catering to the demands of the fair managers and public for high-class entertainment features. He admitted the existence of many bad features in the carnival business, but made a bold declaration for the cleanup and said the fair men had much responsibility confronting them in this issue and he hoped for

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

"All-Nations' Rally"

Preparations Started for Big
Affair in Chicago Feb. 26-
March 3

Chicago, Jan. 20.—In the Coliseum there is an air of bustle and expectancy, where a corps of workmen and other artisans are making calculations and changes and accommodations for a very big event, to be staged there on February 26 and to last until March 3. The event is being put on and directed by the Epi-Shua Expositions, and it has elicited a powerful backing and sponsorship in the American Unity League, embracing in its membership all of the Catholic and Jewish congregations and societies of both churches in Chicago.

The committee has not as yet made public the detailed program that will be given. However, a huge and diversified program has been arranged and the numbers are now being booked. The committee has agreed to call the event an "All-Nations' Rally". Neither effort nor expense will stand in the way of making this one of the most amplified and attractive entertainments the Middle West has seen in a long time. Everything is being prepared on a massive scale and the men back of the enterprise are men of the experience and modern ideas. The committee has announced that it expects Governor Parker, of Louisiana, to formally open the show, and on the second day Governor Al Smith, of New York, is expected to address the assemblage.

The executives of the Epi-Shua Expositions are Max H. Ephraim, president; Henry Westerman, vice-president and treasurer, and A. E. Sheahan, secretary and director. The plans of the committee will be announced more in detail from time to time.

SMUCKLER-HOLLAND BAZAAR CO.

Texarkana, Ark., Jan. 18.—The Smuckler & Holland Bazaar opened up here January 11 to turn-away attendance and has been packing the huge building every night, with five vaudeville acts and one of the greatest of free attractions, Harry Rich and his sensational act on the top of the highest building in the city.

On the performance program are the following: Harry Rich, in his high aerial act, also pulling a truck by his teeth, magical "stunts", etc.; Jack Adolph, the "human canary"; Francis Riggs, female impersonator; Peggy Parsons, dancer, and Pauline Clark prima donna. In the side-shows are Dr. Frank LaMarr and his "Chinatown" show, Walter Lavina and Princess Lolo, mindreading and other acts, and other exhibits. There are eleven concessions, under the supervision of Milt Holland, as follows: Cigaret stand, operated by Jack Adolph; ham and bacon, Peggy Parsons; corn game, Jack Clark; blankets, Mr. Wadley; dolls, Slim Wright; birds, Jack Elliston; candy, Art Saylor; refreshments, Jimmy Doyle, and silverware, Vic Parr.

The next promotion for this company is to be staged in Birmingham, Ala., February 8-17. Bernie Smuckler is now in Birmingham getting things in shape.

V. J. PARK (for the Company).
Y. M. C. A. CIRCUS

East Liverpool, O., Jan. 18.—Under direction of W. A. Knox, former vaudeville artiste, the third annual Indoor Circus of the East Liverpool Y. M. C. A. will be offered January 25 and 26. Circus, vaudeville and home-talent acts will comprise the program. Accommodations have been made to seat almost 1,000 persons at each performance. A clown band will be a feature.

AUTO SHOW AT CANTON

Canton, O., Jan. 17.—Announcement is made that The Canton Daily News' annual Automobile Show will be held the week of February 12 in the building of the Canton Motor Car Co. Two block-long floors will be devoted exclusively to exhibits. Vaudeville and other novel entertainment is being planned for the show.



Just another
**Carnival
Special!**
Sample, \$2.00
Send for complete details.
Our quantity price
will surprise you.

No. F/2.
ARTISTIC METAL PRODUCTS CORP.,
134 Lafayette Street, Newark, N. J.

COLEMAN'S INDOOR CIRCUS CO.

Notes From Organization Playing
Series of Special Events

Coleman's Indoor Circus played a date at Peru, Ind., during the week of January 15, and while there a visit to the Sella-Floto and John Robinson Circus winter quarters was made by many of the personnel. To say that Mngivan, Bowers & Ballard have real winter quarters puts it mildly. The courtesy and treatment accorded the members of the Coleman Company during their visit could not be excelled.

The Peru date for this company was not up to the standard, as the town is too small for a week's stand indoors. However, the Modern Woodmen, under whose auspices the date was played, were a bunch of hustlers and helped materially in putting it over without loss.

Week of January 22 finds the Coleman outfit at Kenosha, Wis., putting on the Knights of Columbus Circus for the benefit of the Sisters' Hospital. There are 40,000 tickets out, being sold by the members of the K. of C., merchants, etc. For this engagement ten circus acts are to be used and two performances each night are given. The show is being put on in the Coliseum, which is the largest hall in Kenosha.

The roster of the Coleman show follows: The Ideal Delmo Company, clown artists; Del Ruth, "Scotland's funniest clown and equilibrist"; The Barths, acrobatic act; Miss Bernice, Spanish web and physical marvel; Johnnie Reilly, juggler and hoop roller; Talbert's Dog, Pony and Monkey Circus; Ruth and Julie, comedy barrel jumping; the Aerial Sherleys, and the Jack Harris Orchestra of nine musicians furnishes the music. The booths are operated by Al Raymond, "Red" Bernstein, Carl Leedham, Maurice Lightstone, Francis Mason, Jimmie Campbell, J. W. Oakes, Julie Barth, Pearl Smith, Chas. Del Ruth, Ideal Delmo, Misa Bernice, J. Reilly, Theo. Delmo and Phil Sills. The executive staff for Mr. Coleman is: Fred. O. Bnd, secretary and treasurer; Carl Leedham, director of amusements and concessions; Col. L. C. Beckwith, special agent; "Curly" Smith and Earl Bunting, special agents; Al Raymond, calliope player; Joe Bernstein, chauffeur; Jack Harris, bandmaster; Phil Sills, property man. A 70-foot baggage car is used to transport the paraphernalia from city to city. The calliope is mounted on an automobile and is driven overland from town to town. After the Kenosha date Chicago Heights, Ill., will be played under the Knights of Columbus. Milwaukee, Wis., and Waukegan, Ill., follow Chicago Heights consecutively. All of which is according to an executive of the above company.

MOOSE INDOOR CIRCUS

McKeesport, Pa., Jan. 18.—Marked interest is manifest here in the forthcoming indoor circus, to be held under the auspices of the McKeesport, L. O. O. Moose, No. 41, at its Temple. This will be the first event of its kind ever held in this city. Several acts from the outdoor circus world have been engaged, also a novelty jazz band is being used for the dancing, which will be featured each night after the circus. Numerous prizes will be distributed, including an automobile and several cash prizes. A big feature of the entertainment will be the contests, including a Ladies' Popularity Contest, Baby Show and Homely Men's Contest. Diamond rings will be awarded the winners. The foregoing data was furnished by F. J. Ackerman.

PRODUCING COMPANY ENGAGED

For Elks' Event at Tulsa, Ok.

Tulsa, Ok., Jan. 1.—The Wolverine Producing Co., a Michigan organization, has secured contract to handle the Elks' Big Indoor Fun Festival, running for seven nights, February 3-10, in the spacious clubrooms and auditorium.

A reproduction of a Western mining town, as in the early days, will be featured in scenery and costumes. Three cars will be given away on the last night of the show, also free prizes each night. In conjunction will be a queen contest and continuous dancing each evening. A cowboy band and orchestra, together with an Indian seven-piece band, will help the patrons make merry. Seven acts will give the patrons one of the best vaudeville entertainments ever attempted in Tulsa.

Jack Silverman, a lively promoter, is handling the publicity and managerial end of the promotion. Hy Greenberg has full charge of all concessions. B. M. Grotkop, a member of Tulsa B. P. O. Elks, No. 946, is chairman of the project.

H. MONEYSMITH (Secretary No. 946).

CONTRADICTS AFFILIATION

A letter to The Billboard from V. Maginnis contradicts a report that the Knisley interests and his own are associated in the promotion and production of some indoor events in Ohio. A part of Mr. Maginnis' letter follows: "The Indoor Circus being put on by Cleveland Eagles, February 5-10, and Akron Eagles, February 12-17, is being promoted by myself only, using such high-class attractions as Oru Daveport's riding act, Ray Thompson's high-school horses, Aerial Soltz, Flying LaPearls, Pete Mardo's acrobatic troupe, Schnitz's Novelty Circus and Prof. Costello's circus band."

FIREMEN'S SHOW PLANNED

Bellevue, O., Jan. 16.—The Indoor Benefit Mardi Gras, under the auspices of the Bellevue Volunteer Fire Department, scheduled to be held week of February 19, in Heading's Dance Hall, gives promise of being a very successful affair. Many prizes, some of them being added to the list as gifts from merchants, are to be given away during the event, which is being staged to increase the firemen's treasury fund.

Bellevue being the headquarters of Mr. O'Connor, of the Parent Producers' Company, his services have been secured and he will put the building in gala attire for the affair. The committee consists of Chief VanBarow, chairman; Wm. McKinley, C. C. Ruppert, Ray Heidecker, concessions; A. Bruckner, treasurer, and Willis Ruppert, publicity.

R. C. ALLEN A VISITOR

R. C. (Doc) Allen, well known in entertainment circles, was a visitor to The Billboard (Cincinnati office) February 19, having the night previous concluded what he reported a very successful day-and-evening "jubilee", which he directed for the Disabled American Veterans, in Memorial Hall, at Springfield, O. All the entertainment features were provided by local talent, the performance portion being run in three parts, with music and dancing following the main event. Mr. Allen's next promotion is for a somewhat like affair, but of a week's duration, under the auspices of the local I. O. O. F., in another city of Northern Ohio.

WANTED FOR SAN DIEGO INDOOR CIRCUS AND INDUSTRIAL EXPOSITION

Five-in-One, Midgets, Mystery and other clean paid attractions. No girl shows. Can use for this engagement five more good circus acts, including Dog and Pony and other animal acts. High-class auspices. Seven days, early March date. Write fully what you have and lowest price in letter. Convention Frolic Committee, First and C Streets, San Diego, Cal.

Wanted--Circus Acts

Performers who do two or more Acts. Must work on platform. February 3rd to February 19th, inc. Full description and lowest salary in first letter.

MOOSE CIRCUS COMMITTEE, McKeesport, Pa.

CIRCUS-CELEBRATIONS-PARKS-VAUDEVILLE SIX TIP TOPS

ACROBATS-PYRAMIDS-SENSATIONAL GROUND TUMBLERS.
Jan. 22-27, Murza Grotto Shrine Circus, Galesburg, Ill.; Jan. 29-31, Columbia Theatre, St. Louis, Mo.; Feb. 12-17, Midlan Yankee Circus, Wichita, Kan. For terms and open dates address as per route.
A. ACKERMANN, Permanent Address, National Hotel, Chicago.

UNDER WAY PROMISINGLY

Billboard Man Visits Shrine Circus at
Troy, N. Y.

Troy, N. Y., Jan. 17.—Drifts of snow, arctic breezes, ice covered ponds, leafless trees, without, and the smell of sawdust, the blare of a band, the pop of corks, the cry of barkers, things so inseparably associated with a circus and summertime, within this is the contrast one observes as he enters the State Armory where the Shrine's Indoor Circus is holding forth this week. The winter circus organization, the Detroit Circus Committee, is an outgrowth of the indoor affairs which the Shrine staged in Detroit for years. Earl Loomis, Fred Wassman and C. K. Horn, who are intimately associated with the management of like shows in Detroit, decided, so a Billboard man was told, to branch out this year and put a regular indoor circus of their own on the road. They opened it in North Dakota about two months ago. Business has been good. Mr. Loomis is the only one of the owners who had previous professional circus experience, he having been connected with the old Buffalo Bill show. He travels ahead and contracts for presentation of the circus under the auspices of local Shrine temples, with an occasional Grotto or Elks' lodge sponsoring the entertainment. Mr. Wassman and Mr. Horn are here with the company. C. A. Pelke, an aggressive and intelligent advance and promotion man, who was formerly connected with the concession forces of the Barnum & Bailey Show, is also in Troy with the circus, but leaves this week for Lansing, Mich. He has been here about a month, arranging for the coming of the show.

The circus company and the Shrine's split "fifty-fifty", according to information given the Billboard representative. Lithographs, cards and press advertising within a radius of twenty miles or more are used. There are thirty wheels and refreshment concessions, owned by the show people but operated by the Shrine. The wheels are said to be strictly on the level. Tuesday evening when he was at the Armory, the writer found about 3,000 people present, some standing. Monday night the attendance was about 1,500. Troy is a city where business builds as the week progresses. That the circus is able to draw so well, considering the location of the Armory, must be gratifying to its owners. The Armory, tho a new building, is situated about as far from the center of the city as any of its kind the writer has ever seen in the course of his wanderings. Car service for the week is good, however. Tuesday night the audience was an unusually high-grade one, but it did not "play" its applause organs pianissimo or fortissimo.

The seating arrangements leave something to be desired, but under the circumstances that is to be expected. One ring and a platform are used to present the show.

The full program, as printed, follows: Lorette, the clown policeman; Jesper's Circus Concert Band; Lester, Bell and Griffin; Fido, Terrible Terry and Bell Trio; Torelli's Pony and Monkey Troupe; Rose Russell, clown snake dance, introducing Art Adair, Frank Stont, Bill Caross, Joe Lewis, Sonny Brothers and others; Lonise Arnold and Geo. Evans; Etta Hodgini; Frank Stont, long shoe dance; Manganee Trompe of Acrobats; "Head and Aliva", by the clowns; Fisher Sisters; John G. Robinson's Military Elephants; Clown Brass Band, Jack Moore Trio, "Bits of Nonsense", all of the clowns; The Aerial Youngs; Joe Hodgini and the Hodgini Troupe of Bareback Riders; "Sledge Hammer Blow"; Flying Valentinos, Four Casting Valentinos; Miss Beesie (mule), Three Lenores. Several of the acts were shifted in position. A few of the artistes double. The demeanor of the artistes, both in the ring and out, is beyond criticism. Seventy-five people are carried. Three baggage cars are required to move the equipment. An automobile is given away as a door prize each day. There is a performance each afternoon and evening.

MARYSVILLE INDOOR CIRCUS

Marysville, O., Jan. 18.—Arrangements are being completed for the promotion of an indoor circus by the American Legion Post of this city February 7-10. Some of the best circus and vaudeville talent in the country has been engaged for the event. The affair is being held under the direction of the United Amusement Company, of Springfield, O.

WANTED!

Eagles' and Redmen's
Bazaar

WEEK JANUARY 29th, PIQUA, OHIO

WANTED—Merchandise Wheels of all kinds. Also several Vaudeville Acts. Wire or write, B. J. KUSSMAN.

THE COLISEUM

Is an ideal Hall for Summer Conventions. Write us about all entertainments. P. B. BRAILEY, Ashland Ave. and Bancroft St., Toledo, Ohio.

RECORD-BREAKING ATTENDANCE

Greats Opening of 1923 National Western Horse Show at Denver

Denver, Col., Jan. 16.—Before a local record-breaking crowd of more than 6,500 persons the curtain was raised on the National Western Horse Show of 1923 at the Stock-Yards stadium last evening.

It was a brilliant opening. The elite of Denver society was on hand and the boxes, where many of the leaders were giving parties, displayed the latest of fashion's creations.

Robert R. Boyce, secretary of the horse show, said: "Every seat was sold long before 8 o'clock, and we could easily have sold 500 more. The capacity of the stadium, including the boxes, is more than 10,000 and the turnstiles show that fully 1,000 more persons entered and crowded around the arena."

"The advance sale during the week eclipsed anything I can remember, the Shrine alone taking 1,000 reserved seats. The gate admissions tonight were fully 1,000 greater than last year."

The first event was a parade of Percheron draft horses, the most ponderous class in the show. Their bulk, however, was carried with a dignity that well fitted their place as the curtain raisers of the greatest exhibition of horseflesh ever seen in Denver.

A polo game brought the spectators to their feet as the mallets sent the white ball flying across the field.

The El Jebel Band, led by Capt. William Wolf, drum major, entered the arena and was followed by officers of the Shrine, the Shrine drum and bugle corps, and the Shrine patrol. The red ribbons worn across the white shirt bosoms of the patrol lent color to their full evening dress.

FIRE CAUSED COLISEUM SERIOUS LOSS IN PROPS

Chicago, Jan. 19.—Fire of unknown origin destroyed a warehouse adjacent to the Coliseum Wednesday morning and a large quantity of scenery, props and other paraphernalia belonging to the Coliseum management, and which was stored in the warehouse, was destroyed. The loss will run into the thousands of dollars. It is announced that new scenery and property to replace the burned equipment will at once be provided.

