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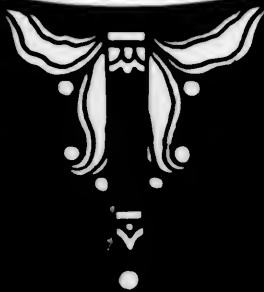
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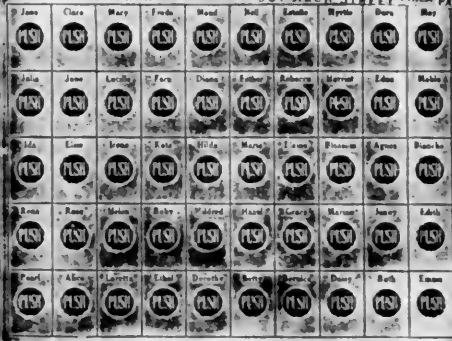
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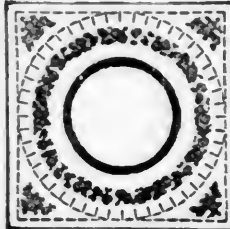
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116 pages. Vol. XXXV. No. 5. Feb. 3, 1923. PRICE, 15 CENTS.

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**WANTED** **WANTED**

### SEASON 1923 LINIGER BROS. MOTORIZED SHOW

People with wagon show experience. State all you do and lowest salary in first letter. Show opens last of April. **WANT TO BUY Power's No. 6 Machine or Head, also Films.** What have you? 2x30 Top. Must be cheap for cash. Address **LINIGER BROS.' SHOW, Box 77, Hopedale, O.**

### WANTED—NOVELTY MAN

Change for week. Piano Player. Read, fake, transposition. Year-round work. Must join on wire. State salary; it's regular. **BUTLER'S COMEDIANS, Oxford, Kansas.**

### 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. **E. F. ROHLERS, 408 Newbern Ave., Raleigh, N. C.**

### MR. BILLY PURL

Beings dangerously ill, pneumonia at Shenandoah Hospital. Let us hear quick. **HENRY'S MOTHER**. Letters of cheer from all friends will be appreciated. Professionally. **Beatrice Saville, Shenandoah Hospital, Hotchkiss, Virginia.**



### RUBBER BELTS \$14.00

with roller bar buckles, now ..... Or with extra fine clamp buckle for only \$15.50. Colors: Gray, brown and black. Stitched, plain or Walrus design. All goods priced F. O. B. Barberton. We require a deposit of \$3.00 per gross. Send for circular listing other good sellers in rubber.

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Real Dramatic People in all lines quick. Eight weeks' Stock, Kyle Theatre, then canvas. **Oscar Howland, Bill Smith, Laren Grimes** and others who have worked for us, wire. **JACK VIVIAN, Kyle Theatre, Beaumont, Texas.**

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# The Billboard

DECORUM • DIGNITY • DECENCY

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## NEW THEATER TO FOSTER AMERICAN ART

**Otto H. Kahn Makes Important Announcement at Banquet**

**MORRIS GEST TO HEAD ENTERPRISE**

**Aims To Develop Latent Talent of Young America in Opera, Drama and Music**

New York, Jan. 29.—Last night, at a banquet given to the Moscow Art Theater and "Chauve-Souris" players at the Colony Club, Otto H. Kahn, New York banker and patron of the arts, announced that Morris Gest would have a theater in the Times Square district shortly that would be used to encourage and foster American art in opera, drama and music. The inference was that Mr. Kahn would back Mr. Gest in the enterprise.

Mr. Gest said that he hoped to have the theater ready for occupancy by next November and that its chief characteristic would be capacity and plainness.

"There will not be a streak of gilt or a bit of plush in the whole play—"

(Continued on page 107)

**"DARK" SUNDAY IN JERSEY CITY**

**All Theaters Closed Tight—Reformers Also Busy in Other Cities**

New York, Jan. 29.—Strict enforcement of an old blue law prohibiting amusements on the Sabbath day resulted in all Jersey City theaters being closed down tight yesterday. The clamping down of the lid on Sunday theatricals in the New Jersey metropolis was brought about by the Society for the Prevention of Crime and for Promotion of Morals, headed by prominent clergymen of that city.

Advocates of an open Sunday, led by State Senator Alexander Simpson, whose open Sunday bill will come up before the State Legislature this week, are preparing for a fight to a finish and Senator Simpson said he would demand the questioning by the State Senate of Rev. Frank S. Ritter, of Jersey City, who is alleged to have intimated that a slush fund to "buy" Senators to put over the Simpson bill was being raised.

Albany, N. Y., Jan. 29.—What is declared to be the most drastic legislative program ever offered the New

(Continued on page 103)



**NORTH CAROLINA FAIRS ORGANIZE**

**Association Starts Off With Seventeen Members—Garland Daniel Is Secretary-Treasurer**

Raleigh, N. C., Jan. 26.—Twenty-four representatives of North Carolina fairs met in this city Tuesday and organized the North Carolina Association of Fairs. Their action is in line with the unusual activity that is being manifested among the fairs thruout the country this year, and presages well for the good of the game, as such organizations have been thoroly proven to be of great benefit to their members.

The following fairs were included in the new organization: The State Fair, Raleigh; Winston-Salem, Fayetteville, Newbern, Dunn, Rocky Mount, Wilson, Goldsboro, Greensboro, Henderson, Mebane, Tarboro, Roanoke, Ashboro, Louisburg, Greenville and Kinston. About as many more are eligible.

"The Virginia association started six years ago with seven members," said Col. Jos. E. Pogue, of the North

(Continued on page 107)

**TRANSPORTATION PROBLEM SERIOUS**

**Touring Shows Hard Hit by Reduction in Train Service**

New York, Jan. 29.—Touring shows, especially those playing the one-night-stand territory, are experiencing extreme difficulties of late because of the transportation problem, virtually every railroad in the country having reduced its train service about forty per cent. Towns which formerly, even in wartime, had four or more trains both ways each day now have no more than two or three. This makes it very hard for touring shows to make connections for their next dates and puts the show managers, stage hands and actors to great trouble and inconvenience. Touring managers assert that it is becoming more difficult each season to keep road shows going.

The reduced railroad service is ascribed by transportation experts to two major causes. The first of these is the great proportion of railroad rolling stock which is still in bad condition, due to the recent long-drawn-out strike of the car repairmen. The second is the falling off in passenger traffic. While the passenger traffic

(Continued on page 107)

**WESTERN CANADA ASSOCIATION OF EXHIBITIONS FORMED AT CALGARY**

**Includes All Class A Fairs With Dates Rearranged—Class B To Operate Separately—Johnny Jones Gets Carnival Contract for Big Dates and Felice Bernardi for Smaller Ones—Free-Act Contract for Both Goes to World Amusement Service Association**

The convention of the Class A and Class B fairs, comprising the Western Canada Association, was held in Calgary, Alberta, at the Palliser Hotel, January 23 and 24. It was an important meeting in many respects and witnessed a reorganization of the fairs of that part of Canada.

Hereafter the Class A fairs will be members of the newly organized Western Canada Association of Exhibitions, and the Class B fairs will operate separately as members of the Western Canada Fairs Association.

A committee appointed from both associations will deal with matters of common interest, and, as in the past, the conventions of both will be held at the same time and in the same city.

The dates of the former Class A fairs have been rearranged so that the circuit will open at Brandon, Manitoba, the week of July 2, and the four weeks of the circuit following will be at Calgary and Edmonton, Alberta; Saskatoon and Regina, Sas-

(Continued on page 107)

Last Week's Issue of The Billboard Contained 1,140 Classified Ads, Totaling 5,660 Lines, and 645 Display Ads, Totaling 19,789 Lines; 1,735 Ads, Occupying 25,449 Lines in All  
The Edition of This Issue of The Billboard Is 71,335

## WEST 47th STREET FACES RIGID CLEAN-UP CAMPAIGN

### Federal Agents and New York City Police Department To Rid Important Places in Theatrical District of Criminal Parasites

NEW YORK, Jan. 27.—West Forty-seventh street, infested by crooks, gunmen, dope peddlers, bootleggers and other denizens of the underworld until it has become a cankerous spot in the very heart of the show business, is facing a rigid clean-up campaign at the hands of Federal agents and the city Police Department.

The theatrical profession, which is centered, to a great degree, on West Forty-seventh street, between Sixth and Seventh avenues, has been harmed immeasurably by these criminal parasites who have made this locality their headquarters, it was stated by a private investigator this week.

The street has become known as one of the meanest localities in the city, and the actors who of necessity pass a great deal of their time on it have innocently fallen under the shadow of criminals who infest it.

West Forty-seventh street is one of the most important places in the theatrical district. The Palace Theater Building, on the southeast corner of Seventh avenue, is the heart of big-time vaudeville. On the opposite corner the Columbia Burlesque Company has its headquarters, where scores of burlesque actors come every day in the year. Further down the street, near Sixth avenue, the Actors' Equity Association, visited every day by hundreds of its large membership, is located.

From early in the morning until a late hour at night both sides of the street are lined with groups of idle men. "They stand around with apparently no objective in life but to annoy passing women and young girls," declared one young actress who has to pass thru the street to get to her apartment near Sixth avenue.

"Within the past few years the underworld has undergone a great change," said a man who has spent many years in reporting the occurrences of the criminal world. "Police persecution has scattered them all over town, and, thru the illegal traffic in liquor which many of them have been engaged in, and also dope peddling, they have acquired a certain uncertain affluence.

"Many of them have settled, as much as crooks can settle, around the Times Square and Longacre district. West Forty-seventh street is their stronghold, and, because it is also one of the central points in New York's great theatrical business, the actors are suffering the damage the innocent bystander always gets. This place should be cleaned out, and it is going to be."

The Federal agents who are concerning themselves in a national fight against traffic in narcotics are paying strict attention to West Forty-seventh street.

#### BLIND SONG WRITER

##### Launches Composers' Clearing House Association

Des Moines, Ia., Jan. 26.—Joe McCool, a blind writer of songs, has launched the Composers' Clearing House Association, with the purpose of fighting what he terms the "organized conspiracy to keep amateurs from having their music published." Several Iowa composers, he says, have joined the organization and applications are coming in from distant points. When the organization is complete Mr. McCool plans the establishment of a publishing plant where music of merit by members may be printed.

#### CATHOLIC GUILD BENEFIT

New York, Jan. 29.—The Catholic Actors' Guild will hold its ninth annual benefit in the Casino Theater on February 4. Among the volunteers already announced to appear are Frank McGlynn, Louis Mann, George Sidney, Vivian Tobin, Elizabeth Murray, Donald Brian, Pedro de Cordoba, "Eddie" Dowling, John and Ray Dobby, Will Rogers, Andrew Toombs, Clark McCullough, Eddie Buzzell and J. M. Kerrigan. Ten per cent of the receipts of the benefit will be donated to the Actors' Fund. The Guild, which was founded with twenty-five members in 1914 by the Rev. John Talbot Smith, is now approaching an active membership of 5,000.

#### ROBERT EDESON IN MOVIES

New York, Jan. 27.—Robert Edeson, one of the principals in the William A. Brady production of Carol Kapek's insect play, "The World We Live In", playing at the Forty-fourth Street Theater, will withdraw from the cast tonight in order to give his entire time to motion pictures.

#### "ADVERTISING APRIL" SCORES IN LONDON

London, Jan. 27 (Special Cable to The Billboard).—Last Thursday Sybil Thorndike and Mary Moore presented "Advertising April" at the Criterion. It is an intelligent farce, full of exuberant wit satirizing film publicity stunts and will probably catch the fancy of the public.

Frank Cellier gave an extraordinarily observant impersonation of the vulgar good-fellow husband. Lawrence Anderson, a young actor previously unknown to The Billboard correspondent, pleased mightily as the poetic would-be lover. His work in this play places him in the first rank of the younger school of comedians. He is a real find—never underplays nor caricatures a difficult part.

Sybil Thorndike had a part full of farcical opportunities and she demonstrated remarkable versatility and a wonderful command of tricks. She is better in this sort of part than in tragedy.

Margaret Yarde scored, as always, in the character of a middle-aged maid. She is deserving of a better part.

#### PAY TRIBUTE TO STEPHEN C. FOSTER



Members of the Civic Club of Allegheny County and others, who placed a wreath upon the grave of the famous composer on Stephen C. Foster Day. Left to right: The Rev. H. B. Hoald, Mrs. H. Talbot Peterson, Mrs. A. D. Rose, granddaughter of the composer; Miss H. Marie Dermitt, Dallas Rose, great-grandson of the composer; Mrs. Charles T. Manning, Mrs. Emily McCreery, Mrs. Ralph L. Hill, A. D. Rose and Carl Wittmer.

—Photo by The Pittsburg Sun.

#### "COLOMAN" HAS PROMISE

London, Jan. 27 (Special Cable to The Billboard).—"Coloman", a historic drama in four acts, by Edward Percy and Wallace Nichols, was produced at a special show Sunday by the Repertory Players. It is an interesting play and has vital moments, but is overwritten and the effects were largely negated by William Stack, who made "Coloman" effeminate and unsympathetic. A splendid performance of the rascally chancellor was given by Reginald Bache and a clever character double by Alfred Clark. Louise Hampton was an appealing heroine.

Reginald Denham produced the piece most effectively. Philip Cathie wrote special incidental music which helped the show materially. The piece deserves a commercial trial.

#### LECTURES ON RUSSIAN DRAMA

New York, Jan. 27.—Widespread interest in the Russian theater attendant upon the appearance in this country of the Moscow Art Players has prompted the Board of Education to plan a series of lectures on the dramatic literature of that nation. The first of these lectures was held on Tuesday of this week at the American Museum of Natural History, at which Michael M. Karpovitch, former attache of the Russian Embassy in Washington, was the speaker.

#### SETTLE SALARY CLAIM

New York, Jan. 27.—Dolly Clarke, dancer, who played in Lew Fields' Shubert unit, "The Ritz Girls of 19 and 22", brought suit this week against Fields for \$93.71, alleged to be due her for salary. Several days after the papers were filed in the Third District Municipal Court thru the legal department of the Actors' Equity Association, Fields settled the claim out of court.

#### MISS COURTNEIDGE BURNED

London, Jan. 28 (Special Cable to The Billboard).—Robert Courtneidge's daughter, Rosalinda, was recently badly burned while awaiting a call at the Royal Court Theater, Warlington, where she was playing the lead.

#### ROBESON DENIES FIGHT STORY

New York, Jan. 26.—Paul Robeson, colored lawyer-athlete-actor, who, according to an interview that originated in Chicago, is going into training to fight Harry Wills with the hope of meeting Dempsey later, called at The Billboard office to deny the rumor in most emphatic terms.

Robeson is particularly incensed at the statement that he is doing this thing because he has been a failure at the practice of law, an obvious untruth, since he has not yet been admitted to the bar.

#### "SUN SHOWERS" FEBRUARY 5

New York, Jan. 30.—"Sun Showers", a new musical play with music and lyrics by Harry Delf, will be presented to Broadway on February 5 by Lew Cantor. The cast includes Harry Delf, Allyn King, Douglas Stevenson, Berta Donn, Harriet Lee, Claire Grenville, Tom Dingle, Patsie Delaney and others. The production was staged by Frederick Stanhope.

#### "NEWS" M. P. THEATER OPENS

London, Jan. 28 (Special Cable to The Billboard).—The World's News picture theater opened Saturday, next door to the Alhambra, Leicester Square. Henry Hyams, the manager, announced that the theater will be restricted to the showing of news exclusively. A film record of events one hour from the time of happening is promised.

#### "PUSS IN CORNER" PRODUCED

London, Jan. 28 (Special Cable to The Billboard).—"Puss in the Corner", a playlet by Keltie Howard, was produced at the Coliseum Monday, Cathleen Nesbitt playing opposite the author. The piece is slight and very mechanical. Miss Nesbitt's voice, however, is always worth hearing.

#### KEENAN IN CHICAGO SOON

Chicago, Jan. 27.—Frank Keenan, and "Peter Weston", his vehicle this season, are due in the Harris Theater February 25. "Captain Applejack" will remain in the theater until February 24.

## WEAKNESS SHOWN BY BRITISH ACTORS' ASSN

### Artistes' Union in Life and Death Struggle, Forced by the A. T. M.

London, Jan. 27 (Special Cable to The Billboard).—The Association of Touring Managers has without any equivocation told the Actors' Association that it will not give it a Standard Touring Contract that is worth having because the Actors' Association is not powerful enough to compel it to do so.

It is a bitter truth for the Actors' Association, but there is no denying the statement as the Actors' Association is weak. Alfred Lugg is now turning to other unions for support in an endeavor to organize actors and suggests the formation of a Federal Council of four labor unions to concentrate upon organizing the stage, back and front. He is calling a meeting of Actors' Association delegates and representatives of the Musicians' Union and the National Association of Theatrical Employees for February 12 to discuss this matter, and it is probable that Albert Joyce and Monte Bayly will attend, altho the Variety Artists' Federation has always held aloof from entanglements of this nature.

Resident musicians and stage employees have also to watch their individual interests, as striking because a traveling company was unorganized might have a serious effect on the stage and musicians' unions also. Present indications are that the Actors' Association is now entering a life and death struggle, forced on it by the Association of Touring Managers; also that Seymour Hicks is alleged to be forming a British Fido League.

#### FIRST ROAD STAND

##### Of "Thank-U" To Be at Decatur, Ill.

Decatur, Ill., Jan. 27.—The Lincoln Square Theater is slated for the first on-the-road production of "Thank-U", which leaves the Cort Theater, Chicago, the last week of this month, and plays Bloomington, Decatur, Peoria, Springfield and then Milwaukee. It is scheduled here February 1.

Elsa Ryan, in "Intimate Strangers", which has been unusually successful in this section of the State in the last few weeks, attracted a large audience Tuesday night. Other spring bookings announced this week are: "He Who Gets Slapped", negotiations for which are now pending; "The Torch Bearers", February 26; "The Circle", February 19, and later, possibly, "The First Year", Raymond Hitchcock, in "Hitchy-Koo", is scheduled April 23.

#### "PADDY" FILM SCORES

London, Jan. 27 (Special Cable to The Billboard).—The film version of "Paddy the Next Best Thing" was shown Friday at the Scala Theater and was accorded a lively reception. The audience applauded Graham Cutts, the producer. This is an excellent picture, in which Mae Marsh is starred. Hilda Wright won praise as the old lady. A successful run of the film is probable.

#### NEW HOUSTON THEATER TO BE COMPLETED SOON

Houston, Tex., Jan. 27.—Carl Hohlitzelle's newest theater, the Majestic, in this city, is scheduled to open in a short time. The theater rivals Hohlitzelle's Dallas house, completed summer before last. It is located in the heart of the city. It will play Interstate Time, which will be transferred from the old location, which has now been given over to stock.

#### EVELYN LAW BACK IN "FOLLIES"

New York, Jan. 26.—Evelyn Law, of "The Follies", who was operated on for tonsillitis and adenoids, and confined for seven days, has returned to the show. During her illness her place was filled by Rita Owen, the eccentric dancer.

#### "THE EGOTIST" CLOSÉS

New York, Jan. 30.—"The Egotist", playing at the 39th Street Theater with Leo Ditrichstein in the title role, will close at that theater Saturday, February 3. Mr. Ditrichstein will leave for a road tour.

#### MOROSCO THEATER'S NEXT

New York, Jan. 29.—On Monday night, February 5, "A Sporting Thing To Do", written by Thompson Buchanan, will move into the Morosco Theater for an indefinite engagement. In the cast will be seen Emily Stevens, playing the leading role; H. Reeves-Smith, Francis Underwood and William Boyd.

# BLAMES PUBLIC FOR PASSING OF GOOD OLD THEATER DAYS

## Will A. Brady, Well-Known Theatrical Man, Delivers Fiery Address Before Cooper Union Audience

New York, Jan. 29.—William A. Brady didn't use any tongue-twisting words or ambiguous phrases in recounting his achievements and relieving his mind of a number of stage matters before an intellectual audience at Cooper Union Saturday night. He talked in plain Western style, tho' not without fiery eloquence. The provocation for this outburst was twofold, the second being supposed to deal with the future of the theater and moving pictures in this country.

According to "Colonel" Brady, the good old days of the theater are gone. The stage is no longer an institution respected and esteemed as it was thirty and forty years ago. Actors and actresses no longer develop into repertoire artists capable of playing any one of a hundred parts on five minutes' notice, or several parts in one play, like the time he himself was called upon at the last moment to perform three parts in a classic drama unknown to him. There are no more great companies like those of Angustin Daly, Edwin Booth, Lester Wallack, Edwin Forrest and Boston Museum. In short, the theater of today is not taken seriously like it used to be. It has gone to the dogs.

"The fault lies with the public," says Brady. "People have lost their appreciation for good things, lost their respect for actors and actresses and killed the dignity of the profession. It was burlesque and girl shows that brought about the end of clean American drama. This common entertainment appealed to the common people and was quickly accepted by them in preference to worth-while plays. So it is now up to the common people to revive it and demand something better. Therein lies the future of our stage."

Commenting upon the Moscow Art Theater, Brady said he could see no cause for a fuss being made over this aggregation of bearded gentlemen. "Our permanent companies of the old days had any foreign bunch licked by six laps around the Polo Grounds," and Brady doesn't believe they ever will be surpassed. Furthermore, he is inclined to look askance at society's sudden vogue for something which it cannot even understand.

Brady then took up moving pictures, wherein he confessed having been czar until Hays displaced him. He spoke alluringly of fortunes to be made in the moving picture field, of the fact that the industry is still young and its greatest possibilities unexplored, and pointed out that the movies will some day be the chief medium of education thruout the world.

Censorship and its atpiddities was next dragged over coals.

The press, too, was assailed for its eager attempts to connect every murder, divorce, robbery and other crime with people of the stage. In Brady's own words: "Showfolks are a damn fine set of people."

Then, in guise of a traveler, he told of his sojourn abroad in search of a foreign play with which he hoped to elevate himself to more profound distinction acquired by several other managers in lofty regions of art. But, unfortunately, the distinction for him did not carry with it commercial advantage that had accrued to his colleagues. Hence, Brady has discredited the American public's desire and appreciation for art and renounced further effort on his part to foster it. Hereafter he will stick to safe hokum.

With this untempered admonishment, Brady dropped initiative and became a target for a flood

### EQUITY TRYING TO UNIONIZE HAYMARKET'S BURLESQUE CO.

Chicago, Jan. 29.—Negotiations are pending between the Actors' Equity Association, thru Frank Dare, Chicago representative, and Irons & Clamage, managers of the Haymarket Theater, in which Equity is seeking to unionize the cast in the Haymarket's stock burlesque company. So far no agreement has been reached.

A report printed in other publications saying the Haymarket had abandoned stock burlesque and gone into pictures since the above negotiations began is without foundation.

### THEATER MEN LOSE TEST CASE

Stour Falls, S. D., Jan. 25.—M. B. Ryan and E. W. Kundert have been found guilty by a Justice Court jury, composed of six men, of violating the city ordinance of Beresford regulating the operating of a moving picture show on Sunday where admission fee is charged,

of questions and comments from the audience, some of which aggravated him right smartly. A query regarding ticket speculation brought out Brady's sentiments to the effect that he considered it one of New York's greatest curses. He again blamed it on the public, however, because of the fact that people will patronize speculators.

But when some one made a heartily applauded plea for a fifty-cent gallery—so that intelligent masses could afford good shows advocated and renounced alternately by Brady—he quickly protested that when a manager strikes a popular success he is entitled to make all the money he can on it.

Finally he praised the dramatic critics on New York papers, calling them the most honest bunch of fellows ever assembled in the metropolis.

## Motion To Set Aside Examination Refused

### Loew Shubert Will Be Heard Before Trial in Herk's Suit Against Pearl

New York, Jan. 29.—Lee Shubert will be examined before trial in the suit for an injunction and accounting brought over six months ago by I. H. Herk against Jack Pearl, the comedian; the Shuberts and the Winter Garden Company. The motion made last week by the defendants to set aside the order for the examination was denied by Supreme Court Justice Tierney.

Herk's action had been filed before he became connected with the Shuberts as the head of the Affiliated Theaters Corporation, which managed the bookings of the Shubert Vandeville Circuit. The case has been put off continually however, because of the close connection between the plaintiff and the Shuberts. The fact that Herk is now pressing the suit is taken as proof of the breach between the parties.

Herk is suing to prevent Pearl, now playing in the Shuberts' Winter Garden show, "The Dancing Girl", from playing for any management other than his, and also to obtain an accounting of alleged damages. He claims a contract for Herk's exclusive services, which is alleged to have been broken in 1921 when Pearl

## UNIT PRODUCING CO. ON THE ROCKS

### Firm of Which Barney Gerard Is President Files Voluntary Petition in Bankruptcy

New York, Jan. 29.—The Unit Producing Company, Inc., of 245 W. 47th street, of which Barney Gerard is president, filed a voluntary petition in bankruptcy on Saturday, with liabilities of \$57,000 and assets of \$1,800. The petition was filed thru the law offices of House, Grossman & Vorhaus.

The Unit Producing Company had two shows on the Shubert Circuit, "Town Talk", starring Johnny Dooley, and "The Fanmakers", starring Jimmy Hussey, both of which closed several months ago.

Among the creditors are several vaudeville actors, who are listed as having money due on contracts. They are: Bert Walton, \$4,478; James H. Carson, \$3,380; Mason and Keeler, \$11,050; Libby and Sparrow, \$7,650; Chester Nelson, \$4,462, and Will H. Cohan, \$3,500.

Other creditors listed are: Gerber & Marks, 29 W. 38th street, loans, \$2,500; Mrs. A. Gerber, 1173 Grand Concourse, loans, \$1,500; Nathan Fox, 852 Flatbush avenue, Brooklyn, loans, \$1,000; merchandise bought, \$2,386. Other creditors are the Apeda Studios, \$237; Affiliated Theaters Corporation, for booking fees, \$130; Edmonds & Coulen, Inc., accountants, \$600; Hugo Gerber Studios, \$1,785; I. Miller, \$280; J. H. Tooker, \$2,557; House, Grossman & Vorhaus, for legal services, \$1,568; Shubert Advance Vaudeville Exchange, commission, \$759; Davidow & Lemaire, commission, \$166.

Assets listed are eight claims for money due. They are: Hughie Bernard, 1185 Grand Concourse, \$100; Robert Schoenecker, Bandbox Theater, Cleveland, \$87; Harry Hedges, \$100; Miner-Gerard Company, \$276; Aldine Theater, Pittsburg, \$81; Shubert-Garrick Theater, Chicago, \$32; Shubert-Belasco Theater, Washington, \$400; The Affiliated Theaters Corporation, \$650; money on deposit in bank account, \$66.67. Total assets of \$1,800.

### OBJECT TO AMATEURS' ADDRESSES ON PROGRAMS

New York, Jan. 29.—The printing on the programs in the Loew vaudeville theaters of the home addresses of the amateurs, mostly young girls, taking part in the so-called "Neighborhood Follies" which are being produced is bringing many protests from public-spirited citizens. It was learned on good authority this week. Past incidents which arose in New York out of similar practices, it was asserted, have proved that many of these young girls, stage struck and willing to do almost anything to become professional artistes, have been misled by men of low moral standards.

For this reason it is expected that the district attorney's office will be asked to stop the publishing of the addresses on programs of the girls in the amateur productions being staged in the Loew and other theaters.

### TEST AIR IN THEATERS

Washington, D. C., Jan. 26.—Instructions have been issued to owners of theaters here by Health Officer Fowler that care must be taken to see that the show houses are properly ventilated. Tests of the air have been made recently in motion picture houses and of eighteen such tests the air was found to be bad in thirteen.

### WARRANT AGAINST DALE

New York, Jan. 29.—A warrant was issued today in deportation proceedings by immigration authorities against James Dale, playing here in "Loyalties" at the Gaiety Theater. Assistant Commissioner of Immigration Harry R. Landis stated that there was no intention of interfering with the performance of the show, and has arranged for hearings to be held in afternoons on Ellis Island.

### THURSTON FAILS IN ATTEMPT TO STOP GEORGE DOING TRICKS

Virginia Court Unable To Find Where Any Magician Has Exclusive on Illusions Involved in Controversy

Richmond, Va., Jan. 25.—Following a hotly contested effort on the part of Howard Thurston, magician, to secure an injunction restraining George, "supreme master of magic", from performing several famous tricks and illusions popularized by Thurston, Harry Kellar and other widely known artists of that craft. (Continued on page 102)

## APPLE SAUCE<sup>BY</sup> C.F. CAGNEY



### ORIOLE TERRACE ORCHESTRA MAKES BIG HIT IN ST. LOUIS

St. Louis, Jan. 27.—The famous Oriole Terrace Orchestra, of New York, which appeared at the New Grand Central this week, has been held over for another week. The crowds have been so large it has been impossible to get into the theater at night between eight and ten. Automobiles cluttered the streets nearby for blocks. The Oriole Terrace Orchestra is particularly notable because it contains four genuine artists: A leader, Dan Russo, who has an appreciation of novelty effects and an understanding of orchestral dynamics; Roy Maxon, a trombonist, who actually tongues each note instead of using moaning glissandos; Frankie Martell, a cornetist, who softly beats depraved, nay degenerate, cacophonous breaks and interludes, and Frankie Papila, a youthful accordionist, who deftly weaves pleasant "blues" melodies with strange harmonies.

Ted Florita, pianist, is the assistant director and the composer of many of the tunes featured, including the famous "Lips", "Just Like a Rainbow", "Soothing" and "Love Bird".

### HEIRS SEEK MAXIMUM DAMAGE

#### Twenty-eight Suits Filed as a Result of Knickerbocker Theater Crash

Washington, D. C., Jan. 25.—Suits to recover damages aggregating \$280,000 were filed yesterday by heirs of twenty-eight of the ninety-eight persons who lost their lives a year ago as a result of the collapse of the Knickerbocker Theater roof.

In each instance the plaintiffs ask the maximum damages of \$10,000 fixed by the District of Columbia code of injuries resulting in death.

The company which operated the theater, the architect who designed it and the company which had charge of the iron and steel construction work are named as defendants.

went over to the Shuberts while rehearsing in one of Herk's burlesque shows.

The papers on file allege that the Shuberts offered to pay Herk over \$15,000 to recompense him for Pearl's services, but that the offer was never taken up. The examination before trial is for the purpose of ascertaining how much money Pearl has been paid since he went with the Shuberts.

### BEDINI SHOW GETS COLD RECEPTION IN LONDON

London, Jan. 27.—"You'd Be Surprised", the American burlesque show staged by Jean Bedini, which opened at Covent Garden on Saturday, was received coldly by the first-night audience. Special rehearsals are to be held on Sunday and Monday in an effort to inject more humor into the production.

### TO HAVE SUNDAY AMUSEMENTS

Rockford, Ill., Jan. 27.—The Inglaterra, operated six nights a week as a dance hall, has been licensed to operate for Sunday amusements of the same nature as the vaudeville and motion picture houses in the business district.

### BOOKING OFFICE IN N. O.

New Orleans, Jan. 28.—The International Booking and Theatrical Circuit has been opened here with R. O. Long and O. F. Pfankuchen in charge and apparently a favorable future before them.

### BEBE DANIELS UNDER KNIFE

New York, Jan. 29.—Bebe Daniels, film actress, underwent an operation for appendicitis at Roosevelt Hospital today. Her condition was pronounced most satisfactory.

William Faversham is endeavoring to establish a permanent producing playhouse in New York which managers may use for the trial of plays destined for Broadway production

## REROUTING OF ACTS AND SLIDING SCALE OF SALARY

### Ambitious Plans Laid by Theater Owners' Booking Association at Chattanooga Meeting—Milton Starr Elected President

CHATTANOOGA, Tenn., Jan. 27.—Meeting in annual session here Thursday night, stockholders of the Theater Owners' Booking Association elected officers for the year, with Milton Starr, of Nashville, as president, and laid plans for the most constructive work of the association's history.

With the association two years old and having grown from five houses to sixty-three in the three circuits—Southern, Eastern and Western—it was intimated 1923 would bring forth much work and success heretofore only dreamed of and hoped for, but now possible to realize.

Major plans laid call for the rerouting of acts, in that the association will work to greater efficiency, and also bring to the acts assurance of yearly schedules thru transfers from one circuit to another; in fact, bring to all concerned a general betterment of conditions.

Another plan is to fix a sliding scale of salary for the acts. At this time all acts are receiving about the same price. Some are good, in fact excellent; others are fair and some are just fair. By the sliding scale the acts will receive salary in accordance with their true worth, no more or less, it was decided.

Elected to act with President Starr, who was the first president of the organization, named in December, 1920, when it was perfected, were the following:

First vice-president, John B. Bruner, Cincinnati; second vice-president, Ernest L. Cummings, Pensacola, Fla.; secretary, W. S. Seales, Winston-Salem; assistant secretary, Martin Klein, Chicago; treasurer and manager, Samuel E. Reevin, Chattanooga.

Directors: Milton Starr, Samuel E. Reevin, C. H. Turpin, St. Louis; A. Barrasso, Memphis; H. G. Hury, Birmingham; C. H. Douglas, Macon; S. H. Dudley, Washington.

The three sectional representatives, Samuel E. Reevin, Southern; S. H. Dudley, Washington, Eastern, and Martin Klein, Chicago, Western, were named to arrange the routings proposed and to devise the new proposed sliding scale of salary.

"We have reached a point in our organization where we really can be efficient," declared President Starr, "and in this year we are going to advance the cause to the limit. We have grown from five theaters to sixty-three in two years, and now organization must be perfected, which will come thru the proposed transfer of acts from circuit to circuit, giving acts a solid year's work, cutting doubling, thus saving in expense.

"The East will hook into the West and the West into the South, and the South back into the East. Also we figure that this year will come the proposed 'breaks' in the regular bills. We plan to start at least twelve big shows to (Continued on page 111)

### FRANK GAZZOLO NOW ABLE TO GET BACK TO HIS BUSINESS

Chicago, Jan. 27.—Those who know the habits of Frank A. P. Gazzolo, general manager of the Studebaker, Imperial and Victoria theaters, will agree that the past four weeks have been dull with this showman. Not that William Hodge hasn't been jamming them in to see "For All of Us" in the Studebaker, for he has. Not that the other houses have been bothering Mr. Gazzolo, for they are leased to other parties. It's been a solid month of sciatic rheumatism with the manager, and he didn't have the semblance of a stage or theater in his home to entertain him while he was ill.

Back at his desk in the Studebaker today Mr. Gazzolo told a Billboard representative that while he is still suffering somewhat he is rallying fast.

### REPETITION OF BENEFIT PROGRAM DRAWS BIG CROWD

New York, Jan. 29.—The repetition of the elaborate program that was presented last week at the Century Theater for the benefit of the Actors' Fund drew a huge audience last night to the Hippodrome, despite inclement weather. Receipts were estimated at more than \$10,000.

### GERMANS CANCEL ORDERS FOR FRENCH MUSIC

New York, Jan. 29.—Germans who buy quantities of French music have written French music dealers politely canceling orders placed with them and expressing regret that politics should interfere with their business, according to cable advices from Paris.

### PETROVA CLOSES TOUR

New York, Jan. 29.—Olga Petrova closed her tour in "The White Peacock" at Saranton, Pa., last night and will begin rehearsals early next month in a play written by herself called "The Harlot's House".

### VALENTINO NOT TO ENTER VAUDEVILLE

St. Louis, Jan. 29.—The report that Rodolph Valentino has signed a \$6,000-a-week contract to appear in vaudeville is said to be incorrect in a telegram received from Valentino yesterday by E. J. Lynch, manager of the Delmonte Theater.

Valentino's telegram stated that modification of the order against him allows dancing in large restaurants and hotels, but not on the stage.

### "THE BAD MAN" IN FRISCO

New York, Jan. 29.—Holbrook Blinn will open an eight weeks' engagement in San Francisco a week from tomorrow night. He will present "The Bad Man" and will try out a new play he calls "The Impostor".

### ASTOR TO HOUSE "SUN SHOWERS"

New York, Jan. 29.—"Sun Showers", the musical comedy by Harry Delf, mention of which is made in another part of this issue, will be presented at the Astor Theater February 5. For several months the Astor has been playing films, but with this show it will return to its former policy of playing legitimate attractions.

"Mary the Third", Rachel Crothers' new comedy, will open at the Thirty-Ninth Street Theater February 5.

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### BILLIE BURKE SIGNED

For Annual Christmas Season at Empire, New York, for Next Five Years

New York, Jan. 29.—Florenz Ziegfeld, Jr., announced today that he had contracted with Charles Frohman, Inc., thru Gilbert Miller, to present Billie Burke for a season at the Empire Theater beginning at Christmas time, for the next five years.

This will carry the tradition set by Maude Adams, who always played her New York engagements at the Empire, opening just before the Christmas holidays.

Ziegfeld also says that Sir James M. Barrie is now writing a play for Miss Burke which she will produce this coming Christmas.

### BEBE DANIELS MUST UNDERGO OPERATION

New York, Jan. 29.—Bebe Daniels, motion picture actress, will undergo an operation for appendicitis, at Roosevelt Hospital, this week, it was learned today.

### COMEDIAN AT PALM BEACH



Frank Daniels, the well-known musical comedy comedian, is spending the winter at Palm Beach, Fla.

—Photo, Wide World Photos.

### NED WAYBURN ARRANGES TO SETTLE SUITS FOR SALARY

New York, Jan. 29.—Ned Wayburn has made arrangements to settle suits for salary brought against him in the name of people in "Town Gossips" by paying weekly installments on the amounts due. He has paid in \$500 as the first payment and will give Equity a stipulated weekly amount until the debt is wiped out.

### COHAN WRITES NEW MUSICAL COMEDY

London, Jan. 28.—George M. Cohan returned to this country yesterday aboard the Berengaria from a trip to Europe. He said business was exceptionally good in London theaters.

Mr. Cohan has arranged to present "Little Nellie Kelly" and "So This Is London" there. While he was abroad he wrote a new musical comedy called "The Rise of Rosie O'Grady".

### WILLETTE KERSHAW RETURNS

New York, Jan. 28.—Willette Kershaw returned from a trip abroad yesterday aboard the Berengaria. Miss Kershaw said she would probably not stay in this country, and asserted she had not been fairly treated by New York. There was a cabal against her, she said.

Miss Kershaw asserted she had been well received in London, in marked contrast to her treatment here.

### MOVIE THEFT NETS \$226

Thieves broke into the Hippodrome Theater, Newport, Ky., early January 27, and escaped with \$226 in cash, receipts of the previous night.

Entrance was gained thru a rear door. A lock was jimmied on the operator's booth and the money taken from a desk drawer.

## 21 OF 49 BROADWAY SHOWS GREAT HITS

### Biggest Prosperous List of Legitimate Attractions Since War-Time Period

New York, Jan. 29.—Thirty of the forty-nine shows playing on Broadway are playing to steadily good business, and at least twenty-one of these thirty shows are genuine hits. Such an unusually prosperous list of legitimate attractions is exceedingly uncommon, and has not occurred before since the war-time period.

Among the real financial successes are: "Able's Irish Rose", "Chauve-Souris", Ziegfeld "Follies", "Greenwich Village Follies", "Hamlet", "Kiki", "The Last Warning", "Little Nellie Kelly", "Loyalties", Merton of the Movies, Moscow Art Theater in repertoire, "Music Box Revue", "Rain", "Sally, Irene and Mary", "Secrets", "Seventh Heaven", "So This Is London", "The Clinging Vine", "The Fool", "The Gingham Girl", "The Old Soak", "The Love Child", "The Masked Woman".

Estimated receipts for the week ending January 27 are: "Able's Irish Rose", at the Republic, \$13,000; "Better Times", the Hippodrome, \$55,000; "Blossom Time", Century, 6 performances, \$12,000; "Chauve-Souris", Century Roof, \$18,000; "Dagmar", Selwyn, \$10,000; Ziegfeld "Follies", New Amsterdam, \$35,000; "Glory", Vanderbilt, \$10,500; "Greenwich Village Follies", Shubert, \$26,000; "Give and Take", Forty-Ninth Street, \$11,000; "Hamlet", Harris, \$19,500; "It Is the Law", Norah Bayes, \$6,500; "Jitta's Atonement", Comedy, \$6,500; "Johannes Kreisler", Apollo, \$15,500; "Kiki", Belasco, \$14,000; "Lady in Ermine", Ambassador, \$13,000; "Lady Butterfly", Globe, \$19,000; "The Last Warning", Kiaw, \$11,000; "Listening In", Bijou, \$6,500; "Little Nellie Kelly", Liberty, \$22,000; "Liza", Daly's, \$6,000; "Loyalties", Gaity, \$13,000; "Merchant of Venice", Lyceum, \$19,500; "Merton of the Movies", Cort, \$15,500; "Mike Angelo", Morosco, \$6,500; Moscow Art Theater, Jolson, \$39,000; "Music Box Revue", Music Box, \$28,500; "Passions for Men", Belmont, \$6,000; "Rain", Maxine Elliot, \$15,000; "Rose Brier", Empire, \$12,000; "R. U. R.", Frazee, \$8,500; "Sally, Irene and Mary", Casino, \$13,000; "Secrets", Fulton, \$13,000; "Seventh Heaven", Booth, \$13,500; "Six Characters in Search of an Author", Princess, \$4,600; "So This Is London", Hudson, \$16,000; "The Clinging Vine", Knickerbocker, \$17,500; "The Fool", Times Square, \$18,000; "The Gingham Girl", Carroll, \$16,500; "The Egotist", Thirty-Ninth Street, \$8,000; "The Humming Bird", Ritz, \$6,000; "The Old Soak", Plymouth, \$13,000; "The Love Child", Cohan, \$11,000; "The Masked Woman", Eltinge, \$11,500; "The World We Live In", Forty-Fourth Street, \$11,000; "Whispering Wires", Broadhurst, \$7,400; "Will Shakespeare", National, \$7,000.

"Johannes Kreisler", the Selwyns' \$100,000 production at the Apollo Theater, made its entry into Joe Leblang's cut-rate list last week. The \$3.30 seats are being sold for \$1.90. This big show is not getting anywhere near the money it requires to keep going. Unless business improves it will mean a big loss.

### "POLLY PREFERRED" TO HAVE ENGLISH PRESENTATION

New York, Jan. 30.—"Polly Preferred", playing at the Little Theater here, may be produced in London by Grossmith & Malone next spring or early summer, if F. Ray Comstock and Morris Gest, producers of the American production, complete negotiations with the English managers. Final plans for the foreign presentation are to be completed this week upon the arrival of George Grossmith here.

### "WORLD WE LIVE IN" GOING TO CHICAGO

New York, Jan. 29.—"The World We Live In" will close at the Forty-Fourth Street Theater next Saturday night and will open in Chicago at the Auditorium Theater the following Monday night.

Only the principals will leave here with the show, supers being obtained in Chicago to make up the ensemble.

William A. Brady left here yesterday to arrange for the opening.

### ROBS CLEVELAND THEATER

Cleveland, O., Jan. 29.—A bandit entered the ticket booth of the Columbia Theater last night and escaped, despite a brave battle on the part of the cashier, Miss Anna Murphy, who was beaten to the floor when she tried to prevent him from taking a bag containing \$205, the day's receipts. As he fled the gunman fired at his pursuers, but no one was injured.



# NO SHARE IN HUGE RADIO PROFITS FOR MUSIC MEN

## Neither Publishers Nor Artists Got One Penny of \$40,000,000 Manufacturers Made During 18 Months

NEW YORK, Jan. 27.—Hope of regaining their former status as members of a union affiliated with the American Federation of Labor thru the offices of Hugh Frayne, New York State organizer of the A. F. of L., was held out to the members of the Musical Mutual Protective Union at a meeting held Thursday night by Paul A. Vaccarelli, whose selection as business agent of the union was unanimously ratified by the meeting. If the hoped-for readjustment cannot be obtained by amicable means, it was clearly indicated by Vaccarelli, the strike weapon may be used.

Vaccarelli's appointment was made by the board of directors of the Musical Mutual Protective Union after over a year and a half of efforts to obtain adjustment of alleged unfair treatment at the hands of Joseph N. Weber, president of the American Federation of Musicians, which revoked the local charter of the M. M. P. U., had failed. Numerous conferences with Weber and others and recourse to the State courts having so far been unproductive of any success whatsoever, Vaccarelli, well known as a labor leader and politician in labor circles, was brought in.

The meeting of the members of the M. M. P. U. was held at midnight on Thursday in the union's building on East Eighty-sixth street. The 1,200 or more musicians present, most of whom play in theater orchestras in Greater New York, were wildly enthusiastic in their reception of Vaccarelli.

### Qualifies as Drummer

Vaccarelli is the president of the New York District Council of the International Hod-carriers, Building and Common Laborers' Union of America. He has considerable political influence in New York, having been one of the lieutenants of the late "Big Tim" Sullivan, and is president of the Paul Kelley Association, being also known as Paul Kelley. His qualification to hold membership in the musical union is based upon his ability, as humorously expressed by himself, to "beat a drum." He is directly affiliated with the American Federation of Labor, with which the musical union hopes to regain affiliation, being an authorized representative.

(Continued on page 111)

### "MUSIC BOX REVUE" MAKES NEW RECORD FOR CINCINNATI

A new record for attendance and receipts at the Grand Opera House in Cincinnati was established last week by the "Music Box Revue". The engagement also marked the first Sunday opening of the show in any city. Except for Monday night each performance was witnessed by a capacity audience. Seven night shows and two matinees were originally scheduled. A complete sellout was registered by Wednesday, when it was decided to stage an extra matinee on Friday, for which all seats were sold twenty-four hours in advance. The top price was \$3.85 and, while the management failed to disclose figures, it is believed the gross hit around \$35,000.

The attraction arrived in Cincinnati from Indianapolis on the morning of January 21 and, thru special arrangement by Milford Unger, resident manager, only wagons transporting baggage and scenery were permitted in the street adjoining the theater for one square. The extra set of mechanical devices was installed the previous week and the hanging of curtains and the installation of electrical effects was done in time to permit prompt opening Sunday night.

### "PARTNERS AGAIN" FOR LONDON

New York, Jan. 28.—Charles B. Cochran, London manager, will present "Partners Again" in London on February 22, at the Apollo Theater, with an all-English cast. Bertram Harrison is sailing Tuesday to stage the show for Mr. Cochran, and Arch Selwyn will be on hand for the opening, sailing February 10.

### NEW PLAY FOR A. H. WOODS

New York, Jan. 30.—"The Next Corner" is the title of a new play by Kate Jordan, popular novelist and playwright. It is a dramatized version of the author's own novel, listed as one of the best sellers in the book market. A. H. Woods has secured the right to this piece with the intention of trying it out in May and producing it on Broadway next autumn.

### DECISION RESERVED

In Suit of National Drama Corporation Against Thos. Dixon

New York, Jan. 27.—After listening all week to testimony in the suit brought by Thorne Baker, trustee in bankruptcy of the National Drama Corporation, producer of the picture, "Fall of a Nation", which proved a failure, against Thomas Dixon, who was general manager of the defunct concern, Justice Mitchell L. Erlanger, in Special Term Part VI of the Supreme Court, told the attorneys to submit briefs on the mooted questions and reserved decision.

It is alleged by Baker that Dixon, while in charge of the affairs of the National Drama Corporation, acquired various sums of money not only for himself but others, among them Florence M. McDonald, an actress in one of their productions, and Pleasant D. Gold, president of the corporation, to which they were not entitled. It is also charged Dixon sold to the concern one of his plays for \$10,000 with a stipulation that if the concern went into

## Decision Reserved in Eddie Buzzell Case

### Producers of "Gingham Girl" Claim To Have Lived Up to Arbitration Award

New York, Jan. 29.—Supreme Court Justice Tierney reserved decision last week on the motion to punish Lawrence Schwab and Daniel Kussell, producers of "The Gingham Girl", for contempt of the arbitration award ordering them to feature the name of Eddie Buzzell, comedian, in all advertising. The motion was argued on Wednesday and Jesse Buzzell, brother and attorney of the actor, was granted until Friday to file affidavits in answer to those submitted by counsel for the producers, the law firm of Kendall & Goldstein.

The affidavit in opposition to the motion alleged that the arbitration award had been fully lived up to, and that the manner in which Eddie Buzzell's name was displayed in electric lights on the marquee of the Earl Carroll Theater had been passed upon by Sol Bloom, umpire of the arbitration. An affidavit filed by Bloom stated that he had notified the Actors' Equity Association, of which Buzzell is a member, that the award had been lived up to.

Affidavits filed Friday for Buzzell by Frank Gilmore and George Trimble of Equity denied that Bloom had at any time sent any such notification to the association. The charge made in the affidavits in opposition that Buzzell was merely trying to make trouble and gain publicity for himself and that he should have first appealed to Equity before taking court action, was denied in the answering papers. Equity, it was set forth, had advised Buzzell to take the matter to court because it did not wish to call a strike of "The Gingham Girl" Company at this time.

The arbitration award orders that all advertising of the show on signs, placards and billboards should read: "The Gingham Girl With Eddie Buzzell". All newspaper ads of over five lines were also to read the same. Buzzell charges that the award has not been lived up to. Justice Tierney's decision will probably be handed down at the end of the week.

### "VETO" CLAUSE INVOKED BY AUTHOR OF PLAY

#### Thompson Buchanan Will Close "Sporting Thing To Do" Because Morosco Refuses To Make Change in Cast

New York, Jan. 29.—Thompson Buchanan, dramatist, announced yesterday that he had refused to allow the Morosco Holding Company to continue presenting his play, "The Sporting Thing To Do", any longer. The play will be closed at once, he said.

According to the author, Mr. Morosco refuses to change an actor playing an important role. Mr. Thompson stated that Emily Stevens and H. Reeves-Smith, who are playing in the company, agreed with him that the actor he objects to was improperly cast. He requested Morosco to change the player, and on his refusal is withdrawing the play and will probably place it with another manager.

This action of Buchanan's is the first instance of an author taking advantage of the "veto" clause in the new Authors' League contract, which calls for his consent to engagement of actors to playing parts in his plays.

"The Sporting Thing To Do" was announced to open here at the Morosco Theater February 5. It closed a two weeks' engagement in Buffalo, N. Y., last night, and will play Elmira, N. Y., tomorrow, closing there permanently. Buchanan says he will return to Los Angeles, where he has a film company of his own, and will later produce a play there.

### MOSCOW ART THEATER PLAYS ONE MORE NEW BILL

New York, Jan. 29.—Morris Gest, in consultation with the Council of the Moscow Art Theater, announced that the play for this week at the Jolson Theater will be "The Three Sisters", another Tchekhoff piece. Following that the company will repeat "Ivan Fyodor Ivanovitch" for the week of February 5; "The Cherry Orchard", the week of February 12; "The Lower Depths", for the week of February 19, and for its last week, commencing February 26, the company will be seen in a bill made of a one-act play by Ivan Turgeneff, entitled "The Lady From the Provinces", in which Constantin Stanislavsky has one of his most effective roles, and three scenes from Dostoevsky's play, "The Brothers Karamazoff", in which Vassily Katchaloff will be featured.

### CUTTING THE BADDELEY CAKE AT DRURY LANE THEATER, LONDON



During the interval in "Decameron Nights", at Drury Lane Theater, London, on Saturday evening, the Twelfth Night Cake, bequeathed by Robert Baddeley, was cut in the presence of the principals of the company. Originally a cook to Samuel Foote, the dramatist and actor, Baddeley also became an actor. He left the revenue of his house in Surrey for the support of an asylum for decayed actors, and "one hundred pounds, three per cent Consolidated Bank annuities, which produce three pounds per annum; to purchase a Twelfth cake, wine and punch, which the ladies and gentlemen of Drury Lane Theater are requested to partake of every "Twelfth Night." In the photo are shown, left to right: Miss Ancreum, Miss Ellis Jeffreys, C. M. Lowne, secretary Baddeley Trust, now playing in "The Island King", and Miss Margaret Bannerman.

### BALIEFF SUED

#### Oscar Carter Claims Ten Per Cent of Profits of "Chauve-Souris"

New York, Jan. 29.—Oscar Carter, describing himself as an agent, has brought action in the Bronx county Supreme Court for \$14,000 which he claims is due him from Nikita Balieff, head of "Chauve-Souris", because he arranged for his engagement in this country. He claims Balieff has made a profit of \$140,000 and he is entitled to ten per cent of it for his services.

Carter admits that he had no written contract with Balieff, but that he received letters from the Russian manager asking him to arrange the American engagement.—Morris Gest, who is presenting "Chauve-Souris" at the Century Roof, says Carter's action is "bank" and that he (Gest) concluded all his arrangements to bring the company over direct with Balieff and without any intermediary.

### MAX REINHARDT MAY NOT BE SEEN IN THIS COUNTRY

New York, Jan. 28.—Max Reinhardt and his company from the Kammerspiele Theater may not be seen in this country after all. It is said that A. L. Erlanger was negotiating with Reinhardt to bring his company over, but the latter wanted a \$50,000 guarantee and Erlanger was unwilling to agree to this.

Erlanger is said to have wanted the Reinhardt company to play at the New Amsterdam Theater following the run of the "Follies" there.

### GOVERNMENT TO DEPORT EDDIE CANTOR'S AUNT

New York, Jan. 27.—Mrs. Tiskah Tobias, aunt of Eddie Cantor, black-face comedian now with "Make It Snappy", was refused admission into the United States because of defective vision and a skin disease. Cantor has appealed to Washington in an effort to prevent deportation back to Warsaw, Poland, on January 30.

bankruptcy it would be returned to him. When the inevitable did happen, it is charged, the play was returned to him. It is also alleged that Dixon did these things at a time when he knew the unstable condition of the corporation's finances could not stand them, and that they were on the verge of bankruptcy.

Dixon, however, produced many witnesses, among them himself, and he testified that all of the acts complained of had the sanction of the directors of the concern, and that he was present on the occasions when they voted him the moneys, and, while entitled as a director, he refrained from voting for the appropriations awarded him. Charles J. Holland, of 350 Madison avenue, appeared for the plaintiff.

### FRAZEE IN LAWSUIT

New York, Jan. 27.—William H. Wellman, sports promoter, and George Miller, of the St. Louis National League baseball club, have begun an action for an accounting and a share of the profits of the play, "Smooth as Silk", written by Willard Mack, and in which Taylor Holmes was starred, which they produced with Harry H. Frazee as partner.

### "CINDERS" REHEARSALS SOON

New York, Jan. 28.—Edward Royce will start rehearsals at the Fulton Theater one week from tomorrow on his second musical comedy production. The new piece is called "Cinders" and has a book by Edward Clark, with music by Rudolph Friml. Among those engaged for the company are Nancy Welford and Fred Hildebrand.

### "THE BAT" TO CLOSE SOON

Boston, Jan. 30.—"The Bat" will close at the Wilbur Theater here on February 17, completing an engagement of seventeen weeks. It will then go to Portland, Me., where it will be seen for a week. The company will then disband after being together for three years.

# AVENUE IN CHICAGO NEGRO ART THEATER

### Opens With "Salome"—Sponsored by All-American Theatrical Ass'n

The Avenue Theater in Chicago opened Monday evening, January 29, as an art theater with "Salome" as the initial offering, for a career sponsored by the All-American Theatrical Association, an organization composed of both colored and white members and national in its scope. The association believes that, with many distinguished writers, musicians and critics, the Negro is capable of making contributions to American culture. It believes that the Negro may bring great original gifts to drama as it has to music and the dance.

The association is established to give to colored people the practical means for developing ability and establishing a national Negro dramatic literature.

The Chicago enterprise is non-commercial. Both professional and amateur talent will be employed. The repertoire of plays will consist of those based upon colored life in America, with awards sufficiently substantial to encourage writing such dramas.

The works of Tolstol, Mollere, Shakespeare and others which have a broad human appeal equally as good for one race as another, will be presented from time to time. Racial dissensions and differences will not be recognized in the programs, and the theater will be open at all times to both colored and white people on an equal basis.

A school for actors and for costume and scene designers is a feature. The whole project is under the direction of Raymond O'Neil, who has had considerable experience in the art theaters of both this country and Europe. Evelyn Proer, Arthur Ray, Charles Moore, Lionel Monagas, Sydney Kirkpatrick and Laura Bowman, all leaders on the Negro dramatic stage, are in the cast.

The officers and directors of the association are: Alexander Jackson, president; Mrs. Antoinette Gaines, vice-president; Raymond O'Neil, executive secretary; Mrs. Jessie Jones, secretary; Jerome Frank, treasurer. Mrs. Robert S. Abbott, Sherwood Anderson, Dr. Midian O. Bonsefield, Dr. Charles Greer, Dr. George Cleveland Hall, Florence Holbrook, Prof. Frederick Starr.

Among other sponsors are mentioned Mr. and Mrs. Arthur T. Aldis, Mr. and Mrs. Harold L. Ickes and Joseph Schaffner.

### MODERATE PRICES FAVORED

### "Blossom Time" Closes Thirteen-Week Run of Good Business

New York, Jan. 29.—The thirteen-week run of the Shuberts' musical success, "Blossom Time", at the Century Theater, which closed on Saturday, proved that moderate admission prices will attract considerable patronage in New York. After a run of 52 weeks at the Ambassador and Johnson Theaters, at the end of which it had practically exhausted the higher class of theatergoers, "Blossom Time" was switched to the 3,000-seat Century Theater, one of the biggest lemons in Manhattan's theater properties.

The company at the Century was not the original one, but a No. 2 outfit. An average of over \$14,000 weekly was taken in at the Century, mostly thru the selling of seats at half price thru a campaign in the large stores and business firms in the city and by the selling of tickets at the out-rate offices.

At nearly every performance at the Century the orchestra floor was never more than half filled, while the three balconies with their lower admission prices were almost always well filled. Advocates of cheaper theater tickets assert that the New York public will patronize a fairly good play to a very profitable extent if seats are obtainable for the balconies and galleries at \$1.50, \$1 and 50 cents.

### JOHN G. NEWKIRK ADVANCES

Harrisburg, Pa., Jan. 26.—John G. Newkirk has been advanced by the Wilmer & Vincent Corporation to the management of two of its theaters in Allentown, Pa., and assumed his new duties this week. He is a local resident and was assistant treasurer of the Orphanum, legitimate playhouse here, operated by Wilmer & Vincent, until a year ago, when he was made manager of the Victoria. Mrs. Bertha Emmitt, manager of the Colonial Theater, also will supervise the Victoria.

### S. MORGAN POWELL ILL

Montreal, Can., Jan. 25.—S. Morgan Powell, dramatic critic of The Montreal Star and well known to theatrical people, is at his home here suffering from a nervous breakdown.

# THE NEW PLAYS ON BROADWAY

HENRY MILLER'S THEATER, NEW YORK Beginning Wednesday Evening, January 24, 1923

Beginning Wednesday Evening, January 24, 1923

THE SELWYNS Present

JANE COWL

In Shakespeare's

"ROMEO AND JULIET"

Staged by Frank Reicher

Production Designed by Rollo Peters

### CHARACTERS

(In order of appearance)

- Samson } Servants to Capulet { Bailey Hick
- Gregory } { Frank Davis
- Abram, servant to Montague...Edward Broadley
- Balthasar, servant to Romeo...Richard Bowler
- Benvolio, nephew to Montague...Vernon Kelso
- Tybalt, nephew to Capulet...Louis Hector
- Capulet .....Gordon Burby
- Lady Capulet.....Grace Hampton
- Montague .....Lionel Hogarth
- Lady Montague.....Lalvie Brownell
- Escalus, Prince of Verona...John Crawley
- Romeo, son to Montague...Rollo Peters
- Paris, a young nobleman, kinsman to the Prince .....John Parrish
- Peter, servant to Juliet's nurse...Milton Pope
- Nurse to Juliet.....Jessie Ralph
- Juliet .....Jane Cowl
- Mercutio, kinsman to the Prince...Dennis King
- An Old Man, of the Capulet family.....
- .....Neil Quinlan
- Friar Laurence.....Robert Aryton
- An Apothecary.....John Crawley

Somebody—I rather suspect Frank Reicher—connected with this produc-

(Continued on page 112)

THE MESSRS. LEE AND J. J. SHUBERT Present

"THE DANCING GIRL"

A New Musical Play in 22 Scenes

Staged by J. C. Huffman Under the Personal Supervision of J. J. Shubert

Orchestra Under the Direction of Alfred Goodman

THE CAST—Trini, Marie Dressler, Tom Burke, Benny Leonard, Lou Holtz, Cyril Scott, Kitty Doner, with Rose and Teddy Doner; Jack Pearl, Ben Bard, Arthur Margetson, Lora Hoffman, Edythe Baker, Glida Leary, Sally Fields, Frank Greene, Charles Mack, Franklin Byron, Ray Remo, Henry Stremel, Alice Knowlton, Martha Mason, Dorothy Bruce, Pearl Germonde.

The composer of the score and the writer of the book for "The Dancing Girl" are unnamed on the program. The first part of the overture consisted of a copious extract from the tone poem, "Don Juan", by Richard Strauss, and during the performance I heard some strains from the third movement of the Symphony in E-flat major of Mozart, but it is safe to say that they did not compose the balance of the score. During an early scene one of the comedians nonchalantly informed another that "The long thing hanging in front of an elephant's face

(Continued on page 112)

### CUBIST PLAY IN GERMANY



A scene from "Drumming at Night", at the Kemmerspiele Theater, Munich. The play is a drama of the German revolution, written by Bertolt Brecht, and is played in a futuristic setting.

PUNCH AND JUDY THEATER, NEW YORK

Beginning Saturday Evening, January 27, 1923

GUTHRIE McCLINTIC Presents

"A SQUARE PEG"

A New Play in Three Acts

By Lewis Beach

### CAST OF CHARACTERS

- Rena Huckins .....Beverly Sitgreaves
- Mildred Huckins .....Leona Hogarth
- Eddie Throp .....Minnie Milne
- Eugene Huckins .....Walter Abel
- James T. Huckins .....William B. Mack
- Walter Fripp .....Leighton Stark
- Arthur Ryan .....Leonard Doyle
- Mrs. Trent .....Alice Bromley Wilson
- Sam Durkie .....Martin Malloy
- Lyman McVey .....Richard Stevenson

(The action occurs in the home of the Huckins family. They live in a small city of the Middle West)

Lewis Beach, whose one-act play, "The Clod", stamped him as an author to be reckoned with, comes into his own with "A Square Peg" and takes his rightful place among the significant dramatists of America.

It is seldom that Broadway has the opportunity of seeing such an authentic and moving drama as Mr. Beach has constructed in this play. It

(Continued on page 113)

LONGACRE THEATER, NEW YORK

Beginning Tuesday Evening, January 23, 1923

Matinees Wednesday and Saturday

JACK ALICOATE AND WILLIAM COLLIER, JR., Present

"EXTRA"

A Comedy by Jack Alicoate Staged by Walter Wilson

### CAST OF CHARACTERS

(In the order of their appearance)

- Ann Tucker.....Gertrude Gustin
- "Judge" Malone.....William A. Norton
- Henderson .....Howard Benton
- Mr. Brewer.....Hallett Thompson
- John H. King.....Howard Truesdell
- "Larry" Patton.....Charles N. Lawrence
- Wallace King.....Chester Morris
- Henry Willard.....Edward Poland
- Antoinette Willard.....Marcia Byron
- Jimmy Flynn.....Clyde Hunnewell
- R. H. Osgood.....Robert Thorne
- Mr. Jones.....Frederick Beane

The newspaper play has come again to Broadway, this time in "Extra", a comedy. It is not a very well written play, but it has its moments. For one thing, the author has the knack of writing good finishes for his acts. The curtain comes down on a good situation every time it descends, and once

(Continued on page 113)

# WHAT THE NEW YORK CRITICS SAY

### "LADY BUTTERFLY"

(GLOBE THEATER)

POST: "The original farce has been sacrificed to make a Wayburn 'girl' holiday, which may satisfy the people who like that sort of thing, which is doubtful."—Charles Pike Sawyer.

WORLD: "Not so exciting if you pick it to pieces, but as a whole it is first-class entertainment of its kind and looks like a hit."—Quinn Martin.

TRIBUNE: "Fine entertainment, employing beautiful stage pictures, clever scenic effects, prettily conceived dance patterns, tuneful music, an agreeable cast, good comedians and a chorus worthy of the Globe stage."

### "EXTRA"

(LONGACRE THEATER)

GLOBE: "As a matter of fact the entire little play has a sort of artless charm which makes it an agreeable thing to watch, and promises well for its two very young producers."—Alison Smith.

WORLD: "It is one of those plays which seem not very likely at 9:30, but which, on the way home, strangely occur to you as having provided a decidedly amusing evening."—Quinn Martin.

POST: "A typical example of the old-fashioned 'success' comedy which flourished ten or a dozen years ago, to be claimed later by the motion pictures as their especial property."

### "ROMEO AND JULIET"

(HENRY MILLER'S THEATER)

TRIBUNE: "The performance was equally notable for its vernacular quality, the accent of life in the living and for the eloquent intensity with which moments of supreme emotion were rendered."—John Corbin.

TRIBUNE: "It is a pleasure, tho a precarious one, to suggest that the presentation of the tragedy by Miss Cowl and her company is the most gratifying of the generation."—Percy Hammond.

GLOBE: "Youthful and swift acting thwarted by intermissions; a capable but by no means astonishing Romeo and Juliet against a dull cast."—Kenneth Macgowan.

POST: "It had its shortcomings, but was upon the whole—especially for these days—a highly creditable achievement."—J. Ranken Towse.

### "THE DANCING GIRL"

(WINTER GARDEN)

TIMES: "A piece with not a little flash and a welcome simplicity of design."

WORLD: "Altho there may be moments devoted to rough-shod humor which you will not relish, the piece is aglow with color and melody and movement."—Quinn Martin.

GLOBE: "A Winter Garden show of more beauty than usual, dominated by an athlete."—Kenneth Macgowan.

POST: "The best show ever given in the Winter Garden."—Charles Pike Sawyer.

### LOUIS MANN DEFENDANT

New York, Jan. 27.—Sult was brought this week against Louis Mann, the actor, and Julia Goldman by the Display Stage Lighting Company, Inc., for \$900 alleged to be due on a contract made in connection with the production last year of the play "Nature's Nobleman", which had a short career at the Playhouse. It is alleged that Mann and Goldman, producers of the comedy, leased certain electrical fixtures and other stage equipment and agreed to pay a certain rental each week. The full amount was not paid, it is alleged, \$900 still being due. The papers in the action were filed in the Third District Municipal Court thru Attorney A. Lincoln Levine, of 32 Broadway.

### PAULINE FREDERICK LOSES WILL FIGHT

Norwich, Conn., Jan. 24.—A jury in the Superior Court here today upheld the will of Richard O. Libby in an action brought by his daughter, Pauline Frederick, actress, who had appealed from the Probate Court decision. In the will Mr. Libby left his \$30,000 estate to relatives of his second wife. Referring to his daughter the will read:

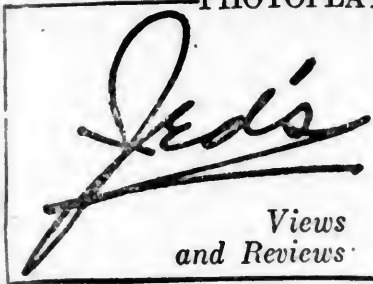
"I give and devise to my daughter, Pauline Beatrice Rutherford, nothing, and I mention this omission to show that the same was intentional and not a mistake."

### CORT TO DO ANOTHER

New York, Jan. 27.—John Cort is shortly to begin the production of a new musical comedy. The book of the play, as yet unnamed, is by Harry Cort and George Stoddart.

# MORE NEW PLAY REVIEWS ON PAGE 36

PHOTOPLAY



HERE'S something for every exhibitor to think about. He may not agree with Carl LAEMMLE, but he will want to read what the head of Universal has to say about cutting admission prices. In part it is this:

The Central Theater in Detroit has multiplied its attendance by four thru cutting its admission price in half. Formerly the admission price was 20 cents. It was cut to 10 cents. Immediately four times as many customers entered the theater.

The exhibitor who is losing money must do something radical in order to improve his business.

Adding vaudeville to pictures does not seem like the sound thing to do. Spending excessive amounts for advertising does not seem like the sane thing. After all, it is pictures the people want, and they are willing to pay up to a certain price for them. Over and above that they will not go. It is up to the individual exhibitor to find out the right price point for his locality.

The Detroit theater mentioned is a house of 551 seats. During a ten weeks' period a year ago it was doing about \$450 a week at an admission of 20 cents. During a similar period recently it ran its business up to \$200 a week with a 10-cent admission price. In other words, cutting the price in half doubled the gross receipts and attracted four times as many patrons.

I know of another theater which increased its business \$300 a week by cutting its admission prices, and of others which built up better business by similar means.

It is of particular note that the patrons who formerly were regular attendants at these houses before prices went up several years ago and who dropped out with the price boost, have made their reappearance as steady customers with the price reduction.

This is an experiment which every exhibitor can afford to try, at least for a limited period. Such a test will not hurt his business and most likely will better it. In my belief it is the answer to the mooted question: "What is the matter with the movies?"

Carl LAEMMLE is not the only man of consequence in the industry who has the same idea about business. It's something to think about, anyway.

It is pleasant to record that an Illinois better films committee meeting in Chicago has placed at the head of a recommended list of photoplays C. B. CLANCY'S production, "The Headless Horseman", starring Will Rogers. We haven't seen it, worse luck, but as soon as possible we'll offer our modest opinion. It may not be too late. W. W. Hodgkinson releases it.

"Poor Men's Wives", the Gasnier production, distributed by the Al Lichtman Corporation, has everything a box-office movie should have in the way of color, staging and dress, but it is lacking in that most important element—sympathy. In the story's biggest moment sympathy is lacking. When the poor man, an honest taxi driver, played by David Butler, orders his true but somewhat dishonest wife out of his home forever, there was sympathy for neither of them, when there should be a tear for both. Bar-

bara La Marr plays the poor man's wife beautifully in every sense of the word. Betty Francisco plays the rich man's wife just as well, but there is no sympathy for her. With sympathy and heart interest, "Poor Men's Wives" could be a great picture. As it stands exhibitors would do well to see it before expecting to get the results its exploitation promises. The direction, continuity, photography and settings are excellent, but it's cold.

The Sol Lesser "big story" has materialized and now it can be reported that Lesser and Abe GORE and their associates in West Coast Theaters, Inc., have acquired all of the Turner & DAHNKEN theater holdings in Northern and Southern California, the Associated First National franchises owned by Turner & DAHNKEN in San Francisco, New York, Albany and Buffalo; about \$1,000,000 in real estate and the California franchise of the Educational Film Company. The deal is said to have involved something like \$3,000,000. In addition to giving Lesser and his associates a twenty per cent interest in First National the deal makes West Coast Theaters one of the strongest picture theater chains in the country and important competitors of Marcus Loew and Famous Players in the California territory.

"Nobody's Money", starring Jack Holt, is delightful comedy that should please all sorts of audiences. The fun is fast and wholesome and Holt is a real comedian who knows just how far to go. Wallace Worsley directed and did a good job. Special mention might be made of the work of Harry Dehp and Julia Faye. At times Wanda Hawley is good. At other times not so good. "Nobody's Money" should get almost everybody's money.

That plan of Douglas Fairbanks to organize noted film stars into an association to distribute their own pictures seems to be materializing. It is looked upon as another slap at the Hays idea.

"The Dangerous Age", a John M. Stahl production for Associated First National, starring Lewis Stone, comes very close to being a big picture. Properly put over it can be made to get the money almost anywhere. It has everything for the box-office and should satisfy. The direction is good and the photography is a delight from beginning to end. Lewis Stone is at the top in his line of work and proves it again in this picture. Cleo Madison, Edith Roberts, Ruth Clifford and James Morrison are excellent. The work of the players makes the story ring true, and any slight licenses that are taken to make the story entertaining are forgotten at the end, for the heart interest is there all the time. Sympathy is the keynote of the play.

Will H. Hays says he doesn't believe the story printed in The Los Angeles Times and put on the Associated Press wires to the effect that Douglas Fairbanks is fighting the Hays idea. Doug is quoted in part as follows:

"Mr. Hays has nothing whatever to do with the art or morals of the motion picture industry. He is simply the hired intermediary or 'fixer'. He has done wonderful work in straightening out the censorship tangle, but that, and only that, is his function.

"When Mr. Hays was here last month I told him the public ought to be informed that 'moral uplift' was not his role. I admire his ability and admire him as a man, but I believe his true status should be made known."

Hays says he favors the Fairbanks plan of uniting noted screen artists to produce and distribute independently. "The more pictures made by such great artists, the better," Hays stated. "That is exactly the end toward which I have been working."

Which is something exhibitors have been waiting to find out, anyway.

Yes, that engagement of Chaplin and Pola Negri is verified

(Continued on page 54)

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware Charters

Talking Toyland, Wilmington, manufacture machines, \$1,000,000. (Corporation Service Company.)

Crandall's Tivoli Theater, Wilmington, \$650,000. (Corporation Trust Co. of America.)

Associated Authors, Wilmington, photo plays, \$500,000. (Corporation Trust Co. of America.)

Education Guild, Wilmington, lecture bureaus, \$100,000. (Corporation Trust Co. of America.)

Farmacolor Corp., Wilmington, motion pictures, \$1,000,000. (Colonial Charter Co.)

Illinois Charters

The Potters, Inc., 153 East Ohio street, Chicago, \$30,000; to deal in theatrical productions, plays and the like; J. P. McEvoy, David Beecher and Eugene Aldrich.

Chicago Healy Music Co., 243 South Wabash avenue, \$1,000; to manufacture and deal in pianos, musical instruments and supplies, radio apparatus and the like; R. I. Hurd, Frank P. Page, C. B. O'Neill.

The O. B. Stephenson Musical Bureau, Corp., 220 South Michigan avenue, Chicago, \$5,000; to furnish musical and theatrical programs; Lawrence C. Traeger, Helmer Brandell, A. M. O'Degaard.

Vocation Co., 529 South Wabash avenue, Chicago, \$100,000; to manufacture and deal in musical instruments and supplies; Maurice Markowitz, Harry Filtzsten, D. Harold Davis.

Kentucky Charter

Portland Theater Co., Louisville, \$40,000; George Strong, James Carragien and Mrs. Marian Carragien.

Missouri Charter

The St. Louis Electrical Board of Trade Exposition Co., \$10,000; to promote, conduct and manage electrical shows and expositions; E. J. Spencer, H. D. McBride, C. E. Michel, H. N. Goodell, E. D. Payne, F. B. Adam.

New Jersey Charters

The Rassopvide Amusement Co., 194 Broadway, Long Branch, \$100,000; Rocco Ponduri, Salvatore Anonilino, Pietro Faivo and others, all of Long Branch.

New Jersey Charter

Roosevelt Operating Co., Jersey City, amusements, \$500,000; H. A. Black, Staten Island; Charles J. Skinner, Jersey City; Alfred F. McCabe, Brooklyn.

New York Charters

Le Janerin & Heller Studios, New York, motion pictures, \$20,000; R. H. Taylor, M. B. Wilson, N. E. Williams. (Attorney, D. B. O'Connor, 120 Broadway.)

Rose Hill Amusement Co., New York, motion pictures, \$20,000; M. and I. Guttman, H. Goldstein. (Attorneys, Affenkrut & Tollinsky, 311 Fifth avenue.)

Valograph Picture Corp., New York, \$5,000; F. Joseph Valentine, E. F. Hinderer, N. Scalya Mino's. (Attorney, J. A. Boyle, 505 West 143rd street, New York.)

Kodascope Libraries, Inc., Rochester, \$1,000; F. W. Lovejoy, J. S. Havens and L. B. Jones.

Peter Clark, New York, construct theaters, \$250,000; A. R. Oakley, C. A. Cole, R. A. Vanvorhis. (Attorneys, Frost, Watson & Sharp, Albany.)

Adams Picture-Craft Travels, Inc., New York, \$10,000; H. J. Curtis, J. J. Sameth and M. Knapp.

The Playball Co., Inc., New York, \$500; Joseph Quittner, Arnold Furst, Philip Krimko. (Attorney, Joseph L. Prager, 149 Broadway.)

Brandon Tynan, Inc., New York, \$5,000; S. Schwartzman, W. G. Lovatt, A. Carey. (Attorney, H. S. Hecheimer, 1540 Broadway.)

Chelsea Producing Corp., New York, \$1,000; Ruth Vogel, E. London, L. I. Klink. (Attorney, N. Burkan, 1641 Broadway.)

Pacific Cinema Corp., New York, \$1,000;

Retrenchment Policy At the Hippodrome

Many Chorus Girls Dispersed With—House May Remain Open Until June

New York, Jan. 28.—More than 25 chorus people were let out of the Hippodrome last night, following notice given them two weeks ago. The Bell Brothers also left and last week the Long Tack Sam troupe of Chinese acrobats went.

It is said that this reducing of the company is in line with the policy of retrenchment being practiced at the Hippodrome and it is believed that if a reduction in the running cost of the show can be effected the house will remain open until June.

Chorus people dismissed are mostly those who did not do any doubling. Many of the choruses also go in the water or in aerial effects and none of these were let out. Those who went were only doing the simplest of work, and it is asserted that they can easily be dispensed with without affecting the show in any important particular.

R. H. Burnside, general manager of the Hippodrome, has been in Chicago getting the Fred Stone show in shape for its trip to the Coast, which will shortly be made, and returns tomorrow for a general rehearsal that has been called at the Hippodrome to rearrange the show.

FROM LOTS TO STAGE

Chicago, Jan. 25.—Tom R. Foley, ex-general agent and carnival manager, is now at the Apollo Theater, with Eddie Cantor's "Make It Snappy" organization. Mr. Foley says he likes the change.

Herman Stefke, Jr.; Samuel Miller, J. L. Tilton. (Attorneys, Rabenold & Scribner, 61 Broadway.)

Nutlime Theater Enterprises, Inc., New York, \$20,000; W. G. Lovatt, S. Schwartzman, A. Carey. (Attorney, H. S. Hecheimer, 1540 Broadway.)

Wesley Totten School of Dance, Inc., New York, \$5,000; A. Carey, S. Schwartzman and W. G. Lovatt. (Attorney, H. S. Hecheimer, 1540 Broadway.)

Lee Moran Corp., New York, theatrical and moving pictures, 600 shares preferred stock, \$100 each; 600 common, no par value; active capital, \$5,000; E. Kraychie, A. S. Killman, H. G. Liese. (Attorney, H. Goldman, 120 Broadway.)

Mayne Amusement Co., Brooklyn, realty, etc., \$50,000; C. Warner, B. Robins, B. Ebos. (Attorney, E. F. Monfried, 299 Broadway.)

Italia Productions Corp., New York, theatricals, \$25,000; S. Stern, G. Sheehan, M. L. Greenberg. (Attorney, N. Vidaver, 110 Nassau street.)

C. & C. Music Printing Corp., New York, \$100,000; I. Stolorow, M. Sohn. (Attorney, G. J. Clappin, 511 West Fifty-first street.)

Designations

Ritz-Carlton Pictures, Delaware, 40,000 shares preferred stock, \$100 each; 70,000 common, no par value. (Representative, R. H. Pornhagen, 565 Fifth avenue.)

Ohio Charter

The C. & C. Theater Co., Cleveland, \$10,000; L. O. Lutz, Charles N. Krieg, C. Allshouse, D. Foster and A. V. Duffy.

Oklahoma Charters

Alhambra Theater Co., Tulsa, \$50,000; O. Kabatsky, E. J. Lundy, L. B. McAnally.

Strand Theater, Tulsa, \$10,000; Hazel McCoy, Gladys Brest and C. R. Thnrllwell.

Virginia Charter

Sycamore Amusement Co., Inc., Petersburg, theatrical and general amusement business; maximum, \$12,500; minimum, \$2,000; J. E. Harris, Alex Simpson, W. F. Harris.

Company Dissolution

The Appleton Theater Co., Appleton, Wis., thru its officers, John Conway, president, and J. A. Hawes, secretary, has filed a resolution with the Secretary of State for dissolution of the corporation. The company was incorporated in 1900 and owned the Appleton Theater, which about a year ago became a link in the Fisher Theater Circuit.

# VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFFEL

## SHUBERTS ARE EXPECTED TO FOREGO VAUDEVILLE

Indications Are That Popular-Priced Musical Comedy Attractions Will Be Next Season's Policy

**N**EW YORK, Jan. 27.—That the Shubert Circuit will cease entirely to be known as a vaudeville circuit next season and will instead assume a position comparable to the Columbia Burlesque Company, excepting that the attractions will be more on the style of legitimate productions instead of burlesque shows, is the accepted view among theatrical managers.

Not only is the Shubert Circuit expected to forego attempting to compete with vaudeville theaters, but the Shuberts are credited with having decided not to use one of their Broadway houses on the circuit next season. The Central, which has proved a failure as a vaudeville house, is reported to have been leased to the Fox Film Corporation for pictures, the occupancy to take effect when the Shubert Circuit closes down.

No definite time has been set for the finish of the Shubert shows as yet, but they will probably all be closed by the middle of May.

With no Broadway theater the only New York theater which the Shuberts will have for their unit shows will be the Harlem Opera House.

The majority of the unit shows still playing are the productions of Lee and J. J. Shubert personally. For the most part they are produced at low cost, the books, music, titles, scenery, costumes and lithographs of old legitimate musical comedy and review productions being used.

These transformed legitimate productions are not by any means vaudeville shows, being really the sort of shows which play the one-night stands as touring legitimate attractions. The Shubert Circuit of next season will practically amount to a circuit of theaters which will play second-rate musical attractions at popular prices.

That Broadway theatergoers will not patronize this type of attraction is the theory upon which is based the report that the circuit will have no house in the theatrical district.

The Affiliated Theaters Corporation, headed by I. H. Herk, ex-president of the American Burlesque Association, has to all appearances outlived its usefulness. Almost all of the units produced by burlesque men have closed and the Shuberts are reported to be unwilling to pay the Affiliated the \$50 weekly "booking fee" the agreement which Herk calls for.

Chicago, Jan. 26.—The appearance of Cecil Lean and Cleo Mayfield in "The Blushing Bride" at the Englewood Theater this week will, it is reported, mark the beginning of a big change by the Shuberts on their vaudeville circuit. Hereafter, it is said, the Shuberts will produce their own units instead of depending entirely on the enterprise of outside managers. They will draw upon their varied resources within easy call and recruit subsequent units from their musical comedies, light operas, farces and Winter Garden revues of the past three years. These will be rewritten and condensed into unit revues, a new one opening each two weeks.

Allan K. Foster and Jack Mason, dance directors, will select the choruses and stage the musical numbers. All scenery will be designed by Watson Barratt, of the Winter Garden. Among the librettists and composers who will contribute to the shows will be Harold Atteridge, Cyrus Wood, Edward Clarke, Edgar Smith, Sigmund Romberg, Jack Hanley, Alfred Goodman, and a lot of others.

Some of the best theaters in the country are on the revised route of the Shubert Circuit. The stands include Washington, Pittsburg, Cincinnati, St. Louis, Chicago (the Englewood and Garrick), Detroit, Cleveland, Boston, Philadelphia and Newark. There are three theaters in and near New York. A censor will travel with the Circuit.

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

## STAR KRIEL IN THE PALACE BOX-OFFICE

Chicago, Jan. 27.—Star A. Kriel is now in the box-office of the Palace Theater and making many friends. It is said to take a singular type of man to fit a box-office aside from avoirdupois. Temperamentally Mr. Kriel is fitted for this peculiar calling. Somebody said he can make a man smile after selling him a seat in the twenty-first row.

## CAPITOL, UNION HILL, N. J., ADOPTS SMALL-TIME POLICY

The Capitol, Union Hill, N. J., began a policy of six acts of Keith vaudeville, booked thru Bill McCafferty, of the Keith offices, and a feature picture, this week. The house recently opened with a bill of nine acts, which policy was later cut to eight acts. The Capitol plays two shows daily with semi-weekly changes of program.

## KEITH BOOKING FALL RIVER

The Empire, Fall River, Mass., which played Shubert vaudeville up to three weeks ago, and has since played dramatic stock, became a Keith house last week. The future policy will be six Keith acts and pictures, with semi-weekly changes of program, according to Joseph Lawren, manager.

## IS CHARGED WITH FALSE ADVERTISING

Manager of Trenton, N. J., Theater Will Be Arraigned This Week

Trenton, N. J., Jan. 29.—William J. Vernon, manager of the South Broad Street Theater, a local vaudeville and motion picture house, will be arraigned this week before Police Court Magistrate William H. Geraghty, on a charge of falsely advertising an attraction at his theater. This is the first time in the history of this State that a theatrical manager has been arrested on such a charge.

The charge of false advertising preferred against him is in connection with a New Year's Eve midnight show, in which it is said burlesque was billed to be the attraction, but vaudeville and pictures were substituted. A near riot is declared to have started in the theater at this switch and the police are told many of the patrons were excitedly loud in their protests against the substitution.

It was necessary to send police reserves to the house in order to quell the disturbers. A serious situation arose previous to the arrival of the police, when revolver shots were fired, and threats were made against the manager by irate people in the audience.

It is declared by the police that all of the trouble originated from the disappointment created by the failure of Vernon to live up to his promises in his advertising.

The performance was opened at one minute after midnight on New Year's morning. A great crowd passed into the house, filling every one of the 2,300 seats. Announcement was then made from the stage that it would be impossible to present burlesque, and that a motion picture and vaudeville show would be given. Then the disorder started.

## SHERBO DENIED INJUNCTION AGAINST CLOVER GARDENS

New York, Jan. 27.—The suit brought by Dulio Sherbo for an injunction restraining the Clover Gardens, Inc., from employing anyone but him to lead the orchestra in defendant's dancing establishment in Grand Central Palace has been dismissed by Justice Robert Wagner in Special Term Part IV of the Supreme Court, on the ground that the relief that should be sought by Sherbo is in a suit for damages rather than an injunction.

Sherbo, thru his attorneys, Greenham, Wolf & Ernst, alleged that under his contract with the Faon D'Or Exhibition, which was succeeded by Clover Gardens, Inc., they could not supplant Sherbo, who describes himself as a musical contractor and director, with anyone else in directing the orchestra, but that in spite of this the Clover Gardens people did supplant his orchestra with one led by Joseph C. Smith, who replaced a number of Sherbo's musicians, and reduced the weekly payroll in consequence from \$2,500 to \$1,700, over his protest.

Robert E. Catts, an officer of the defendant corporation, denied the allegations of Sherbo, saying Sherbo is not a director, but merely a musical contractor, and never directed the orchestra, but had Bert Ambrose do so, and it was advertised. Catts averred that if anyone broke the contract it was Sherbo, who, he charged, failed to maintain discipline among the musicians, who came late to the dance hall and indulged in cigaret smoking and playing cards. They also charged that before the hall opened he said he had spent \$5,000 in obtaining musicians, which they paid him, only to subsequently find this untrue, that he "pocketed the money," and altho admitting this has failed to return same. Mayer, Ehrlich & Block, of 21 East Fortieth street, appeared for the Clover Gardens people.

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

CY COMPTON



Featured for season after season with Ringling Bros.' Circus, "Cy" puts in the winter months playing Keith vaudeville.

## FRENCH ARTISTES ARE AGAINST EX-ENEMY ACTS

London, Jan. 27 (Special Cable to The Billboard).—French artistes are demonstrating in Paris, at the Olympia, the Cirque de Paris, Cirque Medrano and Nouveau Cirque against enemy acts. Demonstrators are comprised of secessionists from the Union Syndicat des Artistes de Music Halls, which body, represented by Villette at Antwerp in 1920 and at Rotterdam in 1921, publicly allowed ex-enemies to work in French music halls.

Demonstrators also visited Charles Gulliver's Alhambra, as Mr. Gulliver has been playing Germans there, but this week there was none.

There is every symptom of mild resentment against British artistes thru the French artistes' lack of employment, and both in France and Belgium there are signs of a pan-French and pan-Belgium movement as regards acts in territorial music halls.

## HART CASE SET FOR APRIL 23

Washington, Jan. 26.—A charge that the Vaudeville Collection Agency of the B. F. Keith Circuit operates in violation of the Sherman Anti-Trust Law, made by Max Hart,

## TWO SUITS AGAINST SHEA

New York, Jan. 27.—Joseph E. Shea, producer and vaudeville agent, was named defendant in an action to recover \$1,000 alleged to be owing, brought this week by Oza M. MacGregor on an assigned claim of Edward J. MacGregor, the stage director. The amount sued for is alleged to be due for services rendered in the staging of the play, "On the Stairs", which Shea produced with Arnold Daly in the leading role. The Consolidated Amusement Co., Inc., was also named as co-defendant in the action.

Another suit against Jos. E. Shea was also filed this week by Nathan Cohen, doing business as the Monroe Press, for \$412 alleged to be due and owing for printing work done from October 23 to November 29, in connection with the production of "On the Stairs". This action was filed in the Third District Municipal Court.

and which the United States District Court at New York City declined to hear, will be considered by the Supreme Court, which has placed the case on the docket for April 23. It is contended by Hart that the agency is interfering with his business and, unless restrained, will destroy it.

# MUSICIANS TO GO LIMIT IN FIGHT FOR RECOGNITION

## Outlawed Union Employs Labor Leader To Regain Charter Rights—May Adopt Drastic Measures

**N**EW YORK, Jan. 29.—Altho the radio craze has resulted in the sale in this country of over \$100,000,000 worth of amateur wireless outfits during the last eighteen months, at an estimated profit of 40 per cent, or \$40,000,000 to manufacturers and dealers, the performing artistes and music writers and publishers who have been largely instrumental in putting the idea over have thus far not shared in a dollar of this tremendous profit. For the past year or more the radio broadcasting companies have been forced to reduce the entertainment value of their programs, because professional artistes have come to the realization of the fact that they are giving away, free of charge, valuable services.

Most of the wireless broadcasting programs during the past few months have been made up of mechanical records and player-piano rolls, bolstered up with the selections of amateur singers, the majority of whom are recruited from the vocal and operatic schools under the impression—declared to be a mistaken one—that they were obtaining valuable publicity. Most professional artistes, of the stage and concert platform, who eagerly offered their services to broadcasting stations when the radio was first introduced, state that the personal publicity derived is negligible, and that the radio companies are earning large profits thru these unpaid performances.

### More Than 600 Stations

The broadcasting stations, of which there are more than 600 in the country, receive no direct compensation for their services, but do so indirectly. The person who purchases a wireless outfit for his home does so in the great majority of cases because of the broadcasted entertainment he is told he can get whenever he wants to. The radio companies maintain large, expensively equipped stations, costing in some instances over \$1,000 a week to operate. Theatrical managers point out that these companies would not be bearing the cost of these expenses if they were not deriving profits, directly or indirectly, from the broadcasting stations.

The amateurs and students who give their services to the wireless companies, it is said, will soon realize that they are wasting their time, just as the professional artistes have, and will demand remuneration. It is asserted that the radio companies will then be forced, if they hope to continue in business, to pay for all services rendered. This may eventually result in the formation of a radio "circuit", artistes being engaged to travel from one broadcasting station to another.

The American Society of Composers, Authors and Publishers, which has been negotiating with the radio companies and broadcasting stations for the past twelve months with a view to charging a royalty on all copyrighted compositions belonging to the organization's members that are used, last week took definite steps to exact payment from the broadcasting companies. Over 100 tentative licenses were sent to such companies and stations, the royalties demanded ranging from \$1,000 to \$5,000 annually.