MOOSE CIRCUS AT ALLIANCE

Alliance, O., Jan. 18.—George Marlowe, well-known Canton vaudeville artiste and promoter, has been given the contract to promote the Moose Indoor Circus and Exposition here all next week. The entire second floor of the A. B. Flory market building has been secured. Circens acts, vaudeville, concessions and exhibits will be featured. Promotions already are under way. William Taylor, well-known Canton showman, is aiding Marlowe with the plans. Marlowe told a representative of The Billboard that he had other Central Ohio spots lined up for mid-winter shows.

LOUISE CODY BUSY

Chicago, Jan. 18.—Louise Cody, "The Girl Who Sings to Beat the Band", has joined Brundage's Indoor Circus for four weeks, in La Salle and Ottawa, Ill., and will then go to Akron, O., for the Eika's Indoor Circus. Miss Cody has nine weeks booked for the Moose Indoor Shows to be put on by the Schutz Motorized Circus, of Youngstown, O. This organization has purchased the Mme. Avon animal act, which was with the Walter L. Main Circus last season.

DATES ADVANCED

Canton, O., Jan. 18.—Announcement is made of a change in date, from February 5 to the week of February 26, for the Ford and Household Exposition to be held in the City Auditorium here, under the joint promotion of Hill & Dunham, of Cleveland. These two young men promoted a most successful show here a year ago. It is being staged under the auspices of The Daily News, of Canton. Many new entertainment features will be offered this year.

HEAVY ATTENDANCE

Auburn, N. Y., Jan. 18.—The Rochester Automobile Show being held this week is one of the biggest and best affairs of its kind ever held in Rochester. The attendance the first three days of the week exceeded the expectations of the officers.

Outdoor Celebrations

BIG CARNIVAL WEEK PLANNED

Mardi Gras Celebration at Birmingham, Ala., in February

Birmingham, Ala., Jan. 18.—Plans are being perfected for the annual Mardi Gras celebration at Mobile. The carnival week will begin February 9 and continue until Tuesday night, February 13. S. H. Peck, manager of the Hotel House and president of the Mobile Carnival Association, who is taking a leading hand in the arrangements, says that it will be grander than in any year since the war.

Among the festivities, besides the parade, will be yacht and motor races under the supervision of the Eastern Shore Yacht Club. A prominent feature will be concerts in Bienville Square. The night parade of the infant and his queen, at the improvised palace on the municipal wharf, will conclude the gayeties of the week. A final masquerade ball on the wharf will be given.

INDOOR SOCIETY CIRCUS DAYTONA, FLORIDA

SIX DAYS AND NIGHTS—FEB. 19 to 24, INCLUSIVE

WANT—High-class Merchandise Wheels (booking 50-50 with exclusive), Dolls, Candy, Parasols, Ham and Roasters, Blankets, etc. Want one or two more FREE ACTS.

NOTE—This is first event of kind ever held here. Has support of City Manager. Holding in Heart of City, under auspices American Legion. Everything under personal supervision of undersigned. Hurry! Address all communications

JOS. E. FLEMING, Daytona, Fla.

"FOLLIES OF THE DAY"

(Continued from page 93)

Bob Tolliver, colored, came to the front as a dancer extraordinary, and Bozo surprised everyone by his dancing par excellence, and Frances Symone, a slender brunet, by her gracefulness in a dancing accompaniment.

Scene 10 was the taxi bit, with Comic Seymour as the chauffeur, Williams as the starter and Jimea Hall as a Frenchman, and Bozo as a bum passenger, and what Bozo did to the taxi was a wow, for he not only kicked out its sides, but punctured the roof with his head after Seymour had utilized a lighted match to investigate the gasoline tank.

Scene 11 was a floral drape for a song and dance number by the principals, with Bozo in neat attire dancing with a graceful brunet.

Scene 12 was a drape for Straight Williams coming Comic Green into a marriage with a \$50,000 widow in Prima De Cameron and Green rehearsing Bozo for the event.

Scene 13 was a realistic church, with stained glass windows and the voices of the choir within singing, to a quick change on stage by the entire company for a fine finale.

PART TWO

Scene 1 was a drape for Juvenile Watson, in song, to herald the presentation of a miniature "Follies of the Day".

Scene 2 was a miniature auditorium on the stage, with the actor-audience facing the paying audience, and a more realistic stage setting has never been shown on any stage. With all of the principals properly and improperly seated by Harry Bart, the usher, the announcement of the acts was made by Straight Williams, and the opening act was Bob Tolliver, the one-man band, with harmonica, and again Bozo displayed his versatility as an accompanist. In this scene Comic Green appeared in a dilapidated evening dress suit, surmounted by a high silk hat, which never left his head unless knocked off in the comedy engineered by Green as the foil to Bozo, who appeared in an evening dress suit of Broadway fashion.

The Misses De Cameron, Lavetta and Almond put over their singing and dancing specialties in their respective turns to repeated encores, and in one number the vampy singing of Prima De Cameron to Bozo not only proved Miss De Cameron a vocalist of exceptional ability, but a talented actress as well, and the same is applicable to Bozo, whose facial registrations denoted remarkable interpretations of his dramatic burlesquing capabilities as an artiste.

Comic Seymour, as a candy butcher, added zest to the comedy-making of Bozo, Green and a slender comedienne, who, as a feminine foil to Bozo, was all to the good. Bozo and Green, in ludicrous attire for a bur-le-que wrestling bout, and their antics on the mat was a scream. A burlesque opera by the entire company closed the scene in an admirable manner.

Scene 3 was a drape for Green as a street singer to the trombone playing of Bozo, who at first burlesqued his own playing and then surprised everyone by the excellence of his musical ability.

Scene 4 was a portiere drape for Prima De Cameron to introduce Mme. Poulet's Parisian Posers in a series of poses characterizing famous works of art.

Scene 5 was a singing and dancing number by Juvenile Watson and Soubret Almond, introducing an ensemble of flappers and finale hoppers.

Scene 6 was a hotel corridor set for Comic Seymour, as the manager; Fanny Palmer, a pretty little brunet, natty attired bellhop; Sam Green, as a tough guy; Soubret Almond and Straight Williams as the honeymooners, and the other principals as guests, ragged by Bozo for laughter and applause. Bozo's follow-the-leader "Humpty Logan" number with the girls, as usual, caught the fancy of the audi-

ence, which applauded his every move, likewise the imaginary wirewalking of Gertrude Lavetta. Bozo's silent song tribute to a bouquet of roses was a masterpiece of self-control and pantomimic acting of a high order. The California Trio, in selected numbers, proved their vocalistic harmony and merited the encores given their every number. A variety of dances by the entire company, including one in particular by Frances Symone, brought on the masculine principals in full evening dress, with Bozo standing out distinctly in a minstrel man fashion plate of white evening dress, high elite hat and diamond-studded cane, for the final fall of the curtain.

COMMENT

Barney Gerard, in his "Follies of the Day", has answered the question, "What Does the Public Want?", and gave it to them in a scenic production of splendor, presented by a company of exceptionally talented, able players, and any further comment would be superfluous, except to say that last night's show was a sellout, with standing room at a premium. Howard Sloan, treasurer of the Casino box-office, says that the advance sale on the week is phenomenal, and Jim Sutherland, manager of the Casino, is carrying around one of those "Sunny Jim" smiles that won't come off while "Follies of the Day" is playing his house.

One of the outstanding features of this show was the opportunity given individual choristers to play leads, and they did it admirably, but we could not make out who's who from the program. NELSE.

"KUDDLIN' KITTENS"

"KUDDLIN' KITTENS"—A Mutual Circuit attraction. Presented by Moe Messing at the Star Theater, Brooklyn, N. Y., week of January 15.

REVIEW

THE CAST—Chas. Goldie, Chas. (Red) Marshall, Harry Keeler, Jack Leonard, Bertha Delmonte, Alpha Giles, Peggy Day.

CHORUS—Grace Conway, Mae Brennan, Pearl Fisher, June White, May English, Beulah Munro, Trixie Lamont, Jessie Stuart, Jean Stowers, Vivian Curtis, Lee Knollys, Anna Roach, Flo Allen, Anna Cordova, Catherine Greene, May Stoll.

PART ONE

Scene 1 was a fancy exterior for an ensemble number by a chorus of pretty-faced, slender-formed girls in bare-leg, rolled-sock costumes, and, while it was a pretty number, the audience did not give them much encouragement. Jack Leonard, a juvenile operatic vocalist of more than the usual ability found in burlesque, and a decidedly likable personality, led a number that went over to some response from the audience. Peggy Day, a short, chunky, bobbed brunet ingenue, in song, got by and was followed by Bertha Delmonte, a stately brunet prima, who apparently was sniffling from a cold. Juvenile Leonard, as a wop, brought on Charles Goldie, a short-statured, somewhat eccentric comic, for the gunman hold-up bit with Prima Delmonte as the girl who would draw the money from the bank and Harry Keeler as the uniformed cop who would keep the crowd away during the holdup. Alpha Giles, a petite, bobbed brunet soubret, was good to look at and listen to in a song number followed by a dancing specialty that was full of pep and personality, which at that did not make the audience sit up and notice. Keeler, now as a straight in natty attire, heralded the oncoming of Charles (Red) Marshall, a tall, lanky, red-headed boob with a bouncing derby, caused, as he explained, by "leaping dandruff", and it was sufficiently droll to get a hearty laugh from the audience, which was heightened by "Red's" working of the "Wishing Stick" on Soubret Giles, who came in for her share of laughter and applause along with Prima Delmonte and Ingenu Day. A "Leave Me Alone" song num-

ber by the principals, burlesqued by "Red" in a ludicrous feminine dress and blond wig, was another laugh-evoker. Straight Keeler, in evening dress attire, staged the money-to-girl and the tell-her-in-the-bank for Ingenu Day and Comic Goldie, and herein Goldie came into his own as a laugh-getter. A ragtime opera scene made went over great, and "Red's" foot to Goldie's face and the latter's funny fall went over for a big hand. Soubret Giles' introduction of choristers in individual lines while being clowning by the comics and a bur-le-que boxing bout by a blond with "Red" and an acrobatic dance by Goldie led up to the finale of the first part, which went slow until the audience awoke to the fact that it was a really good show, and then gave the artistes the laughter, applause and encores for song numbers that their work fully merited.

PART TWO

Scene 1 was a cottage garden set for Ingenu Day leading a song number that was well received. A ragtime, jazztime song-a-phone band, with "Red's" elastic slide trombone, went over with a wow. Soubret Giles, in a shimmy song number, made them sit, notice and applaud her every line and act, and from then on Alpha had them eating out of her hand for her every number. Juvenile Leonard's French poodle dog for winning women, as worked by "Red" on the feminine principals, had the audience in a laughing convulsion. Comic Goldie, in an acrobatic dance to Oriental music was all to the good, and his scene with Soubret Giles, the little girl from the country who bilks wisecracking Goldie for his wallet, watches, pin and ring, and then falls for his pathos, was a decidedly clever bit of burlesquing that went over the top for laughter and applause. Ingenu Day, characterizing an East Side Jane with an Avenue A song, with the choristers in costumes apropos, caught on great. Straight Keeler, as the traffic cop, in an encounter with Goldie, the chauffeur of "Red's" gee-gee horse, man-handled, slammed and banged the comics all over the stage to an uproar of delight from the audience, which gave full vent to the laughs it had held back in the opening part of the show, and when "Red" capped the climax by releasing the suspender of Goldie's trousers and it caught Cop Keeler in the face there were howls of uncontrolled delight.

Scene 2 was a pictorial set for Soubret Giles in her "Marcelle" number, and she had the house with her from start to finish, and then some.

Scene 3 was a dock set for Juvenile Leonard to sell fishing-for-women privileges to the comics and Straight Keeler, and their working of it was clean and clever comedy.

COMMENT

Scenery up to the average on the circuit. Gowns worn by Prima Delmonte far above the average and equal to many primas in Broadway shows, and, considering that she has been out of the cast for a week past with a severe cold, her vocalism was remarkably good and her delivery of lines in scenes clear and distinctly dramatic. This is the former "Pepper Pot" show reviewed earlier in the season, and, with the exception of Soubret Giles, the cast remains the same, but there is a difference in bits and numbers. The latter were staged by Dancing Dan Dody and the choristers have proven themselves apt pupils, for their dances and ensembles were admirable.

It was apparent to the close observer that the audience had the artistes licked at the start by the cool reception given the opening, and it is to the credit of each and every member of the company that they would not stay licked, but made those out front like it, and they did.

For the benefit of other shows making repeats at the Star we wish to make it plain that the pictorials in front of the house have a dampening effect on the incoming patrons, who expect to see the same show that they paid their money to see at the Star in the earlier part of the season, and they go in with a show-me attitude that must be overcome.

Artists claim that the audiences at the Star on Mondays are cold and unresponsive, but our personal observations at this house convince us otherwise, and we herein suggest that the stage manager impress on the company, especially the chorus, that it's up to them to put pep into their opening numbers and show the audience that they desire to please, thereby getting their good will at the start; after that it's a pipe to please the Starites, and once they are won they stay won and a bigger bunch of boosters will be hard to find, but they must be shown at the opening, otherwise the show is licked to a fare thee well, unless they are made of the stuff of the "Kuddlin' Kittens", who, in the face of discouragement, made them like it sufficiently to holler for more and more ere the close of the show.

NELSE.

Sam Canby, John Brady and Jimmy Kenny can be seen frequently at Zeisae's Hotel, Philly, and we found them there enjoying all the comforts of eats and drinks served in an appetizing manner.

DEATHS

In the Profession

ALACON—Leon, member of the Chung Hwa Four, died January 13 at the Sea View Hospital, Staten Island, following an illness of several weeks. He was 37 years old, and is survived by his widow and child.

ALEXANDRE—Jules, chief ticket inspector at the Theatre de la Porte St. Martin, Paris, and father of M. Alexandre, of the Comedie Francaise, and Gabrielle Robinne, French actress, died in Paris last month.

BRETON—Lancel (Lonie), former newspaper artist and well known through the United States, died last week in San Francisco, following an operation for appendicitis.

For many years. At the time of his death he was State manager of the Vermont Loan & Trust Co., with headquarters in Lewistown.

DICKINSON—Mrs. Annis, mother of Clarence Dickinson, professor of music at the Union Theological Seminary and organist of the Brick Church and Temple, Bethel, N. Y., died in Chicago January 21.

DIEUDONNE—Albert, 91, French comedian, died December 30 in a Paris hospital, following an operation. He had been an inmate of the French Actors' Home at Pontaux Dames for some years.

DUVAL—Wilbur, identified with the profession for twenty-one years, died at Rockland, Me., January 11, of pneumonia. Mr. Duval had produced a number of musical comedies, the last of which was "The Fetters of Wealth". Richard Clarkson was manager and publicity director of this show. He was with Clarkson and Ruth Carney during 1919. Mr. Duval was an Elk and a Mason. His remains were shipped to Brooklyn, N. Y., where funeral services were held from the home of John Benjamin.

FIOCHI-YULIANS—Giulio, well known in America as manager of the Seven Yulians, died in France recently. He was 68 years old.

FUMEY—Mrs. Albert, formerly of New York, and whose husband was at one time connected with the Gaumont Company, died at Chateau Monquet, near Bordeaux, France, January 7.

GREECH—Edward G., 59, for twelve years superintendent of the speed department of the Kewanee (Ill.) Fair, died recently at his home in Kewanee. Mr. Greech was one of the best-known horsemen in the Central Illinois circuit.

HARRINGTON—Olive, mother of Bobby Harrington, died January 11.

HATTON—Mrs. Diana, 44, sister of Leo Carrillo, now starring in "Mike Angelo" at the Morosco Theater, New York, died January 20 at Mr. Carrillo's home in Freeport, L. I. Death followed an operation performed two weeks ago for the removal of a brain tumor.

HIRTH—Alfred, 47, first violinist of the Bradford Theater, Newark, N. J., fell dead from heart failure in the orchestra pit during the matinee performance January 18. He was a well-known musician, and lived at No. 219 Nesbitt Terrace, Irvington, N. J.

HOOLEY—Michael James, associated with the stage and theatrical business in Tacoma, Wash., for the past twenty-five years, died at a Tacoma hospital Monday night, January 15. He was 61 years old. Mr. Hooley was born in Ireland and came to this country when a young man. He was an Irish comedian and was generally known throughout the United States. He spent two or three years with Charles K. Mack, having been Mr. Mack's active partner in his famous Irish acts. He was a close friend of the late Frank Bacon, with whom he spent much time when in the East.

JONES—Ella, 63, died January 19, at her home in Kansas City, Mo., from injuries received in an automobile accident two months ago. She is survived by her mother, a daughter and three brothers. E. R. Jones, proprietor of the Main Street Statuary & Doll Factory, Kansas City, Mo.; J. H. Jones, of the Jones Doll & Novelty Company, of Galena, Kan.; and Clement Jones, of Weir, Kan. Funeral and interment were in Kansas City.

KELLY—Andrew, 51, business man and promoter of amateur theatricals in New Jersey, died at his home, 138 Elm street, Orange, N. J., January 7, after an illness of nearly a month. Mr. Kelly was a member of the Orange Lodge of Elks, Orange Council of the K. of C., Eagles, Rotary Club and other organizations.

KERN—William D., 36, died in Kansas City, Mo., January 11. Mr. Kern for the last four years had been manager of the Antoinette Apartment Hotel of Kansas City and previously had been a vocalist with the hands of the C. W. Parker and S. W. Brundage shows. His widow, well known as a concessionaire, survives.

KUDARZ—Robert, of Welling, New Zealand, prominent magician and exposé of fake spiritualism, is reported dead in Australia, where he was most widely known. Mr. Kudarz's right name was Thomas W. Rider, and he was about 55 years old.

LEWIS—Edward H., father of Artie and "Irish Billy" Lewis, died at the home of Paul Lawert, 2120 E. 22d street, Cleveland, January 18, of a complication of diseases. Mr. Lewis was for years a billposter, having been with the Barnum & Bailey Circus and Buffalo Bill Shows in the old days, and for twenty-seven years with Fiske Brothers, in Worcester, Mass. Besides his two sons, Mr. Lewis is survived by two brothers. He was 60 years old.

MANN—Fritz, interpretative dancer, died suddenly at San Diego, Calif., January 15. The deceased was 20 years old and very talented.

GEORGE W. FAIRLEY

THE death of George W. Fairley, widely known and popular outdoor showman, along the line of details as contained in an article in the regular news columns of last edition of The Billboard, now seems certain. Up to this writing (January 20) his body has not been located.

George W. Fairley was 47 years old and was born in Scotland. Shortly after his arrival in the United States some years later he took up the vocation of providing entertainment for the masses, and he was still engaged in this praiseworthy line of work when he met his untimely end, and he left scores of staunch friends both inside and outside show circles to mourn his passing.

At the World's Fair, held in St. Louis in 1904, Mr. Fairley was custodian of the Filipino Village, and later came into the controlling management of Juan and Martina Delacruz, brother and sister, who have since been exhibited thruout the land as the Filipino Midgets, and almost continuously under Mr. Fairley's management. During this exhibiting the attraction was connected with several of the most prominent outdoor amusement enterprises, as well as smaller ones; also entertained to heavy patronage at fairs, celebrations, parks, museums and other places of entertainment.

It appeared that Mr. Fairley's life was virtually wrapped up in the financial welfare and comfort of his charges, and the truly interested attention he paid them was general comment among showmen, and his last penned thoughts were of and for "the little people". A report from Mobile, Ala., in which city the Midgets have been spending the winter, stated that \$6,000 of the little folks' own money was found deposited in the First National Bank, as Fairley had indicated in a letter to George Flourney, of The Mobile Register, this letter, among others, being found in the showman's stateroom aboard the steamer Tarpon when the boat landed at Pensacola, Fla., January 9, and on which he had taken passage from Mobile. The Mobile report also stated that the grief of the Midgets on learning that their beloved manager was missing could not be expressed in words—they both were heartbroken—could not yield to condolences. A brother (not a midget) is with them. Thru the medium of Mr. Flourney they have received letters and telegrams of sympathy and comfort from friends of Mr. Fairley and themselves from all parts of the nation. Offers for their services were also extended, among these being an offer from Morris Miller, of the Miller Bros.' Shows, who invited them in person.

George Fairley will be sorely missed among show people. He was credited by those who knew him best as being honest, even to a fault—he would rather lose than take advantage. He was generous, unusually so, and even tho his own heart was burdened with care he was always found with cheery words and spirit-raising humor for those despondent. He was really human. He was truly a showman.

IN MEMORIAM

BOWMAN

In sad but loving remembrance of my Pal and life long friend Wm. H. (Billie) Bowman of Washington, D. C., and Steeplechase Park, Coney Island, N. Y., who passed away at Coney Island, on Jan. 25, 1922.

Peaceful be it where he lies, For memories of a Pal like him never dies; May God grant him eternal rest, For on this earth he did his best, Always working, never shirking, Ever ready to help a friend, Though he knew that death was falling, He kept smiling till the end, And the Master in his goodness Laid our "Billie" to rest, While the Angels played a tambourine of roses on his breast, Drop the curtain softly, Showmen, while you weep; Kneel and pray in silence, For Billy Bowman is asleep, By his lifelong Pal, BOB MCGUIRE

BORING—Edward, picture actor with Annette Kellermann in "A Daughter of the Gods", and formerly in vaudeville with Mile. Dszle and in "Polly of the Circus", died January 18 in New York. The Actors' Fund conducted the funeral.

CARBONNE—Mme., wife of the stage manager of the Opera Comique, Paris, died recently in that city.

CARDOZA—Hugo Latimer, veteran theatrical man of the South, died at a private sanitarium in Atlanta, Ga., last week. Mr. Cardoza was born in Richmond, Va., and in his youth was a newspaper man. His first theatrical connection was as publicity director of Jake Wells' theaters in Richmond. In 1902 Mr. Wells sent the deceased to Atlanta to manage the Grand Theater, where the Bijou Musical Stock Company was showing at that time. Since that time Mr. Cardoza had resided in Atlanta with the exception of one or two short periods. He played an important part in the theatrical development of Atlanta and as manager of the Bijou Musical Stock was instrumental in shaping the careers of such celebrities as Gertrude and Max Hoffmann, Frank Craven and others. Five or six years ago he retired from the profession and went into the insurance business. After a while he returned as manager of the Loew Theater in Birmingham, Ala. Later he again became associated with Wells, until the latter sold his interests to S. A. Lynch. A few months ago he severed connections with Lynch and became publicity representative in the Southeast of the First National Associated Pictures, Funeral services, in charge of the Elks, were held in Atlanta January 19 and his remains were then sent to Richmond and interred. Surviving are his widow, one son and his mother.

CHASSAIGNE—Francis, 75, French composer, died recently in Paris.

COOK—Annabelle, 39, double-voiced vocalist, late of the Billy King Company, died in Chicago, January 11, following a nervous breakdown. Funeral services were held from South Park A. M. E. Church, Chicago, January 13, followed by interment in Lincoln Cemetery.

COSGROVE—Robert H., 40, a prominent figure in national fair circles for many years, was found dead at his home in Lewistown, Mont., January 15. His death is believed to have been caused by accidental asphyxiation. Mr. Cosgrove for many years was secretary of the Inter-State Fair at Spokane, Wash., and was a former director of the Midland Empire Fair at Billings, Mont. He served on committees of the American Association of Fairs and Expositions before his retirement from the Spokane Fair

MILDRED EDWARDS CARR

MILDRED EDWARDS CARR, wife of Oliver G. E. Carr, professionally known as George Edwards, of the team of Edwards and Edwards, died at Santa Monica, Calif., January 10, at the age of 34. The deceased had been ill about eight months. Funeral services and interment occurred January 12. In accordance with her request, the remains were placed in the Santa Monica Cemetery.

Mildred Edwards Carr, formerly Mildred Dickerman, was born in Ashley, Ill. In later years her family moved to Tulsa, Ok., where she became society editor of one of the leading dailies of that city. She commenced her professional career in 1903, doing a single in vaudeville under the name of Mildred Morsan. In 1910 she entered into partnership with Clarke Renalle, English comedian and producer, with whom she played in vaudeville. In 1914 the Renalles, as they were then known, entered the field of amateur producing, presenting musical comedies under the auspices of social and other societies. They became widely known in Illinois, Missouri, Kentucky, Indiana, West Virginia and Texas. During the war Mrs. Carr devoted her time entirely to the raising of funds for the various war associations.

In 1920 she married Oliver Carr, and appeared with him on the Junior Orphan and Southern Keith circuits. She later left that act and again took up production work. It was while producing a show for the Santa Monica Elks that she collapsed.

Mildred Carr possessed a remarkably charming personality, a clean-cut integrity in all her dealings, a strong fortitude in the face of ill-health and an ever-ready smile. Needless to say she was beloved by all with whom she came in contact.

She was born in Turkey and came to this country about ten years ago with her parents. She had studied under Domina Martina, the premier danseuse in the Pavlova ballet, and excelled in Spanish and Hindoo numbers. McMAHON—Patrick S., 55, wealthy theater and hotel owner and most picturesque citizen of New Britain, Conn., died in that city January 21 of pneumonia. He was one of the pioneers in the motion picture industry and active in New Britain politics.

MILLER—Leander P., 83, who for twenty-two years had been cashier of "Jack's" restaurant, New York City, one of the best known establishments of its kind in the theatrical district, died January 15 at his home, 271 Sterling street, Brooklyn.

MINNIBANE—Patrick F., for years ticket taker at the Empire Theater, Lewiston, Me., and a former member of the Lewiston police force, died suddenly at his home in that city January 11 of heart disease, when he was believed to be recuperating from an attack of pneumonia. Mr. Minnibane was forty-three years old. Following his retirement from the police force, he was employed by William P. Gray, theater owner, and served in various capacities in the theaters controlled by Mr. Gray for eleven years, until his death. His widow, formerly Mary Mallet, survives.

MOREY—G. E., known in the show business as Harry Martel, died at 412 Clark street, Cincinnati, Monday afternoon, January 22. He was well known in the circus and carnival fields. At one time he was advance agent for the Forepaugh-Sells Circus. His latest connection was with the Rhoda Royal Circus last season.

OSTENDORFF—Lou H., 68, father of Gordon Ostendorff, formerly connected with Pawnee Bill's Pioneer Day Show and numerous other Wild West attractions, died at his home in New York City January 16.

QUINTANO—Mrs. Anna, mother of Giacomo Quintano, violinist, died January 14 at her home, 1229 Madison avenue, New York, at the age of 75.

RAY—W. F., tenor for the Harmony Four, was killed in an automobile accident at Sunbury, Pa., recently. Eddie Fleming was a member of the quartet.

ROBSON—Edward, 34, actor at the Msdlen Mass., Auditorium, died recently at the Melrose Hospital in that city. His widow, who was Lillian Grimes, of New York, survives.

SANTLEY—Kate, famous thirty or more years ago as an actress, died in Brighton, Eng., last week. Miss Santley was born in America and as a child appeared on the stage in this country. Later she went to England and played in a great variety of roles, ranging from Shakespeare to light opera. She enjoyed great success. Miss Santley made her last professional appearance in June, 1924, when she appeared in this country in "A Night in Town" with Carrie Culbert. Early in the twenties she appeared here in "The Black Crook" and "King Carol". She was the leader of the Royalty Theater, London, and author of the play "Mixed Relations", as well as the libretto of the comic opera "Velah", and composer of part of the music.

SIMPSON—Cleridah, 58, who had been engaged in theatricals for more than thirty years and was at one time a feature in vaudeville, died in New York December 26 after a long illness. Miss Simpson had been off the stage for the last few years. She was among the first women to do a pianolo in vaudeville, and was well known as a principal in musical shows from 1890 to 1900. Her husband survives.

STINE—F. L., 66, who operated most of the rides in parks in and near Baltimore, died at Trego, Md., January 15. He was the builder and owner of the "Double Whirl", and well liked wherever he worked.

STROHMENGER—Carl F., 46, for many years connected with the Metropolitan Opera House, New York, and for five years personal representative and business manager for Antonio Scotti, famous baritone, died January 18 at his home in New York.

TAYE—The father of Charles Taye, comic of the "Hello, Jake, Girls", died at his home in Brooklyn, N. Y., Christmas Day.

WALDON—Richard, once a well known English actor, died in Scotland last month. He had been the owner of the Royal Princess Theater, Glasgow, since 1907.

WALSH—Mrs. John, Sr., died at her home in New York City January 11. Her husband, who

MARRIAGES

In the Profession

DANIKOFF-VALENTINOVA—Vladimir Danikoff and Valla Valentynova, members of the Russian Grand Opera Co., were married recently in Buffalo, N. Y.

ELVEY-ELSON—Maurice Elvey, principal producer for the Stoll interests, and Isabel Elson, legitimate and picture actress, were married in London last week.

MCLELLAN-NIEL—Alphonse Gelli of New York City, and Josephine McDaniel, of Des Moines, Ia., both of whom appeared at the Orpheum Theater, Denver, Col., last week, were married at the Cathedral of the Immaculate Conception, Denver, January 16.

GERIARD-GREEN—Philip Geriards, stage manager, and Pearl Green, both members of Hal Kiter's "Live, Laugh and Love" Company, were married on the stage of the Palace Theater, Moline, Ill., January 15, in the presence of the entire company and a large audience. Miss Green began her professional career with the Kiter show three seasons ago.

KLIPEL-MARVEL—Jack Klipel and Grace Marvel, both members of the Al G. Barnes Circus, were married in Los Angeles January 15. They are wintering in Los Angeles and expect to go on the road again next spring.

LEWIS-WAGNER—Ludley Lewis, recently with the "Mississippi Valley Minstrel" Musical Revue, and known in vaudeville, and Ruby Wagner, also known in vaudeville, were married in Evanston, Ill., January 4. They will be seen in a double on the Carrell Time.

MCCORMAN-NELSON—Grace Nelson, who has been in vaudeville for the past four years, was married in Kansas City, Mo., January 17, to Hugh J. McCorman, a non-professional.

NORDSETH-BENO—Hilmer Nordseth, leading man of the Harriet Players, and Babe Beno, of Sapulpa, Ok., were married on the stage of the Grand Theater, Holdenville, Ok., January 11, following the night show.

SHANNON-WHITE—Ceil Shannon, manager of His Majesty's Theater, Hobart, Australia, and one of the best known picture men in that country, and Estelle Helen White, daughter of a retired Sydney merchant, were married in Melbourne last November.

COMING MARRIAGES

In the Profession

Alberia Frances Kibler, musician, of Moberly, Mo., who had for many years traveled on chautauqua circuits, and Clifford L. Rollins, of Glendale, Calif., are to be married in Hollywood, Calif., soon.

Leslie Jay, screen star, is on the way to Los Angeles to marry Jack Gilbert, film actor, for the second time. They married in Tijuana, Mex., a year before Mr. Gilbert received his final divorce papers from his first wife.

Truman Vollmer, for several years head projectionist for Pinkleman & Orcey, of Quincy, Ill., will, it is reported, shortly be married to Marie Hoffman, of that city. Mr. Vollmer is

widely known among the operators of West-ern Illinois. It is now rumored that Peggy Hopkins Joyce is engaged to marry Duol de Kerckhove, the Armenian violinist, who is now playing the Keith Time.

DIVORCES

In the Profession

Chester Harst Moorehead, of Chicago, last week filed a petition for annulment of his marriage to Mrs. Constance Bennett Moorehead, daughter of Richard Bennett, actor. Edward N. Holton, property man at the Cox Theater, Cincinnati, filed suit for divorce from Margaret Nicholson, in Cincinnati, January 17. Irving M. Lesser, film distributor for the Western Picture Corporation Co., was granted a divorce in Los Angeles about two weeks ago from Ruth M. Lesser.

Vera Stedman, film comedienne, recently filed suit in Los Angeles for divorce from Jackie A. Taylor, orchestra leader, charging cruelty.

The separated from her husband, Dr. Charles Allen Rutherford, Pauline Frederick has made no announcement of plans for a divorce. Miss Frederick was formerly the wife of Willard Mack, noted actor, author and producer, from whom she was divorced. Incompatibility is said to have been the cause of this last separation. Miss Frederick is quoted as having said that she has made her "final plunge into the sea of matrimony."

Francis Spottiswoode-Aitken, motion picture actor, was granted an interlocutory divorce from Marion Davis Aitken, in Los Angeles, January 26.

Vivian Tabler was granted a divorce from Charles Tabler, known in stock circles as Charles Franklin, at Ft. Wayne, Ind., January 12.

Mrs. Iva E. Anderson was granted a divorce in Kicksville, Mo., January 17.

Incompatibility of temperaments is said to have been the cause of the separation of Helene Chadwick, Goldwyn film actress, and William A. Wellman, a director on the staff of William A. Fox, in Los Angeles.

Mrs. Theresa Carter recently filed suit for divorce from Harrington Carter. Both are editors and were members of the Lafayette Players. Carter was at the time manager of the No. 2 "Shuffle Along" Company, and of the recently closed "Seven-Eleven" Show.

BIRTHS

To Members of the Profession

To Mr. and Mrs. F. F. Grubbs, a six-pound daughter, January 12, at their home in Harrisonburg, Va., who has been christened Barbara Ethel. Mr. Grubbs is manager of the Musical Overture-Mar-Jah.