These licenses were accompanied by letters notifying the radio companies that they would have to accept the licenses or immediately stop using the compositions listed in the society's catalog. As yet no replies have been received. It was stated at the offices of the society on West Forty-Fourth street.

### Licenses Cost \$5,000

The annual fee demanded from the biggest stations, such as the Westinghouse in Newark, N. J., is \$5,000. If 100 broadcasting companies accept these licenses the revenue to the American Society of Composers, Authors and Publishers will be around \$500,000 a year.

E. C. Mills, executive chairman of the Music Publishers' Protective Association, who represents the publishers belonging to the American Society, also, when interviewed by a Billboard reporter, called attention to two immense wireless towers that are being built on the roof of the Aeolian Building, visible from his office windows.

"That station will cost more than \$60,000 before it is completed," he said, "and will cost nearly \$1,000 weekly to operate. The Radio Corporation of America is building it, but the radio men have pleaded poverty for over a year. They have been given every chance to present a practicable plan to remunerate us for using our music, but have failed to come thru."

### Unemployed French Artistes Battle German Troupe

Paris, Jan. 27.—A German acrobatic troupe was prevented from appearing one night this week at the Olympian Hall by a demonstration of unemployed French artistes, who rushed to the stage and informed the audience that the next number was to be offered by German actors. A police squad was summoned and the stage was cleared. The performance proceeded, but the Germans did not give their act.

### COSTUMER SUES AGENT

New York, Jan. 27.—Sam Shannon, the vaudeville agent and producer, was sued this week for \$800, alleged to be due on notes, by Kathryn Arlington, costumer, of West Forty-eighth street. The complaint, filed in the Third District Municipal Court, sets forth that Shannon, on August 12, 1921, signed and delivered sixteen notes, for \$50 each, which were to be paid weekly beginning February 4, 1922. None of them, it is alleged, was taken up.

### MAGGIE LE CLAIR



An oldtimer, and a good one, who made a hit a score of years ago and is now renewing her early triumphs as a featured member of the Phenomenal Players, appearing on the Keith vaudeville circuit.

J. C. Rosenthal, head of the American Society of Composers, Authors and Publishers, stated that even those concerns, business firms and individuals operating small broadcasting stations thruout the country who did not sell wireless outfits were deriving a great deal of benefit thru the advertising value of the service they provided and should pay for the music used.

One newspaper in Kansas which operates a broadcasting service is building a large circulation thru it, and department stores and other businesses derive benefit from their stations, Mr. Rosenthal said, and will have to pay for the copyrighted music used.

In England, Mr. Mills said, the Government has licensed four broadcasting stations to operate. A license costing \$5 must be paid by every person purchasing a radio outfit, or buying the materials to make one. Half of this sum is retained by the Government, and the rest goes to the broadcasting companies, which are thus enabled to operate and pay artistes for their services. Such a plan would be about the only one practicable in this country, it is stated by authorities.

### DIXON SEEKS CHICAGO BOOKING

Chicago, Jan. 25.—Harry E. Dixon was seeking a contract this week for a local appearance of Mystic Karma, who is under his management. Mr. Dixon has been busy during the winter thru the Northwest, and will shortly make a trip thru Michigan in the interests of the various attractions he is handling.

### JUDGMENT AGAINST LEMAIRE

New York, Jan. 27.—Judgment for \$200 has been filed in the New York County Clerk's office against Rufus Lemaire, in favor of Reisenweber's restaurant. The judgment was obtained in the Third District Municipal Court by William D. Bosler, counsel for Reisenweber's, and represented foodstuff and liquid refreshments obtained at the restaurant, where Lemaire's credit was unquestioned during the years 1917 and 1918.

### EVELYN NESBIT IN SANITARIUM FOR REST

Atlantic City, N. J., Jan. 25.—Evelyn Nesbit, who has been seriously ill of pneumonia for the last two months, has left the hospital here and entered a private sanitarium, where she will take a long rest. It will be many months, according to her physicians, before she will be able to appear in public again. She is regarded, however, as being out of danger.

### DUPREZ FOR COCHRAN'S "MUSIC BOX REVUE"

London, Jan. 27 (Special Cable to The Billboard).—Fred Duprez will play in Charles B. Cochran's production of "The Music Box Revue". Duprez is deputizing for Wilkie Bard at Finsbury Park this week.

# MONKEY GLAND GAGS BANNED BY E. F. ALBEE

## Order Signed Following Numerous Complaints From Keith Patrons

New York, Jan. 27.—Renewed efforts on the part of the Keith Circuit to purge the material of the artistes in its employ of objectionable or suggestive gags was manifested this week in the broadcasting to all house managers of a letter signed by E. F. Albee in which all references to monkey gland operations were declared strictly taboo. The letter follows numerous complaints regarding the ribald twist artistes have given this modern scientific discovery for physical rejuvenation.

Scores of artistes have found in the grafting of monkey glands upon humans—a subject given wide-spread publicity in the press of the nation—a source rich in double entendre possibilities. Gags based on this operation have varied in all shades of "blue" from sky to indigo. So suggestive have these remarks become of late weeks that the Keith offices have been flooded with protests, one of which is attached to the Albee letter, and is printed herewith:

"As a friend of vaudeville and a lover of clean shows, I am appealing to you to stop NOW, once and for all, each and every reference to gland operations, monkey cures, etc. It is particularly nauseating to many of us to be reminded of this delicate operation at nearly every performance we attend, and ever so often somebody comes out and sings with gusto the ribald song, 'Father Goes Monkeying Around'. Other operations of a personal nature are never referred to on the stage, and why should this particular gland operation receive so much publicity? You have done much in the past to make theater shows clean by ruling out profanity and vicious stories. May I appeal to you to go one step more and forbid songs, stories and references to gland operations?"

This letter of protest is signed by William J. Walker, secretary of the Chamber of Commerce, Greensburg, Pa. Mr. Albee's broadcasted letter to house managers reads:

"I am in full accord with the attached letter, and I feel that it is poor taste on any manager's part to allow a reference to this matter in his theater, particularly where he caters to ladies and children. They look to him for protection. It is a subject that wouldn't be brought up in the homes of your patrons before their children, and is one that should not be discussed openly in your theater, or even joked about. It gives the impression that our theaters are the dumping grounds for such suggestive remarks and other licentious material which a few in the audience may enjoy, but the majority become disgusted with, and the manager is the one who suffers."

Coincident with the broadcasting of these instructions, it became known that Albee has written a particularly stiff letter to a headline single which appeared at the Palace recently, and which bears a reputation among theatergoers as a "dirty" turn, in which the act was told straight from the shoulder to either clean up or get out. A copy of this letter was attached to an order sent to all house managers admonishing them that Albee would hold them strictly accountable for any utterances of a "blue nature" that this comedian should in the future make from the stages of their houses.

### FORM THREE CORPORATIONS TO TAKE OVER JERSEY HOUSES

New York, Jan. 27.—Three companies were granted charters of incorporation under the laws of the State of New Jersey this week to take over four houses, the Lincoln, Tivoli, Central and Roosevelt, located in Jersey City and West Hoboken, and formerly operated by the Harring & Blumenthal interests. Charters were issued to these corporations: Central-National Operating Co., of 15 Exchange Place, Jersey City; capital stock authorized, 500 shares without par value, ten being taken by H. A. Black, Charles J. Skinner and Alfred E. McCabe. The Lincoln-Tivoli Operating Co., of the same office, same amount of capital stock and the same incorporators. The Roosevelt Operating Co., of the same office, capital stock authorized, \$500,000, with shares \$10 each and \$1,000 subscribed by the same incorporators. These houses, formerly booked by Fally Marcus, are now booked thru the Loew office.

### RECORD WEEK FOR THURSTON

The show of Howard Thurston, magician, broke all previous records for receipts last week at the Alvin Theater, Pittsburg, Pa., according to Earl E. Davis, manager of the attraction, who says hundreds were turned away.

# This Week's Reviews of Vaudeville Theaters

## Shubert Central, N. Y. (Reviewed Monday Matinee, January 29)

Herman Timberg's "Frolics of 1922" is the first Shubert unit to play a return engagement at the Central. The fact that it has been able to weather all these weeks on the road should speak well of its entertaining value. Those units, some half score or more, that fell by the way must have been terrible. That "The Frolics of 1922" has somehow or other safely projected itself into 1923 is a mystery.

Were it not for Timberg himself, Elise and Paulsen and Buck and Bubbles, the two dusky entertainers who appear with Nut Nazarro, "The Frolics of 1922" would be totally barred of entertainment value. The chorus, for the most part as unshapely an aggregation of limboes as we have ever seen outside a Winter Garden show, essay a few specialties that really have nothing about them to qualify them as such.

Elise and Paulsen for a moment do some really worth-while skating—just a flash—the remainder of their exhibition being weighted down with a lot of bunk labeled "An Apache Love Affair". Buck and Bubbles in a routine of song and dance are amusing, and Timberg tears things to pieces with his own particular style of stepping. His brother, Sammy, plays the piano with a lisp and Hattie Darling sings with a wiggle. That is all there is except for an afterpiece, which isn't.

ED HAFTEL.

## Orpheum, San Francisco (Reviewed Sunday Matinee, January 28)

The show which opened this afternoon checks up one hundred per cent again with another new show in which comedy is the forte.

Headlining the bill is the irrepressible Raymond Hitchcock. "Kitchy-Koo, Himself" was a riot. Of course that was to be expected, for Mr. Hitchcock always has been and will continue to be one of San Francisco's most popular vaudevillians. He sauntered onto the stage this afternoon without the usual background, and to say he went over in cyclonic fashion is putting it mildly. Five bows and applause galore ended his act, which banded the audience plenty of side-splitting laughs.

A flood of memories was brought to light by "The Stars of Yesterday". Barney Fagan, Corinne, Lizzie Wilson, Joe Sullivan and Tony Williams helped make theatrical history, and the "comeback" has been one of the sensations of the stage. They are still entertainers, as was attested by the thunders of applause at the conclusion of their act. There is a youngster—a star of the future—Little Mae Kennedy, who contributes her share to the splendid entertainment.

Frank Hurst and Eddie Vogt, well known to local audiences, having appeared here before, went over big in a snappy comedy. Hurst has a great voice, while Vogt's stepping and laughable antics are a big hit.

Jack Lavier, in a comedy trapeze performance, gets his share of applause. His work in the air is really clever and amusing.

Ethel Parker and Al Allen, in "Bits of Personality", offer a combination of song and dance that was liberally received.

Mme. Jean Berzac's Circus is above the average animal act. Plenty of applause greeted her clever handling of the animals.

"A Night in Argentina" shows some beautiful dancing by Arturo De La Plaza, who danced in "The Four Horsemen"; Juanita Arenas and Lucia Hernandez, assisted by a string quintet. Many handclaps and several bows as they left the stage.

STUART B. DUNBAR.

## Columbia, St. Louis (Reviewed Monday Matinee, January 29)

Nippon Duo. Two suave Chinese in skeleto strumming and odd shuffling on a barrel balanced on the feet. Ten minutes, in one; strong applause.

Bernard and Erma. A stock act with a book store situation, just so-so. The cowbell song should be eliminated quick. Fifteen minutes, in two; one bow.

"Orange Blossoms". Two minstrel men looking for work and a youthful dowager portray a rehearsal in a summer garden. The act is fast and lively, but the jokes are old and the songs very old. Fifteen minutes, in one and full; one bow.

"Three Voices". Three male singers who sing in stentorian voices and present a travesty of a "Main Street Wedding". Twelve minutes, in one; one bow.

Six Tip Tops. A fast tumbling offering—interesting for speed and deportment. Eight minutes, full stage; one bow.

ALLEN HYDE CENTER.



(Reviewed Monday Matinee, January 29)

PROGRAM	PERCENTAGE OF ENTERTAINMENT																					
	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	
1   Orchestra																						
2   News Pictorial																						
3   Heras and Wills																						
4   Sandy																						
5   Madeline Collins																						
6   Mosconi Brothers																						
7   Rome and Gaut																						
8   Vincent Lopez																						
9   Topics of the Day																						
10   Gus Edwards' Annual Revue																						
11   Johnny Burke																						
12   Rose and Moon																						

An extremely tiresome, poorly-balanced bill, with more than half of the acts repeats and the only new one of the remainder creating any impression whatsoever being Madeline Collins. Due to the absence of Jean Acker, the former Mrs. Rodolph Valentino, a good punch was the appearance of the Mosconi Brothers and family, who registered just as strongly as ever, stopping the show. Another stopper in the first half was Vincent Lopez and His Pennsylvania Orchestra, who came back stronger the second week. Johnny Burke was the punch of the second half, holding down the next to closing spot well. "Sandy" did the biggest flop in the No. 2 spot or any other ever witnessed by the writer at this house. The audience did not take kindly to the diminutive Scotch impersonation of Harry Lauder, several in the gallery kidding, making catcalls, coughing and in other ways evincing their disapproval. Gus Edwards' Annual Revue ran all of fifty minutes, which was about thirty too long. Not content with the revue itself, Edwards plugged several songs in one for at least fifteen minutes. He has a nice, refined way of calling to the tiresome children to come back on the stage. He places both fingers in his mouth and whistles as one might do for a dog.

Two pages and a half on the program and fifty minutes to display so-called talent, all of which could be shown in five. Chester Fredericks' dancing was the outstanding feature.

1—Palace Orchestra. Attentive.  
2—Palace News Pictorial. The views of the French army occupying Ruhr occasioned applause from one part of the house and hisses from the other.

3—Heras and Wills. "Backyard Entertainers". Yes. Some ordinary acrobatic tricks without class.

4—"Sandy". Just impossible. Attempted some numbers, several imitations and told a few unfunny stories. Made a speech of thanks for no reason whatever. Lacks personality and attack. Just one of those things.

5—Madeline Collins made a very favorable impression with a beautiful soprano voice, a wealth of personality and an assurance that stood her in good stead. She sang the popular aria from Traviata among other ballad offerings, and for an encore "November Rose". Made a speech of thanks and received several bunches of flowers. Miss Collins has the foreign trick of snapping the head from side to side as high notes or runs are taken. She should watch the way vaudeville bows are taken and not try to be too much on the soubret order when so going. It is unbecoming to a woman of her physical proportions.

6—The Mosconi Brothers took the place of Jean Acker, billed as "Mrs. Rodolph Valentino". A sign in the lobby of the theater and also a screened announcement said that Mrs. Valentino was sick, and that the Mosconis would take her place for the Monday matinee. This may have indicated that the Mosconis held the spot only tentatively. The family was as big a riot as ever, and held up proceedings for some time.

7—Rome and Gaut, who have played here quite frequently of late, did their usual clowning and hokum. The writer can see no talent in either of them, but they went better in the spot assigned than has been noted upon previous appearances.

8—Vincent Lopez had a better routine this week and registered very strongly with new effects and numbers. Of these, "Canadian Capers", as played by Lopez himself, assisted by his orchestra, stood out well and was executed with admirable finesse. "Pack Up Your Sins" has scenic and lighting effects of a scene in hades that gave the audience an inferno atmosphere that was evidently relished by the applause received. The "Floradora Sextet" number drew laughs, and "The Natchez and Robert E. Lee" number, repeated from last week and worked much better, went for strong approbation of the well-defined variety. Lopez was compelled to make a speech, after which there were calls for Gallagher and Shean, but Lopez declined.

9—Topics of the Day. Doleful digressions.

10—Gus Edwards' Annual Revue was essentially the same as when reviewed at this house before, with the exception of a few numbers and a slightly different routine. The costumes looked bright and fresh—perchance some of them were new. Chester Fredericks registered, as usual, with snappy dancing. Edwards himself wouldn't be so bad if he did not attempt to be funny. He is not a comedian, and his remarks in a foreign language are very much out of place. Were he not so self-important and so busy talking in the wings and trying to make those off-stage laugh, he possibly might have remembered his routine and not have broken into "Sweet Rosy O'Grady" when the orchestra was playing "Two Little Girls in Blue". Putting Rome and Gaut in burlesque, this number nearly proved fatal. The orchestra started to repeat the chorus for the encore Edwards must have thought it would bring. Gus had to stop them and say "Never mind" and then "Go ahead." We had a hard time trying to figure out whether it was a performance at the Palace or just a full-dress rehearsal. Dragging the piano out in one after the act was legitimately over and forcing encores by "plugging" songs is very poor judgment, whether the turn is an office act or not.

11—Johnny Burke was a riot of laughter and a cyclone of applause. Burke is funny, and, perhaps, better than ever, but the contrast helped some. Over very strong and took a couple of encores, but held the spot a trifle too long.

12—Rose and Moon, assisted by Duane Bassett at the piano, offered singing and dancing. Miss Moon looked well in several changes of costume and the act was nicely staged, but hardly strong enough to close the bill, as weak as it was.

MARK HENRY.

## Majestic, Chicago (Reviewed Sunday Matinee, January 28)

The Majestic Theater opened to a rather slow show and in some spots weak program today. The Pan-American Four and Senator Murphy divided honors.

The Rubie Jazz Band, the opening number, was aptly named. Much lost motion and comedy attempts largely futile. Nine minutes, two to half stage; one bow.

The Pan-American Four, a good organization, all Negroes, with personalities that go over easily. Hut—maybe it's partly fancy—it seems at times to be three against the end bass, whose abilities are so pronounced that he's almost out of place anywhere except in solo. He dominates the quartet and apparently couldn't help it if he tried. All the rest are good. Nine minutes, in two; three bows.

Hays and Lloyd essay a comedy double, but there isn't very much comedy. It's the old snarl a year after the wedding day. These people should try another vehicle. They look like they could win in something else. Ten minutes, in two; one bow.

J. C. Lewis and Company have played "pop" bones in Chicago innumerable times. Two children, the mother and the stepdad. The kids are the show. Patter. Ten minutes, half stage; three bows.

Sylvester and Vance picked up the vanishing warmth started by the Pan-American Four. The man and a pretty woman are quite funny and fast. The man is clever and his partner "feeds" him well as he goes along. Nine minutes, in two; two bows.

John Alden and Sandell Sisters staged a pretty but not startling act. Mr. Alden plays the violin with finish and the girls dance charmingly. The unnamed accompanist deserves to be billed. While the girls were taking their final, graceful bow somebody allowed the curtain to descend on one of their heads. Evidently no harm was done. Fourteen minutes, full stage; three bows.

Senator Murphy's monolog, entertaining and trite, held the crowd tight for eleven minutes and kept the business going. Well received. Ten minutes, in two; three bows.

Wille Bros. closed the bill with a large portion of the audience sought exit. Act is clean and excellent. They are equilibristas of finish and talent. Nine minutes, three-quarters stage; two bows.

FRED HOLLMAN.

## Orpheum, St. Louis (Reviewed Monday Matinee, January 29)

Sealo, a trained seal that balances things on his nose and for a finish climbs in bed and pulls the covers over himself. Four minutes, in full; strong applause.

Babcock and Dolly in "On the Boulevard", a pick-up act in a pinch. The feminine portion speaks French throat and for this reason is very tiresome. Babcock does remarkable flops and spins which are startling and good. The act has good possibilities, but the dialog is meek. Fourteen minutes, in one; three bows.

Grace Huff and Company, in "The Trimmer", by John Hymer. A respectable but interesting play of a manicurist who makes love to an ancient bon vivant at the request of his wife. The work of the players is above the average, and, while there is nothing remarkable in the handling of the situations, it manages to be a pretty good play. Twenty-three minutes, in special interior; four bows.

Margaret Young did a few popular tunes and a few special ones in a very average way. The audience liked her, however, and called her back for several encores. She concluded with a bit of lyrical badinage of a pre-eminent Southern gentleman who has a singular adroitness for making dominoes leap and also a coveted way with the ladies in the humbler walks of life. Twenty-two minutes, in one; many curtains.

Emile Lea, with Clarence Rock and Sam Kanfman. A dance interlude with a situation similar to vaudeville rehearsal. The dancing was rather effective and the costumes particularly good. Seventeen minutes, in three; three bows.

North and Halliday. A rural sketch in one, in which a successful New York bookmaker returns to the small town of his youth. The situation is tame, but the dialog is well handled. Twenty-two minutes, one bow.

"The Land of Fantasie" is notable for the excellent performance of Stasia Ledova and W. Wania, chief dancers; Jimmy Lyons, a burlesque soldier who offers droll colloquialisms; and Andy Byrne, Jr., the musical director who plays the violin in a marvelously smooth, liquid manner. The Eight English Rocketts who comprise the ballet are not interesting from the standpoint of looks or dancing. Their costumes are effective, especially in the radium scene, which is still a novelty here. Forty-six minutes, full stage; many curtains.

Herbert and Dare, two decorous equilibristas who perform in accepted style, closed the show. Five minutes, in one; two bows.

ALLEN HYDE CENTER.

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# From Coast to Coast by Special Wire

## Palace, Chicago

(Reviewed Sunday Matinee, January 28)

Rose, Ellis and Rose opened the bill with a jumping act that was lightning for speed and was a succession of thrillers, some of which fairly raised one's hair and suspended the breathing of many. This act is fittingly staged and makes a great opener.

Harry Smith and Jack Strong, legitimate singers, present the better grade of songs in a way that is very pleasing. Tonca's "Good-By Forever" gave a rare chance to show the range and beauty of their offering and captured the audience. Two bows and an encore and they closed with a Blues offering, effectively and artistically done.

Cissie and Georgie Sewell, assisted by Pauline Haggard, in a bit entitled "The Throne of Terpsichore", was a rather out-of-the-way vehicle for dancers, as it eliminated the usual "song" start. But it has the weakness of being a "gabby" effusion that hinders the girls at almost every turn. They have grace, charm, pep, personality and technique and are capable of putting over a far more effective turn. They are handicapped by the chatter. They do fairly well as it is, but a lot of pruning and the elimination of too much soft pedal would help them wonderfully.

Frank Fisher and Eldrie Gilmore in "Her Bashful Romeo" struggle with a rather poor excuse for an opening number that is short of vocalization, comedy and melody, but when they get into their real offering they are funny and furnish a continuous laugh with their well-acted travesty of the country bashful simp. They close with lots of applause to spare. Four bows.

Doc Baker and his chorus girls have a weak prelude to what they really attempt. It's a sort of scrambled-egg-hodge-podge. In which the hand of God is plainly seen taking care of his own by dragging Harl, Schaffner and Marx's ad in bodily, presenting the bold bid for favors in a meaningless pretense that is neither art, amusement nor good business. "Bud" and "Jack" Pearson are the applause getters of the act and win out with some fine dancing. Doc Baker's quick changes are still there for some real applause.

Winsor McKay opened a new vein of humor and entertainment in his circus of strange and weird animals, each of which did some of the most marvelous circus feats with the cartoonist, whip in hand, acting as ring master. There was a great deal of broad humor in this act and it went over big.

"Yarmark, a Night at the Carnival", featuring Theodore Stepanoff and a great number of Russian dancers, was well staged, beautifully costumed and brilliantly lighted. Russia was seen true to nature and at her best. The usual Russian dancing and singing was embodied in the act. A great many meritorious bits were introduced.

Chick Yorke and Rose King barlesqued a great many angles of rustic life and activities with their character impersonations that fitted into "The Old Family Album", which made the basis of their fun. They then drafted about fifteen of the other players and put on some screaming farce-comedy efforts.

Ed M. Gordon and Ida Day got a lot of fun out of the bicycle, and Miss Day danced to the satisfaction of all. They closed with a lot of nonsense that held the audience to a person for a fine close.

FRED HIGH.

## Loew's State, New York

(Reviewed Monday Matinee, January 29)

An average bill of six acts, wholly diversified and as clean as a whistle was presented to a large audience, that had weak hands when it came to applause.

La France Bros., acrobats plus originality, brought a fair response with clever risley work.

Ullis and Clark, man and woman, followed, rendering a few popular vocal numbers in such a manner as to evoke applause that carried them over their time. The girl in her solo work was not as convincing as when she sang with the man.

Jarrow, a magician, performed several tricks as a means of carrying on his humor. The old trick of finding borrowed money in a perfectly good lemon provoked much hilarity.

And Heim and Lockwood Sisters. This little skit of mistaking the girls is quite original and, followed with vocalizations by the girls, who have a neat appearance and good voices, started strong, but lost out on their last endeavor, that of presenting the flowers first to one girl and then to another, the comedian carrying it too far.

Dolly Connolly and Percy Weirich took them over with their presentation of song hits, including Weirich's latest endeavor, "All Muddled Up", which sounds like a hit. "Dance Evolutions" disclosed a neat routine of dancing exhibitions that included the tango, done in Valentino style, some Russian hoofing that dragged in a few dashes of the tambourine, and

## Keith's, Cincinnati

(Reviewed Monday Matinee, January 29)

With straight vaudeville current at the near-by Shubert Theater, this is one of the few times of the present season that eight acts instead of seven are offered here. The usual picture program—Pathe News and Aesop's Fables—also is padded thru a tieup with a local paper on a film that encourages the "own your home" plan. The show drags and is minus an outstanding feature. Harry Jolson, "Stars of the Future" and Powers and Wallace divided applause honors this afternoon. Downstairs attendance was about two-thirds capacity.

Emil Pattenberg affords novel amusement with an exhibition by some half dozen large and cnb bears, featuring rope balancing and bicycle riding. Ten minutes, special in three; two curtains.

Weyth and Wynn, young man and girl, the latter rather vivacious, climaxed their singing skit with the male strumming a jazz piece on a guitar while playing a mouth organ without the aid of his hands. Thirteen minutes, in one; two bows.

Ernest Anderson and Marjorie Burt created intermittent chuckles with man and wife wrangling. As a newly married American couple they are seen as expeditionists in the Alps, the action taking place in a colorful peak scene, finish being made in a comedy snow scene. While the idea is out of the beaten path, the verbal routine is too tame to run for nineteen minutes. In two; took four curtains.

Harry Jolson, in blackface, with interruptions by an unprogrammed girl and strong support of a nonlisted song-plugging plant, held forth as an "operatic comedian" for twenty-three minutes. The order is unchanged from the time of his appearance in this theater last season, when he went much better at the opening performance. This difference might suggest rerouting, especially in the comedy end. In one; encore, one bow.

"Around the Corner", a sketch written by Gerard Smith, shows a billboard and garden wall meeting at a slight angle in center stage, the arrangement permitting simultaneous wooing matches between lowbrow and highbrow couples. The four artists are not named in the house organ. The double exposure is unique, but the lines are very weak. Thirteen minutes, in two; several fast curtains and bows.

Maude Powers and Vernon Wallace return with their "Georgina on Broadway" singing and talking sketch, which has been frequently reviewed in these columns. Announcement of the name of the local floral shop that supplies the bouquet for the bride bit continues, and again a wood drop is used for the Broadway scene. Eighteen minutes, in one; stock return and three curtains.

"Stars of the Future." Lively singing and dancing specialties are provided by Jesse Fordyce, Pearl and Violet Hamilton, Betty Moore, Joan Page and Helen Schroder, who, according to the program, were assembled from Broadway musical shows and a Chicago cabaret by Milton Hocky and Howard J. Green. Twenty-seven minutes, specials in one and three; three curtains.

The Hartwells. Performing in nelson on separate cloud swings, these two men execute several unusual feats, one of which is an upside down neck and shoulder balance with outstretched arms. Five minutes, in three; no return because of previous two minutes' wait for setting change and finish position.

JOE KOLLING.

some acrobatic dancing that is very good despite the lack of gracefulness. With this clever presentation all was cake and candy for them, as the saying goes.

WARREN WHITE.

## Palace, Cincinnati

(Reviewed Monday Matinee, January 29)

A finely balanced program, with each act earning its share of applause for well-directed effort.

Pictorial program. "Enter Madame", with Clara Kimball Young.

Downey and Claridge, tramp comedian and songstress, presented a variety of feats, including trick bicycle riding on the part of the former and singing and dancing by the latter. The tramp should subject his pantomime, to a little refining. Twelve minutes.

Armstrong and Phelps, "The Boys from Hollywood", sang novel comedy songs in good harmony. One of the boys in particular has a very good voice. The other plays the piano and does his share of the singing. Selection of numbers could be improved upon. Protracted applause. Nine minutes.

Harvey, Haney and Grayce, two men and a woman one of the men in blackface, played various brass instruments in artistic fashion. Some comedy was neatly put over by the black, and it was clean. A neat act that should encounter

## Shubert, Cincinnati

(Reviewed Sunday Night, January 28)

Of the nine acts that comprise the current week's program here, five scored heavily. These were Chappelle and Stinnette, Georgie Price, the Five Kings of Syncopation, Joe Towle and the Watson Sisters, who stopped the show.

Hashi and Osie, man and woman, neatly attired Japanese acrobats, executed a slow routine that provided nothing in the way of a sensation.

Ford and Goodrich, depicting the deceitfulness of lovers, newlyweds and "old married people", were, at times, amusing. They closed with a song and dance. Mild applause.

Chappelle and Stinnette, colored man and woman, with an affable colored pianist, aroused the first spark of enthusiasm. Heavy applause at the finish of their turn justified an encore. "Mandy", in imitation of Jack Norworth and Nora Bayes, was their best effort. Poor taste is shown by the man in his unnatural affectations and attempt at imitating Eddie Leonard's "wah-wah". The woman's voice, tho thin in some ranges, blended harmoniously with her partner's.

Georgie Price gave fitting imitations of prominent comedians that required a diversity of talent. He also sang a number of songs and told some fairly amusing stories. He coaxed the audience into co-operating with him in rendering "I'll Stand Beneath Your Window Tonight and Whistle", with ear-splitting results. Insistent applause and an encore.

The Five Kings of Syncopation should confine their efforts to singing and playing, more playing than singing, however, and should tone down the former by eliminating freakish tonal effects. The hip-wriggling and "shlimmying" should be eliminated and forgotten. The deafening applause, a veritable ovation, was proof positive of their capabilities.

Joe Towle, perched upon his beer keg, played melodies on a piano in his laughable style and told funny stories, some decidedly "blue". Towle has a way about him that removes some of the offensiveness from his off-color gags; in other words, he "gets away with it."

DeHaven and Nice, "Mulligan and Mulligan From the West", pleased a few. Just how few can be estimated from the following description of one of their bits: They strike a pose. One balances on his head and places his foot in the mouth of the other, who is down on one knee with his mouth stretched to capacity. The announced title of this was "The Hoof and Mouth Disease".

The Watson Sisters received their usual hearty welcome. Their routine is much the same as when they played Cincinnati last season, with the exception of their songs. When special attention is directed to the place that nature intended as a place of rest, which the Misses Watson did in a dance, it is extremely vulgar. This, however, was good for a laugh and can be excused on that ground—anything to get a laugh. The Sisters introduced their mother, who sang "My Wild Irish Rose" in a sweet, soft voice and literally brought down the house.

Clemens-Pellings and Company, playing Cincinnati for the third time this season, closed the show.

KARL D. SCHMITZ.

no difficulty in meeting general approval. Nine minutes.

Kelso and Demonde, man and woman, displayed considerable ability in delivering an unusually clever dialog. The man is a very intelligent comedian, capable of driving home his points unobtrusively. The woman is pretty of face and figure and has a voice of rare quality. Both have personality in abundance. Thirteen minutes.

Dave Ferguson and Company of two men and a woman, appeared in roles of four typical Broadway characters, "The Rounder", by Ferguson, the broken-down Shakespearean actor, the policeman and the wayward girl. These were effectively portrayed, with suitable lines to lend coherence. Twenty-two minutes.

Stanley Chapman, eccentric comedian, accomplished much in the way of producing laughter. His Alpine climbing, with all the accessories, including life-line and feathered red hat, and with the top of a piano as a peak, was a scream. Original comedy songs went well. Act could stand pruning. Seventeen minutes.

Jewell's Manikins are somewhat of a novelty in this line. A regular circus performance is staged, with elephant, lions, horses, etc. The realistic naval battle proved a noisy but effective close. Twelve minutes.

KARL D. SCHMITZ.

## CREO STUDIO MOVES

New York, January 25.—Theo. Creo, one of the most popular and successful teachers of stage dancing in the East, has taken larger quarters at 170 West Forty-eighth street.

## Lafayette, New York

(Reviewed Monday Matinee, January 29)

Rose and Fredericks, a pair of white novelty dancers, opened the bill, the first half of which comprised some unusually clever acts. Three dances, with the woman doing a song number and the male member putting over a series of acrobatic movements, filled ten minutes to an encore.

Billy Higgins, late of "Follow Me", doing eight minutes as a blackface single, scored in the second spot on his familiar mannerisms. A parody on "Marching" and an unnamed song of his own were well received.

Allison's "Garden of Art", a series of poses by three gold-covered artistes, is a return act that has been reviewed here before. It's a clever conception, but the poses are held about a dozen seconds too long.

Myer and Nolan. A male violinist, who plays cello, also assisted by a handsome-figured woman with a very light voice, comprised the team. He worked as a rube and got over well. She helped dress the act and faked thru a duet with a banjo, but failed utterly in her effort to accomplish Gertrude Saunders' vocal mannerisms in doing a blues number.

The Three LaPearls, a casting act of unusual merit, closed the first half of the program.

The Joe Bright Players in "Across the Border", a tabloid, filled out the bill with about all of the familiar melodramatic hokum there is, supplemented with a few songs. Johnnie Peters, billed as the original Texas Tommy dancer, introduced his steps. Dink Stewart put over his blackface comedy. Lottie Ames, Rose Brown, Myrtle Stewart, Mary Hughes, A. J. Lawson, Billy Mitchell, Wm. Brooks and Bright himself are in the act, which went over just as easy as one expects the familiar stuff to go. The orchestra continues to contribute unexpected musical accompaniments that in no wise add to the good will of the patronage or to the effectiveness of the acts.

J. A. JACKSON.

## DISMISSES SUIT AGAINST LAIT

New York, Jan. 27.—Claim and counterclaim in the suit brought by Joseph Swerling against Jacquin (Jack) Lait has been dismissed by Justice John Ford in Special Term Part V of the Supreme Court.

Swerling sought an accounting and a half share of the royalties from Lait from the production of the play, "One of Us", which title was later changed to "Scarlet and White"; also from a one-act vaudeville skit known as "Scarlet", on both of which Swerling alleged he collaborated with Lait under an agreement between them.

Lait denied that Swerling actually collaborated with him, but admitted that in 1917 when Oliver Morosco gave him the order to write the play, he took Swerling, then a young man of nineteen, under his wing, so to speak, and agreed to use him as a sort of secretary and helper, and that the extent of Swerling's collaboration was in occasionally offering suggestions which were accepted. Lait said he not only at the time gave Swerling "food, a home and clothes", but agreed to give him one-third of the royalties, and did so until the play proved a failure. Swerling, he avers, did not make any claim to a one-half interest until he found the one-act vaudeville skit proved a success. Lait counter-claimed that \$1,966 was due him from Swerling and in dismissing Swerling's suit the Court disallowed the counterclaim as well.

## MUSGROVE ENGAGES REEVES

San Francisco, Jan. 24.—Harry G. Musgrove, Australian vaudeville and picture magnate and moving spirit of the Musgrove Theaters Property, Ltd., who is now in New York negotiating for feature acts for his big circuit, arrived here on the Oceanic liner, Ventura, January 9, stopping in this city but a few hours before departing for the East.

Musgrove has appointed Horace Reeves, one of the foremost English agents, as his personal representative in London, and thru Reeves several of the biggest British vaudeville acts have been booked.

Musgrove declared that vaudeville, both in Australia and South Africa, is in a very healthy and thriving condition. He stated that American artists are being welcomed in both countries, and that the majority of Americans who have made the tour are enthusiastic in their praise of the reception accorded them.

## EXAMINATION OF SPIEGEL CASE ADJOURNED TO FEB. 9

New York, Jan. 29.—Examination of the Max Spiegel case, which was scheduled for today, will adjourn until February 9. W. Brower, of the Twenty-third Ward Bank, who has been subpoenaed to appear before the referee in bankruptcy, Harold C. Coffin, at 217 Broadway, did not appear. Max Spiegel's books showed that the Twenty-third Ward Bank owed Spiegel about \$10,000. Brower was to be examined regarding this matter.

## LOU AND JEAN ARCHER

Reviewed Wednesday afternoon, January 24, at B. S. Moss' Broadway Theater, New York. Style—Singing and dancing. Setting—Two and two and a half. Time—Eighteen minutes.

In a special set Lou and Jean Archer, accompanied by a girl at the piano, sang "I Find You Out". This was followed by a dance which preceded "Boom, That's the Way It Goes", by the man. Girl sang "I Want To Be Back in New Hampshire", after which "Kitten on the Keys" and "Lovin' Sam, the Sheik of Alabam'" were played by the pianiste.

"Oh, You Bady Bad Little Boys Aren't Goody Good to the Goody Good Little Girls" preceded a dance. Solo dance by man was neat with some good "bells". The turn concluded with "I'm the Queen of the Movies", a tough characterization and dance done by the Archers in their older act.

The turn did not impress as being up to the former offering. The writer never witnessed so many successive flops in one act. The songs lacked punch and neither seemed strong on vocal equipment. The girl squeaks her numbers as if to give the impression of trying to be cute. The green dress afforded an unpleasant contrast against the settee covering of lavender (pink in the spotlight), black and the red rose ornament. Strongest points at present are the dancing and the concluding number before referred to from the older act.

Needs reoutfitting and different material before the better houses are in line.

## ROLAND TRAVERS

Reviewed Wednesday afternoon, January 24, at B. S. Moss' Broadway Theater, New York. Style—Magic. Setting—Special in three. Time—Ten minutes.

Roland Travers has certainly crowded a number of effective tricks in ten minutes and yet the offering does not seem rushed. Several improvements this season make the turn one of the neatest offerings in this line in vaudeville. Travers has been doing magic for some time and has improved greatly since the day he showed his ability to Arthur Fabish, then looking for the Western Vaudeville Managers' Association.

The present turn is well staged with beautiful red plush curtains, draped center with blue and gold. The stage looked neat. A number of productions from foulards included a large cage and parrot (rather noisy), lamps on a tray held by girl assistant in abbreviated costume, fishbowl on table and firebowl on table, the latter quite good and drawing a hand. Disappearing lantern on tray, using paper cone to mask, preceded an illusion which Travers has given the name "Spirit of the Poiltes". Travers said when the people in the audience saw the illusion they would understand why he made no apologies to Ziegfeld. When the girl with barelegs and a rather sparsely covered figure was seen to appear we understood quite well the reason for the lack of apology. The girl made an exit partly hidden behind a gilt sun shade.

Silks from a cone apparently transformed into a large, var-colored flag of rainbow hues (a la flagpole) preceded the double chair trick. "Mystery of Pekin" consisted of the disappearance of girl assistant from ladder (a la "Out of Sight"), the breakable fan being utilized for a little hy-play. Travers could improve this. Duck cage on platform containing two ducks, color changing scarf and concluding illusion of cabinet vanish with switch, Travers appearing as assistant and using strip change for finish, sent the act over well. Travers is working faster, which is much better, has his act dressed in better fashion and has eliminated the weak spots of some of his former offerings. Male assistant weak.

## WALSH AND ELLIS

Reviewed Wednesday afternoon, January 24, at B. S. Moss' Broadway Theater, New York. Style—Talking, singing, dancing. Setting—One. Time—Sixteen minutes.

Man straight and girl in short dress of pink with slippers and stockings to match and wearing a hat engaged in talk, most of which lacks punch. The man did a sort of fill-in number, "I'm Going To Go to Cairo", the orchestra playing too forte and the number not getting over. The girl in an Oriental costume of wisteria shade and silver with a border of blue and red showed considerable figure. A dance in which there was displayed running splits, back bends, front and back kicks and whirled drew a good hand.

Man sings "Ours Is a Nice House, Ours Is", the lyric of which lacks punch and the musical accompaniment is empty. Girl returns in a gown of silver and white, in which she resembled somewhat Mary Haynes. More talk, but much better this time. Punchy, especially the "napper" dialog, altho the man might omit "You may be all the world to your mother, but you give me a pain in the neck." Both pick up the chorus of the preceding song and a double dance is used for a finale. The man

## NEW TURNS and RETURNS

Reviewed By MARK HENRY

shuffled along, the girl with both hands on the man's shoulders did back kicks in a spot. The latter sent them over well. The reference to the girl as "my mother" in the speech of thanks could not by any latitude whatsoever be called new.

Needs some fixing up, especially the fore-part dialog, and could play the better houses if properly coached.

## DOOLEY IOLEEN

Reviewed Wednesday afternoon, January 24, at B. S. Moss' Broadway Theater, New York. Style—Wire walking. Setting—Two. Time—Five minutes.

Miss Ioleen in a low-cut, short dress of metallic cloth of wisteria shade, shoulder straps of brilliant, wearing pink tights and slippers, sang "Doin' in Maryland" better than the average gymnast or wire walker. On the tight wire she did a number of clever feats, including splits, will.

If Miss Ioleen could get a less worn-out parasol, change those garnet-looking bloomers for better ones of a different color, sing the opening number in one, going to two afterward for the wire work, and see to it that axilla or armpit looks neater from a Gilletteonian aspect, especially as she has her right arm raised a greater part of the time, she might find that the better houses are in line. Not a bad act, but careless as to appearance and wardrobe.

routine and scheme that had preceded, but was well done and registered accordingly. For a direct finish the man tries to talk, and the girl speaking in syncopated rhythm repeats "Good-by, folks, hope you liked the act," in which the man finally joins and the two walk off.

Turn went over well when reviewed. The man is natural, forceful and an admirable partner for the girl. She is shapely, pretty, clever and knows how to deliver lines as well as dance. Personality of both good and with some changes in material would be worthy of the better houses.

## MURPHY AND BRADLEY

Reviewed Tuesday afternoon, January 23, at Loew's American Theater, New York. Style—Dancing. Setting—One. Time—Ten minutes.

Girl in yellow velvet and black fur, wearing hat, and man in business suit with black derby hat, talk a little preceding an "essence" to music of Dvorak's "Humoresque". Man does solo dance with a fall forward that goes for a hand. Girl looking pretty in short dress of fish scales and silver cloth, with wisteria stockings and slippers, green bloomers and a headdress ornamented with fish scales, sang "You're Just a Great Big Cuddlin' Kid" and did a dance featuring "bells" to a hand.

Concludes with double dance, the man doing triples and the girl back steps, sending them

## OF BIG-TIME CALIBER

## PAUL NOLAN

Reviewed Saturday afternoon, January 20, at Fox's City Theater, New York. Style—Juggling. Setting—One. Time—Eleven minutes.

Paul Nolan has one of the most clever juggling acts seen by the reviewer in many a long day. Not only is Nolan adept in handling various articles, hats, balls, cigars, umbrella, gloves, but has a fine personality and his technique is polished. The act is staged with attention given to the comedy values, and very well dressed by the cutest-looking and cleverest assistant of any juggler in the business. The unprogrammed girl is quite shapely and pretty in a short dress of gray, and displays an animation and interest in the various tricks performed. She does not simply hand things to Nolan, but shows by her expression and eyes that she is vitally interested in whatever is happening. Many another could watch this young girl to decided advantage.

Nolan drew a good laugh with his "swearing-room" sign, which drops as he exits thru the curtains when he misses a trick. A very nifty idea and the first along this line since the days when Harrigan, the tramp juggler, used to go behind a screen from which subsequently blue light was seen to emerge.

The turn proper was concluded with the bounding hats, done very well indeed, ending the act over to strong applause. For an encore, in one, Nolan did the saucer, cup, sugar and spoon to the forehead from one foot, getting laughs with side remarks and the girl again in capable evidence. The hangings of gray were refined and pretty and the act shows class. Could easily make good on the big time, where it belongs.

## WILTON AND LEO

Reviewed Tuesday afternoon, January 23, at Loew's American Theater, New York. Style—Gymnastic. Setting—Two. Time—Five minutes.

A well-routine, glassy gymnastic offering running mostly to hand-to-hand, well executed and suitably presented. The two men are nicely developed specimens of manhood and perform the difficult feats with ease and assurance. A hand-stand on elkar boxes won applause preceding the final trick of a hand-to-hand, the understander doing a bridge. Act is a nice opener for the big-time houses.

## BROOKS AND GRAYCE

Reviewed Tuesday afternoon, January 23, at Loew's American Theater, New York. Style—Singing, talking, dancing. Setting—Special in one and two, with backing in three. Time—Sixteen minutes.

Man carries in girl in bent-over position, as a bundle would be handled, and places her on the stage. She was dressed in a short costume of iridescent, metallic cloth shading principally to a cherry pink. This was ornamented with var-colored ostrich plumes. Barelegs, white, rolled-down socks and slippers. Man attired in light-checkered trousers, black coat and black derby hat.

Both engage in conversation, the delivery being exceptionally good, enunciation excellent and personality good. The girl looks like Grace Masters, who used to appear in the Masters and Kraft act. Some of the talk was of the rather ordinary variety and could be improved in spots. A double number, "Here Comes the Bride", followed by a conversation dance, went over nicely preceding a short poem that could stand improvement. More dancing, more talk. A change of costume by the girl was more or less a repetition of the same

over nicely. The girl is graceful. Nice little turn of ita kind for the time it is playing.

## RING AND RORVAL

Reviewed Tuesday afternoon, January 23, at Loew's American Theater, New York. Style—Talking. Setting—Special in one. Time—Fifteen minutes.

The skit, "Divorced", by Blair Traynor, played by Julie Ring and James Rorval, has for its locale the Pennsylvania Station. There were a couple of stone benches upon which the characters sat. A divorced husband and wife meet, talk over present plans and grow reminiscient over past events and presents each has given the other. The inevitable get-together finish follows.

There is nothing new in either situation or dialog in "Divorced". The same thing has been done times innumerable, the both Miss Ring and Rorval do it well. Miss Ring lends a quiet dignity, reads her lines well with good enunciation and clear, concise phrasing. Rorval is very adequate. The two are worthy of better material and capable of presenting it artistically for all it is worth. Present material lacks big time punch.

## RUNAWAY FOUR

Reviewed Monday afternoon, January 22, at Palace Theater, New York. Style—Comedy, singing, dancing, acrobatics. Setting—One. Time—Ten minutes.

Four fellows in scarecrow getups, three of whom enter and the fourth crawls on the stage, occasioned laughs right off the reel. One plays a harmonica, while the others dance. The comedian does a sort of nonchalant sap, always late on the dance turns, and executing the various steps in a half-hearted, lazy manner for definite comedy results. Slides and ensemble springing up and down for the first exit

drew a good hand. The vocalization of a number, some slap-stick comedy and clowning preceded the real punch of the act, the acrobatics. Remarkably fast tumbling, forward somersaults with twist, a running jump over one to a hand-to-hand catch while the understander was lying on the stage, especially well done, and a number of other fast tricks sent these boys over to a riot. The billing "Runaway Four", is very apt, for without a doubt they will run away with the applause on any bill. Cleverly routine, well-thought-out and admirably executed, typical vaudeville offering.

Sascha—PIATOV and NATALIE—Lois Exponents of Terpsichorean Art in Their Original Dance Creations

## PIATOV AND NATALIE

Reviewed Monday afternoon, January 22, at Palace Theater, New York. Style—Dancing. Setting—Specials in one and three. Time—Seventeen minutes.

Piatov and Natalie have a beautiful and clever dance offering. This is due in a large measure to the fann-like grace, physical symmetry and polished technique of Lois Natalie and the Terpsichorean ability of Sascha Piatov. The costuming, staging, conception and execution are all class and essentially "big time"; however, it seems a pity that lack of judgment was displayed in the presentation of the dance showing the moral depravity of "Snowbirds". While cleverly done, nevertheless the mental effect, especially upon the young and impressionable, is bad. Piatov must have realized this, for afterward he made a speech of excuses, saying, "To correct the ill effect, had taste" of the former offering, etc. Also, "we intended it as a moral rather than a dance." The camouflage of a play, a moving picture or a vaudeville act, under the guise of a "moral" as an excuse to put it over, is an old dodge.

We can not think that the dancers are sincere in their verbal advocacy of a desire toward the moral enlightenment.

Opening before hangings of gray silk, upon which are played var-colored lights, Lois Natalie, in an effective costume of silver and rainbow-colored tulle, does a toe dance most gracefully and artistically to a hand. In this she is assisted by Piatov, who handles her well, assisting in the poses. Piatov soloed with some steps, Miss Natalie rejoined him and did rapid one-foot pivots that drew a good hand. In a gown of burnt orange and silver, ornamented with brilliants, Natalie soloed with toe dancing admirably executed. In fact, she is one of the best dancers on the vaudeville stage.

The overdrawn, rather repulsive and nauseating "dope" scene followed, Piatov showing the craving for "snow" and the physical and mental suffering of a "yen". Natalie took a "sniff", Piatov tries to steal the remainder and considerable pantomime of a sordid character followed. The subsequent dance embraced a shoulder spin, a neck-bold whirl, including a volpene, followed by a fall. The girl is supposed to be dead, the "cockie" steals "the stuff"—has a fit of moral repugnance, casts aside the "dope" with great effort and makes a slow exit as the curtain descends.

A double dance followed the short speech before referred to, which sent the team over nicely to decided applause, the bows being worked up by jazz music and Natalie indicating by a half shimmy she could do this sort of dance if she wanted to—the she didn't.

## HARRINGTON AND GREEN

Reviewed Saturday afternoon, January 20, at Fox's City Theater, New York. Style—Comedy and Singing. Setting—One. Time—Fifteen minutes.

To the music of "Nobody" and in a spot Ham Tree Harrington, a colored fellow with a Bert Williams style and an Irving Jones delivery, enters. His first number was "You Ain't Gwine To Play This Game Accordin' to Hoyle, You're Gwine To Play Accordin' to Me". The poker game pantomime which followed was well done and went over for a hand.

Cora Green, a good-looking mlatto, in a gown of salmon, lace and gold, with white stockings and silver slippers, engaged in some talk with Harrington in a spotlight. It was noted immediately that Miss Green stood with her arms akimbo, which was not graceful. This fault obtained thru the act and was particularly manifest during her rendition of vocal numbers. In a pleasant voice Miss Green delivered "Nobody's Gal" well.

Further dialog between the two drew laughs, the talk being for the most part in rhyme. For a finish Miss Green did a number while Harrington danced a few simple steps, which sent the team over just fair.

Act seems to lack animation, this fault being largely attributable to Miss Green, who stands still, makes no gestures while singing and is rather stilted. Correcting this with a better punch for the finish would improve the offering considerably.

Well, anyhow, Martin Beck beats Mr. Adoo to the tour of Europe.



# VAUDEVILLE IN PICTURES



**WILL WILL BE ORIGINAL**—But it is not a duel to the death. Just our old friend, Will Rogers, and Snowy Baker, noted Australian horseman, indulging in a little foil practice according to their own ideas.  
—International Newsreel Photo.



**WORLD-WIDE CIRCUIT**—Harry G. Musgrove, Australian vaudeville magnate, who is in this country to interest American managers in a circuit that would link four continents. Mr. Musgrove is making his headquarters at the Biltmore Hotel, New York City.



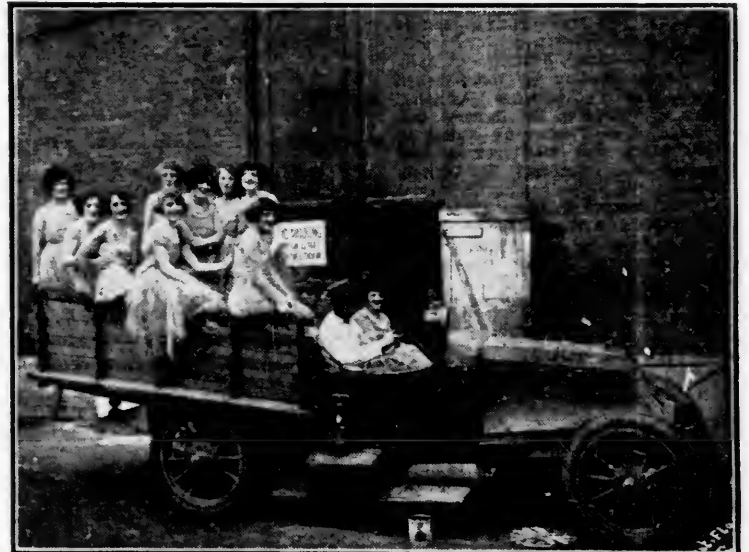
**ANOTHER SOUTHERN MELODY**—Irving Berlin, syncopation king, is shown here on the veranda of a Palm Beach hotel trying out a new Southern melody which he has just composed. After trying it a few times he takes a dip in the surf.  
—Fotograms, New York.



**LONDON CABARET MAD**—This is Marjorie Brooks in one of the gorgeous creations which she wears in the great Grafton Galleries Cabaret in London. That metropolis has gone "rippingly" enthusiastic over the cabaret, and the Galleries is one of the most popular.  
—International Newsreel Photo.



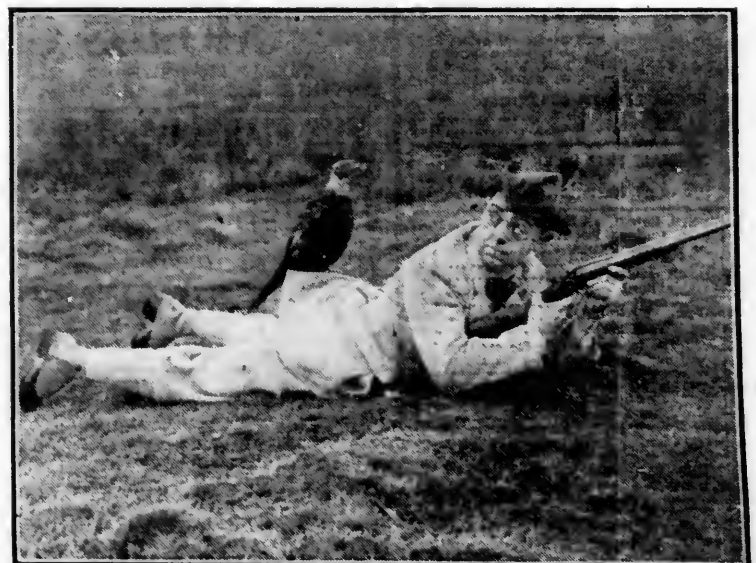
**STRANDED**—That's the title of the sketch that will bring Richard Carlo to vaudeville early next month. May Tully is sponsor for the offering, which was written by Mr. Carlo and John J. McNally, Jr.



**BUDDY'S "ROLLS ROYCE"**—Buddy Doyle, the cutup with the "Oh, What a Girl", nmit, on the Shubert Circuit, is shown here with members of the troupe preparatory to taking a little spin in his "Rolls Royce".



**MONKEY SHINES**—Mary, jungle star of the Selig Zoo, is shown here rehearsing with her orchestra for her performance at the Coconut Grove, Los Angeles, where she will be the headliner on the occasion to be known as "Jungle Night".



**GETTING THE "BIRD"**—Lupino Lane, one of England's prime panto, and variety favorites, is here shown getting the "bird" (fasc) on the Scottish stage.

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**ORPHEUM STOCK TO MARCUS HEIMANN?**  
Rumored He Has Purchased 300 Shares From Martin Beck

While Martin Beck is said to have made a personal denial in New York City before sailing for Europe, of the rumor that he had resigned as president of the Orpheum Circuit, there still seems to be some truth in it. For instance, The San Francisco Chronicle of January 23, in stating that Mr. Beck had resigned, said that telegraphic word was received in San Francisco the day before by Morris Meyerfeld, Jr., former head of the Orpheum Circuit. The telegram, the Frisco paper declared, was directed to Meyerfeld by S. L. Lansburgh, Orpheum secretary. "Mark Heimann, vice-president of the circuit," the paper further stated, "will be acting president of the concern until the board of directors can hold its annual meeting next month and choose a successor to Beck."

In connection with the above the following report comes from The Billboard's Chicago office:

Chicago, Jan. 25.—A projected meeting of the stockholders of the Orpheum Circuit, scheduled to meet in New York last week, is reported to have been abandoned, after it was decided by the Orpheum heads to hold a directors' meeting of that circuit in Chicago the last of the week, instead.

While directors' meetings of this circuit are more or less frequent in Chicago, and while they are invariably cloaked in the greatest secrecy, some reports have come to the surface regarding last week's meeting that may have significance. The most startling rumor, and one that apparently has substance and vitality, is that Marcus Heimann purchased 300 shares of Orpheum stock from Martin Beck. If this report is true, and it persists, the so-called Western group of stockholders in the Orpheum Circuit are at least that many shares ahead in the voting power of the circuit. That a struggle has been going on for some time between the Eastern and Western groups of stockholders for control of the circuit's policy, and that more or less ill feeling has been engendered, has been a current report.

It is further rumored that the change, or transfer, of stock, as well as other causes not delineated, may result in Mr. Heimann being elected president of the Orpheum Circuit and Mr. Beck chosen as chairman of the board, on the latter's return from Europe some time hence.

## \$1,500,000 VAUDE. HOUSE FOR ATLANTIC CITY

Atlantic City, N. J., Jan. 27.—Charles Lindau, who with Hermal Golden promoted Rendezvous Park, which recently went on the rocks here, announces that Atlantic City is

# DANCING MASTERS ALL CLAIMING POPULAR STAGE STARS As Their Pupils — This Is True BUT? Whose Dances are They Doing Now—

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MARION DAVIES IRISH JIG DANCE—BY JACK BLUE In Her Coming Picture, "LITTLE OLD NEW YORK." Watch for it.

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Which proves that it is not only one kind of dance that Jack Blue teaches—but every kind. Being an American producer, he must be capable of anything pertaining to the stage. If the above is not true let the first one deny it. There are thousands more on the stage too numerous to mention, doing dances taught them by Jack Blue—including all the dancing masters of the different continents that Mr. Blue teaches at their Normal Schools and Conventions. Is there anything that Jack Blue told you that is not true? An athlete must train. A horse must be trained to keep in condition; there is always something new to learn and the best way to learn it is from an originator. A producer must be an originator. Americans are originators. Foreigners are specialists. Anything Americans take up they can do a thousand times quicker and better. The war proved it.

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A SURE-FIRE NOVELTY FOX-TROT HIT.

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## V. A. F. HOLDS ANNUAL MEETING

London, Jan. 29 (Special Cable to The Billboard).—The Variety Artistes' Federation had exceptionally good attendance at its seventeenth annual general meeting, held in this city last night. There was no dissension, and reciprocal arrangements were made with the Actors' Federation of Australia for mutual protection.

The four-cent levy to support The Daily Herald, a labor newspaper, looked like a contentious matter, but the meeting unanimously agreed that it was not desirable to withdraw from the Trade Union Congress, so it bowed to the majority vote given in favor of the levy at the last Trade Union Congress at Southport in September.

## HOUSE ORCHESTRAS CAN'T APPEAR ON THEIR OWN STAGE

London, Jan. 29 (Special Cable to The Billboard).—The Musicians' Union has played an embargo on theater orchestras appearing on the stage of the theater in which they are employed, as a program item, unless each player receives double salary, and that no other musicians, banjoists, saxophonists, etc., be added thereto. This will prevent theater managements exploiting house orchestras for a few additional cents to give a twenty-minute show, and, incidentally, displacing at least two vaudeville acts.

## 1922 VAUDE. PROFITS AND LOSSES

London, Jan. 27 (Special Cable to The Billboard).—The London Pavilion made a profit in 1922 of \$70,000, and the dividend was six per cent, with a bonus of 25 cents a share. The Metropolitan Music Hall made a profit of \$22,000, declaring a four per cent dividend, and Eastham and Tottenham Palace made a joint loss of \$11,000.

Walter Payne is director of all four theaters and Charles Gulliver of the last three.

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**FOR SALE** Trained Spotted, Black and White Standard Pony. Weight, 250 lbs. Age, 8 years. Price, \$250.00. Can be seen at Majestic Theatre, Chicago, Ill., week of February 18. MRS. C. L. NORRIS.

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Must be musicians of symphony caliber and willing to play in prologue presentations. Wire **BUEL B. RISINGER, Metropolitan, Atlanta, Georgia.**

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We, the undersigned, originators of Snow-Shoe Dancing, having retired from the theatrical profession, have assigned all our rights and patents covering Snow-Shoe Dancing to NELLIE STERLING (Nellie Sterling & Co.). We trust you will extend to her the same cordial treatment and protection we received. (Signed) FRED AND EVA MOZART, Los Gatos, California.

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Tabloid Musical Stock. Must be experienced. Immediate work. **ARTHUR HIGGINS, "Follytown Maids," Kyle Theatre, Beaumont, Texas.**

## THE MARTIN SISTERS CO. UNDER CANVAS WANTS

A-1 Cornet, B. & O.; Trap Drummer that plays and carries real line of Traps. Year's work to real people. We never close. Wire. Other Musicians write. **GABE GARRETT, Abilene, Tex., week Jan. 29; Stamford, Tex., to follow.**

## WANTED—Organized COLORED MINSTREL SHOW

with B. & O. Also Producer to take complete charge of Stage. State lowest salary. This is a one-act show, with Pullman accommodations. WANT experienced Advance Men. Name your lowest. All shows write, don't wire. **JOE M. ADAMS, Cotter, Arkansas.**

## TENOR BANJOIST FOR REAL DANCE ORCHESTRA

Preference given to good entertainer or one who doubles. Must be young, neat, reliable. Have tuxedo. One able to join us. Wire. **ALL-STAR ENTERTAINERS, Bluefield, West Virginia.**

## WANTED QUICK FOR COLE'S POPULAR PLAYERS

General Business Man. Also Man for Heavies. Those doing Specialties or doubling Band given preference. Wire, don't write. **VERLIN WHYTE, The Clyde C. Cole "Cole's Popular Players", Clay Ky., week Jan. 29.**

to have a new vaudeville theater. It will be named the Atlantic Palace and will be built on a site on Atlantic avenue. The estimated cost is \$1,500,000.

The theater will play eight acts of vaudeville and a feature picture continuous from 1 p. m. to 11:30 p. m., thus making it a three-a-day house. The roof will be so constructed as to permit the operation of a roof garden in the summer and by the closing of special doors allow it to continue operation throughout the winter.

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## VAUDEVILLE NOTES

James Madison is writing a new act for Knapp and Cornalla.

Walter Donaldson, the songwriter, was operated on for appendicitis last Tuesday.

Rex McGuagh is now the accompanist of Fritzl Scheff, playing the Keith Circuit.

Callahan and Bliss will sail for England on April 22 to appear in variety over there.

Jack Richards and William C. Barry will shortly open in a new act, "Together Again".

Rudolph Mlenoff and Elizabeth Morgan have been booked for the Beaux Arts Club, New York.

Anna Chandler has replaced Sylvia Clark in Jones and Green's Shubert unit, "The Spice of Life".

The Keith Theater, Syracuse, N. Y., celebrated its third anniversary January 27 with a bill headed by Irene Franklin.

Howard's Ponies and Dogs made their first appearance in Hartford, Conn., in nine years when they played Poli's Capitol recently.

"X Y Z" is the title of an elderly gentleman who has been delighting vaudeville patrons on the West Coast with his rich baritone voice.

Harry Fisher and Company are playing their first engagement in Chicago in five years at the Academy Theater the first half of this week.

The Beverly Theater, Brooklyn, under the management of Jack Blinderman, is now playing Sunday concerts booked thru the offices of Fally Marks.

The Strand Theater, White Plains, N. Y., managed by "Teddy" Roosevelt, has discontinued Keith vaudeville and will be operated with straight pictures.

Grace Valentine and Company, Fred Arthur and Carlo De Angelo, opened on the Poli Time at Hartford, Conn., a short time ago in the sketch, "The Four-Flush".

The Wirth Family has canceled immediate bookings while May Wirth undergoes an operation for the removal of her tonsils. She entered a sanitarium last Tuesday.

Armand Kallz and Florence Brown, who were with the original road show of "The Spice of 1922", will join it when it plays Shubert vaudeville as one of the newest units.

Manager James Clancy, of Poli's Capitol Theater, Hartford, Conn., gave a two-hour show of pictures and music to 2,000 Boy Scouts re. (Continued on page 23)

## What's Wrong with the Picture?



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Wanted—A1 Sketch Team Must change singles and doubles strong for one week. Don't ask my limit, but state your salary, all you do and make it plain, in first letter. Show how playez Southeastern South Dakota. Allow time for forwarding. HUGH A. NICKLES, 3443 5th Ave. S., Minneapolis, Minnesota.

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SAY "I SAW IT IN THE BILLBOARD."

### SONG NOTES

Milton Ager, New York music publisher, will leave shortly for Chicago for a two weeks' visit.

Morgan Brown is now representing Ager, Yellen & Bornstein, Inc., in Minneapolis and St. Paul.

"Who Did You Fool After All", Goodman & Rose's new ballad fox-trot, has been released to all recording companies.

Clarence Williams has disposed of the English rights of four of his songs to the Lawrence Wright Music Company, of London.

Milt Feiber, recently with Jack Mills, has joined the Ager, Yellen & Bornstein, Inc., professional staff, which is now in charge of Bill Chandler.

The Zipf Music Company is a new music publishing concern that has started business with the following catalog: "I'm Gonna Get You", "Laughin', Cryin' Blues" and "Keep Your Daddy Home Blues". Henry Teller is professional manager, with offices located in New York City.

As part of the country-wide campaign which Ager, Yellen & Bornstein, Inc., are making in "Lovin' Sam" and "Who Cares" this month, Ben Bernstein, general manager of the firm, left last week on a three weeks' trip along the Atlantic Coast and thru the Middle West. Winthrop Hookhouse, formerly with Irving Berlin, Inc., is handling the West Coast, with Milt Stevens covering the Mississippi Valley territory, and Harry Bernhardt the Greater New York district.

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### BERNARD LOSES POINT IN SUIT AGAINST FISHER

New York, Jan. 27.—Justice John M. Ford, in the Supreme Court, has confirmed the report of the referee in the suit of Felix Bernard against Fred Fisher, Inc., which report awards \$1,000 to the defendants for legal expenses incurred by them in defending the action brought by Bernard.

The action was over the musical composition, "Dardanella", and was brought to set aside a bill of sale made by Bernard to defendants, on the ground that the bill of sale was obtained by defendants thru fraud.

When the case was called for trial before Justice Bijur on May 4 last it was discontinued on motion of counsel for Bernard, but in the meantime the defendants had paid Nathan Burkan and other counsel over \$1,500 in defending the action and resisting the efforts of Bernard to obtain an injunction restraining further exploitation of the musical composition, and for an accounting of the proceeds from same.

SPECHT GROSSES \$650,000

New York, Jan. 27.—Since Paul Specht came to Broadway a year ago and set himself up in the band and orchestra contracting business he has made close to \$650,000. It is announced, during the week just passed Specht's various booking ventures in this country and Europe grossed him \$12,500, nearly \$6,000 of which was contributed by Specht's own combination, thru vaudeville, cafe and phonograph recording engagements.

Specht states that he now has some thirty orchestras playing in this country, Canada and England, with negotiations pending for the placement of dance combinations in Anstralla, France and Germany. He also has three orchestras recording for the Columbia here and two in London. Another Specht orchestra sailed for London Tuesday aboard the S. S. Pittsburg.

### REMAKE "SPICE OF LIFE"

Chicago, Jan. 24.—"Spice of Life", the Schubert unit that played the Garrick last week, has closed, and will be at once reorganized, according to report, with Raymond Hitchcock added to the cast and with the title changed to "Hitchy Koo of 1923". The enlarged show will then play week and one-night stands for a time, and if it shows real form will come to the prairie city for a summer's run.

### DAVIS' BAND AT MONTE CARLO

New York, Jan. 27.—Meyer Davis' Band, formerly featured at The Tent, which was destroyed by fire about three weeks ago, opened at the Monte Carlo last night, succeeding Paul Specht's Orchestra. The band is a seven-piece combination, under the direction of W. C. Perry.

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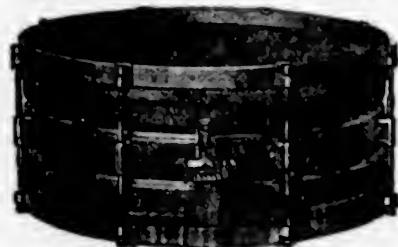
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### "SI PLUNKARD" IN VAUDE.

Chicago, Jan. 26.—Announcement that J. C. Lewis and his children are playing vaudeville houses here quite successfully will not create much interest among people in the small towns. But if it is explained that old "Si Plunkard" and his kids are doing so and so, people throughout the Middle West, especially the more mature ones, will feel a thrill of days gone by. Twenty to thirty years ago the "Si Plunkard" show dropped like an annual benediction into the prosperous "tanks" and departed with blessings in its train. And it was some show—ingeniously constructed, bubbling with real talent, with comedians of rare genius, with an eight-piece band that was a marvel and with J. C. Lewis, the owner, ever in evidence. That was before vaudeville and pictures invaded the crossroads.

### BEROL LEAVES SMALL ESTATE

New York, Jan. 27.—William Berol, former executive secretary of the International Artisten Lodge in this country, and a brother of Max Berol Konorah, president of the International Artisten Lodge in Berlin, left an estate not exceeding \$1,000, and no will, when he died at St. Bartholomew's Hospital, December 30, according to his widow's application for letters of administration upon the property, which the Surrogate's Court granted this week. Mr. Berol, who was 47 years old, in addition to his aforementioned widow, left four sisters and a 25-year-old daughter, Molly Elizabeth von Derheydt, of 494 East 157th street.

### JEAN ACKER WILL BE KNOWN AS MRS. VALENTINO I

New York, Jan. 26.—Jean Acker, first wife of Rodolph Valentino, who is appearing in Keith vaudeville in Edgar Allan Woolf's playlet, "A Regular Girl", has decided, on the advice of her attorney, Max Steuer, to retain the name of Valentino even after March 1, when her divorce decree becomes final. After that date she will be known as Mrs. Rodolph Valentino, the first.

### LOEW TO PAY DOROTHY JARDON \$50,000 FOR SIX WEEKS

New York, Jan. 27.—Dorothy Jardon, dramatic soprano of the Chicago Opera Company, who last season was a headline feature on the Keith Time, has signed a six-week contract for the Marcus Loew Coast houses, opening in San Francisco March 17. It is announced that the contract calls for a total salary of \$50,000 and carries an option for another six weeks at the same figure.

### BROWNIE HAS THE MEDAL

Chicago, Jan. 26.—"Dancing" Brownie, of Moore, Brownie & Cristie, has asked The Billboard to say that he won The Police Gazette medal in a buck and wing dancing contest in Tammany Hall, New York, in 1908, instead of Phil Cook, who Mr. Brownie said was not entered in the contest, as stated in a theatrical publication, not The Billboard. Mr. Brownie showed a Police Gazette medal, dated 1908, in support of his claim.

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VAUDEVILLE NOTES

(Continued from page 19)

cently. The occasion was the closing of a new membership drive by the Scouts.

"Follies of '61", the act in which four veterans appear, opened for Gus Sun in the State Theater, Dayton, O., January 28. The act was a hit when it played Chicago recently.

Resuming their old policy of Sunday concerts at the Winter Garden, N. Y., the Shuberts presented James Barton, Frances White and Phil Baker along with other acts last Sunday night.

Sternad's Midgets presented their manager, Billy Hart, with a beautiful gold watch January 23 at the Orpheum Theater, Oklahoma City, Ok., a birthday gift and in appreciation of the kindness Mr. Hart has shown them.

Mr. and Mrs. Joe Weber, formerly with Joe Laurie, Jr., as "Father and Mother", have now in preparation an act of their own which they are showing in neighborhood theaters of New York City. Their work seems to appeal.

James Barton, who has been playing Shubert vaudeville as an added attraction, has been engaged by the Shuberts for the revival of "Under the Bamboo Tree", the musical comedy in which the late Bert Williams appeared.

Stone and Myers, "aut" comedians; Allen and Morrison, sister act; Wilson and Keppie, soft shoe dancers, and Leon's Pony Circus, playing the Grand Theater, Auburn, N. Y., the first half of last week, entertained the 1,400 men inmates of Auburn Prison January 23.

The Middletons have been playing vaudeville houses on the West Coast since November 1 last. They are now playing Ackerman & Harris Time. They will probably start East February 15, stopping at some of the large cities en route.

Joseph H. "Musical" Smith, late of the Al. G. Field Minstrels, has been making the rounds of the vaudeville houses in Cincinnati the past few weeks and is reported to have pleased generally. He is stopping at the Elwood Hotel in that city.

Manny Kolb and Jim Depinto, well-known vaudeville team, are with the Earl & Rial Revue, playing a Mid-Western Circuit. They are doing their musical specialty to satisfied audiences. James H. Cullen is a featured comic with the act.

Franklyn Farnum, film star, now appearing in vaudeville, talked to 500 youngsters in the Boys' Club, Troy, N. Y., January 20. He spoke on "Opportunity". Mr. Farnum was playing Troctor theater, that city, in the sketch, "The World Loves a Winner".

Jack McGowan, author and comedian, who was booked on the Delaney Time as far as Canton, O., jumped into Chicago this week and played the Kedzie and a few neighborhood theaters, starting for the East, he will play one week in the Palace, Detroit.

Victor Sherwood writes that he is musical director with Paul Lowry's Southern Harmony Four, originally on the Pantages Circuit. The act has a cast of nine, including Sherwood, Paul Lowry, E. C. Bell, Jack Lloyd, Edward Few, Drane Walters, Jack Chapman, Harry Carrington and Jimmy Fitzgerald.

In an interview with Caterina Marco, which appeared recently in The Terre Haute (Ind.) Tribune, Mique O'Brien, the interviewer, says: "In the history of the concert and grand opera stage, one may look in vain for references to prima donnas, especially sopranos, who have been accepted as singers at the age of seventy."

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

## Repertoire Theaters for Broadway

Several Preparing for Next Season With Grace George, Robert Milton and Others Reported Interested

NEW YORK, Jan. 27.—Broadway will probably see one or more repertoire companies playing here next season. The Moscow Art Theater's success has revived interest in the scheme, and it is said that several backers of the New Theater, which tried out the idea from 1909 to 1911 at what is now called the Century Theater, are about ready to experiment again.

Grace George, who once had a resident company at the Playhouse, will try the same thing again. Robert Milton is already getting a company together and Walter Hampden has leased the National Theater for next season to produce Shakespeare and other classics. With these companies and the Equity Players and the Theater Guild already in existence, Broadway will be assured of having several companies devoted to the best drama.

### Grace George Selects Plays

The plan of presenting repertoire with a resident company has progressed so far with Grace George that she has mentioned some of the plays to her associates which she will present. These include: "Caste", by Tom Robertson; "The Country Girl", an adaptation of Wycherly's "The Country Wife"; "Money", by Bulwer-Lytton; "She Stoops To Conquer", by Oliver Goldsmith; "Sweet Lavender" and "Clan Carty". All of these plays are fine old English comedies and Miss George will specialize in this type of drama, following the lines of the old Augustin Daly company.

Robert Milton has been quietly lining up a company to present repertoire for some time. Mr. Milton is one of the most accomplished stage directors in this country. He has been identified with many fine plays, in particular "He Who Gets Slapped", which he was called in to direct for the Theater Guild. Mr. Milton spent many years in Russia and is thoroughly informed as to the inner workings of the great Russian repertoire theaters. He will probably specialize in the production of the finest modern plays. For his leading player Mr. Milton is trying to get Meggie Albanesi, a young actress who has been a sensational success in London. Among others mentioned as being wanted by Milton are: Margalo Gillmore, Leslie Howard, Esdee Wright, Blanche Bates and Geoffrey Kerr.

### "New Theater" Backers Interested

Several of the backers of the New Theater experiment are reported as ready to try again. The idea of playing repertoire received a big setback when this house failed to draw a large number of patrons, but the finished ensemble playing of the Moscow Art Theater has so impressed a few of those who backed the enterprise that they are convinced that their original idea was right and that it is worth trying again. One wealthy man who was in this group is said to have remarked that if for no other reason the repertoire theater should be given another chance in order to demonstrate that American actors can develop as fine an ensemble as the Russians with equal opportunity. This man is preaching this gospel to others of his associates, and it is believed that before long some positive statement will be made about the plan.

Walter Hampden's recent announcement that he had leased the National Theater for the whole of next season may also bring other former managers into the producing field. Mr. Hampden has built up an extensive repertoire of Shakespearean plays and this season has added Massinger's "A New Way To Pay Old Debts". He will make up his repertoire largely from Shakespeare and the classic comedies, and is said to be in negotiation with a prominent English actor and actress to play leading roles with him.

### Example Set by Russians

There is no doubt that the splendid ensemble playing of the Moscow Art Theater has made a big impression on the theatrical profession. The Friday matinees of this company have been complete sellouts. As early as last Tuesday there was not a ticket to be had at the box-

### FIVE STARS IN "THE CIRCLE"

Chicago, Jan. 25.—"The Circle", with five stars—Wilton Lackaye, Henry Dixey, Charlotte Walker, Amelia Bingham and Norman Hackett—which is headed this way from the South, will play two weeks of one-night stands in territory adjacent to Chicago, then go to Iowa. The show will not play Chicago, as John Drew and Mrs. Leslie Carter were in the company seen here. Jamea Wingfield, who is handling the one-night time for the company, said the road show will play Dubuque, Freeport, Dixon, Bevidere, Galesburg, Burlington, Ia., and Peoria, Ill.

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

### ANN MASON



Playing the leading feminine role in "The Last Warning", at the Klaw Theater, New York.

### MAX REE, ARTIST, ARRIVES

New York, Jan. 27.—Max Ree, the artist and costume designer of the Reinhardt Theater in Berlin, has arrived here as a forerunner of Reinhardt himself. Mr. Reinhardt is to produce plays here with American casts, and will use Max Ree's sets and costumes. Mr. Ree won fame on the continent for his beautiful scenery, and it is said that he has an exceptional gift for making every woman look beautiful on the stage.

### POLISH PLAYERS TO APPEAR

New York, Jan. 27.—David Colmaister, a Polish musical director from Lodz, Poland, arrived in this city last week to arrange with a New York producer to bring over the Wilna Art Theater, a company of artists similar to that of the Moscow Art Theater. Mr. Colmaister will also arrange for the filming of pictures of Jewish life in America, which he will take back to show in Poland.

### "BLACKMAILERS" RECAST

New York, Jan. 27.—"The Blackmailers", Barry Connors' melodramatic farce, closes in Buffalo tonight and will be withdrawn for a week for recasting and rehearsing. Only five members of the original cast are left in the company, which will reopen in Atlantic City February 5.

Kay Laurel will replace Olive Tell in the leading feminine role of "Whispering Wires" at the end of this week. Miss Tell will shortly be seen in a new play.

## Ann Mason Discusses Helen Kellar and Vocal Cultivation

If you saw "The Last Warning" you remember Ann Mason, the ingenue type of leading lady with the tensely dramatic voice, who was a thrilling bundle of nerves and decidedly good to look upon. She plays the role of Dolly Lympken. It's Ann Mason we're going to tell you about.

When we were ushered into her dressing room we found that the dressing room opened into a sitting room filled with feminine toilet de role—a copper tea kettle, a chafing dish, teapot, china cups, saucers, spoons, perfumes, a gold mesh handbag and several photographs of a prepossessing young actor.

Having forgotten that Patterson James had lamented the "awank" in Ann Mason's voice and that Windsor P. Daggett had referred to it as a "cough", we made a bad beginning by complimenting her upon her voice, stating that we had heard several well-seasoned actors admire the dramatic timbre of the Mason voice. The "awank" immediately transferred itself to Miss Mason's lips in the form of a sarcastic little curl, and she mentioned the "awank" and "cough" definitions, stating that when the cough criticism was made she was in the throes of laryngitis.

We quickly changed the subject by asking Miss Mason to tell us where she came from. "I was born in Richmond, Va., but have lived in Washington nearly all my life." (In Virginia lies the reason for the delicious "awank", we believe.)

In response to our question, "How long have you been on the stage?" she replied five and a half years. We learned also that she had a hard battle to become an actress because of parental objections. "Southern pride, you know," she added. But the young girl had learned by appearing in amateur dramatics that the stage has unique charm and allurements. She came to New York and visited a former instructress, and together they tried to decide just what young Miss Mason could do to earn a living. The decision always swung back to the stage, altho they covered the possibilities of practically every field of endeavor.

Miss Mason then secured an engagement in stock in Northampton, Mass. Later she played in stock in Yonkers, Albany, Utica, Milwaukee, and has been with the famous Elitch Garden Players for the past two seasons. Miss Mason is very enthusiastic about the splendid opportunities for artistic training offered by stock. She later played an ingenue role with Henrietta Crosman in "Erstwhile Susan" and the role of an adventuress in "The Acquittal" for three years, thereby becoming classed as the ideal adventuress and receiving offers of such roles. The adventuress remark seemed rather incongruous coming from the lips of this fair, girlish actress, whose slender form is rounded into lines of infantile softness, supplemented with a pink-and-white complexion, fair hair and blue eyes. Miss Mason looks years younger than her photograph.

"I have also had motion picture experience," said Miss Mason. "In just ONE picture," she added, "with Helen Kellar in 'Deliverance'. I played the role of Helen Kellar as a little girl. From January to April I was constantly in the presence of this most wonderful of women. At first I was inclined to pity her, but later found her inspiring, vital, alert and always happy. The months spent with her were like living in another—a spiritual—world, and I learned more of fortitude and courage from Helen Kellar than I have learned of life itself."

It was our intention to ask Miss Mason if the stimulation of hysteria didn't leave any bad after-effects, but we found our answer in Miss Mason herself, who was all radiance and composure just after the last act.

"Have you any hobbies?" we asked. "Yes, just ONE," with an air of mystery.

"What is it?" we asked.

"My husband," she replied. Then we understood why there were so many photographs of a certain prepossessing young actor in Miss Mason's dressing room.

ELITA MILLER LENZ.

### "STEAMROLLER BRENDER" OFF

New York, Jan. 27.—"Steamroller Brender", the first Genec McIsaac production, closes tonight at Stamford, Conn. This piece opened in Wilkes-Barre, Pa., January 15. It had so hard a pull that the producers had the idea of having the piece rewritten to attract the public, but after serious consideration of its merits it was decided to take the piece off for good.

### CELEBRATE 30TH ANNIVERSARY

New York, Jan. 26.—The thirtieth anniversary of the opening of the Empire Theater was celebrated last night by a party given by Billie Burke, who is playing the theater in "Howe Briar". Many of the players now on Broadway attended and a buffet supper was served.





**W**ELL, another week has rolled around and again we are chained to our faithful typewriter, ready to tell you what we have seen and heard. . . . First, Tom was told that Harry Green is making a bid for the English rights to "Give and Take". . . . Harry played "Welcome, Stranger" in London and made a whale of a hit in it. . . . Either one of the parts in "Give and Take" should suit him well. . . . We also hear that Jane Grey may play the leading part in "La Flamme", a play from the French, which William A. Brady is about to produce. . . . Tom saw Sam J. Harris last week. . . . No, not manager Sam, but actor Sam. . . . At least he used to be an actor. . . . Sam is now selling automobiles in Stamford. . . . Sam tells us that there is quite a crowd of ex-actors in his town and they are all vastly interested in the new shows which open there before they get to the Rialto. . . . Marc Connelly, who flitted from these parts a few weeks ago, is back again. . . . Marc took a trip to Bermuda, and, on coming back, became ill and had to take to his bed. . . . The idea of the trip was to get a rest. . . . Now Marc will get it in New York. . . . Tom met Lou Breau. . . . He has just completed a new batch of songs and is about to start on a musical comedy. . . . He should be able to write a good score, for he has a great gift for melody. . . . Tom also met George Gershwin. . . . He will probably write the tunes for George White's "Scandals" again this year. . . . In the meantime he is studying composition with Rubin Goldmark. . . . George is one composer who takes his art seriously. . . . He is learning the technical side of the game from the ground up. . . . Tom hears that "Kimono", the sensational novel of Japanese life in certain phases, will be made into a play. . . . It will be some drama if they follow the story as it is developed in the novel. . . . Woodman Thompson, the scene designer for the Equity Players, tells Tom that he has an interesting problem on hand with the sets for "Roger Bloom". . . . This play is said to be very novel, but everybody concerned in the production is keeping close-mouthed about it. . . . Tom met Bosworth Crocker, the playwright. . . . In private life she is Mrs. Ludwig Lewisohn. . . . She tells us that Ludwig is off on a lecture tour. . . . He is playing one-night stands in the West and will be at it for some time to come. . . . She adds that when he returns he will probably know what it feels like to "troupe". . . . George Burton has returned. . . . George sailed forth a week or so ago with "Steam Roller Brender", telling all his pals that he thought the show would be a flop. . . . They all tried to make him think the other way. . . . However, George came back when the show caved in, made a carefully-timed entrance into the Green Room Club while the gang was at lunch, and shouted: "For once I was right." . . . It was the hit of the day. . . . During a recent performance of the Barrymore "Hamlet", during the "Play Scene", Lark Taylor was suddenly taken ill and could not go on with the Player King's lines. . . . Frank Hearn, a lad of sixteen, who plays the Player Queen, went right on and read the King's part as well as his own. . . . The audience did not know the difference and the scene went thru beautifully. . . . Good boy, Frank! . . . We'll say that's "trouping". . . . P. S.—Have you sent in your two dollars to the Actors' Fund?

TOM PEPPER.

"HUMORESQUE" REOPENING

New York, Jan. 27.—"Humoresque", with Laurette Taylor in the leading role, will reopen at the Montauk Theater, Brooklyn, next Monday after having laid off for rehearsals and recasting during the past two weeks. After playing Brooklyn for a week the show goes to the Broad Street Theater, Philadelphia, for two weeks, and then will probably come to Broadway.

The new additions to the company are: Sam Sidman, Alfred Little and Lou Scrin. The rest of the cast includes: Kutha J. Adler, Chester Hermann, Dot Willens, Dorothy Hurton, Sydney Carlyle, Frank Manning, Lillian Garrick, Elsa Gray, Charlotte Salkowitz, Sidney Salkowitz, Hubert Wilke, James H. Bell, Howard Lindsay, Jules J. Bennett and Vera Berliner.

COAST WANTS MORE SHOWS

Chicago, Jan. 27.—According to Calvin Heilig, of Portland, Ore., president of the Northwestern Theatrical Managers' Association, there is an urgent demand for more shows on the Coast. Mr. Heilig was here this week on a business mission.

DRAMATIC NOTES

Florence Reed will be seen in William Hurlbut's play, "Hail and Farewell", on Monday night, February 19, at a Broadway theater.

"The Blimp" will fly into some theater in New York some day this month, immediately following its out-of-town pull thru wind and storm.

John Golden is now in Miami, Fla., where he will try to get the fish to act as judges on a trunkful of manuscripts, which is part of his luggage.

Emily Ann Wellman is a member of Tom Fallon's new company rehearsing his latest product, "The Wasp". It is booked to open in Allentown February 9.

The Harvard prize play, "The Jilts", has been rechristened "You and I". It is now

rehearsing at the Belmont Theater, New York, and is the creation of Philip Barry.

Myron C. Fagan's company of "Thumbs Down" opened in Wilmington, Del., last Monday and is now at the Walnut Street Theater in Philadelphia, where it will remain for an indefinite run.

Manrice S. Revnes, producer of Moinar's comedy, "Passions for Men", will produce two one-act plays at special matinees at the Belmont called "The Field Marshal" and "A Preinde to King Lear", by the same author.

Jane Grey, who plays Evadne in the Equity Players' production of "Why Not?" at the Forty-eighth Street Theater, New York, was called out of town because of the sudden death of her father last week. She was replaced by Beatrice Hendrikson.

Remy Carpen, last seen in New York in "The Plot Thickens", will appear there in a Shakespearean travesty known as "The Marriage of Hamlet". It was recently produced by M. Gemler and his repertory company at l'Odeon Theater in Paris.

Henry Morrell, playing with the "Loyalties" Company at the Gaiety Theater, New York, has received an offer to again become an instructor of the Royal Academy of Dramatic Art in London. This institution numbers many distinguished graduates.

The complete cast of Brock Pemberton's production of "Rita Coventry" consists of: Charles Francis, Dorothy Francis, Grace Filkins, Alfred Hesse, Eugene Powers, Dwight Frye, Leopoldine Damrosch, Edward H. Wever, Jay Fassett, Auguste Aramini and Clare Weidon.

The Boston company of "The Fool" will replace the New York company at the Times Square Theater, New York, for the matinee performance on Wednesday, February 7. All proceeds taken in will be donated to the relief of the poor thru the Charity Organization Society.

Josephine Victor is slated for a booking to London to star in Robert McLanaghan's "The Fires of Spring". The author is in New York negotiating for a producer for his "Decameron Nights", which is now in its tenth month in London. Either A. L. Erlanger or William A. Brady will produce it here, it is said.

Flora Sheffield will be the leading woman in Augustus Thomas' dramatization of John Taintor Foote's story, "The Song of the Dragon", which George M. Cohan is going to produce. The production of this piece had to be delayed several months due to the fact that no woman was found who was suitable for the leading feminine role. Rehearsals start shortly.

"The Comedian", David Belasco's latest production, opened at the Ford Theater in Baltimore last Monday. Lionel Atwill is the star of this piece, the work of Sacha Guitry. He is supported by Joseph Herbert, A. P. Kaye, Albert Gran, Paul Douset, Harold Seton, William Lorenz, Will Hindson, Jacques de Wolfe, Elsie MacKay, Evelyn Gosnell, Rose Winter, Margurita Dwight, Margaret Denys and Myra Florian.

Eugene O'Neill sailed into New York last week from his haven in Provincetown, where he goes every once in a while to freshen his source of inspiration and aspiration. No doubt Arthur Hopkins' office will be one of his main stops while here, so that they can discuss plans for the presentation of Mr. O'Neill's next play, "The Fountain". With all the guessing and prophesying going on as to who will play the leading role, Fritz Leiber will probably be the man chosen.

Miss Barrymore will be supported by Violet Kemble Cooper, Cynthia Brooke, Alice John, Eva Leonard-Boyne, Cyril Keightley, McKay (Continued on page 36)

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

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 27.

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COMING TO BROADWAY

New York, Jan. 27.—Next week promises to be rather dull on Broadway, there being but one opening and a new play from the Moscow Art Theater Company's repertoire. The Bramhall Players will also put on their first bill of the season at their theater. The Broadway premiere is "Caroline", a musical show, which the Shuberts will bring into the Ambassador Theater.

"The Lady in Ermine", which is at present occupying that house, will be moved to the Century Theater, and "Blossom Time", which has been holding forth there, will take to the road.

The Bramhall Players will present "The Fool's Revenge", by Tom Taylor, on February 1. This piece will be given for five performances weekly for four weeks, to subscribers only. The new play to be presented by the Moscow Art Theater is Tolstokoff's "The Three Sisters". It will be played for the full week.

The week of February 5 will see four openings. They are: "Peer Gynt", at the Garrick Theater; "The Blimp", at a theater as yet unannounced; "Sun Showers", a musical comedy which will replace "The World We Live In" at the Forty-fourth Street Theater, and "Iobound", which will open February 10 at the Harris Theater, following the closing of "Hamlet" the previous night.

As a matter of fact production has taken a slump. The agencies report little engaging being done, and one of the prominent men in this line told a Billboard reporter that he did not expect any great activity until spring,

when the new plays for next season's Broadway showing will be tried on the road.

Business has taken a turn for the better and most of the successes and nearly all the half-successes are doing well at the box-office. The consequence is that there are few shows announced to close, and, with all the theaters being occupied, a piece flirting with the road in the expectation of crashing into Broadway has a poor chance of getting in at present.