To Mr. and Mrs. Charles McNally, a daughter, at their home in Cleveland, O. Mr. McNally is the featured comic in the Manhattan Jazz Times "Roses".

To Mr. and Mrs. Harry Fox, at San Francisco, January 10, a son. The parents have been in vaudeville together, and the mother is professionally Beatrice Curtis, daughter of Jack Curtis, of Rose & Curtis, New York book-ling agents, while her mother, Anna Chandler, is also well known in vaudeville.

To Mr. and Mrs. Rekoma, at Seattle, Wash., January 12, a son.

To Mr. and Mrs. Jack Dempsey, in New York, on January 16, a son. The father is boxer for Keith's.

To Mr. and Mrs. George Chropenning, at Dr. Parker's Sanitarium, Brooklyn, N. Y., on January 14, a son. The mother was formerly Frances Rosier, a singer.

To Mr. and Mrs. W. A. Rose, in Albany, N. Y., January 13, a daughter. Mr. Rose is carpenter of the "Georgia Peach" Co. The child was born at the home of Terry Riley, member of the Albany Local Union, No. 13, of the I. A. T. S. E.

CUBAN PARK MEN IN LEGAL DISPUTE

(Continued from page 5)

back to the States or moved over to Habana Park.

Heymann also accuses Johnson of appropriating an adding machine worth \$200. He had Johnson arrested, but the latter was released under \$2,000 bail, and the matter is now in the hands of the courts. Heymann's suit against Johnson is for \$29,100 for alleged breach of contract. Heymann, it is said, was to get 20 per cent of the park proceeds, and Johnson the remaining 70 per cent, and it is stated that Johnson last season on the park made \$150,000 as his share, while Heymann cleaned up \$70,000. So that while they had the only park in Havana business seemed to have been fairly good. Rent of the grounds from Rogin Trubin, the "Sugar King" of Cuba, is \$30,000, payable monthly in advance. A lot of the stuff from Paisades Park is now reposing in the grounds of Habana Park, where it is taken care of for Johnson while he is trying to get the matter straightened out by the courts. It seems to be a case of Greek meeting Greek—once fellow trying to get the best of the other fellow, etc.

Louis J. Beck, who had the snake exhibition at Habana Park, is said to have made tentative plans to take over Paisades Park, along with a local newspaper man, backed up by a millionaire game horse man, and that they have been asked \$50,000 for the grounds and concession. However, having been informed by other parties that the park had been offered to others for \$50,000, Beck et al. is said, are willing to take it at that figure only. Beck, who has one of the best locations at Habana Park, is doing a good business, tho he has lost some of his snakes. He is also putting on his illusion of Lady Hoptilla or Half Snake-Half Lady. The publicity stunt last week Beck gave away one of his birds, each twenty-fifth person receiving one. This made a great hit with the Cubans, who have and appreciate the little songsters.

St. Casanova of Habana Park says that business continues good with them, and they have engaged Wood's Wild West Show, which will be here shortly.

ILLINOIS FAIRS TO BAN CHANCE GAMES

(Continued from page 5)

and day will be given over to the booking agents, who will be introduced and invited to give the delegates suggestion for entertainment. In the evening there will be a banquet.

The question of local concessions will be one of the important topics for discussion. Others are: Fire prevention, rain insurance, carnival companies, speed programs, classification of live stock, gate admission, space rentals and baby shows.

The State association includes 85 county and district fairs, each of which is entitled to send three delegates to the annual meeting. Representatives of the Illinois State Fair also will be present at the meeting in Decatur.

These fairs represent an investment of over \$200,000 expended yearly in music and attractions alone. The attendance for the coming year has been estimated at nearly 2,000,000 and the gate admissions will be near \$1,000,000. It is predicted.

LADIES' AUXILIARY ANNIVERSARY PARTY

(Continued from page 5)

until he got submerged. Here are some who didn't escape him:

Theresa Miller, Gertrude O'Brien, Harriet Neppreth, Mrs. Elizabeth Neppreth, Mr. and Mrs. George Kollo, Mr. and Mrs. Chick Eckhardt, Walter Driver, Mr. and Mrs. Walter H. Hildreth, Hyman Neltlich, Mr. and Mrs. A. E. Doer and son, Mrs. Curtin, Mrs. Fagin, Irma Roach, Mrs. Baldwin, Mrs. Henley, Mr. and Mrs. Thomas Vollmer, Col. and Mrs. Fred W. Owens, Mr. and Mrs. W. F. McGuire, Col. William LaVelle, Mr. and Mrs. L. L. Peyer, Mr. and Mrs. Thomas J. Haverport, Mr. and Mrs. Harry McKay, Antonio Perry, Charles G. Kilpatrick, Mr. and Mrs. Joseph

NEW YEAR SHOWS IMPROVED ROAD SHOW BUSINESS, TOUR-COMPANIES REPORT

(Continued from page 5)

shows played nine weeks of one-night stands about fifteen years ago. This season only one town, and that a one-night stand, could be played in the entire State. When "The Circle" played Texas this season it was forced to give its performances in school houses and lodge halls in many cases, no theaters playing road shows existing. The great majority of the theaters in the small towns which formerly played road attractions are now exclusive motion picture houses.

CARROLL PLAYERS ARE POPULAR IN HALIFAX

Halifax, N. S., Jan. 17.—With the advent of the F. James Carroll Players at the Majestic business here seems to have taken a new lease of life. The week of January 17 ("East Is West" with Edna Preston as Ming Toy) was the third best week the Majestic has had. The S. R. O. was out quite consistently all week, while even standing room was at a premium on New Year's and at both Saturday performances.

Last week's vehicle, "The Meanest Man in the World", gave Thos. Hutchinson his first big role in Halifax. The part was long (about 125 sides), but neither he nor the rest of the cast displayed any of the raggedness one frequently sees on opening night. Mr. Hutchinson was admirably adapted to the role of Richard Clarke, and he extracted every ounce of ma-

to the new players the following old members were presented: Millicent Miller, Louis Ancker, Jessie Brink, Norman Tracey, Jack Morrissy and Claude Miller.

Mr. MacFarlane played his role with the assurance of a man who knows his work, his part and his audience, which appeared to be satisfied that the right man at last had been found to lead the Proctor Players in greater successes than any of his numerous predecessors.

Miss Daniels is an equally good selection, and altho her role last night did not give her the best chance to display her dramatic ability it was sufficient to make the audience eager for her better opportunities. She has charm, refinement, a musical voice, good looks and a personality that is bound to make her a favorite. Raymond Rawlings has had stock experience in Pittsburg, Omaha and Halifax and executed a difficult role well. Miss Shirley is an actress who is winning her way to leading roles in the future. She is a valuable acquisition to the company.

"ONLY 38" IS PLEASING COMEDY IN SCHENECTADY

Schenectady, N. Y., Jan. 18.—Within the Van Curler Theater this week the laughs pile high, the vein of philosophy runs strong and the thermometer of "human interest" registers in the eighties, from the warmth of a homely, humorous, droll, engaging little comedy called "Only 38", the work of A. E. Thomas. It is the first of Mr. Thomas's plays to have been seen here since Henry Miller presented "The Rainbow". As presented by the Broadway Players Monday night, the comedy more than pleased the audience. Ruth Robinson plays the Mary Ryan role. Harry Hollingsworth acts the "fresh water" college professor in love with the widow. Both win their audience. Jerome Kennedy has the part of the widow's father and garners his share of the laughs. "Shavings", "Shore Acres" and now "Only 38" each has given the local character man a splendid opportunity to show his ability as a portrayal of old men. Ramon Greenleaf this week has his first real chance at a comedy role and proceeds to satisfy Schenectady stock patrons with his interpretation of it. Mr. Greenleaf plays the stiff-backed young son who continually calls on heaven as his witness to assertions made.

This habit is responsible for more than a little laughter. Nan Crawford plays the equally stiff-backed sister in a manner that pleases Van Curler patrons. With her pretty dark hair pulled back straight Miss Crawford dresses and simulates girlishness, not an easy task for a second woman. The role properly belongs to an ingenue. Charva Peck, who lives in Schenectady, plays a second young girl, modestly dressed. Al Williams is seen as a nervous college youth head over heels in love with the widow's daughter. Charlotte Wade Daniels, as an inquisitive neighbor in the first act, gets another opportunity to wear an outlandish dress that serves for comedy purposes. William Laveau is without a part this week, but made a humorous curtain speech Monday night. Director John Ellis, Stage Manager Al Williams and Scenic Artist A. H. Amend are responsible for the production.

"TEA FOR THREE" TO HIT ROAD THIS WEEK

Spokane, Wash., Jan. 16.—"Tea for Three", in which Enid May Jackson, former leading lady with the New American Players, which closed in December, and who will make her debut as producer and director in Spokane, was scheduled to open in Coeur d'Alene, Id., January 18, to be followed on January 20 with two performances at the Auditorium Theater here.

The rights for the Roi Cooper Mercure play have been secured for the three States in the Pacific Northwest and the company will go on tour next week, Miss Jackson announced. The route will take the company of eight people south from here to Lewiston, Id., and then into Central Washington. The definite route has not been announced. Miss Jackson has secured G. R. Wilson, of San Francisco, a former vaudeville artist, and O. B. Fulton, of Boston, who has appeared in light opera and recently in "Bought and Paid For", for the two male parts in the three-people production. Edith Zabel, a Spokane girl with some stage experience, plays the maid's part. An interesting angle of the company is that four Spokane people, all of whom have been connected with back-stage work for a number of years, hold a financial interest in the company. Howard Moore, a stage carpenter; Harry Thompson, property man of the American Theater; C. R. Cook, electrician, and Roy Gaun, with Miss Jackson, hold equal shares in the venture.

As the Moore Producing Company, "Tea for Three" will be given a four months' tour.

Andrew J. Cobe, theatrical manager, last week purchased a plot 20 by 100 feet, 155 West Forty-sixth street, New York, from the Tucker Estate, for a reported price of \$150,000. It is understood that a large plot is being assembled for improvement with a theater to have a seating capacity of 1,500.

WALLACE REID

WALLACE REID, most popular of male Elm stars, passed away in a sanitarium in Hollywood, Calif., Thursday afternoon, January 19, following a lingering illness. Hardly had the nation's screen idled ceased breathing when the news of his death was broadcasted to practically every corner of the globe, so universal was his popularity. The untimely end of this brilliant young actor will be keenly felt in the film industry. Reid had a particular style of his own in pictures, a rollicking, amusing style, that held great appeal for film patrons.

Wallace Reid was born in St. Louis in 1892, the son of Hal and Bertha Westbrook Reid. His parents were professionals, and Wallace accompanied them on many of their tours. He appeared on the stage at the age of four, in "Slaves of Gold". When ten years old his family moved to New York City, where "Wally" received his education. In 1909 he accompanied his family to Big Basin, Wyo., and there had experience working on a ranch, running a hotel and working on the Government Survey of the Shoshone Dam. Later he returned to New York and started as a cub reporter on a Newark newspaper. Then he was employed by a magazine, and, when his journalistic duties permitted, worked at various minor jobs in picture studios of New York.

His work as Don Jose, in "Carmen", in which Geraldine Farrar starred, gained for him his first recognition that presaged his subsequent wide popularity. He had played a minor role, that of the two-fisted blacksmith, in "The Birth of a Nation", the famous Griffith production, and previously had gone thru the routine of development that is the usual lot of the embryonic film actor. However, the manifestation of ability displayed in "Carmen" was the beginning of his phenomenal career. Under the Paramount banner he became the favorite of millions. Comedy was the predominating note in his many pictures, but critics have agreed that his best work was in "Peter Ibbetson". Among the best known of his pictures were "The Affairs of Anatol", "Too Much Speed", "Across the Continent", and, more recently, "Clarence". His last completed picture was "Thirty Days", which has just recently been released.

His widow is known to picturegoers as Dorothy Davenport, and is a niece of Fannie Davenport, noted stage star. She was prominent in pictures some time before her husband gained recognition. Besides his widow, the star is survived by his six-year-old son, William Wallace, Jr., and by his adopted daughter, Betty.

Public funeral services were held at the church of St. Mary's of the Angels, Hollywood, at 3:30 p.m., January 20, following which the body was removed to Glendale Cemetery, a short distance from Hollywood, and cremated. The pallbearers, chosen from the ranks of Reid's fellow actors, were: William Desmond, William S. (Bill) Hart, Edward Brady, Noah Berry, Eugene Palette and Benjamin Frazee, Reid's chauffeur. Honorary pallbearers were: Jack Holt, Sam Wood, Theodore Roberts, Conrad Nagel, Antonio Moreno and Victor H. Clarke.

In final tribute to the departed star, enormous crowds visited the church where his body lay in state for four hours previous to the services. Hundreds of prominent film stars and actors and actresses of vaudeville and the legitimate stage were among the mourners. Rev. Neal Dodd, pastor of St. Mary's of the Angels Episcopal Church, "chaplain of the movies", conducted the last rites.

Gammott, James Murphy, Harry Collington, Mr. and Mrs. "Whitey" Lehrer, Mr. and Mrs. Edward A. Hook and Eleanor Hook, Sam J. Levy, Mr. and Mrs. Louis Hoeckner, Mr. and Mrs. Tom Rankine, Mr. and Mrs. Al Latta, "Aunt Lou" Blitz, Mrs. Mattie Crosby, Mrs. Burns, Mr. and Mrs. Baba Degarian, Mr. Frank Noether, Jane Hill, Miss Gunnerson, Mr. and Mrs. William Conroy, Mr. and Mrs. W. O. Brown, S. H. Anselmi, Jerome Rhody, Mrs. Osternan, Mrs. Hendon, Mrs. Bites, Mrs. and Miss Mulr, Mr. and Mrs. F. B. Kenworthy, Mrs. Rogers, Lou Kehler, Mr. and Mrs. James Chase and baby, Mr. and Mrs. E. C. Tibbott, Mr. and Mrs. E. C. Talbott, Jr., and E. C. Jr.

THURSTON SEEKS TO RESTRAIN GEORGE

(Continued from page 5)

local device patents. Some of the effects are named as "The Vampire", "The Vanishing Lady", "The Invitation of Carnac" and "The Lullaby".

George, whose real name is Grover C. George, is putting in his first season as the head of an entire mystery production and is now appearing at Klaw & Erlanger houses in this section. He claims that the tricks and illusions about which Thurston complains antedate Thurston and Kellar, and also contends that his process of producing the effects is different from the original method.

Thurston, whose show is now playing in Pittsburg, Pa., claims that George employed several former Thurston assistants who, being familiar with his performances, were able to instruct George in the matter of presentation.

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

terial from his lines, registering a solid hit. Miss Preston was a lesser light, but her playing was just as sincere and satisfying as if she was the center of attraction. W. F. Miller, as Michael O'Brien, gave a corking character impersonation. During the first act the lion's share of the comedy fell to Nat Burns as Bart Nash, and Mr. Burns being a comedian by instinct, made the most of it. The members of the supporting cast all measured up to the high standard set by Mr. Carroll.

The settings were effective, particularly the exterior for the last act, which drew a hand on its own merits. Coming attractions include "Up in Mahel's Room", "The Storm", "Scandal" and "Little Lord Fauntleroy" for a series of special matinees.

NEW PROCTOR PLAYERS APPEAR IN "THE BAD MAN"

Albany, N. Y., Jan. 16.—Last night was the beginning of the "get together and get acquainted week" for the Proctor Players at Harmanus Bleecker Hall when the new members of the company, John MacFarlane and Mary Daniels, in the leading roles; Raymond Rawlings, juvenile, and Irene Shirley, second woman, made their first appearance in "The Bad Man", and were heartily welcomed by the audience. Each of the members of the company was presented by Pierre Watkins, the popular veteran, who has been with the various organizations that have been playing at the hall for the past two years. In addition

Free prompt and far-famed, the Mail Forwarding Service of The Billboard stands alone as a safe and sure medium thru which professional people may have their mail addressed. Thousands of performers and showfolks now receive their mail thru this highly efficient department.

Mail is sometimes lost and mixups result because performers do not write plainly, do not give correct address or forget to give an address at all when writing for advertised mail. Others send letters and write address and name so near postage stamp that it is obliterated in cancellation by the postoffice stamping machines. In such cases and where such letters bear no return address the letter can only be forwarded to the Dead Letter Office. Help The Billboard handle our mail by complying with the following:

Write for mail when it is FIRST advertised. The following is the key to the letter list:

- Cincinnati.....(No Stars)
New York.....One Star (*)
Chicago.....Two Stars (**)
St. Louis.....Three Stars (***)
San Francisco.....(S)
Kansas City.....(K)

If your name appears in the Letter List with stars before it write to the office holding the mail, which you will know by the method outlined above. Keep the Mail Forwarding Department supplied with your route and mail will be forwarded without the necessity of advertising it. Postage is required only for packages—letters sent in are absolutely free. Mail is held but 30 days, and cannot be recovered after it goes to the Dead Letter Office.