One piece which opened last week had to guarantee the management of the theater ten weeks at \$4,000 each. The producer has a large bankroll and was willing to put up the money, particularly as it was his first showing on Broadway. At that the show got bad notices and it is having a hard job getting any kind of a house, even with lots of paper out.

Later in February this condition may work out better for those shows wanting to make Broadway. Among those tentatively spoken of as coming in during that time are: Florence Reed in "Hail and Farewell", "The Root-leggers", "The Jilts", "Where the Subway Ends", "The Laughing Lady" and "Naughty Diana". The latter piece was expected in before this, but A. H. Woods is sending it to Boston for a four-week run before showing it to Broadway. Still another play which will probably come in before long is Laurette Taylor in "Humoresque". This piece has had considerable recasting since it opened, but is now believed to be set right.

# STOCK DRAMATIC

## IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

### PARK PLAYERS

#### Triumph in San Antonio

#### Big Business Results After Opening Week—Company Now Operating on Permanent Plan

San Antonio, Tex., Jan. 25.—The Edna Park Players are now firmly established at the Royal Theater. Coming here as they did without notice, with no publicity and in a run-down theater that had been playing old pictures since closing as a lantages house two years ago, it was quite an up-hill fight to educate the public as to its change of policy, especially as the house was known as a second-run picture one and the plays put on such as "Fair and Warmer", "East Is West", "Turn to the Right", etc., had all played the city as pictures. This, added to the house management making the lobby look like a picture house with loud "fronts", made the up-hill climb harder, altho the opening was a big affair, as described in a previous issue of The Billboard. The good news spread around, however, with several novel press-agenting stunts, such as Miss Park and Jack Edward being invited as guests to the various noon clubs, the Rotary, Kiwanis, Lions, etc. which showed results, and by the end of the second week, while "Fair and Warmer" was being played, the back seats began to fill for the first time.

The first sellout came on Wednesday matinee of the third week with "East Is West" as the attraction, with heavy business Thursday night and a sellout at Friday night's performance and the matinee and night Saturday. "East Is West" is still the talk of the town.

The Alzar Temple of the Mystic Shrine bought 450 seats for one night and the Kiwanis 200 the following night. Miss Park scored marked success in the role of Ming Toy, as she is one of the smallest actresses on the stage, which made her bodily as well as artistically suited for the part. Jack Edwards also firmly established himself as a very popular leading man and his characterization of the part of Billie Benson brought him his first flock of letters from the gentler sex of "Fair Texas". The acting and makeup of Percy Barbat as Charlie Yang created a sensation, with the whole town talking about it and drawing a big feature story by the best-known woman writer in town. "East Is West" paved the way for big business for the following bill, "The Broken Wings", and altho they don't take to Mexican bills here, S. R. O. was the answer after Wednesday. The current attraction, "Turn to the Right", is expected to establish a record for the house.

A new bill is given each Sunday matinee for the week. One show a night and Sunday, Wednesday and Saturday matinees is the policy of the Edna Park Players. Robert C. Bell is the art director and artist, George McManus the stage director and A. Wright the business manager.

The Southern Enterprises has put its old Grand Opera House man in to manage the house—"Gene" Wildenstein, the only legitimate man still on the job here. W. J. Lytle is the general manager of the fourteen-odd houses here.

#### AUGUSTIN STOCK EXCEEDS ALL RUNS IN FRAMINGHAM

The Augustin Stock Company has passed its fifteenth week of stock at the Gorman Theater, Framingham, Mass. This is claimed to be the first time in years that a stock company has played that city and stayed so long. The company opened early in October and has been playing to good business all along. Plays that have been presented are: "The Brat", "The Acquittal", "Within the Law", "Pair of Sides", "Little Peggy O'Moore", "Up in Nabel's Room", "Baby Mine", "Rebecca of Sunny Brook Farm", "The Seventh Guest", "It Pays to Advertise", "The Girl He Couldn't Buy", "The Hottentot", "Fair and Warmer", "Kick In" and "Jim's Girl". William Augustin is the director and leading man and Ruth Floyd is leading woman. The supporting cast includes Elizabeth Fox, Alma Wall, Dorothy Richard, Jack Chetty, Fern Foster, W. Hyatt and Wm. H. Malone. Herbert J. Augustin is company manager.

### VIOLET HEMING PLAYS LAST WEEK IN TOLEDO

Toledo, O., Jan. 23.—For her second and final week as the star of the Toledo Theater, Violet Heming is being presented by Manager Holstein as Jennie Clayton in "Forever After". Stock audiences often like a chance to weep and handkerchiefs are very much in evidence this week. Miss Heming has had an opportunity to show her versatility in the two weeks she has played in Toledo, opening last week in a comedy role in "Nice People" and following it this week with this highly emotional part. Her work in "Forever After" stamps her as a delightful actress—one who can look the "sweet sixteen" required in the earlier scenes of the play and yet able to handle the later emotional scenes. Don Burrows played the boy lover with sincerity and restraint. He is a great favorite in Toledo. Howard Miller plays Jack and Neil Pratt captures the laughs in the comedy part. Beulah Bondy is the stern mother and B. N. Lewin makes a character bit stand out.

Next week "Your Young Wife" is announced with a new star. W. H. C.

### LEWIS RETURNS TO CAST AND IS GIVEN OVATION

Houston, Tex., Jan. 25.—Gene Lewis, of the Lewis-Worth Players at the Prince Theater, returned to the cast Sunday night, after several weeks of inactivity because of serious illness, in the role of Richard Clarke in "The Meanest Man in the World". When Gene stepped on the stage for the first time Sunday night the applause lasted for more than ten minutes and he had to start his lines before the cheering audience would allow the play to proceed. Then at the end of the first act came the flowers, flowers and more flowers. He addressed the audience, expressing his appreciation for the reception.

Olga Worth hasn't much of a part this week, but she makes a most enjoyable proprietor of a grocery.

Harry Hoxworth, as Bart Nash; Ewing Cherry, as Ned Stephens; Knoch Hyder, as Frederick Leggett; Edward Beach, as Michael O'Brien, and Joseph Remington, as Carlston Childs, all give flawless presentations. Mortimer Weldon, as Hiram Leeds, does some good work.

### FOSTER WILLIAMS AND LEONA POWERS



Mr. Williams is leading man and Miss Powers leading lady of the Saenger Players, New Orleans, La.

#### GRAND PLAYERS MAKE DEBUT IN SALINA, KAN.

Salina, Kan., Jan. 25.—Monday night the Grand Players, under the management of C. G. Weston, made a favorable debut at the Grand Theater in "The Brat". With a seating capacity of 1,000 the management does not claim to have opened to capacity, for the two extreme ends of the balcony are not desirable seats and Manager Raleigh M. Wilson never tries to push them. Business was very satisfactory for so new a thing in Salina, a town of less than 20,000 population, and it the opening attendance, followed by an increase of twenty-two per cent the second night, can be taken as a criterion, the experiment bids fair to be a success. The members of the company are delighted with their reception and have taken a fancy to the city, as it is a real progressive Western Kansas town. The players were cast as follows: Loraine Campbell, as Angela Depew; Byrl Vane, Jane Smythe; Mamie Sheridan Wolford, Mrs. Forrester; Roscoe Patch, Timson; Harry Clark, the Bishop; Edd Russell, MacMillan Forrester; Jack Driscoll, Steve Forrester, and Myrtle Bligden, The Brat. There were two members not listed on the opening program, but they will be seen in later productions. They are Cecil Burton and Agnes Young. The company is 100 per cent Equity.

#### FRED NELSON ILL

Fred Nelson, the popular "heavy" man of the Charlotte Wynters Players, Paterson, N. J., was taken suddenly ill January 21 with what is feared to be pneumonia and it was necessary for Company Manager William J. Riley to engage on short notice another actor to play his role in "The Lady of the Lamp".

#### POLICE STOP TICKET SALE FOR "POLLYANNA"

Wilmington, N. C., Jan. 25.—The Pickert Stock Company for its sixth week in Wilmington is producing "Getting Gertie's Garter" to packed houses. Miss Pickert as Patsie Walrick was exceptionally good and Ralph W. Chambers was screamingly funny as Allan. Violet Leclear, Caroline Cunningham and Gertrude Espie were all good in the feminine roles, while Fredric Tonkin, Jack Daly, Robert Sacray and Jack Emerson kept the audience laughing in their respective parts. The scenery painted by George Wickman was exceptionally attractive. "Experience" follows, with "Bird of Paradise" underlined. The house record was broken last Saturday, the police stopping the sale of tickets after every seat was taken and hundreds were turned away. "Pollyanna" was the attraction.

#### STOCK PRODUCTION ON PAR WITH ROAD SHOWS

Ft. Dodge, Ia., Jan. 25.—The Gordinier Players are appearing this week at the Princess in "The Seventh Guest". A local critic says of the play:

"The play as it is staged and interpreted by the Gordiniers is as good as anything that they have ever attempted in this city. Not only that, but their interpretation of it is equally as good as that of the road companies who presented the other two shows."

The company includes S. O. Gordinier, Harry F. Vickery, Maralyn Fink, Jimmie Williams, Verah Viola, Gene Lane, Pearl Hazelton, Glenn H. Coulter, Betty Brooks and Robert Thompson.

### SAENGER PLAYERS DO PHENOMENAL BUSINESS

New Orleans, Jan. 25.—"The Common Law", featuring Leona Powers as Valerie West, is doing a phenomenal business at the Saenger-St. Charles Theater this week, despite the unprecedented cold snap which broke on the city suddenly, which in no wise diminished attendance. The piece is beautifully staged, special attention being paid to minor details, a hobby with Lee Sterrett, who, in the absence from the city of Walter Baldwin, is directing the productions. Leona Powers made an admirable Valerie West and played her part in the true interpretation of the author's idea and received considerable applause. Foster Williams, the handsome leading man, as Louis Neville, had a character which exactly suited him and he looked as well as "lived the part" during the entire performance. Antoinette Rochte as Mrs. Neville was, as usual, beyond criticism, and it can truthfully be stated that she is the best character woman who has appeared in this city for many a day. Lola May as Lita Tavis is entitled to considerable praise for her careful work, and showed careful study and dressing of the part. Next to the leads William Melville as Jose Querida received careful attention from the auditors, who, as on former occasions, pronounced him one of the best seen as a member of a stock organization. Others entitled to special mention were James Dolan as Sam Ogilby, Orris Holland as John Burleson and Guy Hittner as Jimmy O'Hara. Next week, "The Bad Man", followed by "The Ruined Lady".

### EDMONTON (ALTA.) STOCKS

Edmonton, Alta., Jan. 25.—In spite of the fact that "It Pays to Advertise" had already been done by the Metropolitan Players during the past year, the Bill drew good business at the Metropolitan Theater last week. Alexis B. Luce, Jane Aubrey and Cliff Dunstan gave sterling performances in the parts of Rodney Martin, Mary Grayson and Ambrose Ivale. All the other parts were capably acted.

"Sweet Nell of Old Drury", excellently directed by Verna Felton, was given an admirable production by the Allen Players last week. Four magnificent sets were used and the dressing was gorgeous. Verna Felton was a delightful Nell and Allen Strickfaden an excellent Charles. Marvel Phillips was an appealing lady Olivia, Taylor Bennett a capital Lord Jeffreys and Marguerite Klein an attractive and convincing Duchess of Portsmouth. The best of support was given by the balance of the company.

GEORGE FORBES.

### ELLA KRAMER PLAYERS OFFER "EAST IS WEST"

Williamsport, Pa., Jan. 25.—The Ella Kramer Players presented a sensational production of "East Is West" last week and it has been a long time since the Majestic Theater has housed such an array of scenery, costumes and talent all at one time. The staging was particularly beautiful. The "Love Boat" scene made a gorgeous spectacle. The cast was augmented by a number of local girls as "Sing Song Girls". "East Is West" is one of the finest plays ever produced in Williamsport and is a triumph for Miss Kramer and her associate players. Capacity business is the rule. K. EDW. CULP.

### OTIS OLIVER TO STAGE NEW COMEDY ON COAST

Davenport, Ia., Jan. 25.—Otis Oliver, for two seasons director of a stock company in the old American, Davenport's pioneer stock and vaudeville theater, is now director of a Los Angeles (Calif.) theater, according to information reaching his friends here. He is scheduled to stage a new comedy in the Walker Theater, February 4, with scenes from Davenport, Cedar Rapids and Oskaloosa, and has titled the play "Don't Park Here". The Iowa Society of California has reserved a block of seats for a series of nights.

### MAJESTIC PLAYERS ARRIVE IN HOUSTON

Houston, Tex., Jan. 24.—The Majestic Players, the stock organization to play the Majestic Theater, now abandoned by Keith Players for the new building, have arrived in the city. Winifred St. Claire, one of America's leading stock players, heads the company, which includes Edith Spears, Blanche Wallace, Maida Beale, Helene Ambrose, Raymond Bramley, Edward Butler, A. S. Byron, Franklin George, Lawrence Keating, L. Keating, W. B. Gilbert, Sherold Page and Walter Hyman. W. H. Hudolph will act as manager of the new company.

In the January 20 issue an error was made in the story concerning the Toledo Stock Company, wherein it was stated that Jano Cowl closed a two weeks' starring engagement with the Toledo company, etc. It was Clara Joel, and not Jane Cowl, to whom reference should have been made.

**STOCK CHATTER**

Albert McGovern has joined the Hippodrome stock in Dallas, Tex., and opens this week in "Never Say Die".

"Walt Till We're Married" is now being released for stock production in all territory by the American Play Company, Inc., of New York.

The Colonial Players, Pittsfield, Mass., offered "The Ghost Between" last week with Phyllis Gilmore as leading woman. Miss Gilmore has been playing seconds.

When Majestic vaudeville moves into its new home at Houston, Tex., in about two weeks, the old home will be occupied by a stock company under the direction of Edward Benton.

Jack Lewis, who recently closed a fifteen weeks' engagement as juvenile with the Proctor Players in Albany, N. Y., was a member of the stock company at Halifax, Nova Scotia, for two seasons.

Jack Waverly closed a short but successful engagement as leading man with the Marguerite Bryant Players at the Lyceum Theater, Pittsburg, Pa., January 20, to re-enter the motion picture field, it is said.

Irene Daniel, who joined the Pauls Players in Wilkes-Barre, Pa., November 13, as second woman, reports that business is wonderful and her present engagement one of the most pleasant she has ever had from every standpoint.

"Why" Eddie Mack, the well-known exploitation specialist and advance agent, is still on the job in Reading, Pa., always getting new ideas out of the melting pot to help put over the coming attractions of the Orpheum Players.

The Kaahne Hawaiians, who were featured in "The Bird of Paradise" as presented by the Garrick Players in Milwaukee, Wis., last week, have been held over for the week commencing January 23. All records are reported to have been broken at the Garrick last week.

Pierre Watkins, of the Proctor Players, Albany, N. Y., will be the stage director for the vaudeville and revue to be presented in Harmanus Bleecker Hall by the children of Albany Saturday morning, February 10. Mrs. James R. Beaman will introduce a children's dance revue, with her daughter, Olga Beaman, in solo, interpretative and group dances. Boy Scouts and Girl Scouts will appear in several group specialties.

Otis Oliver, who is well known in the East, having operated his own stock companies for the past two years, has accepted a position as director of the Los Angeles Theater. This new project is producing new plays, etc., on the Western Coast, and the Philharmonic Auditorium is being used by the project until its own theater is completed. The Los Angeles Theater has established headquarters in the California Building.

Charlotte Wynters, leading lady of the Charlotte Wynters Players, Paterson, N. J., was seen in the roles of Tien Tao and Lai Yun in "The Lady of the Lamp" last week and her work was highly praised by the local critics. William Courneen, as Arthur White; Joseph Greene, as Li Fu Yong; Harold Jessup, as Sam; Maude Franklin, as Wing Lee, and Harrison Hoy, as Lad Tzu Chong, all received commendation from the local dailies. Jack Holden, as Stanley Harrett, made his debut in Paterson with notable success.

**GLASER PLAYERS REVIVE "ST. ELMO" IN TORONTO**

Toronto, Can., Jan. 25.—The Vaughn Glaser Players this week are giving a revival of "St. Elmo" at the Uptown Theater and record crowds are attending. Before Mr. Glaser made his reputation as one of the most astute stock managers on the continent he had become well known as the hero of the dramatized version of Mrs. Wilson's once-popular novel. Mr. Glaser is playing the title role. The company presented the play last season.

**"TEA FOR THREE" OPENS IN SPOKANE**

Spokane, Wash., Jan. 23.—"Tea for Three", as presented here at the Auditorium Theater with Enid May Jackson, late leading lady of the New American Players, and her own company, got away to a good start with the house well filled and the piece receiving no less than three curtain calls after each act. The play opened at Oeour d'Alene last Thursday to a packed house. The contemplated tour of the Pacific Northwest has been held up pending arrangements expected to be completed during the coming week.

**MOVED—KATHRYN SWAN HAMMOND**

MANAGER HAMMOND THEATRICAL AGENCY, to OAKLEY HOTEL, 8th and Oak Street, Kansas City, Mo. Want to hear from Dramatic People in all lines.

**MARGUERITE ALLEN OPENS WITH STOCK IN SEATTLE**

Seattle, Wash., Jan. 25.—Marguerite Allen, owing to illness, was prevented from opening last week with the Cosmopolitan Players as the feminine lead in "Not Tonight, Dearie", but she opened Monday night in the title role of "The Girl in the Taxi". Eunice Richards, former Wilkes player and more recently with the Val Howland Stock Company, jumped into Miss Allen's part in "Not Tonight, Dearie", on short notice and did excellent work opposite Arthur Allard. The week of January 14 the company gave an impressive performance of "Experience", with Fred Sullivan in the title role; Arthur Allard as Youth and Eunice Richards as Love and Frailty. Mr. Sullivan's work branded him as one of the greatest character men ever to appear in Seattle. Productions to date have been "Miss Lulu Bett", featuring Justina Wayne; "The Mountain Man", featuring Arthur Allard; "Not Tonight, Dearie", featuring Eunice Richards and Arthur Allard; "Experience", featuring Fred Sullivan, Arthur Allard and Eunice Richards; "The Girl in the Taxi", featuring Marguerite Allen. Plays in preparation include "Zaza", "The Old Homestead", "Pitter Patter", "The Copperhead", "The Meanest Man in the World", "Welcome Stranger", "Madam X", "The Nightcap" and others.

**CARROLL PLAYERS THRILL WITH "THE BROKEN WING"**

Halifax, N. S., Jan. 25.—In "The Broken Wing" the E. James Carroll Players at the Majestic gave Halifax its most sensational thrill since the explosion. All of the players distinguished themselves with a corking performance, and the production was on a scale never before seen in Halifax. The airplane crash was splendidly manufactured.

The Mexican types were well portrayed with William Townsend's Capt. Santos standing out as a classic. Jas. Houston was most convincing as the conceited and imperious general, while the Bassillo of Edwin Kasper was a corking characterization and the finest bit of work he has done in Halifax. Nat Burns ran away with the comedy honors as the mysterious Mr. Cross from the States. The Billboard's correspondent has already remarked on Mr. Burns' inborn talent as a comedian. Edna Preston was at her best as the gringo-loving, impulsive little senorita. In every accent, action and gesture she was essentially Mexican. Her Inez will be set up in a niche beside her Pollyanna and Ming Toy. Her playing reached a splendid climax in the third-act scene with Cecilia, and the end of the act brought her many curtain calls. Thos. Hutchinson was wholly delightful as the manly "B. V. D.". He wears well, and every week he seems a little better than the last. He will soon be in Miss Preston's class as far as becoming a Halifax institution is concerned. Ernee Willett displayed an unexpected streak of talent in the character part of Onchus, it being a radical departure from the type she has been portraying of late and a distinct credit to her versatility. Grace Young's Cecilia was one of the best bits she has done here. Lloyd Sabine maintained his high standard in the role of Luther Farley.

Since the advent of the Carroll Players business has taken a remarkably good turn, the matinees without exception always drawing big houses.

**"THE BRAT" OFFERED IN WOONSOCKET, R. I.**

Woonsocket, R. I., Jan. 25.—At the Bijou Theater this week the Leon E. Brown Players are presenting "The Brat", staged and produced by Wm. Worswick and supervised by Leon Brown. Amy Dennis is playing the title role; Marie Estelle Caldwell, Jane; Margaret Pitt, Mrs. Forrester; Elizabeth Wells, Angela; Robert Fay, Timson; Frederick Allen, Bishop; Earle Mayne, MacMillan Forrester; Hooper Atchley, Steve Forrester.

Next week, "Cappy Ricks".

**IRENE SUMMERLY TENDERS NOVEL BIRTHDAY SURPRISE**

Reading, Pa., Jan. 23.—Irene Summerly, leading lady of the Orpheum Players, tendered a pleasant novelty birthday surprise last Thursday between the second and third acts of the performance of "Up in Mabel's Room". As the curtain was run down on the second act the house electrician turned out all the house lights and then the orchestra played "For She's a Jolly Good Fellow", while Eddie Mack, publicity representative, came down the center aisle carrying a beautifully decorated birthday cake, which, all lighted up with candles, made a very striking effect. Mr. Mack was followed by the young lady ushers, six in number, carrying several bouquets of flowers sent by the many friends Miss Summerly has made in her short stay here, also several from members of the company. Mr. Tennyson re-

**BROADWAY PLAYERS Are Satisfying in "Cappy Ricks"—Good Production Given Kyne Opus**

Schenectady, N. Y., Jan. 25.—For the sixteenth week of their local engagement the Broadway Players are presenting "Cappy Ricks". The play hardly deserves some of the praise which Schenectady critics have showered upon it. The standard ingredients of humor, romance and drama have been quite skillfully mixed by its authors, but it is not a prize amusement cake by any means. The Broadway Players give a satisfactory performance. Jerome Kennedy once more has a fat role handed to him, this time Cappy. The old seadog lacks the gentleness of Nathaniel Berry in "Shore Acres", Shavings in the play of that name and the grandfather in "Only 35", all of which parts have been played by Mr. Kennedy, but he has the faculty of making the audience like him. Mr. Kennedy handles the role of Cappy to the evident delight of Van Currier patrons. Harry Hollingsworth is his foil, Matt Peasley. Mr. Hollingsworth plays the part nicely and incidental gives the women a chance to see how well he looks in a uniform. William Lavena is the quiet, efficient, right-hand man to "the big boss". He handles the part in good fashion. Ruth Robinson, playing Florence Ricks, has an opportunity to weep copiously and display several pretty gowns. Modish clothes for Ramon Greenleaf in one act only this week, the remainder of the play a dirty sailor's uniform. Mr. Greenleaf is seen as Ceelle Pericles Bernard, the lackadaisical "John", who performs must work to show his chorus-girl-stenographer sweetheart how much of a man he is. The role is a corking comedy one. Nan Crawford plays the sweetheart and Charlotte Wade Daniels the gentle, kindly aunt of the heroine. John Ellis' physique stands him in good stead as a man of the sea. Director Ellis, Stage Manager Al Williams and Scenic Artist Albert H. Amend have turned out a good production of the Peter B. Kyne opus. The scene overlooking the famous Golden Gate is entrancing.

Ruth Robinson will have a chance to shine next week in "Widow by Proxy".

The Players will not be at the Van Currier Monday and Tuesday, a local organization having engaged the theater for those days. They will present "The Widow by Proxy" in Fort Ann and Port Henry the first two days of the week, opening here with a matinee performance Wednesday.

**WILLIAMS STOCK OPENS IN SPRINGFIELD, MO.**

Springfield, Mo., Jan. 24.—Ed Williams opened the Ed Williams Stock Company at the Landers Orpheum Theater Monday night and every seat in the house was occupied. Many prominent people of the city attended the opening night. Mayor Ed Freeman, in company with his wife and a party of friends, occupied one of the boxes, as did other city and county officials. For the opening bill Mr. Williams selected "The Brat", which was well received. Mr. Williams boasts of having one of the most capable companies he has ever had. The company includes Winifred Wyld, leading lady; Glo. Giffin, heavies; Dorothy Lingell, characters; May Dollyell, second business, and Clara Bell, Nell Buckley, leading man; Ben Thompson, heavies; G. M. Rummell, juvenile; Hugh Moore, second business; Frank Clark, scenic artist; Barney Barnett and Mr. Williams himself, manager of the company and playing the comedy roles. The scenic effects for the opening play were beautifully mounted, the settings perfect and the surroundings more than could be expected. The first performance went off smoothly and gave Springfield theatergoers something to go home and talk about. Ensey Barbour was present, having made a special trip from Tulsa, Ok., to attend the grand opening.

ceived them over the footlights, in turn handed them to Miss Irene, as she sat up in a bed in Mabel's room, which position she was in at the close of the second act. Then all the lights were turned on. The unique stunt was promoted by George Arvine, general manager of the players. After the performance all the members of the company held a supper and dance in honor of Miss Summerly. A big feature of the week was the banquet held at the Berkshire Knitting Mills January 15, given by Mr. Hemmerick, manager of the mills, in honor of the Orpheum Players. After the luncheon the players were escorted about the large hosiery plant, which employs 2,000 people. The management of the plant took over 1,000 seats for the Friday evening (January 19) performance, which Manager Arvine termed "Berkshire Night" in the local dailies.

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

**GORDINIER PLAYERS SCORE HIT IN "SMILIN' THROUGH"**

Waterloo, Ia., Jan. 25.—"Smilin' Through" is current at the Waterloo Theater and is one of the best plays done by the Gordinier Players since their opening here.

As Kathleen Dunganon Mento Everitt was a delightful sweetheart, and as Monyeen Clare, who a half century before was the innocent victim of a rejected suitor's bullet, revealed those touches of talent that makes the star. To both roles she gave a charming grace and the handwork of a finished actress. As John Carteret and as the young Carteret in the "playback" to fifty years before Herbert Duffy surprised those who had seen him before in two very dissimilar roles with his versatility in the portrayal of both characters. Art was predominant in the part of the embittered old man, at once natural and convincing, played with a superior and deft touch of reality. In the part of Kenneth Wayne, and, again, as Jeremiah Wayne in the tragedy of the wedding night of 1864, Wallace Griggs showed to most excellent advantage, giving the roles a dignity and a thoroughness that added force to the action of the play. John Hall, in the role of Dr. Owen Harding, was an admiring old maid to the lovers, handling the character cleverly. Miss Happy Bittner, ingenue, appearing as Mary Clare, in a role of very different class from those in which she has appeared heretofore; Virginia Stewart, as Ellen; Adele Bradford, as Sarah Wayne, in the prolog, and Harry Richards, as Willie Ainsley, all gave strong and important support to the principals.

Earle Ross deserves great credit for producing the difficult play so smoothly and so mechanically and historically satisfactory. The scenic elements were in the hands of Dalas Packard, who scored high in bringing success to the show.

**"THE BIRD OF PARADISE" DRAWS BIG IN MILWAUKEE**

Milwaukee, Wis., Jan. 24.—"The Bird of Paradise", this week's attraction at the Garrick, is one that everyone, from Director O'Shea to the property man, can well be proud of. We can not think of anything that has been produced as painstakingly, in stock, in years. There is a wealth of detail in the Tully play and it has been mounted with care and nothing has been omitted. When we say the volcano scene was superior to the original we realize we are making a broad assertion, but that is exactly what we say. A troupe of real Hawaiians, splendid singers and dancers, goes far in creating the proper atmosphere.

Myrtle Ross plays Luana and does very fine indeed. And Howard Hall for once buries his real self and gives a corking performance as Wilson, his best work this season. As the beachcomber, Jay Collins did a splendid piece of work, and Bert Brown was a most capable Hatch. Blosser Jennings made the old priest an imposing figure, and Oscar O'Shea played the missionary well. Edward O'Malley was a picturesque figure as the Hawaiian lad. Esther Evans made the faithful old foster mother a most appealing character and splendid aid in smaller parts was contributed by Hazel Merriman, Margaret Currie, Jane Brock, John Peters, David LaMont and others, not forgetting Gale Sondergaard, who looked very pretty and played very well the part of Diana.

That Manager Gross' effort is being appreciated is evident from the packed houses; indeed it is doubtful if the Garrick will be able to accommodate all who wish to see this very pretty story.

Next week "The Bad Man". H. R.

**MANY STOCK PLAYERS IN "THE CAT AND THE CANARY"**

Stock is heavily represented in the latest company of "The Cat and the Canary" to be sent on the road. No less than seven of the ten players in the cast are former stock people and all the important roles are in their hands. The two leads, Shirley Booth and Lee Tracy, have both appeared in stock, as have Elsie Esmond, the comedienne of the show; Richard Farrell, Marion Tanner, George Leffingwell and Harold Hartsell. Alma Kruger, Scott Hitchener and Thaddens Gray complete the cast, which was characterized by one critic as "one hundred per cent" good. The company has only been out a few weeks, but has received uniformly excellent notices and has drawn good business. A two months' route in the Northern country has already been laid out for it.

**BRYANT PLAYERS CONTINUE RUN IN WASHINGTON, PA.**

Marguerite Bryant, leading lady of the Marguerite Bryant Players, has won a host of admirers by her sincere work and pleasing personality in Washington, Pa., where the company has been playing at the Globe Theater for many months. Chas. Kramer, sole owner of the company, is playing the comedy roles and also has become an established favorite. Other members of the acting cast include Matt McIngh, Bill Buhler, Ben Lumley, Kirk Brown, Jr.; Bruce Rinaldo, Mabel

(Continued on page 20)

# HOUSE REPERTOIRE TENT

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

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## J. DOUG MORGAN

In Port Arthur Three Weeks

Engagement Extended as Result of Reported Big Opening Business

According to Dad Zelno, the J. Doug Morgan Show, playing at Thomas Boulevard and Waco avenue, in the heart of Port Arthur, Tex., is drawing nightly large crowds, who, to quote The Labor Forum, acclaim this by far the best dramatic troupe that has yet played in Port Arthur. On Monday night, January 15, 400 people were turned away. Mr. Zelno writes: "I am on the front and know," he says. After repeated requests from the patrons for the management to prolong the company's stay in Port Arthur, Mr. Morgan extended the engagement two weeks. The J. Doug Morgan Players are not all strangers in Port Arthur, especially Mr. Morgan, who has quite a number of old friends there, all of whom speak in the highest terms of the class of performances given by these players. Mr. Morgan has added a troupe of six real Hawaiians, making twelve vaudeville specialties in all. Mr. Zelno is painting all new scenery for a new repertoire of bills that the company will put on soon.

Shortly after the company opened in Port Arthur the Rev. J. W. Bost, pastor of the local Nazarene Church, requested the city to close the Morgan company and said he would take the matter up with the board of censors. Henry Maitre, secretary of the censor board, is quoted in a local paper as having said the board of censors has no authority to close up shows, or to determine the location or the territory within the city where they may or may not show. "The object of the city commission in creating the board was chiefly for the purpose of censoring the moral phase of shows, and the authority of the board is limited to that phase of the matter," he said. "The board of censors," continued Mr. Maitre, "has investigated the J. Doug Morgan show and found it clean, moral and a show that can be seen by women and children without fear of moral contamination. The show is in the prescribed limits allowed shows of this character, and the censor board has no further responsibility in the premises."

## "THE MOLLUSC" COMPANY EN ROUTE TO AUSTRALIA

"The Mollusc" Company sailed on the S. S. Tahiti from San Francisco January 12 for a tour of New Zealand and Australia. The trip to Wellington, New Zealand, the company's destination, requires twenty-one days, with only two landings to break the trip. Laurette Brown is being featured as Dulcie and her husband, George M. Clark, is the manager and producer. He also plays the role of Tom Kemp. J. Norman Wells is cast as Dick Baxter and Donna Voorhees as Miss Roberts. Mr. Clark has been managing theatrical companies and producing for the Elision-White Chautauqua of Portland, Ore., under whose contract the foreign trip is being made, for the past four years, and with his wife has been in stock productions in Mt. Vernon, N. Y., and other cities. Mr. Clark, son of Mrs. B. M. Bardollar, of Omaha, Neb., and his wife on their way to San Francisco before sailing, made a stopover visit with Mr. and Mrs. Bardollar. This is claimed to be the first time a full New York cast has ever been sent to Australia and New Zealand on a chautauqua contract. About thirty-five other chautauqua people sailed on the same steamer. The engagement is for twenty weeks and the company will return to the States about August 1 by way of Honolulu.

## CLARK COMEDY COMPANY TO TOUR PENNSYLVANIA

The Clark Comedy Company, headed by Bruce Clark, formerly of Clark Brothers' Comedy Company, opened in Pottsville, Pa., January 22 and intends playing the small towns in Pennsylvania. The company includes Bruce Clark, Eddie and Edna Garrity and Robert Leavey, all of Dubois, Pa., where the company organized. A complete change of program is given every night.

## MORGAN GIVES RADIO CONCERTS GEORGE MORTIMER IS NOW "SON" OF JOHN NEGROTTA

Radio fans of Butler, Mo., which is the old home town of J. Doug Morgan, have been enjoying concerts of the Morgan company, en tour, one of them being broadcasted from Orange, Tex. Orange is located in the southeast corner of Texas, but the music came in fine. A special feature of the program was a musical selection on the company's electric calliope. It is claimed that this was the first time that the instrument was used for broadcasting and it was in the nature of an experiment. It worked out fine.

The name of George Mortimer is a thing of the past, at least for some time to come, as George is now the "son" in the firm of Negrotta & Son, scenic painters and amateur producers, of Randolph, O. According to Mr. Mortimer, the firm has a great amount of work on hand, in the way of painting drops and rehearsing amateur talent for the three productions, "A Noble Outcast", "Chuckles" and "Way Down East", to be presented at intervals within the next few weeks in Randolph.

## SERECÉ DOREENE



A talented young lady is Serece Doreene. She was born in the theatrical business, did singing and dancing specialties when very young, was a vaudeville pianist at the age of seven, and is now a finished musician and a clever actress. In private life she is the wife of Ernest J. Sharpsteen, the actor, poet and playwright.

## FEAGIN COMPANY GOOD IN "KENTUCKY SHERIFF"

The ever-popular favorite Feagin Stock Company presented last week "Kentucky Sheriff" at the Boulevard Theater, Cincinnati. In brief it tells the story of a woman suffering the heartaches that go with a three-cornered love affair. The play affords plenty of rural comedy, the dark motives of a city-bred villain and ends happily with the little country "gal" marrying a son of the soil. Members of the Feagin company made the most of their various parts and from time to time won a hearty, sincere applause that repaid their efforts to wreat from the play the best that was in it. Bob Feagin as Steve West, a big, awkward Hoosier boy, and Pearl Mosler, as the lazy, gum-chewing Mandy Rowland, supplied the comedy. J. Lawrence Nolan played the hero and realized the young lover, Jim Bloodgood. Leo Mosler played the villain for the first time and tried hard to be "hateful". Joe Williams and Elizabeth Lewis were "Pa" and "Ma" Rowland and made true-to-life rural characters. Grace Feagin filled in the picture as Sue Rowland. Leo Mosler made a hit with his xylophone playing, in which the audience was loath to let him go. The applause after each rendition was spontaneous. Bob Feagin assisted Mosler at the piano.

## GRAYCE MACK COMPANY PLAYING HENDERSON TIME

The Grayce Mack Stock Company opened on the Henderson Time last week in Martinsville, Va., for a tour of that State. Roanoke Rapids the week previous was the last stand of a long tour in North Carolina. There has been only one change in the company since it opened, Hazel Arnold and Eddie Paul replacing Doris Deane and Jack Roach. The roster at present is as follows: Grayce Mack and Harry Smith, leads; Hazel Arnold, general business; Loren Sterling, comedian; Frank Stolle, heavies; Eddie Paul, characters and general business; Billy Arnau, general business, and Fred Strong, pianist.

## JACK STERN TO ENLARGE HIS JEWISH COMPANY

Jack Stern, who deserted the American stage this season to present Jewish plays, just closed a successful fourteen weeks' rotary stock run in Houston, Tex., and vicinity with his Jewish Players. The company has gone to Pittsburg to fill a four weeks' engagement, after which Mr. Stern plans to enlarge his company and return to Texas and New Orleans to finish the season. The company is headed by Nina Shickewitz, who is known as Nina Ward on the American stage, Joseph Kaminsky and Jack Shickewitz include the heads of the company.

## BUSINESS IS GOOD FOR COLE'S POPULAR PLAYERS

Cole's Popular Players, a repertoire organization playing Ohio, Kentucky and Tennessee, find business so far this winter good. Altho the "flu" ban is on in some of the towns we play, the folks turn out in sufficient numbers to keep us smiling. It's hard to book some of the smaller towns, and after they are landed it's a case of "show me". Invariably our business increases as the week progresses. This show goes under canvas in the spring, and now the topic of conversation in the dressing room is: "Give me that good old tent."

"Master King" Cole, our little boy comedian, is kicking them loose with his specialties. During the day he goes to school with all the kids. It's a hard (?) life for "King". We are using Geo. Crawley's plays, featuring "A Dixie Rose" and "The Angel o' Hell Valley". Mr. Crawley is writing a play for the management, to be used this summer, in which little "King Cole" will be featured. I notice a number of shows are doing "S. R. O." business this winter and am sorry to say that we are not. But if our front door keeps on hitting like it has we'll be back again next winter.—JAY.

## MAXWELL GOES VISITING

Recently Ted Maxwell drove from his home in Oakland, Calif., to visit J. S. Angell, manager and owner of Angell's Comedians, in San Diego, stopping on the way to see the Hart Brothers in Long Beach. At the time Hart Brothers were rehearsing, under the direction of Jack Bronson, "Smiles", one of the year's most successful plays from the pen of Mr. Angell. "Savannah Mammy" was underlined to follow "Smiles", to be followed by another Maxwell play, "The Angel of Poverty Row". From Long Beach Mr. Maxwell drove to Santa Ana and visited with Glenn Brunk's Comedians and found they were all more than pleased with the Golden State. He then drove to San Diego, where he was the guest at Mr. Angell's home, which Mr. Maxwell says is one of the most beautiful in San Diego. Mr. Angell showed Mr. Maxwell the beauties of San Diego and a number of enjoyable motor trips were had, including a drive to the world famous Tijuana. Mr. Maxwell speaks of Mr. Angell as a man of sterling character, a most interesting raconteur, and a hospitable and charming host. Immediately upon returning, Ted and Virginia announced their newest play, "The Scarlet Detour". Since closing with Will Mayton in Marysville, Calif., a few months ago, the Maxwells have been vacationing, spending part of their time at their home in Oakland, the rest in motor trips thru "California's Wonders".

## TERRELL HAVING NEW SUMMER OUTFIT BUILT

Billy Terrell's Comedians just recently finished a successful week at Coulterville, Ill., at the Illinois Theater. The local paper had the following to say about the show: "Billy Terrell's Comedians is the best balanced show that has visited Coulterville for some time. The plays are good, the scenery and effects pleasing, and the vaudeville would do credit to the better time. Mr. Terrell and his people are all pleasing folks to meet and we enjoyed their stay in our city and will welcome them back any time."

The company is featuring a male quartet, a six-piece orchestra and a ten-piece band. The show has two more weeks on the road and then will go into stock for the rest of the winter season. The company opens in its new tent theater the middle of May. The new outfit is being built by Baker & Lockwood and will accommodate 2,000 people.

## HUNTINGTON PARK, CALIF., HAS OWN STOCK COMPANY

Woods' Popular Players, said to be a dramatic stock organization of unusual merit, is now occupying the building at 222 South Pacific Boulevard, formerly occupied by the Woman's Improvement Club, Huntington, Calif., and presenting drama, music and vaudeville, with a complete change of program each Monday and Thursday night. Matinees are given every Saturday, and the scale of prices is: Children, 15c; adults, 25c and 35c; Saturday matinee, 10c. The players are said to have been identified with the leading stock organizations throughout the Middle West for a number of years. Each play is said to be carefully mounted and an atmosphere of moral cleanliness prevails throughout every performance.

## TEXAS HOUSE REOPENS

The Temple Theater, Temple, Tex., which has been dark for about a year, has been leased by C. J. Doerr and H. Thomson, of Waco, and reopened under the management of Arthur J. Gensler, who was transferred from Waco. This makes three houses now controlled by Doerr & Thomson, who own the Auditorium and Orpheum in Waco. The policy of the Temple will be road shows and stock.

**REP. TATTLES**

The Maude Henderson Company is reported by its agent, Harry M. Heller, to be doing record business and playing all return dates in Canada.

Otto Johnson has signed with Ketrov Brothers' "Daniel Boone" Company for character comedy, tuba and stage direction this season.

The Obrecht Stock Company is reported to be preparing to close its season in Rushford, Minn., February 3, according to our Chicago office.

Rob Feagin, working straight with a tilted cap, is quite as effective in getting laughs as when hidden behind vermilion whiskers or burnt cork.

Tom DeWeese, agent ahead of H. C. Bynon's "The Call of the Cumberland", playing one-night stands in Canada, reports big business for that attraction.

Robert A. Williams and wife (Pearl Hoffman) are playing vaudeville dates in and around Kansas City for Ed Feist. Mr. Williams is a dramatic actor and his wife is well known in vaudeville.

H. J.—You cannot expect consideration unless you sign your communications. It has been our experience that letters bearing only the writer's initials, especially those of complaint, do more harm than good.

S. G. Davidson, of the Cass-Parker-Rachford Shows, Inc., says the management could have organized a half dozen or more shows for the tent season so numerous were the replies to their recent ad in "Billyboy".

Frank Nator will sell tickets and work in the band with Lockery Brothers' New Dog and Pony Circus this coming season. At the close of the season Mr. Nator says he will put out a small "Uncle Tom's Cabin" Company to play the small towns in Southern Ohio, Indiana and Illinois in opera houses.

Geo. Dungan, agent of Manville Brothers' Show, and Agent Howard Hendrick of Brunk's Comedians, had the pleasure of renewing acquaintances and making new ones with the George C. Roberson Players in Taylor, Tex., recently.

A postcard conveys the information that Jack H. Kohler, of the Kohler Players, lost control of the right side of his face—sort of a stroke—while interpreting his roles during scenes from "Dr. Jekyll and Mr. Hyde" and "The Merchant of Venice" at a benefit performance recently. The doctor reports the case as not serious.

Mr. and Mrs. Joe Baird have returned to Marshfield, Ore., where the Macy-Baird Show has been playing all winter, from an extended wedding trip to the groom's parents in Nebraska. The return trip was made by way of Sacramento, where they visited the Horace Murphy Show, then to San Francisco, in which city they met quite a number of professional friends.

After closing with the Owens-Lasley Show, where they enjoyed a very pleasant season, Al W. Clark and wife (Hazel Vernon) motored from Celina, O., to the home of Mr. Clark's sister at Pittsfield, Mass., where they spent Christmas and several weeks following with the homefolks. They are now in New York playing vaudeville dates. Mr. Clark says they have not decided on any plans for the summer, but no doubt will be with one of the repertoire companies in the Middle West.

Clarence D. Auskings, who was in bed with the dengue fever for some time, is stepping out again as special agent for the George C. Roberson Players, reported playing to a nice business in Southern Texas. Carl Brown is second man. Auskings last summer was one of the local contracting agents with the Gollmar Bros.-Yankee Robinson Circus and he says it is too early to announce his plans for the coming season.

**H. N. SUTTON BUYS PROPERTY IN FLORIDA**

H. N. Sutton, manager of the Alliger-Sutton Amusement Company, states that he recently bought property in Florida, where he and his family have been spending the winter. The new home is situated on Lake Apopka, fourteen miles north of Orlando. His partner, E. M. (Doc) Alliger, has signed up with the K. of P. Band, of Orlando, as solo cornetist for thirty concerts, playing three concerts a week. Mr. Sutton writes that his party is enjoying the Southern climate and spends most of the time on the lake. He also says Master Donald, his eight-year-old son, is wearing a broad smile these days, as he landed an eight-ponnd bass the other day. Mr. Sutton and his party motored to Florida from Wheeling, W. Va., last October, and will start back early in the spring to prepare for the coming tent season.

**WANTED and FOR SALE — FOR SALE — FOR SALE and WANTED**

Owing to the fact that I am putting my show on motor trucks, I offer the following Show Property for sale: One Dramatic Car Show, consisting of following: one 70-ft. Pullman Car, Combination Baggage, Bed and Sleeper, complete kitchen, 3 staterooms, 3 sections berths, all equipped with springs, mattresses and bed linen. This car positively passes all M. C. B. and I. C. C. inspections for fast passenger service. One of the VERY BEST Cars in the show business. One 3/4 K. W. DeLoo Light Plant, complete with batteries and globes (needs few minor repairs). One complete Dramatic Tent Outfit, consisting of 60-ft. Round Top, with two thirties and twenty-foot middle, dramatic end, and one thirty-foot middle one year old, balance of tent and wall built new in November by Baker & Lockwood. Ten lengths Blues, eight high; about 300 Simmons Folding Chairs, good as new, and some two-piece Baker Benches; Switchboard, Wiring and three sets Globes; two complete sets of Flat Scenery, new, painted in oil; Marcote, Ticket Boxes; in fact everything that goes to make up a first-class Dramatic Tent Outfit. Show now operating and doing business in good territory, in one-night stands, and can be taken over as a going concern with the exception of title. Complete repertoire outfit, ready to move into if so desired. This outfit complete is easily worth \$5,000.00, but for quick cash sale will sacrifice for \$3,500.00. Curiosity seekers save your time and mine. All others interested address RALPH E. NICOL, P. O. Box 111, Handley Texas. WANTED—First-class Dramatic People in all lines, doubling Specialties. Musicians doubling Stage or Specialties, for fast Novelty Orchestras. Write, stating all. Don't wire. Allow mail time for forwarding.

**WANTED---MINSTREL PEOPLE, LOBBY ARTIST**

WANT GOOD HARMONY SINGERS for Minstrel Act, two for End Men. Dancers given preference. Dan Roby, write. Also want good lobby artist for down town picture theatre, this city. PEOPLE ALL LINES, when at liberty, write me, giving full details as to age, height, weight, line parts played and state if you do specialties and what kind. MANAGERS WANTING PEOPLE, write, wire or phone.

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**WANTED QUICK**

Man and Woman for Light Comedy, some Leads. Must be clever and dress parts in up-to-date style. Prefer a Vaudeville Team who do FEATURE Specialties and can change for a week. We play only the best time, one and two-week stands. Parts are important and MUST be played. Submit LATEST photographs, references and state salary. CAN USE two Single People who can do REAL Specialties, Novelty preferred. CLINT A. ROBBINS, Clint and Bessie Robbins, Huron, S. D., until Feb. 4; Pierre, S. D., Feb. 5, two weeks.

**PEOPLE WANTED FOR REP. (Week Stands)**

Young General Business Team, the woman for Ingenues and one or two Characters. Also Single Man and Single Woman for General Business. All must have at least six good specialties. You've got to have ability and wardrobe. State salary. Tickets if I know you. RICHMOND ROY, Majestic Stock Co., Bloomington, Nebraska.

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which will open early in May. Mr. Sutton will cover the same territory as last year with an entirely new repertoire of plays. Messrs. Alliger and Sutton anticipate putting out a second company to play the North in the summer and the South in the winter.

**THE FREEMAN PRAISES CHICAGO STOCK COMPANY**

The Chicago Stock Company, which played at the Kingston (N. Y.) Opera House last week, received a splendid notice in The Kingston Freeman on its opening performance. Under a heading, "Stock Company Has the Goods", The Freeman said: "The members of the Chicago Stock Company went 'Smilin' Through' at the Opera House last night to an audience that completely filled the house. During the many tense moments of the play they sat spellbound at the excellent histrionic interpretation of the entire ladder of emotions as portrayed by the players. Jean White, the leading player, was easily the winner of stellar honors. As Kathleen she displayed a mild Irish dialect and it seems at this she surpassed herself. She is a winsome girl and an actress of ability, possessed of great beauty and charming personality. She is supported by a cast of artistes who rank way above the usual stock artistes and each and every one gave splendid interpretations of the roles assigned."

W. James Bedell is leading man of the company. Misa White was at one time in the cast of "Turn to the Right". The Chicago Stock presented "Up in Mabel's Room" Tuesday (with the Kiwanis Club in attendance at the evening performance); "Three Wise Fools" Wednesday; "Sauce for the Goose" Thursday; "The Haunted House" (advertised to "outlast 'The Rat'") Friday; "Smilin' Through" at the Saturday matinee; "Not Tonight, Dearie", Saturday night. This is the twenty-seventh annual tour of the original Charles H. Rossian Company.

**O. D.'S BROADWAY PLAYERS HAVE SEVEN-DAY CIRCUIT**

O. D.'s Broadway Players are appearing one night each in seven towns in Washington, starting at Pasco and ending at Cle Elum. The

company visits Prosser every Friday night, and the other towns on the circuit are in close proximity. The company is said to be presenting such plays as "Klick In", "Sia Hopkins", "The Brat", "The Virginian" and others. Vaudeville specialties are given between the acts.

**"UNCLE TOM'S CABIN" PLEASES AS OF YORE**

Good-sized audiences attended the four performances of "Uncle Tom's Cabin", as presented by the Newton-Livingston Company at the Colonial Theater, Utica, N. Y., January 22 and 23, in spite of the several counter attractions elsewhere in the city. The company carries its own band, which doubles in with the house orchestra. Fred Finley takes the part of Uncle Tom, while Daisy Stewart plays Topsy. Marks is well handled by Earl Newton; Earl Wilson appears as George Harris and May Wilson is Eliza. Frequent applause showed the appreciation of the patrons. It is said, and the various members of the company worked hard to please and gave a really good presentation of the old but ever popular drama.

**BRYANT PLAYERS CONTINUE RUN IN WASHINGTON, PA.**

(Continued from page 27) Frost, Helene del Mar, Nella Walker and Margaret Hall. Recently the company has presented "The Storm", "The Seventh Guest", "The Hottentot", "Smilin' Through", "Peg o' My Heart", "45 Minutes From Broadway", "Carmen", "Rebecca of Sunny Brook Farm", "Over the Hills to the Poorhouse", "Hello Bill", "Cinderella", "Please Get Married" and "Blindness of Virtue". Complete productions are being made of all plays, and the scenery, mechanical and electrical effects are never slighted. Business has been entirely satisfactory and the engagement promises to extend indefinitely. Bruce Rinaldo is business manager and Ben Lumley general director.

**WADDELL PLAYERS PRESENT "JOHNNY, GET YOUR GUN"**

Rockford, Ill., Jan. 25.—"Johnny Get Your Gun" is the offering at the Rockford Theater this week. Clyde Waddell, taking the role of a Western cowpuncher, won his way into

the hearts of local theatergoers Monday night and they seemed to appreciate his efforts to please them, and the comedy was applauded from the start to the final curtain. Gene McDonald did some clever work in the role of an Englishman of high rank. Dolly Day portrayed the daughter, Jordan. Ethel Lorraine did some meritorious work as Janet, the maid, and afterwards as the wife of Johnny Wiggins, the live-wire cowboy. The settings are unusual, the prolog being set in the studio of a motion picture company.

**BROWN PLAYERS GIVE "UP IN MABEL'S ROOM"**

Pawtucket, R. I., Jan. 25.—The current offering of Leon E. Brown's Players at B. F. Keith's Bijou Theater is "Up in Mabel's Room", with the players cast as follows: J. Richard Foote, as Kruger; William F. Carey, Corliss; Albert Hicky, Jimmy Larchmont; Edythe Ketchum, Alicia Larchmont; Russ Carter, Garry Ainsworth; Millie Beland, Geraldine; Hazel Miller, Mabel Essington; Glen Argoe, Martha Weldon, and Richard Bishop, Arthur Weldon. "Buddies" is underlined for next week.

**BAKER'S NEW DANCE STUDIO**

Walter Baker, of the Capitol Dancing Studios, 939 Eighth avenue, New York, announces that, due to the big increase of students, it has become necessary to look for new and larger studios where he can accommodate his increasing list of pupils. Mr. Baker has just leased the entire second floor of the Rodin Studio Building at Fifty-seventh and Seventh avenue, where he intends to open new and enlarged studios in the near future. It is Mr. Baker's intention to have his new headquarters laid out in such a manner that each pupil may have the utmost comfort and convenience and with a view of having the best-equipped stage dancing school in the United States.

The Mast Kiddies have returned for another course of stage dancing after a successful road tour. Among some of Mr. Baker's recent graduates are Leslie Caulfield, formerly of "The Dancing Dozen"; Rickard and Walton, who will shortly tour the Keith Circuit; Florence Gladstone, who leaves for an extended engagement at the Pacific Coast houses; George Harrington, who will shortly open in a show at Baltimore, and Regina Kirwin, who is in a new Shubert dance act.

**MADRID REOPENS THEATERS**

Madrid, Jan. 26.—The Madrid theaters which closed on Wednesday were reopened next day by the managers after negotiations with the Government to get some relief from the extremely heavy taxation placed on show houses. The managers have notified the Government that if no relief from this burden can be arranged they will close every place of amusement indefinitely.

**O'BRIEN POPULAR IN "STEVE"**

Chicago, Jan. 25.—Eugene O'Brien, who is said to have a success in "Steve", in which he is appearing under the management of George M. Gatta, played several Illinois cities prior to entering the St. Louis engagement last week. Mr. O'Brien was formerly in pictures, and years ago was with the one-nighters out of Chicago, being associated with Fred Conrad.

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# AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY  
AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

## OPERAS ANNOUNCED

### For Presentation by St. Louis Municipal Opera Association Next Summer

The Municipal Opera Association, of St. Louis, has selected the operas to be presented during the summer season of 1923. There will be ten in number and included in the list will be "Naughty Marietta", "Gypsy Love", "Wang", "Merry Widow", "Fencing Master", "Chocolate Soldier", "Gypsy Baron", "Sweethearts", "Prince of Pilsen" and "The Black Hussars". The names of the singers to whom will be entrusted the leading roles are to be announced shortly.

### ALBERT COATES,

Guest Conductor, New York Symphony  
Orchestra, Maria Ivogun, Soloist

New York, Jan. 26.—Albert Coates was again welcomed as guest conductor for the New York Symphony Orchestra yesterday at Carnegie Hall, not only by the usual subscribers, but by the artists as well. Mr. Coates is equally popular with, and his kindly personality and great musicianship is jointly appreciated by, all of those back of him listening and those in front ably assisting. He works inspiringly and is manifestly contagious. His leaning toward Russian music was evident in the opening and closing program numbers which were Glinka's overture to "Russian and Ludmilla" and Tchaikovsky's Symphonic Fantasy, "Francesca de Rimini", while the "In-between" was the "Til Entenspiegel's Merry Pranks", by Richard Strauss. In all of these orchestral numbers Mr. Coates received the greatest possible attention and service from the entire orchestra, whose members met his suggestions and intended interpretations perfectly.

Maria Ivogun, soprano, was soloist and for her first appearance sang charmingly the Handel aria from "Il Pensero", with flute obligato played by George Barrere, to whom equal honors were accorded. Her second offering was "Marten Aller Arten", an aria by Mozart. This was even better, and displayed her light, clear and delicate qualities of more pleasing tones than her occasional lower register. She has an unusually high, but true, soprano and was most satisfying.

Mr. Coates will repeat this concert tonight at the same hall. His admirers are constantly growing in numbers in this vicinity and it is hoped that before long some way may open up whereby this sterling director and giant personality may be induced to remain in and add to the musical glory of this country.

### FLORENCE EASTON

And Giomar Novaes To Be Soloists  
for S. F. Matinee Musicales

Owing to the illness of Hulda Lasbanska, soprano, the recital scheduled for the 29th of January, in the Alice Seckels Matinee Musicale Series, San Francisco, had to be postponed. Miss Seckels, now completing arrangements to present another artist in Miss Lasbanska's place, is expecting to be able to present Ruth Draper, the noted artist, although she will not arrive in California until some time in March.

The next artist to appear in the series will be Florence Easton, and the date of her recital is announced for February 26. This makes the first appearance of Mme. Easton on the Pacific Coast as a recital singer. The series will close on April 23 with a recital by Giomar Novaes.

### JOHN McCORMACK

To Sing With Bruno Walter Orchestra

Charles L. Wagner, manager for John McCormack, has announced that the noted tenor will sing with the Bruno Walter Orchestra in Berlin April 21 and 22. This engagement will be followed by a series of concerts in Berlin and an appearance in opera in another German city.

## FEBRUARY RECITALS

Bring Distinguished Artists to Chicago

Under the direction of F. Wight Neumann, of Chicago, some of the most famous artists will give recitals in that city during the coming month. At the Studebaker Theater Pablo Casals, cellist, will be heard on the 4th, and on Sunday afternoon, the 11th, Fritz Kreisler is scheduled for a concert. For the benefit of the scholarship fund, Gamma Chapter, Sigma Alpha Iota Sorority, Florence Macbeth will give a song recital on February 15, and Sergei Rachmaninoff will make but one appearance in Chicago this season, that on the afternoon of the 25th.

PITTSBURG TO HEAR CHICAGO  
CIVIC OPERA COMPANY SOON

The fifth consecutive season in Pittsburg of the Chicago Grand Opera Company will be opened February 5 in Syrian Mosque. Performances will also be given February 9 and 10 and a matinee the afternoon of February 10. The operas to be presented are "The Jewels of the Madonna", "Aida", "Carmen" and the double bill "Cavalleria Rusticana" and "Pagliacci".

## COATES TO CONDUCT

But One More Pair of Concerts With  
New York Symphony

Albert Coates, guest conductor of the New York Symphony Orchestra, will direct for the last time this season, in the Carnegie Hall series, at the pair of concerts to be given February 8 and 9. The program will include compositions by Rimsky-Korsakoff, Wagner and Liszt's Concerto in E Flat for Piano and Orchestra, for which number Mischa Levitzki will be soloist.

## GEORGES ENESCO

Gives First Recital in New York City

Georgea Enesco, Roumanian violinist, and who had appeared in New York City in the capacity of conductor with the Philadelphia Symphony Orchestra, gave his first recital the evening of January 22 in the town Hall. In a program which comprised compositions of Leclair, Bach, Saint Saens, and works arranged by Kreisler, he demonstrated his ability as an artist of high rank, in point of technique, but one was disappointed in the lack of warmth in his tones.



Madame Louise Homer and Louise Homer-Stirea will be heard in recital in many of the principal cities, as they are booked for a tour extending over a period of several weeks.

## DR. ALEXANDER RUSSELL

Addresses Society of Theater Organists

Dr. Alexander Russell, who has been elected an honorary member of the Society of Theater Organists, recently addressed the members at the headquarters, 100 West 54th street, New York City. Dr. Russell said the public was beginning to recognize the quality of the work done by the better class of theater organists and declared the importance of the society's activities could not be overestimated considering the vast number of people who attend the motion picture houses. Probably the first use of the organ with pictures was at the Wanamaker Auditorium, New York, when Rodman Wanamaker's Indian film was shown.

The examination held by the society was mentioned by Mr. Russell as comprehensive and practical, embodying the actual daily work of the organist. M. Marcel Dupre, organist of Notre Dame, Paris, who is at present touring this country in concert work, was the first to be made honorary member of the society.

Four explanatory recitals at the piano will be given in Philadelphia by Walter Damrosch of Richard Wagner's Nibelungen Trilogy, the date of the first recital being announced for March 7. The other dates in the series are March 21, April 4 and 11, and they are given for the benefit of the extension department of the Matinee Musical Club and the Philadelphia Music League.

## THE TWO HOMERS

To Start on Concert Tour

Immediately following her great success as guest artist with the Chicago Civic Opera Company, Mme. Louise Homer and her daughter, Louise Homer-Stirea, appeared in a joint recital in Carnegie Hall, New York City, the afternoon of January 20. A large audience was in attendance and was rewarded with an unusually interesting program. Mme. Homer was in excellent voice and was recalled time and time again and compelled to give encores. Louise Homer-Stirea has a light soprano which she uses most intelligently, and she, too, was accorded enthusiastic applause. Mother and daughter are booked for a concert tour of several weeks' duration and on which they will start very shortly. They will be heard as far west as Kansas City, where they will appear on February 25, singing in the Shubert Theater, under the Fritschy management.

## LARGE AUDIENCE

Attends New York Concert of Cleveland Symphony Orchestra

In Carnegie Hall, the evening of January 23, the Cleveland Symphony Orchestra, Nicolai Sokoloff conductor, made its annual appearance in New York City. The program included Rachmaninoff's Symphony No. 2, E Minor, Opus 27; Loewer's dramatic poem, "La Mort de Tintagiles", Op. 6; Strauss' symphonic

## MUSIC STUDENTS

To Be Aided by Fraternal Association  
of Musicians

With a desire to afford pupils of its active members an opportunity to appear before the public, the Fraternal Association of Musicians of New York City, of which George E. Shea is president, has decided to present concerts each month. The programs at each of these concerts will be given by pupils who have shown thru their development that they warrant appearance before the association. These concerts are attended by members and invited guests and the expenses are met entirely out of the fund of the association and absolutely without any fee from the student. In order to determine those who shall be presented at these concerts the association will issue to teacher members cards for hearings, and pupils who are the bearers of such cards, without any mention of the teacher's identity, will be heard at periodical meetings of the Program Committee, whose decisions will thus be unbiased.

This procedure on the part of the Fraternal Association of Musicians is a big step in the right direction and should prove of immeasurable value to the music teachers of New York City, as it thus provides for them and their pupils the opportunity to be heard before a critical as well as an appreciative audience. Thru this plan much should be accomplished for the encouragement and advancement of American art thru these young and prospective American artists.

## MANY NOTED ARTISTS

To Appear in New York City During  
February

Under the management of Haensel and Jones, well-known concert managers, several famous singers will be heard in New York City during February. Marie Sundellus, in addition to appearances at the Metropolitan Opera House, will be soloist at a Blumore concert February 2. Sara Sokolsky-Freid, who has been heard frequently in New York City, will give a piano recital at Aeolian Hall February 13. At Carnegie Hall, on February 20, Ethel Leginska will make her first appearance in a solo-piano recital for several seasons.

At the Town Hall a piano recital will be given Tuesday evening, February 13, by William Bachans, and at the same place on Wednesday evening, February 14, a song recital will be given by Paul Reimers. A costume recital will be given in the Town Hall Thursday evening, February 15, by Olive Nevin, assisted by Harold Milligan, and this is an event which is being awaited with much interest. Other artists who will appear at the Town Hall during the month include Erika Morini, Artbur Shattuck and Arthur Rubinstein, and an evening of dances will be presented by Ruth St. Denis, Ted Shawn and the Denishawn Dancers on February 27.

At Carnegie Hall the following recitals will be given during the month: A piano recital by Olga Samaroff, February 3; Bronislaw Huberman will be heard in a violin recital February 13; Josef Hofmann is scheduled for a recital the afternoon of February 4, and Mme. Cahler will present a recital of songs on Monday afternoon, February 5. Mabel Garrison, who has been winning new triumphs, will be heard for the first time in New York City after a long absence and will give a song recital the afternoon of February 12. On Washington's Birthday Reinhold Werrenrat will give a recital in the afternoon.

poem, "Don Juan", Op. 20. If we are not mistaken the orchestra is larger than when here before and there was noticeable improvement in the strings despite a lack of smoothness at times. In ensemble the Cleveland players did good work under the efficient direction of Conductor Sokoloff, especially when one remembers that the organization is still very young. The large auditorium of Carnegie Hall was practically filled and certainly the audience was most generous with applause.

The distinguished pianist, Harold Bauer, will be heard in recital in the Studebaker Theater, Chicago, the afternoon of January 28.

**ENID WATKINS**

**To Make New York Debut With City Symphony Orchestra**

A debut that is interesting to a wide circle is that of Enid Watkins, young California soprano, who will make her first appearance in New York City as soloist with the City Symphony Orchestra in the Town Hall the afternoon of February 7. The young singer was a scholarship student at the American Conservatory at Fontainebleau during the first summer the school was established in 1921 and was awarded the highest prize. Immediately following she appeared at the Grand Concourse given in Paris by the Conservatory. Other appearances include an engagement as soloist with the Orchestre de Paris and a recital in Paris. Miss Watkins also appeared in a recital in London and has won a high reputation in the musical world as an interpreter of modern French songs.

**THE "BABY" SONGBIRD HAS A 12-YEAR-OLD DAUGHTER**

Chicago, Jan. 26.—When Mary McCormic, protegee of Mary Garden and styled the "baby" songbird of the Chicago Civic Opera Company, filed a bill seeking the annulment of a secret marriage with Chester A. McCormic, a Chicago attorney, yesterday, the fact was brought out that Miss McCormic is 32 years old and has a 12-year-old daughter. Mr. McCormic is said to have been Miss McCormic's attorney when she obtained a divorce from her first husband, Kenneth Rankin, seven years ago. No charges are set forth in the bill.

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**MUSICAL EVENTS IN NEW YORK CITY**

JAN. 31 TO FEB. 14, 1923

**AEOLIAN HALL**

- 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 Sadina.
- 3. (Aft.) Piano recital, Ignaz Friedman.
- 4. (Aft.) N. Y. Symphony Orchestra, Albert Coates, guest conductor; Lucien Schmitt, soloist.
- 5. (Eve.) Piano recital, Edwin Hughes.
- 6. (Aft.) Song recital, Meta Christensen.
- 8. (Eve.) Violin recital, Max Olanoff.
- 9. (Noon) Concert, under auspices of the Aeolian Company and The Evening Mail, Chas. D. Isaacson, chairman. (Aft.) Sonata recital, Arturo Bonucci, cellist, and Frank Bibb, pianist. (Eve.) Concert, N. Y. Chamber Music Society.
- 10. (Aft.) Concert, London String Quartet.
- 11. (Aft.) N. Y. Symphony Orchestra, Albert Coates, guest conductor; Alexander Sliott, soloist.

**CARNEGIE HALL**

- Jan. 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. (Aft.) Piano recital, Josef Hofmann.
- 6. (Eve.) Philadelphia Orchestra. (Eve.) Philharmonic Society.
- 7. (Aft.) New York Symphony Orchestra. (Eve.) Philharmonic Society.
- 9. (Aft.) Philharmonic Society. (Eve.) New York Symphony Orchestra.
- 10. (Eve.) Song recital, Mme. Gadski.
- 11. (Aft.) Philharmonic Society.
- 12. (Aft.) Song recital, Mahel Garrison. (Eve.) City Symphony Orchestra.

**TOWN HALL**

- Feb. 1. (Eve.) Violin recital, Juan Manen.
- 3. (Aft.) Piano recital, Olga Samaroff.
- 4. (Aft.) Piano recital, Isidor Achron.
- 5. (Aft.) Song recital, Mme. Chas. Cahler.
- 6. (Aft.) Ernest Schelling with N. Y. Symphony Orchestra.
- 7. (Aft.) City Symphony Orchestra, Dirk Foch, conductor. (Eve.) Concert, by Elena Music Guild.
- 11. (Aft.) Song recital, Elena Gerhardt. (Eve.) Recital, Leo Portogoff.
- 13. (Eve.) Piano recital, Willem Bachaus.
- 14. (Aft.) City Symphony Orchestra, Dirk Foch, conductor. (Eve.) Song recital, Paul Reimers.

**HUTCHESON FINISHES SERIES**

New York, Jan. 25.—Ernest Hutcheson played the concluding program of his series of five concerts of "The Great Masters of Piano Music" at Aeolian Hall last Saturday with an all-Liszt recital. Mr. Hutcheson chose to play some of the greatest works of Liszt, including the great Sonata in B minor and the Rhapsodie Hongroise, No. 13. Other numbers on the program were Sonetto 123 di Petrarca; Funeralia, Etude de Concert in F minor and "La Predication aux Oiseaux". Mr. Hutcheson played his entire program with great artistry and was the recipient of great applause from the comfortably filled auditorium.

**CHALIAPIN**

**To Be Guest Artist With Russian Opera in Chicago**

A limited number of performances will be given by the Russian Grand Opera Company at the Auditorium, Chicago, beginning February 19. Feodor Chaliapin will appear as guest artist with the organization in five of the seven subscription series of four weekly performances. The exact dates of these performances, however, have not as yet been decided upon. This will mark the first appearance of Chaliapin in America with the Russian Opera Company, altho he has sung with many of the artists in Russia.

**CONCERT AND OPERA NOTES**

Arthur Cortot, French pianist, will play in Pittsburgh on February 2, Philadelphia on February 5, on the 7th in New York, and in Montreal on the following day. A series of (most appearances will begin the early part of March. Henri Wehrmann, well-known composer and producer, of New Orleans, has joined the faculty of the Conservatory of Music, that city. Under his direction the Oratorio Society and the Symphony Orchestra will present Gounod's "Redemption" the early part of May. The "improvised" program which is to be presented by Olga Samaroff in the New York

Town Hall on February 3 has apparently struck the fancy of music lovers, for many requests for selections have been received. In the makeup of her program Mme. Samaroff will be guided by the votes for pieces from a list of ten major works which she has announced and from the standard repertory of shorter pieces. She has also received a number of requests for selections not listed.

The Grand Opera Society, of which Zilpha Barnes Wood is director, recently gave two performances of "The Tales of Hoffmann" in New York City.

The second in the series of three recitals to be given by the Letz Quartet in the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute, is announced for Monday evening, February 5.

A concert will be given by the University of Illinois Band at the Midway Theater, Rockford, Ill., on February 28, and owing to the size of the band it will be necessary to build an extra stage to accommodate the eighty-five players. The band will give a matinee and evening concert.

"Runaway Tom", an operetta written by Moritz Emery, a composer and pianist of Philadelphia, will be presented at the Little Theater (Plays and Players' Club) on Friday and Saturday evenings, February 2 and 3. The production is to be given by the men and boys of the choir of St. Paul's Church, Chestnut Hill, of which Mr. Emery is organist and choirmaster, and the proceeds will be devoted to the vacation fund.

A series of spring concerts is announced by John Loring Cook at the Lyon & Healy Concert Hall, Chicago. For the first program, (Continued on page 113)

**MOTION PICTURE MUSIC NOTES**

In keeping with the feature picture, "Robin Hood", at the Capitol Theater, New York City, this week, Managing Director S. L. Rothafel and his assistants are giving a special musical presentation, the program opening with the overture from "Robin Hood", played by the Capitol Orchestra and directed by Erno Rapce, and during the unfolding of the story various themes from the DeKoven opera are introduced.

The State Theater, of Minneapolis, is introducing a series of four Sunday popular symphony concerts, the first having been given last Sunday. The orchestra, under the able direction of William Warvelle Nelson, has been augmented so that it now numbers sixty pieces, and each week there will be a special soloist, William MacPhail, violinist, of Minneapolis, appearing at the first program.

For the musical program this week at the New York Strand Managing Director Joseph Plunkett and Musical Director Carl Edouarde arranged and are presenting "Rural Fantasie" for the first time. This comprises the orchestra's overture and serves to introduce Walt Kuhn's latest dance travesty, "Petulant Petunia". In addition to this the Strand Male Quartet is appearing in a song characterization of Victor Herbert's "Volunteer Fireman".

Several important debuts are promised by Hugo Riesenfeld for his New York houses, this week marking the American debut of Princess Nyota-Nyoka, an Egyptian dancer, said to have created a sensation in Paris in "Danse Bedouine" to the music by Naggiar. The Weber Male Quartet is also on this week's musical program, singing Walt's "Lassie o' Mine" and James Rogers' "But He Didn't".

A mammoth Wurlitzer organ has been installed at the Century Theater, San Francisco, by Ackerman and Harris, and the instrument, said to have cost \$45,000, is one of the most up to date in that city. Grattan Guerin has been engaged as solo organist and his numbers will be featured with the orchestra.

Miriam Lax, soprano; Inga Wank, mezzo, and Marcel Saleco, baritone, are the soloists at the Rivoli Theater, Manhattan, this week, with a dance interpreted by Lillian Powell in a scene from Massenet's "Herodiade". The "Thirteenth Hungarian Rhapsody" is the principal orchestra offering, and there is a prolog to the feature film in which Paul Osgard and Vera Myers are appearing in a Spanish dance.

**ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 113**

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# MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY  
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(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

## NED WAYBURN IS SUED FOR SALARIES

### Equity Brings Action Against Producer Totalling \$10,000 for Money Owing "Town Gossip" Company

New York, Jan. 27.—Twenty-five suits for salaries totalling over \$10,000 were brought against Ned Wayburn, producer and stage director, by members of his "Town Gossip" Company, which he stranded in Boston on September 29, 1921, since which time they have been waiting for him to settle their claims, as he said he would do. These actions were brought thru the legal department of the Actors' Equity Association, which also holds notes of Wayburn's covering the amount of money Equity expended to pay the hotel bills of the company in Boston and their fare back to New York, on which Wayburn has paid only a trifling sum.

Wayburn stepped out as a producer on his own account with "Town Gossip", featuring Johnny Dooley, Lillian Fitzgerald and Grace Moore, on September 4, 1921, on which date the show opened in Baltimore. The very first week Wayburn was short of funds, but managed to get the company to Boston, where it played three weeks. Business was bad, and Wayburn did not have the money to continue. Equity stepped in, and when the show closed suddenly, paid the hotel bills and fare of the company back to New York, Wayburn declaring that he would pay the money back.

At that time Wayburn declared that his failure had been partly caused by the efforts of certain important producers who did not want to see him become a successful independent producer.

Wayburn stated to Equity that he would make good every claim, but last summer, when he had not shown any effort to make good, summonses in legal proceedings were placed in the hands of a process-server, who got out on Wayburn's trail. Wayburn heard that the process-server was after him and got in touch with Equity officials, who agreed to call off the suits on the ex-producer's promise to come in and make arrangements to pay.

Wayburn visited the Equity offices and signed several notes, agreeing to pay \$25 weekly up until last November, when he would pay the balance in full. He is said to be earning an annual income of over \$25,000 for staging the Ziegfeld "Follies", besides his income from putting on other shows, vaudeville acts and his school of dancing in West Forty-fifth street. He made the \$25 payments for the first week or so, but then failed to keep them up. Equity called upon him once more, several weeks ago, and Wayburn was supposed to "come thru" last week. When no satisfaction was obtained, Equity officials ordered the suits to be brought.

The plaintiffs in the actions, which were filed in the Third District Municipal Court, and the amounts sued for, are: Malcolm G. Hicks, \$150.82; Florence Earle, \$327.81; Lionel Pope, \$657.85; Madeleine Van, \$158.78; Rita Owen, \$761.36; Horace Lee Davis, \$421.42; Vinton Freedley, \$500; Stanley H. Forde, \$1,000; Helen MacDonald, \$138; Muriel Stryker, \$692; Carlos Peterson, \$978; Peggy Dolan, \$161; Esther Ingham, \$158; Ivan Arbuckle, \$257; Beryl Halley, \$148; Howard Reinig, \$257; Byrd Byron, \$226; Benlab McFarland, \$256; Eve Hackett, \$398; Jeanne Shirley, \$355; June Roberts, \$431; Eleanor Griffiths, \$300; Grace Brewer, \$900, and \$945 in another action for salaries owing for six lady musicians; Inez Hall, \$498.

Equity also has claims, on which actions have not yet been brought, for money due Grace Moore and Lillian Fitzgerald. These claims are for larger sums, out of the jurisdiction of the Municipal Court, which can only try cases for \$1,000 or less. Miss Fitzgerald is said to have loaned money to Wayburn to keep the show going.

Johnny Dooley is said to have placed his claim with another attorney, who has not yet taken any action.

Paul Dulzeli, assistant executive secretary of Equity, in speaking of this case to a Billboard reporter, said:

"The Actors' Equity Association feels that it has been liberal in its generosity insofar as Mr. Wayburn is concerned, but their first obligation is to their members. They pro-

## MURRAY ANDERSON TO PRODUCE WEBER AND FIELDS TO HAVE MUSIC HALL AGAIN

New York, Jan. 27.—It was learned here that "Lady Butterfly" was to stay but one month at the Globe Theater and then vacate to make room for another musical piece. John Murray Anderson will then produce a piece there written by the late Frederick Isham, entitled "The Cherry Chair". Augustus Barratt has composed the score.

Clifton Webb, who was vacationing in Europe until two weeks ago, when he returned to this country, and Georgia O'Ramey will occupy the position of headliners. Mr. Anderson will, as usual, indulge in a color reveal, and has also promised a troupe of favorites in the cast, with Billy B. Van in the comic lead. The Globe Theater Building is housing Mr. Anderson's producing offices.

### NEW "CINDERELLA" COMING

New York, Jan. 29.—A brand-new version of "Cinderella" is being played in the outlying districts on its way to New York. This piece is a musical comedy and is the work of George Virvan, who did the book; Kenneth Webb, lyricist, and Roy Webb, composer. It played for the first time in Toronto and, according to reports, it may be a winner.

## Plan To Build Theater and Revive Old Style of Show

New York, Jan. 27.—Weber and Fields are to have their own theater again on Broadway and will revive the style of entertainment that was identified with their names some years ago. They will install a resident company of comedians and singers in a theater which they will build on Broadway, between Fifth and Fifty-fifth streets, and, provided there is no hitch in their plans, work will begin on its erection in the near future.

When asked to say something about the project Joe Weber said it was true that he and Fields were to have another company together and that they were planning to have their own theater. He stated that none of the details were available for publication at the present time, but that next week he would probably be able to say more.

There has been much talk on Broadway of reviving the Weber and Fields style of show, consisting of burlesques on current hits and elaborate musical numbers. In the height of their fame the two comedians had a company that was known from one end of the country

## MUSICAL COMEDY NOTES

A new musical drama was incorporated into the "Ziegfeld Follies" last Monday night.

Alice Lawlor has been placed under contract by the Shuberts to appear in a forthcoming musical production.

Frank Connor has been added to the company of "Sally, Irene and Mary", playing at the Casino Theater, New York.

John Craig and Mattie Kesne have been added to the cast of "Caroline", which opened at the Ambassador, New York, this week.

Harold Orlob, the composer-producer of "Take a Chance", is still a patient in Mt. Sinai Hospital, convalescing from an attack of peritonitis.

Gus Sby and Joe Mack play the principal comedy roles in "Take a Chance". J. J. Hughes staged the production, which opened in Wilmington, Del.

Lora Sonderson, lately seen in New York with "Our Nell", is now one of the members of "The Gingham Girl" crooning merrily at the Earl Carroll Theater in that city.

Elsa Sterling, who was selected as one of the five most beautiful girls in New York by a committee of artists, is now a member of the "Greenwich Village Follies", at the Shubert Theater.

Tom Dingle and Patsy Delaney have been engaged for prominent parts in the musical play, "Sun Showers", which opens at the Forty-fourth Street Theater, New York, February 5.

Eddie Dowling, versatile star and co-author of "Sally, Irene and Mary", playing at the Casino, New York, has finished a second musical comedy which the Shuberts have announced to produce later in the season.

The English company of "The Beggar's Opera", which Arthur Hopkins and Sam H. Harris brought over three years ago, has been kept busy ever since and is said to have played to packed houses from coast to coast.

It seems that the Shakespeare craze has hit The Bohemians, Inc., also, for, according to their publicity man, Raymond Hitchcock will play the balcony scene from "Romeo and Juliet" in his new "Hitchy-Koo" revue.

Charles Dillingham and Oliver Morosco announced a professional matinee of "Lady Butterfly" at the Globe Theater, New York, on Thursday, February 1, for members of the thirteen other musical comedies in New York.

Joseph Cawthorn, who was injured last November while playing with "The Bunch and Judy" in Philadelphia, informs us that he has almost recovered from his injuries and that he will go to Palm Beach and later to Havana to recuperate.

Mitzi's new musical piece will start rehearsals as soon as Henry W. Savage can assemble a cast to support her. Zaida Sears and Harold Levey, writers of "The Gingham Vine", have written the book and score for this petite artist.

"Blossom Time", the musical show which enjoyed one of the longest runs of any play this season, folded its wings at the Century Theater, New York, last Saturday, and is now on an extensive tour of the principal cities of the United States.

Carrie Behr, one of the first chorus girls ever employed at the Casino Theater, New York, has been engaged by the Shuberts to take part in one of the "Maytime" companies which they send out on the road so regularly that one would think it was a tradition.

Edith Day and "The Wildflower", the new musical play she is being starred in by the Hammersteins, is due to arrive in New York in about two weeks. As yet no theater has been secured, but the producers are dicker with the Shuberts for the Casino, which may necessitate a shifting of a good many plays.

All cynical musical comedy critics who are tired of hearing a girl chorus singing off key should have heard a chorus composed of choir boys between the ages of 6 and 10 at a musical revue given by the Holy Name Boys' Club at Palm Garden, New York. It was musical and rhythmical, two qualities seldom found in the chorus singing of a Broadway piece.

Leon Errol and Marilyn Miller passed their 1,000th performance in the Florence Ziegfeld, Jr., production of "Sally" in Chicago. Mr. Errol gave Mr. Ziegfeld a \$10,000 fishing boat in appreciation of his being featured alongside of Miss Miller, it is said. Meanwhile Mr. Ziegfeld, Jr., bewails and bemoans the fact that "Sally" costs so much to produce, and says that he'll never, never put on so expensive a show again.

## LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 27.

### IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	249
*Blossom Time.....	Century.....	Sep. 29.....	516
Caroline.....	Ambassador.....	Jan. 31.....	—
(Chauve-Souris (4th edition).....	Century Roof.....	Feb. 3.....	418
Gingham Vine, The.....	Knickerbocker.....	Dec. 25.....	41
Dancing Girl, The.....	Winter Garden.....	Jan. 24.....	6
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	179
Glory.....	Vanderbilt.....	Dec. 25.....	41
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	161
Lady Butterfly.....	Globe.....	Jan. 22.....	8
*Lady in Ermine, The.....	Wilda Bennett.....	Century.....	Oct. 2.....
Little Nellie Kelly.....	Liberty.....	Nov. 13.....	93
Liza.....	Daly's.....	Nov. 27.....	74
Music Box Revue.....	Music Box.....	Oct. 23.....	114
Sally, Irene, Mary.....	Casino.....	Sep. 4.....	172
*Up She Goes.....	Playhouse.....	Nov. 6.....	99
Ziegfeld Follies.....	New Amsterdam.....	June 3.....	252

\*Closed January 27.

†Moved to Century Theater.

### IN CHICAGO

Elsie.....	Illinois.....	Jan. 21.....	9
Make It Snappy.....	Eddie Cantor.....	Apollo.....	Jan. 7.....
Sally.....	Miller-Errol.....	Colonial.....	Jan. 7.....
Shuffle Along.....	Miller and Lyles.....	Olympic.....	Nov. 12.....

## SOUSA OPERETTA HEARD AGAIN

New York, Jan. 27.—The Academy of Music in Philadelphia will witness the revival of John Philip Sousa's operetta, "The Bride Elect", which was first played many years ago at the Knickerbocker Theater, this city, Nella Bergen having the principal role. Mr. Sousa is conducting rehearsals of the operetta and will also conduct the orchestra. Ethel Porter Brooks, a Philadelphia girl with a rich voice and considerable range of tone, will portray La Pastorella, the leading feminine role. Two new songs have been added to the piece by Mr. Sousa, who recently completed his annual tour with his band.

## MITZI TO APPEAR IN NEW ONE

New York, Jan. 29.—As soon as Mitzi completes her tour in her old play, "Lady Billy", which is scheduled to close either February 10 or February 17, she will come here to help assemble a cast for her new starring vehicle, the work of Zaida Sears and Harold Levey. Henry W. Savage is the producer and rehearsals will start as soon as a complete cast is assembled.

## ONE-NIGHTERS FOR TWO WEEKS

Chicago, Jan. 25.—"Take It From Me" is to play a couple of weeks of one-night stands on its way from Milwaukee to St. Louis, the time having been filled in Wisconsin and Illinois by James Wingfield.

pose to either make Wayburn make good what he owes their people, or give him such publicity as will not raise him to any great extent in the estimation of managers who pay their just debts, or by the public, who are accustomed to seeing Mr. Wayburn's name programmed."

to the other and a following that assured packed houses for practically every performance.

Charles Dillingham and A. L. Erlanger have already engaged Sam Bernard and William Collier to play in shows along the Weber and Fields lines and are to build a theater for them. Both Bernard and Collier were in the Weber and Fields company.

Not since Weber and Fields closed their theater has there been any attempt to provide travesties on the Broadway successes, with the exception of an occasional scene in a revue. It is a matter of common knowledge among showmen that this style of entertainment, if well done, is almost "sure fire". The difficulty, as they have seen it, is to assemble a company that can play burlesque in the proper spirit. They point out that there is no place in this country where the players can be trained. One prominent manager said to a Billboard reporter when the subject was broached: "I would have started such a company many years ago if I could have seen my way clear to make a go of it. The main difficulty is to get the company and the writers. You must remember that Weber and Fields had Pete Dalley, David Warfield, Lillian Russell, Fay Templeton, William Collier, Bessie Clayton, Charlie Ross and Mabel Fenton in their company, besides themselves and other stars that they would bring in from time to time. Where are you going to get players like that today and what would you have to pay them, if you could get them? And where are the writers? It is true that Smith is living today and might write again for such a company, but I doubt it and, anyhow, it was the members of the company themselves who would go to see the shows and pick out the choice bits to burlesque who were responsible for many of the big laughs of the shows. It looks impossible."



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SCOTTY McKAY, the lyric Scotch tenor, is playing picture theaters in Oklahoma and Texas.

MANAGER LEWIS TALBOT, of the "Wine, Woman and Song" Company, advises that that show will be augmented by a band to be used for street parades.

JOE KING is now with Collier's "Flapper Review". Mr. King was formerly with several vaudeville acts and is now doing second comedy to Jim Collier.

EDD AND MARION LALOB have rejoined the "Honey Bunch" Company, which is playing a stock engagement at the Liberty Theater, Dayton, O.

WALTER BERGERON and Florence Palmer have joined the "Hello, Good Times", Company, which is playing Canada with George Rubin and Tom Crowley as comic.

PEARL HOFFMAN (Mrs. R. A. Williams) left Kansas City January 20 to join the "Aitta Girl" Company under Equity contract. Miss Hoffman has been playing vaudeville with her husband in the West.

EARL BLANKENHORN is making orchestral arrangements for several openings and ensemble numbers for Hoyt-Andrews, which are to be used in some of the new productions they are soon to launch.

MORRIS HARDING and Skinny Kimling, who for several months have played together as a black-face team, are now producing at the Palace Theater, one of the two musical tabloid houses in Beaumont, Tex.

DAVE SHAFKIN, Bert Lester, Jack Baker, Vivian Lawrence, Babe Thomas and Jackie Smith closed at the Gayety Theater, Philadelphia, Pa., and have joined Pop Gallagher's tabloid stock company in Lowell, Mass. In all there are twenty people with the show.

CYRUS S. ALEXANDER, who retired from the show game years ago, is about to go on the boards again. It required some effort upon the part of a few of his old dressing-room-mates to get him to return, but rumor has it that he has already put his name on the dotted line for a year or two with a recognized attraction. He will no doubt resume his dancing specialty.

LOU NEWMAN opened at the Lyceum Theater, San Diego, January 20, as principal comedian and producer. Jennie Newman joins the show this week for ingenue leads, after spending Christmas at home with the boys. Other members of the company are Carmelita Meeke, prima donna; Lillie Gardner, soubrette; Charley Hendricks, juvenile; Larry Mack, second comedy, and, as Mr. Newman says, a real dancing chorus.

AFTER THEIR HONEYMOON Mr. and Mrs. Joe Mattingly Miller, who were married January 22 in Uniontown, Pa., will make their home in Point Marion, Pa., where the former is engaged in the mining business. Mrs. Miller (Estelle LeRoy), with the "High Jinks Musical Comedy Company", was formerly with the "Dolly Dimple Girls" in vaudeville, and met her husband, a non-professional, while playing the latter's home town.

THE "ECHOES OF BROADWAY" Company, which is now playing the Gus Sun Circuit, includes the following people: E. M. Gardner, manager; Charles (Slim) Timblin, principal comedian; Billy Highley, general business; Joe Barrett, straight; Bert Devereaux, juvenile; Eva Marlowe, soubrette; Val Rusacki, characters; Tommy Burns, musical director; Edna Flippen, Blanch La Dale, Francis Blanchard, Ella Gardner, Catherine Powers, Mary Wilson, Marguerite Laidlow, Billy Van and Alice Tremaine, chorus girls.

FOLLOWING THE WEDDING of Pearl Green, Norwich, N. Y., and Phil Gerhards, Chilton, Wis., members of Hal Kiter's musical comedy tabloid, on the stage of the Palace Theater, Moline, Ill., Friday night, January 19, there was a wedding supper in the Gerhards home in Davenport, Ia. Hundreds of people witnessed the ceremony, which was performed by Magistrate Frank Gustafson, P. H. Gerhards, a brother of the bridegroom, was groomsmen and Mrs. Kiter matron of honor. The Kiter children were flower girls.

ON JANUARY 22 Fred J. Jenkins' "Mississippi Misses' Musical Revue" began its tenth week at the Rialto Theater, Indianapolis, Ind., and business is said to be picking up every week. Several changes have been made in the personnel. "Lankey" Taylor left to join a musical revue on the road, Agnes Hall has left and several new girls have been added. A Mr. Griffin recently joined to produce and Harry Fulton has joined as comedian. Cleo Miles is going on a visit to her home in Chicago, but will rejoin the company in a

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TABLOIDS

(Communications to our Cincinnati Office.)

week. Walter (Shorty) Steffin is still with and for the show and helps to put the Mississippi Melody Trio over.

DOUGLAS FLEMING is meeting with success as a representative of the John B. Rogers Producing Company, of Fostoria, O., and at present is producing the annual minstrel show for the K. of C. in Ogdensburg, N. Y. Mrs. Fleming and their one-year-old son, Douglas, Jr., are at home in Fairmont, W. Va. Mrs. Fleming for the past three years has been in the lingerie business in Fairmont and lately has branched out into the wardrobe business, having made some beautiful sets of chorus wardrobe for various tabloid companies. Mr. Fleming states that he will have an interest in one of the biggest and best tabloid shows on the road next season.

THE BREWSTER AMUSEMENT CO., of Boston, Mass., is booking the following attractions playing New England and Canada: Marty Dupree and Her Own Show, Tommy Levene's "O, U Baby" Company, "Hoyt's Musical Revue", Frank Newman's "Merry Casino Girls", Phil Ott Company, "Hello, Good Times", "King Musical Comedy Company",

"Powder Puff Revue", with Harry Pepper; "Emmett and McAuliffe's Musical Revue", "Bombay Girls", a colored company, and others. Pop Gallagher, of the Brewster company, is putting musical tab. stocks in Portland, Me.; New Bedford and Lowell, Mass., and is also booking the Strand, Halifax, N. S.; Opera House, Moncton, N. B., and the Opera House, St. John, N. B.

WILLIAM GROSS and his "High Jinks" Company, consisting of eighteen people, succeeded in registering a big week's gross at the Arcade Theater, Conneville, Pa., the past week. Mr. Gross is carrying one of the most pretentious of the miniature musical comedy organizations and bids fair to set a standard for similar aggregations. The scenery is the most elaborate ever seen in Conneville to date, while the chorus of ten girls is dressed with an utter disregard to cost. The productions are all staged with careful attention to detail and are complete in every respect. Most of the people are new in tabloid and have been recruited from the musical comedy field. Among the principals are Helene and Lew Frantz, Marty Daniels,

Cora Lewis, James Allison, Ethel Addison and "Billy" Gross. Robert Sears is the musical director.