Mail advertised in this issue was uncollected for up to last Sunday noon. All requests for mail must be signed by the party to whom mail is addressed.

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Bagnay, Mrs. Alta. 60
Bernard & Bendley. 40
Bernard, Floyd. 20
Bordue, David. 70
Brooks, Mrs. Chas. 30
Brainard, Bill. 100
Bromwell, F. A. 500
Bunker, Earl W. 140
Cantor, Kate. 40
(C)Carlson, Shirley. 100
Castle, Jack. 200
Claret, S. C. 40
(Cliff, G. C. 110
Crawford, Lorraine. 60
(K)Curson, Margaret. 50
Danner, Fred A. 20
Dear, Peggy. 20
DeBue, Frank. 20
Dorn, Rita Vera. 40
Dumbar, Bob. 40
Eiler, Doc B. C. 50
Fohns, Harry. 30
Esmonde, Elsie. 120
Fox, Roa. 100
Fralling, Jno. D. 80
Gertz, Gertrude. 50
Hamilton, Geo. 200
Havelock, W. 100
Hawkins, Ralph. 50
Hearn, Mable. 70
Hipple, Mrs. Clyde. 40
Holmes, Freddie. 100
Johnson, Wm. H. 40
Krim, Willis. 20
Lall, A. E. 20
LeVance, Call. 20
Lee, Sarah. 30
Lee, Ed B. 20
Leigh, Lester. 150
Lyons, John. 40
Malone, Ferguson. H. 20
Mayne, Joe. 180
McPerson, R. B. 100
Melville, Marvellow. 100
Minnett & Riedl. 40
Miss Mae. 40
Mobs, Alf. 30
Montgomery, G. C. 70
Morris, Wm. 50
Murray, Mrs. Alva. 50
Olline, H. 20
Owens, Alfred. 20
Parker, Frank D. 70
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Pisoni, Paul. 60
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Reno, Geo. H. 40
Reno, Del. T. 40
Richardson, Tom. 40
Ripple, Alice McComb. 20
Rosenthal, J. Novelty Act. 40
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Russell, L. S. 20
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Silverette, Larry. 60
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Snyder, Bob. 20
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Barrow, Kathleen
Barry, Lorraine
Barstow, Mrs.
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Barstow, Anna
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Barton, May
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Bates, Dorothy
Bates, Angeline
Bates, Dorcasia L.
Baugh, Myrtle
Bayer, Babe
Bayer, Nora
Beard, Teddie
Beard, Mrs. Tresele
Beattie, Dorothy
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Beck, Babe
Becker, Lucile
BeFord, Mildred
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Bendall, Mrs.
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Benett, Dixie
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Bernard, Felicie
Bettis, Ethel
Beves, Loreto
Bhand, Mrs.
Bink, Mrs. Geo.
Bink, Mrs. Bob
Billings, Bill
Billings, Miss
Binkwell, J. E.
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Birkhoff, Beale

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Brooker, Flo
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Cave, Erma
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Cocraft, Theda
Coeur, Violet & Thackie
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Collins, Mrs. Dick
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Colton, Sunny
Conaut, Gibson
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Cook, Lella
(K)Cooper, Maude
Cora, Madam
Coryell, Peggy
Cormier, E. C.
Cormier, Statia
Cornwall, Alicia
Corretta, Princess
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Criteley, Mrs. Grace
Crosby, Mrs. Evelyn
Crystal, Florence
Cummings, Madge
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Curtis, Mrs. Pearl
Curtis, Bonnie
Curtis, Pauline
Cutler, Mrs. Louis
D'Orrmond, Mrs. Jno.
Dale, Hazel
Dale, Hestie
Dale, Elvise
Dalson, Babe
Daly, Beulah
Dameron, Dorothy
Dass, Dolly
Davidson, Dorothy
Davis, Nina
Davis, Mrs. Vera
Day, Iona
Davis, Freda
Davis, Harriet
Davis, Mrs. T. C.
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Dayton, Maud
DeCoursey, Helen
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DeLaurence, Pauline
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DeMarr, Estel
DeLorbel, Maud
DeVere, Dorothy
DeVore, Mrs.
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DeWan, Dolly
DeWan, Irma
DeWan, Mrs. J. M.
DeWan, Dorothy
DeWan, Miss Peggy
DeWan, Helen
DeWan, Mrs. V. L.
DeWan, Laura
DeWan, Helene
DeWan, Carme
DeWan, Ethel
DeWan, Delphia
DeWan, Mildred
DeWan, W.
Deury, Flo
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(D)Dill, Nettie
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Dolan, Agnes
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Donat, Marjorie
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Draper, Buster
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Dunne, Alice
Dunning, Florence
Dupont, Dolly
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(K)Dufrense, Alice
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Dyer, Sisters
Eagle, Dora
Ebert, Myrtle
Ehrle, Vera
Earle, Laura
Earle, Billie
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(K)Eddy, Della
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Egan, Mrs. Frankie
Eldred, Mrs. Cecil
Elgin, Mrs. R.
Ellis, Mrs. Pearl
Ellison, Jane
Ellison, M. H.
Elsia
Emmett, Flo
Emsw, Mary
Ehrt, H.
Ehrt, Mrs. Will
Emeralda
Emsw, Eva
Emsw, Isabella
Estelle, Babe
Estella, Dell
Eva, Jolly
Evans, D.
Evans, Lucille
Evans, Lucille
Evans, Edna
Evans, Stets
Everett, Mrs. Fannie
Ewing, Goldie
(K)Famler, Edna
Faxon, Helen
Farmer, Mrs.
Farrall, Billy
Farrall, Ada
Farrall, Adrian
Fawn Eyes, Princess
Faye, Mrs. Herman
Fayette, Lotie
Fellow, Mrs. Dayle
Fenwick, Freddie
Ferguson, Gladys
Ferguson, Irene
(K)Ferguson, Francis
Fern, Fanny
Fenton, Fern
Finch, T. S.
Finchley, Lovino
Finley, Lorena
Fisher, Pearl
Fisher, Marie L.
Fisher, Pearl
(K)Fisher, Rele
Fitzgerald, Mrs. May
Fitzgerald, Edna
Flamme, Gertrude
Flanery, Katherine
Fleming, Mrs. Curtis
Flint, Lettie R.
Flint, Edna
(K)Flinn, Agnes
Folli, Susan
Folsom, Maude
Fossetto, Peggie
Fossetto, Edna
Franklin, Thora

- Lyons, Dolly
(K)McAlister, Maude
McCall, Olive
McCarthy, Mrs. Geo. T.
McCarthy, Mrs. Irene
McClendon Shows, Lucille
McClure, Peggy
McComan, Helen
McCormick, Mabel
McCormick, Mabel
McDoff, Georgia
McFarland, Miss Peggy
McGeo, Mrs. Charles
McGlynn, Margaret
McHenry, Mrs. Louis
McIntyre, Helen
McIntyre, Mrs. Pearl
McKay, Mrs. Sadie
McKeon, May
McLean, Marie
McMurray, Mrs. Ester
McNeal, Ethyl
McPherson, Marie
McSparron, Geo. H.
Mac, Nila
McTroy, Lucille
McVey, Iren
Ma'sa Dog & Cats
Machay, Frances
Macy, Shirley
Mackwood, Mickle
Madden, J. W.
Maddy, L. W.
Madison, Mrs. E.
Mahon, Mrs. Jas. B.
Malawha, Madam
Malow, Bob
Manton, Mrs. Ray
Manitesu, Miss Minnie
Manning, Doria
Marble, Babe
Marcho, Edsel
(K)Marey, Alice
Margarium, Miss Cecel
Marquet, Marie
Marquette, Violet
Marshall, Mrs. F. P.
Marthers, Babe
Martin, Betty D.
Martin, Katherine
Martin, Sallia
Martin, Mrs. Selloo
Martinez, Billie
Marvin, Mae
Mastker, Mary
Mason, Alberta
Mason, Mrs. Marion
Mason, Dot
Mathews, Mae
Mathews, M.
Mader, Ethyl
Maycliffe, Fern
May, Claudie
May, Miss I.
Mayo, Patricia May
Mechland, Mrs. Nellie
Meekles, Mrs. Fanny
Meek, Ruth
Melado, Miss I.
Mellin, Mrs. Edith
(K)Melrose, Florence
Merleau, Miss Tankeo
Merionne, Miss M.
Merrifield, Miss M.
Meyers, Mrs. Jean
Midgrett, Letitia
Miles, Mildred
Miller, Marie
(K)Miller, Gusale
Miller, Mrs. Ora
Miller, Mrs. Joe
Miller, Lucilla
Miller, Hilda
Miller, Mildred
Miller, Helen
Miller, N. S.
Miller, Rose
Mitchell, V. V.
Munger, Miriam
(M)Montgomery, Irene
Moore, Marion
Moore, Ruth
Moore, Roberta C.
Moore, Flora
Moore, Miss Margaret
Moretine, Pearl
Moresles, Delos
Moran, Peggie
Moran, Hazel
Morlock, C. E.
Morlock, C. E.
Morlock, B.
Morlock, B.
Morgan, Mrs. Bobbie
(M)Morgan, Mary
Morris, Mrs. F. D.
Morris, Hazel
Morris, Mrs. Thame
Morris, Frances
Morris, Florence
Moore, Vera
Mortimer, Mrs. Geo.
Morton, Laverne
Moy, Grace
Moynes, Freda
Muir, Nellie
Mullen, Eleanor
Munley, Pearl
Munster, Mrs. Fred
Murphy, Mrs. Joe
Murphy, Mrs. H. W.
Murphy, Mrs. Mabel
Murray, Lillian
Murray, May
Murray, Peggy
Murray, Mrs. Rose
Murray, Gillian
(K)Muselman, Redwing
Mylett, H. P.
Nance, Sybil
Neal, Florence
Neese, Susie
Neff, Billie
Neil, Gladys
Neilson, Lella
Neilson, Madge
Neilson, Mrs. Thelma
Nelson, Ethel
Nelson, Baby
Nelson, Billy
Nelson, Alud
Newville, Georgia
Newbill, Clara
Newman, Ruby
(K)Newname, Mrs. J. M.
(K)Newton, Miss Jackie
Nichols, Nilli
Nighting, Mrs. C. G.
Nolan, Blanche
Nolan, Miss Ruth
Norman, Miss Jack
Norman, E. J.
Normand, Virginia
(K)Norton, Betty
Norton, Ethel
Notch, Mrs. G. H.
Nourse, M. H.
Nugent, Ruth
O'Brien, Hazel
O'Brien, Percy
O'Brien, Lenzie
(O)O'Connor, Gerie
(O)O'Leary, Betty
(O)O'Leary, Betty
(K)O'Leary, Ray
Olliver, Belle
O'Neill, Lenna
Ormen, Mrs. Van
Osborn, Margaret
Osborne, Mrs. Letoy
Osborne, Peggy
(O)Owen, Lillian
Owen, Thelma
Pack, Mia Chas
Page, Georgia
Palen, Jackie
Palmer, Valera
Palmer, Rose J.
(S)Parkason, Evelyn
Parker, Dolly
Parker, Mrs. Glen
Parker, Nellie R.
Parkinson, Blanche
Parsley, Constance H.
Parrish, Lucille
Pascall, Alys
Parker, Miss Alys
Payton, Mrs. S. D.
Payton, Janie
Payton, Janey
Pelletier, Vito
Pelletier, Beatrice
Perry, Violet
Peters, Pearl
Petri, Charlotte
Phillips, Mrs. L.
Phillips, Marie
Pilkington, Grace
Pincus, Thelma
Lillian
Piron, Thelma
Pisera, J. A.
Pisera, Mrs. J. A.
Poe, Lettie
Pond, C. E.
(K)Porter, Kathryn
Porter, Allan
Porter, Triliss
(K)Porter, Myrtle
Powers, Jessie
(K)Powers, Gene
Powers, Babe
Powers, Patricia
Priet, Mrs. Wallis
(K)Proctor, Geo. H.
Prozman, Gale
Quinby, Ellen
Quinn, Pauline
Ragland, Marguerite
(R)Raglan, Gladie
Ramean, Beale
Ramsay, Tiny
Rathburn, Elizabeth
Rar, Jolly
Rayman, Mabel
Red Fox, Mrs. M.
Redman, Mrs. Paul
Redman, Mrs. Billie
(K)Reidinger, Anna
Reno, Margaret
Reid, Mrs. Bobbie
Remington, Miss Renelle
Reynolds, Jennie
Robby, Ruth
Rider, Nellie
Ried, Dallis
Riegel, Mrs. G. E.
Riegel, Beatrice
Richter, Mrs. V. V.
Ritter, Marie
(K)Roberts, Cath
(K)Roberts, Hazel
(K)Roberts, Treasia
Roberts, Alma
Robina, Clara
Roberts, Leota C.
Robers, Bobby
Robers, Mrs. Rob
Robers, Josephine
Robers, Mrs. Art
Ronica, Anna
Rooney, Mrs. Adia
Rooney, Mrs. Buddy
Rose, Mrs. J. G.
Rose, Baly Mary
Rose, Ethel
Rose, Bertha Louise
Rose, Mrs. Madam D.
Rose, Mrs. Dave
Rose, Florio
(K)Rosen, Ethel
Ross, Joe
Rosell, Mile
Rosell, Alma
Ruble, Louise
Ruhby, Ruby
Russell, Rose
Russell, Agnes
Russell, Florence
Russell, Dorothy
Russell, Flo
Russell, Therese
McAdams
Russell, Valeria
Russo, Nellie
Ruth, Madam
Ruth, Mary
Ryan, Maude
Sagat, Pearl
Sage, Fred & Margaret
Saladin, Mrs. Geo.
Sammone, Agnes
Sawyer, Mrs. E. P.
Sawyer, Ruth
Sawyer, Mrs. Harry L.
Schafer, Vi
Schiff, Margaret C.
Schiff, Edna
Sharper, Vi
Shaw, Texas Kid

Actors, Actresses and Artists

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Read the Explanation at the Head of This List.

- (K)Bruce, Buster
Bucher, Marie
Budrow, Toby
Bullard, Ruby
Bunting, Emma
Burba, Ruth C.
Burke, Mrs. Sid
(K)Burke, Ruby
Burkley, Virian
Burns, Dora
Burns, Mrs. Harry
Burlino, Mrs. Burt
Burton, Mrs.
Burton, Mrs. Nat
Burton, Mrs. Whitley
Bush, Irene
Bushman, Mrs.
Burton, Francis X.
Busto, Grace
Butler, Billie
Butler, Exie
Cadwalader, Beattie
Caehie, Mrs. V.
Cahre, Mrs. Abe
Cain, Gerdie
Caldwell, Sylvia
Callicotte, Peggy
Camble, W. D.
Cameron, Margaret
Cameron, Marguarite
Campbell, Mildred
Campbell, Marjorie
Campbell, Ines
Campbell, Mrs. W.
Cantara, S. J.
Caplin, Mrs. F.
Carroll, Helen
Carlin, Katherine
(K)Carlton, Shirley
Carmen, Princess
Carpenter, Corinne
Carr, Billie
Carr, Marie
Carr, Adelyne
Carr, Mrs. Irene
Carr, Mrs. Bab
Carr, Mrs. Wm.
Carr, Mrs. Annie
Carr, Gypsy
Carr, Nellie
Carron, Teddy
Carson, Helen
Carson, Mrs. Teddy
Carson, Mrs. Mary D.
(K)Casey, Vera
Castro, Miss
Castro, Claude B.
Caulkins, Mrs. Chas.
Cecilia, W.
Corella, Peggy
Cormier, E. C.
Cormier, Statia
Cornwall, Alicia
Corretta, Princess
Couch, Mrs. Edna
Coyne, Gladys
Craver, Mrs. Cyclopedia
Criteley, Mrs. Grace
Crosby, Mrs. Evelyn
Crystal, Florence
Cummings, Madge
Curry, Ruth
Curtis, Mrs. Pearl
Curtis, Bonnie
Curtis, Pauline
Cutler, Mrs. Louis
D'Orrmond, Mrs. Jno.
Dale, Hazel
Dale, Hestie
Dale, Elvise
Dalson, Babe
Daly, Beulah
Dameron, Dorothy
Dass, Dolly
Davidson, Dorothy
Davis, Nina
Davis, Mrs. Vera
Day, Iona
Davis, Freda
Davis, Harriet
Davis, Mrs. T. C.
Day, Mrs. E. L.
Dayton, Maud
DeCoursey, Helen
DeGroat, Mrs. G. W.
DeLaurence, Pauline
DeMarr, Billie
DeMarr, Estel
DeLorbel, Maud
DeVere, Dorothy
DeVore, Mrs.
DeWan, Harry K.
DeWan, Dolly
DeWan, Irma
DeWan, Mrs. J. M.
DeWan, Dorothy
DeWan, Miss Peggy
DeWan, Helen
DeWan, Mrs. V. L.
DeWan, Laura
DeWan, Helene
DeWan, Carme
DeWan, Ethel
DeWan, Delphia
DeWan, Mildred
DeWan, W.
Deury, Flo
Dighy, J. E.
(D)Dill, Nettie
Dinsdale, Lillian
Dinan, Pylicia
Dolan, Helen
Dolan, Agnes
Donahue, Ruth
Donat, Mrs. Mattia
Donat, Marjorie
Dozier, Kelly
Dowd, Ethel
Dowd, Anna M.
Douglas, June
Douglas, Billie
Dowdy, Peggy
Drake, Mrs. Bonnie
Dray, Floris A.
(K)Draper, Babe
Draper, Buster
Dreyer, Laura & Billy
Duley, Nora
Drummond, Ethel
(K)Dunbar, Maude
Dumont, Margie
Duncan, Grace
Dunne, Crystal
Dunne, Alice
Dunning, Florence
Dupont, Dolly
Durrell, Melstina
Duttag, Betty
(K)Dufrense, Alice
DuShone, Mrs. Dolores
Du Vell, La La
Dyer, Louise
Dyer, Sisters
Eagle, Dora
Ebert, Myrtle
Ehrle, Vera
Earle, Laura
Earle, Billie
(K)Eddy, D. M.
(K)Eddy, Della
Ehna, Madam
Egan, Mrs. Frankie
Eldred, Mrs. Cecil
Elgin, Mrs. R.
Ellis, Mrs. Pearl
Ellison, Jane
Ellison, M. H.
Elsia
Emmett, Flo
Emsw, Mary
Ehrt, H.
Ehrt, Mrs. Will
Emeralda
Emsw, Eva
Emsw, Isabella
Estelle, Babe
Estella, Dell
Eva, Jolly
Evans, D.
Evans, Lucille
Evans, Lucille
Evans, Edna
Evans, Stets
Everett, Mrs. Fannie
Ewing, Goldie
(K)Famler, Edna
Faxon, Helen
Farmer, Mrs.
Farrall, Billy
Farrall, Ada
Farrall, Adrian
Fawn Eyes, Princess
Faye, Mrs. Herman
Fayette, Lotie
Fellow, Mrs. Dayle
Fenwick, Freddie
Ferguson, Gladys
Ferguson, Irene
(K)Ferguson, Francis
Fern, Fanny
Fenton, Fern
Finch, T. S.
Finchley, Lovino
Finley, Lorena
Fisher, Pearl
Fisher, Marie L.
Fisher, Pearl
(K)Fisher, Rele
Fitzgerald, Mrs. May
Fitzgerald, Edna
Flamme, Gertrude
Flanery, Katherine
Fleming, Mrs. Curtis
Flint, Lettie R.
Flint, Edna
(K)Flinn, Agnes
Folli, Susan
Folsom, Maude
Fossetto, Peggie
Fossetto, Edna
Franklin, Thora
Grould, Mrs. Elsie
Glasscock, Reno
Glenn, Peggy
Godard, Florence
Golden, Geraldine
Goldie, Eva
(K)Goldbeck, Hannah
(G)Gordon, Florence
Gordon, Vera
Gordon, Tynee
Gouard, Marcella
Graham, Mrs. Grady
Grady, Clara E.
Graham, Grace
Grinnell, Lulu
Graves, Billy
Green, Isabella
Greene, Hazel M.
(K)Griffey, Edna
Griffie, Oia.
Grimsshaw, Marie
Grinnell, Pearl
Gulley, Mrs. Jack
Gusky, Mrs. F.
Haley, Rene
Hagar, Dorothy
Hage, Lawrence
Hager, Gies
Halle, Madame
Halliday, Irene
Halverson, Johanna
Hammily, Mrs.
Hamilton, Pearl
Hamilton, Mabelle
Hansworth, Octavia
Hanley, Florence
Hanson, Teddy
Harding, Mrs. Olo
Haskins, Kathleen
Haskins, Maxine E.
(K)Harzer, Bessie
Harris, Mrs. Jack
Harris, Mildred
Harris, Mrs. H.
(K)Harris, Bob
Harris, B. C.
Harris, Mrs. Jack
Harris, Miss M.
Harris, Lorraine
Harris, Rose
Harrison, Mrs.
Harrison, Minnie
Hart, Edna
Hartley, Tot
Hart, Adele Millia
Hart, Ethel
Hart, Frank
Harvey, Mrs. Edna
Huffe, Mura
Hughes, Bunch
Hugo, Dora
Humphrey, Morris & Mae
Hunt, Dolly
(K)Hutchison, Chas.
(K)Hymen, Ethel
Hober, Mrs. Edna
Hogran, Dorothy
Jackson, Mrs. Jean
Jackson, Harrod N.
Jackson, Mildred
Jagers, Mago
(K)Jenkins, Bessie
Joseph, Miam
(K)Johnson, Peggy
(K)Johnson, Juanita
Johnson, Aolia
Johnson, Goldie
Johnson, Cleo
Johnson, Jolly
Johnson, Lee
Johnson, Pearl
(K)Johnson, Lousa
Johnson, Peggy
Johnson, Babe
Johnson, J.
Jolly, Babe
Joly, Juanita
Jones, Ida M.
Jones, Lucille
Jones, Miss Homer
Johnson, Ethel
Jordan, Misses
Josephine & Nellie
Joyce, Ruth
Judy, Beatha
(K)Kahn, Gladys
Kahn, Mrs. Fred J.
Kalant, Mes A.
Kane, Fanny
Kane, Mrs. C. B.
Karch, Jeanette
Karr, Mrs. Ethel
Kastor, Miss Ethel
Kavanagh, Marg.
Kay, Adrienne
Kay, Lillian
Kaw, Mrs. Muriel
Keehan, Mrs. Walter
Kewer, Grace
Kewell, Mrs. Bobbie
Kell, Trilce
Keller, Gusale
Kellie, Mammie
Kellie, Beale
Kelly, Annie
Kelly, Annie & Mae
(K)Kelly, Pina
(K)Kempson, Father
Kear, Frank
Kennedy, Mrs. C. C.
Lance, Mrs. Bonnie
Lane, Esia Hood
Lane, Mary B.
Lang, Peggy
Larkina, Mrs. Rose
(K)Larkin, Mabel
(L)Larsen, Miss
Lashley, Mamie
(L)Latham, Ruby
Laurer, Vera
Leston, Mrs. Jack
(L)LaRose, Mildred
LeRoy, Mable
Le Roy, Milla
LeRoy, Christopher
LeRoy, Estelle
Leach, Mina
(K)Leader, Florence
Leaman, Walter L.
Leasure, Juanita
Leadbetter, Margaret
Leleson, Tillie
Lee, Fritzie
Lee, Jessie
Lee, Koukita
Lee, Anselma
Leeman, Jeanette
Leib, Panny
Leigh, Helen
Leiland, Mrs. J. P.
Leard, Mrs. Ruth
Leak, Edita
Leonard, Mrs. Marie
Leroy, Mrs. T.
Lewis, Martha
Lewis, Stanley E.
(K)Lewis, Martha
Lewis, Caprice
Leiby, Virgie
(L)Linden, Agnes
Lindorf, Ather
Linn, Mrs. Grace
Livermore, A. M.
Lockey, Thelie
Long, Sallie Mae
Lorenz, Berie
Lord, Pauline
Lorell, Madam
Lorraine, Bernice
Lorraine, Evelyn
Love, Dolly Marie
Love, Happy
Love, Dorothy
Love, Madge
Love, Anthony
Lyle, Billie
Lytton, Courtland J.

ADDITIONAL ROUTES

(Received Too Late for Classification)

Brown's, Mary, Tropical Maids: (Sun) Spring-Field, O., 22-Feb. 3.
Coy-Voy Girls, Lester Richards, mgr.: Canal Dover, O., 25-27; (Alvin) Mansfield 29-Feb. 3.
Current of Fun, W. A. Quigg's: (Hialto) St. Louis 25-27; (Hilpp), Alton, Ill., 28-31; (Orpheum) Champlain, N. Y., 1-3.
D'Veral, Adelaide: (Roller Rink) Brownville, La., 25-27.
Eve, with Nyra Brown, Geo. Wintz, mgr.: Kingston, N. C., 24; Greenville 25; Washington 26; Tarboro 27; Wilson 28-29; Roanoke Rapids 30; Henderson 31; Bennettsville, N. C., Feb. 1; Florence 2; Rocky Mount, N. C., 3.
Gray Shows, Roy Gray, mgr.: New Orleans, La., 25-27.
Hampton, Walter, Co. Harold Entwistle, mgr.: Worcester, Worcester, Mass., 25-27; (Court Sq.) Springfield 28-31; (Parson's) Hartford, Conn., Feb. 1-3.
Jordan-Hanke Itzwar Co.: (American Legion) Duluth, Nebraska City, Neb., 29-Feb. 3.
Kolan, Great, & Co.: (Regent) Lansing, Mich., 25-27; (strand) Saginaw 28-31.
Maple-Road Show, M. W. McQuigg, mgr.: Tomer, O., 24-26; (Hilpp) 27.
Mitchell Amusement Co.: Vero, Fla., 22-27.
Pitof (Word of Wonder Show): Webster, Ia., 24-28; (Hilpp) 29; Des Moines 27.
Sant-Boss Shows: Bathbridge, Ia., 22-27.
Whitaker, Walker, in The Houda: Columbia, Mo., 29.

FELIX BLEI KNICKERBOCKER SHOWS

Maurice B. Lagg Shows, Connecticut office: Room 22 Roman Bldg., 215 West 43rd St., New York City.
Frank J. Murphy Shows New booking commissions, Shows and Book Help, 215 West 43rd St., New York City, Telephone, 7912 Bryant.

PHILADELPHIA

(Continued from page 118)

of the dancing. The affair has been a huge success. A magnificent array of new improved cars for 1923 is shown to great advantage.
B. A. Jesslyn, general representative of the Greater Showersley Shows, was in town all week. We enjoyed his pleasant meeting and his states he is here on a flying trip to buy some good animal attractions for his shows for the coming season.

Sign Daily also was a flying visitor from Reading this week and says things are a bit quiet in his town just now. We enjoyed a pleasant chat with the live-wire hustler from upstate.

They are now down to the rock-bed foundations for the new Stanley Company theater, the home, at 11th and Market streets, and also the same at the new William Fox Theater at 15th and Market.

MOST SUCCESSFUL MEETING HELD BY VIRGINIA FAIR MEN

(Continued from page 111)

their full cooperation. He closed with the wish that fair men and showmen become better acquainted and told them of the meeting of the carnival managers that afternoon to try and better the conditions. He was applauded long and loud.
Thomas Hanson was introduced as the man who could explain and untangle the European situation. Mr. Hanson got many laughs and much applause with a talk on the booking of free acts and carnivals. He laid special stress on the carnival as a business and amusement institution and cautioned the fair men that their troubles were the carnival man's and that his was theirs. Optimism and hard work, according to Mr. Hanson, would result in a good season.

W. C. Saunders, secretary and manager of the Virginia State Fair, told of his pleasant remembrance of the meeting of the International Association of Fairs and Expositions at Toronto. He cautioned the fair men and showmen that they must not disregard the sentiment generated there for the cleanup. He said it must be done and that nothing must happen on any fair grounds in Virginia that will tend to create sentiment against the laws now in the state books. He emphasized the fact repeatedly that the cleanup was a fact and that all of those interested must stop kidding themselves. Mr. Saunders finished with the fact that midway amusements were essential to the success for such events as the fair men represented and nothing must be brought in to hurt the morals and morale of any community.

J. Calloway Brown, a former member of the State representatives and secretary of the Bedford fair, talked interestingly on the good things the Virginia Association of Fairs had and was accomplishing. He predicted a great future for the fairs in Virginia and the differences, if any, would be quickly adjusted and that harmony would continue to prevail.
The superintendent asked if it was time to close and some one said "yes" and another successful Virginia association banquet came to a close at 9:10 p.m.
The Tuesday morning session was all business and was taken up at 11 o'clock with Vice-President Lem P. Jordan in the chair.
The subject "How to Increase Our Grand Stand Receipts" was left off by J. Calloway Brown with some ideas, followed by C. H. Raiston who stated that the grand stand at Staunton ran about forty per cent of the front gate last year.

J. N. Montgomery was credited by the chair with having a great grandstand show and to the question asked, replied: "Give a good grandstand show to increase receipts." His front gate.

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DE LUXE DOLL LAMPS, with Shade and Dress, \$1.00 Each.
DE LUXE DOLL LAMPS, 60c Each.
FRISCO CURL DOLLS, 50c Each.
CHICAGO DOLLS, 27 in., very flashy, \$27.00 Dozen, Three Dozen Case.
We represent Corson Ostrich Plume Company of Los Angeles, Cal. Also Wisconsin De Luxe Doll Company of Milwaukee, Wis.
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E. L. Fletcher, of Harrisonburg, was in favor of keeping outsiders from getting a "dash" from the outside. He reported his grand stand as being sold out three days before the fair.
Barney H. Demarest thought the people should have a "dash" of the show and that fireworks were essential to the success of a night show, altho the latter was opposition to his line.
J. Calloway Brown discussed the question of changing fire acts twice during the run of the fair.
W. W. Wilkins, representing South Boston, was for good free acts.

W. L. Tabscott thought a change of program in the middle of the week was a good idea and, if possible to work out, he would try it. He also thought operatic numbers might draw in some low lites.
The next question taken up was "Pass Nuisance". This was led off by John L. Gay of the Norfolk Fair Association. He favored a new law for the state, and characterized it as the fair's greatest nuisance and a serious problem, and was downright sore on the pass and its abuses.
C. H. Raiston stated that there were no passes allowed in the State of Indiana and that he gave out none in Staunton except in a few cases for local favors.

Matthew J. Riley said that no passes were allowed in New Jersey for public exhibitions and that at one place in South Carolina last fall a man wanted to shoot him because he refused him a pass.
Edw. V. Broden gave a most illuminating talk on the pass nuisance and was of the opinion the "compulsory" could be eliminated by community education and the spirit of cooperation on the part of the local public toward a better understanding of the situation affecting the operation of a fair. He favored the employment of gate men who did not know anyone in the community. He touched on the abuse of the privilege by officers of the public and said he instructed gate men not to have any arguments with officers and other details. He cited some facts of rank abuses and wanted to work out a plan to teach everyone connected with the fair and the public to value the amount of admission price as the rightful property of the fair operators. He closed with "have ticket men trained, honest and without friends."

James F. Murphy told of a number of fairs he played where tinkerton men were employed as gate men. He decried the employing of free help. Get strangers on the gates and make them honest with a system, he closed with.
The next subject was rain insurance and after reading of a rain insurance report covering the States of Maryland, West Virginia and Virginia fairs of the association, a paper prepared by C. B. Raiston was read by J. Calloway Brown. This paper will be published in the next issue—space prevents here.

The question of the association forming a mutual rain insurance company was discussed at great length by Mr. Brown, W. L. Tabscott favored a committee on the matter, and Edw. R. Hasley did not favor the mutual question. Mr. Calloway stated his rain insurance plan was in the form of a sinking fund. Lem P. Jordan discussed many phases of the subject.
The next on the calendar was the "Advance Sale of Tickets". Some said it was no good and very disastrous, while others said it paid. The paper on the subject, which was suggested by E. K. Coyner of the Marion, Va., Fair and prepared by C. H. Raiston, was read by Edw. V. Broden. This will also be published in the next issue.
Mr. Tabscott said the advance sale for his fair was very satisfactory and in connection with a contest ran up to \$6,000 before the fair opened the gates.

J. N. Montgomery reported the advance sale for the Norfolk Fair did not work out well. Many were of the opinion that a special promoter should be employed to specialize in the advance sale schemes.
After the statement of C. H. Raiston that the Canadian National Exhibition, Toronto, with a book of ten tickets for a dollar and a half, totaled an advance sale for last year's exhibition of \$75,000 and a few other minor discussions, a motion was made to adjourn.
So ended the sixth annual convention of the Virginia Association of Fairs. The afternoon session programmed was called off as all subjects and business before the convention had been finished.