AFTER BEING WITH TOL TETTER, who controls the Pearl and Lyric Theaters in San Antonio and Ft. Worth, Tex., respectively, for about eighteen months, Billy Wilson has been promoted from the management of the Pearl Revue at the Lyric in San Antonio to the management of the Lyric Theater in Ft. Worth, where tabloid stock is being presented. Deming and Carson, who are now playing vaudeville dates for the W. V. M. A., will open at the Lyric February 4 for an indefinite stay. Bob Deming will produce the bills and be principal comedian, and Miss Carson, soubrette, will produce the chorus numbers. Deming, former partner of Ed. Lee Wrothe in the long ago, is considered one of the funniest comedians in tabloid today. Howard Hodge, who has been manager of the Lyric Theater for the past eighteen months, has closed to go to his home in Philadelphia for a much-needed rest, his wife and baby going with him for their first trip East. Mr. Hodge received a beautiful gift from the members of the Lyric Revue, as a parting remembrance, and leaves behind a host of friends.

CHAS. CARPENTER'S "Jolly American Girls", which opened to big business at the Palm Theater, Omaha, Neb., on January 24, for an indefinite engagement, is said to be a little out of the ordinary for Douglas street, in that it is a miniature musical comedy show instead of a rehash of worn-out bits slung together. The chorus, under the direction of Gene Watson, is a feature. Their work is snappy and full of pep. Miss Watson understands her work and deserves a great deal of credit for the way she puts the dances thru. Chas. Carpenter is doing straight and everyone who knows his work knows what to expect from him when he pulls his shoulder to the wheel. Harry Brewster handled his first comedy in a very capable manner. Wilson and Gary are being featured in musical specialties de luxe. Mr. Wilson is a saxophone player a little out of the ordinary. He also plays trombone, clarinet and novelty instruments. He is doing second comedy also. Geraldine Gary is ingenue and does piano and violin specialties. Gene Watson, soubrette, is offering novelty singing and dancing specialties. The chorus is as follows: Ruth Lee, Jackie Sullivan, Nina Utturpt and the Dancing Ladies, Florence and Nellie. Miss Florence is a "blues" singer and does hard and soft-shoe dancing. Mr. Monahan is managing the Palm Theater and is more than pleased with the "Jolly American Girls" as a box-office attraction.

JANUARY 14 was Frank Charles (Red) Watson's thirty-seventh (don't mind telling ya) birthday and in honor thereof his mother, Mrs. (Continued on page 35)

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Few weeks' road work, permanent stock spring and summer. WANT Prima Donna, Feature Comedian, fast working Straight Man, snappy Soubrette, Specialty Teams, Singers and Dancers, 10 YOUNG GOOD LOOKING CHORUS GIRLS, Saxophone, Banjo and Accordion Players. State full particulars first letter. HARVEY D. ORR, Grand Theatre, Morgantown, W. Va., week Jan. 29; thru General Delivery, Wheeling, W. Va.

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The TAYLOR XX

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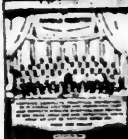
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## BURLESQUE

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PANIES

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## SAM. A. SCRIBNER

Sounds the Death Knell of  
Subway Chorus  
Circuit

New York, Jan. 26.—For several weeks past Sam A. Scribner has been at work on ways and means to obliterate the so-called "Subway Chorus Circuit", i. e., the choristers who have taken it upon themselves to form a clique that has made a practice of staying with shows on both burlesque circuits on tour until they reach the vicinity of Manhattan, and then establishing a home with relatives, and, in some instances, in apartments where they can entertain friends, a privilege denied them while on tour, and playing those cities that can be reached by the subway and then jumping the show without notice when the show is about to leave for the West.

This practice has been overcome by Dave Kraus, president of the Mutual Circuit, who has established a reserve corps to fill in the vacancies caused by the dereliction of choristers on that circuit, and its workings during the past week have proven its practicability, for the girl who jumps a Mutual Circuit show without justifiable cause is ineligible for further employment on that circuit.

With the same object in view for the protection of shows on the Columbia Circuit Mr. Scribner has introduced a plan of action that will have the same results.

Beginning next week Nat Morton, who conducts a booking agency in the Navex Building, 223-225 West Forty-sixth street, for the engagement of artistes in all fields of theatricals, will supplement his efforts in furnishing artistes and choristers for burlesque shows on the Columbia Circuit.

In an interview with him yesterday he stated that his plan would call for the photographing of each and every chorister who applied to him for an engagement on the Columbia Circuit.

Arrangements have been made with the Koch Studio in the Navex Building to photograph the choristers, straight face and in profile, which will be indexed and filed with a full description of the girl's personal appearance and experience, likewise a list of all shows in which she has heretofore appeared, the length of her engagement and the cause of her exit.

With this valuable information in hand the applicant for an engagement on the Columbia Circuit will be sent on to the show engaged for with the understanding and agreement that \$15 will be held back by the management, which will be forfeited in the event that the girl leaves the show without notice, unless the leaving is caused by sickness or other unavoidable events.

Should a girl leave a show without justifiable cause or the customary two weeks' notice she will be reported to the Morton Agency as an undesirable chorister and so listed in the agency for the proper protection of other shows.

Transportation will be furnished the girls to the shows they are engaged for and the management will pay the Morton Agency a fee of \$5 for each girl furnished the show, with the proviso that the fee is forfeited if the girl fails to stay with the show for four full weeks, in which event the Morton Agency will replace her with another free of charge to the show.

This method of supplying choristers to Columbia Circuit shows will relieve the choristers of the usual agent's commission.

Nat Morton is a former burlesque actor who knows by sight most of the regulars and is therefore fully qualified to make suitable selections of those who are reliable and weed out those who are unreliable.

While exiting from burlesque he has been producing burlesque bits and numbers for various shows, likewise musical tabs, and revues, with headquarters in the Navex Building.

In an interview with Mr. Scribner this morning he informed the editor of burlesque that it was the past experience of Morton and his well-known ability and integrity that induced the Columbia Amusement Company to accept his agency as a clearing house for choristers.

Mr. Morton, in addition to furnishing chorus girls for the Columbia Circuit, will continue with his other activities as artistes' representative in various forms of theatricals, which

## FEMININE FRILLS FALLS

New York, Jan. 23.—When Elita Miller Lenz, the slender blond ingenue who edits the "Feminine Frills" page in The Billboard, fell for our invitation to review the gowns worn by the principals in William K. Wells' "Bubble Bubble" show on the Columbia Circuit, likewise of Moe Messing's "Pepper Pots", recently rechristened "Kuddlin' Kittens", on the Mutual Circuit, and devoted an entire page to each review, we thought that we had accomplished something out of the ordinary for burlesque, for editors are inclined to be very greedy when it comes to giving space in their own department to boost the game of a fellow conducting another department in the same publication, therefore we patted ourself on the back as being a coadjutor con man a la Al Reeves.

When a woman falls she falls hard, and "Feminine Frills" has fallen hard for burlesque, for she is giving up another page of her department in this issue to an educational article that will be of lasting benefit to feminine principals, their managers and advance agents, likewise house managers who have the handiwork of photographs for newspaper reproduction and lobby display.

Every burlesque reader of The Billboard should read the article, for Miss Lenz is devoting much of her valued space in the interests of burlesque and other forms of theatricals depending on photos for press publicity.

Verily, "Feminine Frills" has fallen for burlesque. NELSE.

## MUTUAL CIRCUIT MOVEMENTS

New York, Jan. 26.—The regular monthly meeting of the officials of the Mutual Burlesque Association was held in their new executive offices in the Navex Building on Monday last which was attended by all of the executives of the circuit, East and West.

Everyone present commended the practical working of the new chorus girls corp, introduced to protect shows going west.

The fact that Maahelm, Vail and McGrath were in attendance and their conversation at different times indicated that William Vail would establish an office either in Cleveland

or New York City in charge of Fred Seers, to look after the Vail theatrical interests independent of his affiliation with others.

Alex Yokel, directing manager of the Park Theater, Bridgeport, Conn., has decided to eliminate burlesque for the first three days of the week and substitute other forms of theatricals, presenting moving pictures Sunday and Monday, Italian drama Tuesday and Yiddish drama Wednesday, commencing week of January 29, with the "Georgia Peaches" burlesque company the last three days. Other Mutual shows will follow along the same lines.

Martin Johnson, manager of the Empire Theater, Hoboken, N. J., announces Sunday openings at his house for Mutual shows which come into Hoboken after their week at the Star, Brooklyn. This move on Manager Johnson's part is due to the elimination of Sunday shows at Jersey City and adjacent towns in New Jersey.

Louis Itedelshelmer, of the casting department of the Mutual, reports engagements, viz.: Wenn Miller replaces Jack Kaue in "Gira la la Carte" February 5; Ernie Marks replaces Art Snow, and Babette and Rose Allen replace Caroline Ross and Dora Davis in "Jazz Babies" February 5.

There are several other prospective changes in casts that have not been completed as yet.

There has also been a change in the so-called Pena Circuit route for the "Jazztime Revue" week of February 5, viz.: Allentown, Monday; Frederick, Md., Tuesday; Hagerstown, Wednesday; Cumberland, Thursday; Altoona, Friday; Elgin, O., Saturday. A further change in the route will probably be made for "The Kandy Kids" week of February 12 by Fred Follette, the agent in advance, who will in all probability stay on the circuit as agent, as originally intended prior to the booking of Bethlehem, which was intended as a week stand, but which will now be a three-day stand, splitting the week with Bridgeport.

TROCADERO CLOSED BY  
THE HEALTH DEPARTMENT

Chicago, Jan. 26.—The ancient Trocadero Theater in South State street, once a burlesque house and recently reopened with cheap stock burlesque, has been ordered closed by the Health Department.

## SEEN AND HEARD

By NELSE

Hunter, Cole and Hunter have replaced the Snappy Trio in James E. Cooper's "Folly Town" Company on the Columbia Circuit.

Charles (Tramp) McNally received a wire at Scranton, Pa., advising him that friend wife and the newly born baby daughter were doing well at their Cleveland home and awaiting the arrival of Daddy Charles, who is the featured comic in the Maahelm-Vail "Jazztime Revue" Company on the Mutual Circuit.

John Walsh, Jr., the juvenile in "Hello Jake Girls" Company on the Mutual Circuit, was called to his home in New York City on account of the serious illness of his mother, who died January 14.

A typographical error in our last issue made it appear that Columbia Circuit shows would go from Broadway to the Yorkville, thence to Philadelphia, whereas it should have been Brooklyn to the Yorkville, thence Philadelphia.

The Ike Weber Agency has engaged Carrie Reynolds, a former prima in Broadway shows, for the L. R. Acker Burlesque Circuit in Nova Scotia. Ike also placed Jack Hallig, a juvenile, in a vaudeville sketch, "Who's My Wife?"

Pugilistic Jack Johnson has declined several offers of burlesque to open an office at 201 West Forty-ninth street, New York, from which he will market a recent invention of his in the form of a monkey wrench which is a big improvement over all others of its kind.

Clyde Griffith, general manager of the National Vaudeville Exchange, of 24 Court street, Buffalo, was a lifesaver for Lew Lesser, manager of Jimmie Madison's "Baby Bears" Company on the Mutual Circuit, when Louie struck

include vaudeville, musical comedy, tabs, and revues.

Morton Agency engagements will be published in this section weekly.

Buffalo shy on girls, for Clyde was there with Bessie Raymo, Vivian Saunders, Muriel Gordon, Ruth Dearing and Costance Ross, who jumped in with but little rehearsing and made good. Sid Rogers, of Lou Sidman's "Playmates", was a big drawing card for the show while in Buffalo for the reason that Sid played there in stock last summer and had a host of personal admirers.

Pat McIntyre, formerly of burlesque and who is now invalided at a health resort, will welcome letters from his friends, especially Maud Rockwell. Address General Delivery, P. O., Elizabethtown, N. M.

BILL JENNINGS AN HEIR TO  
THOUSANDS

New York, Jan. 26.—Everyone in burlesque knows Bill Jennings, former comic and late steward of the Burlesque Club, but few if any of them know that Bill's family name is Facey and his own name William A. Facey, and that he is the nephew of Ellen Gluan, who recently died, bequeathing much money to relatives, including something like \$30,000 to her favorite nephew, William A. Facey, otherwise Bill Jennings, who, with Mrs. Jennings, has conducted a theatrical rooming house at 220 West 127th street. NELSE.

## MRS. TOM HENRY SERIOUSLY ILL

New York, Jan. 26.—An article in our last issue made it appear as if Mrs. Tom Henry was resident manager of the Casino Theater, Boston, whereas it should have read the Gayety, where Tom Henry, of the Columbia Amusement Company's official staff, is now managing the house until the recovery of Mrs. Henry, whom Sam A. Scribner reports to be seriously ill.

BILLY WATSON'S SHOW DRAWS  
\$14,816 ON WEEK IN ST. LOUISBusiness Believed To Be a Record in  
Burlesque—Fifteen Performances  
in Seven Days

St. Louis, Mo., Jan. 25.—Billy Watson's "Beef Trust Beauties" played to a gross of \$14,816.22 at the Gayety Theater here last week. This is probably the largest week in his forty years in theatricals and probably is the biggest week on record for any burlesque theater. The house was entirely sold out for fourteen shows, according to Jack Ogle, assistant manager, and an extra performance on Saturday at 5 p.m. came near capacity. So great were the crowds that extra chairs had to be placed in boxes and aisles to accommodate the people. Two extra girls were hired to care for the telephone reservations. The Gayety has been topping the Columbia Wheel this season, it is understood, by grossing about \$9,000 every week.

## SCRIBNER OFF FOR FLORIDA

New York, Jan. 26.—Sam A. Scribner, general manager of the Columbia Amusement Company, after acting on reports relative to the so-called "Subway Chorus Circuit" and the criticism of comics who insult the intelligence of audiences with the drinking bit that forces feminine principals of burlesque to discredit themselves by apparently vomiting on the stage, which is fully set forth in other articles and reviews in this issue, concluded that he had cleaned up everything in the way of business and was in the act of grabbing up his golf clubs for a getaway to Florida when a producing manager came into the office all steamed up over what he claimed was an effort on the part of several people to rob his show of a valued soubret with whom he held a season's contract that did not include a two weeks' notice clause. After listening to the complaint Mr. Scribner sent for those supposed to be responsible and satisfied himself that it was all due to the soubret advising her friends that she was working out her two weeks' notice and would appreciate their assistance in securing another engagement, which was offered her by wire and which was recalled after the true state of affairs was fully explained, and she was advised to make peace with her present manager and fulfill her contract. After deciding the advisability of this adjustment Mr. Scribner completed his arrangements to entral Sunday for a four weeks' recreation in Florida.

NO CHANGE IN POLICY OF HAY-  
MARKET

New York, Jan. 26.—Warren B. Irons, manager of the Haymarket Theater, Chicago, has been in the city for several days and is very emphatic in his declaration that the article published in two theatrical journals, but not in The Billboard, to the effect that trouble with the Actors' Equity has caused him to make a change in the policy of the shows at his Haymarket Theater by giving up burlesque for morning pictures is erroneous. Mr. Irons stated that the only foundation for the rumor was the request from Equity to meet one or more minor requirements, which had been done, and that the Haymarket would continue with its burlesque stock company productions and presentations as heretofore with the cast, viz.: George T. Walsh, producing and taking part in the show, with Frank Mackie and Carl Bowers as comics; Johnny Kane, juvenile; Sodal Beunett, the Jewish vampire, as leading lady and prima donna; Mabel White and Grace Fletcher, soubrets; Anna Rose, a singer of blues, supplemented by a chorus of eight girls, with added attractions weekly.

The shows are put on in tab. form, with pictures in between shows, which are four on week days and five on Sundays. Mr. Irons says that business at the Haymarket is sufficiently big to warrant them in dispensing with billing, window work and newspaper advertising. Warren B. Irons is the manager, assisted by Edward (Big Six) McCormick. Thus another unfounded rumor exploded.

WELDON WILLIAMS & LICK  
TWO COLOR  
TICKETS  
FORT SMITH, ARK.

# Burlesque Reviews

## "HELLO, GOOD TIMES"

"HELLO, GOOD TIMES"—A Columbia Circuit attraction, with Nat (Chick) Haines, but the producer and presenter is non eat on the program, which does not speak well for the show at the very off-start. However, it was presented at the Casino Theater, Brooklyn, N. Y., week of January 22.

### REVIEW

**THE CAST**—Nat (Chick) Haines, Vic Plant, Jimmy Slater, George West, Louise Wright, Fay Tunis, June Le Veay.

### PART ONE

Scene 1 was a sea-side beach hotel lawn for George West, a juvenile in song, to bring on an ensemble of chic choristers in ingenue gowns. Louise Wright, a slender brunet, as a jealous wife, and June LeVeay as a jealous sweetheart opened up what was supposed to be the comedy foundation by a dialog on the husband, Nat (Chick) Haines, and the sweetheart juvenile, West, falling for the wiles of Fay Tunis, a vampy Frenchwoman.

Chick Haines, a short-statured, modified Irish light comedian, with a Dan Coleman mannerism in the delivery of his lines, put over a patter on being shown the photo of Vamp Tunis, who, in the dialog, is supposed to be the wife of Vic Plant, who is doing a modified Hebrew foil for Chick in clean attire and little or no facial makeup, but mugging set off with horn goggles.

Juvenile West and Ingenue Le Veay, spotlighted on a garden settee, led an ensemble number in song, in which the posing of the girls and the lighting effects made a pretty picture.

Comic Haines and Vamp Tunis, in a dialog on "What Did I Say in French", did not get much; however, they did much better in a bathing song number with the choristers.

Ingenues Wright and Le Veay, chasing their flirty husband and sweetheart in their fall for Vamp Tunis, led up to a funny ensemble finish.

Scene 2 was a drop for Jimmy Slater in bell-hop uniform to put over a singing specialty that was well received. This was followed by Juvenile West at piano and Ingenue Le Veay accompanying him, singing in harmony.

Scene 3 was a ship deck corridor with Capt. Slater receiving kisses from the retiring passengers, and then changing the numbers on doors for the confusion of the husband seekers of wives' staterooms, and what was probably intended for double entendre in Comic Haines' comments on four men in the room with his wife was wafted aside by her appearance on deck fully dressed in walking attire. A fast ensemble number led up to the finale.

### PART TWO

Scene 1 was a hotel lobby set for an ensemble of ermine-trimmed costumed girls in song, in which they were personally attractive.

A punch bowl drinking bit at table by Comic Haines and Vamp Tunis was worked along the usual lines and would have gone over had it not been spoiled by the vomiting in hat by Vamp Tunis, and again we register our disgust for any and every actor in burlesque that forces a woman to take part in such a disgusting scene; longshoremen may have the stomachs to stand it, but the average run of men and women in the audience can not, and the sooner the censor of burlesque wise the executives of the circuits up to this indisputable fact the better for burlesque.

Ingenue Wright, in a singing specialty, was more at home than in scenes, and her singing of "Blues" went over for continuous encores, which for some inexplicable reason she waded off in a non-balant manner that has no place in burlesque, for the audience is the best judge as to when encores should be acknowledged.

Jimmy Slater, now a typical straight man, in a dialog with Comic Plant, gave the latter an opportunity to show that he has comic abilities, and not a mere foil in a one-man comic show.

Scene 2 was a drape for Comic Plant, Juvenile West and Ingenue Le Veay to harmonize in a singing number.

Scene 3 was a Peacock Alley semi-cyc. drape set for Vamp Tunis to discard her French characterization and come to the front as a typical ingenue in a singing specialty in which she made good, and for encore was accompanied by six minstrel maids for a fast dancing finish.

Scene 4 was a full-stage set for "The Dirt Diggers", with the feminines as members of a woman's club, offering a new reversed version of the "Woman Haters' Polon" bit stretched out into an afterpiece by the appearance of Comic Haines out of character resembling a typical German bar boy of old, but now a professor with a dejection that, drunk by the women, makes them love the men, and this led up to the close of the show.

### COMMENT

Scenery, gowning and costuming about the average, with nothing to distinguish it from any one of numerous burlesque shows on either circuit.

The show is very much different from the usual bit and number show for the reason that there is some pretense at a book, which gives most of the lines to Nat (Chick) Haines, and

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let it be said to his credit that he humors them well, but Nat (Chick) Haines is not sufficient in himself to carry the comedy burden of an entire show, and the sooner some of the "fat" is distributed among the other principals the better the show will be from the viewpoint and attitude of the audience.

Taking the show as a whole it is just a mediocre musical comedy presentation that will appeal to the few who welcome it as a relief from the ordinary bit and number burlesque.

NELSE.

## "ROUND THE TOWN"

"ROUND THE TOWN"—A Mutual Circuit attraction, book by Billy Kelly, music by Matt Mannix, presented by E. J. Ryan at the Star Theater, Brooklyn, N. Y., week of January 22.

### REVIEW

**THE CAST**—Billy Kelly, Andy Martini, Happy Ray, Harry Van, Harry Seyon, Mabel White, Boris Brandon, Pauline Harer and Ruthie Garner.

**CHARACTERS**—Irene Rich, Anita Van, Ruth Garner, Helen La Van, Estelle Reeves, Bert Lloyd, Tricie Martin, Sarah Barclay, Marie Jeffries, Pearl Walsh, Anna Sterns, Kitty La Valle, Louise La Moynie, Grace Bernard, Doris Kater and Flo Duran.

### PART ONE

Scene 1 was a drape in one for Happy Ray, a colored blackface railroad porter, as a caller out of trains.

Scene 2 was a realistic railroad station set for Harry Van, an ideal straight; Harry Seyon, an able character man; Pauline Harer, a black-haired, pleasingly plump ingenue, and Boris Brandon, a short, chunky soubret, in song, thereby making a different from usual opening.

Mabel White, a slender, stately brunet prima with a graceful carriage and a voice that has been carefully cultivated, brought on the choristers, and their youth, beauty, slender symmetrical forms, with bare-legged, rolled-sock costumes, supplemented by their personal vivaciousness, left nothing to be desired in an opening ensemble number.

Straight Van proved himself a vocalist far above the average in burlesque in a single number that was well received.

Soubret Brandon came to the front in a single song number followed by a dance that was full of pep and personality.

Ingenue Harer and Straight Van in a duet made an admirable stage picture and their voices blended harmoniously for encores. Prima White seeking her lost dog put over a funny dialog with Colored Comic Ray, and followed with a sentimental ballad that was a vocalistic treat.

Billy Kelly, a cleanly attired, typical tad comic, in tramp facial makeup, and Andy Martini, a tall, slender, eccentric co-comic, started the laughs coming, and they were followed by Straight Van and Kelly in a dialog on "Father,

the engineer," during which Kelly made numerous funny falls for Van, and Martini for Kelly.

Soubret Brandon in a song number was followed by Kelly and Martini in an acrobatic dance supplemented by Ray. Straight Van's "three times three grips are eleven" was worked along different from usual lines. Soubret Brandon in a bench bit with Kelly put the bit over for laughs with the aid of Martini's feet, that protruded between her own under the bench.

Ingenue Harer in a military jacket, surmounting white tights, made a great flash of form, and it was noticeable that Pauline has become more symmetrical and slender. An admirable vocalistic picture she made leading the choristers in a drill par excellence. Uniformed Cop Seyon in a dialog with the comics played his part well.

Straight Van, and Ingenue Harer vamping him to the confusion of Kelly, was an artistic delivery of double entendre that was free of all objectionable features and good for many laughs. Ingenue Harer's working of the "call the cop" and gyping of Kelly for watch was also worked differently and went over well. Prima White in song was in wonderful voice and Ingenue Harer singing the refrain from a box was likewise, and led up to a footlight lineup of the principals.

Kelly, Van and Ray, with Seyon as an old leat, made a comedy singing quartet that was followed by yodeling off stage in good voice that came on with Martini, who did his usual acrobatic stunts.

Scene 3 was a garden set for Martini to make the audience hold its breath as he confined himself within a narrow barrel, and by acrobatic contortions emerged to an uproar of applause.

Seyon in a Dr. Jekyll and Mr. Hyde characterization was intensely dramatic in his delivery, and humorously funny in his actions while burlesquing the bit with Kelly and Ray. Prima White and Ingenue Harer working a new version of the "buzzing bee" on Kelly, and Kelly on Martini, and the comics on each other, led up to the finale.

### PART TWO

Scene 1 was a cabaret set for the entire company to appear in evening dress in a bell-tinkling number by the choristers, and specialties by the principals in which they one and all merited the encores given their respective numbers.

Straight Van's search for the "girl with a mole" and introducing the comics to society brought on Ruthie Garner, a pretty-faced, slender-formed blond, who delivered her lines in an able manner, and her work in the bit pre-assures her advancement if the management is wise.

Prima White in a white-brilliant leotard and white tights in song was an optical and vocalistic treat. Ingenue Harer in the "kissing like my husband" slammed the comics all over the stage for acrobatic falls. Soubret

Brandon in her "whistle" number held up the show.

Comics Kelly and Martini in a drinking at table bit with Prima White put it over for laughs, but spoiled the picture by the introduction of the vomiting in hat, which is a nauseating bit of burlesque at its best, and should be eliminated from the show, and all other shows that use it, especially when a woman of evident refinement takes part in the bit.

Ingenue Harer in a song number tied the show up in a knot. The male principals as a rag-time, jazz-time band, with Martini harmonizing with first a washboard, pie plate and later with a zinc wash tub one-string bass violin went over for a big hand.

Straight Van's request for the audience to stand up while the band played the national anthem a la "How Dry I Am" was another laughgetter that led up to the close of show.

### COMMENT

This is the former "Pell Mell" show with several changes in scenery, gowns, costumes, book and lyrics.

The show gave satisfaction to the matinee audience on Monday, which is a foregone conclusion that it's a O. K. NELSE.

## TABLOIDS

(Continued from page 33)

J. G. Sauer, gave an informal dinner at her home in Cleveland, O. Among the guests were the Watson Sisters, Fanny and Kitty, who were appearing at the State Theater during the week; Louise Durham, Reha Franzell, Frank Hoffin and Flo Rockwood. On Friday night, January 19, Flo Rockwood entertained with a buffet lunch in honor of her manager's (F. C. Watson) cousins, the Watson Sisters. Others present were: The Five Kings of Synecopation, also appearing at the State Theater; Miss Franzell, Lillian May, Frank Brown (also from the State, assistant to DeHaven and Nice, and also Joe Towle), Ray Rockwood, Elsie Federeaux, Joe Jagerty, Mrs. Norman Stien, Bert Miller, Red Watson and Harry Levine. After the eats specialties were offered and Kittle Watson executed a clever buck dance solo. Kitty says never again too, as she was pretty stiff the next day. Mrs. Frankie Watson, mother of the Watson Sisters, went to Cleveland from Buffalo and left for Chicago with the girls, where she was to have worked in the act with them last week. The Flo Rockwood Entertainers worked for the Lumber Men's Convention at the Hotel Cleveland Tuesday night, January 16, and Sunday night of the same week entertained at the Business Men's Club in Cleveland. Elsie Federeaux (Niletta), who was with Flo Rockwood's "Rock-a-way Girls" two seasons ago and who gave up stage work due to illness, has entirely recovered and is now a welcome addition to the roster of the Flo Rockwood Entertainers. Joe Hagerty, recently dismissed from Lakeside Hospital, Cleveland, where he was for six weeks and given two blood transfusions, is now the featured monologist with the same attraction. Another addition is Chuck Connors, who does singing, contortion dancing and a pianoloop.

AL (CASEY) REDMOND'S "Blue Ribbon Girls" opened a five-week engagement at the Casino Theater, Ottawa, Can., January 15. The gags in most instances are new and as put across the footlights by Redmond and Eddie Dyer, Hebrew comic, were sure mirth-getters. The Dancing Morgans (Jack and Rita) present a neat dancing duo of clog, buck and wing, etc., while Florida Ray, French soloist, received a big reception upon her re-appearance in Ottawa. Chas. Chapdelaine, baritone, also received a nice greeting upon his first appearance there. Gertrude Dyer, soubret of statuesque figure, assisted the comedians in a clever manner, as she also did in leading numbers. In the line were noticed Annette Simoneau, Marcelle Lorenzo, Germaine Demers, Fernande Lefevre, Florida Ray and Gertrude Dyer, with others. The costumes were of the standard tab. type and appropriate for the various numbers. For the opening week Al Redmond used a blue cyclorama. On the whole the show was well received and from the spontaneous outbursts of laughter and applause are sure of a successful local engagement.

"EVANS' MUSICAL REVUE" closed at the Family Theater, Ottawa, Can., after a short tabloid engagement, much to the regret of the theater's patrons. Jimmie Evans and his girl show in their short stay did more for the good of tabs. in that district than many another company that has visited locally. The show was big, well dressed both as to wardrobe and scenery, the girls were all good singers, individually and in ensembles, and the dancing numbers displayed originality and cleverness. The show on the whole ran much to singing and music, interspersed here and there with comedy to break the monotony. Joe Devine and Jimmie Evans in handling the comedy showed great teamwork and originality. In their closing week the Evans show did a 25 per cent bigger gross than in the week preceding. The show left Ottawa to open an indefinite engagement at Loew's Court Theater, Montreal, P. Q., Can., where Manager Jack Sullivan reported that big business was anticipated.

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

# THE NEW PLAYS ON BROADWAY

GLOBE THEATER, NEW YORK  
Beginning Monday Evening, January  
22, 1923

OLIVER MOROSCO (Morosco Holding  
Co., Inc.) Presents a New Two-  
Act Musical Comedy in Four  
Scenes

## "LADY BUTTERFLY"

Staged by Ned Wayburn. Book and  
Lyrics by Clifford Grey. Music  
by Werner Janssen

Adapted From a Farce by Mark Swain  
and James T. Powers

By Arrangement With the Shubert  
Theatrical Co., Inc.

### CHARACTERS AND PLAYERS

Duval, Steward on the Channel Boat. Vic Casmore  
Horatio Meak, a Passenger. Lionel Pape  
Pansy, His Bride. Rona Wallace  
Jack Owen, First Officer on the Channel  
Boat. Edward Lester  
Billy Browning. Allen Kearns  
Henry Crawford, Heir to the Fairfax Es-  
tate. George Trabert  
Fisher. Frank Dobson  
Caroline, a Stewardess on the Channel  
Boat. Maude Eburne  
Mrs. Stockbridge. Gertrude Maitland  
Mabel Stockbridge. Mabel Withee  
Alfred Hopper. Florenz Ames  
Enid Crawford. Marjorie Gateson  
Bobby, Cabin Boy. Janet Stone  
Frances, a Ladies' Maid. Aline McGill  
Ruth, Another Stewardess. Marlon Hamilton  
Mr. Stockbridge. Lionel Pape  
Briggs, the Fairfax Butler. Edward Lester  
A Policeman. Raymond Hunter  
INCIDENTAL DANCING SPECIALTIES BY—  
Janet Stone, Aline McGill, Marlon Hamilton,  
Florentine Gasnova, Joe DeLohe, Nick  
Long, Jr.; Jack Lynch, Horton Spurr.

"Lady Butterfly" has its good points  
and it has its bad ones. There is  
plenty of good dancing, the music is  
tuneful but not highly original, the  
company is excellent. The book is bad,  
the staging is stereotyped, the lyrics  
are banality itself. The whole is in-  
discriminately mixed—the good alternat-  
ing with the bad—so that one sighs  
for the opportunities that are lost and  
is thankful for what is pleasing.

The best features of the show are  
furnished by the playing of the cast.  
They get little assistance from the  
author and the comedians are funny  
in spite of the book rather than be-  
cause of it. Thus, Florenz Ames and  
Frank Dobson, who are responsible  
for most of the fun, get their laughs  
by dint of valiant playing, so that the  
non-comic material which they handle  
sounds much better than it really is.  
A sort of triumph of mind over mat-  
ter, as it were. Mr. Ames comes from  
vaudeville, bringing plenty of authority  
and a good comic method with him.  
He knows the value of comedy busi-  
ness, and in the first act wrestled with  
a deck chair to big laughing results.  
He can also sing and dance nicely.  
Altogether he is a valuable acquisition  
to the musical comedy stage and more  
than does his bit to make "Lady But-  
terfly" seem a better show than it is  
in reality. The same can be said of  
Frank Dobson, an unctuous comic, who  
goes at his scenes with vim and shakes  
laughs out of very unpromising stuff.  
And Maude Eburne, a workman-like  
player, indeed. She is screamingly  
funny in a "Mrs. Malaprop" sort of role,  
playing her scenes for every point  
there is in them, and doing a burlesque  
dance that is almost a continuous  
scream. Other comedy parts were  
handled well by Vic Casmore and  
Lionel Pape, two really funny men.

As to the rest, there is Allen Kearns,  
a bit too lackadaisical in his playing,  
but very nice in his numbers; George  
Trabert, a manly-looking chap, with  
a good voice and considerable ability  
as a dancer; Mabel Withee, who sang  
rather nicely, but danced with little  
grace; Marjorie Gateson, the most  
competent singer of the cast, who gave  
a first-rate performance; while Rona  
Wallace, Edward Lester, Gertrude  
Maitland and Raymond Hunter,  
cast for small roles, filled them  
very well. Dancing specialties con-

tributed by Janet Stone, Aline McGill,  
Marlon Hamilton, Florentine Gasnova,  
Joe Donahue, Nick Long, Jr.; Jack  
Lynch and Horton Spurr did much to  
liven up the entertainment.

The costuming of "Lady Butterfly"  
is very handsome, the scenic invest-  
iture is all that one would expect, and  
the staging of the Ned Wayburn sten-  
cil variety is without much novelty.  
Clifford Grey had an off day when he  
wrote the book. He has written some  
of the cleverest lyrics of recent years,  
but not for this show. There are  
plenty of old friends among his jokes  
and the story lacks interest. It is lucky  
that the show has some first-class  
comedies, for without them "Lady But-  
terfly" would be most sad.

A musical comedy with an ex-  
cellent cast, rather good music  
and a bad book. Not quite up to  
Broadway standards.

GORDON WHYTE.

SELWYN THEATER, NEW YORK  
Beginning Monday Evening, January  
22, 1923

## NAZIMOVA

— in —

## "DAGMAR"

A New Play in Two Parts  
By Louis Anspacher

Adapted From a Play by Ferencz  
Herczeg

Management Charles Bryant

### CHARACTERS

Courtess Dagmar. Nazimova  
Nasha (Her Maid). Pola Verina  
Karola (Her Friend). Sophie Wilda  
Viscount Stanley Lytton. Gilbert Emery  
Captain Rip. Donald Call  
Count Egge Hol. Frederick Perry  
Andre Belisar. Charles Bryant  
Chief Annarsley. Greta Cooper  
Joe Usher. Myra Brooks  
Staged by Ben Payne.

Settings by Frederick K. Jones 3rd.

A good subtitle for "Dagmar" might  
be, "Off with the new love—on with  
the old" for Dagmar is that kind of a  
girl. Her lover leaves her because he  
is engaged to another woman, a new  
lad turns up and Dagmar likes him so  
much that she makes him promise that  
if she is ever false to him he will kill  
her. She goes back to the old flame  
and the new boy obligingly slits Dag-  
mar's jugular vein. There is the story,  
told in six scenes, in a stage opening  
that occupies perhaps one-third of the  
proscenium space.

Confining the play to this stage,  
while it is novel, gives little chance  
for action. In consequence, the play  
appears stilted, and this impression is  
heightened by the artificial character  
of the story and the acting of the star.  
You know the ending of the piece al-  
most from the first scene and await  
the anticipated denouement with what  
philosophic calm you can muster up.

Now all these proceedings are ap-  
parently put together to give Nazimova  
a chance to act. And act she does, in  
the literal sense of the term. She is  
acting all the time, and therein lies  
the trouble. Never does Nazimova get  
below the surface and one is never  
taken in by her simulation of emotion.  
It is just simulation and you know it  
for what it is. She has her box of  
tricks and uses them overtime, but the  
pity is that you know it is a box of  
tricks and that what she is doing is  
conjuring. It is technique pure and  
simple and leaves one cold, even tho'  
many of the scenes are planned to  
depict fiery passion, hot lips and  
fevered embraces. In those places  
where Nazimova was particularly  
prodigal of gesture and voice, there  
was a distinct tendency on the part  
of the audience to giggle. One little  
touch of feeling would have made a  
world of difference, but it was not  
there and the result was flat and  
empty.

Sophie Wilda, as Dagmar's friend,  
had not much to do, but what she had  
was done with entire naturalness.  
Greta Cooper, the fiancée of Dagmar's  
old lover, looked like an English lady  
and acted the part well enough. Pola  
Verina and Myra Brooks played small  
roles excellently.

Gilbert Emery played the old sweet-  
heart. Mr. Emery's task was to depict  
an attache of the British diplomatic  
corps, and he did it with an air of  
quiet reserve and dignity that was al-  
together fitting. Charles Bryant, as  
Belisar, the new flame, was provokingly  
slow in his speech and motions. His  
acting savored more of the motion pic-  
ture school than the dramatic. Mr.  
Bryant has a good voice and a fine  
figure, but that was all he brought to  
his part. Of character delineation  
there was little. Frederick Perry and  
Donald Call, who were on for one scene  
only, played their roles admirably.

The settings of the play were de-  
signed by Frederick K. Jones 3rd. With  
most simple means Mr. Jones was able  
to create some fine-looking scenes, but  
the cramping effect, due to their being  
set in such a small space, made for  
monotony and somewhat hurt their ef-  
fectiveness. The lighting, as a whole,  
was good.

A play that is artificial throat  
and contains nothing to stir the  
emotions. The erotic motive worked  
overtime, with scant results as en-  
tertainment.

GORDON WHYTE.

## WHAT THE NEW YORK CRITICS SAY

### "Dagmar"

(Selwyn Theater)

TIMES: "The signs are that 'Dagmar' is  
pretty certain to delight the large public that  
has been drawn to Mme. Nazimova via the  
screen. As a play or a transcript of life it  
is somewhat less successful."

WORLD: "The piece is too flushed with comic  
maudlinity and assistanty ever to strike true.  
It has the amatory kick for the box-office, how-  
ever, and should go a long time."

HERALD: "A play that has been picked out  
sharply and skilfully in a succession of telling  
and brittle scenes."—ALEXANDER WOOLL-  
COTT.

EVENING WORLD: "It would be polite to  
speak of the play as exotic, but nearer the  
truth to call it decadent."—CHARLES DARN-  
TON.

## New Chicago Plays

### "ELSIE"

"ELSIF"—A new musical comedy in three  
acts by Charles W. Bell; music and lyrics  
by Sissel and Blake and Carlo and  
Sanders; musical ensembles by Walter  
Brooks; stage direction of Edgar Mac-  
Gregor; presented at the Illinois Theater,  
Chicago, by John J. Scholl, week of Janu-  
ary 21.

THE CAST: Margery Hammond, Luella  
Gear; Fred Biskely, Stanley Ridges; Anne  
Westford, Ada Meade; Albie Westford, John  
Arthur; Mrs. Philip Hammond, Maude Turner  
Gordon; Philip Hammond, Charles Abbe; De-  
TECTIVE Chapman, Walter Wayne; Elsie, Irma  
Marwick; Harry Hammond, Vinton Freedley;  
Parker, William Cameron; Specialty Dancers,  
Layman and Kling; Elsie's Friend from  
"Glow Worm Co.," Bunny; Maude Marries;  
Teddy, Hilda Burt; Babe, Nelda; Maise,  
Nina Rothfeld; Toots, Aline Sanders; Goldie,  
Virginia Kelley; Stella, Helen Jordan; Floss,  
Flo. Clark; Veda, Helen Christian.

"Elsie" is one of the beautiful, effervescent,  
refreshing bits of musical extravaganza which  
develop every year or two out in the "atticks"  
and meander into the blaze city and set up  
new standards of intelligent entertainment.  
Not that there is dazzling display of glitter-  
ing raiment, or lavish expenditure of money  
in settings, but the thoroly satisfying per-  
formance of what is essayed, and the youth-  
ful exuberance of the participants combine  
with good technique of execution to make one  
of the season's successes.

It is a musical comedy with a plot, a plot  
which does not intrude nor offend, yet which  
ties the events together and gives excuse for  
the songs, which are mostly apropos. Edgar  
MacGregor is the craftsman who did the  
structural work along a little different line  
from his "Sweetheart Shop", an earlier mas-  
terpiece. Sissel and Blake and Carlo  
and Sanders wrote the music and lyrics, which  
have swing and melody.

A good-looking slender brunet, Luella Gear,  
as the almost-married daughter, built up an  
inconspicuous role into a knockout and stop-  
ped the show in the second act, while Irma  
Marwick, three weeks out of the chorus, sings  
just enough, dances just well enough, and  
daintily tilts her blond head just far and  
often enough to give promise of some  
day being one of the sensations—Broadway  
speaking.

As for the story, the chorus lady marries  
the millionaire's son without the parents'  
knowledge and comes to live with them. They  
cannot embrace her as does the son, but de-  
cide to get the groom out of town, keep the  
bride with them, get her entangled with  
other love affairs, arrange for a divorce, and  
presto—all's well. It doesn't work out quite  
this way, the chorus lady being a lady first  
and chorus second, and the male sex sponsors  
her cause so strongly that in self defense the  
ladies seek safety in getting back the groom  
on the job to occupy the bride's attention and  
scare away the evasions men. This is worked  
out with much merriment, spontaneous fun  
and no slap-stick.

In addition to Luella Gear's performance,  
which was unexpected because of the incon-  
spicuous role of the first act, and Miss Mar-  
wick's vivacious personification of the musical  
comedy queen, the other characters are well  
cast. Stanley Ridges is likable as the pros-  
pective groom for Miss Gear, and Ada Meade  
and John Arthur portray the laugh-provoking,  
jealous wife and hen-pecked husband with a  
past. Maude Turner Gordon is the wealthy  
matron of means, and Charles Abbe, million-  
aire papa, succumbs to the delicate charm of  
the new daughter-in-law with grace and aban-  
don. Vinton Freedley is a matinee idol type  
of rich man's son, and Parker, the butler, is  
made interesting from the start by William  
Cameron. Layman and Kling, specialty  
dancers, appear only for the start of the third  
act, are steppers of the flashy variety with  
cabaret embellishments, and while not neces-  
sary to the plot or the action, made a real  
hit. The girls are not handsome, not homely,  
neither are they suffering from too long stage  
service. They are wholesome, winsome, lithe  
and, like all other details of the production,  
not bold nor intrusive.

Of the hitting tunes which permeate the  
plot, "Elsie", "My Crinoline Girl", "Two  
Lips Are Roses", "Baby Bunting" and  
"Honeymoon Home" made the most favorable  
impression on first hearing. Some of these  
are bound to be popular.

Criticism is little. The show is a hit.  
Miss Marwick dances too often in the first  
act, and should learn new steps for her other  
dances. Luella Gear needs more work, and  
will likely have it before this is printed. Ada  
Meade is submerged without apparent reason.  
Albie's lament in the third act is too slow.  
The living-room furniture of the first act, and  
the sun-parlor furniture of the second act  
should not be the same. For third and fourth  
encore principals and chorus must work out  
some new ideas. These points bear testimony  
to the newness of the production and the haste  
which pushed the Chicago premiere a week  
ahead.

George Cochrane and newly acquired wife  
officiate at the door with impressive dignity.  
Time of action—Two hours and twenty-five  
minutes, twelve curtains.

### COMMENT

Sheppard Butler in Tribune: "A deft and  
compact musical comedy."

Ashton Stevens in Examiner: "As wide-  
awake as 'Sweetheart Shop' and as ingen-  
uous."

Charles Collins in Evening Post: "'Elsie' is  
a hit. Well-made, well-bred, grown-up."

O. L. Hall in Journal: "Lacks nothing in  
way of comedy, melody, talent and dress."

Amy Leslie in News: "Largest kind of a  
success. Refreshing and youthful."

LOUIS O. RUNNER.

### DRAMATIC NOTES

(Continued from page 25)

Morris, Kenneth Hunter, Harry Plimmer and  
Walter Howe. The play was written by Sir  
Alfred Sutro.

Katherine Cornell will be seen here in a  
new play by Clemence Dane next season.

William Faversham will try out a comedy  
by Harrison Rhodes on the Coast this sum-  
mer.

Lee Shubert has announced his intention of  
giving Cosmo Hamilton's play "Society" an  
early presentation.

Geoffrey Kerr and Frieda Inescort will be  
seen in support of Lucille Watson and H. B.  
Warner in "The Jilt".

Sidney Mason supports Mrs. Fiske in "The  
Dice of the Gods", opening at the Cort The-  
ater in Chicago January 29.

Scarborough, N. Y., will pass judgment on  
"Rita Coventry" before that play is permitted  
to be viewed in New York.

Frank Keenan will be presented by Sam H.  
Harris in "Peter Weston", in which Mr.

Keenan made quite a hit out on the Coast last fall. Sam Forrest is casting the piece, and it will open in Chicago for a while before coming to the wide street.

Howard Lang is now playing the leading role in "The Monster" on tour. He was last seen here in "East of Suez".

Dudley Digges will play the Dovre King, and Charles Walton will play the part of the professor in the Theater Guild's new production, "Peer Gynt".

Kenneth Thomson is one of the whisperers putting chills into the audiences attending performances of "Whispering Wires", at the Broadhurst Theater, New York.

Constance Binney is now heading the cast of a new play by Samuel Shipman and Alfred C. Kennedy, called "The Crooked Square". Mrs. Henry B. Harris is sponsoring the production.

Joseph Hergeshelmer is dramatizing his famous novel "Cythrea", and it will be produced this season with Marie Doro playing the title role.

Members of the cast of "Why Not" will be the guests of the Drama League at a luncheon this week at the Hotel Astor. The ceremonies will be centered around the Equity Players.

Walter Pritchard Eaton will discourse on "Modern Playwrights" at the Drama League's Sunday lecture on February 4, to be held at the Earl Carroll Theater, New York.

"The God of Vengeance", starring Rudolph S. Hildkraut, will move from the Provincetown Playhouse to the Greenwich Village Theater, New York, shortly.

"Suspended Sentence", the play by Charles Richman, who also starred in it on the road, was suspended on the road. It was stated that taking the show off the road was a light sentence indeed.

Bertha Broad will give her interpretation of Juliet in the Elizabethan production of "Romeo and Juliet" at the Town Hall on Monday, April 23, 1923, which is the anniversary of Shakespeare's birth.

William B. Mack, last seen in "Rose Bernd", and Leona Hogarth are two late comers to the cast of "A Square Peg", which opened at the Punch and Judy Theater, New York, on January 27.

Sam Sidman has joined Laurette Taylor and her company in "Humoresque", which is playing at the Montauk in Brooklyn, after an out-of-town tour. It is scheduled to open on Broadway this week.

Ethel Barrymore will open in "The Laughing Lady", Arthur Hopkins' next production, on February 12, at the Longacre Theater, New York. The play will first be witnessed by Clevelanders during the week of February 5.

"Quarantine", by F. Tennyson Jesse, is on the books of Mr. Billingham as his next production. It is an English comedy, and was produced in London recently, where, it is said, it met with great success.

Frank Kinzlog, as representative of the producing firm of Gouzen & Misaac, has been elected to membership in the Producing Managers' Association. His first try will be "Old Man Smith", a comedy now in rehearsal.

Florence Reed will be supported by Paul Gordon, Maude Richmond, Lucy Allen Shreve and Wells Spaulding in her new piece, "Hail and Farewell". It will be presented to Broadway on February 19.

Percy Waram can now be seen as Harry Doolin, manufacturer of the Robots, in "R. U. R.", the Theater Guild production at the Franklin Theater, New York. Mr. Waram played in "The Lucky One" and in "The Tidings Brought to Mary".

"A Gentleman's Mother" may be the next production of Sam H. Harris. He tried this play out on the road, and it seems that the showing made was good enough to warrant its presentation on Broadway. Marlin Brown is the author.

"Make Me Young, Willie", is the title of a new play by Langdon Mitchell, author of "The New York Idea". Leopold Spachner, husband of Bertha Kallie, will be the one who will try to make the New Yorkers young by producing the piece.

Max Marcin, producer of "Give and Take", has announced his intention of producing that piece in London soon. His next New York production will be a product of his own brain, "Silence", which, he hopes, will make the critics dumb with wonder.

Louis Mann and George Sidney have signed a contract with Max Marcin calling for joint starring engagements for the next three years. They are now appearing in "Give and Take".



(Communications to Our New York Offices)

THE THEATER IN THE COUNTRY

ALL those who truly love the theater will find in *The Little Country Theater*, by Alfred G. Arvold, a book of extraordinary interest. It is not a record of dilettante fiddling and fooling with the drama, but a plain telling of real service rendered to communities exiled from the theater. It is the "mountain coming to Mahomet" all over again.

The author makes his headquarters at the North Dakota Agricultural College, Fargo, N. D., and at that place has developed a little theater which thru its influence and example has inspired many communities to taste of the delights of the drama. This has been done in a sensible, homely fashion, without pretension and without any thought of "uplifting the drama". If there is any "uplifting" being done in this experiment, it is being done to the people themselves.

Mr. Arvold points out that there are "literally millions of people in country communities today whose abilities along various lines have been hidden, simply because they have never had an opportunity to give expression to their talents." The "little country theater" exists to try and give them at least one opportunity. The idea of this theater was conceived by the author, in response to many inquiries for material suitable for use on public occasions, and a chapel in the Agricultural College was remodeled and became what is now known as *The Little Country Theater*. It seats but two hundred, tho its influence extends beyond its walls thru a "package library" system, which exists to supply sister communities with the raw material for dramatic productions. By that I mean they are supplied with plays and instructions for staging them.

The *Little Country Theater* is really a sort of rural theatrical laboratory. It is here that ideas are put to the test by actual performance and empiricism takes the place of theory. It would seem to be very successful for an experiment, for it is wholly self-supporting. The money taken in at the box-office pays the way of the doings backstage, a statement of fact which heightens the interest in the proceedings.

The maintenance of this playhouse, however, is not the real purpose of the enterprise. The author puts it concisely in the following words:

"The aim of *The Little Country Theater* is to produce such plays and exercises as can be easily staged in a country schoolhouse, the basement of a country church, the sitting-room of a farm home, the village or town hall, or any place where people assemble for social betterment. Its principal function is to stimulate an interest in good, clean drama and original entertainment among the people living in the open country and villages, in order to help them find themselves, that they may become satisfied with the community in which they live. In other words, its real purpose is to use the drama and all that goes with the drama as a force in getting people together and acquainted with each other, in order that they may find out the hidden life forces of nature itself. Instead of making the drama a luxury for the classes, its aim is to make it an instrument for the enlightenment and enjoyment of the masses."

The concluding sentence might well be pasted up in many a managerial office.

Now, here we have a movement which to my mind goes right to the very roots of the drama. The mystery and morality play did the same sort of thing in the middle ages. It relied for its actors, not upon the professional player, but on the folk of the countryside. The plays were written locally, and they dealt with material which was familiar to the audience. In somewhat similar fashion, that is by basically bringing the people to the drama instead of bringing the drama to the people, this country theater is at once brightening the lives of dwellers in lonely places, and, who knows, may bring something to our native plays which they lack now. The tang of the soil is in what these North Dakota farmers are doing, and the earth can nurture the drama as well as the corn.

I have little space left to say much more of *The Little Country Theater*. The author deals very fully with its interior workings, its scope and its influence. It will be a valuable handbook for anyone contemplating similar work, and it will afford much food for thought to the student of the theater. Mr. Arvold has compiled a splendid series of bibliographies which should be very helpful to those interested in his subject. In all sincerity I wish that all workers in the theater might read *The Little Country Theater*. It will give them something to think about.

MORE ONE-ACT PLAYS

A book of ten one-act plays, primarily designed for study of this form of dramatic writing, is *A Book of One-Act Plays*, compiled by Barbara Louise Schaffer. The plays included are *Nevertheless*, by Stuart Walker; *The Heart of Pierrot*, by Margretta Scott; *The Bank Robbery*, by Max Ehrmann; *The Dryad and the Deacon*, by William O. Bates; *In the Light of the Manger*, by William O. Bates; *Phoebe Louise*, by Bernard Sobel; *Ever Young*, by Alice Gerstenberg; *The Man Who Couldn't Say "No"*, by Claudia Lucas Harris; *The Deacon's Hat*, by Jeannette Marks, and *The Exchange*, by Althea Thurston.

Each of these plays is prefaced by a short biography of the author and a discussion of the play. While, as I say, this book is evidently designed for the study of the one-act form, the plays selected would in most instances make excellent playing vehicles. Thus *Ever Young*, by Alice Gerstenberg, and *Phoebe Louise*, by Bernard Sobel, should be good material for the Little Theaters, and several of the others are likely examples of dramatic writing. All of the settings can be accomplished with little expense and trouble, and none of the plays should be difficult to cast. Taken all in all, this volume is made up of well-selected material.

*THE LITTLE COUNTRY THEATER*, by Alfred G. Arvold. Published by The Macmillan Company, 64 Fifth Avenue, New York City. \$2.50.

*A BOOK OF ONE-ACT PLAYS*, compiled by Barbara Louise Schaffer. Published by The Bobbs-Merrill Company, 18 University Square, Indianapolis, Ind. \$1.25.

at the 49th Street Theater, New York. It is a Belasco production, and will be presented in New York shortly.

Lionel Atwill, Elsie McKay, H. Paul Doucet, Albert Gran, Joseph Hurlburt and Evelyn Goodell are in the cast of Sacha Guitry's play, "The Comedian", now playing on the road.

Marian Mears, of "Marjolaine" fame; James Dyrenforth, who wrote some of the lyrics for "Glory", and Beatrice Bradley and Jerome Cowan have been engaged by John Henry

Mears to appear in his production of "The Blimp", which stars Herbert Corthell.

Scribner's is publishing a volume of "Peer Gynt" in a Theater Guild edition, uniform with "R. U. R." as published by Doubleday, Page & Company. The text will be the same as that used in the Theater Guild production, and the book will contain a preface by Theresa Helburn, executive director of the Guild.

Irene Bordoni will not be seen in vaudeville for a number of years to come, according to E. Ray Goetz, her manager. Miss Bordoni is booked with her company in "The French Doll" for many weeks ahead, and a new play has already been chosen for her to appear in following that.

Thompson Buchanan has had his play withdrawn for a week from the road, and he is rewriting the second act. This piece is serving Emily Stevens as a starring vehicle. Oliver Morosco, the producer, plans to teach New Yorkers "The Sporting Thing To Do" within a week or two.

Joyce Faure, last seen in New York in "The Bootleggers", suffered a loss of several thousand dollars when her newly furnished flat on West Seventy-Third street in that city was destroyed by fire last week. Besides the furnishings in the flat, many of the actress' gowns and furs were destroyed.

Edgar Selwyn's new comedy, "Anything Might Happen", has a complete cast consisting of Estelle Winwood, Roland Young, Ruth Findley, Leslie Howard, Lucia Moore, Isabel Garrison, Helen Cromwell, Montague Rutherford, Arthur Lubin, C. Haviland Chappell, Joan Treffry, Florence Clark and George Le Soir.

A. H. Woods was haled into court on January 23 on an application for an injunction by Nathan L. Amster, who wanted to restrain Mr. Woods from using the title, "The Masked Woman", for his play starring Helen MacKellar. Justice Geisler denied the application made by Mr. Amster, who based his claim on his purchase of the dramatic rights to a novel of that name, published in 1920.

"HAVE YOU A GARDEN OF ALLAH?"

(Companion Piece to "My Garden of Allah")

On the Mission Cliffs is a garden,  
A wonderful place I ween,  
With its plants of every clime  
And trees forever green;  
Its stately, waving palms,  
Its flowers of every hue  
All bid you a cheery welcome,  
They're waiting to smile with you

Go when the sun is rising,  
Go when it's high in the sky,  
Go when it sinks in the ocean,  
Humming a lullaby;  
Your cares will be forgotten  
As you watch it sink in the West,  
Like a giant whose work is finished  
He goes to another quest.

In our dreams we see a garden,  
But not so enchantingly fair,  
Tho the flowers are love and kindness,  
There are weeds of worry and care;  
Thru this garden of dreams we wander,  
Stung by its nettles of hate,  
Poisoned by its vines of envy  
Growing around the gate.

This garden of weeds of envy,  
Worry, care and hate,  
Is the life of our own making,  
As we give so must we take;  
Would we live in a Garden called ALLAH,  
Fair as the one on the Cliffs,  
Free from the weeds of worry,  
Envy, care and ifs?

Make it ourselves by uprooting  
And pulling the poison trash out,  
Plant where they grow violets of faith,  
In place of runners of doubt;  
Pull all those weeds that are crowding out  
Blossoms of beauty rare,  
Plant a Garden of Allah within you  
To go with you everywhere.

Copyrighted by  
FRED RAWSON, Mission Cliff Gardens, San Diego, Calif., January, 1923.

NEW BOOKS

On the Theater, Drama and Music

AM I INTRUDING?—By Frederick G. Johnson. A mystery comedy in three acts. 134 pages. T. S. Denison & Co., 154 W. Randolph street, Chicago, Ill. Paper. 50 cents.

ANNALS OF MUSIC IN AMERICA—By Henry C. Lahee. A chronological record of significant musical events, from 1640 to the present day, with comments on the various periods into which the work is divided. 298 pages. Marshall Jones Co., 212 Summer street, Boston, Mass. \$3.

Traces the development of music in America and records the chief musical (Continued on page 53)

# 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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## The Show Census

As many of our readers know, we compile statistics of the New York shows on January 19 and July 19 in order that the record may be clear and the metropolitan actor and public may know whether dramatic attractions are increasing or decreasing. We find that on January 19 this year there were thirty-seven so-called legitimate attractions playing on Broadway, including three Shakespearean productions, and fourteen musical, making a total of fifty-one shows against a total of forty-nine a year ago. This is an increase in dramatic attractions and a decrease in musical. On January 19, 1922, the dramatic attractions playing were thirty-two as against sixteen musical.

## Superless But Superlative

Heywood Brown of The New York World, of January 18, writes as follows:

"Altho the point has been made, it is worth noting that the Moscow Art Theater is naturalistic in its methods. There is nothing newfangled in its theory or scenery or lighting. In fact its interest in these things is secondary. This is distinctly AN ACTOR'S THEATER.

"We were inclined to believe at first that the perfection of the ensembles must have been brought about by the most rigorous sort of drilling on the part of Stanislavsky. We are informed by a young woman who has seen much of the theater abroad that this idea is incorrect. Stanislavsky does not tell these minor people just what each one must do at every moment. Rather he suggests to every player, no matter how small his part in the play, 'Remember you are a person.' It is then left to the player to go ahead and be a person and not a super."

## Where Poppies Blow

John H. Brewer, deputy of the late "Red Poppy" Company, writes as follows:

"I have heard it remarked that the gentlemen who sit upstairs in the offices of Equity have an easy time. Now this may appear to be the case; they have comfortable armchairs and convenient giraffe-necked telephone apparatus to reach them at every posture, thru which to transact their business, but does their business always end there? May I, as the deputy of the late 'Red Poppy' Company, give our readers a few facts of the real work done by those gentlemen?

"After advising on many matters of moment, Mr. Ginn attended company meetings, traveling down to the Greenwich Village Theater daily, thru most inclement weather; he was present at each performance during all one week, to try to pilot the company out of the chaotic financial position into which it had been thrown.

"The advice of Equity was to quit, but the majority of the members decided to 'take a chance'. Mr. Ginn, and on one occasion Mr. O'Neill, came down faithfully in the cause of Equity, and it was 4 o'clock in the morning when Mr. Ginn arrived home, after trying to come to some definite result with the manager of the company. I have been asked by many of the company to thank Mr. Ginn for his splendid efforts in their behalf thru which they have been twice able to receive a percentage of salary due, and in whose cause he is still working.

"Without entering into the whys or the wherefores I would like to state that if the company had originally stood by its contract, as the association advised, it would have saved much ultimate distress to not only itself but also to the management. But the object of this letter is, as has been stated, to thank Mr. Ginn and to give a slight tribute to our association."

## Some Like Them Hot, Etc.

"They give a much better performance today. You see they opened in New York 'cold' and it takes them about ten days to get used to playing a comedy."

The remark surprised us. Why should it

take ten days to get used to playing comedy? It was not so in the old days when everyone opened "cold". It cannot be the fault of the actor, because they are probably more intelligent now than formerly. The only conclusion we can come to is that the modern art of "perfection" is to blame. Perhaps it robs the artist of his self-reliance, and it takes him ten days to forget the direction and to play as he feels it.

## The Tent Show Problem

Extracts from a tent show manager's letter: "Recently when we closed our show several members of our company made every possible effort to prove that they had no regard whatsoever for the reputation of Equity and the manager. Two teams deliberately filled their trunks with surplus in order to collect the excess baggage, the idea being that as soon as the manager paid this the big ticket, etc., would be thrown out before going to the railroad station.

"Please tell me, do you consider it fair to bring people into the South and at the end of the season reimburse them with fare back to their point of organization when in reality they ride in their own cars and join another show within 100 miles?

"The majority of them have some side line when they are making a trip. They solicit business thru some commercial industry.

"You allow a New York manager four weeks to rehearse a one-piece production (not in half these cases does the show stay out ten weeks) and a Rep. manager but two weeks for rehearsals when we have seven shows to get up and we give the actor ninety weeks' work."

Part of our reply was as follows: "We regret that, according to your statement, some of our members are inequitable. We are afraid, however, that universal perfection in conduct is almost impossible to expect. We could if we wished tell you many stories of unfair managers, but that would hardly be courteous. However, we know that you will join us in feeling pleased at the fact that the ethics of both managers and actors have greatly improved of late, and perhaps you can pardon us for stating that the A. E. A. has had not a little to do with it.

"In regard to the actor who at the end of his season drives home in his own car, we fail to see what possible difference that would make to the manager. The manager is obligated to pay the actor's fare back to the point of organization. What the actor does with that fare is really his business and not the manager's. It is a part of the latter's contractual obligation which he has to meet.

Our ruling on this matter, however, is not unique. At the end of the war the Government paid the return fares of discharged soldiers back to their homes. The Government did not give them a ticket but just the cash, so the soldiers could remain on for a month in New York or anywhere else they chose. It is true that at the beginning the Government purchased tickets, but it soon realized that it was better to give them the cash instead and let the soldiers spend the money as they wanted.

"In reference to New York managers being allowed four weeks to rehearse a one-piece production, we must remind you that the salary of a New York actor is on a different basis to those of Rep. companies, besides the New York actor nine times out of ten rehearses in his home town and therefore his living expenses are reduced. The play put on by the New York manager is a strictly new production. Acts have to be made, scenes rewritten, the entire business of the play worked out and very elaborate sets and properties have to be prepared. The majority of the pieces that you put on have been already set. It is true that you yourself play a much longer season than that of most tent and Rep. companies, but it would be very difficult for Equity to discriminate. It is much more fair to have a ruling applicable to all.

## Ave Hopkins

It is certainly a feather in the cap of Arthur Hopkins to have had two first-class Shakespearean productions running on Broadway at the same time, i. e., "Hamlet" and "Romeo and Juliet".

## An Entering Wedge

In order to be able to present a new play before good audiences before opening in New York, Equity has received a request to allow the actors to play three or four performances before certain institutions which have regular members and whose subscriptions cover certain amateur shows given during the season. The only money taken at the door would be from friends of the subscribers who desire to be present. We realize the advantages in certain cases of out-of-town playing, but at the same time we cannot waive Equity rules. Salaries for such performances must be paid for, otherwise it would perhaps open the gates to many abuses.

## Quantity Production in the Theater

We issued a statement, printed in last week's Billboard, protesting the proposed merger of all the principal theaters in the

country and the floating of a stock company to finance the scheme.

The following editorial from The New York World is interesting:

"Monopoly or near monopoly in any business means quantity of production, standardized output, steady profits and a minimum of experimentation. Since the rule holds good for the arts as well as for commerce, nothing could be better for the theater as a business venture than the projected Wall-street merger, but nothing could be worse than such a merger for the theater as a living and growing expression of national culture. The product turned out by the theater is drama, and when the drama is subjected to rules governing standardized output and quantity sales the result is machine-made, cut-to-pattern plays and conventionalized staging.

"The theater in the United States has labored for many years under the handicaps of centralization, high rents and a consequent dearth of small producers. To pay for itself in a local theater a play must run continuously for somewhere near a hundred nights, hence the producers hunt sure-fire material, stock companies become an impossibility, independent organizations like the Theater Guild are forced to drop the repertory idea and search for bits, and the art of acting, which still lives at least in Russia, France, Germany, Italy and England, degenerates with us into an exploitation of personality.

"Augustus Thomas and the producers associated with him in the attempt to create a new National Theater will find their task increasingly difficult as the New York playhouses fall one by one, or rather by the score, into the hands of a financial syndicate interested only in returns. Big business in the theater is not for the art of the theater. If the art of the theater is not strangled completely it is because it is hard to kill."

## Impersonating a Cast

In answer to a critic's letter with reference to road conditions we wrote the following:

"It cannot be denied that many managers, not all by any means, have deceived the public by advertising 'the original New York cast' when such was not true. This deception is undoubtedly had for the theater business. We think it so serious that last year we considered presenting a bill to Albany making it a misdemeanor to misrepresent the quality of the cast and the names of the actors appearing therein. We proposed to have the actual cast posted on both sides of the box-office window or in some prominent place in the lobby. In case of changes we suggested that the stage manager should make an announcement before the curtain or that a printed slip announcing the fact should be inserted in the program. We believe that, in the long run, nothing hurts the theater business so much as not keeping faith with the public.

"It is quite true, as you suggest, that in many instances actors of a New York cast decline to go on the road. That is perhaps unfortunate for the out-of-town playgoer, but at the same time you cannot blame the actor who is fortunate enough to secure an engagement in the metropolis where his home and most of his friends happen to be.

## John Emerson Returns

After what seemed a long absence in California our president, John Emerson, arrived back in New York January 22.

## Gaston Forever!

Our good member, Mr. George Gaston, playing the messenger boy in "Listening In", celebrated his eightieth birthday Saturday, January 27.

## Bound Equities

We believe that it would be interesting for many of our members if they kept their copies of our magazine, "Equity", and had them bound each year.

In the future it would be very pleasant to dip back into these pages and recall the experiences of the past.

## Memoriam

We deeply regret to report the deaths of two members, Vera D'Artekke and Joseph Stanhope.

## Your Name

The Records Department sometimes encounters the difficulty of "placing" a member, because of the member writing in under a different name—married, maiden or private—than the stage name registered. Many well-known mem-

(Continued on page 45)

## Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

**S** EVEN new members joined the Chorus Equity in the past week.

We are holding checks for Ann Smith, Charles Murray Blackwood, Larry Larence, Salome Clark, Royal S. Trott, Margaret Royce Collignon, Gertrude McGushion, Dudd McGushion, Genevieve Barnett, Jack Forrester, James T. Sargent, Phyllis Hooper, Jean Miller, Emily De Veaux and Bob Gebhardt.

Members who have placed claims with this office should be careful to notify the office of any change of address. Two weeks ago the members of the "Genevieve" Company placed claims for two weeks' salary. At the end of two weeks, when an effort was made to find these people, fifty per cent of the addresses were incorrect.

If your manager violates your contract and you condone this violation by letting it pass without reporting the matter to your association you are not justified in revenging yourself by breaking the Equity contract. One member gives as an excuse for leaving a company without notice the fact that several weeks before he left the company he had been laid off for two days, contrary to the provisions of his contract, and that he had been forced to supply part of the wardrobe he used in the production,

also the contract provided that the management do this. This company is playing within three blocks of the Chorus Equity office. It was the member's duty to report the first violation of the contract immediately. Failing to do so he, to a certain extent, condoned the offense and certainly was not justified in leaving without notice. The contract is not your own private property—it belongs to thousands of your fellow workers—and, if you allow any of its provisions to be weakened, you are a traitor to your fellow workers.

Chorus Equity members are reminded of the dancing classes held at the headquarters of the association. It is possible for a member holding a paid-up card to get private lessons for a dollar an hour. Many of our members who have been taking lessons here have since obtained work as a result. Those of you who are working in New York should take advantage of this opportunity. Your present engagement cannot last forever. Perfect yourselves in your art and your next engagement should be a better one.

Do you hold a card paid to May 1, 1923?

DOROTHY BRYANT,  
Executive Secretary.

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# THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

TOM POWERS has a good part in "Why Not?". It is a play intended for good voices and careful speech and the actors live up to their opportunities pretty successfully. Mr. Powers is improving himself as an actor right along. He shows that he is putting a good deal of thought into his work. He appears to be experimenting with his art and putting himself to every test imaginable. That isn't bad in a young actor of Mr. Powers' ability. Just at present he may be making two motions where later he will make one, and he may be making one motion where later he will make none. He is learning the complete use of his body and he is expressing a good deal by his intelligent work on the stage. He is an easy speaker with a voice of natural quality well focused at the lips.

In a company with a real standard of speech Mr. Powers' dialect has some weak points. He appears to have improved some of his sounds a good deal. His aw-sound in "law" is of standard quality the most of the time. This sound in "thought" was well expressed. In "daughter" it was pretty good. In "war" it lost its purity. The vowel started back in the mouth and was warmed out by the tongue, Pennsylvania fashion. This may have been due to trying to say the "r", as it was in the case of "worse". In "worse" Mr. Powers curls the tongue back like a Middle Westerner in order to sound "r", which is not sounded in this word by careful speakers. Mr. Powers says "love" with the right vowel, the -u in up. He gives "my" in "myself" and "my child", with this same -u in up. It doesn't sound as well in this play as a more careful pronunciation would. Rosalind Fuller in "Hamlet" goes all thru the play saying "mu" (u in up) for "my". This is not done by careful speakers. John Barrymore, Frederick Lewis and Tyrone Power all say "mi" in "my lord", "my heart" and expressions of that sort. Miss Fuller seems never to have noticed this and no one seems ever to have told her. She goes on saying "mu" lord, and good. "mu" brother, over and over again. Mr. Powers could not say "mi child" in this modern play but he could say "my" with the sound of "eye" quite easily. He is facing pretty good company in this play.

Mr. Powers needs to settle right down and examine the sort of substitute he makes for "broad-a" (a in father). This is where Mr. Powers shows up badly in company with Margaret Mower, Jane Grey, Ceil Yapp and Warburton Gamble. Once in a while Mr. Powers gets the right sound for broad-a. He said "last chance", "glass" and "master" very well. Sometimes the presence of Miss Grey was responsible for this. She would make anyone speak better because of her voice and good example. When Mr. Powers is left to himself with "broad-a", he speaks cockney. It doesn't matter what part of the country he gets it from, he speaks a vulgar dialect that is called cockney, whether in London or New York. "Father" should not sound like "fawther", "cigar" should not sound like "sel-gaw", "bar" should not sound like "daw", "marked" should not sound like "mawkt", "cars" should not sound like "corez", "hard" should not sound like "hawd".

These pronunciations do not fit the rest of Mr. Powers at all. Mr. Powers has a voice of most natural refinement. He hasn't a coarse feature, a coarse gesture, or a coarse thought. He is a high-grade sort of gentleman to allow this mud to stick to his pronunciation. In London these particular pronunciations are the cockney pronunciations that better-class people aim studiously to avoid. In America they are the pronunciations that every trained teacher is trying to root out of the public schools. And here is charming Tom Powers of the Equity Players in a comedy intended for delicacy of touch, doing the very thing that is being condemned right and left. By the time Mr. Powers gets these broad-a sounds cleaned up, I think the rest of his speech will be pretty nearly perfect. He says "process" with a round o-sound in the first syllable, a little touch of British, maybe, and he shows a little preference for strong o-sounds in the last syllables of "hopeless" and "happiness". An i-sound in these unstressed syllables has been the fashion for a number of generations, and it can't be improved upon by elocution teachers.

This cockney broad-a (which is correctly called back-a) shows up in amusing fashion in the speech of Margaret Lawrence in "Secrets". It comes in very harmless form and for natural reasons, and it doesn't need to worry Miss Lawrence at all for it will be a long time before she is a vulgar speaker. But in "Secrets" she is first an old lady, and then a rancher's wife in Wyoming, and then a British woman, and she has enough to do to change her costumes without getting her pronunciation hooked up for all these sudden

changes. Miss Lawrence's habitual pronunciation on the stage will stand comparison with the young women of her day, and she doesn't try to speak British with any marked accent, for cultured speakers don't necessarily have such a marked accent. She calls "clerk" "clark", according to British custom and uses other British words with understanding. When Miss Lawrence wishes to get a little British twist to some of her pronunciations in words like "go" and "don't know" she gets a touch of back-a instead of the more forward o-sound that British ladies use. The point is that British women are extremely cautious to avoid any suggestion of this cockney back-a. The explanation probably is that Miss Lawrence catches some of this pronunciation from Diantha Pattison, who is playing the part of Mrs. Eustice Mainwaring. This character belongs to the would-be aristocratic class so that her second-rate British which calls "park", "pawk", "father", "fawther", and "star", "staw", are appropriate. Miss Pattison does her work very nicely, giving a vulgar-aristocratic touch to her speech rather than a cockney touch. Pronunciations are very catching, especially with actors and especially in the theater. Miss Lawrence gets some of her "Oh, no" speeches with the exact sound of British cultured speech. When she gets a suggestion of back-a in these words she is getting the very thing she doesn't want and doesn't intend. Tom Nesbitt says "oh" and "no" in standard pronunciation that is no more British than it is American.

Jane Grey in "Why Not?" is one of the most careful speakers among the young women now playing on Broadway. She has a beautiful voice with many expressive musical notes of unusual charm. There are too few at the present time who show Miss Grey's sense of care and refinement in pronunciation. It is not put on and that is the nice part of it.

Margaret Mower has a lighter voice than Miss Grey but it is a voice that gives excel-

lent shading to high comedy. Miss Mower handles a considerable range of pitch in intonation without interfering in any way with the quality and smoothness of her tone. She is admirably suited to the delicate comedy of "Why Not?", and her manner has the same charm as her diction. Warburton Gamble and Ceil Yapp are careful speakers. The men's voices and the women's voices are well contrasted and yet well harmonized for their parts. Norma Mitchell comes into this play looking quite handsome. She will be a character woman but she is a good speaker for the laughs. To the final -est in "nicest" and "wickedest" and to the -ice in "notice" she gives an obscure-e sound (nice-nt notus), which is not standard. This is a Canadian trait and also Irish. It is not cultured English.

"Betroth" is usually given with the -o in "go" in the theater and with the -th voiced. This is the pronunciation of Jeanne de Casalis and Charles Francis in "The Tidings Brought to Mary". Rudolph Schildkraut uses the -o in "on" with voiceless-th, which is a correct American usage. Norma Mitchell says

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## PROFESSORS

**Q:** "THE word in question is 'program'. Several professors at Columbia University use 'program'. The dictionary gives 'program'. I am a foreigner and am anxious to hear your opinion."

**A:** "Program", with the -a in "at" in the second syllable, is the standard pronunciation. The secondary pronunciation with the "obscure -e" (as in water) is recognized in Webster as a pronunciation that is "sometimes" heard. Professor Krapp, of Columbia, speaks of this secondary form as a popular one that seems to be growing in use. We might wish that college professors would take a little more pride in using cultured pronunciations rather than "popular" ones, but they do not. This reminds me of a little anecdote I recently heard in the back shop of a theater: A prominent American actor—John Drew, or someone of his experience—was traveling with a company in the West. He was talking with a group of college professors from a nearby university. One of them was a professor in English. In the course of conversation the college professor used the word "introduced" a number of times. He pronounced it "introdooost". The elderly American actor knit his brows and looked at the young man. "Pardon me," he said, "did you tell me that you teach English?" "That is my subject," said the professor.

"I am an older man than you, and I suppose I may be allowed to make a remark. Judging from some of your pronunciations I don't see as you have any right to teach the English language to young America. For instance, you just said 'introdooost'. You may happen to know that the word is 'introdooost'."

The actor who told me the story says the joke was that the college professor couldn't see the difference.

My saying that the speech of the theater is "the best in America" is not original with me. I borrowed that opinion from Professor C. B. Grandgent, of Harvard. The more I attend public meetings the more I am convinced that Professor Grandgent based his opinion on very careful observation. Any teachers' convention is disheartening. Even teachers of public speaking appear to be perfectly satisfied with every-day pronunciations. Teachers who take special pride in careful speech are so in the minority that, like commercial travelers, they have to hang their heads and talk common to show that they are loyal to the ideals of democracy. Boys in the public schools of New York City are ashamed to speak the dialect of their cultured homes before their schoolmates, and so the city dialect prevails. This idea of being as careless as the other fellow continues thru the course in education. Teachers and college professors do very little to set an example, to say nothing about creating a social atmosphere that would encourage pride and thoughtfulness in the classroom and in the daily practice of conversation.

At the recent convention of Teachers of Speech Sophie Pray, of the Department of Speech Correction, New York City, illustrated five different pronunciations of "Class Stand" that she had heard from teachers in the city schools, and she demonstrated six pronunciations of the word "not". What can we expect from the pupils when the instruction itself is so "mixed"?

The preacher in the pulpit will be as careful a speaker as the college professor, and he is likely to be more careful. The church, however, has lost all sense of a standard of speech. If there are two clergymen officiating at the service their speech will sound as different as if two school teachers had met from opposite ends of the country. In this connection it is interesting to read a very frank statement from a Catholic priest, who writes on this subject to the Spoken Word: "I am not well acquainted enough with the stage to know just how far it has progressed in the perfecting of the spoken word. But I do know there is room for vast improvement in the pulpit. And I believe that the Protestant churches are less offending than ourselves in this matter. It is no excuse . . ." The priest goes on to explain the relative importance of preaching in the Protestant service in comparison with the customs of the Roman Church, but he holds this as no excuse for carelessness in his denomination.

With conditions pretty bad in education and in the church, perhaps it is the actor who is to be the missionary and the living example for setting the country right in matters of speech education. There are enough bad speakers in the theater, as everyone with half an ear-trumpet will admit. But the good and careful speakers in the theater are not such a minority that they hang their heads like a schoolboy when speaking correctly. On the contrary, they have the pride and the courage to say to certain college professors: "Judging from your pronunciation of English you have no right to teach the language to young America."

"sample" and Margaret Lawrence says "example" with broad-a (a in father). These words are pronounced with flat-a in popular American dialect, but they are often heard on the stage with broad-a in cultured speech.

John Halliday pronounces the first syllable of "patron" with the -a of "fate". That is the usual pronunciation in cultured speech. "Banal" has this same vowel, altho I recently heard a professor of Public Speaking use the -a in "man" in the first syllable. This stands as a secondary pronunciation. Frazer Coulter in "Secrets" pronounces "always" with the -a in "day" in the second syllable. This pronunciation will be heard in conversations, but "wiz" as the second syllable is more common. Mr. Coulter's pronunciation is not unbecoming in the character of the family physician of the old school. Mr. Coulter's "separate", as a noun, has the -i in "it" in the last syllable. This is cultured pronunciation. The verb has the -a in "late" in the last syllable. Tom Nesbitt says "always" with the -i in "it" (alwiz). Mr. Coulter makes a fine impression, and Tom Nesbitt is always above reproach. There is a calm in his acting and a sincerity in his voice that comes very close to the audience.

Jane Grey gives a delicate rolled-r (one flap) to the "r" in "marriage". Mignon O'Doherty gives the same "Spanish-r" to "Mary" in "Secrets". These are good features of stage diction when nicely done, as they are in these cases. The trilled-r, however, is not essential to cultured speech. John Barrymore used a brilliantly rolled-r for some of his dramatic speeches in "Hamlet". He gets a splendid effect in this way on the word "rank"—things rank and gross in nature possess it merely.

Jose Ruben in "Gringo" pronounces "medicine" in three syllables with the -i in "it" for the second and third syllables. This is a correct usage. As a general practice, "medicine" is pronounced in two syllables (medsin) or (meds.n) the latter with syllabic-n. Daniel Jones says that some speakers distinguish between the "art" (medsin) and the substance (medsin). Others make no such difference, but use one form or the other for both senses. Even in the part of the Mexican, Mr. Ruben could let the audience understand between the lines that he is an actor of cultured speech. That doesn't hurt his character in the play.

Some would-be careful speakers think it is very wicked to drop an -h, but cultured speakers on the stage are not afraid to use English as it is spoken. Ceil Yapp in "Why Not?" says "How much you'll miss her", and "miss her" becomes just "misser". In "wants her to" Mr. Yapp says "wantstertoo", which is quite all right in conversation.

The college professor referred to in another paragraph of this page could not see the difference between "introdooost" and "introdooost". The fact is that no man understands much about pronunciation unless he knows more than one dialect. He may pronounce correctly like a parrot, but he will not be a very versatile speaker. Correct pronunciation to meet all social purposes is largely a matter of choice. I am told that a certain dramatic school in New York City teaches one pronunciation of "little" and one pronunciation of "against". According to this instruction "little" must have a vowel for each syllable (lit-tel). The student is not allowed to say "lit-l", with syllabic-l. "Against" may be pronounced with the a-sound in "gay", as if there were no choice in the matter.

It is poor instruction that sends students out into the world with the idea that they must always say "lit-tel". That pronunciation is correct in the right place. Vivienne Segal uses "lit-tel" when the word comes in a song, but she says "lit-l" with syllabic-l in her speech on the stage. She is perfectly justified in this usage. Margaret Lawrence in "Secrets" uses "lit-tel" in the prolog

(Continued on page 45)



By *Elita Miller Lenz*

## HOW TO POSE EFFECTIVELY FOR PHOTOGRAPHS

"Pictures Are Often Rejected Because of Ineffective Posing," Says Well-Known Press Agent—  
Actress-Photographer Explains the Difference Between Good and Bad Posing

LATELY we had been asking photographers and editors and producers and press agents: "How can you tell from where you sit how your picture is going to look?" Nobody knew and nobody knew anybody who did know until we asked "Nelse", our burlesque editor. He replied simply: "Put on your old gray bonnet and I'll take you to someone who knows."

He took us to the office of the press representative of the Columbia Burlesque Circuit, Walter K. Hill. "Nelse" walked right in without knocking and began to cross-examine Mr. Hill. Mr. Hill was a valuable witness for our cause, as the following statements by him reveal:

"Players should be equally interested with managers in assisting photographers to make pictures acceptable for reproduction in newspapers. While the publication of a player's picture assists in selling tickets, it also pleasantly introduces the player to newspaper readers who will be influenced, thru the publication of a pretty picture, in deciding upon what show they wanted to attend.

"The player is given a favorable introduction in just the proportion that the picture is a sharp, clear and attractive counterfeit of his face and figure. Photographers are qualified to assist the player in presenting to the camera his most attractive features or angles. Every girl has distinctive charms that will photograph attractively if the camera is allowed to focus at the most advantageous angle.

"White or neutral background may just as well be used as dark ones. It costs no more to have them right. A pretty pose costs no more than a careless attitude. Money spent for half the pictures that issue forth from burlesque and other theatrical fields is wasted—because the editor throws them into the wastebasket for the reason that they are not suited to his needs. It would seem that both the player and the manager would be deeply concerned in this undisputable fact.

"While it is true that editors prefer pictures of pretty girls—busts, three-quarters, full length or grouped—they will use pictures of mere man if he is a burlesque star or prominent comedian. But these pictures should be 'personal' and not in the character makeup of tramps, eccentrics or crepe whiskers. To the man who says he has seen 'mugs' printed in character makeup the answer is: the editor was a good fellow who wanted to oblige the theater manager or press agent. In every case these 'mugs' are as small as the editor can make them, whereas the same man, photographed as his natural self, would, probably, have been shown in much larger space and to better advantage.

"And in every case, to meet the requirements, photographs intended for submission to editors should be unmounted—they should be what is known as 'squeezers'. In making art layouts for newspapers the pictures selected are first spread out to best advantage in order that they may be pasted onto a great spread of cardboard to be finally photographed for reproduction as a layout. Photographs that are mounted on hard backings must be stripped therefrom. That means work for somebody who is only interested in 'pretty pictures' and not in individuals whom the manager of a show wants to be pictured.

"Because a girl has invested \$50 in a hat and wants to get it into her newspaper pictures is no reason why it should be there if its inclusion obscures the lines of the face or makes the face a matter of secondary importance to the hat. Pretty gowns are justly admired, but pictures of gowns are generally surmounted by a face that is small and out of proportion to the requirements of newspapers. It's the face, and its charms, that count in a picture and not a hat or gown, no matter how dearly the girl may prize her adornments.

"Having obtained the best results of posing and accentuating particularly effective features of the subject, it is the photographer's duty to turn out the finished product on white or neutral backgrounds. Fluffs of hair blend into a background with an effect that leaves unsolved the puzzle of where the hair leaves

off and the background begins. Light or neutral backgrounds sharply outline the hair and features; or the contour of the chin, ears and profile when pictures are so posed that these angles are defined.

"True enough, we often see pictures of dramatic, operatic and movie stars printed in newspaper layouts with dark background. True enough, the celebrated art photographers use dark backgrounds for their pictures of Gall-Curci, Pauline Frederick, Nazimova or Geraldine Farrar—and they get fancy prices for pictures that are works of art and exactly different from those here advocated.

"The great stars' photos are of enough importance as news pictures bearing on their

snow, in "The Cinderella Girl"; with Trixie Friganza, in "The Sweetest Girl in Paris"; with Fritzie Scheff, in "The Love Wager"; with Anna Held and later with the Jacobs & Jermon Burlesque Attractions on the Columbia Circuit. While in burlesque Miss Val met Herman Koch, once an actor and then a photographic artist. Miss Val became Mrs. Koch and was initiated into the mysteries of photography. She brought to photography the actress' knowledge of graceful posing, a knowledge that has proved a valuable asset, added to Mr. Koch's familiarity with the requirements of press representatives in advance of shows.

After lighting a cigaret "Nelse" leaned

### THE PROPER AND IMPROPER WAY of posing for photographs for reproduction in newspapers.



A

B

stage activities to impel an art editor to include in his Saturday or Sunday layout photographs that are credited to famous studios even if the background is black as the subjects' hair and their elbow is the only white to be seen.

"Art and dramatic editors have no objection to printing the pictures of players in Columbia burlesque. They have nothing against burlesque as burlesque. All they want is a pretty picture. The subject may be a chorus girl or prima donna; give the editor a pretty picture and he cares not whether the subject be star or understudy.

"The man who owns the newspaper requires that his art or dramatic editor shall furnish attractive theatrical layouts. The employee has no other interest in the pictures that go into their groups than to have them be pretty enough to aid in getting out an art showing that will help the editor in holding his job. The editor gives the boss what the boss wants—pretty pictures—and if Columbia burlesque supplies pretty photos Columbia burlesque will get its rightful share of the illustrations.

"These editors have an almost exhaustless supply of photographs to choose from. They pick the prettiest and, being human, use those that require the least amount of extra work in preparation. To use a photograph with a black background the artist must outline the hair and features that blend into the background—that means extra work."

#### The Photographer's Story

Then we breezed across Broadway to the Koch Photographic Studio, 223-225 West Forty-sixth street, Navex Building. Mrs. Koch was formerly Val Shehan, an actress in the companies of William Norris and Marguerite

shoulders of the girl, who we learned later was Shirley Mallette, a singing and dancing soubrette who has been engaged for Jack Reid's "Record Breakers".

Mrs. Val placed the two photographs side by side: "We will call this one (referring to "A") the ideal publicity photograph. Note the clear-cut, sharp outline of the pose and the contrast of the black hat against the white background. And, again, the contrast of the white features against the dark background of the hat. Note, too, that there are no high trimmings or conspicuous, outstanding ornaments. If there were outstanding trimmings on the hat its large size would make it prohibitive for publicity purposes. It would not then make a good cut.

"The other pose (referring to "B") is a good lobby picture, but it is unsuited for a cut, because the dark hair fades into the non-contrasting background and the white hair band would give the head the appearance of being cut off above the band. In order to adapt this photograph to newspaper reproduction it would be necessary to draw a well defined line between the hair and the band and around the hair with Chinese white to distinguish it from the dark background. And that takes valuable time. Time is a valuable asset to newspapers.

"The actress should ask for two sets of photographs. One set, posed and costumed to please her fancy, to be used for lobby purposes. The other should be made solely for newspaper reproduction. Most papers, with a few exceptions, favor the photograph with the light or neutral background and avoid the black background.

"Then, too, the day of the fantastic pose is past. Just as naturalness has always been the keynote of real art, naturalness has become the keynote of the ideal photograph. The pose need not necessarily be dignified or austere. There is always a charm in reposeful naturalness, you know.

"However, if a headdress is the heart's desire of the actress, let it form a striking contrast to her hair. Miss Mallette's hat does not form a contrast to her hair, but the hair is so glossy and alive that it absorbs and reflects light. And the well defined shape of the hat is another feature that adds to the success of the photograph.

"The honest photographer will tell the patron that a high-feathered headdress or an enormous hat with too much trimming reduces the size of her face; that too much hair about the face or over the brow spoils the lines of the face; that rouge should be applied to the lips to emphasize curves, but never to the cheeks. Rouge applied to the cheeks produces hollows and the effect of age. The eyes should not be made up with shadows, but the lashes should be darkened, and in the case of a profile photograph the line of the eyebrow should be elongated—so (applying an eyebrow pencil to her own brow and deftly drawing a line to the middle of the temple). That line adds character to the profile; gives an element of contrast.

"If the actress about to be photographed would place herself in the hands of a reliable photographer and rely entirely upon his good judgment she would have better results. For the reliable photographer is a student of physiognomy. He knows faces and features. He knows how to soften defects and emphasize good points. He studies his subject thoroughly before taking the picture. He knows that a double chin may be toned down by a clever touch of rouge and that a long nose will look larger if the subject has powdered her nose not wisely but too well.

"There is a type of photograph, however, for which no makeup at all is necessary. That is fine portraiture. That is the natural or family picture. The more natural the subject the better the portrait.

"But to return to the subject uppermost in mind—the picture for newspaper reproduction, the actress should remember that the less she wears in the way of head adornment the better. Too many elements detract from the main object of the photograph—the face."

#### The Feet Have It!

When exhibitors get Richard Walton Tully's screen version of "Trilby" thru First National release, they will not only have a Trilby with a pretty face, an actress of merit, but they will see the woman with the prettiest feet the Tully organization can find. It may be that Mr. Tully will bring his "Trilby" from England or France or Italy, but he has not as yet found the woman he wants for his big role and his assistants in this country, both in the East and West, are quietly lining up the most acceptable candidates for Mr. Tully to make his decision when he returns from abroad.

Then it will be known whether Mr. Tully's "Trilby" will be American or foreign. Feet will decide. And the woman who wins this prize role will have to stand comparison when she appears on the screen with the feet of all the women in the world, possibly the woman of China excepted.

The film colony in Los Angeles has been thinking in feet ever since Mr. Tully's assistants began casting around for the possible selection.

Mr. Tully plans to make this picture on an elaborate scale.



# MANSTYLES

Clothes Make the External Man and Often Clinch the Engagement

E. M. Lenz

"The fashion wears out more apparel than the man."—Shakespeare.

The services of The Billboard Shopper are free to our readers, but it is requested that our correspondents include postage for replies. When making remittances please send money orders; or if you send cash, register your letter.

The evening clothes ensemble illustrated has been assembled for our readers by one of the foremost men's shops in the theatrical district to give both an idea of the trend of men's evening styles and the prices at which dependable apparel of this type may be purchased. There is an added touch of smartness to this evening outfit that will appeal especially to the actor, as they were made to cater to his penchant for style with a "certain dash".

## SHOPPING TIPS

## 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. While the services of The Shopper are free to our readers, it is requested that stamps accompany all letters to which replies are desired. Please do not send checks unless you enclose 10 cents to cover cost of exchange.