The carnival, fireworks and free act then engaged the attention of the secretaries, each handling his business as to his particular local needs.
Heard and Observed in the Hotel Lobby
The fair and carnival men mixed freely and talked frankly and very intimately to each other.
The whole keynote between them was cooperation—and it was not all talk either. There is going to be co-operation. Both sides fully realize the necessity for it.
W. C. Saunders, secretary Virginia State Fair, said he had a letter from William Glick and it was snowing in New York. On the second day he went duck and partridge hunting.
C. H. Raiston's rooms were the official social center at which the problems of the fair secretaries and showmen were milled over. He is certainly a most efficient and thorough executive of the association.

Irving J. Polack arrived on the opening day from Rutland, Vt., where he reported his indoor show had been most successful. He held several conferences with M. B. Golden and hired H. H. Bain, the agent, and sent him on a special mission.
Ralph Smith, the riding device man and show owner on the Bernard Greater Shows, visited from Petersburg and was one of the silent and most popular ones attending.
Robert Chambers, now associated with the Norfolk, Tenn. and Awning Company, came from the City by the Sea and did much good work for his firm. He mildly hinted a probable con-

nection soon that will surprise, probably, but would in no way affect the present connection.
A large number of fair contracts were closed by the various owners, managers and general agents of the carnivals present, all of which will be announced in time thru the proper business channels.
It puzzled many to try and figure out why Larry Boyd and Max Linderman did not put in an appearance. Some said inasmuch as their World of Mirth Shows were wintering at the fair grounds in Richmond that they should have been present as the official hosts to the showmen visiting.

John C. Moore represented the Pain Fireworks Company from New York branch. He proved very pleasant in business and social happenings, and made many new friends for his firm.
Matthew J. Riley was right on the job day and night in the interest of the Matthew J. Riley Shows, and he spoke right out in meeting, just as the occasion required—and most convincingly, too.
George A. Baldwin and Harry A. Bentum motored over from Petersburg on several occasions. They are operating the "Novelty Toyland Shop" in that city. They expect to soon make an announcement of a big show deal now in the making.

Robert Golden reported the association meeting for the morning and evening Richmond Times-Dispatch, and made a good showing in both.
Barney H. Demarest was one of the most popular of the free-act men at the doings.
The importance of the grand stand show received much consideration from both the fair men and bookers.
Billie Clark said some fair managers wanted more dollars than they had attendance. In other words, required a price for their midway which would average about a dollar for every one who entered the front gates.

W. E. Rusmisse, formerly in the outdoor show business, visited among them. He is representing a line now entirely foreign to the game, with headquarters in Grand Rapids, Mich.
J. H. Bruce, manager Bruce Greater Shows, came in from his winter quarters at Williamsport, N. C. Said he would enlarge a little this season.
Very little respect was shown for confidences, according to a well-known showman present. He cited a few pacific incidents among carnival men.
Louis Shapiro, concessionaire of the Rubin & Cherry Shows, came over from Petersburg, where he is wintering.

Billie Winters, manager Billie Clark's Blue Ribbon Shows last season, arrived in time for the convention from Wilmington, N. C., where the shows winter.

BIG OUTDOOR CONSOLIDATION

(Continued from page 5)

fair world thru the united efforts of all the constituent parties.

Mr. Duffield, speaking on behalf of the new board of directors, said it has long been agreed by the managers of the great fairs and by the leading purveyors of attractions and amusements that the method of supplying the demands of the fairs was such that it did not work out to the best interests of either of the parties, and it was with the prime motive in view of rendering greater service in every way that the heads of the four firms mentioned decided to hereafter pull together, rather than apart. Therefore, he said, the keynote of the new company will be service, coupled with economy and co-operation, which, together with the many innovations that will be made in the method of catering to the fairs, should prove a revelation to those interested.
The new company will function under the direction of the following board of directors: J. C. Simpson, chairman; C. H. Duffield, E. F. Carruthers, F. M. Barnes and J. Alex Sloan who, together with their former associates and staffs, will handle their different divisions just as they have in the past, with the added advantage of mutual co-operation.
The Thearle-Duffield Fireworks Co. is reputed to be the largest producer of fireworks displays and spectacles in the world and has long maintained a reputation for service and satisfaction and superlative productions both at the leading State fairs and expositions, as well as hundreds of county fairs and celebrations, and this entire organization will continue to produce the same class of spectacles and displays as it has in the past, with its old motto of service and satisfaction—always—as the policy for its future efforts.

The United Fairs Booking Association and the F. M. Barnes, Inc., both hold enviable positions in the booking field and now that these two organizations will be working in unison it is certain that greater things may be expected of them and the benefits to be derived from their united efforts will quickly be realized by the fair men of the country.
Fred Barnes and Edward F. Carruthers will continue to direct the efforts of their staffs in the same sections of the country where they have for years been recognized as leaders in their field of endeavor and, while their many friends will no doubt be surprised to hear that these two men have become associated together under one banner, they will be glad

to learn of the forward step that has been taken.
The J. Alex Sloan organization will also function in the same manner and Mr. Sloan will lend his assistance in the booking of general amusements and attractions as well as presenting the sterling class of auto race meets that has gained for him such high standing in the fair and amusement world in the past. Upon his shoulders alone has rested the popular growth and success of automobile racing at the various State, district and county fairs for the past ten years, and his annual operations probably cover more territory than any other single outdoor amusement.

The key to the final consummation laid in the hands of Mr. Simpson. Mr. Simpson will head the new organization as its president and give all of his time to the upbuilding of fairs and a general improvement in the exposition business.
To have planned a combination of interests without the surmounting feature of constructive force behind it would have failed to weld together four great firms of the pronounced ability of the constituent companies. However, the heads of these four organizations realized that the time had come for action, not so much to improve their financial conditions, which were conceded to be in A-1 shape, but to improve and bring about a healthier condition in the fair business.

Few secretaries and fair managers will fail to realize from both an economic and harmonious standpoint the advantage of being able to select a program of amusements and entertainment of a very large and diversified list which the new organization will be able to present to them. And to have this very important department of their institutions under the supervision of one head will certainly insure unity and the possibility of an overbalancing feature on their program which means so much towards the successful entertainment of their patrons.

Many men were considered as the head for the new association, but in the final analysis Mr. Simpson, a veteran of a score of years of active fair work, was finally selected. However, the four constituent companies took the vote of a dozen fairs that needed help and advice, before deciding on the Eastern states manager, and with scarcely a single exception they had all received help from and were in favor of Mr. Simpson as the man who had not only best served them in the past, but who was the brains that they would wish to look forward to most in the future.

Messrs. Duffield, Carruthers, Barnes and Sloan, heads of the four different companies, and their lieutenants are more often consulted as to the best plan for a fair of program amusements than probably any other men in the outdoor amusement world, but they realized that in technical details of fair management it would be best to have a man at the head of the new company who knew the other side of the fair business, such as premiums, live stock, gates and, in fact, every angle that might aid and help the fair manager and director. With this in mind Mr. Simpson was convinced that he had reached the point in life where both in brains and ability he should forget the question of salary and give up his time for the general good of the entire fair business.

Mr. Simpson will have his headquarters located in Chicago except when he will be asked to visit many meetings and personally attend many fairs, not the big, prosperous State institutions, but the smaller State fairs and district fairs, as well as many of the county fairs.

The same general staffs now operating in each of the above offices will remain intact, all members being long skilled in the work of their respective departments. Negotiations are now under way, with a prospect of early conclusion, for a large Michigan avenue location where all of the units of the above combination will share a large general office.

The different parties interested pointed out to The Billboard that economy of operation is the chief underlying motive for the combination of forces. The gentlemen interested emphasize the fact that with greater economy of operation the buying public will be able to get acts at a more reasonable figure and the dealer and difficulties of dealing with separate booking offices is thereby eliminated. Service, they said, is to be the keynote of future operations.

A movie theater, to have 2,000 seats, is planned for South Halsted street, Chicago, between Sixty-ninth and Seventieth streets, by Rudolph Perlman, which is to cost approximately \$500,000. The plans are by David Saul Klafner. In addition to the theater, there will be twenty offices and eight stores. It is expected to have the building finished by October 1. The name of the lessee has not been disclosed.

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700	.52
720	.54
800	.60
1000	.75
1200	.82



HUGE THEATRICAL MERGER PLANNED

(Continued from page 24)

and said that Charles Dillingham would be added to the combination.

Lee Shubert also admitted that the plan was under consideration, saying: "There have been vague speculations about this combination for some time. Stock underwriters have approached me about the project. We have been considering it. We have thought of letting others in on it—the Selwyns, for instance. I do not know when such a combination will come about."

New York Houses Involved

The theaters which will probably come into the combination include practically every first-class house in New York. On the Erlanger side these would consist of the Empire, Lyceum, Globe, Henry Miller's, Earl Carroll, Sam H. Harris, Belasco, Daly's Sixty-third Street, Hudson, Hippodrome, Fulton, Music Box, Eltinge, Gaiety, Cort, Liberty, Colman, Vanderbilt, Knickerbocker and the New Amsterdam.

The Shuberts' string of theaters include the Klaw, Forty-eighth Street, Broadhurst, Winter Garden, Ambassador, Shubert, Nora Bayes, Central, Astor, Apollo, Times Square, Selwyn, Booth, Longacre, Morosco, Princess, Frazee, Garrick, Maxine Elliott, Ritz, Republic, Bijou, Little, Century, Jolson's, Forty-ninth Street, Thirty-ninth Street, Casino, Forty-fourth Street, Playhouse, Belmont and National.

Some idea of the value of these holdings can be gleaned from the tax assessments. For the current year the George M. Cohan Theater is assessed at \$2,700,000; New Amsterdam, \$1,100,000; Gaiety, \$1,500,000; Astor, \$1,200,000; Winter Garden, \$1,475,000, and Jolson's Fifty-ninth Street, \$1,350,000.

Wall Street Says Nothing

Inquiry among some of the prominent houses in Wall street that specialize in floating large stock issues resulted in nothing of a nature to confirm the projected deal. If Wall street has been approached, it will say nothing at present. There have been several immense stock flotations in the past few weeks, but whether the market could absorb another \$100,000,000 issue at the present, particularly in a theatrical venture, was considered problematical by one Wall street man at least.

New York, Jan. 20.—Further inquiries made today in financial circles as to financing the proposed theatrical merger yielded little that was of importance. Representatives of J. P. Morgan & Co. and the First National Bank said their firms had not been approached on the subject. Edgar Selwyn intimated yesterday that these two firms would be active in promoting the finance. Jackson Reynolds, president of the First National Bank, said, on being told of the report that his bank was behind the merger: "We must be a long way behind it, for we don't know anything about it." Blair & Co. declared they have been approached on the matter, but said the plan was still in a nebulous state and nothing of a definite nature had as yet been done. Harry Bronner, a member of the firm, said: "We have been ap-

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proached, but no conclusions have been reached whatever. The plan is still in an embryonic state, and, while we have talked about the matter, no details have been arrived at." A statement was made in another financial quarter that financing might be done away from Wall street and in other cities. Martin Herman, general manager for A. H. Woods, said he would not express his opinion of the proposed consolidation and added that Woods has heretofore been an entirely independent manager, and, as far as he could see, would always remain so. Arthur Hopkins said he had not been approached on the subject and did not know what it was all about. A banker, who would not allow his name to be quoted, said: "Financially we are not interested in girls and music."

Chicago, Jan. 19.—Following the report from New York that a merger had been effected with the Shuberts and the Erlanger interests as the dominant factors, the opinion was expressed in Chicago that the independent managers in this city will not be aligned with the proposed merger. It is said that the theaters to be united in the merger will be the Shubert group, including the Garrick, Great Northern, Princess and Central, operated by the Shuberts, and the Stud-baker, La Salle and Playhouse, booked by the Shuberts. The Powers-Erlanger houses said to be included in the movement are the Powers, Colonial, Illinois, Blackstone and Olympia. It is said that the Cort, owned by U. J. Sport Hermann and H. H. Frazee, and Cohan's Grand will not join the merger. Doubt is also expressed that the Woods, Apollo, Selwyn and Harris theaters will be numbered in the combine.

GLENN HUNTER FEELS THE JOY OF BEING MENTALLY ALIVE TO ART IN ALL ITS FORMS

(Continued from page 24)

congruous about a successful young actor, an awfully good actor, too. If you please, stopping in the midst of prosperity to look appraisingly into the years to come. There was something lovingly wistful about it, too. Anyone who engaged Mr. Hunter in earnest conversation

will feel the charm of clean-cut youth. He is likable, frank, thoughtful, courteous and delightfully humorous.

Glenn Hunter will always be young. First of all because he's more interested in others than he is in himself, and second because he is of the physical type that stays young—slim, wiry and active, with inquiring blue eyes that are as unwavering as a niece boy's.

Then, what do you suppose happened? Glenn Hunter tried to interview the interviewer on what she thought about the young stars of the hour, and he became so interested in the achievements of his contemporaries that he forgot that he was being interviewed, leaned his chin on his hand, cocked his head and tied himself into a veritable interrogation point. And the valet, who was pressing Mr. Hunter's trousers in the dressing room, became so interested in listening to his master's voice that he left an iron too long in one place. We wanted to ask him if he burned a hole in 'em, but were afraid it wasn't polite.

ELITA MILLER LENZ.

ADDITIONAL CONCERT AND OPERA NEWS

CONCERT AND OPERA NOTES

(Continued from page 31)

the San Francisco Symphony Orchestra, Mr. Oberholfer was appointed leader of the Minneapolis Orchestra when it was first organized and remained at its head for nineteen years. Owing to the ill health of his wife, he asked and was granted a leave of absence in March, 1922, since which time he has made his home in San Diego, Calif. Alfred Hers, present conductor of the San Francisco Orchestra, has been with that body of musicians since 1917.

In the Town Hall, New York City, the evening of January 17, Minna Kaufmann appeared in a recital of songs by Schubert, Brahms, Strauss, also a group of songs by French and American composers. Her voice was well controlled but, except in the high notes, it was thin and worn. The accompan-

ments played by Conrad Bos were the outstanding feature of the program.

The Melroy Scottish Concert Company is a new organization composed of singers of the musical circles in Cleveland, O. It made its first appearance at the Burns anniversary concert, January 24, given under the auspices of the Clan Grant, Order of Scottish Clans, of that city. The concert was presented in the new Masonic Auditorium, James Melroy, Jr., manager of the new organization, has appeared at the Cleveland Burns concerts for the past twelve years.

Under the auspices of the Society of American Musicians, in Chicago, a contest has been arranged for voice, piano and violin, for which there have already been eighty-seven contestants. The prize to be awarded will be an appearance, as soloist, with the Chicago Symphony Orchestra in a series of popular concerts to be conducted by Frederick Stock. The final contest, which is open to the public, will take place on March 14 in Orchestra Hall. Due, however, to the unexpectedly large number of contestants, there will be four preliminary contests in addition to the three originally planned, and these will be held in February.

The next concert of the Society of the Friends of Music will be given in Carnegie Hall, New York, the afternoon of January 31. The soloists will be Mme. Sigrid Onegin, contralto, and Bronislaw Huberman, violinist. Mme. Louise Homer and her daughter, Louise Homer-Stires, will give a joint recital in Pittsburg, at Carnegie Music Hall, Monday evening, January 29. This program marks the third in the series of the May Beegle Course Two.

The MacPhail School of Music, of Minneapolis, is celebrating this year its fourteenth anniversary and in that time has shown a decided growth, its enrollment today numbering more than 4,000, with 110 teachers. Among the various courses given by the school is the public school music course which is one of the strongest departments both as to the number of students and the completeness of the course.

A two-piano recital will be given in Kimball Hall, Chicago, by Manrice Dumesnil and Edna R. Sollitt, the evening of January 30. The Dutch tenor, Reginald Pasch, appearing in the leading role in "The Clinging Vine" at the New York Knickerbocker Theater, has taken out his first naturalization papers.

The master pianist, Josef Hofmann, is to give two recitals in San Francisco during the month of February, the first being scheduled for the 11th and the second for the 18th. These appearances of the noted artist will be given in Arcadia Pavilion, under the local management of Selby C. Oppenheimer.

The American tenor, Theo. Karie, will give a recital in Oswego, N. Y., on February 1. Assisted at the piano by Thomas George, Mr. Karie will present a program including classic songs and arias, lieder (in English) and modern American songs.

A recital will be given by Arthur E. Hice, pianist, of Philadelphia, in the Academy of Music Foyer, the evening of January 25. Mr. Hice, now accompanist for the Philadelphia Music Club, was formerly associated with the late David Bispham as accompanist.

A joint recital will be given by Claire Dux and Elly Ney in Toronto on January 29. On February 8 Mme. Dux will make her second appearance in Concord, N. H., before the Concord Teachers' Association, where she scored a success last season. Mme. Ney, following her appearance in Toronto, will make a tour of the Southwest, playing in Ft. Worth on February 6.