(1.) There is nothing quite so exquisite as a bunch of pastel-tinted sweet peas, to be worn with the new pastel-tinted evening dresses or with one's fur coat. But they are perishable! That is, when they are REAL. But there is an artificial sweet pea that appears very genuine. It is made from library paste and other substances. Intermixed with these sweet peas, which are orchid tint, pink and white, are genuine Maidenhair ferns, giving them the appeal of the genuine flower. A bunch of these flowers lasts indefinitely, and they are made to order for \$1.25 a dozen. They are not only lovely for the corsage, but for the dressing table, or dining table, as well.

(2.) Nothing is more obnoxious to the truly dainty woman than laundry marks in disfiguring ink. As the actress who travels most occasionally rely upon laundries, it is a good plan to have your "undies" marked with a woven linen tag. Your name is woven into fine cambric tape, guaranteed fast colors (red, navy, black, helio and green). They cost \$1.50 for three dozen, \$2 for six dozen, \$2.50 for nine dozen and \$3 for twelve dozen. Booklet on request, or The Shopper will be glad to order the tags for you.

(3.) Actors and actresses thinking about buying wardrobe trunks are invited to write for descriptive literature of the Red Dreadnought, one of the most complete trunks of this character we have ever seen.

(4.) Would you like a folder showing tailor-made waists of distinction—blouses from the famous House of Forsythe? They come in silk broadcloth, English cotton broadcloth, dimity, Beau Arts silk, etc. They range in price from \$4.25, but are ideal for the actress because they retain their original beauty no matter how often they are laundered. The Shopper can guarantee the quality of these

1. The tuxedo suit illustrated may be had from \$50 to \$85, depending upon the quality of material desired.

2. Tuxedo vests of white pique or black silk range from \$6.50 to \$15.

3. Vests for full dress of striped white silk or white pique, single or double breasted, come within the same price range.

4. There is also a very handsome dress overcoat, named "The Barrymore", of black lined with a silk-sheen satin, with a fold-back collar also lined with satin, which sells for \$100.

5. Perhaps you are thinking of playing one of the Three Musketeers and are wondering about the price of mousquetaire boots. Why buy expensive boots when you can secure mousquetaire leggings at \$1.50 a pair? They are swagger and may be adjusted over your shoes in a jiffy.

6. If you are looking for monkey suits that will

(Continued on page 42)

(Continued on page 42)



## In the Spotlight—

AND on the Street—you want your complexion pleasing, yet it's hard to keep your skin clear and clean when constantly using make-up. Wherever you're playing, begin tonight—do it the natural way.

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(a) Many women overlook their necks and bosoms in applying beauty treatments, and consequently we see many women with well-cared-for faces and inconspicuously neglected necks, shoulders and bosoms.

Elizabeth Arden in her famous salons attains gratifying results by applying Venetian Adona Cream with a firm upward rotary motion. This treatment fattens the neck and arms, fills out hollows in the shoulders and develops the bust. The price is \$1.50 a liberal jar.

(b) Do not forget to send for a jar of the famous pasteurized cream now being offered by Mme. Helena Rubinstein for \$1. It is truly marvelous in its beautifying effect when applied to the face and hands before retiring. It also quickly rejuvenates the face during the day. This is the cream we told you about several issues ago which was sold during the war at \$5 and \$10 a jar. Mme. Rubinstein is offering it for \$1 a jar to advertise it. And it's a generous jar at that.

(c) It is quite a task to keep that growing "boh"

curly, isn't it? But there is a beauty salon in New York where a semi-permanent wave is given with the aid of "Curline", a preparation that keeps the hair in curl or in wave and does not mar its natural luster. It is selling at \$1 a bottle and is quite popular with our readers. Do you wish a bottle?

(d) If you want to learn particulars about a really effective and harmless hair dye The Shopper will be glad to put you in touch with a concern that is achieving notable results in this line. Simply send your name and address, and in case you want to keep your name confidential address your letter to "Inecto", care The Shopper, The Billboard, 1493 Broadway. In this letter you may frankly discuss your hair problem and receive expert advice.

(e) There have been many inquiries for an eye makeup that does not "run". Such a preparation may be obtained for \$1 a box, in black for the brunet and brown for the blond and 'twixt-and-tween types. It is used to give the lashes that youthful upward curl and to deepen their color.

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**SAY "I SAW IT IN THE BILLBOARD."**

SHOPPING TIPS

(Continued from page 41)

withstand the strain of tumbling about, made of pure worsted wool, with hood and a tail. The Shopper knows where you can secure them for \$25.

7. Genuine "Fashionknit" neckwear that sells usually at \$2.50, \$3 or \$3.50 has been reduced to \$1.65. These ties, as you know, do not wrinkle. They may be had in all the new weaves, in stripes, grenadines and black. If your necktie stock is depleted, why not have The Shopper make several selections for you? Mention your color preferences and individual coloring when ordering, please.

8. Men who have purchased Madden De Luxe double action safety razors thru The Shopper have expressed satisfaction with the results. The Madden safety razor will shave downward with the grain, or upward against the grain; that is, the shaving edge will follow the handle or move in advance of it as desired by the user; hence the shave is closer, cleaner and easier and markedly superior. The skin is left smooth as velvet. The supply of blades which accompanies the razor (25 shaving edges) is guaranteed for five years. The stropper, which forms a part of the set, is accurately adjusted to keep the shaving edges in perfect condition. The price is \$5.

No matter what your requirements are, whether for masks, wigs, costumes or makeup, The Shopper can put you in touch with the customer who will supply them at your price.

STYLE HINTS

Buckskin slip-on gloves in brown, gray or white and silk and woolen gloves in yellow tint are the gloves of the smart man.

If you have a perfectly good black coat to which there are no trousers you can muster it into service and be right up to date by taking unto yourself a pair of contrasting trousers of gray or mixed oxford effect or a gray-and-black-striped effect.

When you go for a brisk saniter during the day, on stage or off, carry a walking stick with a crook handle, with the gloves attached. (We are wondering what the menfolk we see on the avenue do for chapped hands wear.) These daytime walking sticks are made of natural wood, with the crook in a lighter shade than the stick. But when you attend an "evening function" select the dark-toned stick with a straight handle (hand carved if you can afford it), and be sure to wear the gloves. The dark stick lends an effect of quiet elegance.

Tailors say that the well-dressed man who is ordering his spring suit is being measured for an overcoat of the same material.

Several actors have told us that after scouting around New York for a new style soft hat that was large enough for a he-man face (actors dislike the extremely small hats that are being displayed by the haberdashers—and we don't blame them) they solved their problem by buying a Stetson.

THE SHOPPER

(Continued from page 41)

House and assures you that mail orders are promptly filled by this concern.

5. Another interesting booklet shows "Daytime Frocks" in colorful checked gingham, linen, Japanese crepe, novelty crepes, etc. The prices range from \$3 up, and each attractive little frock is shown in all its original color. If you are going to play in a small-town comedy you need several of these becoming Daytime Frocks. Booklet on request.



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AUSTRALIA
By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

SYDNEY, Dec. 20.—Ada Reeve, after her record-breaking season in Melbourne, introduced "Spangles" to a capacity house recently. Bright and breezy, as it undeniably is, the production is by no means exceptionally brilliant. Of course, the presence of the incomparable Miss Reeve proves the solution. Gus McNaughton is included in a most pleasing cast.

Lawrence Crossmith has been running well with "The Silver Fox", the cast calling for only five people.

The Rev. Frank Gorman, who came out here some four years ago as the Singing Parson, is now appearing with the Fuller Dramatic Players at Newtown. Gorman has been a wonderful drawcard and has been exploited to a degree of cheapness.

George Marlow is presenting vaudeville at the Grand Opera House. The programs are not particularly strong, but they find a fair measure of support.

Ray Fuller, formerly manager of the Victoria Theater, Newcastle, was farewelled prior to his departure for Melbourne. He was the recipient of several presentations.

Nicola, the magician, was in town recently to arrange for a few Victorian country dates before going further afield.

Hector Napier, contortionist, was nearly drowned in the Newcastle surf recently, being rescued by the beach lifesavers after being in a very bad way. Napier played America last year.

Ada Reeve was the guest of a reception tendered her by the Lady Mayoress recently. At an informal speechmaking Miss Reeve said not to be surprised if they found that, after her present tour of the world is ended, she was settled down in their midst. As the star always has a warm spot in her heart for this State, it will not be altogether in the nature of a shock if she does come back here for good.

The Victorian Police Commission has issued a notice to the effect that the queue system, which has proved so effective in other countries, will be put into effect in Melbourne shortly. The Southern capital is a long way behind Sydney in this respect, the idea being worked here years ago.

The Campbell Boys, concertina kings, recently returned from South Africa after playing the African Theaters' Time by arrangement with Harry G. Musgrove.

The Flying Winkills, English aerial act, who have played circus and vaudeville here for about four years, will play South African time early in 1923, this act also being booked by the Musgrove house.

Emilie Polini, the English dramatic star, who has been very successful in this country, has been playing West Australia for some weeks.

"Porky" Kearns, the best-known comedian in Australia, has been doing a double act with Lola Hunt, one of the originals in Jules Garrison and his Roman Mads. The Perth sea-

son of the new turn was extended again and again on account of its success.

Maggie Moore, the veteran actress, who came to this country about forty years ago in "Struck Oil", when she was the wife of James Cassius Williamson, founder of the firm still bearing his name, is doing a monolog in one of Brisbane's leading picture houses. Well over sixty, Miss Moore has the grace and bearing (not forgetting the ability) of many twenty years her junior.

Jack Garlin, the picture producer, is still in Brisbane, but has not yet induced capitalists to come in on a scheme which appears to be a very good one. They are "from Missouri!" in this country most of the time.

George Herd, an Australian juggler, who is looked upon as a worthy successor of the late Paul Cinquevall, is now in England after doing a season in South Africa. He intends playing America at a later date. As a rule straight juggling acts fall on the average audience. Herd will disprove this.

Odiva and Her Seals, with Captain Adama in charge, recently finished a Tasmanian season and the figura were the biggest of any attraction, albeit not up to expectations. This was due to the number of free attractions offered for the particular week the act played Hobart.

Everest's Monkeys left New Zealand early this month in order to feature in the Fuller pantomime. The act is identical with Raffan's Monkeys of a decade ago.

Foreign acts are gradually getting back into Australia, there being three noted within the past month. Of course, none of them are German! However, it is time we saw a few of these artistes over here, as they usually have something good to offer.

Will Collinson, the English comedian, has not elicited in this country. He has quite an amount of good material, but does not put it over altogether to the liking of Australian audiences.

Charlie Simpson, carnival worker, who was over in America a few years ago, is having a very rough spin of it lately, but hopes to join up with Frank De Lyall's combination at the end of the month.

Dame Meekin, Australian showman, now has one of the biggest and best-conducted touring combinations on the road. It is very strong in individual attractions and is getting big money.

Colleano's Circus is touring the Northern district of Victoria and fair returns are being reported.

The Walthams Bros., well-known circus men, have joined Emery's touring show and will go north thru New Zealand. This step sadly needed a few new attractions and this act will go a long way towards providing an added element of interest.

Billy Elliott, the blackface comedian, intends playing the N. S. W. picture theaters with his act. Dick Thorne will go in advance. Elliott first came to this country about three years

ago, made a lot of money, done it in, married and is still battling along—sometimes on top, other times low down, but never right beneath the surface.

Wirth's Circus is now well on its tour of the country towns of Victoria, where it always appears to be welcome. The Mindreading Howards are one of the big successes in the show.

Captain Lindo, the lion tamer, who was badly mauled by one of his animals a few weeks ago, was seen in the Lithgow Hospital. The receiving a bad doing, Lindo was most optimistic and already is arranging plans to travel with the Meekin outfit.

Lola Stantonne, the American violinist, left for New Zealand recently, where she will again play the Fuller Time. For some weeks Miss Stantonne had been holidaying with friends here.

Lea Videos, English skaters, who have done well in this country, return to their home bookings early in 1923.

Veteran English music hall artiste, Peggy Pryde, is still making a few appearances in this country to a fair measure of success. She is a daughter of the original Vital Spark—Jenny Hill—dead these many years.

Wilson Hicks, younger brother to Paramount's general manager, is now semi-attached to The Sunday Times, a newspaper run by Hugh D. McIntosh. The young American is contributing a four-page supplement of movie matters of great interest to picture fans.

The showmen are up in arms with what they consider to be existing anomalies in film freight. Exhibitors out back have to pay a prohibitive price in many instances and it is hoped that relief will shortly be forthcoming, altho it is known that the railway commissioners are not too keen on a reduction of rates.

The Fox Film Corporation, which put over a great splash in the West some few weeks ago, is said to be losing \$200 weekly on its present scheme, whereby the Fullers are to put in vaudeville acts to support the film programs. Wm. Rogers, who is at present in the West, will return to Sydney in a fortnight's time and may probably be among the "retired" list of that company owing to poor business, altho Stanley Crick, the present manager, is stirring things up favorably at headquarters.

Stan Bott, Selznick's N. S. W. manager, recently returned from a six weeks' exploitation of "Reported Missing", he doing the trip in a private car, during which he was accompanied by a chauffeur. Apart from the element of novelty, the booking of things was very satisfactory.

Bob Scott, manager for United Artists in America, reports very satisfactory business with his company in the Southern capital. John O'Donoghue, former general manager of that company, is still resting. As to Geoffrey Nye, he is numbered among the missing.

It was recently announced that New Zealand shareholders in the Wellington (N. Z.) Opera House Company, Ltd., were asked to consider a proposal for the sale of their properties, the Grand Opera House and Everybody's Theater, to a company to be called J. C. Williamson (N. Z.), Ltd. The proposed company is to have a capital of £200,000 and is to carry on all the business of J. C. Williamson in the Dominion. This state of affairs looks as if the Williamson people are bent upon securing a more secure footing in New Zealand, where at present the Fullers have a big wad of interest.

John Fuller, Jr., and Dave Frankel were recently in New Zealand in the interests of their firm and it is said that the former brought all the available debentures, etc., for transference to Sydney. The Fuller interests in the Dominion are subordinate to their Australian ramifications, and with all new theaters in Sydney in which Hugh J. Ward is interested—together with their other enterprises—this firm has its hands full just now.

All the pantomime producers commenced work last week on the annual extravaganzas. These will be prominent in every center.

Ernest Sefton, who has been playing George Robey parts in England, arrived in Melbourne recently, together with Reginald Purdell, who appeared in the London production of "Yea, Uncle". These artistes are here under engagement to J. C. Williamson, Ltd. George Lane, another English comedian, arrived here last week, also under the Williamson management.

Otto Begg, a Danish actor, arrived in Melbourne from England last week. He has interpreted operatic roles in Denmark and Scandinavia. He is apparently here on "spec".

The Dick-Dorothy Trio of English dancers, who joined the Cedric Johnson company of costume artistes in Melbourne, quit that organization after four nights. It appears that the team was to buy in on the proposition, but an argument ensuing, everything was called off.

Ileg Wyckham recently received a verdict for over £400 from Harry G. Musgrove, managing director of Tivoli Theaters, Ltd. The case was one of alleged wrongful dismissal. Wyckham, who was booking manager for Musgrove, received two weeks' salary in lieu of notice and reckoned that he was entitled to the amount sued for. He succeeded. A stay of proceedings has been granted.

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



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# LITTLE THEATERS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

A musical revue for the benefit of "Our America Club" was held at the Waldorf Astoria, New York, on Saturday evening, January 20, under the direction of Alvin E. Hauser.

Watch for the February 10 issue of The Billboard, which will contain an article on little theaters by Edna E. Colladay that will prove a veritable feast of constructive information for all amateurs, to say nothing of professionals.

The Striding Players, under the direction of that delightful little person, Edna E. Colladay, is busy rehearsing Mondays, Wednesdays and Fridays at the Public Library, Sixty-ninth street and Amsterdam avenue, New York. Anyone desiring to join is invited to correspond with Miss Colladay at 29 Waverly Place, New York.

Amateur actresses of the Junior League are collaborating with professional musicians and dancers who will present "The Gay Pretenders" on January 30, 31 and February 1 at the Waldorf-Astoria, N. Y. Rita Baker and Mrs. Irving Pardee, who will present a Russian dancing skit, are being coached by Roshanara.

"The Smile of Mona Lisa", by Jacinto Benavente, was presented in an atmosphere reflecting the Italian renaissance as accurately as possible, under the auspices of the art department of the Woman's Club, at the Little Theater, Lynchburg, Va., on Thursday evening, January 18, and made such a favorable impression that it was repeated the following evening.

The Neighborhood Girls, of Brooklyn, N. Y., invaded the professional field during the week of January 15, when they appeared at B. F. Keith's Riviera Theater, billed as "Riviera Lady Minstrels". They were received with boisterous acclaim and were obliged to give repeated encores. A radium number, the costumes being treated with luminous paint, was very artistic.

Josephine Conde, a nineteen-year-old Italian girl, who manages her father's little fruit store at 131 Clinton avenue, Albany, N. Y., is author of a four-act play entitled "Sonia Mated", which was produced by the Dramatic Club of Albany on January 5 at Centennial Hall with great success.

Miss Conde has written several playlets, including "The Devil's Pathway", "The Dope Den" and "Brothers", as well as a number of scenarios.

The S. & S. Production Co., the new St. Paul stock organization that will give a series of twenty-two plays at the Y. W. O. A. Playhouse, St. Paul, Minn., during the season, presented its first effort in the form of "The Merchant of Venice" on Thursday and Friday evenings, January 11 and 12. The stage settings were designed by Ralph E. Smalley, instructor of architecture at the Mechanics' Art High School. Mr. Smalley is also a member of the "Mask and Zany", another dramatic group of St. Paul, and is well versed in stagecraft. Mr. Staples and Mr. Sandeen are said to be the organizers of the S. & S. Production Company.

A matinee under the auspices of the American Academy of Dramatic Art was given by the pupils of the school at the Empire Theater, New York, January 16. The big auditorium was filled with an enthusiastic audience. Two plays were presented, a one-act comedy, "Wurzel-Flummery", by A. A. Milne, and a two-act comedy, "The Evil Doers of Good", by Jacinto Benavente, translated by John Garrett Underhill. The affair was well attended and the efforts of the drama students roundly applauded, and, of course, the audience engaged in speculation regarding the future of the young actors who are being prepared for the professional stage.

The Neighborhood Players of Huntington, L. I., presented "The Charm School", a comedy in three acts, by Alice Duer Miller and Robert Milton, at the Huntington Theater on December 12. This enterprising group was founded by two drama enthusiasts, Sara B. Tiers and Mrs. Doring Deering, former pupils of Windsor P. Daggett. The Neighborhood Players rehearsed nightly for two months and succeeded in bringing forth, to quote a Huntington paper, "a play that smacked seldom of amateurishness anywhere and climbed to breath-taking heights of movement and comedy and pathos in its second act."

The next offering of the Neighborhood Players will be "The Famous Mrs. Fair".

The Dramatic and Arts Association of the New York State College for Teachers, Albany, N. Y., presented three one-act plays the evening of January 10 at the High School

Auditorium. In "The Maker of Dreams", by Oliphant Down, the leading roles were played by Elizabeth Nagle, of Beacon, N. Y.; Katherine Driscoll, of Olean, and Edna Schaefer, of Schenectady. Katherine Shipman, of Saratoga Springs, had the title role in the play "Miss Tassef" and was supported by Aileen Wallace, of Middletown; Helene Borsick, of Albany; Eleanor Buell, of Goshen; Florence Dorsey, of Peekskill, and Edward Vines, of Saratoga Springs. The third play was "Op-O-My Thumb", by Frederick Fenn and Richard Pryce. The plays were directed by Agnes Futterer, instructor of dramatics at the college.

The association will present Ruth Draper in a series of original character sketches February 16.

"The Triangle", New York's newest intimate theater, presented its opening performance in its basement theater, under "The Chinaman", at Seventh avenue and Eleventh street, New York, on Tuesday evening, January 23, to an appreciative audience, who, under the influence of the softly played music by W. J. Falk, pianist, enjoyed a restful and interesting evening. Low, comfortable chairs, with rush bottoms, were drawn up to low bench-like tables (reminiscent of a kindergarten), on which the audience might rest its elbows or make notes. Later on it is planned to serve refreshments at these tables. An original dance, entitled "The Gargoyle", composed by Kathleen Kirkwood, who founded the theater, with three characters—the gargoyle, priest and sexton—was the opening number. An ecclesiastical window and subdued lights lent pleasing realism. "It's a Lie", a comedy by Sholom Aleicham, which

not confine himself to the interpretation of classical music. He prefers to express the melody motifs of modern composers and has fifty such numbers in his repertoire.

The stage of this truly intimate theater is made of concrete, raised several inches above the floor proper. A concave background of concrete proves very useful, as vari-colored lights are thrown upon it to give "atmosphere" to scenes. The walls of the cellar-auditorium are painted orange and green.

Verily, the ambitious amateur transforms cellars into castles.

The Billboard has received the following interesting solution of a knotty problem from John M. Francis, manager of the Troy Masque, Troy, N. Y. This group, as you know, is booked up to April 1 with "The Thirteenth Chair", now in its twelfth season. After you have read it you may recall some problem your club has solved and send along your experience for the benefit of amateur groups of America.

### A Riddle Solved

The Masque, of Troy, N. Y., sends the following helpful information regarding stage settings, etc.:

How to travel around from place to place and not depend upon the "house scenery", often an all-too-weak reed, and stage such plays as "The Thirteenth Chair" and still retain its reputation of being a "snitcase theater" was a problem which faced the Masque, of Troy, this year when preparing for its twelfth season—an important matter, as will be conceded by anybody who has ever considered playing Bayard Veiller's great mystery drama. We have successfully overcome every obstacle and we are publishing our system of staging in the hope that other so-called little theaters may be helped over a rough place. We are now so comfortably off that if we had just two anchoring places where we can screw in hooks and two electric outlets where we can plug in leaders, we can within two hours have as pretty a set stage and one as prettily lighted as the heart can desire.

DEVOTED to the nationalizing of the Canadian stage, the Home Theater of the Canadian Players in Naramata, B. C., would seem to hold within its grasp great possibilities. This season, for example, those connected with the Home Theater have been gathered from six provinces through the Dominion, and, because they are all impelled by but one motive, the development of the Canadian drama by Canadian actors, they are "serving" from a far higher standpoint than would be the case were they only players earning their living. The theater was opened rather more than two years ago, and has held uncompromisingly and firmly to the ideals which prompted its organization. These its founders set forth at that time in part as follows:

We feel that we have reached that point in our history when we may look for a Canadian literature to record Canadian achievement. . . . We hope that it (the Home Theater) will be used by the young actor as a testing ground for his abilities, and by the young poet as a testing ground for his work; and we have great pleasure in offering it to them for the service of beauty and for a true expression of the Canadian spirit.

From many an angle today is being emphasized a larger vision than ever before. Where once was the provincial outlook, now is the national; where once was the national will surely come to be the international, until a clearer sense of the brotherhood of men shall be realized. —CHRISTIAN SCIENCE MONITOR.

might be termed a dialog between two gossiping women, and which needed only a bench and a chair for scenery, was the second number on the program, followed by a poetic conception of Harriet Ware's "Boat Song". It had been planned to present the miniature opera, "The Prodigal Son", but this was dispensed with on account of the illness of Madame Henny Seldenburg, who was to sing the role of "Lea". Henri, a dancer with decidedly original ideas, was the star of the bill. He gave several unique dances to the music of modern composers, his darkened body silhouetted against a background of red, green or heliotrope light. This young dancer has appeared with Mary Garden in concert, and is said to be the only dancer who does

"The Thirteenth Chair" centers about a dagger which is thrown into the ceiling after a murder and hangs therefrom during the entire performance—all very well when you have flies in which you can work the device used in the original company, but when your ceiling is so obviously plaster it wouldn't hold a knife on a bet what are you going to do then? We tried an electric device. Two power magnets were hidden in a round, wooden contraption that was to be fastened to the ceiling. The knife was set parallel to the ceiling at first in the wooden frame out of sight of the audience. When the knife was thrown the power was turned off, the magnet holding the handle

(Continued on page 68)



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### The Elvin Fund Matinee

LONDON, Jan. 19.—Originally slated for February 1, the date has now been altered in order that the preparations for same should be complete in every way. March 22 is now the date and recently things have started to move as far as program shaping. It is hoped to get the assistance of every available "star" either to appear in an individual act or in a "set piece". It is not to be a program with countless names and the impossibility of one quarter getting even a five-minute show. Every name announced will positively appear—illness excepting. Of novelties there will be a few and some of the suggestions, if carried out, should pull the paying public who are out for something new. Arthur Godfrey, of the team of Duncan and Godfrey, has the idea of a panto skit called "Dandy Dick Whittington"—the last of the pantomime with an all-star cast. This is to be a burlesque on the real thing. It is also suggested that all the prominent ventriloquist acts appear in one scene—taking the place of their "dummies"—and have some well-known comedian to act as the "presumed" ventriloquist. It is also suggested that Joe O'Gorman should appear with his sons, the Brothers O'Gorman. One of the hardest workers is Harry Masters, the booking manager of the L. T. V., and not only does he attend all the committee meetings of the fund but he is doing a veritable "holdup" for donations on Joe's behalf. The money seems to come in somewhat slowly after the first rush, about \$5,500 so far having been donated and promised, but the answer lies in the fact that money is very tight at present, and with the bad year just past and the prospect of a worse one ahead the outlook for the marketable act is bad, and for the unemployable—impossible.

### V. A. F. and A. A. Policy at Variance

The situation as regards the A. A. establishing themselves as the protective organization for British actors in the coming year is in a state of flux. What with Fred Karno refusing point blank to have anything to do with them and the A. T. M. tearing up the A. A. "Standard" Contract one wonders what the outcome will be. Karno has taken this line: He refuses to have anything to do with a minimum wage, he insists that he will pay his actors, as apart from chorus, what he thinks fit or, shall we say, what the part is worth to him. He falls back on the lines that that is how he did business with Charlie Chaplin, Fred Kitehen, Albert Bruno and George Carney. He points to the fact that the V. A. F. refuses to handle a minimum wage. The V. A. F. is not interested with chorus women. They washed their hands of this class of member years ago—about seventy-five per cent of the principals, including the leads—are V. A. F.'s. Lug is out for the chorus and the minimum for chorus here—or at least what the A. A. is striving for is a rate of \$12.50 for once nightly and \$15 for twice nightly. So that's the position. The V. A. F. wants to know how it can help the A. A. when it (the V. A. F.) doesn't believe in the flat rate. The A. A. thinks differently, but the V. A. F. thinks that its duty lies firstly in the protection of its own members—having had some knowledge of the gratitude of "chorus girls".

As regards the A. T. M., the V. A. F. has never let any doubt exist as to its opinion of these people. The majority of them are cheap drama men with an average cast worth \$150 to \$200 and say a gross expense of \$250 per week. It's these little tin gods on wheels who have torn up the Actors' Charter. Some of the bigger men touring musical girl shows are paying more than the \$15 minimum. Truth to tell, the actors lack a fighting spirit. The bigger men at the head of affairs—not official—late cross words with the managers, and the ladies on the council don't like that word "strike"—"it sounds so like workmen, you know, and certainly not respectable." The A. A. is taking a ballot of its members as to whether it will declare a strike and the result will be known about February 4. In the meantime the A. T. M. say they are free to issue any contract they think fit—and we believe they are so doing—while the A. A. drifts. It must be admitted the way thru a successful strike with British actors is not, and may not be, an easy one. The actors in Britain are disorganized and do nothing but talk. The moment you saw anything like a fighting spirit and start a real good scrap on a scrapable point then they can rest assured of the V. A. F. help. That has been told them. So it's up to the A. A. to get busy.

### V. A. F. Policy for 1923

Seeing that fully forty weeks out of the next fifty-two will be handled by vaude. managers with revues, etc., the V. A. F., seeing that the A. A. cannot deliver the goods as regards a universal form of contract, is determined to take the matter up for itself for the benefit of the V. A. F. It cannot afford to sit down quietly this year with vaude, at its zero, as

its activities and revenues would be seriously affected. It therefore proposes to see about the drafting of a form of contract suitable for revue principals and fair to revue proprietors, with the basic principle that there shall be payment for every performance. Today most revues have been issuing contracts for thirteen shows for the price of twelve. There is another reason, and that is, self-preservation in respect to the 1919 Award Contract, and in fact all awards, for the payment of ALL matinees. If these revues occupy so much of our vaude territory during 1923 and get managers used to the custom of matinees free, it will be a good argument for them in 1921. The A. A. cannot by any means of exaggeration say that V. A. F. is poaching their preserve; rather is it that the V. A. F. is defending its own territory against encroachment of its rights.

### The Veterans of Variety

These have made the sensational hit of the Palladium show, running there four weeks. De Courville doesn't seem to be treating them right, however. Despite their tremendous sendoff on the Boxing Day, when everybody was congratulating them, De Courville never by sign or word expressed his appreciation of their success. Through he has avoided them, and artists all, as they are, they are also a sensitive bunch of folk. Still what can you expect from De Courville, and a bankrupt at that? Bankrupt also in kindly feelings, eh? The audiences have cheered them to the very echo and emotion has been in evidence at every show. Some of these folk have been placed on the human scrap heap. Some like Leo Dryden have been singing in the public streets, yet when he started his "Miner's Dream of Home" the house went crazy. Charlie Bignell with "What Ho She Bumps" was revitalized and rejuvenated. The managers had for years rejected him—the British public gave them the lie direct. Tom Costello, with "At Trinity Church I Met My Doom", pulled a furor, and his "Comrades" number sung by all at the conclusion struck the right note. They are "comrades" in their "comeback" and have sworn to be comrades right thru. Marguerite Corneille got away with her "Hullo, Ma Baby", and did Sable Fern with "What Is the Use of Loving a Girl". It is probable that the show will run 'round the country provided they are handled properly, failing which De Courville will be the loser.

### Alas, Poor Vaude. Artistes!

When William Morris, about 1910-11, introduced a twelve-piece orchestra it was featured greatly and the overture, intermission and march out were slated as three acts. Well, Jack Hayman, of the Victoria Palace, is copy-

ing the idea. He has Jack Weaver's orchestra, resplendent in "fish and soup" with red facings and cuffs, doing a turn as a jazz-syncope orchestra on the stage. You know we British are a very reserved race. We ain't got no love for playing the fool in cold blood when it's not our business, and if there is any class more sedate than the rest refer me to the musicians in our vaude. orchestra pits. They are highly starched and have never been known to smile. They have cultivated a bored expression till it's a mask. You needn't have me tell you the requisites of a syncopator, but anyway the "V. P." boys under Weaver did their best and very creditably. Even John unbent slightly, but he never could forget that he was "John". It was great to see him, and the pity is the management didn't run him another week. Jack Hayman says he don't intend his orchestra shall displace vaude. acts, but as a novelty it served its purpose.

### The Marie Lloyd Sale

Bidding was by no means so brisk as one had reasonably anticipated at the sale by auction of the furniture and other household effects of Marie Lloyd at Powell's Auction Rooms, Marble Arch. Members of the Lloyd family, including Alice and Rosie Lloyd and Marie Courtney (daughter), were in attendance and Sam Mayo was a prominent figure among the buyers, but otherwise the variety profession was poorly represented among the miscellaneous crowd of dealers and other auction-room habitués. A carved mahogany bedroom suite, for instance, on which a reserve price of \$3,000 had previously been put, was knocked down to \$800, while a full-sized mahogany billiard table, by Hennig Bros., for which \$400 had been privately declined, went for \$300. Sam Mayo secured the fumed oak electric light standard of Chinese design, of which Miss Lloyd was so proud, for \$150, and a Bechstein upright piano went for \$375, a Rosener boudoir grand piano going for \$300. Among other bargains—at least from the buyer's point of view—were a heavy oak dining room suite (\$75), a Sheraton-design inlaid mahogany writing table (\$75), a two-fold black-lac Japanese screen (\$75), a carved oak stand carrying a turtle shell containing a brass dinner gong (\$55), a 7-foot ebonized case standard clock (\$57.50) and four large framed photos of mounted jockeys (\$90). Several smaller articles, on the other hand, fetched what are called sentimental prices calculated to astonish the professional buyer. Among the presentation silver pieces valued in ounces were a tea service (\$75), odd; a circular tea tray (\$20), an oval tea tray (\$25) and a pair of rose bowls at \$5 apiece. Among other cheap lots—there were some 350 lots in all—were an Axminster carpet (\$62.50), a four-post mahogany bedstead in Choppendale pattern (\$80). Much of the Japanese and Oriental bric-a-brac and the Satsuma ware, in which Miss Lloyd had so correct a taste, went for a mere song.

## THEATRICAL BRIEFS

H. A. Doritts recently purchased the Colonial Theater, Lexington, Miss., from F. J. Casey.

P. O. Jones, of Carrollton, Mo., has purchased the Grand Theater, Princeton, Mo., from W. P. Hawkins.

Louis Garfunkel, manager of the Municipal Auditorium, Savannah, Ga., resigned two weeks ago.

I. G. Killough has sold the Strand Theater, Honey Grove, Tex., to O. Gill, of Hugo, Tex. Killough has purchased a theater in Hugo.

E. L. Leonard is the new manager of the Metropolitan Theater, Grand Forks, N. D. The Metropolitan plays legitimate attractions.

Adam J. Ritzler and Daniel Kirwan, of Lima, O., last month sold the Grand Theater, Tiffin, O., to the Tiffin Grand Theater Co. for \$25,000.

The theater in Bayard, Neb., operated by William Ostenberg, and which has been extensively remodeled, was reopened January 29.

Walter Lee, of Biggsville, Ill., who operates a picture theater there, has taken over the lease of the Alamo Theater, Monmouth, Ill.

L. L. Lewis, owner of the Shamm Theater, Walnut Ridge, Ill., and the Gem Theater, Pocatonton, Ill., is making extensive improvements in the Gem.

John Pittman, manager of the Kyle Theater, Beaumont, Tex., has that house in operation again, having remodeled after a fire that caused damage of \$15,000.

Roy A. Fuhr, of Memphis, Tenn., reopened his picture theater in Earle, Ark., January 23. Mrs. Janet Simpson, who formerly operated Fuhr's theater in Earle, is now operating a picture house in Smackover, Ark.

and pictures presented, Mr. Johnson announces with an occasional road show.

Burrell Tripp recently purchased the Regent Theater, Allegan, Mich., from Robert Dunham and Sayne Stuch. Tripp operates two theaters in South Haven, Mich. He will remodel the stage of the Regent so that he can play road shows.

The City Council of Durham, N. C., passed a motion recently empowering the city manager and city attorney to complete arrangements for converting the Academy of Music, that city, into a picture theater, to be used as such when road shows were not being housed there.

J. S. Ward recently sold his interest in the Auditorium, Rapid City, S. D., to Dan Roberts, Leo Bartolero and Charles Klein. Mr. Ward has purchased an interest in a picture theater at Douglas, Wyo., which he is managing.

Work of reconstructing the Empire Theater building, Beaver Falls, Pa., which was extensively damaged by fire early last month, is now in progress. G. M. McDaniel is the owner of the structure and expects to have it ready for opening in a short time.

F. A. Petrich, of New York City, has succeeded Walter J. Clifford as manager of the Colonial Theater, Belfast, Me., one of the chain of Gray theaters of New England. Mr. Clifford has become manager of the Dreamland Theater, Belfast.

John B. Weber, of South Bend, Ind., has been chosen president of the Blackstone Theater Corporation, of that city. John D. Yeagley was elected vice-president, Howard Yant secretary, Frank C. Toepp treasurer, G. A. Farbaugh, Robert Eibel and Donald MacGregor directors.

Henry H. Sullivan, who has managed the Empire Theater, St. Albans, Vt., since its erection, has purchased the building from John E. Butler. Mr. Sullivan plans to increase the seating capacity of the Empire, which is now 450, to 600.

Ministers of Besumont, Tex., are making every effort to close all places of amusement on Sunday. Theater managers declare they will fight to the last ditch, and if the pastors are responsible for them closing they will seek to close the churches on the same grounds as the churches are trying to close their houses.

The Colonial Theater, Connellsville, Pa., erected twenty-one years ago by Lin F. Rath at a cost of \$165,000, is being converted into a garage and auto showroom by the owner, David Wertheimer. The theater had a seating capacity of 1,650, and for years was the only house in Connellsville playing road attractions.

The Shawnee Amusement Co. recently purchased property adjoining the Palace Theater, Plymouth, Pa., and two lots on Main street, that city. It is reported the Palace will be enlarged to extend over the newly purchased adjoining property, while the two lots on Main street will be improved with a picture house.

The Imperial Film Service, Inc., Canonsburg, Pa., Marie M. Forsythe, manager, recently purchased the Regent Theater, Main street, Washington, Pa. The Regent is the first of a chain of theaters which the company expects to acquire. A picture policy is in order at the Regent.

An illuminated curtain, depicting a street scene with sign, shop window and street illumination faithfully reproduced, is being installed at the Majestic Theater, Cedar Rapids, Ia. The curtain is the work of T. G. Norris, internationally known scenic artist. L. M. Dyke is installing the curtain.

A. W. (Ted) Force, manager of the Loring Theater, Nicollet avenue and Fourteenth street, Minneapolis, Minn., is reported to have disappeared about two weeks ago. His home is at 1820 Stevens avenue, Minneapolis. According to C. A. Bradley, of Finkelstein & Ruben, which firm controls the Loring, Force's accounts were in perfect condition.

Lease for 99 years on property in West Federal street, Youngstown, O., has been taken by the Liebman-Swaney-Thornton Realty Co. This concern has for some time been interested in bringing a Keith theater to Youngstown, and it is said that the site now obtained will be the location for the proposed new playhouse.

Remodeled and redecorated, the Winter Theater, South Main street, Akron, O., was reopened January 22 with vaudeville and a feature picture. To equip the house for the new policy it was necessary to build a new stage and dressing rooms. The policy of vaudeville and pictures will continue the balance of the

# A LONDON LETTER

Treating of the "Legitimate"  
By "COCKAIGNE"

### An Actors' Play

LONDON, Jan. 19.—An inquiry instituted by a contemporary among heads of the theatrical profession as to what they considered the most impressive theatrical event of the year shows that Galsworthy's "Loyalties" stands high in professional favor.

Norman McKinnel, Fay Compton, Leon Quartermaine and Arthur Wimperis all regard "Loyalties" as the event of the year. Ainley, Zangwill, Moscovitch and Lady Wyndham speak up for Sybil Thorndike's venture.

Ian Hay, with becoming modesty, informs all and sundry that he was most impressed by the reception of his own play, "The Happy Ending".

### An Actors' Paper

The new journal of the theater, which is also official organ of the Actors' Association, was published last week. It is called "The Actor and Entertainment World", is edited by Ernest Allighan, well known in film circles, and treats of stage, screen, variety hall and those who are to be found in these interesting locations. George Grossmith, C. R. Cochran, J. Stuart Blackton and Flora Le Breton are among the contributors to No. 1 of Vol. IV. A good beginning this.

### West End to the East

The Compton-Coutts Comedy Company departed last week for the Far East with a repertory of West End successes. They are booked for Tokio, Simla, Peking, Cairo, Manila and many other "dates" which seldom fall to the lot of the touring actor. Before they return I learn that they expect to cover some 50,000 miles of land and water.

### "Once a Week" Twice Over

Lena Ashwell's "Once a Week Players", of whom I wrote lately in these columns, begin their third year with the establishment of a second company. So great has been the demand for the fine plays and efficient playing which these innovators supply in the industrial and other suburbs where good drama is practically unknown that it is doubtful if two companies will long suffice.

The most recent production by this organization is Cicely Hamilton's excellent play for children, "The Beggar Prince", thoroughly amusing in its humor, delicately handled as to sentiment.

### Laurillardisms

M. Edouard Kunneke, composer of "Love's Awakening" and of "The Cousin From Nowhere" (the latter, by the way, made a hit at Birmingham and will soon be seen here), has written the music for a book by Fred Thompson. Edward Laurillard has acquired the rights and promises an early production of this musical comedy, which treats of the adventures of a beauty competition film star.

### Actors' Commonwealth Plans

With the end of the school holidays we shall no longer peep "Then the Crack" at the Apollo. The Actors' Commonwealth will, however, resume management with "A Place in the Shade" (a costume comedy treating of an emperor's abdication, I gather), by Ian Rankin and a modern comedy of manners. The theater at which these plays will be housed is not yet announced.

### At the Mahogany Bar

Two of the younger generation of artistes, Elsa Lanchester, a clever and imaginative dancer, and Harold Scott, have for some time been running a series of cabaret shows and dances on Saturday nights in conjunction with the Musical Art Association, 107 Charlotte street, W. I. An attempt is made to produce one-act plays and operettas with a view to winning an audience for more ambitious ventures later on, I imagine. Many well-known players are associated in these interesting experiments, which range from entertainments for children of the mean streets trained by Elsa Lanchester to revivals of 18th century pieces. Occasionally a sort of Cockney "Chauve-Souris" entertainment, entitled "The Old Mahogany Bar", is a feature of the night's fun.

The next performance will include the first production of "Happy Families", by that brilliant novelist, Aldous Huxley. Mary Merral and Fred O'Donovan are in the cast, Harold Scott producing.

I mention this "Cave of Harmony" Cabaret not only because of its intrinsic merit, but in the desire to introduce American artistes who may be visiting London to a rendezvous where they will be assured a lively welcome and an amusing evening among brother and sister artistes.

### A Players' Restaurant

Very near several Shaftesbury avenue stage doors is the Stage Door Restaurant, which also

may chance to be at a loose end in London Town.

The host and hostess, Mr. and Mrs. W. Brasher, are both people of the theater, and in the year that their comfortable and dainty inn has been open have established it as the restaurant par excellence of the theater and the meeting place of enthusiasts of the various movements, producing societies and so forth. The Stage Door is not a show place; it is quite free of the elbow-nudging element (what you would call "rubbernecks"; blessed word!) and it caters for the profession with the right meals at a very low cost.

The errant American actor seeking comfort and company cannot do better than drop in at the Archer Street Inn, between the stage doors of the Lyric and Apollo theaters, and chat with the cheery host, "Bilby" Brasher. I take it on myself to assure my readers the right kind of British welcome.

### The Touring Contract Dispute

The Actors' Association this week replies at length to the statement published by the Association of Touring Managers with reference to the breakdown of negotiations over the Touring Contract.

The A. A. indicates that it was willing to concede beyond the limits clearly set by the members in the ballot of the whole association. It is further pointed out that independent arbitration was refused by the managers.

In the matter of minimum period of engagement, the A. A. wanted engagement for the whole tour, but offered to agree to a fortnight's notice to be given during the first week on the ground of incompetence only. This was rejected.

The A. T. M. withdrew their demand for raising the number of rehearsal hours from 36 to 48 per week.

Agreement was practically reached on the matter of Sunday rehearsals.

The A. T. M. amendments on the subject of competency virtually amounted to rehearsal on approval. To this the union demurred, owing to lack of guaranteed employment when competency was assured. Alternative proposals were rejected by the managers.

They withdrew their refusal of extra payment for twice nightly, but demanded the right to make all engagements to cover twice nightly—i. e., a policy of "as you were".

The A. A. has had great difficulty in the matter of the arbitration clause compelling the putting of disputes to arbitration and the rejection of legal action thru the courts. The A. T. M. have stated that they can not bind their members to arbitrate, yet they insist on the maintenance of this clause. This of course is simply a dodge to draw the teeth of the union's legal department while keeping managers immune from either arbitration or ordinary legal process.

Most important of all points in dispute remains the "one week out of ten" clause. The managers insist on the complete abolition of this proviso. The A. A. offered to concede one week out in five. Refused.

### Strong Measures Needed

The A. A. delegates announce that Mr. Casson's remark that the A. T. M. had made concessions was an abuse of the word. They further state that they consider the Standard Touring Contract still to be in existence and demand its maintenance.

Mr. Ballard states that the managers do not want a contract. Messrs. Barth and Macdonald have fought the decent demands of the association. The two big amusement papers, The Stage and The Era, are taking sides, the former for the A. A., the latter for the A. T. M. Public opinion, and, more immediately important, the forces of professional and industrial trade unionism, have been and will continue with the actors.

A few months ago they had the managers at their mercy—I refer to the time when the joint committee of theatrical unions met to decide on a policy of enforcement. But the uncertainty and delays have given the bosses heart of grace and they have recovered their morale.

The actors must now show themselves equally strong and determined. They must make common cause with their fellow workers, they must be ready to strike without their usual in-terminable ballot and majority, at least almost without exception the players of ability on the provincial stage, by whose strike action, loyally maintained, the provincial theater would be paralyzed, the managers taught the decencies of professional practice, and the feudal wrongs of the touring actor eradicated.

### Managerial Support

The best elements of the touring managements support an unchanged Touring Contract. Lionel Bate, Sir Alfred Butt, Andre Charlot, Robert Courtneidge, Alfred Denville, George Grossmith (all names to conjure with) have promised to continue the use of the A. A. Standard terms. Courtneidge indeed has asked such of his players as are not members to join the association forthwith.

I do not anticipate that the ongoing Council will proceed strongly in this matter, but as soon as the new Council is in session they must take courage and strong measures.

Otherwise the Actors' Association will very soon be a byword in the provinces, and soon after that in London as well.

### Brevities

Hawtreys is said to be returning to authorship by adapting a story by Richard Marsh for the theater.

Cathleen Nesbitt, at the end of the run of "Loyalties", will play opposite Keble Howard in the latter's own new one-act play. The piece is called "Puss in the Corner", and will be produced at the Coliseum.

Leslie Henson now takes up the part originally written for him in "The Cabaret Girl" at the Winter Garden Theater.

While Margaret Bannerman is out of the cast of "Decameron Nights", her place is taken by Cicely Saxe-Wyndham, daughter of the well-known official of the Gullhall School of Music.

"Secrets", in which Fay Compton has made a real addition to an already established reputation by his 150th performance on Saturday.

C. B. Cochran informs me that when he, in conjunction with Selwyn and A. H. Woods, puts on "Partners Again" at the Garrick on February 26, Bob Leonard and Phil White will appear as Potash and Perlmutter.

Olga Nethersole is said to be returning to the stage after a long absence, during which she devoted herself to war and public health organizations. We shall welcome this fine emotional actress in a suitable part.

The four Pinero revivals of recent date and third of the Lion-Green series, will be "The Gay Lord Quex", which is expected by Easter.

When "Decameron Nights" is taken off, Louis N. Parker's version of "Johannes Kreisler", well known on your side, will go to Drury Lane.

George Tully will produce a new light comedy, "Adam and Eva", in the country for a tryout. Afterwards he hopes to house it in the West End.

## THE SPOKEN WORD

(Continued from page 39)

where she is a feeble old woman. That is a good pronunciation for the slow tempo of old age. Such a pronunciation is appropriate in formal and deliberate address. It is not essential or appropriate to cultured speech in more rapid conversation. For constant use it sounds pedantic and elocutionary. It reminds me of a remark of William Tilly, of Columbia, at the National Convention of Teachers of Speech. He had been listening to some "schoolmarm pronunciations" that didn't sit well on his mind. He felt that the teacher didn't quite know her business, and he expressed his opinion in a remark something like this: "I'd rather speak the vulgar dialect of educated speakers than to speak the 'cultured' dialect of vulgar speakers." That is why pronunciation is a matter of choice. Words have to fit their purposes and their environment. They have their formal pronunciations and their informal pronunciations. The person who always says "lit-tel" would be a pest. A teacher who "all-ways" insists on that pronunciation needs to be talked to by the actor who ventured a gentle remark while touring thru a college town out West.

"Against" has two pronunciations in England and America. Both are used by careful speakers. Of all persons in the world the actor needs to be educated liberally in pronunciation so that he can choose his sounds wisely on all occasions. The educated speaker is a well-informed speaker and not a parrot.

Milton: "Era" has two pronunciations. "EE-ru" is usual in the United States. The first syllable is stressed, and obscure-e (wa-) is the vowel of the second syllable. In Southern England the first syllable has the -j in "it", with the vowel sounds of "nearer". Both pronunciations are correct in America. "Vera" as a proper name, might vary in pronunciation the same as "era". "Flourish" and "nourish", like other words of their class (with -u before -r, followed by a vowel) usually have the sound of -u in "up". This is the pronunciation I would teach. The -e in "her" is very popular in these words, and for some reason many cultured speakers on the stage cling to this e-sound in words of this class. A select group of cultured speakers always give the -u in "up" that is recommended.

"Lever" has two pronunciations in America, "lee-vu" or "leh-vu". The first has "long-e" and the second "short-e". The first is a good universal pronunciation, but the second is correct in America. "Long" and "gone" have the o-sound in "not". Be sure to avoid the back-a that gives the ab-sound to these words in a common American dialect.

There appears to be no end of ways for pronouncing "plantist". I would teach stressing the first syllable. In America this is likely to give three syllables. The first and last syllables have the -i in "it", the second has obscure-e. British usage favors two syllables. The -j is glided which makes it a consonant (like y in yes), and the first vowel is the -a in "eat" (pya-nist).

"Gradual" in careful pronunciation has glide -u in the second syllable. This was Moffat Johnston's pronunciation in "Six Characters in Search of an Author". The more "spread" sound (jew) will be heard, but this is a secondary usage not so much in use by careful speakers. "Nature" has the spread-sound (tsher) in modern pronunciation. This is the pronunciation of the company in John Barrymore's "Hamlet". The older pronunciation with the glide -n is rarely heard. E. H. Sothern may have used it sometimes in Shakespeare, but not always. Bertha Kalich uses it in a slow speech in "Jitta's Atone-ment". "Nature" with the tsh-sound has become the accepted form.

It was really pitiful to hear her sigh. For he couldn't be taught to say "Versailles". Poor enlightened wife! Despite her walls, Her low-brow spouse called it plain "Ver-sailles".

## ACTORS' EQUITY ASSOCIATION

(Continued from page 38)

bers would not be recognized under their married or private names.

FRANK GILLMORE,  
Executive Secretary.

Secretary's report for council meeting week ending January 20, 1923:

### New Candidates

REGULAR MEMBERS—Bobby Clark, Polly Craig, Mary Peters, Edythe Raynor, Ben Ryan, Wm. J. Selden, Sam Spedden.

MEMBERS WITHOUT VOTE—JUNIOR MEMBERS—Margery Bailey, John Bovingdon, Helen A. Dambrell, Christian C. Holtum, Nau McKenly.

### Chicago Office

REGULAR MEMBERS—Dorothy La Rue, Dim-trie Styp, Allen York.

MEMBERS WITHOUT VOTE—JUNIOR MEMBER—Laurans Tymbers.

### Kansas City Office

REGULAR MEMBERS—Arthur F. Bickel, Vel-da Curry.

### Los Angeles Office

REGULAR MEMBERS—David Kirby, Dick Lackayo, Verna Mercereau Dorothy Peyton.



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"THAT THE PROFESSION MAY KNOW"  
**OPEN LETTERS**  
 "FOR OFT-TIMES VIEWS ARE LIVEST NEWS"

"Real Shows Draw in 'Sticks'"

Hutchinson, Kan., January 22, 1923.  
 Editor The Billboard—I read in The Billboard where Sir Harry Lauder did \$5,073 gross in Cedar Rapids, Ia., on matinee and night, which is very good for a town of about 40,000.  
 On January 11, at the Convention Hall here, for one performance only, Lauder did \$5,195 gross, at prices of 50 cents to \$2.50. Hutchinson is a town of 27,000 population. This proves that people in the "short grass" country will patronize real shows, but the day is past when producers can send out a number three or four company and advertise the "Original New York Cast" and get away with it.

Geo. Seidhoff, a contractor, of Wichita, Kan., met with the Chamber of Commerce, of Hutchinson, and offered a plan to build a \$300,000 theater, Hutchinson to raise one-half of the amount, he the balance. The local committee now has three down-town sites in view and we expect to see this deal put over before March 1. Along with the proposed \$500,000 hotel, this will put Hutchinson on the theatrical map.  
 (Signed) BERT B. BRUCE.

Deplores Showfolk Criticism

Akron, O., January 25, 1923.  
 Editor The Billboard—It seems there is no

one connected with the motion picture business who cares to take exception to what is the most terrible thing it has ever been my lot to see in print in a daily paper. It was a most horrible remembrance to Wallace Reid, with a reproduction of his portrait framed with at least a dozen pictures of "chink hop pipes" blessed, I suppose, to his memory by the paper. I am sure the paper received many thousands of dollars for advertisements in which Wallace Reid was the magnet. What a wonderful spirit! So Christianlike?

Isn't there some way such terrible things can be obliterated? Let's all unite in setting aside that old adage: "He who won't respect the living cannot be expected to respect the dead." Let every artiste in America today and every manager refuse to use the mediums that persist in trying to poison the minds of the public against showfolk.

I have been in many branches of the show business and know that some of the dearest friends a person would want are showfolk living the cleanest lives in their own homes and rearing wonderful children who will also grow up to be wonderful men and women.

(Signed) "BUCK" KENNETH BAILEY,  
 Garfield Hotel.

Have you looked thru the Letter List?

mand as the result of an accident he suffered with his left arm four years ago; with individual and ensemble selections by B. H. and Mrs. Hull and their young daughters, Alice and Benita, on piano, violin and saxophones. The Hull family also rendered in voice. Mr. Hull was world's champion rifle and pistol shot for many years and his wife and children also are expert target shooters.

A trouper who likes the better class of music dropped into the Olympic Theater, Chicago, recently, and was surprised to note the musicianship displayed by the "Shuffle Along" Orchestra. He states: "These colored musicians play in tune and with perfect synchronization with the actors. They 'jazz' when it's time to 'jazz' and glide into real musicianship when playing accompaniments. The piano solos rendered on the stage by the director elicited quite a bit of applause at the performance I attended." The unsigned informant ends with a wish for more power to the good colored musician.

The winter edition of the Hagenbeck-Wallace Circus closed at Rochester, N. Y., January 20, having played straight thru from the time of opening in Milwaukee, Wis., November 12. The band, under direction of Don Montgomery, included twenty-eight players, among them B. and Homer Carsey, C. F. Stewart and Shook, cornets; Chas. Brydne and John Popson, French horns; Thorne Rice and O. A. "Red" Gilson, trombones; Artie Cox and Charlie Conover, clarinets; Chapman, basset horn; Leslie Wildt and J. W. Henry, drums, and Dick Wakefield, air calliope. A bait was called because of a lack of suitable buildings to insure further consecutive booking. Business in the cities played was reported as very big. Next winter the management proposes an indoor season of about twenty weeks, 'tis said.

Walt Woods' Melody Makers, out of Kansas City, Mo., are being received with warm favor on their present tour of Mississippi, Arkansas and Tennessee. The names of the members and the arrangement follow: Harry Reed, piano; Ted Roth, violin; Rex Downing, trombone and alto; Gene Field, banjo; Elmer Erdman, sax.; Ralph Marshall, cornet and sax.; and Mike Sherry, drums. Each boy also sings. Walt Woods is director. In Memphis, Tenn., last week the combination broadcasted over WMC, The Commercial Appeal's station, from 12:01 to 1 a. m., Tuesday. A midnight program is quite a novelty and, judging from the many telegrams and letters that have since poured into the office of the Memphis paper, many fans thruout the country play hooky from the "sand man" to tinker with their radio sets.

There will be a few changes among circus handleaders this year. The Magivan & Bowers Shows, it is understood, will line up as follows: Don Montgomery, Hagenbeck-Wallace; Al Massey, Sells-Floto; Edw. Woekener, John Robinson; Henry Wingert, Gollmar Bros. The successor to Woekener on the Al G. Barnea Circus has not yet been announced. Merle Evans will continue on the Ringling Bros.' Barnum & Bailey Show and Jack Phillips is again to wield the baton on the Sparks

Circus. It has been stated that the enlargement of the last-named show calls for twenty-five men in the band. O. A. "Red" Gilson will, no doubt, be in charge of musicians again on flower's Great London Circus. The band boys on the Campbell Bros.' Trained Wild Animal Circus, out of Egypt, N. J., will be in charge of Frank P. Meister. Bill Fowler is to be musical director on the Walter L. Main Circus.

"I have often read O. A. Peterson's contributions to The Billboard with both pleasure and profit," writes Chas. A. Lute, "but his diatribe directed against the trumpet is, I believe, very unjust. The tone of a trumpet depends largely on the man behind it. Probably Mr. Peterson has been sojourning where opportunities for hearing real trumpet players are limited. If so I forgive him. However, I can answer for the large number of brilliant performers on the trumpet who are never out of a job. It is my personal belief that the trumpet is coming into greater use and favor as a solo instrument."

"I would enjoy an opportunity to play a solo on a trumpet in competition with Mr. Peterson on the cornet before a jury of unbiased judges. I'll bank on the verdict if Mr. Peterson will pardon the seeming egotism, implied but not intended."

"The trumpet, taking them in numbers against the cornet, is better in tune, has a far more pleasing tone in band and orchestra, and I predict the gradual disuse of the cornet in the next few years in favor of the trumpet. In this connection permit me to say that O. A. Peterson's dogma on the trumpet isn't just right."

Paul Specht's rapid rise in the orchestra field is a source of satisfaction to many musicians thruout the United States who first learned of him thru these columns not many months back. After conquering things in Hending, Pa., his home town, Specht took his combination to Atlantic City and sprang into the limelight by challenging any orchestra at the famous seaside resort for supreme honors. The challenge, while backed by enough iron men to make a match interesting, was not accepted, even by Ray Miller and His Melody Boys and other aggregations that were then better known than Specht's. After finishing out the summer at Atlantic City Specht's Band appeared in New York. The band craze was almost at its height, but Specht and his associates played their way to the top. Now Paul Specht's Orchestra is making records for the Columbia people and filling as many engagements as time will permit in New York City. Recently Specht's name was in lights at three different places along Broadway at the same time. Specht also is sponsoring unit orchestras in the United States, Canada and England at present and, it is said, the demand for Specht units has reached the point where it is greater than the supply.

MUSICAL MUSINGS

By the MUSE  
 (Communications to Cincinnati Office)

A fan asks Leslie Wildt when he is going to marry one of the twelve daughters of Eve and settle down on the "lower forty".

Murdock McDonald, former director of Powers' Kilties, is musical director of Sir Harry Lander's show, now touring this country.

Francis Kromer, recently of New York, began as organist of the Capitol Theater, Cincinnati, O., January 21. This week he is featuring "Save the Last Waltz for Me" with slides.

Jack Woods, melophone, and Clifford Williams, cornet, are to join Harry Dixon's Marigold Band this week for engagements at picture houses in Michigan. Williams is to be leader of the band.

Jack Figaro is stepping ahead of Miss Joy Marshall and Her Eight Michigan Syncopators, who completed an eighteen months' vaudeville tour last week and are now headed for Detroit, by playing as added attraction at picture houses in Ohio.

David Rubinoff has resigned as musical director of the Blue Mouse Theater in Minneapolis and is now conducting the orchestra at the Park Theater in St. Paul. The new plan gives him more time for study and composition, as he plans to do considerable concert work during the next few months.

In announcing the engagement of Yerke's S. S. Flotilla Band for the Twin City Automotive Exposition, to be held at the Overland Building in St. Paul, Minn., February 3 to 10, it is stated that the musicians are to be paid \$2,500. The band, managed by Rich-

ard Barton, has eleven pieces, all brass except violin and piano, and recently appeared in St. Louis and Chicago.

Harry Spindler and His Orchestra, of Cincinnati, O., will finish a nine weeks' engagement at the Orpheum Theater, Marion, O., next week. With Spindler, who plays drums, are Virgil Hoover, sax.; James Schuh, piano; Donald Buck, Fred Brano, formerly with Sousa's Band, and Dan Dale.

Rudy Wledeoff, one of the greatest saxophonists of the present day, who heads the Eight Famous Victor Artists on their tour of the country, was tendered a big reception at Houston, Tex., January 19, by the Houston Saxophone Club, of which Cliff Drescher is director; C. V. Dewey, president, and F. J. Rousseaux, secretary.

Damages of \$25,000 are sought in a suit filed recently in the Superior Court at Seattle, Wash., by the Musicians' Association, Local 76, against John Danz, owner of several local motion picture theaters. The plaintiffs charge that Danz has injured their reputation thru published interviews in which, it is alleged, he accused them of responsibility for an explosion that wrecked his automobile on December 28, 1922.

A novel musical program recently broadcasted by The Detroit Free Press from radio station WCX included a pispolog by Worden L. Wells, who is able to use only his right

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MINSTRELSY

(Communications to our Cincinnati Offices.)

The Lasses White Minstrel was proclaimed one of the best minstrels ever seen in Hot Springs, Ark., where the company played to packed audiences at the Auditorium.

Dee Witt Dixon's "Shady Grove Minstrels" is coming out of Missouri and headed for the East. Mr. Dixon informs that he purchased a new tent while in Kansas City.

Ralph G. Granato, late of Guy Brothers' Minstrels and now with Gus Hill's and Evans' Honey Boy Minstrel, is hitting the high ones on his new gold "Conn" cornet.

In reply to a Christmas greeting card sent to President Harding "Happy" Bonway last week received a letter of appreciation.

Mickey (Big Dog) Guy says he will put out on the Brown & Bowers Minstrels early in May. New colonial wardrobe and special scenery have already been bought.

J. C. O'Brien's Famous Georgia Minstrels are to have a brand new outfit from top to bottom this season. A 60x90-foot main tent, marquee, proscenium and other canvas show paraphernalia has already been shipped to the company by the United States Tent & Awning Company.

A minstrel show was presented by patients of the Mt. Greger Sanatorium, Mt. Greger, N. Y., Friday evening, January 19. Not only were there entertainers in the group from widely separated points in the United States but from Canada as well.

The Kid Wonder (colored) Minstrels will go out in March under canvas, traveling in their own private cars, two in number, and will have thirty people, including band and orchestra, under the direction of Strut Jackson.

"The minstrel of these days is a blackface comedian," says a reviewer of shows in the January 21 issue of The New Orleans Item.

The Moberly, Mo., Order of Elks is preparing to put on an old-time minstrel show and the Joe Bren Producing Company has been secured to direct the production.



MR. BOZO—MR. GOOFUS—MR. WHIFFINPOOF A laugh in every line. Manuscript, 50c. For Amateurs, Professionals, Minstrel, Monologists. Issued Monthly. DICK TERRY, care Billboard, 1493 Broadway, New York City.

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two parts, the first to be a minstrel and the second vaudeville acts by local celebrities, with many surprises in store.

Business since January 1 has jumped from fifty to seventy-five per cent over last year for the Lasses White Minstrels, according to W. T. Spacht.

The Sarcoxie (Mo.) Commercial Club is making arrangements to stage an old-time minstrel show in that city in the near future and the show will be carried out under the direction of a committee made up of George Brosius, N. C. Spencer, Dr. M. Simmons and Art Adams.

When Al G. Field's Minstrels played the Orpheum Theater, Harrisburg, Pa., January 15,

16 and 17, Bert Swor, comedian, was out of the bill and Nick Hufford substituted as monologist in a very satisfactory manner. Hufford has handled the principal comedy on several occasions when Mr. Swor was incapacitated and it is rumored that Conard & Hatfield are grooming him for the stellar comedy role in the show the coming season.

Loyce C. Kellogg, of Little Rock, Ark., is nothing if not frankly enthusiastic about the "Lasses" White Minstrels, and writes: "I was so favorably impressed with the 'Lasses' White show that I thought of writing you concerning same. The four featured singers, Harold Morris, Herbert Schnitz, Maxwell Gordon and Jimmie McDonald, were repeatedly encored.

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON (COMMUNICATIONS TO OUR NEW YORK OFFICES)

Handsome Advance Agent Captivates Feminine Editor

Ye gods, it has come to pass that we are in danger of losing our job as conductor of this column, and all because we were sufficiently friendly to a handsome advance agent to introduce him to Elita Miller Lenz, who conducts the "Feminine Frills" section of The Billboard.

Events in Easton

My Dear Nelse—Here's hoping the year 1923 will be noted for one thing in particular, the success of the Agents' column. That it has shown a decided improvement during the past year is obvious to those who have "watched the infant since its birth."

The lamentable feature about the enterprise has been the absence of communications from the boys in advance of road attractions, many of whom enjoy your personal acquaintance. You have given the agents the only opportunity they have ever had in any periodical to keep in touch with each other, to convey to one another the information of how they find conditions in different parts of the country, and to voice their opinions and ideas of affairs theatrical. They should be proud in the knowledge that what they have to say will be printed in the columns of the greatest theatrical publication ever known, and they should be willing to assist in making the column a success by contributing at least a few occasional items.

it is true that "big oaks from little acorns grow," and so will the Agents' column grow in worth and popularity during the present year.

Howard Weisenbach, advertising agent of the Orpheum Theater, lost out in his efforts to convince our Mayor that the ordinance prohibiting the use of tack cards should be repealed.

A belated Christmas card reached our desk January 12. It was mailed in Youngstown, O., December 21, by William Franklin Riley, "he who goeth before and telleth about 'Bringing Up Father'."

The premiere performance of "The Black-mallers", the first of a series of five road attractions to be produced by Wilmer & Vincent, was given at the Orpheum Theater January 8.

Easton was honored by a visit from Leo Riley, who is looking after the advance work for Margaret Anglin in "The Sea Woman".

There is mail at the theater for Bedwards, the boy who grew up with the Al. G. Field Minstrels, and who succeeded the late Col. Pickens as agent of that aggregation.

All glory to the agent, or agents, who accept employment elsewhere when out of a theatrical position. They are the boys worth while—valuable assets to any employer, no matter what the nature of his business may be.

(Signed) EDWARD EVERETT, Easton, Pa.

Friend Everett, you have said a mouthful. We have heard many of our friends among the agents say: "I fully intended to write you every week, but you know how it is." Verily we do know how it is. The average agent is a busy fellow with but little time for personal correspondence, but at that he is negligent of his own interest when he fails in his promise to us.

A Comeback at Us In our last issue we criticized the methods

of an unnamed press agent who mailed to us a mimeographed or carbon copy tribute to his conscientiousness in promoting publicity for a prospective Shakespearean actress.

Be that as it may, the "conscientious agent" has come back at us with a letter that starts off: "I have just finished reading your slam about me in the January 27 issue. Permit me to take up each point as you have made it."

"From One Who Knows Everybody" Claude (Kid) Long, of the "Once" Marcus Show, is managing a vaudeville house in New Castle, Pa.

Roy Sampson, usually identified with Jeger-deman, is managing the Grand Opera House in Toronto.

Rod Wagner is ahead of Walter Scanlan. That reminds me. Two men were talking and looking at a cutout of Scanlan. One said to the other: "Do you like Scanlan?" And the other replied that he had never tried it, but Robt. Burns was good.

Charlie Bragg is ahead of a burlesque show. Girl behind lunch counter: "Are you with the show?"

Ans.: "Yes."

"What part do you play?"

"I don't act, I am the advance agent. He's the fellow who goes ahead and lets them know the show is coming."

"Oh, yes, the feller who puts them things in the windows, I don't like advance agents."

"No. Why?"

"Their lips are always sticky."

"The Unloved Wife", Geo. Gatts, manager; Frank Gnn, agent. "Gun and Gats; the battle is on."

They have recently changed managers at South Bend. The Oliver has three assistant managers—none of them knows what it is all about.

J. M. (Jack) Reilly is successfully booking a tour for Mysterious Smith. The other day he went in to see a manager about a date and the manager said: "I don't want that. It's a fake." Jack looked at him a minute and said: "Down at the hotel where I am stopping there're several boxes of beautiful looking flowers. Those are artificial. They are a fake. I just looked at your picture where an automobile ran over a little girl. That was a dummy. It's a fake. You said you were doing business and there is no one in your house; that's a fake. But when you book my show and you play to capacity business, that's no fake." Jack got the date.

Geo. Gordan, formerly ahead of Neil O'Brien's Minstrels, is managing the Orpheum in South Bend, Ind.

Some of these crystal gazers ought to tell their advance agent where he can fill a week.

Frank Prescott, who is ahead of Harvey's Minstrels, complained of the hard pavements in New York and wished he was out in the country where there was some plowed ground. This city life is killing.

Bill Bullen is sojourning at the Tremont Hotel, Chicago. How about a "sniping plant", Bill?

Oh where, Oh where, are Jack Gilmore and Harry Greenway?

An agent recently wrote to my boss and said he would take my job for a hundred. That's a good joke. I don't get a hundred, but I thank him for the compliment.

COMMENT

The modesty of the average press agent is to be commended, but why, the reticence in having their fraternal friends know that they contribute to this column, for several of our regular correspondents who send in newsy items make the request that we do not sign their names and we wonder why?

Several years ago when we were making an effort to establish ourselves on The Billboard, and out of the assistance given us by our friends, acknowledged it by signing their names to the articles in print, a press-agent friend came in and said: "Why do you sign the names of other people to the articles in your department? You are only wiring up your boss as to your source of information, and thereby discrediting yourself."

That was his viewpoint, but not ours, for if a friend is sufficiently interested in us to help us make good, we are sufficiently interested in

(Continued on page 68)



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# MAGIC MAGICIANS

EDITED AT THE CHICAGO OFFICES OF THE BILLBOARD WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED.

Articles from Philadelphia say it that Sam Bond is now busy with his magical work outside of his usual work.

A number of the late magician Hermann Goetz is now in the Great Eastern Theatre on the 21st page of The Billboard for January.

In these columns two weeks ago it was stated that Joseph P. Bond was the new president of the Society of American Magicians which was organized.

Paul Lewis, former assistant to J. P. Bond, is in New York looking for a new and better magical work.

Wm. C. Taylor has been named as the "magic" man for the coming year and will appear in the New York City.

Has a few magicians are busy making something like "The World of Magic" and have by now, I am getting more and more interested in the work of the magic world.

Several other magicians are looking in the coming year of magic and will appear in the New York City.

Ben Magician recently returned from Cuba, where he has been working in the Professional Association of Magicians and has now returned to a special program in the organization's headquarters in Chicago.

There are presently in mechanical apparatus in the world of magic and will appear in the coming year of magic.

The World of Magic show commences at 11th St. in the city of a large-scale attraction in the coming year of magic.

Myrtle Kanna, under direction of Harry E. Dixon, is appearing as added attraction at theaters in Wisconsin, with Michigan time to follow.

Bernard M. Love writes that he is confined at the Florida State Prison and, being a magician, will appreciate receipt of discarded effects and small apparatus from those who may feel inclined to favor him.

The crystallizing act of Douglas, offered last week at the Casino Theater in Spokane, Wash., was the first added attraction at that movie in recent years.

A driveless automobile and magic pump were among the radio effects used in the magic and illusion show of Ruth, "the wonder girl", at the Beattie Theater, Pawtucket, R. I., the week of January 15.

A story on the outcome of the court action at Richmond, Va., in which Thurston sought to restrain George from using certain illusions in his show appears on one of the early pages of this issue.

Bobby Sweet, of Brooklyn, N. Y., entertained his recent visit to Worcester, Mass., by liberating himself from handcuffs, leg irons and a cell in the local House of Correction.

Officers of the Golden Gate Assembly, S. A. M., for 1923, are Albert Rhine, president; Henry D'Abalo, vice-president; Dr. H. F. Kaufman, secretary; Dr. J. Conplan, treasurer, and Dr. C. B. Nixon, sergeant-at-arms.

has not to be treated at the New York office and will appear in the coming year of magic.

A number of the world of magic are busy making something like "The World of Magic" and have by now, I am getting more and more interested in the work of the magic world.

But Taylor was a present in the professional act in the coming year of magic and will appear in the New York City.

Adelaide Barnhart, who is accompanying her husband on his present tour of the Orpheum Circuit, was pleasantly remembered with flowers from the S. A. M. members in Chicago and St. Louis.

It is known to the members of her organization, Mrs. Barnhart is a member of the Society of American Magicians.

That Houdini's act affords the greatest possibility for international advertising of any present offering is a truism.

## BERLIN NEWS LETTER

By O. M. SEIBT

**B**ERLIN, Jan. 4.—With the dollar exchange at 1,000 against 100 a year ago, vaudeville in Berlin is still going strong. The New Year's bill here had animal acts as the feature in all the three leading houses. The Wintergarten; Moelker's brown bears and Harman's mixed group, consisting of elephants, camels, etc. The Scala; Carl Hagenbeck's three elephants. The new Admirals; Jackson's eight tigers. Other acts at the Wintergarten are: Pritchett, Pilsad Co., Pilsardy, Gerhardt Mohr, Jagers de Beyl, Salerno, Tawco Co. The Scala has Annie Millos' ten posing beauties, three Adonis, five Olympics, Leskowsky-Nadary, Bronkhilde Freilhoff, Patzold Co., Fred Janz, three Blanks. The Admirals has Curt Prenzel, a boxer of local fame; the wonderful dancers, two Severus and other star acts. The Admirals made a great splash New Year's Eve, celebrating "Silverster" with a big ball, charging 2,000 marks admission and 5,000 marks for the menu. Commencing tomorrow, the Admirals will have daily matinees at 4 o'clock.

Harry Mundorf, from Keith's office, has gone to Spain from Paris and is coming via Italy to Germany, where he is expected by the end of the week.

the engagement of the Orpheum Theatre. At 11 o'clock on Wednesday Houdini performed the famous escape from the straitjacket.

Magician Houdini, accompanied by his wife, appeared at the Orpheum Theatre in St. Louis on Wednesday. The audience was so large that the show had to be postponed to the following night. The Orpheum Theatre is now showing Houdini's escape from the straitjacket.

Mrs. Harry Houdini, who is accompanying her husband on his present tour of the Orpheum Circuit, was pleasantly remembered with flowers from the S. A. M. members in Chicago and St. Louis while not at the Orpheum Theatre in St. Louis. Houdini is president of the Society of American Magicians. At the matinee at the Orpheum Theatre in St. Louis January 19, the courtesy of C. J. Sullivan, Houdini was permitted to show moving pictures of the St. Louis Assembly, S. A. M., of various camera shots of the late Stuart Cumberland, the great anti-spiritualist and mindreader, taken in London, and of the funeral of the Great Lafayette, also in Edinburgh. Houdini also of the late Harry Keller, teaching Houdini and Hardeen his famous rope trick and pictures of the funeral of the beloved dear of magicians. The special film is 1,000 feet in length and shows the present assembly of the S. A. M. in New York, with pictures of all the ladies being vanished and, last but not least, photos of Sir Arthur Conan Doyle and Lady Doyle during their visit to America last summer. Houdini has wired the original negative of this film to the S. A. M., and is showing his edition, when requested, in the various cities visited.

Bobo, the American jazz drummer (colored), is back at the Flammetta dance palace to the immense delight of his numerous friends.

Dave Johnson, American step dancer, finished at the Barock Palais New Year's Eve and went to Zurich, Switzerland, for a 15-day engagement at the Cabaret Boobozziere.

The foreigners in Berlin are hard hit. The police commissioner has definitely prohibited afternoon dancing at all the cabarets, cafes, dancing palaces and bars, threatening immediate closing.

Anita Berber, a notorious Berlin cabaret dancer, has recently had more advertising than all the rest of the German dancers put together. That most eccentric lady, who is a somewhat different "beauty" dancer, not dancing with her bare toes, signed three exclusive contracts for Vienna for the same period, the month of December, for three opposition places: Apollo, Ronacher and Kammerapelle, finally opening at Ben Tieber's Apollo. The other places raved, while Ben Tieber, seeing that the dear Vienna press fell for it, made the most of it, until the Ronacher succeeded in stopping her. Instead, however, of fulfilling her contract now at Ronacher she

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Wanted Young Lady for partner for real Comedy Magic Act. Must feed the Comedian. J. B. cura Billboard, Chicago.





TALKING ABOUT LIZA

A few days since the Page went up to Daly's Theater on Sixty-third street in New York and witnessed the sixty-fourth performance of Irving Miller's "Liza", now finishing its ninth week in the theater that "Shuffle Along" put on the map as the metropolitan home of Negro musical comedy.

It happened that the writer was sick at the time of the opening in November, and Mr. Gordon Whyte made the review of the show at that time. Since then we have heard a lot of curbstone and green-room gossip about the show, together with the usual grist of predictions from self-appointed critics.

Here follow the impressions we garnered first hand. Al Davis, the financial backer of Irving Miller, may be quite satisfied with his investment, for from what we can see the show does a capacity business five nights each week, a good Saturday matinee, a fair business on the first two nights of the week, and puts on a midnight show that, while not anywhere near capacity, provides a nice contribution to the week's gross.

The reason for this is that the show provides a clean and pleasing evening's entertainment. During the two hours and ten minutes required to run the show we got a lot of laughs, saw a well-trained, sprightly chorus and heard some corking good singing. Any person seeking entertainment value for his money will find it in "Liza" with its smooth-running and well-balanced cast.

Thirteen song numbers, a pair of very effective ensembles, and two smashing fast finales are delivered. No less than five dance specialties are spiced into the bill. The boys of the chorus do more hoofing than do most of the specialty dancers with many shows.

The surprise of the show, however, is Mande Russell, a slender girl who sells song and dance numbers with a big personality premium. She is a valuable girl, and she has "arrived" strong.

Emmet Anthony tops the blackface group. Billy Mills garners a lot of deserved laughs, and DeDo Green, in a barber shop that is as natural as life, fits his part. Quintard Miller does a nice character impersonation of an old man and Irvin works under cork, too.

The revision of the hunger scene that Anthony and Miller did in "Put and Take" so as to present an outdoor festival is a great improvement over the original inception. It fits the book and presents a picture that conjures up memories in the mind of every patron who has ever been a small-town citizen.

GILPIN WRITES

Charles Gilpin, whose "Emperor Jones" is making quite as good impression on the Pacific Coast as it did two seasons ago in New York, has enjoyed his holiday spent far from the metropolis most thoroughly.

Along with the letter came a recent picture and so many very complimentary clippings that space will not permit reprinting them. "A

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

fine golden voice, a magnificent bronze body. If you were a Chinaman and could understand no English, you would get the whole play just the same, which is beautiful, expressive and genuine art." says The San Francisco Daily News.

THEATER NAMES

Have you ever pondered the significance of the names given to most of the theaters that cater to colored patronage? There's a lot of sentiment expressed in the thing.

Liberty and Lincoln, Lafayette and Dunbar, all expressive of the longing for liberty, are the most frequently used names. The first colored theater was the old Pekin in Chicago. So far we have heard of no particular reason for its selection, even tho the Page was an employee of the house on its opening night.

The historic value of the name Lincoln is as well established as are the traditions that surround those immortal names. The first house to be named for a Negro of historic character, was the Dunbar Theater,



HARRY FIDLER

Of Fidler and Perry, The act is headed for the Coast.

opened in Columbus, O., in 1907, and named in honor of Paul Lawrence Dunbar, the literary genius of the race, now revered by the world. W. H. Smith, known to men of the profession as "Race Horse" Smith, then general manager of the new theater, is responsible for the selection, and his choice has been confirmed by the use of the name on more than a score of theaters since then.

The first program of the theater bore a large picture of Dunbar, with smaller ones of Mr. Smith and Sam Clark, the proprietor. Albert Shipp was the treasurer and George O. Smith the musical director.

The next Dunbar theater was opened by the Musical Byrons on State street in Chicago. Since then they have multiplied rapidly. The Dunbar is probably the largest, and New York is threatened with one.

Smith, who is a brother of the late Bishop Smith, is a Detroit man by birth, and if his active life yields nothing more, his brilliant idea of perpetuating the name of Dunbar made his life worth while to his people. Mr. Smith now resides at 249 E. Thirty-fifth street, Chicago.

AN OPTIMISTIC AND BUSY PRISONER

Jack Hyams is prisoner No. 23,600 in the prison at Jefferson, Mo. He is well known in the profession as a trap drummer, xylophonist and saxophonist, and has played with many of the better musical organizations before bad judgment or misfortune placed him in his present situation.

Jack, however, is an optimist, and he has taken what advantage he could of his time in confinement to better prepare himself for the redeeming of his life when he comes forth about four months hence. He advises us in a recent letter that he has completed a musical comedy with fifteen song numbers, all of which he is satisfied will go over when heard.

While only five of his friends have thought to write to him since his incarceration he says he holds no ill will against any of them, but proposes to meet them all with the "same old jazzy smile" when he sees them about the first of June. He is deserving of our wishes for good luck—and has them.

The boys who were formerly with the Lulu Coates act are reported to have joined the Harper & Blanka "Plantation Days" revue.

"HAPPY" WRITES

The following is from the stage manager of the Frolic Theater, Birmingham, Ala. Any one reading his letter will appreciate both the sincerity and the show wisdom of his words. The letter:

"The past year has been a prosperous one for me. While working here I have come into contact with a number of performers, some real ones and others just 'blouts'. Lately, however, we have been getting a lot of real people with real stuff, and most of them have proven to be ladies and gentlemen. In my judgment much of the improvement may be attributed to the persistent fight of The Billboard for cleaner shows.

"I regret to inform you that the 'great Adams' was canceled for the reason that he declined to make the usual Monday performance. The incident affords an illustration of one of the things that injures the business, viz., failing to comply with contracts. Adams is a clever chap in a class by himself, and is a worth-while feature on any bill. Our contract says 'the usual shows' and he should be businesslike enough to conform to it after accepting the contract.

"The Bruce and Skinner team replaced the cancellation. While here they, Blaine and Brown, and Bagnall were the guests of Mamma Cordy at an evening entertainment.

"The remodeling of the Frolic is about complete and the new arrangements permit us to seat 1,000 people. Business is good and Mr. Hury is all smiles and is treating the acts as he would like to be treated.

"My Billboard comes weekly and I would not like to be without it. Billy, the local review man for the Page, is a pleasing booster, and is liked by most of the acts playing the house. Hoping you will continue the good work for an improved profession.

(Signed)

"HAPPY"



FRED DURRAH

Stage manager of the "Shu Shi Shu" Company.

SOME BALL

The Mt-Teo Monarch Lodge of Elks goes into history with the distinction of being the first Negro fraternal organization to have given a ball in New York's famous Madison Square Garden. On February 1 the eighteen hundred members of the lodge, with their band of eighty-eight musicians, under Lieut. Fred Simpson, and enough thousands of their friends to fill the big Auditorium, had one glorious night there. A most significant feature of the affair was the number of white people who attended. A list of these visitors would fill much space, and it would include names that are famous in the amusement world and in the Bohemian life of the city. The specific attraction was the band concert that was programmed to begin at 7 p.m. A detailed story will appear in another issue.

THE ROYAL JAZZ HOUNDS

Some time since mention was made of a colored orchestra that is making good in Canada. At Toronto, we believe. Well, here is another, G. H. McEntee, who is in the outfit, calls it "The Royal Jazz Hounds". They are located in Ottawa. Bobbie Brown, Stillgo Mattison, Brantley Eutsey and McEntee comprise the band. They are union musicians, and the correspondent is a Deacon.

The bunch takes pride in their work, and a great deal of pleasure in entertaining visiting professionals. Among those who have been recipients of their courtesy are Prof. Brooks and his band, Mame Smith, Slim Austin and the Harvey Minstrels.

Have you looked thru the Letter List?

CREAMER IS BUSY

Henry Creamer, who lost about \$10,000 last year, \$8,000 on "Strut, Miss Lizzie", and the balance on the ill-fated tour of "Ebony Nights", is not a man to lose courage easily. Promptly after he had closed the "Lizzie" show in Chicago he came to New York and got busy at his established vocation of composing music.

Not content with such work as he and his partner of the past five years were placing with their regular publishers he has been free-lancing in "Tin Pan Alley" with a lot of additional success.

He has just completed an act with five song numbers for Norma Thompson, now being used in "Naomi and Her Brazilian Nuts", the act that included Al Pizarro and Tasha Harrod, besides Mr. and Mrs. Thomas.

He and Lew Pollack have just had a number released by Irving Berlin called "I've Got It", a fox-trot comedy song, and the same writers have "Feeling Blue for Mammy Lou" with the Witmark house.

On January 21 he and Anna Belle Anderson, a young lady pianist of the race who is now working with him, appeared at a hospital benefit at the Times Square Theater. They have a number about ready for market in which she has placed her first melody, called "I've Got the Giggles". The lyrics are, of course, by Creamer.

A unique situation exists with Creamer just now, in that "Sweet Evangeline", one of the numbers in "Strut, Miss Lizzie", and published by Joe Mittenenthal, Inc., is said to be infringing upon by the Berlin house in Irving's number, "Pack Up Your Sins", the attorneys presenting the allegation at about the same time as Creamer had placed his last number, "I've Got It", with the Berlin house, placing Creamer in position of in all probability having to testify against one or the other of his publishers, both of whom are friends of his.

Henry is a busy boy these days.

"SILAS GREEN" NOTES

Mr. and Mrs. Lawrence Booker, band leader and leading lady with the "Silas Green From New Orleans" Company, not content with owning in fee simple a beautiful home in West Virginia, have made two recent real estate purchases in Florida, one being a home lot in Miami, and the other two lots in Daytona. And the season is still young.

Mr. and Mrs. Brown, late of the "Rabbit's Foot" Company, have joined the Eph Williams show. Pleasing Mildred Scott, whom we saw not so long since with the Harvey show in New York, has returned to her former place with the show that winters in Florida.

"Boob McNutt", real name Joe Armstrong, and Lottie Johnson are recent acquisitions to the show, and Bobbie Sullivan is a returned wanderer from the flock.

Gertrude Rhodes and Annie Ingram closed with the show at Tampa. Keg Fisher, a baritone player, has been added to the band, and Armstrong brought a trombone with him to Deacon Booker's band.

The band leader has got so high in the air about his band, his charitable benefactions and the general contentment with life and his many homes that he promises himself and wife an airplane trip to Havana when the show plays Key West. This is to remind him that the Deacons and the Page will all be holding their breath till we hear that they have landed safely after the journey.

PARK OFFICIALS ELECTED

The new directors of the Universal Development and Loan Company, of Washington, D. C., are Joshua Anderson, Edward Holland, A. S. Pinkett, Dr. J. E. Rattley, Dr. W. L. Board, L. E. Dogans, Benjamin Ford, John Simms and H. D. Woodson.

Officers for the year were elected as follows: Rev. Logan Johnson, president; H. C. Mason, secretary; John Simms, assistant secretary; S. M. Dudley, counsel. John H. Paynter, former chairman of the board, was re-elected to that office, and George A. Robinson, chairman of the executive committee; Esbon E. Pierce, vice-president.

The directors were elected for three-year terms. This is the corporation that operates Suburban Gardens, the big amusement park at Fiftyth and Hayea streets.

A SPORTING EDITOR

We have just looked over "The Martin County Independent", a very lively six-page daily paper, published in Fairmont, Minn. On the front page we had a running description of a basketball game in a signed article by Harry Earle who, according to the two columns with a double-column caption on an inside page, is the sporting columnist who is the accepted sporting authority in his territory. Earle is our own Harry, formerly of the starring team of Alexander and Earle. He deserves great credit, and the community still more for its genuine democracy. The publisher goes into the history of the decade as one of America's few men of real courage. Fairmont, Minn., must be a great little town. May it ever prosper.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., January 15)

Mae Wilson's "Brown Skin Beauties" held the boards here this week and they did a nice business, with the "Lasses" White Minstrels at the Grand Theater and a colored boxing exhibition with six contests at the Athletic Club as opposition, the reason being that the show scored 90 per cent on talent and 95 per cent on costuming, thus placing it above the average attraction.

Jesse Cobbs, owner of the show, is the leading man, with Mae Wilson starring. James Gentry and Sleepy Harris are the comedians and Lester Dorsey does the juvenile.

Maxie Lopez, a contortionist; Priscilla Dorsey and Helen Cox complete the company. Four girls open the program with "Hello, Dixie!". Gentry, Holmes and Mae Wilson enter in the order named. The plot, having to do with a bootlegging venture, is begun.

Lester Dorsey and the girls put over a song number as the first comic is led to jail by Cobbs, doing an officer. Sleepy does a monolog, closing with a song that draws a band.

Gentry and Gentry do fifteen minutes in one with the usual S., D. & T. combination to a good hand. This is followed by Mae Wilson in a sea island number in which she is assisted by the Misses Cox and Dorsey, all costumed in keeping with the song. Miss Wilson put the dance over in a clean and artistic fashion seldom achieved by artists presenting these Oriental numbers. Miss Lopez's contortions followed. Her work was well done, but Boyd and Boyd preceded her a few weeks ago with a similar routine and took a bit of the edge off her act.

Some more amusing "hokum" leads up to the finale. The show was an hour and ten minutes of satisfaction.

WESLEY VARNELL.

BIG "DOINS" IN NORFOLK

During the week of January 15 Norfolk held more musical comedy artists of the race than had ever before been in the town in any one week of its history. The "Shuffle Along" road show and the "How Come" Company were both there. The former, numbering about fifty-five people, were at the Colonial Theater, and the latter, with more than sixty members, played the week at the Atlantic Theater.

Norfolk rose to the occasion. The famous Excelsior Band and the Philharmonic Orchestra were hosts at a midnight party in honor of the two companies at the Norfolk Auditorium January 15. Norfolk's most prominent citizens, the officials of the fair association and the members of the press of the city were among the guests.

We are especially pleased to chronicle this, as it is an illustration of two of the things the Page has consistently striven to accomplish. It represents a blending of the interests of the local and the traveling artists, and it serves to create a better understanding between the artists and their public, thus commanding for the former that degree of respect that is justified by their intelligence, their character and the broad education possessed by most of them. The casts of these two companies include some of the most brilliant people of our race. The Norfolk musicians have not only favored the showfolks, but themselves and the race at large by their hospitality.

Incidentally, both shows did a smashing big business. Local opinion, as expressed in letters from five different local correspondents, each with a different viewpoint, were all highly commendatory of "How Come", and extracts from local papers in Norfolk and other Virginia cities tell the story of "Shuffle". Here they are:

The New Leader, of Richmond, even tho it could not refrain from the use of the word "bigger", said: "The orchestra audience enjoyed the whole thing three times as much as it expected to, and the colored folks upstairs were thrilled beyond description."

The Progress and Index-Appeal, of Petersburg, said: "It was as good as the average, and much better than some."

The Norfolk Ledger Dispatch called the show and its members "The high-joys of entertainers, and the biggest box-office attraction of the season."

A white theatrical man who is a friend of our group, and who has recently been traveling in the South, writes us of his observations. He says: "They need a Jessa Shipp down here. . . . There are many alleged comedians in these shows who put on cork and think the more dirt and smut they use the better they are. . . . It's pitiful." Told you before that you never know when you are getting "the once over" from someone who knows.

HERE AND THERE AMONG THE FOLKS

The meeting of the National Association of Colored Fairs will be held February 22 at Norfolk, Va. Fair associations are invited to get in touch with the National Secretary, Robert Cross, at 1008 Church street, Norfolk, or C. A. Palmer, of the Norfolk Colored Fair, same address.

Fannie Wise is recording in Chicago. Her records will be marketed from that city soon.

Dundee Park, in Savannah, Ga., is getting ready for the coming season. Frank Key is the general manager.

Johnnie Woods, the ventriloquist with the Harvey Minstrels, has been on the sick list for some weeks. Hope you are better by this time, Johnnie.

Fiddler and Perry have just finished a tour centering about Detroit, Mich., and are heading for the Coast, according to the latest dope from "Fid".

B. L. Landrum of the Empire Hotel in Louisville writes that he has opened a Winter Garden in connection with the house at 615 Walnut street.

The Gápin Dramatic Club, of Louisville, Ky., will repeat "The Iron Master", a dramatic offering in which these amateurs have showed themselves to be unusually good.

We wish to apologize for a misstatement. The Billy Cumby with the Jack Reid "Record Breakers" is Cumby, not Crumby, Irvin Jones' partner. The former is a well-known single.

Ned Young is preparing to hit the trail early this month with a company of thirty people, headed by Henry Walsh, who is staging the show. The opening date and place has not been named as yet.

Bell and Gray send an interesting letter in which they state that they have a ten-piece minstrel show with Cline's Ten Big Shows in the South. They are wondering why the Page doesn't hear from May Bell and Gus Smith.

Leon (Sonny) Grey writes that the Cooper & Lamar Players recently entertained the 24th Regiment, U. S. Infantry, a colored outfit at Camp Benning. The company is now in Florida.

Sonny Thompson and Anthony Bryson are on the big time, out of the Phil Bush office. Bert Jonas is their personal agent. Bush also is handling Alfred Brown with a seven-piece act. The act is about New York just now.

Ethel Waters is on the T. O. B. A. Time. Some of the managers are hesitating to take the act at the price she and her jazz masters are commanding. The act, however, has been proving a good draw wherever presented.

Howell and Howell remained in Shreveport, La., when the Laura Smith Company left there. Pee Wee Jordan left the Billiken Grimes show in the same town and returned to Memphis, according to our Shreveport representative.

Tucker and Tucker, William and Ida, have been honored by a visit of Mrs. Josephine Tucker of Greenville, N. C., at their home in Macon, Ga. She has returned to her home quite proud of her children.

H. K. Felts, in charge of the business interests of the Tolliver "Smart Set", is making his headquarters at Green's Hotel, 905 Fry street, Charleston, W. Va., till February 15, while the show plays the territory thereabout.

The "Five Musical Magpies", Messrs. Copeland, Davis, Early, Floyd and Cisco, have finished the Gus Sun houses in Canada, are now in the Ohio houses, with Detroit and Chicago to follow.

John Holmes, the owner of a cafe at 214 Washington st., Newburg, N. Y., is promoting the erection of a colored theater and the organization of a baseball team in that town, both of which will be ready by April 1, according to reports.

The Baltimore Afro-American publishes a column-long interview with Henry Drake, of

the Drake & Walker show. It was very interesting reading and shows enterprise on the part of the paper, as well as discloses Drake as a mighty intelligent talker.

Joe Bright has done it again. For details ask any artiste who played Philadelphia week of January 15. A dead horse, a ghost that failed to walk, an inquiring sheriff and angry Mr. Gibson, and a sudden departure for parts unknown, are elements of the unpleasant story.

W. H. Chappell, a friend of The Billboard, attended the first midnight show of the year at the Lyric Theater in New Orleans. The Anita Bush Company was the attraction, and he commends it highly. "Chappy" was for years with Bert Williams.

Dick and Dick and Jimmie and Octavie are at the Lincoln Theater in Cincinnati this week and booked into the Standard in Philadelphia for the week of the 29th. Jimmie says he is boosting for the Deacons. He wrote from Louisville, where he was at the Gem for a week.

Herman W. Grant, a colored deputy collector of U. S. Internal Revenue, with headquarters in the Gotham National Bank Bldg., New York City, is charged with the duty of handling the collection of taxes from theatrical and cabaret business enterprises.

We went to the Mechanical High School of New York to see Elwood A. Jackson, Jr., and several other colored youths graduate with honors in electrical training. Won't be long before every one of our shows can be supplied with expert electricians of their own race.

Clementine Jones, Bobby Braxton, Al Bowman, Walter Maupon, Eddie Whitfield and Charles Hutchinson are the clever and agile group of Negro artistes who make up Bonita's act, "Mammy and Her Picks". Miss Jones has an unusually good voice, and the boys are all good dancers.

Hey, folks, what do you think Sam Craig has done? He has used more than a hundred and fifty bulbs filling out all the dark spots in the borders, foots, etc., and, honest, he has put down a brand-new ground cloth on the stage. Now he is as proud as a peacock. Artistes who have played the house know what that means.

Dr. Carver, the Tuskegee scientist, will speak at the Farmers' Conference at the Georgia State Industrial College. He has demonstrated himself a drawing card of unusual caliber for both colored and white fairs during the past season. Hope more Negro fairs get him under contract for the coming season.

Col. J. C. O'Brien will open the season for his Georgia Minstrels about March 10, in the neighborhood of Savannah, Ga. The show will travel by rail. The entire executive staff has been re-engaged, as have most of last season's players. The Donaldson Lithograph Company is preparing a line of special paper for the show, according to a letter from the general agent.

"Slim" Anstin, while in Washington with the Harvey Minstrels, was promoted by the Grand Exalted Ruler of the I. B. P. O. E. W. to Grand Traveling Deputy of the World. His wife, Josie Graham, has been given a similar commission in the women's department. "Slim" says that if he can live to be president of the Deacons he will die happy. Meanwhile he and the whole show are going great.

Muskogee, Ok., Jan. 24 (By the Associated Negro Press).—A deal just closed here by prominent Negro capitalists will give Muskogee one of the finest play houses in America. A company composed of R. Emmett Stewart, T. J. Elliott, P. A. Lewis, George W. Davis, Gognton, and G. W. F. Sawyer, of Chandler, will immediately take over the Sawyer Building and remodel it. The ground floor will be made into a theater and the second floor used for convention purposes.

"The Death Dance", by Thelma Duncan, a student-author, is the name of the drama presented by the Howard Players, the dramatic class of Howard University, Washington, D. C., January 19. Howard is the first university in America to recognize with credit work done in dramatic study. If some far-seeing person of influence with the faculty will but prevail upon the closer study of the race theater as it

(Continued on page 68)

CHAMBERS' REVIEW

(Frolic Theater, Birmingham, Ala., January 20)

Johnson's "Knickerbocker Girls", featuring Rastus Wilson, a clever dancer, as the attraction for the week, changing the program on Thursday. The show is well equipped with special scenery and properties. The show is a 100-per-cent attraction.

Rastus opened with the chorus in a nifty number that was accorded an encore that was declined. The plot, having to do with the collection of board bills, and set in a lobby scene, was begun by Rastus and Second Comic Sledge with Johnson doing a disguised detective, becoming involved a bit later. Mrs. Wilson did a ballad to applause. Rastus and Sledge offered a comedy bit that finished with dancing, earning another encore that was denied. The act closed with the entire company singing "Hey-Hey". The show numbers ten people. The girls were good looking and worked jam up. The show was clean and well costumed.

Second Bill, Rewiewed Thursday

Whole company opened, Miss Wilson then rendered "Georgia Rose" before a special song sheet drop. "Strut, Miss Lizzie", by the chorus, followed. Johnson and Rector then used ten minutes in a S., D. and T. offering in two that enabled them to decline an encore. Mrs. Wilson, with the chorus, did "I Want My Mammy".

Rastus then introduced his famous baseball act, "The Shortstop", which proved to be the big feature of the evening. For an encore "Bootlegging", in which he was assisted by Sledge, was offered and proved a riot. The closing number by the company was fast and held them till the finish.

BILLY CHAMBERS.

The Standard Products Company, New York, is advertising the "Brown-Skin Baby Dolls" to the trade. This response to many inquiries from concessionaires should prove a money maker for the boys, and have a creative value to the race.

WHERE CAN YOU BE FOUND?

Experience has taught that the greatest handicap to the colored artist has been the difficulty of finding the artist at the time he was DESIRED.

You owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a directory for your interest if you approve and support it. There is no profit in the project. It is The Billboard's contribution to your progress.

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In its own plant at

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Phone, Canal 5088.

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18 Charing Cross Road, W. C. 2.

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The Billboard reserves the right to edit all advertising copy.



Vol. XXXV. FEB. 3. No. 5

Editorial Comment

WILL the contemplated merger of theatrical interests affect the actor? If so, in what way? Reasoning by what has been the practice of other commercial combinations, we can see one way in which it might affect the actor vitally. As in other combinations, the first effort will probably be in the direction of efficiency. Towns having two or three theaters under present conditions, each doing a fair business, might conceivably be told that one theater was enough. It would be more profitable for one theater to operate at capacity than two at something under that. If this were done the companies necessary to keep the theaters open would be reduced greatly and there would be fewer opportunities for engagements. This would be bad for the actor and the theatergoer. The latter would have but one choice of play instead of two or three under present conditions. We imagine that some such contingency was in Frank Gillmore's mind when he issued his statement voicing Equity's objection to the scheme.

But the big merger may not merge. Many of the best informed on Broadway are betting that nothing will come of all the talk, and Wall Street does not seem to be interested. Mayhap we are counting our chickens before the incubator is even warm.

AMONG the things needed in this young and flourishing country of ours is a man at the head of American dramatic literature; a man that will be to America what Moliere, Ibsen, Maeterlinck, Hauptmann, Galsworthy and Shaw are to their respective countries.

The reason America has not yet developed such a man is partly the fault of our stage and partly the fault of our playwrights. Year after year the theater has become more and more commercialized. Playwrights have had to consider the commercial value of anything they wanted to write. They have had to fit their inspirations to the requirements of the box-office and get their incentive from the trend of current fads.

Consequently, as the public tires of fads like it does of many other things, the plays of these authors have not contained anything very permanent about them. They have possessed entertainment value, of course, but not literary value, and not the fundamental human content of the great foreign plays.

A great play is one that will not only interest, entertain and divert, but whose interest will last and whose im-

The Billboard has reports from a number of one-night-stand shows that have been doing from a good to a phenomenal business since Christmas. Repertoire companies in the field generally report a good business. Stock companies still operating say there is a big improvement. We do not know what percentage of the shows have made such reports, but the number is large.

Broadway managers cannot say their hesitancy is based on dependable figures. If it was they would not have made so many "flivvers" in New York the past year. Have they forgotten that there are still chances for business west of the Hudson?

THESE are boom days at Hollywood, reports to the contrary notwithstanding.

Our authority for this statement is Carl K. Kitchen, a well-known figure in American journalistic circles, who is connected with The New York World and Cleveland Plain Dealer, and is the author of several articles dealing with the character of Hollywood and its inhabitants.

To quote his own words as they appeared in The Santa Barbara Press (he went to Santa Barbara from Los Angeles, where he gathered material for another series of articles on the movies and movie folk):

"Hollywood is busy. There is quite a boom on in pictures. Everyone is only interest, entertain and divert, but working, and when they are they have less time to frivolously make fools of

THE COMING OUTDOOR SEASON

THE optimism expressed by indoor and outdoor show managers at this season of the year is encouraging. These men are going ahead with enlarged plans for the coming season. They believe, it seems, that it will be a good season. All of which is well. Optimism is a powerful tonic against the illusion of failure. Big business heads and their traveling representatives are saying that good times are ahead. The sentiment impregnates the air. The repertoire showmen who take out forty to fifty tent dramatic attractions from Chicago each year are here feverishly looking for actors, of whom there are none too many—not enough even—to meet the demand. These managers are choosing plays with the greatest care. They believe they will make money this season by giving the public good attractions.

The outdoor showmen have their contracting agents in the field these many weeks making sure that good "spots" are nailed down tight. One agent told The Billboard that he has twenty-nine towns signed up for his carnival, one of the biggest. That means twenty-nine weeks. All are predicting good times. Psychologists tell us that everybody believing the same thing creates a composite thought with vast power in its substance. Here's hoping—and believing—that the good times thought has that kind of a punch.

pressions the people can take with themselves. A new class of people is them out of the theater and make a going into the movies; a better type part of their lives. When people can do that with a play, then it is real of men, some college men among them, and the result is better movies and dramatic literature. improved conditions in the film colony."

It is perhaps unjust to say that the trouble with American plays is that Mr. Kitchen told The Santa Barbara Press that Hollywood is diverting from the primrose path long enough to be taking seriously the business of educating itself. "Witness," he declared, "a sign over an establishment, 'Momart'—to show the residents how to pronounce it."

The question is largely one of supply and demand. When the American people develop an appreciation for good drama, and encourage playwrighting talent along sincere and worth-while lines, then we may expect to bring out leaders in American dramatic literature.

THE BILLBOARD hears from many sections of the country that more theaters are being offered for road attractions this season than in years. The reason assigned seems to be a common one—that the public wants a change from movies and cheap vaudeville. Certain conservative and experienced booking agents believe the pendulum of the one-nighters is swinging back. But, it is claimed, New York producers are chary about going to the expense of putting out one-night shows again, in largely increased number, until they "watch the situation" for a while longer.

QUESTIONS AND ANSWERS

F. G.—To the best of our knowledge the "Stetson" title is copyrighted.

W. N.—It was in "Panthea", under the management of Lewis J. Selznick, that Norma Talmadge made her debut as a screen star.

F. E.—"Jim the Penman" was played by the leading stock companies twenty-five years ago. Yes! The road company of "Happy Hooligan" was then on the road.

L. H.—(1) Max Marcin, Inc. is presenting Louis Mann in "Give and Take" at the 40th Street Theater, New York City. (2) States in the Central South are reported in very good shape except certain spots.

W. E.—A bulletin of suggestions on learning to be an actor and entering the stage as a profession may be obtained from The Cincinnati Post's Washington Bureau, 1322 New York Avenue, N. W., Washington, D. C., on request, accompanied by two-cent stamp for reply.

J. S.—In his new picture, Roscoe (Fatty) Arbuckle, in over-sized pants and a brown derby, takes the part of a modest, meek, fat man who gets pummeled extensively but never strikes a blow. His return to pictoria is being made in a two-reel comedy, "Hissy Andy".

R. A. C.—We suggest that you write Robert A. Clayton in care of The Billboard (Cincinnati) office, and we will advertise the letter in our Letter List. In the future please give us your name and address. We will not publish it if you do not wish it. Unless you give it, consideration will not be given to your communication.

R. L.—At the theater or opera good form decrees evening dress for those in the boxes, also less elaborate than for a ball or party. In the orchestra full or semi-evening attire is appropriate, but in cheaper seats plain street dress of dark material is suitable, except that, in summer, one may wear dainty fabrics of light color.

cow Art Theater as the finest theatrical organization in the world. But will they look with more charitable eyes on the efforts of the native actors who try to emulate the Moscow Art Theater's example? We are afraid not. That is still a different story. But we shall watch, with even keener interest than before, what they have to say in the future about any "actors' theater".

THE Little Theater movement has vitality in its system. It is not an ephemeral fancy, but something that has roots and blood and centered aim. It is the cradle of bigger things. Its possibilities are varied. If it doesn't directly make actors it at least is directly making students of acting—students of definite purpose and serious aspiration. The Little Theater is making young people THINK about drama, and when THOUGHT is stirred the mightiest force in nature is stirred. In all of the larger and many smaller centers drama clubs have opened Little Theaters in abandoned barns, garages and other buildings. Moreover, many trained actors are giving of their time and counsel to these alley efforts of those who love the theater. Genius springs from strange abiding places—ask many of the great stars what little village or countryside they came from. May the Little Theater movement grow in power. Many of its devotees will be heard from.

A PRODUCTION of "Hamlet" is to be made in Moscow under the auspices of the State Institute of Theatrical Art, in which the hero will not be the traditional one, but a Communist leader fighting against the bourgeoisie and capitalism. All of Hamlet's speeches will be revolutionary propaganda. The Polonius will be made up to look like Lloyd George, and will spout extracts from the speeches of the fighting Welshman. "Hamlet with the Dane left out" at last!

THE VALUE OF ORGANIZATION IN BUSINESS—By J. F. Murphy

FROM a very small beginning the National Chamber of Commerce of the United States has grown by leaps and bounds to an organization embracing every town and city of any importance in America.

This body was organized for the protection of the vast business interests of the country, which, before this step was taken, had no thought of any interest except that of the individual merchant. They were jealous of each other; cut-throat stores sprang up all over the country. First one district, then another were in trade wars, which threatened the very life of business in general.

Outlaws of business, with more capital than ordinary, combined in groups and operated chain stores throuthout the country. This invasion of foreign capital, with the buying power which resulted from equipping dozens of stores of the same character, almost drove the local merchant out of business, owing to his inability to compete with the prices of the chain-store syndicates.

Looking about for a remedy by which the local business interests might prolong life, a group of men organized a Merchants' Association. This group was composed of the leading business men of the community, who naturally had both business and political influence. This body in time passed local ordinances which protected the local merchant to such an extent that, at this time, it is utterly impossible for you or I to enter business and prosper without first becoming a member of the business organization of the country.

From the effort of one man has sprung the Chamber of Commerce, the Business Men's Association, the Kiwanis Club, the Rotary Club, the Lions' Club, the Optimists' Club and similar organizations which are so interlocked that when the vast power of the various organizations are brought into play for any phase of business which is needed to help business interests, the conclusion is never in doubt.

Organization spells success; it is not a theory. It is an established proven fact, reflected thru any form of business in America today, with one exception—THE CARNIVAL.

By reading the foregoing once again and placing the word "carnival" wherever you find the word "business", you will see the condition under which the CARNIVAL is striving to live and prosper, also what could happen if organization could be accomplished.

THREE efforts have been made to form an organization of carnival owners of America. One in Chicago, one in Cincinnati, and one in Richmond, Va. Most shomen know the history of the Chicago and Cincinnati meetings, but of the Richmond meeting nothing is known except by the men who were there.

On Monday, January 15, the opening day of the Virginia Fair Association meeting at the Murphy Hotel, the word was passed for all owners and general agents to meet in my rooms for the purpose of sounding the sentiment and obtaining the consensus of opinion relative to the possibility of forming a CARNIVAL OWNERS' ASSOCIATION. Practically every show in the East was represented. Every owner or agent was given an opportunity to voice his opinion.

For a while enthusiasm ran high. The hour is undoubtedly at hand for an effort to be made to form an organization. The vaudeville stake, the legitimate drama, the musicians, the stage bands, the motion picture industry; in fact, every branch of the amusement business is represented by some form of organization except the carnival, and the carnival must organize or continue to suffer the hundreds and thousands of different forms of opposition and harmful legislation which, day by day, is being directed against it stronger and stronger.

A brief review of the impositions which the carnival industry has suffered in the past three years only embrace the malicious campaign of the State Board of Health of the State of Pennsylvania, the measure barring the carnival from the State of South Carolina, closing of over half of the counties of North Carolina, the prohibitive license rates of the States of West Virginia and Virginia. These are but a few, for, by the end of 1923, practically every State east of the Mississippi will have some form of law making it absolutely or partially impossible for the carnival to operate ON ITS MERITS.

The fact that we continue to operate at all is due to the fact that some local krafter can be found to fix the license for a consideration, or that some local fraternal organization holds enough political power to overcome the law for the time being. Any general agent can, if he will, fill a million-page book with his experience in booking a modern carnival over the road. It has become a matter of buying the committee, buying the influential member of the committee, first to secure the contract, buying the officials, buying the law, buying everything and everybody with whom you come in contact, until the business has become absolutely disgusting.

The carnival owners and agents are constantly in a state of war, one against the other. Nothing is considered but the individual interests of each show, which brings us back to the time when all business interests were

striving along under the same conditions, which are now corrected by the various organizations which protect their allied interests.

I, for one, desire organization. I can look back and see where organization and representation of the right sort such as other business interests employ would have corrected the vicious forms of our business long before the laws of the land would have functioned to recognize them as evils to be corrected. I can look back and see where proper representation at proper times and places would have protected our interests in the framing and passing of statutory laws which now grip the very life of our industry.

The local business interests of which I have written are fast passing measures to prohibit our form of amusements. The local amusement interests will beat us to a pulp in another year unless we organize to combat their influence. I cannot see why men who are undoubtedly far above the average in intelligence can sit idly by and allow thousands of influences to work unmolested to kill the carnival business. Millions upon millions of dollars are invested in carnival equipment, and a few thousand dollars properly employed will save us, while a few short months will, unless we awaken, destroy us.

Let us form a CARNIVAL OWNERS CHAMBER OF COMMERCE; let us organize to fight for our business. Once an organization is

decided upon and brought into existence, the details can be worked out, but first, let us organize. The fruits of this organization can not be other than a standard by which to operate, and which will in time correct all faults, bring about a set license acceptable to all, standardize the value of State and county fairs, help our railroad problems, organize our various departments into recognized value for service and bring our entire structure into some system of operation whereby we will all benefit.

I do not personally wish to place myself in the limelight as a leader, but I have waited long and patiently for some one to lead, and as no one seems to have either the courage or conviction, I have at last determined to try and interest the carnival owners in organization plans. I hereby act myself up as temporary president of the CARNIVAL OWNERS OF AMERICA.

I am assured of the support of enough carnival owners to form the necessary members to obtain a charter. I am determined to organize. I want every carnival owner in America to communicate with me. You who stand back will only retard the progress. I insist our business must have organization, representation, co-operation and hereby go on record as trying to bring about that most necessary adjunct to our interests, the value of organization in business.

NEW BOOKS

(Continued from page 37)

events since the printing of the Bay Psalm Book in the year 1640, including the first performance in America of significant orchestral, choral and operatic works, the opening of the earliest theaters, opera houses and concert halls, the American debuts of noted singers, pianists, violinists and conductors, etc.

AS YOU LIKE IT—By William Shakespeare. 96 pages. Haldeman-Julius Co., Girard, Kansas. Paper. 10 cents.

THE BEGINNINGS OF THE ENGLISH SECULAR AND ROMANTIC DRAMA—By Arthur W. Reed. 32 pages. Oxford Univ. Press, 35 West 32d street, New York City. Paper. 70 cents.

THE ACTING EDITION OF BELINDA—By Alan Alexander Milne. An April folly in three acts. 57 pages. S. French, 28 West 38th street, New York City. Paper. 75 cents.

A BOOK OF PLAYS—By Witter Bynner. (Emanuel Morgan, pseud.) 255 pages. Alfred A. Knopf, 220 West 43d street, New York City. \$2.50.

Includes "Tiger", a one-act play of the tenderloin; "The Little King", a one-act play of the Terror; "Iphigenia in Tauris", a simple English version of "Euripides"; "A Night Wind", a play of Greenwich Village; "Circle", a tragic exposition of the military spirit come home.

BREAD, BUTTER AND ROMANCE—By Mary Mounce Parker. A comedy in one act. 12 pages. T. S. Denison & Co., 154 West Randolph street, Chicago, Ill. Paper. 25 cents.

CHINESE LOVE—By Hubert Ropp and McKinley Dirksen. A play in two acts. 68 pages. T. S. Denison & Co., 154 West Randolph street, Chicago, Ill. Paper. 50 cents.

THE CITY FELLER—By Lillian Mortimer. A three-act comedy of rural life. 88 pages. T. S. Denison & Co., 154 W. Randolph street, Chicago, Ill. Paper. 50 cents.

COMEDY OF ERRORS—By William Shakespeare. 94 pages. Haldeman-Julius Co., Girard, Kansas. Paper. 10 cents.

CONTENTS UNKNOWN—By Lindsey Barbee. A comedy drama of mystery, in three acts. 108 pages. T. S. Denison & Co., 154 W. Randolph street, Chicago, Ill. Paper. 35 cents.

DE MELANCHOLY EVOLUTION OF ME—By Jeff Brannen. A blackface monolog. 7 pages. T. S. Denison & Co., 154 West Randolph street, Chicago, Ill. Paper. 25 cents.

DEVILED CRABS—By T. Wanmaker Balance. A vaudeville act. 9 pages. T. S. Denison & Co., 154 West Randolph street, Chicago, Ill. Paper. 25 cents.

DRAMA IN RELIGIOUS SERVICE — By Martha Candler. 259 pages. Century Co., 353 Fourth avenue, New York City. \$3.

A study of a new form of worship, the church drama, which makes of "every church basement a little theater workshop", with the co-ordinated arts of the theater applied to pulpit and chancel, together with sources of religious dramatic material.

THE DRAMA OF TRANSITION—By Isaac Goldberg. Native and exotic playcraft. 451 pages. Stewart-Kidd, Cincinnati, O. \$5;lea. \$10.

The background of our changing drama; a discussion of the dramatic tendencies of Spain, Italy, France, Germany, Russia, South America, the Jewish writers and the United States.

DRAMAS AND PLAYS—By Muiford J. Bentley. An index to dramatic compositions published in English in the U. S. during 1921; also included as appendix to Dramatic Index, 1921. 85 pages. F. W. Faxon Co., 83 Francis street, Boston, Mass. Paper. \$1.

DRYDEN AS AN ADAPTER OF SHAKESPEARE—By Allardyce Nicoll. 36 pages. Oxford Univ. Press, 35 West 32d street, New York City. Paper. 70 cents.

EASY TERMS—By Katherine Kavanaugh. A domestic comedy in one act. 19 pages. T. S. Denison & Co., 154 West Randolph street, Chicago, Ill. Paper. 25 cents.

THE ELOPEMENT—By Harold P. Preston. A one-act farce. 12 pages. T. S. Denison & Co., 154 West Randolph street, Chicago, Ill. Paper. 25 cents.

FASHIONS FOR MEN AND THE SWAN—By Franz Molnar. Two plays; English text by Benjamin Glazer. 309 pages. Boni & Liveright, 105 West 40th street, New York City. Bds. \$2.

"Fashions for Men" is a satirical comedy and was played in New York. "The Swan" is a satire on the customs of royalty and was played on the Continent; written by the author of "Lillom".

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

Just the kind of a hotel you want may be listed.

TALK ABOUT THE THEATER

(A. N. M. in The Manchester Guardian)

THE theater is supposed to be in a bad way—we in Manchester have some cause to believe it—and yet there is an astonishing amount of activity in connection with the theater. I am in the habit of reading plays, and during the last fortnight or so I have read sixteen newly published ones. They are Irish, Scottish, Welsh and English. The majority are one-act plays, but all have found reputable publishers, and obviously all have been written with the intention that they should be acted; some few of them have been acted. And, turning to the output of the year we find that plays have been published by Galsworthy, Maschfield, Bennett, Drinkwater, Flecker, Lady Gregory, Housman, Calderon, O'Neill, Ervine, Brighouse, Nichols, Abercrombie, Oscar Wilde, Maugham. Perhaps about half of these have been acted and half not, but I don't think one of them is merely a literary essay which isn't intended for the stage.

We have had, too, several volumes about the theater, such as Mr. Barker's and Mr. Agate's, and quite an exceptional amount of discussion and disputation. In Manchester—that City of Dreadful Night—the enterprise of the University and the Art Gallery Committee and the Playgoers' Club has given us quite a number of lectures on the modern drama by interesting people who know what they are talking about. Then we have had an International Theater Exhibition, and I think that everyone agrees that it was informing and stimulating; in London there have been some good plays, and Mr. Galsworthy, who never had a run in the old repertory days, is doing splendid business; Mr. Carr tells us today that Paris is herself again, or even better; the American Little Theater is becoming a big thing.

Well, perhaps a little discount may be taken of some of these advantages. Our lecturers were, on the whole, rather dismal in effect, and Mr. Agate suggested—if one got him right—that for popular art the theater was becoming obsolete and that the pictures would take its place; however, he seemed willing that the dramatist should concentrate "infinite riches in a little room", after the manner of our I'named Society. Other authorities think that a good deal could be done with puppets; some of the supporters of that admirable International Exhibition don't seem to know about words as a means of dramatic expression; one of our lecturers, Sir Frank Benson, chose as his theme "We talk and talk and do nothing"; another, our old friend Judge Barry, reiterated his assurance that the only test worth considering is the box-office, and that all this pioneering and idealism is the negligible exercise of people who don't count. And when we turn to these London successes we mustn't be too exacting. It is capital that plays by Mr. Galsworthy and Mr. Drinkwater should be having runs, but "Loyalties" is not as good as "Strife", nor "Mary Stuart" as "Abraham Lincoln".

PERHAPS we are going to be saved by the Drama League, which has begun to publish plays, many of the ordinary publishers being still shy of them. When you read the long list of societies affiliated to the league you begin to think that something is doing. I think it was Mr. Montu who, in Manchester, emphasized the importance of catching your audience young. Schoolboys and schoolgirls now seem to spend a good deal of their time

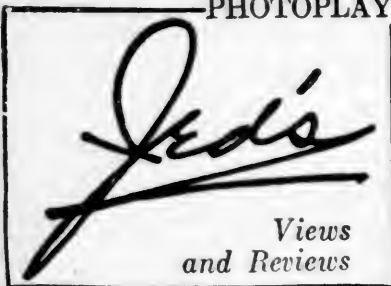
in getting up plays, and they act Shakespeare and Sophocles, Massfield and Galsworthy. We are preparing an audience, and never was there a more hopeful prospect of one. Unless mere social or physical cataclysms intervene or the poor artist, like everybody else, is at the mercy of the incompetent politician—the coming generation should see the finest expression in drama since the Elizabethans. I think that is a reasonable inference from the present conditions. I never met an educated person who was content that the theater should go down before the pictures; I don't think I ever met one who preferred the pictures to the theater. And the point is that more people are interested than ever before in good plays, and especially more young people. It is hardly too much to say that when I was a young man there were no good new plays. We hailed anything specious or anything that wasn't quite idiotic, and I'm sure it would be harrowing to see plays again which I've praised as a dramatic critic. I can go back to the times of "Still Waters Run Deep" and "Diplomacy" and "My Awful Dad" and "The Gamester". I don't say there was no fun in these, but think of them as dramatic literature to represent a generation! We still have this kind of thing, but then we had nothing else.

Possibly I am quite wrong about this coming revival, tho I don't see what is to stop it. Perhaps the drama that depends on words, inspired or highly wrought, will drag on for a time as an appendage of the poets; perhaps we shall continue to have occasional performances of literary plays by determined idealists; perhaps the producer may be empowered in the future just to stick in a few words as he goes along. We must keep an eye on that producer, for he is a dangerous fellow and gives himself airs since he ceased to be called a stage manager.

I, after all, the literary man is going to save the stage, perhaps he will have to stoop to conquer. Stoop? It is merely that he must accept the conditions, and that is part of the fun. When a sculptor gets an order for a statue he goes to the place where it is to be erected and has a look round; when an orator has to make a speech he thinks of his audience. And most artists are imposing their work on a public largely consisting of people who can make very little of it. The artist who would be popular must have an element of wide appeal; he may be melodramatic with Shakespeare or funny with Dickens. And then he can put in his poetry or what he pleases. Does this suggest the pasting of art as an ornament upon something inartistic? The artist can conceive and can fuse all together. Art lives by its limitations. And the limitation that consists in a boundless humanity is not all handicap.

Doubtless in the course of the coming developments we shall do a good deal of disagreeing and quarrelling. The pioneer is often enough a narrow-minded dogmatist. One mustn't give this title to Ashley Dukes, who, in Manchester the other day, gallantly declared that the Manchester School is dead. I never quite understood the meaning of "Manchester School", and there is commonly some confusion in the use of the term "realistic". I suppose that all art is conventional, but that some kinds are nearer to the models than others. If Mr. Dukes holds that the present trend is away

## PHOTOPLAY



(Continued from page 11)

"The Christian", a Maurice TOURNEUR picturization of the world-famous Sir Hall Caine novel, is truly a super-special, justifying the extra efforts being made by Goldwyn to get it before the public. For an hour and a half this film story holds interest and is sure-fire entertainment that ought to pack 'em in anywhere. Richard DIX, as John STORM, the central character, gives a perfect performance, as does MAE BUSCH, who plays GLORY QUAYLE. The mob scenes in London, especially the thousands filmed in TRAFALGAR Square, and the Derby Day race scenes, add to the value of the feature as an all-round attraction. Phyllis HAVER also ought to have special mention for her work. The photography is excellent and the lighting is all that could be desired. If the price is not prohibitive, "The Christian" should get the money, as it will live up to any reasonable promises made for it.

In last week's Billboard we said Maurice TOURNEUR should insist on having his name cut from "While Paris Sleeps". Having seen "The Christian", we repeat the assertion in blackface type.

With "Onward Christian Soldiers" as the theme, the music setting Goldwyn has had made for "The Christian" is worthy of special comment. At the Capitol, New York, during a special showing, it was inspiring and held an audience of hard-boiled buyers and critics glued to their chairs.

Which reminds that the S. L. ROTHAFEL presentation of Laurette Taylor's "Peg o' My Heart", at the Capitol, New York, was a delight. Exhibitors who have the equipment and a large orchestra might do well to write to Metro regarding this presentation of one of the finest—we repeat—pictures available at this time.

ROTHAFEL, by the way, is on his way to London this week on the "Beregaria" to address a meeting of British motion picture exhibitors February 7. He will be away from New York seventeen days, during which time he plans to take a quick peek at Paris.

The report that Mrs. Wallace Reid has been offered a "fabulous sum" to appear in a feature picture depicting the fight against the drug evil doesn't sound good to us. Let's have less and less of this sort of thing until we have none of it. Exhibitors who consider the future of their business will not even consider such a film for their patrons.

And, while on the subject, we might ask what exhibitors think of the Arrow play, "Night Life in Hollywood"? We haven't had time to see the picture. We are not certain we shall take time to see it. The title speaks for itself, and it would seem that the capitalizing of the unpleasant publicity of the last twelve months by a concern that advertises "photoplays de luxe" is shortsighted to say the least. It's just this sort of sensationalism that gives reformers material with which to get public support thru the press.

One way to block censorship at the source might be to censor advertising and billing of such sensational subjects. Lurid posters of alleged orgies in filmland make excellent exhibits for

presentation with appeals to legislative bodies.

And this gives an excuse to publish this gem of publicity which was received at this desk. It was a typewritten offering and is presented without correction or comment:

Rex Thorpe, who is directing the "BLACK GOLD" for the JOHN P. MILLS PRODUCTIONS with a allstar cast, headed by Chas. Cruz, Flora Belle, Thalm Ethel Kirk, Frank Caffery and others, it is rumored that he will head his own producing Company known as THE SHADOWLAND PRODUCTIONS, INC. that he will produce four super features a year, and the first one will be astory based on the Title of "HOLLYWOOD" showing the Movie People side of their own private life, as they have receive so much unjusted publicity, as to three ways of living, the first picture will go into production about January the fifteenth with a cast of allstar players.

Mr. Hays probably is too busy to note some of these things. No one man can do everything. Perhaps too much is expected of him. Possibly he and his propagandists have led us to expect too much of him. After all the problems are for the exhibitors to solve. As a matter of fact most picture problems will have to be solved by exhibitors eventually. WHY NOT NOW?

Mr. Hays can't do everything. What with dinners and statements and

That Hearst-Goldwyn deal is still on the fire, according to the "insiders". That may be the reason for the lack of speed in moving the Paramount "39".

"Notoriety", a State-right feature, made by Will NIGH, is fair entertainment, well acted. It should have been a better picture, and might be improved with editing of some of the unpleasant features. It's too "preachy" in spots.

It's nice to be right. Buster Keaton is back with Metro to appear in five-reel comedies to be produced by Joseph M. SCHENCK. The Talmadges next?

J. E. D. MEADOR also is insisting that Jackie Coogan has been signed by Metro. What financial arrangement was made is not stated, but the salary probably will be a plenty.

The New York State Motion Picture Censorship Commission, in its report to the Legislature, insists there is a public demand for regulation of photoplays. This move to forestall Gov. Smith's followers who have declared their opposition to censorship is looked upon as purely political and is not expected to block in any way the plan to have the M. P. commissioners



Scene from "Hunting Big Game in Africa With Gun and Camera", by H. A. Snow, showing a giant eland bagged by Snow and his native helper. The picture is now running at the Lyric Theater, New York.

speeches and special articles life is just one thing after another for these industrious industrial czars. First thing we know our high film commissioner will be banqueted out of the business. Hark to this plaint of Landis, made one day last week in New York:

"I am not trying to beg off, but these baseball dinners are coming a trifle fast."

It's tough to be a czar.

"Money, Money, Money", a B. P. SCHULBERG production for First National release, starts out like good entertainment, and then, thru lack of interest, evidently on the part of the editor, slopes off into nothing at all. In spite of the star, Katherine McDonald, the picture pleases for the first 4,000 feet, and then 2,000 feet of wasted time and film. Miss McDonald's "efforts" are confined to posing, and, as far as she is concerned, her work in "Money, Money, Money" is just a series of stills. She is apparently so bored with her "work" that she bores the spectator, which is not so good from the box-office viewpoint. Tom Forman directed and got over some pleasing points from the Larry Evans story. Carl Stockdale is good, but the picture isn't.

With David Belasco and George M. Cohan taking their plays to the studios, exhibitors may look for some box-office acts before the year passes. But what about Broadway?

eliminated from the State's payrolls. Here is a part of the report:

"The producers recognized the evil of bad pictures and the spread of what they termed 'censorship' and organized a few months ago a corporation known as the Motion Picture Producers and Distributors of America, Inc., and placed at the head of the organization a distinguished citizen, who has sought the cooperation of the people generally in what he calls 'making the screen clean'."

"There is an agitation going on in practically every State in the Union and a wholesome moral sentiment is demanding the removal from the screen of many of the pictures now produced."

"We are satisfied the only method by which the industry can escape regulation is by the improvement of their pictures to such an extent that they will not be a menace to the public welfare, and then censorship will become unnecessary."

According to the report of the commission, during 1922 eliminations were made from 861 films; 2,516 films were approved without eliminations; 326 permits were granted without examination; 3,377 licenses were issued; 72 features were condemned, and 3,945 eliminations were made.

For those who like sea pictures "All the Brothers Were Valiant", Metro, should please. The whaling stuff is good and the battles are thrilling. Lon Chaney is also good, as he always is when given a chance. The love interest is incidental, which is somewhat of a drawback.

It's like Frank CASSIDY to think of this one: A radio set on the Warner Bros.' book float for street corner concerts during the transcontinental tour. It gets the crowds and advertises the "Screen Classics".

John Emerson, president of the Actors' Equity Association, in handling the matter of a standard contract for motion picture actors, has taken exception to the demand of managers that actors be bound by a morality clause. If such a clause is inserted in the contract there should be a similar clause binding the managers, according to Mr. Emerson, who gave out the following statement when he arrived in New York from California:

"One of our chief purposes in asking for the new contract is to do away with the subsidized managers' agency which dominates Hollywood. In many studios an actor must pay a commission to this agency if he hopes to work, even if he has already paid a commission to his own private agent."

"We also hope to bring about a reorganization of the service bureau which attends to the hiring of extras. Instead of being paid at the studio when their day's work is done they now are obliged to go into Los Angeles the next day to collect pay for the preceding day, thus having to waste hours of their time, spend carfare, and, in the great majority of cases, lose the next day's work."

"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."

"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 enormous cost of overtime paid to the technical staff and others."

Mr. Emerson reports that he believes both the managers and Will H. Hays are in favor of a standard working contract.

That S. A. LYNCH-Famous Players deal is settled, with F. P. controlling the Lynch theaters in the South and Lynch on his way to Europe to throw off the worries of something like 15,000 shares of F. P. capital stock added to his fortune.

And Zukor said he would stay out of theater ownership.

Having seen "Omar, the Tentmaker", it is easy to believe the story from Los Angeles that Richard Walton TULLY; the producer, and Guy Bates POST, the star, have split. It is said POST was upset because he didn't get enough publicity. Well, he got a plenty when "Omar, the Tentmaker", was presented at the Strand, New York.

Now comes word that TULLY is to be made supervising director of all West Coast productions for Associated First National. It's the way of the world. On his return from Europe Tully announced he had engaged ANDRE LAFAYETTE to play the title role in "Trilby". She is a French film favorite and a beauty, the producer announces.

Speaking of the coming film version of "Trilby" suggests that this will give an opportunity for the funmakers to work over some gags on "footage".

Marcus Loew is as busy as ever. He has gone to St. Louis to complete plans for the erection of a 4,400-seat house in that city.

Missouri's Committee of Fifty, seeking a film censorship bill, wants a commission of two men and one woman, each to receive \$3,000 a year, and a large office force to collect fees of \$2 for each 1,200 feet or less and \$1 for duplicates. Let's get busy. Hays has sent C. C. Pettijohn out there, but what are exhibitors doing?

Exhibitors who remember "Humoresque" will be interested to know Frank BORZAGE, the director, has signed with Associated First National.

Three more of the Robert C. BRUCE "Wilderness Tales" are ready for re-

lease by Educational and can be recommended without reservations. These little stories of the wilds are truly the spice of any program. "By Lantern Light", made on the Oregon Coast, is perhaps the most interesting of the new series, but that is only a matter of opinion, for others may like "Moon Blind" and "Jenkins and the Mutt". They're all good, and, in addition to being excellent scenics, are carefully edited with a view to making them entertaining.

Robert C. Bruce, after a showing of his latest "Wilderness Tales" at the Educational projection rooms, modestly remarked: "I hope to do better next time." An exhibitor, seated at the back of the room, said: "You won't do any better than you have on these." That's how those who viewed the picture seemed to feel.

It's interesting to note Will H. Hays considers David Belasco's entry into the motion picture field "an important and significant move for the industry." That's that.

Also that David Belasco says he won't direct or supervise, but that all he will do is advise. And he won't go to Hollywood. And that's that.

ITEMS PICKED UP IN AND AROUND CHICAGO

Chicago, Jan. 26.—Cal Mueller has been made manager of the Elite Theater, Waukegan, Ill., owned by Edward Trintz.

The new movie theater in DeKalb, Ill., will be finished in the spring.

Earl Johnson has opened his new house in Berwyn, Ill., under the name of the New Berwyn Theater. "The Sign of the Rose" was the initial offering and a large delegation from "Movie Row" in Chicago attended the opening.

Abe Cohn has resigned as publicity man for the Fox office in Chicago.

Charles Casanave has resigned as sales manager of the American Releasing office and is succeeded by Jack Barry, formerly with Clyde Elliott.

Nathan Friend is now representing Distinctive Pictures in the Chicago territory.

Manager Eichenlaub, of the United, is enthusiastic over the crowds that the Pickford picture, "Tess of the Storm Country", is pulling into the Roosevelt. It looks like a long run in that house.

The new Paramount building, in South Wabash, will soon be ready for occupancy. The "Row" moves steadily southward in Wabash.

Reggie Albers has resigned from Universal and Mort Henick is now working his territory on the west side.

Herman Stern, of Universal, has returned from a visit to the home office and is back at work.

Sam Atkinson, manager of the Calo Theater, was presented with a diamond stickpin by the house employees this week.

Clyde Elliott, managing director of the New Evanston Theater, faced a dilemma on his opening day last week. At 3 p. m. the theater was all right except that no seats were in and no draperies were up. Mr. Elliott summoned thirty-five workmen to work on the seats and went after substitute draperies. The opening was at 7 p. m. and everything was "all set" at that hour. The house staff is made up of Walter Blaufuss, presentation director; Rhys Thackwell, publicity manager; Henry J. Weinfeld, house manager; James Burns, stage manager; James Kozak, musical director; Charlotte Allen, organist; Walter C. Reiter, chief projectionist, and Ralph Obenchain, legal counsel.

F. A. Flader, formerly with the Frolic Theater, San Francisco, has been made supervisor of the Eastern houses of the Universal chain. He was in Chicago this week looking over the local situation.

Dave Rosenthal, of the St. Louis office of Universal, was in Chicago this week visiting friends in the trade.

Chester Amberg, for several years assistant manager of McKicker's Theater, is now holding



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the same position at the Riatio, under Manager Rosenblum.

Ascher's Midway Theater, Rockford, Ill., is showing Mary Pickford in "Tess of the Storm Country" and reports good patronage.

STUDIO AT PRIEST LAKE

Spokane, Wash., Jan. 26.—Construction of a large motion picture studio at the upper end of Priest Lake, Id., about 50 miles from Spokane, is to be started by Nell Shipman as soon as the weather permits. The new Priest Lake quarters are to include four large buildings for studio purposes, laboratories, executive offices, projection rooms and power plant. The company holds a zoo at the Priest Lake location valued at about \$50,000.

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.

F. E. Skinner, of the I. A. T. S. E. & M. P. M. O. Local Union No. 391, Port Arthur, Tex., was recently elected president of the Port Arthur Trades and Labor Council.

W. A. Rose, carpenter of the "Georgia Peaches" Company, is the proud father of a daughter born January 17 at the home of a brother craftsman, Terry Riley, Local Union No. 14, of Albany, N. Y. Mr. Rose is especially grateful to Mrs. Riley and her two sisters, who gave his (Rose's) wife all possible care and attention.

The annual banquet and entertainment given by members of Local Union No. 524, Glens Falls, N. Y., was held Friday night, January 19. About eighty-five members and their friends were present and seemingly enjoyed the affair immensely. Hugh Flynn, tenor, and Charles Greenstone, manager of the Empire Theater, Glens Falls, were among the entertainers.

George Mauro, film operator at Loew's Metropolitan Theater, Brooklyn, N. Y., is credited with having averted a panic in that large theater last week, which at the time held a near-capacity audience. Mauro was adjusting a reel of film when it burst into flame. He quickly extinguished the blaze and continued operating his machine, while an assistant sent in an alarm. All of which transpired without attracting the attention of anyone in the audience.

H. L. Auman, stage manager, ten years; W. W. Beason, electrician, ten; Don Donnelly, property man, ten; W. B. Hammack, grip, four, and F. N. Sharpe, flyman, ten. No. these men were not convicted of bootlegging. The above names and figures were published by the management of the Lyric Theater, Birmingham, Ala., to tell the general public just how long and faithfully its crew has served. The names and years of service of all other Lyric employees were also published.

The T. M. A. Lodge No. 28, Newark, N. J., held its annual installation of officers at the Musicians' Temple, that city, January 21. President Mulvihill, of New York Lodge No. 1, conducted the services, assisted by Brother Huland, of the same lodge. After interesting speeches by the visiting members, a social session followed. Then the officers were installed. W. C. Duerrier was elected president; W. Spindler, vice-president; F. B. Flaudreau, treasurer; H. Schroeder, financial sec-

retary; F. Green, trustee; D. J. Sweeney, corresponding secretary; J. Saville, marshal; H. Duerrier, sergeant-at-arms; G. Jones, chaplain, and A. Kauffman, trustee. The initiation fee of the lodge is now \$25.

Spokane, Wash., will again have a chapter of the Theatrical Mutual Association, with the same number as the old lodge there, No. 47. At a special meeting recently, at the Pantages Theater, the following officers were named for 1923: Ed Tenney, president; W. L. Fenney, vice-president; Charles M. Quinn, secretary-treasurer; Phillip Plemeier, recording secretary; James B. Anderson, chaplain; C. J. Hartly, marshal; O. Spencer, sergeant-at-arms; Chester Alderman, H. E. Haines and R. Carpenter, trustees. Dr. D. A. Hewitt was appointed lodge physician. It was decided to appoint a committee to negotiate for the rental of a downtown hall for the lodge meetings. James Hughey, Portland, Ore., grand district deputy, will go to Spokane to institute the lodge within a few weeks.

Officers of the Philadelphia Lodge No. 3, of the T. M. A., recently elected for the current year were installed in office with fitting ceremonies at a meeting in the lodge rooms, 618 Race street, January 28. The headquarters at 618 Race street were purchased by the organization a short time ago. The men to take office last Sunday were: Walter J. Mcconnahay, president; William Browning, vice-president; Charles J. Levering, treasurer; Theodore H. Hardegen, recording secretary; Frank P. Calhoun, financial secretary; Charles Hoffner, Sr., trustee; Charles Carroll, Sr., marshal; William Curry, sergeant-at-arms; John P. Schmid, chaplain, and Walter J. Mcconnahay, delegate to Grand Lodge convention.

Albert Cohn, projectionist, connected with the Casino, Hippodrome and Century theaters, San Francisco, was elected president of the Frisco Lodge of the T. M. A. early last month, succeeding George Sauer. Other officers selected for the coming year were: F. M. Billingsley, vice-president; W. R. Whorf, recording secretary; Max Fogel, financial secretary; James F. Blakie, treasurer; William F. Schofield, chaplain; Peter Boyle, marshal, and I. Marks, E. Langmaid, C. Luttringer, F. Elcer and D. Potter, trustees. Frank Seavler, of the Hippodrome, and Harry Etting, of the Golden Gate, were named delegates to the Grand Lodge convention to be held in Minneapolis, Minn., July 9.

The contract for the construction of an 800-seat theater in Byesville, O., has been let. A. G. Beals has had plans drawn for a theater building which he will erect in Tillamook, Ore. The structure will be 100x100 feet and will cost between \$35,000 and \$40,000.

The Pelzer Manufacturing Co., of Pelzer, S. C., of which Ellison A. Smith is president, will erect a \$25,000 theater in that place. The seating capacity will be 450.

NEW THEATERS

A theater and office building, it is rumored, will be erected in Worcester, Mass., adjoining the Bancroft Hotel, by a group of capitalists. George M. Wright and associates own the prospective site of the theater.

A new theater is being erected in McCook, Neb., in which business men of that city are interested. One-half the cost of constructing the theater was realized from the sale of preferred stock at \$100 per share.

Erection of a theater building, to occupy the present site of the Bechaud Brewing Company's building in Fond du Lac, Wis., is under consideration. The name of the organization promoting the project has not been made public.

The Alhambra Theater, Des Moines, Ia., now under construction, will probably be opened early in April, according to S. G. Moore, head of the organization financing the project. The theater will be leased by the builders. It is

being so constructed that it can be used for either pictures or vaudeville, musical comedies, etc.

Frank Atkins will erect a theater at Second and Bri go streets, Yuba City, Calif., to be completed early this summer. It will be operated as an open-air theater during the summer, but will be enclosed before winter.

A movement has been started in Hutchinson, Kan., by George H. Seidhoff, of Wichita, to the erection of a theater in Hutchinson to cost \$300,000. Seidhoff proposes to advance half of the money to erect the building, the other half to be raised by investors.

Erection of a theater in Fallside, Col., will probably be started this spring by an organization composed mostly of business men of that place. According to tentative plans, the structure will cost about ten or eleven thousand dollars.

Construction was started a short time ago on the Milane Theater, Sanford, Fla., which, when completed, will represent an expenditure of about \$50,000. The stage will be sufficiently large to accommodate road shows. The seating capacity will be 750.

Charles Callahan and Ted Samuelson, of Red Oak, Ia., are negotiating the forming of a partnership for the establishment of a picture theater in that place. The plans they are considering provide for the reconstruction of the Callahan Building and an adjoining structure into a commodious auditorium.

An Eastern syndicate, according to John R. Webster, of Albany, N. Y., will erect two large picture theaters in Nebraska, one in Lincoln and the other in Kearney. The Lincoln house, construction work on which will begin in the near future, will cost \$250,000. The theater in Kearney will cost \$100,000.

J. I. Sanderson, realtor of Anaconda, Mont., recently secured a 90-day option on a large commercial building at Park and Chestnut streets, that city, for the sale of it for \$25,000. Sanderson plans to organize a company and convert the building into a modern theater.

The Strand, Hudson Falls, N. Y., latest in the chain of theaters operated by the Hudson Falls Amusement Co., was opened January 17. A motion picture policy is in force. The building was erected at a cost of \$75,000, while the equipment brings the total up to \$109,000. John Fitzgerald is the manager. Officers of the operating company are: L. J. Shearer, president; L. A. Ruetner, vice-president and general manager; M. J. Carroll, secretary and treasurer.

WOMEN WANT SAY IN FILMS

Montreal, Can., Jan. 26.—The Montreal Women's Club, most powerful of local ladies' organizations, passed a resolution urging the Quebec Board of Censors to ban motion pictures dealing with life in the underworld, crooks and the disreputable side of life. The Notre Dame de Grace Women's Club, also of this city and with a membership of 600, has petitioned the Quebec Government to appoint at least one woman, preferably a mother, on the Board of Censors.

The McCarthy Brothers, of Fargo, N. D., recently took over the lease of the Orpheum Theater, Grand Forks, from McKailor & Son. The Orpheum is now playing vaudeville and pictures.

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

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CHAUTAQUA  
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# THE PLATFORM

SPEAKERS  
ENTERTAINERS  
MUSICAL ARTISTS

Conducted by AL FLUDE

## FINANCING THE CHAUTAUQUA

It is doubtful if there is a chautauqua in America which has, every year since its beginning, shown a balance upon the right side of the ledger. Because the chautauqua is not run for profit, it is seldom an attempt is made to accumulate a surplus. A bad year comes and there is a loss. It is to be expected. It is not an indication of lack of chautauqua spirit, but a proof that those in charge have been doing their best to give to the community every possible bit of inspiration, education and entertainment.

The question of how best to take care of the deficit when it comes is a problem that bothers the committeeman. It is true that the deficit is not a loss, but an investment in a better community. It is a marvelous thing that the chautauqua comes so near to paying its own way when one considers the nature of the programs selected—always bought to the limit of the community resources.

Many committees have found that the best possible way to cover a deficit when it does come is by way of the home production route—i. e., a play or pageant in which the home people take part, the entertainment being properly coached and costumed by experts in that line. There are several companies which are sending out competent people in that work. The Billboard will, from time to time, have occasion to mention them. We will gladly co-operate with any lyceum or chautauqua committee in helping them to secure the best service along that line. This week we are calling attention to just one agency—The Landwer-Chicago Production Company. We mention this particular company because there is a letter before us from Logansport, Ind. It is from Lodge No. 66, B. P. O. Elks, and says: "It is the opinion of everyone that the production of 'Ki-Ke-Koo', staged by the Landwer-Chicago Company, was at the top of the ladder of success in the local

mentioned this home production matter because we believe it is the best way to put the limping chautauqua or lyceum committee upon its feet. Someone said to the writer not long ago: "This home production stuff is going to knock the lyceum." That is silly and untrue. The chautauqua, the lyceum and the home production program are all absolutely essential to the entertainment life of the community. But, working together, they can help one another and each can do its part in building bigger, better, cleaner and happier communities.

### WITH THE HOME PRODUCERS

Harry G. Munsey, of the John B. Rogers Company, of Fostoria, O., was in Chicago January 22. He reports that his directors are all booked solidly until the middle of April.

For nine years Miss Olive Kackley has been directing the home-talent plays at Michigan City, Ind., and on Friday, January 19, she directed the play, "The Tailor-Made Man", a

four-act comedy, by Harry James Smith. This was given by the Junior Class at the Isaac C. Elston High School Auditorium. The house was sold out and the play could have been repeated to a full house.

What has become of the Home Production Convention? We are having many inquiries as to the time when it is to be held and what the arrangements are to be. It would be well for those in charge to get busy and make the necessary arrangements. It is suggested that a special invitation be extended to all directors in the work to be present and to take part in the next convention. By the way, the editor of this department has office hours a trifle out of the usual. He will be found in the office of The Billboard in Chicago each evening from six to eight and on Saturday afternoons. Directors, managers and others interested in the Home Production work are cordially invited to call and to get acquainted.

George R. Eckert, of Indianapolis, who is producing "The Windmills of Holland", a musical comedy, gave two very successful readings of this musical comedy at Rockville, Ind., January 25 and 26. He will give this production for several of the chautauquas next summer.

## NEWS NOTES OF THE PLATFORM

Julian Arnold will lecture upon the Dominion Chautauquas next summer, the arrangement having been made during the recent visit of Mr. Smith of that bureau to Chicago.

R. F. Giosup has been booking in the Dakotas and in Minnesota for the Independent-Co-operative Bureau, of Bloomington.

Mrs. Thurston, of the Thurston Bureau, of Minneapolis, was in Chicago during the week of January 7 conferring with the Hewett Bureau, with whom a booking arrangement has been made.

Ralph Bingham will appear on the Swarthmore "Sevens" next summer in New England, New Brunswick, Nova Scotia and Prince Edwards Island.

Elliott James is now booking for the Thurston Bureau, of Minneapolis. They are placing home production plays and pageants. Their greatest venture in the latter line is "The Defeat of Satan", a pageant intended for fairs, given with a setting of fireworks and with professional dancers, in addition to the home cast. They are offering this in place of the usual free attractions, with a dance review in the afternoon.

Mr. and Mrs. Francis Hendry were in Chicago during the week of January 21 on their way South to fill engagements for the Federated. Following these engagements they will join the Radcliffe Chautauqua on the California Circuit. Hendry was first known to the platform as manager of the Lyric Glee Club.

Dr. J. F. Rabb, lecturer with the Affiliated Bureaus, passed thru Chicago January 18 on his way to fill six weeks' engagements with the Ellison-White Bureau, of Portland.

Gordon B. Smith, of the Dominion Chautauquas, was in Chicago during the week of January 7, stopping over on his way to Cleveland. While here he secured several attractions, completing their program lineup for next summer.

W. I. Atkinson, of the Western Lyceum Bureau, reports that business for 1923-24 has started in with better prospects than at any time for several years. The general feeling along the firing line is that representatives are securing better results and meeting with a more cordial reception than at any time during the last five years.

Fred High has been out filling some important engagements, appearing at Monroe, Mich., on January 18, where he addressed the retail merchants of that city in the retail merchants' institute. On January 24 he appeared at Louisville, Ky., where he addressed the State Hardware and Implement Dealers. On January 31 he will speak at Ottumwa, Ia., to the State Lumber Dealers, and on February 1 at Indianapolis, Ind., where he addresses the State Hardware Dealers. His lecture, "Making Service

Pay", is in great demand for occasions of that sort where business men of the community are endeavoring to do constructive work.

The Iowa City (Ia.) Citizen reports: "Iowa City will have another chautauqua in 1923. A bigger and better program is planned for next summer. The local committee started the 1922 chautauqua with 600 tickets pledged. This year there are more than 900 already pledged, which means a working capital of \$1,500 as against \$1,300 last year." The chautauqua there is under the management of James L. Loar, of Bloomington.

Students of the University of Kansas have formed what is known as the University Players' Little Theater Company, and they are filling lyceum engagements. The Owatonna (Minn.) Journal says that they displayed exceptional talent and offered an extraordinary program.

Dr. Preston Bradley has just returned to Chicago from a tour of several weeks in Redpath-Vawter courses. At Estherville, Ia., The Republican reports: "The local committee composed of twenty-four business and professional men who are presenting the lecture course this season are pleased at the character of the entertainments and feel a rightful pride that they are backing such an enterprise in the community." When the best minds upon the platform are combined with the best community sense and effort, the lyceum always takes its proper place. The Estherville idea is the right one. The lyceum course should receive the most careful attention of the best business minds of every community.

The Harrington Adams Company, Inc., put on "The Cameo Girl" at Alton, Ill., recently. The committee reports the program satisfactory in every way. The director, Torrey McKenney, they rated at 100 per cent. Receipts were \$418.

George Stone, who is working with Elton Borton, of the Platform Service Bureau, spoke at Harvey, Ill., upon "Building Community Spirit" at a luncheon on Thursday, January 25. Stone is studying the problems of "Human Engineering" and presenting ideas in community life which promise to bear real fruit.

A letter from Mrs. Belle Watson Melville reports that she is much improved since her serious illness. Her hosts of friends upon the platform will be delighted to receive this good news.

W. E. Welch, of the Chicago Music Bureau, left Chicago Sunday after the reorganization of that association was completed and is arranging the tours of several of the larger musical features in the West.

Preston, Minn., is going to make the lyceum win no matter what it costs. The Times of that city says: "If present plans go thru next year's lyceum numbers will be greeted by

## FITS AND MISFITS

LET IT WAIT

By Strickland Gillilan

Now as to whether trains may be on time Tomorrow! There's no reason and no time in giving that a passing thought today. You cannot change conditions anyway. Keep up instead your very briskest gait. As for tomorrow's problem, LET IT WAIT!

And as to whether snow or rain might fall And interfere with you, upsetting all The tentative arrangements you have made; What help the fret you often have displayed? Do all you can, then leave the rest with fate— That is tomorrow's problem; LET IT WAIT!

Your fret about tomorrow never brings Unto you any valuable things. Your worry takes the energy you need To fill this present day with verve and speed. No human can both dread and concentrate— Let be tomorrow's problem; IT CAN WAIT!

"For twenty-three years I have sat at a desk and heard platform people tell me about their work—their successes and their troubles. I am the champion listener of self-laudation. But during that whole time I have seldom been obliged to sit and listen to the praise of one platform artist—by another."

Selfishness is a rope that has strangled many a platform ideal.

Lecturers who really speak over the heads of their listeners might be numbered on the fingers of one hand. Most of us aim low and are well satisfied if we hit the outer edge of the target.

There have been many who have been ready to prescribe for the lyceum patient, but few who have been able to demonstrate the efficacy of their prescriptions.

a house, as a move is on foot to have thirty of our people pay the bill and charge no admission. If that does not work, the following year we may decide to pay them for coming out and hearing something worth while."

The Symphony Orchestra of Morningside College, Ia., is filling a limited number of lyceum engagements in Iowa.

Mrs. Oleson, of Cloquet, Minn., will fill engagements on the James L. Loar Chautauquas next summer.

The lyceum course that has been chosen for next year by the Maysville, Mo., high school is to be the best ever procured, and the talent will cost \$100 more than any other previous booking has cost. The musical numbers will be The Maitland Singers, a male trio; the Zedler Symphony Quintet and the Montrose Singers, a ladies' quartet. The lecturers will be Charles S. Medbury and Edward Amberst Ott.

Charlotte, Mich., will have the Redpath Chautauqua again next summer. The Charlotte Republican says: "At the meeting of the directors of the Community Association the matter of Chautauqua was taken up and the material left here by Mr. French, of the Redpath Company, was filed with the association records. It was the sense of the meeting that the Redpath Company include Charlotte in its itinerary next summer for a five-day Chautauqua. Charlotte has been a Redpath booster until a year or so ago, when it was decided to change to an independent company. Last year, however, the general sentiment was in favor of Redpath again, and the contract for the 1923 Chautauqua was closed."

Attorney-General Brundage is now lecturing on law enforcement, not professionally, however. The Bloomington (Ill.) Bulletin reports his address in that city as follows: "Attorney-General Brundage reviewed the present tendencies of certain elements that were at this time striving to tear down and nullify the laws of the State of Illinois. He appealed to the men to support the laws and prevent the vicious and lawless class from usurping the power of government. He said: 'There is a strong element of rebellion against the laws today. For example, take the prohibition law. If it is not enforced it will tear down the



DOC PAUL LANDWER

theatrical circles. The silk costumes and satine scenery were of the best to be had for a minstrel show. The business methods were thro and elegant in every detail."

We are mentioning this feature because we believe that many chautauqua and lyceum committees could use such an attraction to advantage and that the enterprise can wipe out many a deficit.

"Ki-Ke-Koo" is a production staged and written by "Doc" Landwer. The music is excellent. Special scenic sets are carried. Costumes were designed by Lou Bourque, of New York. The program is the very latest, including a "Grand Minstrel Mardi Gras", together with the "Annual Musical Review", interspersed with novelty numbers.

Make no mistake. This is not an advertisement for Mr. Landwer. We shall feel free to mention any attraction in these columns which is really giving meritorious service. We have



authority of the government and place the control of the public safety in the hands of the law-evading people. The people were opposed to the existence of the saloon and eliminated it, but they must do more than that. They must enforce the prohibition law today. Mr. Brundage advocated the standardizing of all prohibition laws and the enforcing of them. He said that if they were enforced but unjust, the public sentiment would demand a change. But he maintained that before a change could be made or the laws modified there must be a strict law enforcement."

The January Century Magazine, which, under the leadership of Glenn Frank, seems to have reached very closely to the ideal of American periodical literature, contains an article by Maurice G. Hindus, one of the well-known lyric and chautauqua lecturers, about the "Bookless Philosophers", the Doukhobors of Western Canada. Hindus was born in a little Russian village and attended government school in that country until he was 14, and is able to interpret the soul of the Russian pilgrims in a strange land better than most of us. He has sympathy and understanding. E. Alexander Powell, another well-known platform character, continues his fascinating story of Arabian travels. Glenn Frank, himself a platformist of first rank, has been able to pick several of his most virile contributors from platform ranks.

For nearly fifteen years the Macomb (Ill.) Chautauqua has been the great event of the summer at Macomb. So much has it become an established event of the community that less than forty minutes were required on the last day of its assembly last summer to secure the guarantee of 1,500 season tickets. There is no doubt in the minds of the people of Macomb and its surrounding country that the chautauqua is entirely worth while. The committee men in charge take the chautauqua seriously and give their best endeavors to make it worth while. Some of the directors have been interested in it for the entire time of its existence. This is the way they regard it: "These are big days in world history and in our own national history. There are many problems which must be met squarely by the average man and woman as well as by those who happen now to be in governmental authority. Every man and woman in this community should regard it as a duty to hear presentation of these issues by men who know their subjects well and who will suggest proper solutions." No wonder it is a success. The Macomb committee men mix conscience with their efforts. They want to do their community good. They are not merely trying to make it pay in dollars. Last summer they admitted all children under 14 years of age free on Monday and Saturday, and they had programs especially adapted to them. On Wednesday they invited all veterans of the Civil War, the Spanish-American War and the World War to be their guests. Macomb is a beautiful little city, with well-kept streets and fine homes. It is a college town, but best of all it is a home town. That is the American ideal town. In such a community the chautauqua may always be made a success.

The Faribault (Minn.) Journal reports: "A contract was made last week with the Redpath-Vawter Chautauqua Company of Des Moines, Ia., for a week's program to be given in Faribault the coming summer. The dates have not as yet been set, but will be some time after the middle of June. Among the attrac-

(Continued on page 112)

COL. GEORGE W. BAIN



In a quiet room down in Kentucky, gently rocking the hours away in his mother's old armchair, is one of the richest men in all the world. It is quite possible that his bank account is not large. He does not rule the destinies of Wall Street. He controls no railroads. His real estate holdings are not im-

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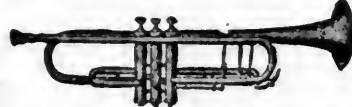
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...mense. He does not receive a tribute from every gallon of gas and every pound of sugar, but he has stored up riches which cannot tarnish and which will enrich his life long after the curtains of the unknown are drawn.

I think that of all the men the American platform has ever known George W. Bain sits a little nearer to the hearts of all of us than any other. I should rather live his life and be like him than anyone I have seen.

For more than twenty years I have known him. For most of that time I have booked his lectures. But I have never known him to say an unkind thing or to do anything which might hurt.

If those who have listened to him with delight and who have profited by his message might be gathered together, it would form the world's greatest convention. The inspiration of his lectures has influenced the lives of tens of thousands.

And so, while he sits rocking in his mother's armchair, his mind still bright and active, his memory still good after eighty-three years of useful living, I want to send him this greeting, in which I know every reader of this page will join.

Col Bain cannot longer bring his message to the people. But it will not be forgot. It will keep on living. It will come back again and again in other forms and will continue to do good long after you and I have passed on.

And so I am giving you here just a few paragraphs from one of the platform masterpieces: "If I Could Live Life Over", by Col. George W. Bain. Cut it out and keep it.

"If I Could Live Life Over"

"While mistakes have been many, there are some things I would not change. I would be brought up in the country as I was. If I could live life over I would be brought up in the same old State of Kentucky. With all her faults I love her still—but not her stills.

"If I could live life over I would not be content with a common school education. In this many-sided age one needs to educate muscles, nerves, heart and conscience as well

as brain. That man who is all brain and no heart goes thru the world with his intellect shining above his bosom like an electric light over a graveyard.

"Hear me, boys. Never was there a day when character counted for as much as now; never a day when a young man, equipped with education and stability of character, filled with energy and ambition, was in such demand as he is today, while, on the other hand, never was there a day when a young man with bad habits was so little in demand as now. The industrial world is closing its doors against young men who are not sober, industrious and competent.

"If I could live life over I would put a better bit to my tongue and a better bridle to my temper. However, I cannot live life over. The sand in the hour glass is running low and when gone can never be replaced, and I am not much struck with old age.

"Since I cannot live life over, since the gate at the end of life's journey swings but one way, and of all the millions who have passed thru not one but the crucified Son of God has returned, it is useless for me to expect an extension of many more years of borrowed time, but I hope yet that along the shortening path I travel I may open up here and there a spring which will refresh some thirsty soul and plant a flower that will brighten the path of some weary one."

Harrisonville, Mo., Jan. 21.—Katherine McIntire, who has been on a tour of the South for the Iowa Lyceum Bureau, has just returned to her home in this city and announced that her trip was made more pleasurable because, while she was in Western Tennessee, she was able to visit several battlefields on which her grandfather, William W. Huffman, of Harrisonville, fought during the Civil War. The tour of Miss McIntire was cut short about five weeks because her accompanist became ill. Miss McIntire was offered an opportunity to start out on another lyceum circuit, but she declined and will remain in Harrisonville to rest up until the regular chautauqua season in the summer.

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Kilpatrick's, Inc., Rookery Bldg., Chicago.

**ACCORDION MAKER**  
R. Galanti & Bros., 71 3d Ave., N. Y. C.

**ADVERTISING**  
The Fair Publishing House, Norwalk, O.

**ADVERTISING NOVELTIES**  
Cohen & Son, 524 S. 2nd, Philadelphia, Pa.  
Crane & Co., 42 E. 11th St., New York City.  
Craver Mfg. Co., 2456 Jackson Blvd., Chi., Ill.

**ADVERTISING PENCILS**  
Adver. Products Co., 2329 St. Louis, St. Louis.  
S. Musial & Co., 423 E. Walnut St., Yonkers, N.Y.

**AERIAL ADVERTISING**  
Aerial Adv. Co., 1465 Broadway, New York.

**AGENTS' SUPPLIES**  
Berk Bros., 543 Broadway, N. Y. C.  
E. V. Norria, 102 Flohr Ave., Buffalo, N. Y.

**ALLIGATORS**  
Alligator Farm, West Palm Beach, Fla.  
Cocca Zoo, Cocca, Fla.  
Florida Alligator Farm, Jacksonville, Fla.

**AIR CALLIOPE**  
Electrone Auto Music Co., 247 W. 46th, N. Y.  
Tangley Mfg. Co., Muscatine, Ia.

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Amer. Alumn. Ware Co., 374 Jelliff, Newark, N. J.  
Carnival & Bazaar Co., 28 E. 4th St., N. Y. C.  
Perfection Alum. Mfg. Co., Lemont, Ill.

**ALUMINUM FEATHERWEIGHT STAGE CURTAIN ROLLERS**  
Amelia Grain, 819 Spring Garden St., Phila.

**ALUMINUM WARE**  
Premium Supply Co., 177 N. Wells St., Chicago.  
Sterling Aluminum Co., Erie, Pa.

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Amuse. Device Co., 434 E. Court St., Cin'ti, O.  
Dayton Fun House & R. D. Mfg. Co., Dayton, O.  
H. C. Evans & Co., 1528 W. Adams, Chicago.  
Miller & Baker, G. C. Term. Bldg., N. Y. C.  
C. W. Parker, Leavenworth, Kan.  
Harry E. Tudor, 365 Ocean Ave., Brooklyn, N. Y.

**ANIMALS AND SNAKES**  
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Vint's Snake Farm, Box 276, Brownsville, Tex.  
Flint's Porcupine Farm, North Waterloo, Me.  
Max Geisler Bird Co., 28 Cooper Sq., N. Y. C.  
Iowa Pet Farm, P. O. Roslyn, Va.  
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Hiram J. Yoder, Bee Co., Taleta, Tex.

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C. C. Taylor, State-Lake Bldg., Chicago.

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E. G. Hill, 423 Delaware St., Kansas City, Mo.  
Kindel & Graham, 785-87 Mission, San Fran.  
Molehan Rubber Co., Ashland, O.  
Mueller Trading Co., 274 2nd St., Portland, Ore.  
Newman Mfg. Co., 1289-93 West 9th St., Cleve., Ohio.

**BAND INSTRUMENTS**  
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D. & J. Reader, Inc., 121 Park Row, N. Y. C.  
Singer Bros., 536 Broadway, New York.  
Tipp Novelty Co., Tippecanoe City, O.  
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Columbia Doll & Toy Co., Inc., 44 Lispenard, NY.  
Dallas Doll Mfg. Co., 221 1/2 Main, Dallas, Tex.

**DOLL ACCESSORIES**  
ROBT. DAIVISON, 600 Blue Island Avenue, Chicago.

Da Prato Bros. Doll Co., 3474 Rivard, Detroit.  
Diamond Tinsel Dress Co., 3474 Rivard, Detroit.  
French American Doll Co., 317 Canal, N. Y. C.  
Jack Gleason Doll Co., 1815 N. Lee, Okla. City.  
Heiler Doll Sup. Co., 779 Woodward, B'klyn, N.Y.  
Hl. Art Statuary Co., 1431 W. Grand, Chicago.  
Mich. Baby Doll Co., 3746 Gratiot Ave., Detroit.

**THE HOME OF CALIFORNIA CURL DOLLS.**  
**MIDWEST HAIR DOLL FACTORY**  
1720-22-24-26 Cherry St., Kansas City, Mo.

Mineral Doll & Nov. Co., 15 Lispenard St., N.Y.  
Monkey Doll Mfg. Co., 18 N. Lee St., Okla. City

**DOLLS—DOLL LAMPS**  
California Dolls, Tinsel Dresses, Plumes, etc.  
PACINI & BERNI, 1424 W. Grand Ave., Chicago.

Pan-Amer. Doll & Nov. Co., 1115 B'way, K.C. Mo.

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Reisman, Barron & Co., 121 Greene St., N. Y. C.  
U. S. Doll Co., 54 Fulton St., Brooklyn, N. Y.

**DOLL DRESSES**  
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**DOLL LAMPS**  
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Kindel & Graham, 785-87 Mission, San Francisco

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**MIDWEST HAIR DOLL FACTORY**  
1720-22-24-26 Cherry St., Kansas City, Mo.

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**DOLL VEILINGS**  
Phoenix Doll Co., 134-36 Spring, New York City  
**DOUGHNUT MACHINES**  
Talbot Mfg. Co., 1317 Pine, St. Louis, Mo.

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Acme Drummers' Supply Co., 218 N. May, Chi.  
Harry Drum Mfg. Co., 3426 Market st., Phila.  
Ludwig & Ludwig, 1611 1613 and 1615 North  
Lincoln st., Chicago, Ill.  
Geo. B. Stout & Son, Inc., 5 Elm st., Boston.  
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**ELECTRICAL STAGE EFFECTS**  
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The Fair Publishing House, Newark, Ohio.

**FAIR BOOKING AGENCIES**  
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Garrett Theater Bldg., 64 W. Randolph at,  
Chicago, Ill.

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Sing Fat Co., Chinese Bazaar, San Francisco.

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Brandon Art Flower Co., 439 So. Irving ave.,  
Chicago.

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N. B. Barnaba Fireworks Mfg. Co., New  
Rochelle, N. Y.

**FIREWORKS**  
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born st., Chicago.

**FIREWORKS**  
Columbus Imperial Fireworks Co., Jos. Caccia-  
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Conti Fireworks Co., New Castle, Pa.

**FIREWORKS**  
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Hudson Fireworks Mfg. Co., Hudson, Ohio.  
Illinois Fireworks Display Co., Danville, Ill.

**FIREWORKS**  
International Fireworks Co., Main Office Jr. Sq.  
Bldg., Summit Ave. Station, Jersey City, N. J.  
J. B. Office 19 Park Place, New York City.

**FIREWORKS**  
Martins Fireworks, Fort Dodge, Ia.  
Maxten & Wells Fireworks Mfg. Co., Boston.

**FIREWORKS**  
Fred C. Murray, 1 Park Place, New York  
Newtown Fireworks Co., 25 N. Dearborn, Chicago.  
Park Manhattan 11th Fireworks, 18 Park Pl., N. Y.  
Y. 111 W. Monroe st., Chicago.

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Pan American Fireworks Co., Ft. Dodge, Ia.  
Potts Fireworks Display Co., Franklin Park, Ill.  
Schenectady Fireworks Co., Schenectady, N. Y.

**FIREWORKS**  
Theatre-Buffed Fireworks Display Company, 33  
So. State st., Chicago, Ill.

**FIREWORKS**  
Unexcelled Mfg. Co., 22 Park Pl., N. Y. City.  
Wagner Displays, 34 Park Place, N. Y. City.  
Weigand Fireworks Co., Office and Factory,  
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Standard Pen Co., Evansville, Ind.

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H. C. Evans & Co., 1528 W. Adams, Chicago.

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Talbot Mfg. Co., 1317 Pine st., St. Louis, Mo.  
Waxham Light Co., 559 W. 42nd st., N. Y. C.

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Becker Chemical Co., 235 Main st., Cin'ti, O.  
Cal-Ton-Sa Rem. Co., 1011 Central ave., Cin. O.  
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Nu-Ka-Na Remedy Co., Roselle, N. J.  
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cago, Ill.

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Goldberg Jewelry Co., 816 Wyandotte, K.C., Mo.  
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Newman Mfg. Co., 1289-93 W. 9th st., Cleve-  
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Tonawanda Music Inst. Wks., North Tonawan-  
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cago, Ill.

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W. O. Learn Co., 500 Dolores, San Antonio.

**SLIDES**  
Movie Supply Co., 544 So. Wabash Ave., Chi-  
cago, Ill.

**SLUM GIVEAWAY**  
W. O. Learn Co., 500 Dolores, San Antonio.

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Indianapolis Soap Co., Indianapolis, Ind.

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**STORAGE WAREHOUSES**  
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(Continued from page 59)

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Berk Bros., 543 Broadway, N. Y. C.  
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**In Answering Classified Ads, Please Mention The Billboard.**

**(Continued on Page 62)**

**AT LIBERTY—EXPERIENCED STRING BASS** (account theatre closings), double Tuba. Location or travel. Go anywhere. Address **ROOM 14, Y. M. C. A., Selma, Alabama.**

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**A-1 BBB CONCERT TUBA, doubling String Bass,** at Liberty Feb. 15. Present engagement 3 consecutive years. Only high-class engagements considered. Concert bands, hotel or dance orchestras. Answer with letter, stating all. Age, 23; very good appearance. Address **C-BOX 2, care Billboard, New York City.**

**A-1 SAXOPHONIST-CLARINETIST desires immedi-** ate connection with good dance orchestra. Read, fake, memorize easily, and get good tone in tune. Play legitimate and also feature a hot jazz Clarinet. Frame attractive arrangements (Paul Whitman style) for novelty orchestra. Also read blues. Play other Saxophones, but at present using C Melody. Young and plenty of pep. Have advertising and advance agent experience. Several years in vaudeville. State all and your limit for feature man. Join on wire. All replies answered. Address **EARL CONES, 103 W. Bayen, Youngstown, Ohio.**

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**DRUMMER wishes position in theater or dance or-** chestra. Theater preferred. Married and reliable. Wish to locate. **FRANCIS KINSLEY, Luverne, Minnesota.**

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**PIANIST LEADER will join low end sure engage-** ment; double band or specialty; A-1 experience. Wire ticket offer or write **PROF. CAREY, 505 W. Seventh, Cincinnati, Ohio.**

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**VIC McLEOD—FOR STOCK OR REP. JUVE-** nile leads, character comedy parts, etc. Willing to work and learn. Salary no object. Can work up specialties that go. Age, nineteen; weight, 135; height, 5-9. Would consider vaudeville engagement. Address **1555 R St., Lincoln, Nebraska.**

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**TRAPEZE ARTIST—Can work single and double;** 4 ft., 2 weight, 110 lbs. Would like to join act once for vaudeville and circus with reliable company or partner. **MISS WOOD, 332 Schermerhorn St., Brooklyn.**

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**DOESN'T TIE HER HANDS WHEN SHE LIKES ARTISTES**

(By **FAY KING** in *New York Evening Journal*)

**I BELIEVE** in applause! When I go to a vaudeville show I don't sit on my hands. If I like something, wot's a new pair of white gloves in my life? I split 'em right across the back if they're tight, but I give a **GOOD HAND** when I give one. None of this semi-invalid stuff that don't make any more noise than a goose feather fallin' on a thick rug.

If I like a turn and want 'em to know I like it I can make as much noise as a trap drum.

An' the fact that an act opens the bill an' I never heard of 'em before don't make any difference to me. I get in early and miss nothing, and wot's good I like and I ain't afraid to let 'em know I like it.

Some people don't think anything is good until it's headlined, and if it's a headliner they think it must be good, even if they don't like it, and so they cheer for all they're worth for fear the guy sitting next to 'em will think they don't know anything if they don't show they like it.

Well, there's some headliners won't ever get any hand work from me till they do something better than they are doin' when I saw 'em last. I ain't a bad audience, either. Many a time I've dropped into a small-time house and got just as much, if not more, of a kick outta the show than at the swell joints.

It makes me sore when I sit in a show and the fellow next to me enjoys the turn just as much as I do, but he won't exert himself giving the actors a hand.

But I also get sore when an act forces itself on me and expects me to applaud. You know what I mean when they "beg bows".

That's supposed to be good showmanship, but it looks like bad showmanship to me. I quit applauding when it gets to the place where they are timing their bows to hold back the next act, and duck back just when the "polite applause" is dying down.

I've seen lots of acts "stop the show". They had come all the way up from downstairs to take another bow or say a little something more before the house would shut up. There ain't any doubt about that. But these acts that "stop the show" forcing bows get my goat.

I believe in applauding something worth while, even if you ain't particularly keen about it yourself. If it's **GOOD** in its line it's worthy of appreciation.

Audiences have become too refined. I think a little hissing now and then would be good for some actors.

I never applaud an actor who gets fresh with the audience.

I never applaud a monologist who insults and belittles mother-in-laws, wives or women in general.

Don't let the movies get you milt-bound!  
**APPLAUSE** means as much to actors as salary!

**THE LA CROIX (Lady and Gentleman), classy Cradle** Trapeze Act. Now booking indoor carnivals, bazaars, circuses. A feature act. Write for particulars. Address **1304 Walton Ave., Fort Wayne, Ind.**

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**AT LIBERTY—DANCE PIANIST. MALE,** slight read, fake, improvise, transpose and knows harmony. Been leader here one year. (Can fill your bill. Union and tuxedo. 21 years, neat, strictly professional. Perfect tempo and dance rhythm. **CORLIS JACKSON, 1014 Tampa St., Tampa, Florida.**

**AT LIBERTY—PIANIST. WANTS POSITION** in picture show. Locate. Address **"PIANIST", 6 Staer Ave., R. R. 2, Box 64, Evansville, Indiana.**

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**Bumper Would Like To Join**

comedy acrobatic act; a three-people act preferred. Just closed with the Hagenbeck-Wallace Winter Circus. Please state what kind of act. **W. E. GRAY, 30 Jersey Ave., New Brunswick, New Jersey.**

**I Can Play and Juggle Banjo,**

Sing and do some blackface work. Have boy (14) who can dance, play the Banjo, Chord on guitar and Sing. Experienced. Have given several schoolhouse shows with success. Would join medicine show or anything; not afraid of any kind of work. Prefer to travel in own car. We must work together. Send best offer for summer months. **T. F. MASTERS, Guthrie Center, Iowa.**

**THEATRICAL STAGE EMPLOYEE, BIGGER,**

Steel Cable Splicer, would like to locate, vaudeville or stock horse preferred. Five years' experience in various departments. Non-union, but willing to join. Reason this ad, house closing March 20. Ticket? Yes. No open shop. Reliable managers only. Address **C. KNOCKE, 416 14th St., Milwaukee, Wis.**

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 office windows and store fronts. Anyone can put them on. Large profits. Enormous demand. Write for free sample. **METALLIC LETTER CO.,** 431-B North Clark, Chicago.

**Agents and Solicitors Wanted.**  
 See my ad under Instructions and Plans. **A. JONES,** feb10

**Attention, Candy Butchers—**  
 "Souvenir Kisses" make 150% profit. Free details. **PLAYHOUSE CONFECTIONS COMPANY,** 1213 Superior, Cleveland, Ohio.

**Chinese Pekin Blue—Latest**  
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 vention on sight. New business. No competition. Ten-Use Set is combination of ten indispensable household necessities. \$7.50 to \$30.00 a day easily. Write for free trial offer. **HARPER BRUSH WORKS,** 106 A St., Fairfield, Iowa.

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 Big money sure and quick selling Dr. Blair's famous toilet and household preparations. Permanent business. Exclusive territory. Complete line. Remarkable selling outfit. Investigate. Write today. **A. K. BLAIR LABORATORIES,** Lynchburg, Virginia.

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## AUDIENCES

(DOROTHEA MOORE, in Los Angeles Times)

PERHAPS it was Bernard Shaw who said that the trouble with Ireland was that there were so many Irish there.

Certain it is that the trouble—some one has even called it tragedy—with the theater is the audience.

One of the best arguments I know for keeping people at work all the time is that then they can't go to a theater and show what fools they be. The males can't grin with conscious sensuality at the most exquisite love making nor the women giggle idiotically when some delicate moment approaches.

I have long planned a municipal fetal chamber with loose-hung doors swinging inward at a touch, with the hope that more undesirable citizens might be lured to lean lightly against them on a dark night and loquaciously disappear from a disburdened world forever.

If temperature charts could be prepared for intelligence as they can be for fevers, I am sure the highest point of mental disability would be found to occur while the patient was at the theater—or preferably the motion picture concerts and symphonies would show a possible descent in the morbid scale.

All people know and have one admit that in most cases the motion picture is a perpetual incentive and encouragement to the purely infantile mind. At its best its characters merely jump about before some superb background of mountain, meadow, stream, ocean or forest.

And when actors take to the screen and disport themselves in a real drama it is soon retired for the tricks of active comedians and monstrous "closeups" of heavy-cheeked beauties.

Of course, the quarrel, after all, is with democracy. Its pollution isn't lovely nor refined nor critical—it's just childish and goodhearted and "knows what it likes" and pays for it that way.

But it is quite easily taught to like the better thing—when it can't get anything else. It sometimes sits in its seat at matinees of our local drama and makes various stony but keen criticisms and stays away from the plays it dislikes—but it is very lonely.

The man who scolds over four or five seats because he has been brought to see a play by Galsworthy and the woman who screams that she is so frightened that she must be taken home, at the classic of the croak, are still in the great and audible majority.

We have actually almost improved the bedroom and pajama drama off the boards and wholly banished the tiger skin and standard lamp boudoir from the moving pictures—and yet the burning question remains:

How to get really good plays—how to get good audiences for them—how to get a decent profit for a decent price?

The thing has been done partially among the books and their readers. It has been made difficult and unpleasant to get bad ones and it has been made a matter of disapproval to distinguish among them.

A whole article might be written on the so-called New York audience. I think it was well summed up by a small man dragged along by the White Way one night whose whining voice I heard as I was on my way also to a play:

"Say, when it gets to be 8 o'clock here everybody seems to want to go somewhere!"

And this where preferably it requires athletic prowess and a long purse, so that one can boast of having had a seat at the worst and most expensive one in the whole place. This, too, is at the bottom of the ticket speculator nuisance and can never be come at while human beings are as competitive as they are now.

At one theater in New York where a translation from the Italian was to be given the manager protested against the attendance of morrons—by which token the one-half of 1 per cent were all there.

Of course, there isn't any cure, except that which cures all life—leaving it.

The last life has a verse which correlates it all with humanity—

And yet we must admit that if  
 'Tis moronish or not,  
 The public that we're glaring at  
 Is 'th' only one we've got!  
 So better try to catch its eye  
 With what it yearns to view,  
 E'en tho' it may be moved to say  
 That we are morons, too!

—M. H. C.

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**(Continued on page 64)**

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## J. B. ON THE SPIRIT OF EQUITY

"ONE of the greatest difficulties a reform has to contend with," remarked Joe Bullwinkle, "is the reformers themselves. When the average man thinks reform, he thinks only of what he personally is goin' to get out of it. His mind dwells continually on the benefits an' he never gives a thought to the obligations. The only difference between the manager an' the actor before the days of Equity was the difference of position. The manager had the jobs an' the actor wanted the jobs. As there always was more actors than jobs the managers had the best of it. As far as the actors was concerned it was a cut-throat game. Every man for himself an' the devil take the hind a most. The manager was onto this an' played one against the other. The managers was more or less organized an' the actors wasn't an' that's the answer. The managers did to the actors just what the actors might a done to them if the position had a been reversed. There was exceptions to the rule on both sides, but they was so few that they hardly was worth considerin'." If the actors had had the best of it they would have driven the managers out of business an' then they might a turned in an' destroyed each other. We hear a lot about a live-an'-let-live policy. The only time that works is when both sides is in a position to put up a fight. I've always noticed that I can control my temper better when I'm in an argument with a man that I think might be able to lick me than when the argument is with one that I know can't. I've seen others that had the same gift. The present generation of actors that grew up in the old dog-eat-dog school will never be able to realize the full benefit of EQUITY. That old spirit of rivalry an' 'do unto others what they would do unto you an' 'do it fust' won't die, an' nothin' but long years of a square-deal policy will kill it. The time may come when that fine brotherly spirit among actors, of which we hear so much an' see so little, will be a reality. A good many of the managers have got to get the poison out of their systems before they can get a proper angle on the situation. When both sides gets physiced out and relizes that honesty is the best policy from a purely business standpoint; when the manager admits that after all it's the actor that gives the show an' if it wasn't for the actor he might be drivin' a truck; when the actor relizes that a good manager has necessary qualities that he lacks, an' both relize that a give-an'-take policy is best for both, then Mr. Thomas can fold his tent 'like the Arabs an' silently steal away."

CHAMPROUGE.

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**CLASSY STAGE CHARACTER WARDROBE**, big ac- tion. Fur Coat, Evening Gowns, Wraps, \$17.00 takes three \$10.00 Dresses, Shoes, Hats, Bundle Silk Slips for party. L. SETHOUR, 525 W. 135th St., New York, N.Y.

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**SHORT SAVED UP DUBRETTE DRESSES**, with hats; \$10.00 to set, \$30.00 to set, \$14. Any color desired. Short, Flowered Cratons, Dresses, up to set, \$20.00. Costumes new. Costumes made to order. GEMMA LITMAN, 13 West Court St., Cincinnati, Ohio.

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In Answering Classified Ads, Please Mention The Billboard.



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For Sale—A New Four-Octave Deagan "Ina Fon", Battery, Shipping Box and Cabinet. All in first-class shape. A bargain if taken at once. Price right. STAR THEATRE, Barry, Illinois. feb10

Incense Perfume, \$1.00 Box—To keep your room sweet and fragrant use "Flowers of Paradise", burner included. Send BEA CO., 463 Chamber Commerce, Los Angeles, California. x

FOR SALE—2 1/2 dozen Stereoscopes and 120 sets of views. Cost \$30.00. First \$12.00 takes same 11 "HAWFORD, Arlington Hotel, Winston-Salem, N. C.

MUSICIANS—The Hardy Dats Book assures a practical and safe method of booking every engagement. Every musician needs one. Sent anywhere. Postage, 60 cents. COMMERCIAL PRESS, 161 So. La Salle, in Street, Fall River, Massachusetts. feb3

NEW POPCORN MACHINE—Pops bigger and faster. Kettle cooks the flavor and butter in. Roasts popcorn. Has two show cases. Contains heating plant, a cost of 10c per day. Weighs 150 lbs. Can be folded locked and carried on the running board of a car. Price, \$125.00. Inquire of CORN-NUT MACHINE CO., Florence, Colorado. feb17x

NEW IRON MUTOSCOPES, light weight, all steel. Write for circular. Special price for short time only. Complete with reel, \$15.00 each. Order now. INTERNATIONAL MUTOSCOPE CO., 546 West 23d St., New York. feb17

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BARGAIN—25 Iron Mutoscopes, D. L. style, floor size, first-class working condition, at \$30.00 each, complete with reel, P. O. B. New York. INTERNATIONAL MUTOSCOPE REEL CO., 546 West 23d St., New York. feb17

BARGAIN—35-inch Taylor Trunk, like new. Must sell quick. Send money order \$20.00. CHARLES FORREST, care Billboard, Cincinnati.