Two sonata evenings have been announced for Saturday, February 3, and Saturday, March 3, by Vera Fonaroff, violinist, and Germaine Schnitzer, pianist. The first evening will be given at the residence of Mrs. Henry Goldman, and the March event will take place at the residence of Mrs. Henry Morgenthau, in New York City.

The Paulist Choir of New York City, directed by Father W. J. Flinn, will give a concert in Chicago, in the Auditorium Theater, Wednesday evening, January 31.

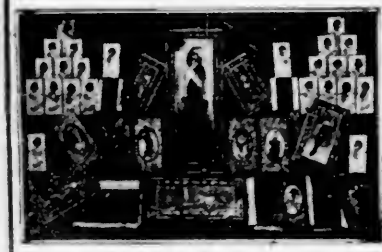
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A TRIBUTE

To Andrew Stephen McSwigan

By R. S. UZZELL

A. S. McSwigan has passed on. The death of this noble man is a striking example of the fact that all the world mourns when a good man dies. He was a man of great ability and had an unusual capacity for friendships. He not only made a great many friends, but once made he retained them. Mr. McSwigan has left a loving and devoted husband, has four daughters and one son and is deprived of a kind and indulgent father; one of the eminent characters in Pittsburgh no more; the State of Pennsylvania is deprived of a useful citizen; our nation has lost a patriot and our National Association of Amusement Parks has parted with its beloved president and its guiding genius who, for four consecutive times, was elected its chief executive and in each instance the election was unanimous, testifying in no mistakable terms to our estimate of him and evidence enough that his death is a distinct loss to our association.

Mr. McSwigan was born in a house which stood in Fifth Avenue, Pittsburgh, Pa., November 5, 1863, a son of Henry and Mary (Crowley) McSwigan. His father was a merchant in Pittsburgh and his entire life was spent in the city of his birth, and of which he could have easily been Mayor could he have been induced to accept the nomination which was offered him. The death of no man in Pittsburgh has received so much space in the press of his city as was given to our departed chief.

He attended the parochial school and the Hancock Public School until he was thirteen years old when, because of the necessity of helping to earn a livelihood, he accepted his first position in life as office boy with the Western Union Telegraph Company. He learned telegraphy and served that company as a telegrapher until 1887, when he took up newspaper work. As a reporter he went thru the thrilling and tragic days of that historic Johnstown flood, and because of the able manner in which he reported this disaster he became well known. This gave him membership in the Johnstown Flood Correspondents' Association, of which he was recently elected President. On retiring from the position as correspondent he became city editor of The Post and later The Pittsburgh Courier, and from the experiences gained in these positions became a publisher on his own account, for a time, of the South Pittsburgh News, his success in newspaper work gained for him the position of publicity manager for the Pittsburgh Railway Company, which position he held until they persuaded him to take the management of the parks owned by the Pittsburgh Railway Company and also the management of Duquesne Gardens, which was operated by the railway company at that time. He managed the railway company for the railway company from 1902 until 1909, when, with his friend and associate, F. W. Henninger, he formed the Kenneywood Park Company and took over the operation of Kenneywood Park, which was continued until the time of his death. While with the railway company F. L. Donahay was his stenographer. On leaving the railway company to manage and to take the presidency of the Kenneywood Park Company he took with him Mr. Donahay, who has been with him all these years and is still one of the active men in the management of the park. Mr. Donahay and Mr. Henninger, with the McSwigan estate, will continue to operate the park.

Mr. McSwigan took pride in maintaining a clean, wholesome amusement park. The high-class development and present attractiveness of the park for greater Pittsburgh are largely due to his energy and his appreciation of the need and constructive force of a wholesome amusement for any community. It was his endeavor to make a park manager, a sterling character and his worth as a real man that singled him out as the logical one to head the National Association of Amusement Parks. It was generally understood among the members of the association that they would keep him at the head of it as long as he could be persuaded to accept.

He was a charter member of the Duquesne Council, Knights of Columbus, and devoted a great deal of his time to that work. He served as Lecturer, Grand Knight, District Deputy and State Deputy Supreme Knight of the Knights of Columbus for two terms. At the outbreak of the war, when call came for overseas work, Mr. McSwigan volunteered service in the ranks he was determined to go and do his duty for his country. He sailed in September, 1918, and for eight months had in charge all of the Knights of Columbus' entertainments and athletics, with the title of Associate Overseas Commissioner. He was twice decorated by the French government. One

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decoration is that of Officer de l'Instruction Publique, which carries with it the official work and membership in the French Academy. This is the highest honor which France can bestow upon a civilian. The other decoration is a medalion medal carved from the monument of the former Kaiser at Metz. His fellow-secretaries of the overseas service, who were available in Pittsburgh, were part of the escort of the remains from his late residence to St. Paul's Cathedral and to the cemetery.

Mr. McSwigan was a foremost leader in the Boy Scout Movement in Allegheny County and in Pittsburgh. He was a member of the old Allegheny Council and also served as Scout Executive of the Pittsburgh Council until shortly before his death. After he retired as a Scout Executive he continued the interest in the scouting education of boys. The Mothers' Auxiliary Troops No. 43 and No. 45 of the Boy Scouts of the Cathedral were also parts of the escort on the day of the funeral. He never forgot his old days as a reporter. He was a past-president and secretary of the Pittsburgh Press Club, having continued his friendship with newspaper men after retiring from the journalistic field. At the last picnic of the Press Club, at Kenneywood Park, Mr. McSwigan was presented with a silver membership card by the club as a token of its appreciation of his interest in the club and in newspaper men.

He was vice-chairman of the Board of Trustees of St. Paul's Cathedral; was president of the Cathedral Council of Catholic Men, serving his second term. He was a member of the Pittsburgh Chamber of Commerce, Allied Boards of Trade, Pittsburgh Athletic Association, Columbus Club, Pittsburgh Aid Society, Western Pennsylvania Historical Society, American Republican Club, Catholic Mutual Benefit Association, the A. O. H., and was a member of the Lake Erie and Ohio River Ship Canal, by appointment of Governor John K. Tener. He was a member of the Board of Education for the public schools of Pittsburgh and because of the high esteem in

which he was held for his services to the public schools of his city all of the flags of the public schools were ordered placed at half-mast for two days. It was the Judge of the Court of Common Pleas who recognized Mr. McSwigan's valuable public service in his various activities and therefore elected him a member of the Board of Public Education. He was the youngest member of the board, in point of service, but was called upon to serve on special committees besides serving on two of the three standing committees of the board, namely, finance and instruction. He was married on November 26, 1894, to Genevieve Brady, daughter of Peter and Elizabeth (Farmerie) Brady. Besides his widow he leaves four daughters, Mary Elizabeth, Marie Rita, Genevieve Mary and Catherine Louise; and one son, Andrew Brady; two brothers, George G. and Charles H.; one grandchild, Catherine Louise McSwigan, all of Pittsburgh. All the members of the family were present at the funeral. The members of his immediate family were at the bedside during the day and when the end came, except Marie Elizabeth, who is taking a post-graduate course of English and literature at Columbia University, New York City, who did not reach home until a few hours after the end came.

He went to the hospital for a minor operation for hernia, but some bladder trouble was discovered, which complicated the operation and produced his suffering, until pneumonia set in, which was the immediate cause of his death.

The Knights of Columbus had a special service at his late residence the night before the interment, at which 400 Knights were present.

The Pittsburgh Newspaper Veterans' Association, of which Mr. McSwigan was a member, called a formal meeting and appointed a committee to attend the funeral. The Johnstown Flood Correspondents' Association was represented. The National Association of Amusement Parks was represented by John R. Davis, manager of Willow Grove Park, Philadelphia, who is the vice-president of the as-

sociation and who succeeds to the presidency; Leonard B. Schloss, manager of Glen Echo Park, Washington, D. C.; H. G. Traver, of the Traver Engineering Company, Beaver Falls, Pa.; and R. S. Uzzell, president of the R. S. Uzzell Corporation, of New York City, who is second vice-president of the National Association of Amusement Parks, and also its historian. All four of the representatives of the association at the funeral are also directors. Each one has known Mr. McSwigan for many years.

The funeral was held at St. Paul's Cathedral at 10 a.m., January 16, when a solemn mass of requiem was offered by the Reverend William J. McMillen, with the Bishop of the diocese present at the service. This beautiful edifice, said to seat twenty-four hundred people, was filled to capacity.

The honorary pall-bearers were: Judge Ambrose B. Reed, Doctor William M. Davidson, Superintendent of Public Schools; Jas. D. Callery, Paul C. Dunleavy, Joseph A. Weidon, William Loeffler, Martin Dowling and Frank E. Lanahan. The active pall-bearers were George A. Kim, Shirley P. Dunleavy, Thomas A. Dun, Leo Griffith, John E. McTurky, P. F. Gallagher, Frederick W. Henninger, Frank L. Donahay. The last two named were Mr. McSwigan's associates in Kenneywood Park. His body was placed in a vault temporarily at Calvary Cemetery, until the family vault is prepared. This is the first death in his own family. A large tent was erected at the entrance to the vault for the protection and comfort of those who accompanied the remains to the cemetery. Arranged inside and around the edge of the tent were many and beautiful floral tributes.

As a mark of esteem for Mr. McSwigan the Knights of Columbus in greater Pittsburgh suspended all social activities until after the funeral and the street railway company diverted the street railway traffic during the hours of the funeral from the street along which the funeral procession passed.

All loved Andy McSwigan. All of us will miss him and feel better for having known him, and indeed we are grateful for having had him as our association leader.

He left a fine family, comfortably situated and amply provided for. He left a comfortable fortune, unimpaired and a will to protect it; and he left a large place in the hearts of his fellow men. Andy has not gone, for to live in the hearts of those who remain behind is not to die.

Floral tributes were sent by the following people and organizations: Leonard B. Schloss, S. Van Lewen Co., Pittsburgh Bill Posting Co., Mr. and Mrs. Thos. F. Dunn, Mr. and Mrs. M. J. McBride, Mr. and Mrs. P. J. Bowler, Mr. and Mrs. P. C. Dunleavy, Mr. and Mrs. John F. McTigue, Knights of Columbus Wood War Secretaries, Mr. and Mrs. F. L. Donahay, Mr. and Mrs. Wm. L. Donaher, Mr. and Mrs. Wm. M. Wentzel, Arthur W. Thompson, National Association of Amusement Parks, Mr. and Mrs. C. E. Garwood, Dr. and Mrs. Wm. M. Davidson, Mr. and Mrs. F. M. Levitt, Mr. and Mrs. E. M. Sherrard, Mrs. M. J. McQuade, Mr. and Mrs. Harry G. Traver, Mr. and Mrs. John E. Laughlin, The Girls of Penn Delta, Mothers' Auxiliary Troops 43 and 45, Boy Scouts, Alexander Dunsbar, Laura Yeat, Pennsylvania State Council, Knights of Columbus; Dorothy Kock, Catherine Sullivan, Helen Klors, Vitroline Berg, Betty Behen, Mary McQuade, Catherine Terry, Mrs. Geo. A. Kim, Edwin L. Smith & Sons, Mr. and Mrs. John J. O'Connor, the Members of the Board of Public Education, Mission Hills Realty Co., Gertrude Gordon, F. W. Henninger, Geo. G. McSwigan and family, Members Qua-Zeus of the Pittsburgh Athletic Association, Executive Committee of Pittsburgh Chapter Red Cross, Mr. and Mrs. Marshall L. Gardner, Lucky 13, Columbus Club, Dr. T. R. Quinn, Mrs. J. C. Quinn, the Pitt Studios, Pittsburgh Press Club, Frank J. Lanahan, Mr. and Mrs. J. Dawson Callery, Mr. and Mrs. John Chapple, Charloter Council 596, Knights of Columbus; Philadelphia Toboggan Co., Wm. H. Dentzel, Billboard Publishing Co., J. R. Trimble, Mr. and Mrs. W. G. Bratton, Mrs. Eugene S. Reilly, Dennis A. Harris, John H. Lauer, Leo G. Grith, Norman McLeod, W. J. Thomas, George Keckum, Carlton J. Keckum, Mr. and Mrs. D. L. Gillespie, Charloter Council 726, Knights of Columbus; Wm. Connor, George A. Schmidt, A. R. Hodge, Jos. S. Alexander, Mr. and Mrs. C. G. McBride, N. S. Weidon, Mr. and Mrs. Shirley P. Austin, Judge Ambrose B. Reed and wife, Dr. J. Leo Burkhardt and family, P. A. Kennedy.

Letters and telegrams of sympathy were received by the McSwigan family from the Pittsburgh Public Schools; P. A. Kennedy, State Deputy K. of C., Harrisburg, Pa.; W. J. McMillen, Supreme Secretary, K. of C., New Haven, Conn.; John R. Davies, Philadelphia, Pa.; C. H. Dunfield, Chicago; Charles G. Browning, Chicago; W. S. Haddock and Roy D. Schooley, St. Paul, Minn.; Clifford B. Connelly, Commissioner, Department of Labor and Industry, Pennsylvania; James A. Flaherty, Supreme Knight, K. of C., Philadelphia, Pa.; Mr. and Mrs. John E. Brown, Erie, Pa.; National Association of Amusement Parks (A. R. Hodge, Sec'y.), Chicago; Leonard B. Schloss, Washington, D. C.; Summit Beach Park Co., Akron, O.; Gny E. Campbell, Congressman from Pennsylvania; A. B. Hodge, Chicago.



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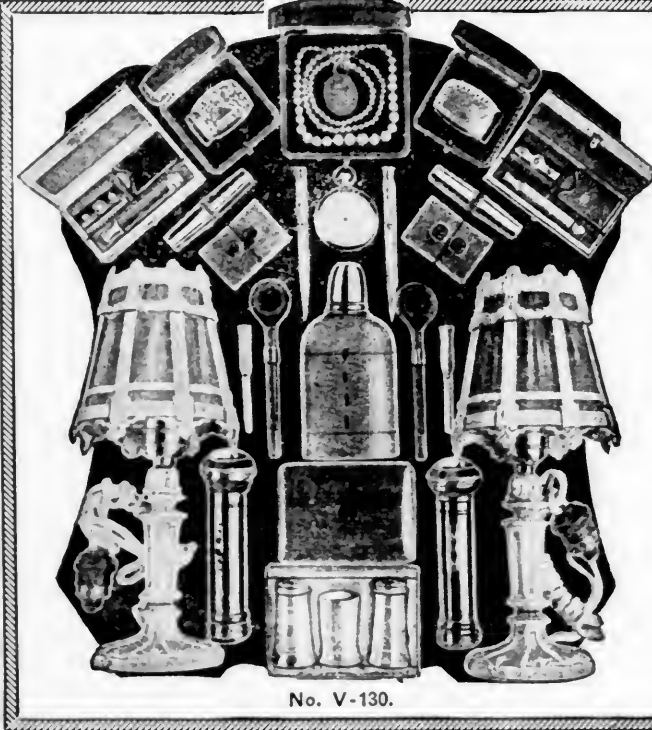
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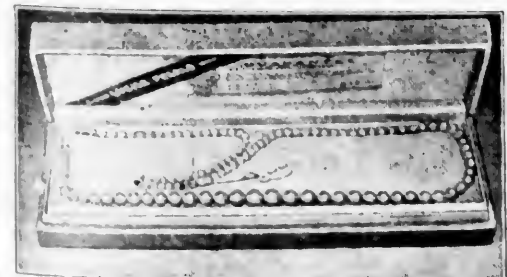
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I just returned from a trip inspecting my new circuit of concessions. These include all the houses of the Mutual Burlesque Circuit extending from New York to Chicago. I am writing this letter to you to show my appreciation of your kindness in sending men around my circuit to break in the crows and generally assisting my men in getting the concessions open and started.

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However, in the different houses that I visited, I personally watched the sale of these two lines and I can assure you that never in all my years in the concession business have I ever felt the thrill that I experienced watching these lines sold. Their sale is little short of marvelous. I would never have believed that it was possible to manufacture a package of candy that could have such instantaneous sale. The audience seemed to go simply wild over them, the boys selling out one basket after another and never seeming to fully satisfy the requirements of the theatre patrons before the intermission is over, and the sale is necessarily stopped.

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If there is any concessionaire that is doubtful as to the money getting qualities of these packages, I would be more than pleased to have him write direct to me as same would give me an opportunity to reciprocate for your kindness towards myself and firm.

With best of luck, and hoping that you always have the greatest of success with the fastest money makers I have ever known in the concession business. I am

Mr. Sidney C. Ansell,
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Very sincerely yours,

James J. McGrath