CHEAP—14-ft. Shooting Gallery, complete with motor; 6 Winchesters, first-class condition. Now operating. Big cash. W. B. PICKELL, 117 So. Grand, Enid, Oklahoma.

FOR SALE—1 Mills Dewey Machine, 5-cent play, \$40.00; 1 Mills Wizard Fortune Teller Machine, \$10.00; 5 Triplex Three-Ball Color Roulette Slot Machines at \$20.00 each, or \$150.00 takes the lot. All in first-class condition. BOX 198, Redding, Calif.

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FOR SALE—One 60-ft. Round Top, with 30-ft. middle piece, 10-ft. wall for same, all complete, in good condition. Can be seen any time at Little Oley Hotel, R. D. 2, Boyertown, Pennsylvania.

FOR SALE OR EXCHANGE—Lord's Prayer Pin. Microscope, Tripod, Painted Banners, complete, ready to work, \$35; extra Pina, \$5.00 each. 11 Target Practice Machine. Make cash offer, or will trade. 1 new (1c and 5c) Peanut Machine, best condition, \$9.00; one Smith Premier Typewriter, double keyboard style, good condition, \$15.00; one Cotton Candy Machine, \$60.00. All in shape. Many other items in and out daily. Want us to sell what you don't need? Send it on prepaid, will find a buyer. Money received if not received after goods are sold. UNITED SHOW GOODS COMPANY, Angola, Ind. feb17

ILLUSIONS, Curiosities, Statue Turn to Life, Black Art, Pit Shows. W. J. COOK, 118 W. Main St., Richmond, Indiana. feb10

LARGE LOT Mexican and Confederate Bills, Iron Crosses, Curios. List free. NAGY, 33 South 18th, Philadelphia.

LORD'S PRAYER ON PINHEAD, Microscope, Tripod, descriptive sheet, complete outfit, \$40. WM. SHAW, Victoria, Missouri. feb10

ONE STAGE MAT for stock, used three times, like new. Best offer gets it JULIA ALLEN, Little City Hotel, R. D. 2, Boyertown, Pennsylvania.

SLOT MACHINES—Closing out. Stamp for list. NOVELTY SALES CO., Shamokin, Pa. mar31

TENT FOR SALE—Khaki, 24x40, 12-oz. top, 8-oz. side wall; good condition; poles and stakes, three sections basswood seats, painted, \$150.00 takes all. MAY MILLER, Neeshah, Wisconsin.

TWO EVANS Automatic Roll Down Tables, perfect condition; great earning power; same of skill. Cost \$110, \$50 takes both. If you want to see same look up Christmas Number of Billboard, page 149. M. GURTOV, 1418 Fifth Ave., 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; \$400 takes the lot. Also large lot of all kinds of Arcade Machines, Penny Pinco Machines, Card Venders, Electric Pianos, MADORSKY, 97 Van Buren St., Brooklyn, New York. feb3

225 ASSORTED Slot Machine Repair Parts, \$10 takes all. LANG, 631 Division St., Toledo, Ohio. feb23

5,000 YARDS BATTLESHIP LINOLEUM and Cork Carpet; Government surplus; at prices fully half retail. Perfect goods. J. P. REDINGTON, Scranton, Pennsylvania. feb24

\$150.00 WORTH OF BRONZE MOLDS to make shum. Free illustrated circular for particulars. ARCADIA EXPRESS, 151 West Adams, Detroit, Michigan.

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American-Made Toys—Manufacturers on large scale, also homemakers, wanted to manufacture Metal Toys and Novelties. Millions needed of Barking Dogs, Wag Tail Pups, Wild Animals, Automobiles, Indians, Cowboys, Baseball Players, Cannons, Toy Soldiers, Crowding Roustors, Statues of Liberty, Miniature Castings of Capitol, Bathing Girl Souvenirs and others. Unlimited possibilities. Guaranteed Casting Forms furnished manufacturers at cost price from \$5.00 up, with complete outfit. No experience or tools necessary. Thousands made complete per hour. We buy goods all year and pay high prices for finished goods. Cash on delivery. Contract orders placed with manufacturers. Catalog and information free. Correspondence invited only if you mean business. METAL CAST PRODUCTS CO., 1696 Boston Road, New York.

Wanted—A First-Class Ad—A dance orchestra. Must have experience, reference and reliable. Address ORCHESTRA, 212 Pennsylvania Ave., Sunbury, Pennsylvania.

Wanted Chorus Girls for Big Time Vaudeville Act. Good amateurs considered. MARKEY, 200 East 23d St., Room 3, New York City.

Young Man Wanted—One Who does understanding and can hold in teeth. P. KUHNEL, 344 W. 39th St., New York. feb10

AMATEURS, ACROBATS, CLOWNS—Get started right. See instructions and Plans. JINGLE HARMOND. feb24

ATTRACTIVE GIRLS, with and without experience, for moving picture comedies. Apply by letter only, with descriptive photo if possible, will return. SATINI PICTURES, 617 Candler Bldg., New York City. feb17

BE A FINGER PRINT EXPERT—Demand increasing. Write for special free offer. AMERICAN FINGER PRINT SYSTEM, 1966 Broadway, N. Y. mar24

GIRLS WANTED—For Vaudeville. Dancers only. NAT GELLER, 535 E. 175th St., Bronx, N. Y. feb10

MAN, over 25, to make arrangements for my lectures and exhibitions in schools, clubs, etc. Must be educated and refined. Address MR. GROSS, 15 Enos Place, Jersey City, New Jersey.

MED. COMEDIAN with changes and to put on acts. Must be good. Open May 1. GEO. BARNARD, Billboard, Cincinnati.

MEN, WOMEN—if you can sell a line of Leather Goods to stores, C. O. D., we have a place for you at good pay. Stamp, please. EASTWOOD MFG. CO., 213 Front St., Portsmouth, Ohio.

WANTED—Good Typewriter, for hard-to-hand balancing act, must not weigh more than 120 lbs. No amateurs. Write EMIL KNOFF, 602 Oakwood Blvd., Chicago, Illinois.

WANTED—Extra Girls for Illusion Act. Height, 5-4; weight under 104. Must be professional and preferred from New York or near. M. GENOVES, 208 W. 41st Street, New York City.

WANTED—Girls, Dancers and Drummers, or willing to learn. Good amateurs considered. Please state all. Miss Billie Wright, answer. KEAN'S KITTIES, care Billboard, Chicago.

HELP WANTED—MUSICIANS 4c WORD, CASH. NO ADV. LESS THAN 25c. 6c WORD, CASH. ATTRACTIVE FIRST LINE.

Circus Musicians—Old Established two-car dog and pony circus. Forty weeks. Solid as a bank. Address LEADER, 723 Grand View, Los Angeles.

Wanted—A-1 Violinist, Side Man; salary \$40.00 per week. Permanent, road shows and pictures. Union. Wire STEPHEN HALPIN, Princess Theatre, Cheyenne, Wyoming.

Wanted—Lady Piano Player. Must double Stage. State lowest! Edna Ardell write L. YOUNG, Marytown, Va. feb3

DANCE MUSICIANS WANTED AT ONCE—Free tuition. Don't answer unless interested in business education. Address JACKSON UNIVERSITY, Chillicothe, Missouri. feb3

THE GREAT OPERATIC RIDDLE

(CHITTENDEN TURNER, in Arts and Decoration)

TWENTY years before Columbus alighted upon these shores opera emitted its first cry at Mantua. Poliziani's "La Favola di Orfeo" had a brilliant premiere before what was probably described as a "large and enthusiastic audience." Accompanied by an orchestra consisting of violas, pipes, flutes, dulcimers, lutes, harps, oboes, trombones and a portable folding piano, if we may believe the old illuminations, Orpheus was put thru an engaging series of misfortunes. The tragic precedent of grand opera was here firmly established. Between Eurydice, Tisiphone and Pluto, Orpheus had little chance for orderly self-development or a profitable musical career. He finally enraged the opinionated maenads and was duly slain off the stage. His lyre afforded solos, as did the shepherd's pipe, and there were dialogs and choruses, enlivened by dances and carnival songs.

Grand opera, now in its 452d year, has reached its most imposing stature on American soil. However authorities may disagree as to its comparative excellence, the greatest singers and conductors of the world are paid to cater to the presumably fastidious taste of our fellow citizens. Opera, being older than America, knows what is best. Call her if you will the pampered pet of the arts, or complain if you wish that all American art is manacled to its cradle by a ball and chain bearing the inscription, Made in Europe. The metaphors will be no more mixed than opera itself.

We had lined up for its promotion: Enterprise, investment, tradition, the perennial gamble in volves and the crusaders of American Genius. Vast energy is expended. In a lugubrious counterpoint are heard the voices of scoffers, art purists, artistic victims of circumstances and contractors, and bashful capital. Other fickle forces assist here and there. But the dust which obscures all else rises from an agitation in behalf of the American composer. To the challenge that he be given "a show" come manifold replies, such as "What American composer?" "Their works don't have lasting quality." "The public wants foreign productions," the assumption in the last case being, How will they know what is good unless operas are first heard abroad? Foreign diplomacy may lack inspiration, but American music needs its Coue.

The European likes to admit that there is something mildly barbarous about the American at opera, whom he accuses of putting on lugs and waiting for high notes. The American, he considers, needs to be told that grand opera is neither a fashion show nor a bullfight. Such besetting sins as coming in late and applauding before arias are finished he continues to denounce with unconcealed contempt as cause for denunciation increases with the population. It may be Europe's fault if our per capita culture is less comparable than ever with that of ancient Athens, but the blame is ours. "Anyway," remark some of the other Wall Street men, "who said we wanted opera?"

In an era of self-hypnotism and daily doses of it is conceivable that man's eternal quest for enlightenment may end in America becoming an honestly opera-loving nation. Whether we think we enjoy opera or do not enjoy it, we are bidden to disregard its inherent frailties and shortcomings. We need not ask impudently: Whose little propaganda are you? Whether it comes to us in fulfillment of the demand of the populace, or because of private ambition or sheer vanity, or because we ought to have it and be initiated into its rosy shrine, or because sweet voices must be heard at large—it need not trouble consciences so lately Puritan. All that really matters—is it sufficiently administering to our souls, giving us a fair glimpse of the rewards to be ours when the art sense finally awakens to its fullest, and saving our talent from a cold interment?

COMPLETE SHOW—For playing Lodges and Benevolent Societies. Musical instruments, Musical Funnels, Trunk, Typewriter and many other bargains. List for stamp. GEO. A. RICE, Auburn, N. Y. feb24

CORN POPPER, complete, nearly new, \$75. PROFESSOR, 1306 Fifth, Des Moines, Ia. mar3

COUNTER SIZE WOODEN MUTOSCOPE Machines, type "E", fine working condition; bargain for carnivals and operators at \$25.00 each, complete with good reel, P. O. B. New York. INTERNATIONAL MUTOSCOPE REEL CO., 546 West 23d St., New York. feb17

ELECTRICAL STAGE EFFECTS—Clouds, ripples, fire, waterfalls, apertures, stereoscopic rheotests, studio lights, condensers, lenses. NEWTON, 305 West 15th St., New York. jan20

FIVE KLINKERT Stick Gum Vendors, \$3.50 each. H. A. C. MOODY, Danville, Illinois. feb17

FORD MOTOR BUS, seats 10, 1920 model, \$500. H. HAMMELMAN, N. 13th St., Sheboygan, Wisconsin.

FOR SALE—Troupe of 4 well-trained Doves, all props, ready for work; one small Samersault Dog; other tricks. HARRY SMITH, Gratz, Pennsylvania.

FOR SALE—Mills Deep Picture Machine and Athletic Machine, or will accept concessions in amusement park for Penny Arcade, Shooting Gallery or Studio. STEVE GEORGEPOLOS, 112 S. Halsted St., Chicago.

FOR SALE—185 pairs Chicago Roller Skates, fiber wheels, good condition, \$1 pair. Address SKATES, Billboard, Chicago.

PALMISTRY CHART PRINTING PLATES—1 set Electros, large edition; 1 set (small edition) for multigraphing; also Pattern Plates. Copyright with above. Used for 2,000 run only. Cost \$225. Sell for \$50, express paid. Sample sent. RAY WHEELER, 134 Allen St., Rochester, New York.

POPCORN CRISPETTE MACHINE, Long make, complete, like new. ELMER REBUCK, South D St., Elwood, Indiana.

RICHARDSON SKATES, Band Organ, Show Property, Glycerium Outfit, Bargains. HARRY DE ANZO, Algiers, Louisiana.

SACRIFICE Iron (D. L.) Mutoscopes, complete with reel, \$25.00; Wooden (D. L. and Eagle), counter size, complete with reel, \$15.00; extra Reels, \$3.50 each. One-third cash, balance C. O. D. GOLDBERGER, 411 Woodlawn Ave., Jersey City, N. J.

SHOOTING GALLERIES, one moving, one stationary, \$83, portable; Dumber Popcorn Machine, model A; small Crestor Popcorn Wagon, Ice Cream Sandwich Machine. J. W., Billboard, Chicago.

SLOT WEIGHING SCALES—Machines bought, sold, exchanged. HAWES, 1137 Vine St., Philadelphia.

SLOT MACHINES—First \$100.00 takes 5 good Mills O. K. \$35.00 takes 2 Operator Bella. No C. O. D. orders. C. J. HOLZBACH, 2553 Dupont, So. Minneapolis, Minnesota. feb3

SIXTY COWHIDE OXFORD BAGS, full size, army stock, delivered at \$4.75. REDINGTON CO., Scranton, Pennsylvania. feb17

VENTRILQUIST KNEE FIGURES, white or black, \$7 each. WM. SHAW, Victoria, Missouri. feb24

In Answering Classified Ads, Please Mention The Billboard. (Continued on page 66)

**McQUINN SISTERS** (Three) would like to hear from You. Lady Musicians (Sax., Cornet or Slide preferred). Not over 25 years. Good percentage and all traveling expenses offered after joining. We play concert engagements, dances and carry our own special medicines for ails-line. Dance engagements have gone over \$200.00 (including tax) one night. Some of the largest resorts booked after the lunch season. Working out of Montreal. Write particulars to our home address. Box 338, Meaford, Ontario, Can. LOHRAINE McQUINN.

**WANTED**—Hot Saxophonist and Trombone Player. Dance orchestra. IRWIN LUTZ, Stevens Point, Wisconsin.

**WANTED**—Orchestra Pianist. Immediately. Male, side man; pictures, six days, six hours; salary, forty. Must be able to handle standard music at sight. Permanent to right man. JACK KAYE, Leader, Colonial Theatre, Bluefield, West Virginia.

**WANTED**—Experienced Orchestra Piano Player; \$32.50; one-half OTCHESTRA LEADER, Republic Theatre, Jacksonville, Florida.

**WANTED**—Pianists; Organists; learn pipe organ, theater playing; exceptional opportunity; positions. Address THEATRE, care Billboard, New York City. feb3

**WANTED**—Lady or Gent Piano Player. Must double stage. MANAGER SHOW COMPANY, Pittsburgh, Pennsylvania. feb10

**WANTED**—A-1 Feature Dance Piano Player. Young, neat, slight reader; Impromptu, fake. Must have real rhythm. Hotel, steady work. WM. C. STAHL, 133 Second St., Milwaukee, Wisconsin.

**WANTED**—Musicians for 20-piece Municipal Band; increasing to 30. Positions furnished. WEBB, Crescent City, California. x

**WANTED AT ONCE**—Drummer, vaudeville and pictures. Most beautiful theatre in New England. Must be A. F. of M. and have the counts. Write particulars and terms to JOHN W. FEARNSLEY, Musical Director, Meriden, Connecticut.

### INFORMATION WANTED

30 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. ATTRACTIVE FIRST LINE.

**ANYONE KNOWING** the whereabouts of Helen Myrtle, or any information concerning her, notify ROY SAHNS, 913 Huron St., Toledo, Ohio. feb3

**MISSING RELATIVES**—Rose Walker of Covent Garden Market, London England. Left for New York some forty years ago. Now married American millionaire. Nice inquiry of whereabouts. Was Italian opera singer. Address: MRS. ROY ROBINSON, Lacombe, Alberta, Canada. mar17

### INSTRUCTIONS AND PLANS

4c WORD, CASH. NO ADV. LESS THAN 25c. 6c WORD, CASH. ATTRACTIVE FIRST LINE. NOTICE!

Advertisements under this head must be confined to instructions and plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

### Clean Up on This One. Do

they sell? I'll say they do. Show them that's all. Anybody, anywhere can make them 700% profit. Sample and instructions, 50c. A. JONES, 751 10th St., Oakland, Calif. feb10

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### Harp Bargains—Have Some

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perience by talented young man to form act. "BERNER", 22 N. Fifth St., Hudson, N. Y. feb10

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**WISH TO MEET LADY PIANIST** of middle age, professional ability and experience. Send late photo and description. Triflers, please don't answer. D. E. BRYANT, Org. Leader, Box 561, Eldorado, Illinois. feb3

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**MRS. ANNA IRVING**, or Madam Cora, last known address Guilford, Miss.; writer, residence in Chicago, or anyone knowing her whereabouts, please communicate with J. A. BAUER, Lock Box 38, Judsonia, Arkansas. feb17

**MR. W. H. MAVITY**, or anyone knowing his whereabouts, communicate. MIDWEST HARPIST, Billboard, Cincinnati, Ohio. feb10

**THEATRICAL LADIES**—Keep in trim. Let me show you the secret, as I have showed hundreds of others. Price, \$1.00. Satisfaction guaranteed. PARKER, Box 175, Bath, New York.

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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 THEATRE, care Billboard, New York City. feb3

**THOMAS STAGE SCHOOL**—Dancing, Buck and Wing, Soft Shoe, Vaudeville, etc. Vaudeville Acta written Dramatic Sketches coached. An able act of instructors to take care of every want. Four rehearsal rooms. Particulars furnished. Selected people in all the best spots on the stage. 10c brings particulars. See HALVEY THOMAS (20 years on stage), 59 E. Van Buren St., Office 316, Chicago, Illinois. Phone. Wabash 2394. apr21,1923

## "What's Holding America Together"

**T**HE report that the New York Hippodrome is to be torn down and replaced by a hotel prompted Charles W. Wood to write an article in Collier's of January 20, entitled "What's Holding America Together?". Mr. Wood says it is his guess that the Hippodrome is holding America together. "The Hippodrome, more than any other single institution in America," he declares in part, "is the place where Americans go to be amused. Two million and a half go there yearly. The average audience is 5,000. More than a third of these folks are strangers to New York, living far outside the commuting limits. Half of the States and eight or ten foreign countries are represented at an average Hippodrome performance, while all the States and all the nations of the earth are abundantly represented every season."

"You don't have to be any special kind of person in order to be thrilled by a Hippodrome performance. You may be rich or poor, old or young, male or female, Catholic, Protestant, Jew or infidel; white, black, yellow or red. You may be Republican, Democrat, Monarchist or Bolshevik. You may be good or bad. The Hippodrome deals with that part of you which is underneath all these distinctions."

"It would be easy to draw up an indictment of the Hippodrome. It is a commercial institution and doesn't claim to be anything else. It was not established by the people of the city of New York in convention assembled. It was not wished upon us by any solemn convocation of uplifters who figured it out that we ought to have an institution of the sort. It was a natural growth, nevertheless, much more natural and much more American, I believe, than anything which Congress ever evolved. In the development of America other valuations were often lost sight of and our minds ran to bigness."

"It was perfectly natural, then, that somebody should get the monstrous notion of building the biggest theater in the world. Therefore it was built; and, in order to fill such a theater, the things that divide us had to be left out. That was the inevitable decree of fate. The genius of Charles Dillingham and R. H. Burnside are secondary considerations. They call attention in their program to the fact that the Hippodrome has become a national institution, but when I say that it is our most important national institution, I hope they won't take it as a personal bouquet."

"My memory goes back about four decades; and during that time I cannot think of a Congressman or a bishop that America could not have got along without. I can't think of a judge or a captain of industry or a labor leader or a poet or a novelist or a college professor. But it strains my cerebrum to try to imagine America without P. T. Barnum. He will be a wrong-headed historian who does not play up the circus during that period as one of the primary forces in holding America together."

"The Hippodrome is the legitimate heir to the circus. It won't educate you. It won't uplift you. It won't stand for anything that ought to be stood for, and it will carefully avoid anything in the nature of a moral or an immoral influence. It will leave you practically as it found you, perfectly free to act on any particular prejudice with which you may be cursed. But it will seat you, the chances are, right next to the fellow that you hate."

"Hail to the Hippodrome! Hail to everything that makes two and a half million Americans enjoy the same thing every year. Not that I want us to be all alike. I'm strong for variation. I'm strong for each little group going its each little way to its each little heart's content. The theater especially should express this variation, and it would be a national calamity if the stage were to confine itself to the things that everybody likes."

"But unity is as necessary as variety. We can't vary, in fact, unless we vary from something; the very right to be different rests upon our having a common starting place. So long as the Hippodrome keeps on proving that we are one America is safe. Find something on which you can join heartily with the other fellow and you will be less annoyed at his being the other fellow. If you don't happen to know where to find it, I suggest that you take him to the Hippodrome."

**CRYSTAL GAZERS, Mind Readers, Mediums, Attention!**—We are the largest dealers of mental apparatus in America. It will pay you to get our latest list of apparatus and supplies. It is free. NELS ON ENTERPRISES, 321 Bryden Rd., Columbus, Ohio.

**GIGANTIC SALE**—Lasting thirty days. Cut prices. Illusions, Drops, Best material. Magical Apparatus, hundreds of tricks. Special list, stamps. ZELO, 198 W. 89th, New York.

**MAGIC BANNER**, \$7.50; Linking Ring, \$3.50; new Silk Handkerchiefs, 25c; Vanishing Bowl of Water, \$2.00; Thayer's Tables of Photo, \$5.00; Force Decks, 35c. W. WOLEY, Oklahoma City, Oklahoma.

**MINDREADING ACT**—Many effects, professional or amateur use, complete, \$1.00. UNITED SHOW GOODS COMPANY, Angola, Indiana. feb17

**SALE**—Magical Apparatus, Illusions, Drops. List for stamps. ZELO, 198 W. 89th, New York.

**SECOND-HAND MAGIC FOR SALE**—Send pink stamp for list. MORRIS, Man of Mystery, 1175 Ozden Ave., Chicago, Illinois.

**VANISHING BIRD CAGE**, complete, \$1.50; Flag and Table, \$1.00. We buy anything. Send stamp for list. BERT BLAKE, 405 Elizabeth St., Cincinnati, Ohio.

**25c BRINGS** Secrets of "Vanishing Lady", "Duck Tub" and "Spirit Cabinet", also list of Secrets and Used Apparatus. E. L. HOLBERT, Vancouver, British Columbia, Canada.

### New Impt. Mechanical Playing

Concertinas and Mandolin Zithers with exchangeable long music rolls. CENTRAL SUPPLY HOUSE, 615 Seneca Ave., Brooklyn, N. Y. feb17

### Saxophone Bargains. Chas.

NORDSTROM, Galva, Illinois.

**AIR CALLOPES**—Self-contained. Post card brings details. Manufactured and guaranteed by SAM V. DAY, Marshalltown, Iowa. feb17

**BAND INSTRUMENT BARGAINS**—Deal with the professional house. We always have the best makes in new and used goods with the right prices and prompt service for our professional friends. Have the following Saxophones: all ten pitch, late models, complete with cases—Harwood 10 Soprano, silver, \$65.00; French Alto, brass \$50.00; Harwood Alto, silver, \$75.00; Harwood Melody, brass \$85.00; Conn Melody, silver, almost new, \$75.00; Harwood Tenor, brass, \$60.00; Conn Tenor, nickel, \$70.00; Conn Tenor, silver, with gold keys, \$90.00. Many others. Almost new Boehm Clarinet, 1B, low pitch, \$50.00; high pitch Clarinets, \$50.00 up; Ophicleide No. 2 Tenor Horn; with case, a \$90.00 outfit, for \$45.00. Good Banjos, \$15.00 up. Write for catalog, mentioning instrument wanted. Send us your repairing and make our store your Kansas City Headquarters. CRAWFORD-BITAN COMPANY, 1913 Grand Avenue, Kansas City, Mo.

**BOEHM CLARINET**, Buffet, perfect pitch and beautiful tone; seventeen keys, six rings, "A", low pitch and like new. For quick sale, \$75. Cost \$123. J. F. SILHA, 4 Bloom Terrace, Iowa City, Iowa.

In Answering Classified Ads, Please Mention The Billboard.



BARGAINS—Features, Comedies, Westerns. Send for list. RUGGENT FILM CO., 1239 Vias St., Philadelphia, Pennsylvania. feb3

DOUGLAS FAIRBANKS in His Picture in the Past, 5 reels—a picture—\$20.00; Custer's Last Fight, 101 Bison original three-reeler, \$55.00; The Days of Daring, 6 reels with Tom Mix, \$75.00; The Boils From Way Down East, 5 reels, \$75.00. A regular road show. A concern that knows just what the roadman needs. BLAND'S ATTRACTIONS, 1261 So. Central Park Ave., Chicago, Illinois.

FEATURES, COMEDIES, WESTERNS—Great assortment. Famous stars. Lists available. ECONOMY CO., 814 Corinthian Ave., Philadelphia, Pa. feb24

FILMS, every description, at very low prices. Send for list. CO-OPERATIVE FILM EXCHANGE, 734 So. Washab Ave., Chicago, Illinois. feb17

FILMS FOR SALE—Features, Westerns, Comedies, Educational, Science, Cartoons, A-1 condition. Forced to sell entire stock. Write for list and prices. DIAMOND FILM COMPANY, 806 So. Washab Ave., Chicago, Illinois.

FILMS FOR SALE—Choice, \$3.50 per reel. Special. Send for list. CO-OPERATIVE FILM COMPANY, Box 555, Birmingham, Alabama. feb24

FILMS FOR TOY PROJECTORS, \$1; 2,000 reels, \$3 up; News Weekly, \$3. MAY, 326 5th Avenue, New York.

FOR SALE—5 reels Passion Play, Holy City; 1 reel, Ten Nights in a Bar Room, 100 other reels. Power's No. 5 Picture Machine, Motoso Light Plant, HARRY SMITH, Gray, Pennsylvania.

FOR SALE—Passion Play, Life of Christ, films. BOX 86, Elyria, Ohio. feb3

HAVE YOU EVER BEEN STUNG? So have we. It's painful, but a good lesson. Buy your films from us and get a square deal every time. We want satisfied customers. Send stamp for list. Give us an order. WESTERN FEATURE FILMS, 804 S. Washab Ave., Chicago, Illinois.

HOUBIN, in The Master Mystery, 15 episodes, 31 reels; price \$300.00. The Carter Case, with Herbert Hamilton and Margaret Marsh, 15 episodes, 31 reels; price \$250.00. Fatat Notume, 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. Washab Ave., Chicago, Illinois.

MONEY-GETTERS for the exhibitors or clean-ups for you. Hundreds of showmen and film experts buy all their films from us. Send for our lists and let us add your name to our list of satisfied customers. WESTERN FEATURE FILMS, 804 S. Washab Ave., Chicago, Illinois.

ONE TO FOUR-REEL FEATURES, \$3.00 per reel. Fine condition. CHAS. COONS, Unadilla, New York.

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SACRIFICE SALE—The Germans' Side of the War; 5 reels, \$35.00; also several other good War Films cheap. All in A-1 condition. V. HUMPHREY, Lake View, South Carolina.

SERIALS, perfect condition, paper complete; bargain. H. B. JOHNSTON, 538 So. Dearborn St., Chicago. mar3

SONG SLIDES, illustrated, 90c per set, \$3.50, 6 sets. NOVELTY SLIDES, 213 W. 49th St., New York.

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

SEVERAL HUNDRED REELS, Features, Comedies. Like new, cheap. WILKES-BARRE FILM EXCHANGE, 79 S. Washington St., Wilkes-Barre, Pa.

UNCLE TOM'S CABIN, the only and original 5-reel Passion Play, Life of a Coward, The Secret Trap, Joseph and His Brothers. Send stamp for list. WESTERN FEATURE FILMS, 804 S. Washab Ave., Chicago, Illinois.

WESTERN SPECIALS, Features, Comedies, Harts, Mix, Serials and Cartoons. Get our big Film List before you buy. MONARCH THEATRE SUPPLY CO., 223 Union Ave., Memphis, Tenn. feb21x

10 VERY GOOD REELS OF FILM, \$25; good shape 5 reels at \$13; also Monkey and Hark Matt and Westerns cheap. WALTER BROS., 1106 North Ave., Milwaukee, Wisconsin.

300 REELS, including Comedy, Western, Educational and Scientific. Dramas with star cast. Many like new. Closing out entire stock at half value. Bargain lists free. NATIONAL EQUIPMENT CO., 470 West Michigan Street, Duluth, Minnesota. feb3

2ND-HAND M. P. ACCESSORIES FOR SALE. \$2 WORD CASH. NO ADV. LESS THAN 25c. \$2 WORD CASH. ATTRACTIVE FIRST LINE.

Fine Edison, \$35. Granholt, 628 First St., Louisville, Kentucky.

New De-Vry Moving Picture Machine with one-reel Billy Rhodes comedy and certain for \$155.00. LESLIE C. GROFF, 228 W. Madison St., Chicago, Illinois.

New Theatre Chairs, \$1.85. Metal Fireproof Picture Machine Booths, \$65.00. Stage Light Dimmer, \$15.00. M. P. Lenses, \$7.00. Stereopticon Lenses, \$4.50. Mazda Attachments, \$15.00. Roll Tickets, 50c. Typewriter Slides, 50, \$1.75. Check Mazda Adapter Lamphouse, \$25.00. Mazda Transformer, \$25.00. Fidelity Motor, \$20.00. Carbon Savers, 75c. Silver Curtain Paint, \$3.75. can. Double 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. feb19

BIG BARGAIN in new and second-hand Machines, Chairs, Supplies. Write me your needs. H. B. JOHNSTON, 538 South Dearborn St., Chicago. mar3x

COMPLETE MOVING PICTURE OUTFIT cheap. Write GROBARICK, Eldridge Park, Trenton, N. J. feb19

CARBONS—A bankrupt stock of bargain prices. 20 samples sent postpaid for \$1.00, assorted. No checks. J. W. MOHEAU, 1775 Ogden Ave., Chicago, Illinois.

ELECTRIC LIGHT PLANT, Cushman, with both generator, 60-7, \$175. Other bargains. THOMPSON BROS., 85 Locust St., Aurora, Illinois.

ELECTRICITY FOR 10c PER HOUR—Motoso Auto generator operates on any make automobile. Produces electricity for moving picture machines, theatres, schools, churches, homes, etc. Write for free particulars. MONARCH THEATRE SUPPLY CO., Dept. AG, 724 South Washab Ave., Chicago. feb24

EXHIBITOR'S STEREOPTICONS, \$15.00; Arc and Rheostat, \$8.00; 500-watt Mazda, \$8.00; 100-watt, \$3.00; 4-tup Gas Burner, \$3.00. GRONBERG MFG. CO., 1911 W. Monroe St., Chicago, Ill., Makers.

FOR SALE—300 Opera Chairs, 1 Martin Converter, 1 Bartoli Organ, 2 Phonograph Machines. BEX THEATRE, 688 S. Racine Ave., Chicago, Ill.

FORT WAYNE GENERATOR, with panel and starting switch, size of 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. feb24x

GUARANTEED REBUILT MACHINES—Power's, Simplex, Motoso, other makes. Wonderful bargains. We sell everything for the movies. Free catalog. MONARCH THEATRE SUPPLY CO., 724 So. Washab Ave., Chicago. feb24

MACHINES, FILMS, ETC. OWEN WILLIAMS, 26 Potter Ave., Granville, New York.

MACHINES, Films, Supplies, Bargain lists. NATIONAL EQUIPMENT CO., Duluth, Minn. feb17

MOTION PICTURE CAMERA, in perfect condition, equipped with Goetz interchangeable mount and 60-millimeter lens, level, Veder footage counter, prism focusing tube, punch, reversible takeup, trick crank, four 200-ft. magazines, \$150.00. \$50.00 down, balance C. O. D. HARRY DENTON, Regent Theatre, Saginaw, Michigan.

MOVIE CAMERA, F 3.5 Lens, \$60; Tripod, with panorama, \$20; New Home Projector, \$25; Cosmogon Motor Driven Projector, \$15. RAY, 326 5th Avenue, New York.

PICTURE MACHINES, \$10.00 up. Bliss Lights, Machines, Machie Parts, Lists, stamp. FRED L. SMITH, Amsterdam, New York.

POWER'S 6A, complete with Arc or Mazda Lamp, motor driven, \$150. Guaranteed. BRANKMAN, 125 West 40th St., New York. mar3

SACRIFICE—Film Exchange. Send for list. Also Machine and Light Plant. CAPPS, Jasper, Ark. feb24

STENCIL CUTTER—Elliott Foot Machine, Good condition. Cost \$250; sacrifice \$100. STANDARD, 209 West 48th St., New York.

WANTED TO BUY M. P. ACCESSORIES—FILMS. \$2 WORD CASH. NO ADV. LESS THAN 25c. \$2 WORD CASH. ATTRACTIVE FIRST LINE.

Wanted, Films—Any Quantity, runnable condition, at \$1.25 per reel. May be incomplete subjects. STATES TRADING CO., 25 Third Avenue, New York. feb3

Wanted—New and Used Films. Features or Single Reels. Also Negatives. SALMON FILM CO., 2443 Independence Ave., Kansas City, Missouri. feb24

BUY Passion Play and Religious Films, Bathing Girl Comedies, also Patocheo Narrow Film. RAY, 326 5th Avenue, New York.

WANTED—Sultane Machines, Power 5 or 6 and extra fields, Spotlight or Floodlight, Films and Equipm. nvt. Cash or exchange. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minn. feb19

WILL BUY—Sultane Projector, Passion Play and Religious Films, also Auto Generator to produce electricity for moving picture machine. Must be in A-1 condition. State all in first letter and lowest cash price. J. W. BEATTIE, 118 W. Adams St., Syracuse, New York. feb19

BERLIN NEWS LETTER (Continued from page 49)

prising agent who may yet book her with Flo Ziegfeld. Anita's mother appears at Nelson's Cabaret Berlin in a revue.

New plays last week: "Pretty Ladies" at the Deutsches, fair success. "The Bigamist" at the Central, a spicy affair, but nothing to rave about. "To Bagdad" at the Schlosspark, a war play, resembling a sensational film story, fair. "Flauto solo", d'Albert's new opera at the German Opera House, failed to score. "The Audacious Swimmer" at the Wallner, fair. The theater on Kurfuerstendamm will put on a new play next Sunday, "Adventure in Morocco". Other new plays this week: "Emperor Karl's Hostage" at the Deutsches. Business Is Business" at the Lassing. "The Imprudent Maid", Oscar Straus' latest musical comedy, at the Grosses Schauspielhaus.

Fritzi Massary, Germany's musical comedy star, has finished her engagement at the Berliner and goes to Prague, with Vienna, Amsterdam, London and New York to follow. To appear in her latest hit, "Madame Pompadour".

Irene Triesch, a noted Berlin actress, sails for America this week to appear in Ibsen plays.

Willie Zimmermann, well known on your side, is doing very well indeed as a vaudeville agent in this city, having booked quite a

number of acts with Harry Mundorf, now appearing over there. He is also booking vaudeville acts at the important Berlin and provincial houses and at first-rate cabarets. Willie has received the agency license and is therefore quite independent, altho he is connected with Weiniger's Agency, being a partner of Weiniger.

That wonderful Philharmonic Orchestra, still as popular as ever, announces a special treat at the Grosses Schauspielhaus for January 20: Gustav Mahler's 5th Symphony, played under the leadership of Dr. Heinz Unger, with the augmented orchestra and with a number of famous vocal choirs, altogether 1,000 artists.

The night performance at the Kleines, "Nocturno", commencing at 10 o'clock, has developed into a considerable success. The January program contains the American violinist, Melitta Boncori. Others on the excellent bill are: Professor Marcell Saiser, Elise Ward, Leonid Joukoff and Maria Reinsner, Maria Fein and Johannes Riemsann, etc.

A new vaudeville act opened Monday night at Ben Tiber's Apollo in Vienna, called "Blondin", the rope-walking horse.

Dr. Richard Strauss, composer of "Salome", now managing the Vienna State Opera House, whose contract expires by the end of the year, has received a flattering offer to become the president of the new high school for music at the Vienna Academy of Music. Strauss will at the Salzburg festivals produce his "Ariadne of Naxos" during the forthcoming season.

PRESS AND ADVANCE AGENTS

(Continued from page 47) him to let the world know that he is our pal. However, as the writer of the foregoing items is too modest to claim recognition, we will respect his confidence in the hope that he will continue with his contributions.

LITTLE THEATERS

(Continued from page 43) and the handle of the knife would drop down, and it did look as tho the knife were really sticking in the ceiling. Then when the proper moment came the power was taken off the other magnet and the knife fell, and having been carefully weighted it would turn and stick in the wooden table underneath the receptacle for the knife. This worked finely and it was very realistic; and then the very puzzling, but not up to then obvious, fact stuck out like a sore thumb. The contrivance to hold the magnets had to be affixed to the ceiling and every day and in every way the problem got worse and worse. So the magnet invention was junked at great expense and we tried hanging the knife over one of the doorways. A ghastly effect was secured by permitting one of the doors to remain open and a light kept going just outside so that the shadow of the knife was thrown on the floor. This was excellent until the perfectly evident fact came to light that the room had to be locked and be absolutely dark. Also the knife fell down one day when we were trying out the device and nearly executed one of the members of the company, so we junked that outfit, too.

The R. P. I. Dramatic Club the year before had presented "Nothing But the Truth" and had among its left-over effects a grandfather's clock which was purchased and on the top of this was fastened the knife, thru the blade of which near the point a hole was made and from this hole inside the clock was suspended a weight. Near the handle of the knife another hole was made in the blade and by this means the knife was fastened so that when the knife was let loose from the catch that held it down below the molding of the clock which obscured it from view the weapon would spring up, quite villainously smeared with chicken blood, and be seen at exactly the proper angle which it would have taken had it been thrown into the clock. We have made further use of the clock by starting a metronome going, and during the many silent moments of the play this "tick-tock" is terribly (the adjective is indeed descriptive) impressive.

It is important that the medium in the play raise a table apparently by the tips of her fingers and as we hadn't any member of the company who had either the faith or the strength of will power to overcome the law of gravitation that kept the table to the floor, we had to resort to more magic, so we had a table made of beaver board with two holes in the center thru which the thumbs are inserted and the table leg is a broomstick. To make the table look heavy we had it stained a dark mahogany. The top of the table can be removed and the whole business packed in the company trunk.

Then we cut a curtain pole in two pieces, joined it together with a gasket so that it can be pulled apart, fastened the bottom end into a heavy piece of wood and on the top of the pole got one of those porcelain electric lamp holders, in which we inserted a two-way socket, and to this we attached a leader so that we can tap it anywhere and secure light. And then we found an old shade in an

attic. The pole is also painted a rich, highly polished mahogany and from the front our mahogany piano lamp thus made looks like a million dollars. It is taken apart and packed in the company trunk.

Then we have six twelve-foot three-quarters-inch gaspines jointed so that they can be taken apart in three-foot lengths, and on the top of each tip are fastened two snaps. These poles are fastened to the floor by a rope tackle as is done with stage trapezes. A hundred-foot one-eighth-inch cotton rope is fastened on each side of the stage opening and this is snappd on the poles. By moving these poles up stage and shortening the main rope this rope can be made as taut as desired. We have strips of calico of widths that vary from two to ten feet and snaps are fastened to these strips, by use of which these calico strips are fastened on the rope mentioned above and thus we have secured a very pretty interior. Any color combination of course can be had. Our color scheme is light brown and blue, the light brown being the base and the border the latter color.

We have made a cover for the box in which we carry our hangings and we use this as a window seat when the cover is over it. It looks very comfortable with two sofa pillows on each side. Back of the window we have a scenery window and over this we have a pretty lace curtain, and the whole is masked in with a valance and two window curtains made of the brown and blue cloth. This window effect is attached to two of the big posts mentioned. We have two door frames, made of one-half-inch gaspipe, which can also be disjoined, and we can thus have doors in any position we want. Each door frame consists of four seven-foot uprights, jointed at three feet, six inches each, joined together by an oblong gaspipe contrivance that is about eighteen inches long by two feet and a half wide. This permits the door to stand alone.

We carry with us considerable lead wire. We have a set of eight-foot lights and a set of border lights—five to a side—and another lead on which there are fourteen lights which we use for head or footlights. Five feet up on each of the larger gaspipes a hole has been bored and we have four wall lamps which we can screw into these holes. Each wall lamp has been fitted with a lead and they join a four-way socket. These wall lamps are shaded with artistically hand-painted parchment shades. For the corners, heads and foots, we are using amber lights for this show in order to give a subdued effect and yet give sufficient light to show faces. Our wall lamps and the two lights in the piano lamp are white lights. The lighting effect is homely and warm and very pretty.

If this rather detailed lengthy description is of any use to any other little theater the idea may be adopted with the compliments of the Misque, of Troy, which also extends its wishes for as happy and as prosperous a season as it hopes to enjoy itself in this, its twelfth, season, which begins February 1.

HERE AND THERE AMONG THE FOLKS

(Continued from page 31) exists so as to make practical application of its teachings, it will become a very great racial asset.

Editor Warley, of The Louisville News, is bemoaning the fact that the public did not celebrate his birthday January 6. If the editor will cultivate the theatrical profession a bit more assiduously, his ambition to have the banks and schools close to help him celebrate may be accomplished quite early. Showfolks have contributed to the making of a lot of national characters.

Jerry Mills, veteran stage director of the "Follow Me" show, is first of all a real actor. When Billy Higgins left the cast of the show without notice in Pittsburg Jerry jumped into the star part and did it so effectively that The Dayton Journal, Herald and Daily News were unanimous in praise of his work and of the show as a whole. The Journal says: "It is a show of considerable merit and quite entertaining. Jerry has again proved himself a good showman."

CONCERT QUIPS

During the past year the Progressive Choral Society of Chicago appeared at Orchestra Hall, the Auditorium, and the Arsyn Grotto in that city and made appearances in Milwaukee, Watertown and Madison, Wis. J. Wesley Jones was re-elected conductor for the ensuing year, with T. B. Chapman as assistant director.

On January 24 Hazel Harrison, pianiste, rendered a program at the West Virginia Collegiate Institute. Clarence Cameron White played before the same school December 18.

On January 26 the Bradford Musical Club of Pittsburg occupies the North Side Carnegie Hall. Walter Felix Bradford and his pupil orchestra of fifty will feature the bill, with Mrs. Edna Jones, dramatic soprano, who is programmed to render "The Queen of Sheba".

On January 14 Paul Robeson and Beale Allison, with other concert artists, sang for the Friends of Democracy at the Douglas Casino, New York City.

**A**llert, Arthur, & Co. (Central) Laporte, Ind., 2-3; (Rocklin) Elkhart 4.  
 Abel, Neal (Orpheum) Denver; (Orpheum) Lincoln, Neb., 5-10.  
 Abrams, Harvey, Co. (Lyric) Hoboken, N. J.  
 Adams, Edith (Emery) Providence, R. I.  
 Adams & Griffith (Proctor) Elizabeth, N. J., 1-3.  
 Adler, Flo, & Boys (Century) Mishawaka, Ind., 2-4; Temple, Grand Rapids, Mich., 8-11.  
 Adler & Dunbar (Hipp.) Baltimore.  
 Adolphus (Orpheum) Minneapolis; (State-Lake) Chicago 5-10.  
 Adrian (Loew) Dayton, O.  
 Adroit, The (Capital) Hartford, Conn.  
 Ahern, Chas., & Co. (23rd St.) New York 1-3.  
 Ahern, The (Lyric) Richmond, Va.  
 Aik, Roscoe, & Co. (Orpheum) Oakland, Calif.; (Hill St.) Los Angeles 5-10.  
 Alden, John, & Sandell Sisters (Majestic) Chicago; (Majestic) Springfield 5-7.  
 Alexander, Arthur, & Co. (Victoria) New York.  
 Alexander Bros. & Evelyn (Pantages) Salt Lake City; (Pantages) Ogden 5-10.  
 Alexanders & Smith (Temple) Rochester, N. Y.; (Shea) Buffalo 5-10.  
 Alexandria (Kedzie) Chicago 1-3; (Orpheum) Minneapolis, Wis., 5-7; (Palace) Rockford, Ill., 8-10.  
 Algerians, Wives (Pantages) San Francisco 5-10.  
 Allen Cheyenne Minstrels (Lincoln) Chicago 1-3.  
 Allan & Harvey (Flathus) Brooklyn; (81st St.) New York 5-10.  
 Almond & Hazel (O. H.) Sheboygan, Wis., 3-4.  
 Along Broadway (Regent) Muskegon, Mich., 1-3.  
 Alton, Chas. (National) Louisville.  
 Alton & Allen (State) Newark, N. J.  
 Ambler Bros. (Majestic) Milwaukee; (Seventh St.) Minneapolis 5-10.  
 Anderson & Burt (Keith) Cincinnati.  
 Anderson, Bob, & Pony (Keith) Lowell, Mass., 1-3; (Keith) Portland, Me., 5-10.  
 Anderson & Graves (Proctor) White Plains, N. Y., 1-3.  
 Andre & Girls (Poll) Wilkes-Barre, Pa.  
 Anzel & Fuller (Keith) Orlando, Fla.  
 Anker Trio (Seventh St.) Minneapolis.  
 Annabelle (Faurot O. H.) Lima, O., 1-3.

**TAN ARAKIS**  
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Arakis, Tan (Main St.) Kansas City.  
 Ardell, Franklin, & Co. (Broadway) New York.  
 Ardrieff Trio (Orpheum) Des Moines, Ia.; (Palace) Milwaukee 5-10.  
 Archer & Belford (Crescent) New Orleans.  
 Ardine, Greta, & Co. (Fifth Ave.) New York 1-3.  
 Arleya, The (Rialto) St. Louis 1-3; (Main St.) Kansas City 4-10.  
 Arlington, Billy (Victory) Evansville, Ind., 1-3.  
 Armstrong & Tyson (Boulevard) New York.  
 Armat Trio (Columbia) Par Rockaway, N. Y., 1-3.  
 Arnold & Florence (Pantages) San Diego, Calif.; (Pantages) Long Beach 5-10.  
 Arthur, Julia, & Co. (Columbia) Far Rockaway, N. Y., 1-3; (Palace) New York 5-10.  
 Artistic Treat (125th St.) New York 1-3; (Albee) Providence, R. I., 5-10.  
 At the Party (23rd St.) New York 1-3.  
 At, Edna, & Co. (Proctor) Mt. Vernon, N. Y., 1-3.  
 Atrina, Henry, & Co. (Regent) Muskegon, Mich., 1-3; (Regent) Kalamazoo 4-7; (Regent) Lansing 8-10.  
 Avallons, Three (Pantages) Pueblo, Col.; (Pantages) Omaha 5-10.  
 Avalon Four (National) Detroit, Indef.

**B**abb, Carroll & Syrell (Orpheum) Oakland, Calif.; (Orpheum) Fresno 8-10.  
 Babcock & Dolly (Orpheum) St. Louis; (Orpheum) Memphis 5-10.  
 Baggett & Sheldon (Arcade) Jacksonville, Fla.  
 Bailey & Cowan (Orpheum) St. Paul.  
 Baker, Belle (Shea) Toronto; (Princess) Montreal 5-10.  
 Ballet Five (Grand) St. Louis.  
 Braham & Grohs (State) Buffalo.  
 Barber & Jackson (Palace) New Orleans.  
 Bard, Mayo & Henn (State) Buffalo.  
 Bards, 4 (Roanoke) Roanoke, Va.  
 Barlow, Andy & Louise (Lincoln Sq.) New York.  
 Barlowa, Breakaway (Fulton) Brooklyn.  
 Barnes & Hamilton (Pantages) San Francisco 5-10.  
 Barney, Violet (Keith) Louisville; (Rialto) St. Louis 5-10.  
 Barrum Was Right (Poll) Worcester, Mass.  
 Barrett & Cuncen (Keith) Indianapolis.  
 Barrescote, Bessie, Co. (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 5-10.  
 Barram & Saxon (Orpheum) Quincy, Ill., 1-3; (Kedzie) Chicago 8-10.  
 Beard, Billy (Strand) Kokomo, Ind., 1-3.  
 Beaumont Sisters (Keith) Toledo, O.  
 Bears, Leo (State-Lake) Chicago.  
 Bell & LeClair (American) Chicago 1-3.  
 Bell, Adelaide (Orpheum) Denver 5-10.  
 Bellairs Bros. (Pantages) Spokane; (Pantages) Seattle 5-10.  
 Belmonts, Three (Garden) Baltimore.  
 Bender & Armstrong (Keith) Toledo, O.; (Daviss) Pittsburg 5-10.  
 Bennett, Crystal (Orpheum) Vancouver, Can.; (Moore) Seattle 5-10.  
 Bennett, Murray (Victoria) New York.  
 Bennington & Scott (Victoria) New York.  
 Benny, Jack (Orpheum) Minneapolis; (Orpheum) Sioux City, Ia., 5-7.  
 Benson & Baird (Pantages) Denver; (Pantages) Pueblo 8-10.  
 Bentley, Bessie & Gay (Bijou) Birmingham, Ala.  
 Bernay, A. P. (Empire) Lawrence, Mass.  
 Bernard & Butts (Fifth Bridgeport, Conn.)  
 Bernard & Merritt (125th St.) New York 1-3.  
 Bernard & Garry (Majestic) Cedar Rapids, Ia., 1-3; (Orpheum) Omaha 5-10.  
 Bernard, Joe, & Co. (Pantages) Omaha; (Pantages) Kansas City 5-10.  
 Bernard & Erma (Columbia) St. Louis 1-3.  
 Bernie, Ben, & Orch. (Palace) Cleveland; (Shea) Buffalo, N. Y., 5-10.  
 Berniel Bros. (Hipp.) Cleveland.  
 Bernese, Herman (Strand) Washington.  
 Berrac's Circus (Orpheum) San Francisco; (Orpheum) Oakland 5-10.  
 Bewley, Harry (Majestic) Little Rock, Ark.

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**ROUTE DEPARTMENT**

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication. The Billboard forwards all mail to professionals free of charge. Members of the profession are invited, while on the road, to have their mail addressed in care of The Billboard, and it will be forwarded promptly.

When no date is given the week of January 29-February 3 is to be supplied.

**Bevan & Flint** (Columbia) Davenport, Ia., 1-3; (Lincoln) Chicago 6-7; (Palace) South Bend, Ind., 8-10.  
**Bell, Genevieve & Walter** (Keith) Philadelphia; (Keith) Washington 5-10.  
**Bins & Grill** (Majestic) Ft. Smith, Ark.  
**Bird Cabaret** (Orpheum) Quincy, Ill., 1-3; (Majestic) Springfield 5-7; (Kedzie) Chicago 8-10.  
**Birds of Paradise** (Columbia) Davenport, Ia., 1-3; (Palace) South Bend, Ind., 8-10.  
**Bits & Pieces** (Pantages) Oakland, Calif.; (Pantages) Los Angeles 5-10.  
**Black & Donald** (Poll) Wilkes-Barre, Pa.  
**Black & O'Donnell** (American) New York.  
**Blake's Mules** (Pantages) Salt Lake City; (Pantages) Ogden 5-10.  
**Blask, Billy** (Drake Ave.) Centerville, Ia., 1-3; (Orpheum) Ft. Madison 4-10.  
**Blondell, Mahel, Revue** (State) New York.  
**Bloom, Ed, Revue** (Boulevard) New York.  
**Bloom, Harry** (Pantages) Winnipeg, Can.; (Pantages) Regina 5-7.  
**Blue Demons**, Eight (Keith) Columbus, O.; (Keith) Toledo, O., 5-10.  
**Blue Bird Revue** (Orpheum) Wichita, Kan.  
**Bob & Tip** (Proctor) White Plains, N. Y., 1-3.  
**Boeoe** (Proctor) White Plains, N. Y., 1-3.  
**Borden, Eddie** (Orpheum) Vancouver, Can., 5-10.  
**Bostock's School** (Palace) Hartford, Conn.  
**Boy & Boyer** (Keith) Syracuse, N. Y.  
**Boyle & Bennett** (Shea) Buffalo; (Shea) Toronto 5-10.  
**Brady, Florence** (Temple) Detroit; (Temple) Rochester, N. Y., 5-10.  
**Brook, Michellni & Trullio** (Majestic) Milwaukee; (Seventh St.) Minneapolis 5-10.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

NAME			
	WEEK	THEATER	CITY
			STATE

**Breen, Harry** (Proctor) Mt. Vernon, N. Y., 1-3.  
**Bremen, Peggy, & Co.** (Grand) Oshkosh, Wis., 1-3; (Rialto) Racine 8-10.  
**Brent & Partner** (Temple) Detroit; (Palace) Cleveland 5-10.  
**Briants, The** (Keith) Indianapolis; (Keith) Cincinnati 5-10.  
**Brice, Fanny** (Colonial) New York; (Royal) New York 5-10.  
**Briere & King** (Pantages) Memphis, Tenn.  
**Britton, Frank** (Lyric) Hoboken, N. J.  
**Broadway to Bowery** (Regent) Lansing, Mich., 1-3.  
**Broderick, Wynn & Co.** (Hipp.) Terre Haute, Ind., 1-3; (Rialto) St. Louis 5-7.  
**Bronson & Renee** (Pantages) Ogden, Utah; (Pantages) Denver 5-10.  
**Bronson & Edwards** (Empress) Grand Rapids, Mich.  
**Bronson & Baldwin** (Orpheum) St. Paul; (Orpheum) Minneapolis 5-10.  
**Brooklyn Comedy Four** (Regent) Lansing, Mich., 1-3.  
**Brooks & Grace** (State) New York.  
**Brown & Whitaker** (Palace) Chicago.  
**Brown, Gardner & Trahan** (Electric) St. Joseph, Mo., 1-3.  
**Brown Sisters** (Keith) Columbus, O.; (Keith) Toledo, O., 5-10.  
**Brown & Barrows** (Tivoli) Chattanooga, Tenn.  
**Brown's, Bothwell, Beantles** (Yonge St.) Toronto.  
**Bryan & Broderick** (Majestic) Dallas, Tex.; (Majestic) Houston 5-10.  
**Bryant & Stewart** (Proctor) White Plains, N. Y., 1-3; (Keith) Philadelphia 5-10.  
**Budd, Ruth** (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 5-10.  
**Burkhart, Lillian** (Pantages) Portland, Ore.  
**Burk & Saxon** (Lyric) Hamilton, Can.  
**Burke, Johnny** (Palace) New York.  
**Burke & Durkin** (Liberty) Lincoln, Neb., 1-3; (Main St.) Kansas City 5-10.  
**Burke, Mabel, & Co.** (Franklin) New York 1-3.  
**Burns, Nat** (Loew) Dayton, O.  
**Burns & Francis** (Ben All) Lexington, Ky., 1-3.  
**Burns & Lynn** (State-Lake) Chicago; (Palace) Milwaukee 5-10.  
**Bursley, Jessie** (Orpheum) Kansas City; (Orpheum) Winnipeg, Can., 5-10.  
**Butler & Parker** (Royal) New York.  
**Byron Bros.' Band** (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 5-10.  
**Chapman, Stanley** (Palace) Cincinnati.  
**Charbot & Tortoni** (Pantages) Denver; (Pantages) Pueblo 8-10.  
**Chernyoff** (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 5-10.  
**Cheyenne Days** (Pantages) Los Angeles; (Pantages) San Diego 5-10.  
**China Blue Plate** (Palace) Springfield, Mass.  
**Chisholm & Breen** (Pantages) Ogden, Utah; (Pantages) Denver 5-10.  
**Chong & Moey** (Majestic) Bloomington, Ill., 1-3; (Orpheum) Peoria 5-7; (Orpheum) Joliet 8-10.  
**Choy Ling Foo & Co.** (Pantages) San Francisco; (Pantages) Oakland 5-10.  
**Choy Ling Hee Troupe** (O. H.) Shreveport, La., 1-3.  
**Christie & Bennett** (Electric) St. Joseph, Mo., 1-3; (Novelty) Topeka, Kan., 5-7.  
**Circumstantial Evidence** (Orpheum) Oakland, Calif.; (Orpheum) Fresno 8-10.  
**Clare, Rose** (Keith) Orlando, Fla.  
**Clare's Minstrels** (Arcade) Jacksonville, Fla.  
**Clark, Johnny, & Co.** (Colonial) New York.  
**Clark & O'Neil** (State) Newark, N. J.  
**Clark & Bergman** (Albee) Providence, R. I.; (Orpheum) Brooklyn 5-10.  
**Clark, Wilfred** (Orpheum) Los Angeles.  
**Clark, Hughie** (Orpheum) Peoria, Ill., 1-3; (Orpheum) Joliet 5-7.  
**Clark & Story** (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 5-10.  
**Clasper, Edith** (Palace) Bridgeport, Conn.  
**Clayton & Edwards** (Keith) Columbus, O.  
**Clifford, Edith** (Keith) Dayton, O., 1-3.  
**Clifford & Grey** (Lyric) Columbia, S. C.  
**Clifton, Herbert** (Riviera) Brooklyn, 1-3; (Albee) Providence, R. I., 5-10.  
**Clintons, Novelty** (Orpheum) New Orleans.  
**Coffman & Carroll** (Orpheum) Oklahoma City, Ok.  
**Cole, Judson** (Keith) Syracuse, N. Y.; (Keith) Boston 6-10.  
**Coleman, Claude** (Rialto) St. Louis 1-3; (Majestic) Springfield, Ill., 5-7; (Orpheum) Champaign 8-10.  
**Collins & Dunbar** (Majestic) Ft. Smith, Ark.  
**Collins, Mill** (Moore) Seattle; (Orpheum) Portland 5-10.  
**Collins, Madeline** (Palace) New York.  
**Columbia & Victor** (Loew) Astoria, L. I., N. Y.  
**Combe & Nevina** (Keith) Washington.  
**Come Backs, The** (Herald Sq.) Steubenville, O., 1-3; (Hipp.) McKeesport, Pa., 5-7; (Strand) Greensburg 8-10.

**Conboy & Leigh** (Baker) Portland, Ore.; (Bligh) Salem 4-5.  
**Conley, E. J., & Co.** (Keith) Philadelphia, (Maryland) Baltimore 8-10.  
**Conlin & Glass** (Orpheum) Denver; (Orpheum) Lincoln, Neb., 5-10.  
**Conlin, Ray** (Arcade) Jacksonville, Fla.  
**Connelly, Dolly & Weinrich** (State) New York.  
**Conner Revue** (Poll) Wilkes-Barre, Pa.  
**Connolly, Jane, & Co.** (Keith) Washington; (81st St.) New York 5-10.  
**Coogan & Casey** (Orpheum) St. Paul; (Orpheum) Minneapolis 5-10.  
**Cook & Oatman** (Poll) Worcester, Mass.  
**Cook, Joe** (Temple) Rochester, N. Y.; (Shea) Buffalo 5-10.  
**Cooper & Seamon** (National) New York.  
**Cooper, Lew** (Roanoke) Roanoke, Va.  
**Cosron Sextet** (Fuller) Kalamazoo, Mich., 1-3; (Majestic) Jackson 4; (Temple) Grand Rapids 6-7.  
**Coscia & Verdi** (Palace) South Bend, Ind., 1-3; (Palace) Rockford, Ill., 5-7; (Orpheum) Madison, Wis., 8-10.  
**Courtenay & Graham** (Rialto) Chicago.  
**Crawford & Broderick** (Keith) Columbus, O.  
**Creations** (Proctor) Newark, N. J.  
**Creedon & Davis** (Rialto) Racine, Wis., 1-3.  
**Creole Fashion Plate** (Palace) Milwaukee; (Palace) Chicago 5-10.  
**Cronin & Hart** (Palace) Springfield, Mass.  
**Cross, Wellington, & Co.** (Alhambra) New York; (Keith) Boston 5-10.  
**Cunningham, Evelyn** (Fulton) Brooklyn.  
**Curtis, Chas., Cecil** (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 5-10.  
**Cupid's Closeup** (81st St.) New York.  
**Cunley, Pete, Trio** (Roosevelt) W. Hoboken, N. J.  
**Current of Fun**, W. A. Quigg's (Orpheum) Champaign, Ill., 1-3; (Grand) St. Louis, Mo., 4-10.  
**Dalley Bros.** (Yonge St.) Toronto.  
**Dale, Billy** (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 5-10.  
**Daly & Burch** (Rialto) St. Louis 1-3.  
**Dance Evolution** (Metropolitan) Brooklyn.  
**Daniels & Waiters** (Columbia) Davenport, Ia., 1-3; (Orpheum) Champaign, Ill., 8-10.  
**Darcy, Joe** (Arcade) Jacksonville, Fla.  
**Davis, Chas. A.** (Palace) Bryan, Tex.  
**Davis & Felle** (Flamingo) Brooklyn.  
**Davis & Brander** (Grand) St. Louis.  
**Davis & Darnell** (Orpheum) Vancouver, Can.; (Moore) Seattle 5-10.  
**Dawson, Lanigan & Covert** (Crescent) New Orleans.  
**Dayton & Palmer** (125th St.) New York 1-3.  
**D. D. H.** (Orpheum) Dea Moines, Ia.; (Orpheum) Minneapolis 5-10.  
**DeGarmo, Alice** (Orpheum) Paducah, Ky., 1-3.  
**DeMichelle Bros.** (Pantages) Pueblo, Col.; (Pantages) Omaha 5-10.  
**DeVine & Williams** (National) New York.  
**DeWitt, Berna & Torrence** (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 5-10.  
**Deagon & Mack** (Alhambra) New York; (Keith) Syracuse, N. Y., 6-10.  
**Dean, Ray & Emma** (Shea) Buffalo; (Shea) Toronto 5-10.  
**Deimar, Gladys, & Co.** (Strand) Kokomo, Ind., 1-3.  
**Delton Bros.** (Fuller) Kalamazoo, Mich., 1-3.  
**Demarest & Collette** (Orpheum) Brooklyn; (Riverside) New York 5-10.  
**Desiya Sisters** (Lyric) Peoria, Ill., 8-10.  
**Devoe, Frank, & Co.** (Lyric) Atlanta, Ga.  
**Dewitt & Robinson** (Majestic) Milwaukee; (Kedzie) Chicago 5-7; (Majestic) Cedar Rapids, Ia., 8-10.  
**Diamond, Maurice, & Co.** (Maryland) Baltimore.  
**Dick, Wm. (Loew) Ottawa, Can.**  
**Dillon & Milton** (Roosevelt) W. Hoboken, N. J.  
**Dillon & Parker** (Imperial) Montreal.  
**Diskap, Joseph** (Davis) Pittsburg; (Keith) Cincinnati 5-10.  
**Dixie Four** (Colonial) Erie, Pa.  
**Dobbs, Clark & Dare** (Strand) Washington.  
**Dobbs & Watkins** (Lincoln) Union Hill, N. J.  
**Doherty, The** (Palace) New Orleans.  
**Dolly Sisters** (Keith) Philadelphia; (Maryland) Baltimore 5-10.  
**Dolly of the Follies** (Coliseum) New York 1-3.  
**Dolly's Dream** (Crescent) New Orleans.  
**Donnelly, Leo** (Majestic) Dallas, Tex.; (Majestic) Houston 5-10.  
**Donovan & Lee** (Fortham) New York 1-3.  
**Donvan & Sales** (Main St.) Kansas City; (Orpheum) Omaha 5-10.  
**Doree's Operalog** (Orpheum) Portland, Ore.; (Orpheum) San Francisco 5-10.  
**Doro, Grace** (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis 5-10.  
**Dost, Billy** (Seventh St.) Minneapolis.  
**Dotson** (Davis) Pittsburg; (Keith) Indianapolis, Ind., 5-10.  
**Dougal & Leary** (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 5-10.  
**Douglas-Ross Co.** (Bushwick) Brooklyn; (Keith) Philadelphia 5-10.  
**Downey & Claridge** (Palace) Cincinnati.  
**Downing, Dan & Buddy** (Lyric) Hoboken, N. J.  
**Draper & Hendrie** (Electric) Joplin, Mo., 1-3; (Electric) St. Joseph 5-7.  
**Dream** (American) Chicago 1-3.  
**Drew, Mrs. Sidney** (Majestic) Ft. Worth, Tex.  
**Driftwood** (Alhambra) New York; (Royal) New York 5-10.  
**Driscoll, Long & Hughes** (Victory) Evansville, Ind., 1-3.  
**Drisko & Earl** (Majestic) Milwaukee; (Seventh St.) Minneapolis 5-10.  
**DuBarry, Mmee., & Co. (Loew) Dayton, O.**  
**DuFranco, Georges** (Maryland) Baltimore; (Palace) New York 5-10.  
**Dugan & Raymond** (Hill St.) Los Angeles.  
**Duncan, Doris** (Palace) Waterbury, Conn.  
**Dunne, Thos. Potter** (Palace) Brooklyn.  
**Dunpats, The** (Lyric) Mobile, Ala.  
**Duttons, The** (Albee) Providence, R. I.; (Orpheum) Brooklyn 5-10.  
**Dural & Symons** (Hipp.) Cleveland.  
**Dyer, Hubert** (Bijou) Birmingham, Ala.

**Eadie & Ramson** (Palace) New Orleans.  
**Earl, Maude** (Pantages) Salt Lake City; (Pantages) Ogden 5-10.  
**Earle & Edwards** (Orpheum) Green Bay, Wis., 1-3; (Grand) Fargo, N. D., 8-10.  
**Eastman & Moore** (Lyric) Atlanta, Ga.  
**Ebs, Wm., & Co.** (10th St.) Cleveland; (Davis) Pittsburg 5-10.  
**Echo & Kyo** (Shea) Toronto; (Princess) Montreal 5-10.  
**Eckhoff & Gordon** (Loew) Dayton, O.

**R. R. TICKETS BOUGHT AND SOLD.**  
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- Edwards, Gus, Song Revue (Palace) New York; (Riverside) New York 5-10.  
Edwards, Julia (Regent) Lansing, Mich., 1-3.  
El Coto (Pantages) San Francisco; (Pantages) Oakland 5-10.  
El Rey Sisters (Orpheum) Los Angeles.  
Elaine & Marshall (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 5-10.  
Ellmore & Williams (Orpheum) Brooklyn; (East St.) New York 5-10.  
Elkins, Fay & Elkins (Majestic) Little Rock, Ark.  
Ellott, Maude, & Co. (Lyric) Hoboken, N. J.  
Ellott, Johnny, & Girls (Grecy Sq.) New York.  
Elly (Orpheum) Sioux City, Ia.; (Orpheum) Des Moines 5-10.  
Eltinge, Julian (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 5-10.  
Emmy's, Karl, Pets (Orpheum) Kansas City; (Orpheum) Des Moines, Ia. 5-10.  
Erectus, Four (Globe) Kansas City, Mo., 1-3.  
Erickson, Floyd Rube (Savoy) Minot, N. D.  
Exposition Four (Pantages) Los Angeles; (Pantages) San Diego 5-10.
- F**aber & King (Yonge St.) Toronto.  
Fagan, Noodles (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 5-10.  
Fag & White (Novelty) Topeka, Kan., 1-3.  
Faircliff & Florence (Moore) Seattle; (Orpheum) Portland 5-10.  
Farrell & Owens (Proctor) Yonkers, N. Y., 1-3.  
Farrell-Taylor Trio (Keith) Dayton, O., 1-3.  
Farrell & Hutch (Pantages) Omaha; (Pantages) Kansas City 5-10.  
Farrow, Frank (Lyric) Birmingham, Ala.  
Fashion-Plate Minstrels (Pantages) Salt Lake City; (Pantages) Ogden 5-10.  
Faulkner, Jewel, & Co. (Fulton) Brooklyn.  
Fauschman, Sam (Orpheum) Vancouver, Can.; (Moore) Seattle 5-10.  
Favorites of the Past (Rialto) Racine, Wis., 1-3; (Seventh St.) Minneapolis, Minn., 4-10.  
Fenton & Elds (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 5-10.  
Ferris, Dorothy (State) Newark, N. J.  
Fields & Fink (Tivoli) Chattanooga, Tenn.  
Fields Family Ford (Orpheum) Oklahoma City, Ok.  
Fifty Miles From Broadway (Columbia) Far Rockaway, N. Y., 1-3; (Palace) New York 5-10.  
Fink's Mules (Poll) Scranton, Pa.  
Fisher & Gilmore (Palace) Chicago; (Orpheum) St. Louis 5-10.  
Fluke & Fallon (Lyric) Mobile, Ala.  
Fitch, Dan, Minstrels (Princess) Nashville, Tenn.  
Fitzgerald & Carroll (Orpheum) Champaign, Ill., 1-3; (Hipp.) Terre Haute, Ind., 5-7.  
Fitzgibbon, Bert (Orpheum) Los Angeles.  
Flintery & Stomig (Princess) Nashville, Tenn.  
Flanagan & Morrison (State-Lake) Chicago; (Orpheum) Kansas City 5-10.  
Flaunders & Butler (Palace) South Bend, Ind., 1-3; (Palace) Rockford, Ill., 5-7; (Orpheum) Madison, Wis., 8-10.  
Flashes From Songland (Albee) Providence, R. I.  
Flashes, Seven (Grand) Oshkosh, Wis., 1-3; (Rialto) Racine 8-10.  
Flashes (Palace) Chicago; (Orpheum) St. Louis 5-10.  
Flint, Douglas & Co. (125th St.) New York 1-3.  
Flirtation (Orpheum) Lincoln, Neb.; (Main St.) Kansas City 5-10.  
Floren's, The (Liberty) Lincoln, Neb., 1-3; (Orpheum) Omaha 5-10.  
Folsom, Bobby (Orpheum) Denver; (Orpheum) Omaha, Neb., 5-10.  
Ford, Ed E. (Golden Gate) San Francisco.  
Ford Senator (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 5-10.  
Ford & Packard (Albee) Providence, R. I.; (Palace) New York 5-10.  
Ford & Price (Tivoli) Chattanooga, Tenn.  
Ford & Truly (Pantages) Spokane; (Pantages) Seattle 5-10.  
Fors & West (Coliseum) New York 1-3.  
Foster & Peggy (Grand) Shreveport, La.  
Four of Us (Majestic) Cedar Rapids, Ia., 1-3; (Orpheum) Sioux Falls, S. D., 5-7; (Orpheum) Sioux City, Ia., 8-10.  
Fowler, Gus, (Orpheum) Brooklyn; (Keith) Washington 5-10.  
Fox & Britt (Emery) Providence, R. I.  
Foxworth & Frances (Pantages) St. Paul; (Pantages) Winnipeg, Can., 5-10.  
Foy, Eddie (Orpheum) St. Louis 5-10.  
Franches, The (Keith) Portland, Me.  
Frawley & Louise (Orpheum) St. Louis.  
Frazier & Bunce (Faurot O. H.) Lima, O., 1-3.  
Freda & Anthony (Broadway) New York.  
Frey & Byron (Yonge St.) Toronto.  
Fridkin & Rhoda (Keith) Lowell, Mass.  
Fries & Wilson (Moore) Seattle; (Orpheum) Portland 5-10.  
Frigano, Tixie (Riverside) New York.  
Frison (Orpheum) Fresno, Calif.; (Orpheum) Denver, Col., 5-10.  
Fuller, Mollie (Keith) Boston.  
Futuristic Revue (Lincoln) Union Hill, N. J.
- G**abriel, Master (Lyric) Richmond, Va.  
Galatti & Kekin (Orpheum) Minneapolis.  
Gamble, Valand (Orpheum) San Francisco; (Orpheum) Oakland 5-10.  
Gardner & Aubrey (Palace) Waterbury, Conn.  
Gardner, Grant (Yonge St.) Toronto.  
Gardner's Mary, Pony Boy (Majestic) Houston, Tex.; (Majestic) San Antonio 5-10.  
Gates, Les (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 5-10.  
Gore & Algonon Co. (Orpheum) Galesburg, Ill., 1-3; (Majestic) Bloomington 5-7; (Orpheum) Boston 8-10.  
Gorman Edwin (Orpheum) St. Paul; (Orpheum) Winnipeg, Can., 5-10.  
Gorod, Chas., & Co. (Regent) Muskegon, Mich., 1-3.  
Gorham's Revue, Billie (Majestic) Grand Island, Neb., 1-3; (Liberty) Lincoln 5-7; (Orpheum) Sioux City, Ia., 8-10.  
GMB, Chas. (Arb. B.) New York.  
Graham, Jack & Jessie (Majestic) Dallas, Tex.; (Majestic) Houston 5-10.  
Graham, Eric (Prospect) Brooklyn 1-3.  
Graham Billy (Orpheum) Omaha; (Orpheum) Kansas City 5-10.  
Gibbert & Merton (American) New York.  
Gifford, Harry (Globe) Kansas City, Mo., 1-3; (Electric) Joplin 5-7.  
Girl From Troyland (Lyric) Birmingham, Ala.
- Gilfoil, J. & G. (Jeffers-Strand) Saginaw, Mich., 1-3.  
Gladiators, The (Pantages) San Francisco; (Pantages) Oakland 5-10.  
Glanville & Sanders (Electric) St. Joseph, Mo., 1-3; (Novelty) Topeka, Kan., 5-7.  
Glasgow Mads (Proctor) Ellrabeth, N. J., 1-3.  
Gleason Sisters (Keith) Augusta, Ga.  
Glenn & Jenkins (Orpheum) Omaha; (Orpheum) St. Paul 5-10.  
Glick & Bright (Pantages) Los Angeles; (Pantages) San Diego 5-10.  
Golden & Lewis (Regent) New York 1-3.  
Goldie, Jack (Pantages) San Francisco 5-10.  
Goldie & Thorne (58th St.) New York 1-3.  
Gonne, Lillian (LaSalle Garden) Detroit 1-3.  
Gordou & Healy (Victoria) New York.  
Gordon & Delmar (Lincoln) Union Hill, N. J.  
Gordon & Hiba (Jefferson) New York 1-3.  
Gordon & Ford (Franklin) New York 1-3; (Davis) Pittsburgh 5-10.  
Gordon, Vera, & Co. (Alhambra) New York.  
Gordon & Day (Palace) Chicago.  
Gossler & Lusby (Tivoli) Chattanooga, Tenn.  
Gould, Venita (Maryland) Baltimore; (Riverside) New York 5-10.  
Grimes, Jean (Fulton) Brooklyn.  
Gray Sisters (Lyric) Columbia, S. C.  
Gray, Ann (Keith) Portland, Me.; (Keith) Lowell, Mass., 5-10.  
Grazer & Lawlor (Boulevard) New York.  
Great Blackstone (Pantages) Ogden, Utah; (Pantages) Denver 5-10.  
Great Maurice (Pantages) Pueblo, Col.; (Pantages) Omaha 5-10.  
Great Leon & Co. (Hipp.) Terre Haute, Ind., 1-3; (Rialto) St. Louis 5-7; (Majestic) Springfield, Ill., 8-10.  
Green & Myra (Lincoln Sq.) New York.  
Green & Parker (Main St.) Kansas City.  
Greene, Gene (Tivoli) Chattanooga, Tenn.  
Greer, Raymond Bruce (Star) E. Brady, Pa.  
Grove, Billy & Babe (O. H.) Owensboro, Ky., 20-Feb. 3.  
Grindell & Esther (Orpheum) Wichita, Kan.  
Guilan & Marguerite (Riviera) Brooklyn 1-3.
- H**ackett & Delmar (Orpheum) St. Paul; (Palace) Milwaukee 5-10.  
Hagan, Fred, & Co. (Broadway) Springfield, Mass.  
Hall, Al K. (Orpheum) New Orleans.  
Hall, Bob (Albee) Providence, R. I.  
Hall, Ermilne & Brice (Empress) Grand Rapids, Mich.  
Hallu & Russell (Orpheum) Los Angeles; (Hill St.) Los Angeles 5-10.  
Hails, Frank & Ethel (Orpheum) Madison, Wis., 1-3; (Orpheum) Champaign, Ill., 8-10.  
Hainesworth, Octavia, & Co. (Grand) St. Louis.  
Haley & Morgan (Bijou) Savannah, Ga.  
Haley, Jack (Hill St.) Los Angeles.  
Haley, Inez (Rialto) Racine, Wis., 1-3; (Orpheum) Green Bay 8-10.  
Hanneford Family (Pantages) Seattle; (Pantages) Vancouver, Can., 5-10.  
Hardy Bros. (Majestic) Milwaukee; (Seventh St.) Minneapolis 5-10.  
Harmonyland (Bijou) Savannah, Ga.  
Harris, Marion (Shea) Buffalo; (Shea) Toronto 5-10.  
Harrison, Benny (Metropolitan) Brooklyn.  
Harrison & Moss (National) New York.  
Harrison, Natalie & Co. (Jeffers-Strand) Saginaw, Mich., 1-3.  
Harrison & Dakin (Bushwick) Brooklyn.  
Hart, Betty Lou (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 5-10.  
Hartwells, The (Keith) Cincinnati; (Palace) Cleveland 5-10.  
Harvey, Haney & Grace (Palace) Cincinnati.  
Haskell, Loney (Academy) Norfolk, Va.  
Hasner & Witt (Hipp.) Wilson, Ok., 1-4; (Pattner) Duncan 5-7.  
Havemann's Animals (Pantages) San Diego, Calif.; (Pantages) Long Beach 5-10.  
Hawthorne & Cook (Royal) New York.  
Hayden, Goodwin & Rowe (State) Memphis, Tenn.  
Hayes, Rich (Keith) Lowell, Mass.; (Keith) Portland, Me., 5-10.  
Hayes, Brent (Palace) Hartford, Conn.  
Hayes & Loyd (Majestic) Chicago; (Majestic) Milwaukee 5-10.  
Haynes, Mary, & Co. (Colonial) New York.  
Haynes & Leek (Capitol) Hartford, Conn.  
Healy, Ted & Betty (Jefferson) New York 1-3.  
Heather, Josie, Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 5-10.  
Hector (Majestic) Dallas, Tex.; (Majestic) Houston 5-10.  
Helm & Lockwood Sisters (Fulton) Brooklyn.  
Hebert's Musical Duo (Plaza) Brownsville, Pa.  
Hegedus Sisters & Reyes (Lyric) Hamilton, Can.  
Hennings, J. & W. (Ben All) Lexington, Ky., 1-3.  
Henrys, Flying (Orpheum) Oakland, Calif.; (Orpheum) Fresno 8-10.  
Henshaw, Bobby (Orpheum) Portland, Ore.; (Orpheum) San Francisco 5-10.  
Herbert & Dare (Orpheum) St. Louis; (Orpheum) Memphis 5-10.  
Herberts, The (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 5-10.  
Here, There & Everywhere (Proctor) Newark, N. J.  
Herman, Al (Keith) Philadelphia.  
Hermann, Adelaide (Keith) Indianapolis; (100th St.) Cleveland 5-10.  
Hiett, Ernest (Majestic) Chicago; (Palace) South Bend, Ind., 5-7; (Hipp.) Terre Haute 8-10.  
Hickman Bros. (Grand) St. Louis.  
Hill & Dale (Columbia) Detroit.  
Hill & Quinelle (Palace) Indianapolis.  
Hill, Eddie (Grand) St. Louis.  
Hines, Harry (Pantages) Seattle; (Pantages) Vancouver, Can., 5-10.  
Hinchcock, Raymond (Orpheum) San Francisco; (Orpheum) San Francisco 5-10.  
Hodge & Lenzell (Denizens) New York.  
Hoffman, Lew, & Jessie (State) Newark, N. J.  
Hollen & Graham (Palace) Springfield, Mass.  
Homan Harry (Orpheum) Portland, Ore.; (Orpheum) San Francisco 5-10.  
Homes & Lavere (Keith) Boston; (Colonial) New York 5-10.  
Honeycombin Ship (Palace) Rockford, Ill., 1-3; (Majestic) Chicago 5-10.  
Hori Trio (State) New York.  
Houdini (Orpheum) Des Moines, Ia.  
Howard & Whitel (Lincoln) Union Hill, N. J.  
Howard & Clark (Orpheum) Brooklyn.  
Howard & Nichola (Colonial) Erie, Pa.; (Keith) Toledo, O., 5-10.  
Howard, Bert (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 5-10.  
Howard, Chas. & Co. (Pantages) St. Paul; (Pantages) Winnipeg, Can., 5-10.  
Howard, Georgia (Orpheum) Green Bay, Wis., 1-3.  
Howard's Ponies (Palace) Waterbury, Conn.
- Hudson & Andrews (Centennial) Lowell, Wis., 20-Feb. 10.  
Huff, Grace (Orpheum) St. Louis; (Palace) Chicago 5-10.  
Hughes, B. & Co. (Lyric) Birmingham, Ala.  
Hughes & Pam (Bijou) Birmingham, Ala.  
Hughes, Fred (Orpheum) New Orleans.  
Hughes, Jack, Duo (Orpheum) Madison, Wis., 1-3; (Kedzie) Chicago 5-7.  
Humberto Bros. (Orpheum) Champaign, Ill., 1-3; (Columbia) St. Louis 5-7; (Majestic) Springfield, Ill., 8-10.  
Humphries, Boris, & Co. (Temple) Detroit; (Lyric) Hamilton, Can., 5-10.  
Hunters, Musical (Electric) Springfield, Mo., 1-3; (Columbia) St. Louis 8-10.  
Hurst & Vogt (Orpheum) San Francisco; (Orpheum) Oakland 5-10.  
Hymas & McIntyre (State-Lake) Chicago; (Orpheum) St. Louis 5-10.  
Hyde's, Alex., Orch. (Loew) Montreal.  
Hymark, Mr. (Keith) Indianapolis; (Palace) Cleveland 5-10.  
Hyster, J. B. (Hill St.) Los Angeles.
- I**bach's Band (Proctor) Mt. Vernon, N. Y., 1-3.  
Ingales, Rupert, & Co. (Albee) Providence, R. I. (Orpheum) Brooklyn 5-10.  
Irving & Elwood (Rialto) Chicago.
- Jackson, Bobby, & Co. (Murray) Richmond, Ind., 1-3; (Victory) Evansville 4-7; (Orpheum) Paducah, Ky., 8-10.  
Ja Du Trio (Lincoln) Chicago 1-3.  
Jabri & George (Imperial) Montreal, Can.  
Janet of France (Temple) Rochester, N. Y.  
Janis, Ed, Revue (Academy) Norfolk, Va.  
Janney, Five (Pantages) St. Paul; (Pantages) Winnipeg, Can., 5-10.  
Jarow (Lincoln Sq.) New York.  
Jarvis, Bobby, & Co. (Poll) Bridgeport, Conn.  
Jarvis & Harrison (Orpheum) Galesburg, Ill., 1-3; (Majestic) Bloomington 5-7.  
Jayne, Mary (105th St.) Cleveland.  
Jewell & Rita (Pantages) San Diego, Calif.; (Pantages) Long Beach 5-10.  
Jewell's Manikins (Palace) Cincinnati.  
Johnson, Hugh (Hipp.) Cleveland.  
Johnson, Happy (American) New York.  
Johnson & Baker (Moore) Seattle; (Orpheum) Dayton 5-10.  
Jones & Jones (Maryland) Baltimore; (Temple) Detroit 5-10.  
Jones & Ray (Palace) New Haven, Conn.  
Jonis's Haulhaus (Grand) St. Louis; (Hipp.) Terre Haute, Ind., 8-10.  
Jordan, Cliff (Orpheum) Oklahoma City, Ok.  
Jordan Girls (Palace) Cleveland.  
Josephson's, Johannes, Icelanders (The Boardwalk) New York City, Indef.  
Juggernaut (Orpheum) Des Moines, Ia.; (State-Lake) Chicago 5-10.  
Juliet (Royal) New York; (Keith) Washington 5-10.  
Justa & Marshall Revue (Palace) New Haven, Conn., 1-3; (Palace) Waterbury 5-7; (Poll) Bridgeport 8-10.
- K**alme, Harry (Princess) Montreal; (Keith) Syracuse, N. Y., 5-10.  
Kaljyama (Pantages) Memphis, Tenn.  
Kane, Morey & Moore (Murray) Richmond, Ind., 1-3.  
Karl Bros. (Orpheum) Wichita, Kan.  
Kara & Wiley (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 5-10.  
Kaufman & Lillian (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 5-10.  
Kean, Richard (Riverside) New York.  
Keating, Chas., & Co. (Palace) Hartford, Conn.  
Kelley, Frankie, & Co. (Empress) Omaha, Neb., 1-3; (Orpheum) Sioux City, Ia., 5-7.  
Kellers, The (Golden Gate) San Francisco; (Hill St.) Los Angeles 5-10.  
Kellam & O'Neil (Riverside) New York; (Orpheum) Brooklyn 5-10.  
Keller & Herbert (State) Memphis, Tenn.  
Kelly & Kozy (Orpheum) Madison, Wis., 1-3.  
Kelly, Walter C. (Orpheum) Los Angeles.  
Kelly, Tom (Palace) New Haven, Conn.  
Kelso & Lemonde (Palace) Indianapolis.  
Keltons, The (Majestic) Ft. Worth, Tex.  
Kenney & Holi's (Palace) Hartford, Conn.  
Keno, Keyes & Melrose (Majestic) Houston, Tex.; (Majestic) San Antonio 5-10.  
Kerr & Weston (Princess) Montreal; (Keith) Columbus, O., 5-10.  
Kimberley & Page (Bijou) Birmingham, Ala.  
Kinlaw Japs (Orpheum) Tulsa, Ok.  
Kinzo (Rialto) Chicago.  
Kissner, Murray, & Co. (Orpheum) Madison, Wis., 1-3; (Kedzie) Chicago 5-7.  
Klinter & Besney (Pantages) Portland, Ore.  
Klitz, Albert (Strand) Racine, Wis., 20-Feb. 10.  
Klass & Brilliant (Loew) Ottawa, Can.  
Klown Review (Keith) Portland, Me.; (Keith) Lowell, Mass., 5-10.  
Knapp & Cornelia (Poll) Worcester, Mass.  
Kohan Japs (Regent) Muskegon, Mich., 1-3.  
Kodak (Orpheum) Sioux Falls, S. D., 1-3.  
Kovacs & Goldner (Princess) Montreal.  
Kraemer, Birdie (Loew) Montreal.  
Kuehn, Kurt & Edith (Keith) Orlando, Fla.  
Kuhna, 3 White (Orpheum) Oklahoma City, Ok.  
Kurzene & Vonla (Auditorium) Norfolk, Neb., 1-3.
- L**adora & Beckman (Pantages) Spokane 5-10.  
LaFrance Bros. (Gates) Brooklyn.  
LaFrance & Byron (Lyric) Atlanta, Ga.  
Lafraclosa & Co. (Orpheum) Madison, Wis., 1-3.  
LaMont Trio (Orpheum) Omaha; (Orpheum) Sioux City, Ia., 5-7.  
LaPalencia Trio (Palace) South Bend, Ind., 1-3; (Orpheum) Madison, Wis., 5-7; (Palace) Rockford, Ill., 8-10.  
LaPearl, Roy (LaSalle Garden) Detroit 1-3.  
LaPorter, N. Y., 5-10.  
LaSara & Gilmore (Bijou) Birmingham, Ala.  
LaTour, Frank & Clara (Robinson) Grand Clarksburg, W. Va., 1-3.  
LaToy Bros. (Loew) Montreal.  
LaToy's Models (Empress) Grand Rapids, Mich.  
Lariver, Jack (Orpheum) San Francisco; (Orpheum) Oakland 5-10.  
LaVrae Trompe (Proctor) Yonkers, N. Y., 1-3.  
LaVrae & Fish (Seventh St.) Minneapolis; (Orpheum) Sioux Falls, S. D., 5-7; (Orpheum) Sioux City, Ia., 8-10.  
Lamey & Pearson (Poll) Bridgeport, Conn.  
Lane & Harper (Imperial) Montreal.  
Lang & Bakely (Keith) Toledo, O.; (Keith) Columbus 5-10.  
Langdon, Harry (Moore) Seattle; (Orpheum) Portland 5-10.  
Langford & Fredericks (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 5-10.  
Lanning, Don (Palace) Rockford, Ill., 1-3; (Majestic) Milwaukee 5-10.
- Lansing, Charlotte, & Co. (Keith) Syracuse, N. Y.  
Larimer & Hudson (Seventh St.) Minneapolis; (Orpheum) Madison, Wis., 5-7; (Palace) Rockford, Ill., 8-10.  
Larkina, Novelty (Jeffers-Strand) Saginaw, Mich., 1-3.  
Latham & Huby (Hipp.) Los Angeles.  
Laurin & West (Grand) Shreveport, La.  
Laurie, Joe (Hamilton) New York 1-3.  
Lawton (Victory) Evansville, Ind., 1-3.  
Letros, The (Pantages) Pueblo, Col.; (Pantages) Omaha 5-10.  
LeMaire, Geo., & Co. (Franklin) New York 1-3.  
Lea, Emille (Orpheum) St. Louis.  
Leach Wallin Trio (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 5-10.  
Leavitt & Lockwood (1st St.) New York.  
Lee & Mann (Fordham) New York 1-3.  
Lee, Jack (Majestic) Springfield, Ill., 1-3.  
Leedam & Stumper (Columbia) Far Rockaway, N. Y., 1-3.  
Lehman, Bobby (Pantages) San Francisco 5-10.  
Leigh & LaGrace (State) Memphis, Tenn.  
Leitel, Mlle. (Shea) Buffalo; (Shea) Toronto 5-10.  
Leon & Miti (Grecy Sq.) New York.  
Leonard, Eddie (Orpheum) Los Angeles 20-Feb. 10.  
Leone, Maude, & Co. (Pantages) Seattle; (Pantages) Vancouver, Can., 5-10.  
Let's Go (Palace) Indianapolis.  
Letter Writer (Orpheum) Lincoln, Neb.; (Orpheum) Des Moines, Ia., 5-10.  
Letter Writer (Majestic) Cedar Rapids, Ia., 1-3.  
Levoia, Pat & Julia (Pantages) Spokane; (Pantages) Seattle 5-10.  
Levy, Bert (Temple) Detroit; (Temple) Rochester, N. Y., 5-10.  
Lewis, J. C., Jr., & Co. (Majestic) Chicago.  
Lewis & Body (Orpheum) Brooklyn; (Bushwick) Brooklyn 5-10.  
Lewis, Ada Earl (Pantages) St. Paul; (Pantages) Winnipeg, Can., 5-10.  
Lewis, Flo, & Co. (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 5-10.  
Leonard & St. John (Emery) Providence, R. I.  
Libonati (Broadway) New York.  
Lillian Gibson (Majestic) Dallas, Tex.; (Majestic) Houston 5-10.  
Lime Trio (105th St.) Cleveland; (Davis) Pittsburgh 5-10.  
Lindsay, Fred (Orpheum) Paducah, Ky., 1-3.  
Ling & Long (Lincoln Sq.) New York.  
Lipton, Jack (Majestic) Milwaukee; (Seventh St.) Minneapolis 5-10.  
Little Cottage (Colonial) New York.  
Little Billy (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 5-10.  
Little Pippifax (Pantages) Denver; (Pantages) Pueblo 8-10.  
Little Cinderella (Pantages) Saskatoon, Can.  
Lloyd, Herbert, & Co. (Grand) St. Louis; (Electric) Kansas City, Kan., 5-10.  
Lonesome Manor (Colonial) New York; (Albee) Providence, R. I., 5-10.  
Long Tack Sam (Broadway) New York.  
Lorraine, Minto & Co. (Temple) Rochester, N. Y.  
Lopez, Vincent, & Band (Palace) New York.  
Loves Sisters (Orpheum) Vancouver, Can.; (Moore) Seattle 5-10.  
Lovely, Louise, & Co. (Capitol) Hartford, Conn.  
Loverberg Sisters & Neary (Lyric) Atlanta, Ga.  
Lowry, Ed (Imperial) Montreal.  
Loyal's Dogs (Fordham) New York 1-3.  
Lucas, Jimmy (Bushwick) Brooklyn.  
Lucas & Inez (Moore) Seattle; (Orpheum) Portland 5-10.  
Lucas, Althea, & Co. (Orpheum) Tulsa, Ok.  
Lumars, The (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 5-10.  
Luna & Yocco (Lyric) Columbia, S. C.  
Lytell & Faut (Poll) Wilkes-Barre, Pa.
- M**acart, Bill, & Co. (Palace) Hartford, Conn.  
Mack & Larue (Keith) Washington.  
Mack & Lane (Broadway) New York.  
Mack & Brantley (Empire) Leeds, Eng., 12-17; (Empire) Swansea 19-24.  
Mack, Hughie; Ashland, Wis.  
Mack & Volmar (Majestic) Springfield, Ill., 1-3; (Hipp.) Terre Haute, Ind., 5-7.  
Madcaps, 3 (Strand) Owosso, Mich., 2-3; (Capitol) Lansing 4-7.  
Magley, G. & P. (Golden Gate) San Francisco.  
Maher, Johnny (Fuller) Kalamazoo, Mich., 1-3; (Capitol) Jackson 4.  
Mahoney, Will (1st St.) New York; (Keith) Washington 5-10.  
Malcy & Singer (Rialto) Chicago.  
Malin & Bart (Orpheum) Denver 5-10.  
Man Hunt (Pantages) Winnipeg, Can.; (Pantages) Regina 5-7.  
Mandell, Wm. & Joe (Davis) Pittsburg; (Keith) Indianapolis, Ind., 5-10.  
Mang & Snyder (1st St.) New York.  
Manhattan Trio (Rialto) Tacoma, Wash.  
Manure Shop (Orpheum) Boston.  
Mankin (Boulevard) New York.  
Mann Bros. (Grand) Atlanta, Ga.  
Manette's Manikins (Majestic) E. St. Louis, Ill., 1-3; (Orpheum) Quincy 4-7; (Orpheum) Galesburg 8-10.  
Mardo & Home (Warwick) Brooklyn.  
Margaret & Morrell (Faurot O. H.) Lima, O., 1-3.  
Margo, Henry, & Co. (Orpheum) Champaign, Ill., 1-3; (Majestic) Milwaukee 5-10.  
Marguerite & Alvarez (Franklin) New York 1-3.  
Marlette's Manikins (Miles) Detroit; (Pantages) Toronto 4-10.  
Marlow, The Lyric (Alta) Atlanta, Ga.  
Marx & Brown (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 5-10.  
Marston & Manley (Strand) Washington.  
Martella, Three (Loew) Astoria, L. I., N. Y.  
Martin, Tom, & Co. (Rialto) Chicago.  
Mason & Scholl (Palace) Rockford, Ill., 1-3; (Hipp.) Terre Haute, Ind., 8-10.  
Maurice Sisters (Hipp.) Baltimore.  
Max & Moritz (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 5-10.  
Maxfield & Gibson (Faurot O. H.) Lima, O., 1-3.  
Maxon Bros. (Warwick) Brooklyn.  
Maxon & Brown (Palace) Indianapolis.  
May, Viola, & Co. (Lyric) Columbia, S. C.  
McCart & Marrone (Keith) Syracuse, N. Y.  
McCormick & West (Auditorium) Norfolk, Neb., 1-3.  
McCormick & Wallace (Majestic) Ft. Smith, Ark.  
McGuy & Wallon (Loew) Astoria, L. I., N. Y.  
McDermott, Marc (Golden Gate) San Francisco; (Orpheum) Oakland 5-10.  
McFarland, Kelly & Quinn (Orpheum) St. Paul; (Palace) Milwaukee 5-10.  
McFarland Sisters (Pantages) Los Angeles; (Pantages) San Diego 5-10.

**MINSTREL WIGS, REAL HAIR.**  
30c, 50c, 75c. Ex. Killpart.  
46 Cooper Square, New York.

McDonald Trio (Majestic) Chicago.  
 McGivney, Owen (Dixie) Pittsburg; (Keith) Indianapolis, Ind., 5-10.  
 McKay & Adams (Orpheum) Denver; (Orpheum) Chicago, N. Y., 5-10.  
 McKay & Adams (Orpheum) Denver; (Orpheum) Chicago, N. Y., 5-10.  
 McKay, May & Sisters (Hipp.) Baltimore.  
 McLane & Evans (Shea) Toronto; (Princess) Montreal, 5-10.  
 McNaughton, Chas. & Cecil (Grecy Sq.) New York.  
 McNeil & Flegg (Orpheum) Sioux City, Ia.; (Orpheum) St. Paul 5-10.  
 McNeil & Newman (Empress) Grand Rapids, Mich.; (Temple) Detroit 5-10.  
 Medusa Dogs (Orpheum) St. Paul; (Orpheum) Minneapolis 5-10.  
 Melroy Sisters (State) New York.  
 Meyers & Rule (Colonial) Indianapolis.  
 Meyer, Hiss, Co. (Imperial) Montreal; (Keith) Lowell, Mass., 5-10.  
 Meyer & Nolan (Grand) Atlanta, Ga.  
 Meyer & Spillmeyer (Golden Gate) San Francisco; (Hill St.) Los Angeles 5-10.  
 Millar, Jessie (Proctor) Elizabeth, N. J., 1-3.  
 Millar & Martin (National) Louisville.  
 Miller Eddie (Orpheum) Los Angeles.  
 Miller Girls (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 5-10.  
 Miller & Lippman (Colonial) New York.  
 Miller & Bradford (Regent) New York 1-3; (Columbia) New York 5-10.  
 Miller & Mack (Orpheum) Wichita, Kan.  
 Mills & Miller (Pantages) Kansas City; (Pantages) Memphis 5-10.  
 Mills & Duncan (Majestic) Little Rock, Ark.  
 Minstrel Monarchs (Orpheum) Champaign, Ill., 1-3; (State-Lake) Chicago 5-10.  
 Miss Nobody (Pantages) San Diego, Calif.; (Pantages) Long Beach 5-10.  
 Mitchell, James & Rita (Pantages) Memphis, Tenn.  
 Mitty & Tillo (Shea) Buffalo; (Shea) Toronto 5-10.  
 Moffitt, Gladys (Princess) Nashville, Tenn.  
 Moore & Bridge (Keith) Portland, Me.  
 Moore & Grant (Royal) New York.  
 Moore & Mae (Palace) New Haven, Conn.  
 Moore & Lyons (Hipp.) Terre Haute, Ind., 1-3; (Majestic) Springfield, Ill., 5-7; (Columbia) Bayboro, Ia., 8-10.  
 Monte Carlo Bar (Jefferson) Dallas, Tex., indef.  
 Montgomery, Marshall (Hipp.) Savannah, Ga.  
 Montrose, Belle (Hipp.) Terre Haute, Ind., 1-3; (Hill St.) St. Louis 5-7; (Majestic) Springfield, Ill., 8-10.  
 Moody & Duncan (Temple) Rochester, N. Y.  
 Moore & Arnold (Novelty) Topeka, Kan., 1-3; (Electric) Kansas City 5-7.  
 Moore & Shy (Orpheum) Sioux Falls, S. D., 1-3; (Liberty) Lincoln, Neb., 5-7; (Empress) Omaha 8-10.  
 Moore & Kendall (Majestic) Milwaukee; (Keith) Chicago 5-7; (Hill St.) Racine, Wis., 8-10.  
 Moore & Fields (Orpheum) Juliet, Ill., 1-3; (Orpheum) Galesburg 5-7; (Orpheum) Quincy 8-10.  
 Moore, Victor (Palace) Milwaukee.  
 Moore, Jean, & Co. (Hill St.) New York.  
 Moore & Fred (Keith) Syracuse, N. Y.  
 Moore, Harry (Keith) Columbus, O.; (105th St.) Cleveland 5-10.  
 Moran, Polly (Keith) Augusta, Ga.  
 Moran Dancers (Orpheum) New Orleans.  
 Morgan & Gray (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 5-10.  
 Morgan & Binder (Majestic) Dallas, Tex.; (Majestic) Houston 5-10.  
 Morgan Sterns (Pantages) St. Paul; (Pantages) Winnipeg, Can., 5-10.  
 Morley, Alice & Dorothy (Loew) Montreal.  
 Morris, Will (Orpheum) Galesburg, Ill., 1-3; (Majestic) Bloomington 5-7; (Orpheum) Peoria 8-10.  
 Morrissey & Young (Pantages) Saskatoon, Can.  
 Morrissey, Holly (Delancy St.) New York.  
 Morton & Glass (Orpheum) Minneapolis; (State-Lake) Chicago 5-10.  
 Morton & Brown (Warwick) Brooklyn.  
 Morton-Jewell Four (LaSalle Garden) Detroit, Mich., 1-3.  
 Morton, Ed (Lyric) Columbia, S. C.  
 Morton, George (Hill St.) Bridgeport, Conn.  
 Morton, Four (Proctor) Newark, N. J.  
 Moss & Frye (Keith) New York 1-3.  
 Mulane, Frank (Crescent) New Orleans.  
 Murray & McNeese (Palace) New Haven, Conn.  
 Munson, Ona & Co. (Colonial) New York; (Albee) Providence, Ill., 5-10.  
 Murphy, Senator (Majestic) Chicago.  
 Murphy & Bradley (Palace) Brooklyn.  
 Murphy, Bob (Keith) Bayton, O.  
 Murray, Lewis & Howard (Franklin) New York 1-3.  
 Murray & Oakland (Maryland) Baltimore.  
 Murray & Maddox (Keith) Augusta, Ia.  
 Myers & Hanford (Palace) Cleveland.

**WALTER NEWMAN**  
 IN PROFITEERING.  
 Booked sold on Orpheum Time.  
 Direction Wm. S. Heassey.

Newman, Walter & Co. in Profiteering (Orpheum) Salt Lake City; (Orpheum) Denver 1-3.  
 Nichols, Nellie V. (Palace) Bridgeport, Conn.  
 Nichols (Shea) Toronto; (Princess) Montreal 5-10.  
 Nichols (State Lake) Chicago.  
 Nichols, Bino (Columbia) St. Louis 1-3; (Majestic) Milwaukee 5-10.  
 Nixon & Sans (Lyric) Mobile, Ala.  
 Norman, Nida (Loew) Astoria, I., N. Y.  
 Norris, Eddie (Liberty) Terre Haute, Ind., 1-3.  
 Norris' Shimmies (Electric) St. Joseph, Mo., 1-3; (Novelty) Topeka, Kan., 5-7.  
 North & Holliday (Orpheum) St. Louis.  
 North, Cecil (Baker) Portland, Ore.  
 Norton & Melnotte (Pantages) San Francisco 5-10.  
 Norton, Jack (State-Lake) Chicago; (Orpheum) St. Louis 5-10.  
 Norton, Billy (Hill St.) New York.  
 Norton & Hall (105th St.) Cleveland; (Temple) Detroit 5-10.  
 Onda & Andrienne (Lincoln) Union Hill, N. J. (1923) Richmond, Va.

O'Donnell & Blair (Orpheum) Oakland, Calif.; (Orpheum) Fresno 8-10.  
 Oklahoma Four (Pantages) Spokane 5-10.  
 Olcott & Mary Ann (Orpheum) Tulsa, Ok.  
 Old Times, The (American) New York.  
 Olive & Nicholas (Delancy St.) New York.  
 Olive & Mack (Grand) Centralia, Ill., 1-3; (Grand) St. Louis 5-10.  
 Oliver & Tipp (Colonial) Erie, Pa.  
 Oliver, Gene, & Co. (Palace) Bridgeport, Conn.  
 Olson, J. & N. (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 5-10.  
 Olson & Johnson (Keith) Portland, Me.  
 O'Malley & Maxfield (Orpheum) Grand Forks, N. D., 1-3; (Orpheum) Sioux Falls, S. D., 8-10.  
 O'Meara, Tim & Klitty (Keith) Boston.  
 O'Neill Sisters (Hipp.) Cleveland.  
 Orange Blossoms (Columbia) St. Louis.  
 Orloff Trio (Majestic) LaCrosse, Wis.; (Idea) Fond du Lac 4-10.  
 Ormsbee & Remic (Arcade) Jacksonville, Fla.  
 Orton, Four (Pantages) Pueblo, Colo.; (Pantages) Omaha 5-10.  
 Osburne Trio (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 5-10.  
 Osterman, Jack (Orpheum) Vancouver, Can.; (Moore) Seattle 5-10.  
 O'wald, Adele (Gates) Brooklyn.

**Padua, Marguerite (Orpheum) Tulsa, Ok.**  
 Palemo's Dogs (Keith) Washington.  
 Pallenberg's Bears (Keith) Cincinnati; (105th St.) Cleveland 5-10.  
 Paley & Pallet (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 5-10.  
 Panchang Singers (Keith) Lowell, Mass.; (Keith) Portland, Me., 5-10.  
 Pardo & Archer (American) New York.  
 Parker, lithol (Orpheum) San Francisco; (Orpheum) Oakland 5-10.  
 Parkers, The (Orpheum) Grand Forks, N. D., 1-3; (Grand) Fargo 5-7; (Orpheum) Aberdeen, S. D., 8-10.  
 Parks, Grace & Eddie (Pantages) Spokane 5-10.  
 Park, Bedroom & Bath (Orpheum) Denver; (Orpheum) Lincoln, Neb., 5-10.  
 Patricia, Tom, & Co. (Keith) Syracuse, N. Y.  
 Pat's, Aerial (Regent) Kalamaazoo, Mich., 1-3; (Palace) Ft. Wayne, Ind., 5-7; (Faurot) Lima, O., 8-10.  
 Payne, Babe & Tommy (Orpheum) Sioux Falls, S. D., 1-3.  
 Pearson, Newport & Pearson (Main St.) Kansas City; (Orpheum) Omaha 5-10.  
 Pedestrianism (Keith) Augusta, Ga.  
 Penman & Lillian (Pantages) Los Angeles; (Pantages) San Diego 5-10.  
 Perival, Walter, & Co. (Lyric) Hamilton, Can.; (Temple) Detroit 5-10.  
 Perez & LaFlor (Loew) Ottawa, Can.; (State) Buffalo 5-10.  
 Perez & Marguerite (Orpheum) Portland, Ore.; (Golden Gate) San Francisco 5-10.  
 Permaine & Shelly (Rialto) Chicago.  
 Perrone & Oliver (Orpheum) Denver 5-10.  
 Phillips & DeVoe (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 5-10.  
 Phillips, Mr. & Mrs. N. (Grecy Sq.) New York.  
 Phillips, Four (Orpheum) Brooklyn.  
 Phillips, Evelyn, & Co. (Seventh St.) Minneapolis; (Columbia) Davenport, Ia., 8-10.  
 Phillips, 3 (Orpheum) New York.  
 Philmers, The (Orpheum) Sioux Falls, S. D., 1-3; (Empress) Omaha, Neb., 5-7.  
 Piano Trio (Jefferson) New York 1-3.  
 Pickard's Seals (Broadway) Springfield, Mass.  
 Pierce & Ryan (Keith) Philadelphia.  
 Pierce & Goff (Pantages) Portland, Ore.  
 Pietro (Orpheum) Oakland, Calif.; (Orpheum) Fresno 8-10.  
 Pinto & Boyle (Keith) Lowell, Mass.; (Keith) Portland, Me., 5-10.  
 Pollock, Milton, & Co. (Seventh St.) Minneapolis; (Grand) Fargo, N. D., 8-10.  
 Post & Dupree (Liberty) Corning, N. Y., 1-3.  
 Powell, Jack, Sextet (Orpheum) New York.  
 Powers & Wallace (Keith) Cincinnati.  
 Prevost & Goelze (Central) Jersey City, N. J.  
 Primrose Minstrels (Rialto) Chicago.  
 Princeton Five (Hill St.) Meriden, Conn.  
 Prosper & Merritt (Pantages) Kansas City; (Pantages) Memphis 5-10.  
 Pryor, Martha, & Co. (Palace) Springfield, Mass.

**Quixy Four (Orpheum) Los Angeles; (Hill St.) Los Angeles 5-10.**  
 Quivano, David, & Co. (Faurot) Lima, O., 4-7; (Gordon) Middletown 8-10.

**Ragtime Harmony Three (Majestic) La Crosse, Wis.; (Idea) Fond du Lac 4-10.**  
 Rahn, Paul, & Co. (Orpheum) Champaign, Ill., 1-3.  
 Rainbow & Mohawk (Yonge St.) Toronto.  
 Rath Bros. (Orpheum) Kansas City; (Palace) Chicago 5-10.  
 Ray, Huston (Majestic) Houston, Tex.; (Majestic) San Antonio 5-10.  
 Raymond & Stern (Central) Jersey City, N. J.  
 Raynor, Dorothy (85th St.) New York 1-3.  
 Realm of Fantasy (Orpheum) St. Louis.  
 Reek & Recker (Crescent) New Orleans.  
 Redmond & Wells (Temple) Detroit; (Temple) Rochester, N. Y., 5-10.  
 Reed & Selman (National) Louisville.  
 Reed, Jessie (Orpheum) New Orleans.  
 Reeder & Armstrong (Grecy Sq.) New York.  
 Reilly & Rogers (Lyric) Mobile, Ala.  
 Temple, Harriet (Palace) Milwaukee.  
 Reo & Helmar (Emery) Providence, R. I.  
 Better, Deszo (Palace) Bridgeport, Conn.  
 Reynolds & Dunagan (Keith) Orlando, Fla.  
 Rhoades, Major (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 5-10.  
 Rhoads & Watson (Shea) Toronto; (Princess) Montreal 5-10.  
 Rai & Lindstrom (Pantages) Saskatoon, Can.  
 Rialto & Lamont (Proctor) Elizabeth, N. J., 1-3; (Colonial) New York 5-10.  
 Rice & Newton (Forrest) Philadelphia.  
 Rigoletto Bros. (Pantages) Omaha; (Pantages) Kansas City 5-10.  
 Rivaldo Bros. (Pantages) Portland, Ore.  
 Rink, Julia, & Co. (Gates) Brooklyn.  
 Rios, The (Hamilton) New York 1-3; (Royal) New York 5-10.  
 Roberts, Joe (Hawick) Brooklyn; (Palace) New York 5-10.  
 Robinson, Ed (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 5-10.  
 Rockwell & Fox (Hilverside) New York; (Hilverside) Brooklyn 5-10.  
 Roeder & Gold (Roosevelt) Hoboken, N. J.  
 Roeders, 4 (Majestic) Little Rock, Ark.  
 Rogers & Donnelly (Hill St.) Meriden, Conn.  
 Rogers, Will & Mary (Orpheum) Quincy, Ill., 1-3; (Majestic) Springfield 5-7; (Hipp.) Terre Haute, Ind., 8-10.  
 Rogers, C., & Co. (Palace) Ft. Wayne, Ind., 1-3.  
 Rogers, Allan (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 5-10.

Rogers, Roy & Rogers (Pantages) Saskatoon, Can.  
 Rofoe & Kennedy (Elks' Winter Circus) Pontiac, Mich.  
 Rome & Guit (Palace) New York.  
 Rooder & Francis (American) New York.  
 Rooney & Bent (Flatbush) Brooklyn.  
 Roomey, The (Princess) Montreal.  
 Rose Revue (Hill St.) Bridgeport, Conn.  
 Rose, Ellis & Rose (Palace) Chicago.  
 Rosen, Jimmy, & Co. (State) Memphis, Tenn.  
 Rose's Royal Midgets (Palace) Brooklyn.  
 Roshier & Muffs (Keith) Bayton, O., 1-3.  
 Rosni, Carl, & Co. (Ben All) Lexington, Ky., 1-3.  
 Ross & Costello (Grand) Atlanta, Ga.  
 Ross, Harry (Prospect) Brooklyn 1-3.  
 Roth, Dave (Keith) Indianapolis; (105th St.) Cleveland 5-10.  
 Rounder of Broadway (Palace) Cincinnati.  
 Rowland & Meehan (Pantages) Los Angeles; (Pantages) San Diego 5-10.  
 Roy & Arthur (Palace) Springfield, Mass.  
 Royal Venetian Five (Rialto) St. Louis 1-3.  
 Royal Gascolines (Palace) Milwaukee.  
 Royce, Ruby (23rd St.) New York 1-3.  
 Ryce Resplendent (Gordon) Middletown, O., 1-3.  
 Rubin & Hall (Hipp.) Terre Haute, Ind., 1-3.  
 Rubil, Jan (Pantages) Oakland, Calif.; (Pantages) Los Angeles 5-10.  
 Rudell & Dunigan (Orpheum) Sioux City, Ia.; (Orpheum) St. Paul 5-10.  
 Ruetters, The (Temple) Rochester, N. Y.; (Shea) Buffalo 5-10.  
 Ruzel, Yvette (Hamilton) New York 1-3; (Bushwick) Brooklyn 5-10.  
 Rule & O'Brien (Temple) Rochester, N. Y.; (Shea) Buffalo 5-10.  
 Runaway Four (Albee) Providence, R. I.; (Keith) Boston 5-10.  
 Russ, LeVan & Pete (Delancy St.) New York.  
**Sabina, F. & T. (Coliseum) New York 1-3; (Royal) New York 5-10.**  
 Sale, Chic (Ben All) Lexington, Ky., 1-3.  
 Samaroff & Sunda (Hill St.) New York.  
 Samuels & Leonard (Capitol) Hartford, Conn.  
 Samuels, Rae (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 5-10.  
 Sandy (Palace) New York.  
 Santiago Trio (Pantages) Seattle; (Pantages) Vancouver, Can., 5-10.  
 Santos & Hayes (Shea) Buffalo; (Shea) Toronto 5-10.  
 Santry, Henry, & Band (Orpheum) Kansas City.  
 Sargent & Marvin (Hamilton) New York 1-3.  
 Saxe, Jimmy, & Co. (Hilverside) New York.  
 Saxon & Griffin (Majestic) Ft. Worth, Tex.  
 Saxton & Farrell (Keith) Portland, Me.; (Keith) Lowell, Mass., 5-10.  
 Sawyer & Lily (Princess) Nashville, Tenn.  
 Saytons, The (Lyric) Hamilton, Can.; (Temple) Detroit 5-10.  
 Scanlon, Demo & Scanlon (Golden Gate) San Francisco; (Hill St.) Los Angeles 5-10.  
 Schepp's Comedy Circus (Pantages) Minneapolis; (Pantages) St. Paul 4-10.  
 Schell's Minstrels (Colonial) Erie, Pa.; (Shea) Buffalo, N. Y., 5-10.  
 Scott, Henri (Majestic) Ft. Worth, Tex.  
 Scalo (Grand) St. Louis; (Electric) Springfield, Mo., 5-7.  
 Segal & Carroll (Keith) Washington; (Orpheum) Brooklyn 5-10.  
 Selbin & Grovini (Strand) Kokomo, Ind., 1-3.  
 Seymour, H. & A. (Orpheum) Kansas City.  
 Shannon & Gordon (Majestic) Grand Island, Neb., 1-3; (Empress) Omaha 5-7.  
 Shaw, Lillian (Temple) Detroit.  
 Sharpe, Al (Princess) Montreal.  
 Sheldone, Ballentine & Jeff (Shea) Toronto; (Princess) Montreal 5-10.  
 Shelly's Favorite (Pantages) Winnipeg, Can.; (Pantages) Regina 5-7.  
 Shelly, Patsy (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 5-10.  
 Sherman, Van & Hysan (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 5-10.  
 Shuman, Dan, Unit Show (Plaza) Brownsville, Pa.  
 Sheward, Blanche (Palace) Bridgeport, Conn.  
 Shireen (Majestic) Ft. Smith, Ark.  
 Show Off, The, with Fred Summer (Shea) Toronto; (Princess) Montreal 5-10.  
 Siegfried, Walter & Mae (Grand) Fargo, N. D., 1-3.  
 Simms & Wynne (Miller) Milwaukee.  
 Sinclair & Gray (Gordon) Middletown, O., 1-3.  
 Sinclair, Katherine (Orpheum) Des Moines, Ia.  
 Singer's Midgets (Hipp.) Cleveland.  
 Skatelle, Bert & Hazel (Keith) Augusta, Ga.  
 Small, Johnny, & Small Sisters (Rialto) Chicago.  
 Smith, Willie (Orpheum) New York.  
 Smith & Strong (Palace) Chicago; (Orpheum) St. Louis 5-10.  
 Smith & McGarry (Globe) Kansas City, Mo., 1-3; (Electric) Joplin 5-7.  
 Smith & Barker (Princess) Montreal; (Keith) Syracuse, N. Y., 5-10.  
 Smith, Tom, & Co. (Palace) Cleveland; (Davis) Pittsburg 5-10.  
 Solar, Willie (Proctor) Yonkers, N. Y., 1-3.  
 Son Dockers, The (Keith) Washington; (Alhambra) New York 5-10.  
 Songs and Scenes (Orpheum) Green Bay, Wis., 1-3.  
 Songs and Scenes (Kedzie) Chicago 1-3; (Grand) Centralia, Ill., 8-10.  
 Sossman & Sloan (Pantages) Kansas City; (Pantages) Memphis 5-10.  
 Southern Serenaders (Proctor) Yonkers, N. Y., 1-3.  
 Southland Entertainers (Colonial) New York.  
 Sparkles of 1923 (Gates) Brooklyn.  
 Sparks of Broadway (Broadway) Springfield, Mass.  
 Speeders, The (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 5-10.  
 Spencer & Williams (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 5-10.  
 Spoor & Parsons (Grand) Shoreport, Ia.  
 Stafford, Frank, & Co. (Central) Jersey City, N. J.  
 Stanley, Tripp & Mowatt (Hill St.) Scranton, Pa.  
 Stanley, Dorle & Reno (Grand) St. Louis.  
 Stanley & Wilson Sisters (Hipp.) Savannah, Ga.  
 Stanley, Stan (Orpheum) Oakland, Calif.; (Orpheum) Fresno 8-10.  
 Stanton, Will, & Co. (Miller) Milwaukee.

**WALTER STANTON**  
 CARE BILLBOARD, CHICAGO.

Stanton, V. & E. (Orpheum) Minneapolis; (Orpheum) St. Paul 5-10.  
 Stars of Yesterday (Orpheum) San Francisco 20-Feb. 10.  
 Steerman, 19 (Loew) Ottawa, Can.  
 Stedman, Al & Fannie (Colonial) Erie, Pa.; (105th St.) Cleveland 5-10.

St. Clair Twins (Roosevelt) W. Hoboken, N. J.  
 Sternad's Midgets, Billy Hart, mgr. (Orpheum) Tulsa, Ok.  
 Stevens & Hollister (Pantages) Spokane; (Pantages) Seattle 5-10.  
 Steward, Ernie (American) New York.  
 Stoddard, Harry, & Band (Hill St.) New York.  
 Stone, Louis, & Co. (Bannock) Bannock, Va.  
 Straub, Margaret (Pantages) San Diego, Calif.; (Pantages) Long Beach 5-10.  
 Stranded (Majestic) Milwaukee; (Palace) Rockford, Ill., 5-7; (Orpheum) Madison, Wis., 8-10.  
 Strickland's Entertainers (Loew) Astoria, L. I., N. Y.  
 Stryker, Al (Hipp.) Savannah, Ga.  
 Sturm Bros. (Grand) Centralia, Ill., 1-3.  
 Styne, Sidney S. (Pantages) Memphis, Tenn.  
 Sully & Honington (Orpheum) New Orleans.  
 Sutton, Larry (O. H.) Golden, Ill.  
 Sutton, Harry & Kitty (Electric) Springfield, Mo., 1-3; (Grand) St. Louis 5-10.  
 Swartz & Clifford (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 5-10.  
 Swift & Dalley (Seventh St.) Minneapolis.  
 Swift & Kelley (Majestic) Houston, Tex.; (Majestic) San Antonio 5-10.  
 Sylvester & Vance (Majestic) Chicago.

**Tamaki & Co. (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 5-10.**  
 Tango Shoes (Majestic) Ft. Worth, Tex.  
 Tanguay, Eva (Pantages) Spokane 5-10.  
 Telleger, Lou (Orpheum) Denver 5-10.  
 Ten Eyck & Wiley (Riverside) New York.  
 Terrace Girls (23rd St.) New York 1-3.  
 Thabero's Circus (Pantages) Portland, Ore.  
 Thavma (Central) Laporte, Ind., 2-2; (Tibbits) Coldwater, Mich., 5.  
 Thelma (Grand) Oshkosh, Wis., 1-3.  
 Thomas Sextet (National) Louisville.  
 Thompson & Lynn (85th St.) New York 1-3.  
 Thornton & King (Hipp.) Scranton, Pa.  
 Thornton, Jim (Riviera) Brooklyn, 1-3; (Maryland) Baltimore 5-10.  
 Thurbay, Dave (Pantages) Oakland, Calif.; (Pantages) Los Angeles 5-10.  
 Tighe, Harry (Pantages) San Diego, Calif.; (Pantages) Long Beach 5-10.  
 Tip-Tops, Six (Columbia) St. Louis 1-3.  
 Tollman Revue (Pantages) Denver; (Pantages) Pueblo 8-10.  
 Toney & George (Pantages) St. Paul; (Pantages) Winnipeg, Can., 5-10.  
 Townsend, Wilbur, & Co. (Grand) Atlanta, Ga.  
 Tracy, Roy & Edra (Orpheum) Omaha.  
 Trevett, Irene (Orpheum) Grand Forks, N. D., 1-3; (Grand) Fargo 5-7; (Orpheum) Aberdeen, S. D., 8-10.  
 Trillers, The (Temple) Detroit; (Temple) Rochester, N. Y., 5-10.  
 Tuck & Claire (Pantages) Omaha; (Pantages) Kansas City 5-10.  
 Tucker, Sophie (Empress) Grand Rapids, Mich.; (Temple) Detroit 5-10.  
 Tunes & Steps (Palace) Waterbury, Conn.  
 Turner Bros. (Keith) Orlando, Fla.  
 Tuscano Bros. (Golden Gate) San Francisco 5-10.  
 Tyler & Crolius (Jeffers-Strand) Saginaw, Mich., 1-3.

**Uls & Clark (Orpheum) New York.**  
 U. S. Jazz Band (Majestic) Springfield, Ill., 1-3.  
 Usher, C. & F. (Omaha; (Orpheum) Kansas City 5-10.

**Valda (Central) Jersey City, N. J.**  
 Valdo, Meers & Valdo (Regent) New York 1-3.  
 Valandino, Aerial (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 5-10.  
 Valentine & Bell (Shea) Buffalo; (Shea) Toronto 5-10.  
 Vallecia's Leopards (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 5-10.  
 Van Cleve & Pete (Proctor) Mt. Vernon, Ia., 1-3.  
 Van & Corbett (Princess) Montreal; (Keith) Boston 5-10.  
 Van Horn & Inez (Alhambra) New York.  
 Van Hoven, Frank (125th St.) New York 1-3.  
 Van & Schenck (Temple) Detroit; (Temple) Rochester, N. Y., 5-10.  
 Vane, Sybil, (Keith) Philadelphia; (Keith) Washington 5-10.  
 Van & Tyson (Alhambra) New York; (Keith) Philadelphia 5-10.  
 Vanderbits, The (Lyric) Birmingham, Ala.  
 Vardon & Jerry (Pantages) Spokane; (Pantages) Seattle 5-10.  
 Varvara, Leon (Delancy St.) New York.  
 Villani & Villani (Murray) Richmond, Ind., 1-3.  
 Vintour Bros. (Pantages) Winnipeg, Can.; (Pantages) Regina 5-7.  
 Virginia Five (Palace) New Orleans.  
 Virginia Bell (Pantages) Saskatoon, Can.  
 Visser & Co. (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 5-10.  
 Volunteers, Four (Grand) Centralia, Ill., 1-3.  
 Vox, Valentine (Strand) Kokomo, Ind., 1-3.

**Wahl, Dorothy (Metropolitan) Brooklyn.**  
 Wahietta, Princess (Palace) Milwaukee; (State-Lake) Chicago 5-10.  
 Waite, Kenneth R., Trio (O. H.) Pleasant Hill, Mo., 1-3.  
 Waldron, Marga, & Co. (Albee) Providence, R. I.  
 Wald, L. Dallas (Hipp.) Terre Haute, Ind., 1-3; (Grand) St. Louis 5-10.  
 Walker, Buddy (Pantages) Ogden, Utah; (Pantages) Denver 5-10.  
 Walmsley & Keating (Keith) Lowell, Mass.  
 Walsh & Ellis (Proctor) Newark, N. J.  
 Walters, 3 (Miller) Milwaukee.  
 Walters & Gould (Kedzie) Chicago.  
 Walters & Walters (Empress) Grand Rapids, Mich.  
 Walthall, Henry R. (Majestic) Houston, Tex.; (Majestic) San Antonio 5-10.  
 Walton, Bert (Pantages) Spokane 5-10.  
 Ward, Frank (Orpheum) Denver 5-10.  
 Ward & Zeller (American) Chicago 1-3.  
 Ward & Boyer (Pantages) San Francisco 5-10  
 Ward, Will J. (Palace) Indianapolis.  
 Ward, Charlie, & Co. (Orpheum) Peoria, Ill., 1-3; (Main St.) Kansas City 5-10.  
 Washington, Betty (Lyric) Richmond, Va.  
 Wayne & Warren (Hill St.) Los Angeles.  
 Weaver Bros. (Palace) Rockford, Ill., 1-3; (Palace) Milwaukee 5-10.  
 Weber & Ridner (Riverside) New York.  
 Weber, Ada (Liberty) Lincoln, Neb., 1-3; (Electric) St. Joseph, Mo., 5-7.  
 Weber Glitz, Three (Novelty) Topeka, Kan., 1-3.  
 Weber & Elliott (Loew) Astoria, L. I., N. Y.  
 Weigan Troupe (Hill) Wilkes-Barre, Pa.  
 Welch, Ben (Regent) New York, 1-3.  
 Welch, Mealey & Montrose (Greenpoint) Brooklyn 1-3.

Weldons, The (Pantages) Ogden, Utah; (Pantages) Denver 5-10.
Wells, Virginia & West (Royal) New York.
Weston, Cecelia, & Co. (23rd St.) New York 1-3.

Schelling, Ernest: New York City 6.
Shipa, Tito: Springfield, Mo. 7.
Schmit, Lucien: New York City 4.

Greenwich Village Follies, with Ted Lewis: (Shubert) Kansas City, Mo., 28-Feb. 3; St. Louis 4-10.
Hamlet, with John Barrymore: (Sam Harris) New York Nov. 16, indef.

Sally, Irene, Mary: (Casino) New York Sept. 4, indef.
Sally, with Marlyn Miller & Leon Errol: (Colonial) Chicago Jan. 7, indef.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Ah!e's Irish Rose: (Republiet) New York May 22, indef.
Anglin, Margaret, in The Sea Woman: (Majestic) Buffalo 29-Feb. 3.

Hayes, Helen, in To the Ladies: (Riviera) New York 29-Feb. 3; (Montauk) Brooklyn 5-10.
He Who Gets Slapped, with Richard Bennett: (Shubert-Jefferson) St. Louis 29-Feb. 3.

Yates & Carson (Roanoke) Roanoke, Va.
Yeakle, Walter W. (Fairfax) Miami, Fla.
Yeoman, Geo. & Lizzie (Keith) Washington.

Cat and the Canary: (Princess) Chicago Sept. 3, indef.
Chauve-Souris: (Century Roof) New York Feb. 3, indef.

Make it Snappy, with Eddie Cantor: (Apollo) Chicago Jan. 7, indef.
Mantell, Robert B.: (American) St. Louis 29-Feb. 3.

WILL HE SEE HIS SHADOW?

TRADITION has it that should the groundhog see his shadow when he emerges on February 2 from his winter abode, we are to have six more weeks of wintry weather.

THE BILLBOARD PUBLISHING CO., Cincinnati, Ohio:

Please enter my subscription for The Billboard for one year, and include the Spring Number, for which I understand there is no extra charge. I enclose \$3.00.

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SHUBERT VAUDE. UNITS

Blushing Bride: (Detroit O. H.) Detroit 29-Feb. 3.
Follies of 1922: (Central) New York 29-Feb. 3.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Bachus, Willem: Detroit, Mich., 4; New York City 13.

Cat and the Canary: (Princess) Chicago Sept. 3, indef.
Chauve-Souris: (Century Roof) New York Feb. 3, indef.

Make it Snappy, with Eddie Cantor: (Apollo) Chicago Jan. 7, indef.
Mantell, Robert B.: (American) St. Louis 29-Feb. 3.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen Players: (New Empire) Edmonton, Ala.
Amateur Players: Maiden, Mass., indef.
Augustin Stock Co.: (Gorman) Framingham, Mass., indef.



Lefflo E. Comedians: (Empire) Spring-... Mo., Indef.

Wine, Woman and Song: (Star & Garter) Chicago 29-Feb. 3; (Empire) Chicago 5-10.

(MUTUAL CIRCUIT)

Broadway Belles: (Park) Utica, N. Y., 29-Feb. 3; (Majestic) Albany, N. Y., 5-10.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Coburn's, J. A. Coburn, mgr.: Brunswick, Ga., 1; Waycross 2; Savannah 3; Paris Island, S. C., 4; Charleston 5; Augusta, Ga., 6; Sumter, S. C., 7; Florence 8; Fayetteville, N. C., 9; Wilmington 10.

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.)

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Braden's Days of '61, Findley Braden, mgr.: Locust Grove, Pa., 1; Shamokin 2-4.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

ADDITIONAL ROUTES ON PAGE 111

ANDERSON-GRADER SHOWS Now booking Shows and Concessions for season 1923.

BARLOW'S BIG CITY SHOWS Wanta Shows, Rides and Concessions.

CALIFORNIA SHOWS, Inc. Now booking Shows, Rides and Concessions.

INTER OCEAN GREATER SHOWS WANTS Ferris Wheel, Shows with outfits.

FELIX BLEI KNICKERBOCKER SHOWS Now booking Rides, Shows, Concessions.

WANTED--FERRIS WHEEL For the coming season, with a reliable show.

MACY'S EXPOSITION SHOWS Now booking Concessions, Rides, Shows for 1923.

MCCLELLAN SHOWS Booking Shows and Concessions for 1923.

DONALD MCGREGOR SHOWS Now booking Shows and Concessions for season 1923.

MARVELOUS MELVILLE Greatest of All Sensational Free Acts.

Frank J. Murphy Shows Now booking Concessions, Shows and Rides.

NARDER'S MAJESTIC SHOWS Now booking Shows, Rides and Concessions.

SMITH'S SOUTHERN SHOW Now booking Shows and Concessions.

SUNSHINE EXPOSITION SHOWS Now booking Shows, Rides and Concessions.

ZEIDMAN & POLLIE EXPOSITION SHOWS And Trained Wild Animal Circus Combined.

RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

GREAT ACTIVITY

At Christy Bros.' Quarters

Fourteen Wagons and Steel Arena Being Built—15-Car Show Will Be Finely Equipped

Beaumont, Tex., Jan. 25.—Elephants, horses, animals, cars and equipment of every description are coming daily into winter quarters of the Christy show.

A new workmen's sleeper is being built and the entire train is getting a thorough overhauling under direction of Trainmaster Benny Sturgis.

The new big top is here and every stake, rope and pole is brand new. The top is a 120-foot round top with three 40-foot middles.

The parade is not being neglected. While all the hustle is going on over at the quarters, the wardrobe room is also a busy place.

TRAPEZE ARTISTE

Gets Court Damages of \$20,000

Chicago, Jan. 23.—Sadie Coffey, a trapeze artiste of Bardonia, Ky., was awarded damages of \$20,000 from the Chicago & Northwestern Railroad in Judge Francis Wilson's court this week.

TENT BARGAINS

Write for Prices Anything in Canvas C. R. DANIELS, Inc., 114-115 South St., N. Y. C.

PONIES

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USED TENTS FOR SALE CHEAP

60x90 feet, 8-ft. wall, 10x110 feet, 8-ft. wall, 10x120 feet, 8-ft. wall, THE SHAW TENT & AWNING CO., 415 South Cedar St., Bloomington, Illinois.

ATKINSON CIRCUS

Concludes Engagement at M. P. Studio—Title of Show Changed for Coming Season

Palms, Calif., Jan. 25.—The Atkinson Dog and Pony Show has concluded its seven weeks' engagement at the United Studios, Inc., at Melrose and Western avenue, Hollywood, for the Jackie Coogan circus photoplay, "Toby Tyler".

DOWNIE'S ELEPHANTS

Make Big Hit at Syracuse Shriners' Indoor Circus—Business Capacity All Week

Hayre de Grace, Md., Jan. 25.—The special baggage car with the Downie elephants arrived home here Monday morning from Syracuse, N. Y., where they were the big attraction at the indoor circus of the Syracuse Shriners.

BYRON SPAUN A VISITOR

While in Cincinnati last week on a business trip Byron Spau, of the Spau Family Circus-Vandeville Show, dropped in at the home office of The Billboard and informed us that he would open his show about the middle of April.

BUTLER LEAVING COAST

Al Butler has been re-engaged as contracting agent of the Ringling Bros. and Barnum & Bailey Combined Shows and will leave his home in Venice, Calif., the first of February for New York to begin his duties.

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

TAX LEVY ON BILLBOARDS

Spokane, Wash., Jan. 25.—Laying of a tax on all billboards in the State is asked in a bill to be introduced at the Washington legislative meeting at Olympia, according to reports reaching Spokane theater men last Saturday.

REORGANIZED IN HOUSTON, TEX.

Houston, Tex., Jan. 26.—Local No. 16, I. A. B. P. & L., was reorganized here the last week in December. George Bendary, 1412 Edwards street, Houston, is the secretary.

THE BEST SHOW TENT HOUSE IN THE WORLD THE BEVERLY CO. LOUISVILLE, KENTUCKY GOLDEN BROWN CHOCOLATES

ROSE KILIAN SHOWS

Now ready to negotiate with versatile Performers, Musicians and others for summer season. To join in March, Aerial Team doing aerial acts, Circus doubling Band or Concert, Comedy Act of all kinds, Novelty Act for side show and concert, CAFE PLACE AT NIGHT, street corner, Clarinet, Slide and Trip Hammer, Clown, Blarney Comedian to double back in Olympia, one Wagon, Horse Car, Address Jess Mills, Alabama.

SEND ADDRESS FOR BARGAIN BOOK.

BARGAINS! SECOND HAND TENTS

BAKER-LOCKWOOD SEVENTH and DELAWARE KANSAS CITY, MISSOURI America's Big Tent House

BARGAINS! SECOND HAND TENTS

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, adding electric lights, axle generators. One car has baggage end. One 75-ft. State Room Car, electric lights. One 72-ft. Converted Pullman. One 68-ft. Converted Pullman. OTHER CARS READY. SOUTHERN IRON & EQUIPMENT CO. ATLANTA, GA. (Est. 1889.)

WANTED TO BUY—For Richards Bros.' Overland Shows, must be cheap for cash. An Elephant trained to do an act; must be easily handled and not unruly. Camels, Hyenas, Monkeys and other Animals. Cages suitable for wagon show, six or eight sets Double Harness for baggage stock, small Hand Wagon, Stable Tents, one 40 or 50-ft. R. T., with 30-ft. middle; positively will not buy junk; 7 lengths reserved Seats, folding backs only, 8-tier high, made of light material; Band Uniforms, Nickel Pipe and Chain for Blarney Entrance. HAVE FOR SALE OR TRADE one Automatic Tangley Air Calliope, equipped with Gasoline Engine, two Feature Reels Moving Pictures, one extra large African Male Lion. State full particulars. Act quick. Want to hear from Performers, Break Riders, Advance Agents, Billposters, Young Lady Singers, people in all lines. Write W. C. RICHARDS, Alexander, Ark.

A. E. J. HAYDEN & CO. INC. CIRCUS CARNIVAL SIDE SHOW BANNERS and FRONTS 106-110 Broadway BROOKLYN, New York

CARS FOR SALE One 62-ft. Flat Car, two 50-ft. Flat Cars, one 72-ft. Sleeper, one 72-ft. Baggage Car, one 64-ft. Stateroom Car, seven Cages, two Ticket Wagons, two Tableau Wagons. BLANK'S CAR STORAGE 6344 Penn Avenue, PITTSBURGH, PA.

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., 715 Scarrill Building, Kansas City, Missouri.

TENTS SHOW TENTS, BLACK TOPS MERRY-GO-ROUND COVERS CANDY TOPS AND CONCESSION TENTS TSHUDI CATS, SIDE SHOW BANNERS. DOUGHERTY BROS.' TENT & AWNING CO. 118 South 4th Street, ST. LOUIS, MO.

TENTS LATEST STYLES CONVENIENT AND ATTRACTIVE FOR SHOWS AND CONCESSIONS. Write for Catalog St. Louis Awning & Tent Co., 800 N. 2d St. Louis.

TENT FOR SALE—Second Hand, 40-ft. Round Top, with 29-ft. Middle Piece, 8-oz. duck; push pole and lacing. The first \$50.00 gets it, or will trade for Feature Film. Address HAILEY BROS.' SHOW, El Dorado, Arkansas.

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## Wanted---Musicians---Wanted

Hagenbeck-Wallace Concert Band, two A-1 Solo Cornets, Flute and Piccolo and one French Horn. Other Musicians, write. Address DON MONTGOMERY, Bandmaster Hagenbeck-Wallace Concert Band, Sutton Hotel, West Baden, Ind.

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right at station and steamer landing, summer resort on a nine-mile lake, 45 miles from New York City. 16 rooms, 4 baths, 2 large modern stores. Built new 1914. Furnished. Why let a rolling stone? Locate here. Place is growing. Late time opportunity to a reliable party with a few thousand to pay down. Call on any terms. Lose no time. Write an appointment and we will meet you at station. Address RILEY REALTY CO., Sterling Forest, New Jersey. Over retiring.

MENTION US, PLEASE—THE BILLBOARD.

## WALTER L. MAIN CIRCUS

WANTS BIG SHOW ACTS OF ALL KINDS

Good Clowns and Comedy Acts, Lady or Gent to work Pony Drill and Riding Dog and Monkey Act, and Elephant Act; Side-Show Freaks and Novelties, Mindreading, etc., Wild West People for Concert, must be all-round people. Want Boss Props., Side Show Boss Canvasman. Can place now at Winter Quarters three good men, handy with tools, to work on wagons, seats, poles, etc. Photo and Farm Papers open. Cars For Sale—Combination Sleeper, Diner and Baggage Car, fitted for 25 people; one 60-foot Baggage Car, two very fine State-room Cars, two 50-foot and two 60-foot Flats. Address

ANDREW DOWNIE, Havre de Grace, Md. Box 173.

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## UNDER THE MARQUEE

By CIRCUS SOLLY

Keno's Klitties announce the organization will be with Raymond Bailey again the coming season.

Can you "square" for locations and banners? If so, you will have no trouble whatever in signing up.

William Wilkins—Where do you go as press representative? A line or so from you will be appreciated.

Harry Stator, E. P. Norwood, Dexter Fellows and Lester P. Thompson—Kindly answer this call to Wm. Judkins Hewitt.

Gil Everett will be back in clown alley on the Walter L. Main Circus with some new warhounds.

At a recent meeting of the Chamber of Commerce, Pleasantville, N. J., Frank B. Hubin the city's big booster, was again elected as one of the executive committee.

An unofficial report reaches us that the Sells-Floto Circus will go East soon after its opening and play Pennsylvania territory extensively.

Paul Jerome and Herman Joseph, for the past two seasons with the Sells-Floto Circus, will be back on the Ringling-Barnum & Bailey Circus season 1923.

About five more weeks and up will go the paper announcing the appearance of the Ringling-Barnum combination at Madison Square Garden, New York City.

Recent talk in circus circles had it that John W. Moore and W. O. Fleming were going to buy the Gentry Bros.' Shows—but not so. James Patterson got the show.

"Tex" Cooper, the distinctive one, last season with Hagenbeck-Wallace, is up in Vermont doing "dare devil" stunts for a sensational motion picture now in the making.

Charles N. Harris says Mr. Irving is wrong. Pat Ryan, he says, did not have a show in '22. It was '23 and was in existence only one year. Who is right?

Mrs. John Kendall and Mrs. Alfred Kendall, of Hudson, N. Y., have a delightful variety show in honor of Elisabeth Kendall, who will become the bride of John Norton Marinella, ring artist, on January 20.

Conroy Ryley Cooper still retains interest in the circus from lofty heights in Colorado, writing stories of the lots for world-famous magazines and newspapers. He has not been on the Denver Post for three years. Many thought he was still there.

Elmore Ellsworth Sturgis, who died at Wooster, O., January 22, was widely known as a musician. He had traveled for a number of years with the Big Sautelle Show as member of the band. It was seldom that a circus band

## Auction Sale of Campbell-Bailey-Hutchinson Circus Property FEB. 7th AT 10 O'CLOCK

One Advance Car, two Sleeping Cars, two Stock Cars, Baggage Wagons, Tents, Lights, Seats, and many other things too numerous to mention, will be sold to the highest bidder at Tarboro, N. Car.

**FULTON SHOW AND CARNIVAL TENTS**

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**FULTON BAG & COTTON MILLS**

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ATLANTA, GA. ST. LOUIS, MO. NEW ORLEANS, LA.  
DALLAS, TEXAS

or other traveling band came to Wooster that did not contain a musician with whom Mr. Sturgis had played in days gone-by.

Word from J. W. Dahn, lithographer, now in advance of "Night Life in Hollywood" Company, is to the effect that he has signed for the coming season with the Ringling-Barnum Circus.

The James Family has been re-engaged with the Christy Bros.' Circus, which will make its fifth consecutive season with this circus. Mrs. James will continue her feature single iron-jaw act, also riding "Black Beauty".

Albert Wood, of Terre Haute, Ind., mentions that Bob Stickney, James Rutherford, Harry Green, Joe Schondelt, Fred O'Brien, Billy Fish and Homer Holson were with the John Robinson Ten Big Shows in 1895.

Tom Carey, steward of the Gollmar Bros.' Circus, writes from Montgomery, Ala., that the elephant man recently held a convention there on their way to Miami, Fla., to start a bullhook factory. These included: James J. Dooley, Blackie Duncan, C. H. Bondendestil (Highockets), Jack Davis, Dacie Laere, Al G. Langdon, Bert Partridge, Joe Metcalf, Ches-

terful Gardner and Sidney Rink. He further says: "Any trainers not supplied with mahout trick sticks used in training elephants can be supplied by filling their orders with the National Bullhook Factory, Miami, Fla."

Billy Dick has returned to Philadelphia, Pa., from a two months' trip to Honolulu, where he says he learned the real Hawaiian dance. He has secured all new Hawaiian wardrobe for the coming season and expects to be with one of the big ones.

That so much talked about ten-car show for the East is, after all, very likely to become a reality. A meeting of the interested ones will be held this week. Opinions of several circus men have it that it would be a good paying proposition.

Bert G. Keller, musician, has been in the hospital at Cedar Rapids, Ia., for the last two months, where he underwent two operations. He reports getting along nicely and will trompe with Al J. Massey's Band on the Sells-Floto Circus this season.

M. J. Lyons, who has been on the bill cars of the Ringling Brothers, Barnum & Bailey and others for the past fifteen or more years, has

been engaged by F. J. Frink as advertising manager of the Walter L. Main Circus. Mr. Frink expressed himself as much pleased at being able to secure Mr. Lyons' services for the season.

W. H. Godfrey is of the opinion that he will just have to return to the lots, probably this season. He tells us that Mrs. Godfrey and himself had a talk recently and she came right out with "Now what's the use in us 'kidding' each other? Don't we really want to go back? Now tell the truth." He admitted it and so did she.

The band calliopes, from the John Robinson and Gollmar Brothers' shows have all been put in shape at the shops of Joe O'Leary's Pneumatic Calliopes plant in Newark, N. J., and shipped and safe arrivals reported. It is not a circus unless it has one or more of these kind of musical instruments.

Pawtucket, R. I., is the home of quite a few well-known circus folks, including Billy Hart, Fred Welcome, DeBolen Bros., Hart Bros., Pete Dundas, Dick Farum, Harvey Spaulding, Buck Leahy, Eddie Jeffers, Jennette Bros., Jimmy Spaulding, Joe LaFleur, Shorty Maynard, Leahy Bros., Tom Ural, Jerry Lawton, E. L. Jonks, and M. Dade and Welcome.

Solly understands that the Hagenbeck-Wallace Winter Circus did almost \$100,000 on the week at Cleveland and had six turnaways. The Rochester (N. Y.) engagement was not so good on account of a bad streak in weather and due to the fact that the building is in a bad location. Following the close of the show at Rochester it was shipped to West Baden, Ind., where preparations are now going on for the summer tour.

Chas. Bernard writes: "From 1882 to 1922 is a long stretch of continuous active service. The past season completed 40 years in various departments of amusement and outdoor advertising work, mostly circus, hence my decision not to accept the urgent requests of my friend Frink to again represent the Main Circus as press agent in advance. I have decided to remain home and devote my time to my interests at Riverside Place, Savannah, Ga., and incidentally am writing some story matter for various publications. Am now commencing some buildings on my property, for sale and lease."

James Heron, treasurer Walter L. Main Circus, is still managing Keith's Columbia Theater, Far Rockaway, L. I., N. Y., and has on his staff Joe Coffey, the wrestler, and Frank Friend, dining car man, on the same circus. Just look at the large number of circus men now connected with theaters in New York and elsewhere—Ed Holland at the Columbia burlesque house, Burns O'Sullivan, Tom Gorman, and so on. Mr. O'Sullivan has a large number of circus boys with him at the Jefferson and Jack Croke, reserve seat man on the Main show last season, is assistant manager of Keith's Franklins, in the big city. All are making good.

A Society Circus was put on at Indianapolis, Ia., January 13, by Louis M. Latta for the Y. M. C. A. girls of Simpson College. Vernon Reaver, a friend of Latta's, visited the performance, and makes the following comment: "Latta had a regulation ring curb and a stage in the gymnasium, and the show was truly remarkable. He used the college girls for a

(Continued on page 76)

**WE KNOW HOW!**

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### CIRCUS PICKUPS

And Notes About People You Know  
By FLETCHER SMITH

If any reader of these Pickups happens to be in Philadelphia and has a little time to spare, take a car and get off at 23rd and Fletcher street, and you will find Bill and Eunice DeMott glad to wait on you and talk over old times. They have a prosperous cigar and confectionery store, have sold their ring horses and have retired permanently from the circus business. Bill asks his old friends, does it make any difference which foot you rosin first?

Harry Willis, the famous calliope player for years with the Floto show and more recently with Sparks, is back home at Eau Claire, Wis., where it is 48 below zero, but enjoying life nevertheless and Mrs. Willis fine cooking. He extends a cordial invitation for any circus trouper to drop in on him at 377 1/2 10th avenue and after a good meal Miss Rose will play for them. The young lady has become a most accomplished musician, but Harry has wisely kept her off a cello.

An oldtimer who has come back strong is William Vogt, of Toledo, O., who will be remembered by many as an official with the Ringling show and who made the ill-fated trip to Kansas with the McCaddon outfit. After that experience he decided that the circus game held out no further inducements for him and he returned to Toledo and forgot about the whole affair. But being located in a town is better than taking chances on the road, and so now we find Billy the manager of the Auditorium Theatre at Toledo, and making good. He has also the run of the box-office and he is making new friends every day, as his slogan is "Treat people right." His latest innovation thru co-operation with the Newsboys' Association is to deliver tickets on telephone call without additional charge and it has proven a highly successful venture.

George S. Clark writes from Olcott, N. Y., that he has just returned from Buffalo where he purchased four trucks for his canvas "Tom" show. He also has secured from Brown Bros., of York, Pa., two "Tom" dogs. He will have thirty people with his show and open in New York state early in May.

When in New York drop in at the Columbia Theater and you will see that good oldtimer, Ed Holland, taking tickets on the first floor. It will do you no good to have a few nickels in your hand either. "Where's the other fellow?" asked a would-be patron recently of Ed. "I'm the other fellow; why?" replied Ed. "Oh, nothing," and he walked away.

Jim Peterson writes in to say that he is still making good in vaudeville. He is doing a novelty comedy act and is being billed as Allen and Rose sister. The trio will be back under the tops in the spring.

Down at Wilmington, N. C., Emmett Littleton has stored away his wagon show and is busy this winter filling the shows that drop in on him from time to time. Emmett is still the big horse in the local billposting world and there is no trouble in getting a showing in his town.

"Farrington P. Father" is doing a big business on the coast and Clarence Boyd, who was on the Main car last season, is doing his share in getting the folks to know about the show. He is acting as second agent and splits a mean tick.

The Great Western Dog and Pony Show is opening shortly on the coast with Tom Atkinson and W. E. Carmichael, managers. "Baby" will go ahead and his buddy, "Alldozer," will return to the Main Circus. The show recently was used in its entirety by Jack Cogan in his latest picture, "Toby Tyler."

George Burton up at Coatesville, Pa., is going to collect some opening money for his wagon show by co-opting a store show in that city. George says that he has a good line of freaks and curiosities and is doing a good business.

Charles Bernard writes from Savannah, Ga., that he will not go out this season with any show, and will confine his activities to disposing of his building sites. Charles now has the suburban electric line running thru his property with a station right at his door and a market for his lots as fast as he wants to sell them. Still his heart is with the Main show and the advance press work.

"Bitty" Emerson, the former Main show calliope manipulator, has been meeting with good success this winter with his medicine show and is now up in Northern New York playing along the St. Lawrence river. He goes with him Mr. and Mrs. Show and daughter Helen and Mabel Stead. While playing at Eaton, N. Y., he ran across a dramatic tent owner and a stage 1918s which he secured at a bargain and will put his show out under canvas in the spring. Bitty says that he is thru with canvas and will devote all his attention to the medicine game.

Faul and Louise Elz, who were with the Main Circus two seasons ago and fell from their rigging at Burlington, both being seriously injured, have returned to the show game. This winter they are booked in vaudeville over the Western Time.

In connection of the Walter L. Main Circus, who has been ill for several weeks with pneumonia, in Philadelphia, has recovered and resumed his work with the Gimbel Bros.

"Ally" Boston, of the Main Circus, writes from Montreal that he is putting in the winter up there and does not mind the cold. He will be back in the spring, as usual, with the Main show.

John Winter writes that after a pleasant trip to his old home at Guelph, Ont., he has returned to Youngstown, O., for the winter. He states that while the steel mills are working at capacity, the theaters are doing a very good business, the slump even being felt in the nature houses.

A wake report comes from Thomas L. Finn, who has just returned to Newark, N. J., from an extended trip thru New York State in the interest of his "Little Tom" show. He called upon every picture house owner in a radius of 100 miles of Newark and met every day from two to three agents and on a similar mission with other picture houses. He states that the managers are getting good good feature pictures for from two to six dollars a day and if they take two feature pictures each day the rental is \$7.50. This rate applies to towns from two to five thousand population. The big neighborhood houses of Troy, Albany, Schenectady are getting first-run picture at from \$25 to \$35 a day and are booked months ahead. The manager, Tom says, all try and business and so

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he returned home and will remain there until spring. His many friends will be pleased to learn that that well-known former Sun Bros.' "fixer," Clinton Newton, has recovered from his recent illness and is now located at the Minerva Hotel in Philadelphia.

### THE CANVASMAN

By GEO. H. IRVING.

The circus is coming! Who are all those men following the wagons to the show grounds? They are the canvasmen—without them they could not erect the tents.

Why don't the artists put up the tents? They do, my son, sometimes when they are short of help, but the artists cannot perform and put up tents every day. It would soon wear them out and they could not do their part in the circus, as it would be too much for them. That is the reason they have men do this and they call them the canvasmen.

What do they do in the winter, Papa? Oh, many of them go home. Yes, many of them have homes the same as we. Quite a number of them have money in the bank and have fathers, mothers, brothers and sisters to support, and when not traveling with the circus are working somewhere. No, they are not tramps, but hard-working fellows, out in all kinds of weather, day and night.

Where do they eat and sleep, Papa? Oh, they have a large tent on the circus grounds where they get plenty to eat, and they sleep in the cars that have beds for them. No, the circus could not run very well without the canvasmen any more than it could without the artistes. There are also a lot of good-hearted, honest and generous fellows among them. I saw them taking up a collection among themselves, this morning, to send to one of their men who had been hurt and was in the hospital. Now we will go up to the grounds and see them put up the tents so the actors can give the performance. There are as many different people employed with the circus as there are in a factory, and some of the most important are the canvasmen.

Apropos of the canvasman, Bert Cole tells this one: When his father, the late Geo. S. Cole, was with the Walter L. Main Circus, he paid a visit one day to the Barnum & Bailey Shows. While sitting in the marquee, in conversation with Mr. Bailey, a canvasman saw him and recognized him and interrupted the conversation by hailing Mr. Cole, saying: "Hello, Mr. Cole." Mr. Cole, somewhat surprised, said: "How do you do, sir?" Whereupon the canvasman said: "When you go back to the show give my regards to 'Crummy Dick.'" And with his accustomed dignity Mr. Cole responded courteously: "Very well, sir, that's the first thing I'll do when I get back to the show."

### WHY TITLES HAVE VALUE

By CHAS. BERNARD

Some time ago The Billboard called attention to the value of certain circus titles and the possibility of their continuing permanently as a valued drawing asset to their owners. A little incident of the 1922 circus season, very interesting to the writer by reason of its connecting up two of the most pleasantly remembered seasons of the 46 years identified with amusements and advertising, is in my humble opinion, an illustration which can easily be understood by any circus owner or manager who owns titles continuing permanently valuable while others lose their value and the power to draw patronage. On June 13, 1922, when contracting display advertising in the office of The Times, Hellowa Falls, Nt., announcing the coming of the Walter L. Main Circus to that city on June 26, I remembered

that during the season of 1894 I had visited that office in the same capacity, and for the same circus. Permission was given me to examine the file of The Times for 1894 and in the issue dated August 2, 1894, appeared over a column of comments on the exhibition of the Walter L. Main Circus, July 26, 1894, on the North Walpole lot at Hellowa Falls. The last clause of that lengthy after-show notice read as follows:

"The circus is a good one and it will be sure of good patronage if it ever comes back here. The animals were well groomed and the menagerie, tho' not so large as some, had many interesting specimens of the zoological world. The show deserves the best of patronage wherever it goes, for it gives full value for your money and does not try to rob you."

The display space used to advertise the 1894 exhibition of the Main Circus in The Times was a full two columns in the issues of July 12 and 19, and as the feature a cut of the riding lion act was used in the two-column display. It was just 27 years and 11 months from the date of exhibition, July 26, 1894, to this past season's date in The Times again, and, as on the previous visit, The Times again gave a lengthy after-show notice commenting on the excellence of the performance and the creditable manner in which the management of the Walter L. Main Circus treated their patrons.

No comments are necessary to explain why a title has lasting value when it is used in an organization that can satisfy the public at intervals for over a quarter of a century.

### NEW YORK CIRCUS NOTES

T. W. Ballenger, general agent of the Sparks Circus, recently spent three days in New York. He made his headquarters at the Claridge Hotel, Broadway and 4th street, now operated by Edward Arlington. Ballenger says the Sparks show will be increased to twenty cars this season. The Billboard staff is hopeful that they will play the "subway circuit" so that we may have a chance to visit the show, as "Governor" Chas. Sparks always has a royal welcome for all members of the show world visiting his aggregation.

It is rumored on Broadway that Harry Mack, who has been associated with George Gatts, the theatrical producer, for many years, will be associated with the Sparks Circus during the coming season. It is said he is to be the new contracting press agent. Mack has a pleasing personality and should make a good asset for the Sparks show. Good luck to you, Harry.

George Degnon, the circus agent, is now in advance of the new Raymond Hitchcock (Himself) "Hitchy-Koo 1923" Show. The show is routed thru the Middle West, following which it is proposed to send the company to Chicago for an indefinite engagement. George Riley, another circus agent, will serve as assistant to Degnon. The show is being sponsored by Messrs. Jones and Green, producers of the "Greenwich Village Follies."

Henry (Hiram) Pennyfecker got back to New York after a short tour in advance of Marjorie Rambau. The show closed at Boston January 27.

W. H. (Bill) Godfrey had some correspondence from a former circus owner during the week relative to taking over the property and launching a ten-car show during the coming season. At this writing it looks as tho' the deal would materialize. Our best wishes go with you, Bill, and be sure to get close enough to the Big City so we can give you the once over.

T. L. (Roy) Gill was a recent visitor to New York. Roy will be seen operating several riding devices at the important amusement

parke during the coming summer. This will set aside all rumors to the effect that he had planned a return to the circus world.

Harry Meyers, former manager of the stock company at the 14th Street Theater, New York, is resting at his home in Lima. We understand he is to return to the Al C. Hallow Show during the coming season, with which show he was connected last year. Heretofore Harry has always spent his winters in New York and all of his old-time friends, Clay Vance, D. E. Wee, F. V. Peterson and E. J. Carpenter, miss him. Try to pay a visit, Harry, before you return to Dallas.

### NAME OF CIRCUS CHANGED

Golden & Adams' Show Will Be Known as Golden Bros.' Three-Ring Wild Animal Circus

What was last year known as Howe's Great London Circus (the Golden & Adams show) will this season be Golden Bros.' Three-Ring Wild Animal Circus and will go out of Ft. Dodge, Ia., about the middle of April. L. B. Greenhaw will be general agent. Mike Golden and Greenhaw met in Los Angeles, Calif., where the latter signed up January 22. The following day they left for the East. It might be interesting to note that both of T. W. Ballenger's agents from last season on the Sparks Circus, Vernon Heaver and Greenhaw, are now general agents. Heaver with the Fred Buchanan Show. Looks as if Tony Ballenger is a trainer of general agents.

### AT LaMONT BROS.' QUARTERS

Salem, Ill., Jan. 27.—Work is progressing at the winter quarters of LaMont Bros.' Shows. Two new cages and a small table wagon are nearly completed. W. S. Pelly will arrive here the first of February to take charge of the painting and decorating department. He has also been re-engaged as general agent, making his third season in that capacity. Some new animals, including two camels, have been purchased. They are being shipped from the Orient and will arrive on the West Coast in the near future. Henry Kern will again have charge of the band; Albert Leon will be equestrian director; Elmer Porterfield side-show manager; Slim Latta boss canvasman; Milton Robbins in charge of privileges and concessions. Shorty Wallace is a visitor at the quarters.

### UNDER THE MARQUEE

(Continued from page 75)

chorus and had fifteen clowns and three riding acts. Latta is the manager of the Green Bay Lumber Company, and one of Indiana's most prominent citizens. He put on a successful circus for the Warren County Fair for the past two seasons and told me the circus netted the Fair Association something like \$2,000. This winter show did something like \$450 gross with an expense item of about \$100, netting the girls around \$350, and making Indiana more enthusiastic about the circus."

A few "Do You Remember" by Buck Leahy: "When Al J. Massey was with Reno's 'Along the Kennebec' Company? When Bill Bowman lost his pipe with De Rue Bros.' Minstrels? When Fred Stone did a high wire act with Taylor's Wagon Show? When Chas. Riley and Fred DeArto did a concert turn with Carl Clark's Circus? When Fred Church led the band with the Downie & Wheeler Show? When Dracula, Leahy Bros., Pete Orton and Ed Burdick were with Klein Bros.' Minstrels? When Bill Conklin did a contortion act with the LaParle Circus? When Rube Boyd, Everett Bros., Peggy Waddell and Eddie Acker were with Cook Bros.' Show? When Harry Clark and Jimmy Spriggs were with Col. Cummins' Wild West? When Roy Lenhart and August Kanerva were with Delme Bros.' Minstrels? When Chas. Zomater and Tom Vessey were with the Forepaugh-Sells Circus? When Tommy Taffy and Bill Tom Ward were with Cleveland's Minstrels?"

### HOW TO BE A FAILURE

(Of course no one need follow all of these suggestions to become a failure. Almost any one of them will do the work.) Spend all the money you earn. Prater away your leisure time. Wear a scowl instead of a smile. Cultivate the "put-it-off" habit. Disregard small or large obligations. Never see any good in other people. Choose ignorant or bad companions. Put most of your confidence in luck. Scoff at system and take things easy. Cut the corners of the "square deal". Let your natural inclinations rule you. Wallow in resentment of other's success. Bother not with acquaintance at lunch. Be careless of your personal appearance. Do not choose any fixed goal of ambition. Be careless of details and responsibilities. Lose self-control; dig your mind with hate. Regard your work as a bore; don't study it. Indulge in the feeling that you "know it all". Have no consideration for the rights of others. —INDUSTRIAL PEACE

Joe Artress Belmont would like to know who remembers the Mabury, Pullman & Hamilton Show in 1882. With the show were: Billy Mabury, Henry and Giles Pullman and Johnnie Hamilton, equal owners; Big Charley Henderson, assistant manager; Neil Sndth and his dogs; Zeckler Bros., acrobats; Carl Bros. and Baldwin; Elmo Edley, king of the dancing rope; Ajax, contortionist; Geo. Kelly, leeper; Chas. Pogy O'Brien, Belmont Fandly (Charles Latta, Daisy and Joe), Dot Pullman, Bud Wm. Gorman, Poly Lee, Frank Wright, leaper. With the Miles Orton show in 1883 and 1884 were: Miles Orton; Bernard and Albert Orton, carrying act (three people on one horse); Glad Orton, somersault rider, and Pete Jenkins' act; Patsy Leon, rider; James Kincaid, rider and double somersault leaper; Walton Bros., acrobats; Van Auker and Cerullo, bar act; Joe Belmont, double somersault leaper; Avolo Bros. (Joe and Oscar), clowns; Al F. Fields, John Foster, Chas. Madden, Sic Dawk, Major Ryland and his dogs, Doc Crosby and Dolly, Bill Bancher and wife. Joe says those were the days when one had to fight his way thru and asks who remembers the lug lug in Chayenne, Wyo., and the big hey rube in Chetopa, Kan., in 1884.

THE CORRAL

By ROWDY WADDY

It now sure looks like an association, probably this summer.

Why should there be jealousy or envy? Are we all in one profession, that of furnishing entertainment to the public?

Let's have more short (two and three-line) news notes on where this or that "boy" or "girl" is "ranging", etc. It's interesting to the readers.

Report has it that the bucking horse Diamond, with the Hagenbeck-Wallace Circus, made the boys do some cheating if they stayed aboard him, with the winter show.

Mrs. Lena Straug (Lena McDonald) wrote from Vancouver: "Dear Rowdy—I had the pleasure of meeting oldtimers playing with Cheyenne boys, over Pantagese Time, in Portland, Ore. Am now able to be out and around about the same as ever and expect to be with the white tops the coming season."

See Ho Gray, whose act is still one of the features in the McIntyre and Heath "Red Pepper" show, is meeting success with arrangements of his big variety circus and free attractions to play fair dates, after the close of the season for "Red Pepper".

A letter from Fred Beebe states that when he gave out the dates of the Cowboy Contest to be staged at San Antonio, Tex., under the auspices of the San Antonio Fire and Police Departments as March 9-11, he had not learned the dates of the Fort Worth show, so the date was changed to February 27 to and including March 4.

Jess Copinger writes from Georgia: "After myself and wife (May) closed with the J. F. Murphy show we went to the Majestic Exposition shows and are wintering at Waycross. I have my hands full at a local sales stable and the Missus is giving riding lessons to ladies of the city. We expect to be on a big circus the coming summer."

Leo Snyder, Young Tiger Bill, says he can settle argument about "The Original". Says "The Original" was the original Tiger Bill, this handle afterward being taken up by Col. Emmet D. Snyder (who had out the Tiger Bill Wild West), and Leo has added "Young" as a prefix. He intimated in his letter that himself and father (Emmet) were planning to again launch that show the coming summer.

Mention has been made several times that such as the following cannot be published in the regular news columns (altho requests keep coming in: "Anyone knowing the address of please write to...". There are "Information Wanted" and "Personal" columns in the Classified Advertising Department of this publication (at very small cost) for this purpose.

Milt Hinkle should be pronounced "not guilty" with reference to advertising a "championship" held at Miami, Fla. He handed to correct the (ambitious) error of a publicity aid (while Milt was away from Miami with his show) by communication to The Billboard, altho too late, as the ad had been published, and he corrected the impression with another ad in last issue. When a fellow tries to be right, give him credit.

Naturally when one speaks of this or that manager "taking out a Wild West show", he refers to an individual organization, playing the customary one-day stands, with now and then a day or two added, when conditions permit. It does not pertain to a Wild West attraction with a carnival company, merely as free attraction at fairs, etc., unless such affiliations are stipulated. What the folks would like to know is, how many regular old-time Wild West shows will be on the road this year, if any?

Relative to "championship" claims and association matters, Secretary G. M. Sparkes, of Prescott Frontier Days Association, Prescott, Ariz., contributes the following:

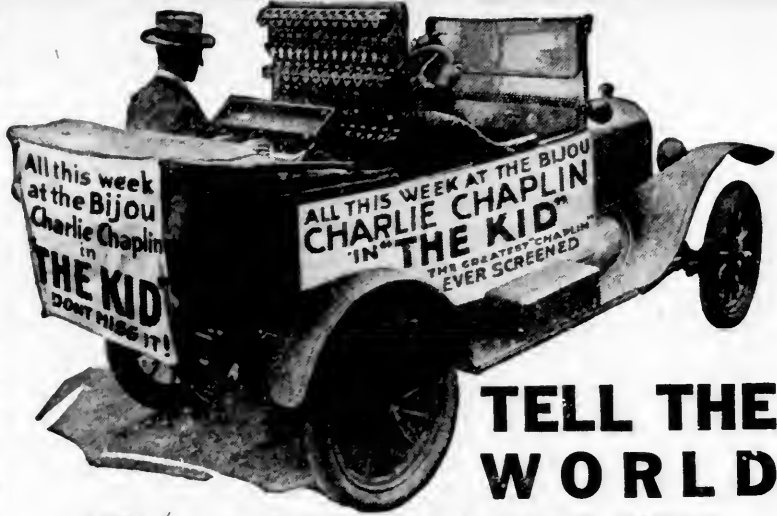
"Dear Rowdy—We have been interested in your efforts to form an association, so that the cowboy contestants would be placed on a better basis.

"We have given you our views on several occasions and I am sure the Prescott Frontier Days Association would be glad to co-operate in any way possible in forming such an association. We base our claim to the 'world's championship' for roping and riding on the fact that our arena is open to any contestant in the world; our rules are practically standard; every dollar advertised is every dollar paid; there are no paid contestants; the contestants elect their own judges, and the management is only interested in promoting fairness. That some of our methods and rules have been adopted by practically every association of a similar character in America, is proof sufficient that we have just about hit the nail on the head. There are no salaried executives from the arena director, up nor down. In our opinion this is the biggest enterprise of its kind in America, and the fact that the Arizona Wool and Cattle Growers have requested the State to give State recognition to this association is another evidence of its standing."

Dear Rowdy—I see where sum up the bigger contest associations are explaining to the folks about their "championship" events. That's honorable. And the sooner they get together and understand one another, and "can't" jealous and envious feelin's, the sooner will something done to make championships mean something—an't the same goes for the contest business itself.

It looks as if there won't be so many Wild West fellers at contests in 1923. I hear that Tommy Kernan will have out a show at his own. Leonard Stroud will have one, too; California Frank, also, and now see Ho Gray is going to have one out.

Maybe the contests will see some new faces this year. Say, what ever become of that feller, Roscoe Bangs, that used to be puttin' out contests purty freely? Sorter like he carried them roun' in a basket. Drop one off anywhere a feller thought they could be sold.



TELL THE WORLD

With a DEAGAN UNA-FON This Kind of Advertising Pays

PLAYED SAME AS PIANO BRASS BAND VOLUME THE LARGEST SIZE WILL GO IN A FORD Write for catalog F and full information J. C. DEAGAN, Inc. Deagan Bldg. 1760 Berteau Ave. CHICAGO

See where Sam Brownell says he won a world's championship in Cheyenne once, and now, some years after, he don't think he was really any better than a hull lot of the boys who rode agin' him. Everyone there at the time knew it. Seems like it took sam quite a spell to find it out—an' admit it. The same opinion has been expressed by many people at about all the contests ever held, with a very few exceptions. An' it will continue to be expressed and believed, until a real association is formed, that will make a title mean something.

A feller in Pierre, S. D., ast me the other day if I ever heard of a man called Jim Massey. I said: "Yes, an' so did anybody that ever attended a contest that he was at." You know, Rowdy, that Jim feller is modest, but always manages to make himself heard 'round a contest, cause there's always something that needs changin', an' he's one of the many fellers who kin suggest the changes.

Well, kid, there's lots of winter weather up here an' it is a great time fer cowboys to figger out in this part of the country just how many contests they will take in the comin' summer. But they are all leavin' back, waitin' to see what this yere association is goin' to do.—SOBER SAM.

As we have received numerous requests from our readers as to our views on things pertaining to the advancement and betterment of the Frontier Contest—and taking as a basis for our opinion the various expressions along these lines from letters received, we state our opinion as follows.

First of all, the organization of a STRONG, HONEST ASSOCIATION. Its members to consist of representatives of EACH and EVERY association, committee and promoter, LARGE or SMALL, anywhere in the United States and Canada, that presents a frontier celebration, wherein frontier and cowboy sports are advertised on a competitive basis.

The fee for membership in this association should be a nominal one—one within the reach of the small contests, as well as the larger ones. From the general membership of the association should be elected an executive committee of not more than ten men, each chosen for the office on his ability, integrity and honesty, and actual knowledge of the business—whether he be connected with a LARGE or a SMALL contest. This executive committee to draft ONE uniform set of rules that will be the acknowledged OFFICIAL records of the winners at the various contests, large and small, OFFICIALLY announcing thru the press EARLY in the season who are members of the association, their dates, etc.

The annual membership fees should nicely be able to pay for the services of such a committee, excepting that of the secretary and treasurer, whose duty it would be to OFFICIALLY keep in touch with the various members, securing and keeping OFFICIAL records of the winners at the various contests, large and small, OFFICIALLY announcing thru the press EARLY in the season who are members of the association, their dates, etc.

The annual membership fees should nicely be able to pay for the services of such a

A TALENTED SHOW FAMILY



A pioneer showman in this country is Byron Spauln, Sr., who, with his family, is shown in the accompanying picture. To the left is Mrs. Spauln, in the center Byron Spauln, Jr., and to the right Florence Spauln. The show, which is motorized, using five trucks and a trailer, is known as Spauln's Family Show, with the senior Spauln as manager and the rest of the family working in the performance.

man, and any other additional expense the committee should legitimately need, such as the members of the committee attending the annual meetings, etc.

NOW as to rules and regulations: We are of the opinion that the executive committee should decide what titles should be awarded at EACH and EVERY contest (whether large or small), whether they be district or State championships.

Each frontier contest season should commence January 1 and end December 31.

At the end of each season the executive committee, after going over the records for the year, should announce who is the GRAND CHAMPION in each event for that year, securing their authentic information from the records of each and every contest. Such winners to be presented with a gold medal by the association, which bears the inscription GRAND CHAMPION (for the year won), also name of winner and the event he won in. In this way it will be to the advantage of each contestant to attend as many contests during the year as possible, and at the same time eliminate any petty jealousies that otherwise might exist between ANY contests, large or small, who think they should be advertised as the world's championship contest.

(We have almost arrived at the conclusion that there are SEVERAL contests already in existence that will do all in their power to retain the right to bill their contest as the "Big One", the "World's Championship" event. If such methods are continued it will result in disaster for ALL in the end.)

Such rulings by an OFFICIAL ASSOCIATION will result in EACH and EVERY contest (LARGE or SMALL) jumping into the collar and hustling and boosting their own respective contests. Their programs will be governed by the same set of rules, contestants will KNOW they have a chance of winning on their merits and, as a consequence, more small contests will spring up, but they will be legitimate or else they will be exposed by the association. Competition will be keener, audiences will witness better and snappier performances and the whole game will be brought simultaneously before the general public the country over on a broad, honest, competitive sporting basis.

There should be no excuse any committee or promoter not joining this protective association and, likewise, there should be no excuse for the association to bar any contestant who attends an association contest from attending any that is not a member (but this latter could be decided upon).

Such rulings will protect not only the general public against the fly-by-night promoters, ill-advised committees, etc., but it will at one stroke eliminate all gyring, crooked committees, etc., from gyring contestants, etc.

The association should have penalties to impose on any one connected with the game, no matter who they are—contestants, committees and promoters alike—who deviate one iota from the rules laid down by the association. This could be in the form of suspension for a given time, or permanent expulsion from the game.

Next week we will submit other opinions we have regarding some of the rules that should govern ALL contests.

ROSE KILIAN SHOWS

Now in Seventeenth Year Without Closing

The dawn of the new year finds the Rose Kilian Shows entering their 17th consecutive year without closing winter or summer. The past winter has found this show in Florida and Southern Alabama, where it is favorably known. Business has been very satisfactory and the weather most agreeable for this season of the year. The show is being considerably enlarged for the coming season, several new baggage wagons and two trucks having been just added and an order placed for three new cages to be delivered April 1, to accommodate a new consignment of animals ordered from a leading animal dealer for early spring delivery. The management is presenting an exceptionally strong program in the big show at the present time. Among those on the program are: The Matlock-Franklyn Troupe (five people), Marguerette Hanlon, the Kridello, comedy juggler, Mazie May, snake charmer, Marguerette Hanlon, untamable lion act, and the Belmonts, mindreading, magic and ventriloquism. Business in this department, as well as with the pit show and concert, which are also handled by Frank Belmont, has been big in nearly every stand. The show has received an entire new outfit of canvas from Julius Thomson, and all rolling stock will receive its semi-annual dress of new paint within the next few weeks.

CLIFF SMILEY (Press Representative).

ROUEN BROS.' MOTORIZED SHOW

J. D. Rouen, who has been out of the show business since 1905, when he was injured while on tour with the John Robinson 10 Big Shows, and Harry Rouen, better known as Harry Varner, formerly connected with the advance departments of the Ringling Bros. and John Robinson shows, will put out a small motorized circus this season to play Indiana and Ohio territory.

AL HOFFMAN A VISITOR

Al Hoffman, who was in advance of the Hagenbeck-Wallace Winter Circus, which closed a most successful season at Rochester, N. Y., January 20, was a Cincinnati Billboard visitor January 24 en route to his home in Burlington, N. C., where he will spend three or four weeks prior to going to the winter quarters of the Hagenbeck-Wallace Circus at West Baden, Ind. Mr. Hoffman will again be twenty-four-hour man with the H.-W. show this season.

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

# FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

## EXCELLENT PROGRAM FOR PENNA. FAIRS MEETINGS

### Well-Known Speakers Will Address County Fair Men at Both Pittsburg and Philadelphia

The Western meeting of the Pennsylvania State Association of County Fairs is being held this week in Pittsburg, January 31 and February 1 being the dates. There is quite an extensive program with well-known speakers prominent in their various lines. The horsemen are represented by Col. Fred Terry, of The Horseman, Indianapolis; Dave McDonald, of Pittsburg, and A. E. Leatherman, secretary of the Union Trotting Association, Philadelphia. Other speakers include Harry White, president, and Bert H. Swartz, secretary of the West Virginia Association of Fairs; Hon. Myers Y. Cooper, president of the Ohio Fair Boys; J. C. Stiers, of the Kansas Agricultural Department; George L. Dobyns, well-known carnival man, and Nat S. Green, fair editor of The Billboard.

The program of the Philadelphia meeting, February 7 and 8, is as follows:

Morning session, February 7:  
Address by President Harry White, of Indiana; Pa.; appointment of nominating committee; appointing the officers to conduct the carnival, attraction and advertising meeting to be held Thursday.

Afternoon session, February 7:  
Secretary's report, J. F. Seldembridge.  
Address of welcome, Richard Weigelt, president of the Philadelphia City Council.

"Racing Rules", A. E. Leatherman, secretary Union Trotting Association, Philadelphia.  
"Exhibits of Agriculture Are Educational at County Fairs", Prof. A. D. Cromwell, West Chester, Pa.  
"Carnivals at the Fairs", Geo. L. Dobyns, New York.

"Racing Department at Fairs", C. Bernard Austin, editor of Trotter and Paer.  
Legislation relative to county fairs.  
Discussion of different departments of fairs—exhibits, tickets, advertising and concessions.  
Presentation of the program for the carnival, attractions and advertising meeting to be held Thursday.

All sessions will be held at the Hotel Loraine.

At the banquet to be held the evening of February 7 Hon. A. F. Dix, Jr., of Philadelphia, will speak on "Legislation for County Fairs", and George L. Dobyns, of New York, on "Pioneers of Carnivals". Vaudeville entertainment will be furnished thru the courtesy of the Wirth-Blumenfeld Fair Booking Association, of New York.

The morning of Thursday, February 8, will be devoted to the meeting of carnival, attraction and advertising men. This will conclude the meeting.

WISCONSIN FAIR MEN TO HEAR PROMINENT SPEAKERS

As this issue goes to press the program for the annual meeting of the Association of Wisconsin Fairs is being made ready for the printer, but is not available for publication in its entirety. A letter just received from A. W. French, secretary of the association, gives the following information as to the program:

Sessions will be held in the Fisk lodgerooms in the Hotel Northern, Chippewa Falls, Wis., February 7 and 8. Among the speakers will be W. H. Snodlinger, secretary of the American Trotting Association, who will speak on "Harness Racing"; W. J. Hatcher, of the Hartford Fire Insurance Company, "Rain Insurance"; O. E. Remy, secretary of the Wisconsin State Fair, "High-Class Entertainment an Essential Part of the Fair Program"; T. L. Betwick, of Madison, State club leader, "Value and preparation of Boys and Girls' Club Exhibits"; Ray P. Spear, publicity director of the Minnesota State Fair, "Service of Billboard Publicity".

In addition to the foregoing there will be fifteen ten-minute talks by secretaries of different fairs in Wisconsin.

The annual banquet will be held at the Hotel Northern on the evening of February 7. The guest of honor will be Hon. L. L. Lenroot, United States Senator.

It is expected that between 200 and 250 delegates will attend the meeting, which Secretary French expects to be the biggest meeting the association has ever held.

### NO SET PROGRAM For Spring Meeting of the International Association of Fairs and Expositions

Don V. Moore, secretary of the International Association of Fairs and Expositions, announces that there will be no set program at the February meeting of the association in Chicago.

In past years the spring meeting has been an amusement meeting pure and simple, but during the past two years there has been quite a bit of business carried over from the December meeting, some of it of considerable importance. This year there will be a meeting of the association's classification committee with a committee of a number of cattle breeding associations.

The association has no other announcements to make at this time, but there is always the chance that something of great importance may come up, and, in any event, the spring meeting is sure to hold much of interest to all fair men.

### PRIZES FOR PLAYS

#### New York State Fair Commission Again To Present Drama at State Fair Little Theater

Syracuse, N. Y., Jan. 27.—Prizes for one-act plays to be given in the little theater at the State fair this year will be offered again by the commission. Prizes announced are: First, \$100; second, \$50; third, \$30, and fourth, \$20. Plays must deal with a phase of country life.

A writer may submit as many as three plays, the announcement says, but can win only one prize. Any person not a professional writer or who has not had a play accepted for production or publication may compete. Knowledge, accurate observation and keen interpretation of the country will count heavily in awarding prizes. C. W. Whitney, State College of Agriculture, Ithaca, has charge of the contest.

### ERROR WAS THE BILLBOARD'S

A regrettable error occurred in the announcement of the annual meeting of the West Virginia Association of Fairs, Wheeling, being given as the meeting place instead of Charleston. This caused a number of amusement men to miss the meeting.

The error was The Billboard's, as Bert Swartz, secretary of the association, in his letter named the Kanawha Hotel, Charleston, as the meeting place, so Mr. Swartz was in no way to blame. The Billboard at all times aims at accuracy, but occasionally an error will slip by in spite of watchfulness.

### ANOTHER 1926 CELEBRATION?

A resolution was recently offered in the House of Representatives at Washington for a celebration in New York City in 1926 of the 150th anniversary of the signing of the Declaration of Independence and the 300th anniversary of the sale of Manhattan Island to the Dutch by the Indians. The resolution provides for five commissioners to arrange for the celebration and appropriate \$250,000. The indications are that nothing will be done to mark the celebration.

### NEBRASKA STATE FAIR Re-Elects Old Officers—1922 Receipts More Than \$150,000

Lincoln, Neb., Jan. 24.—At the closing session of the Nebraska State Board of Agriculture last Wednesday all of the old officers were re-elected for 1923, as follows: President, Chas. Graff, Bancroft; first vice-president, Geo. Jackson, Nelson; second vice-president, E. R. Parcell, Broken Bow; secretary, E. R. Danielson, Osceola; treasurer, W. B. Hanning, Union.

President Graff reappointed the same board of managers.

Secretary Danielson in his annual report said: "Our financial report for the past year will show a deficit of \$4,869.65.

The actual fair receipts for the year were \$131,576.38 and the cash balance on hand the first of the year was \$27,126.57, making total receipts of \$158,702.95. Our fair expenses were \$130,164.34, which would leave us a cash balance of \$28,538.61 at the close of the year. Instead of this cash balance we find a deficit of \$9,960.95. This is caused by taking from our treasury \$32,444.61 for maintenance of the grounds and \$8,144.40 for permanent improvements.

"Your board is doing with this deficit, due to the same conditions, as they have done with those of previous years, namely, borrowing money and giving their signatures in the name of the board. It is not our intention to make a request for reimbursement from the Legislature."

### TENNESSEE FAIRS FIGHT REPEAL OF TAX LEVY

Chattanooga, Tenn., Jan. 24.—The East Tennessee Fair Circuit has gone heartily on record against the repeal of the State levy of one-tenth of a mill to aid fairs. The circuit includes the fairs held in Clinton, Lafayette, Morristown, Newport, Sweetwater, Rogersville and Knoxville.

According to announcement made here today representatives of each of the fairs, together with the official body of the circuit, will go to Nashville on February 3 to make formal protest.

The committee will appear before the Senate finance committee and the ways and means committee.

Other than opposing to the proposed repeal of the State levy, to which the fairs have looked for aid in "pulling thru", the circuit endorsed a resolution moving the abatement and elimination of all gambling devices at all East Tennessee fairs in the future.

### TEMPLE OF CONCORD IS NEW PAIN FIREWORKS SPECTACLE

Pain's Fireworks, Inc., of New York and Chicago, has a new spectacle for 1923, entitled "The Temple of Concord", celebrating the famous peace conference at Washington in 1921-22. The spectacle consists of a magnificent temple effectively illuminated in a novel manner, and which, towards the end of the fireworks program, suddenly bursts into flame. It is said to be entirely novel and different from anything hitherto offered.

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

**Something New**

## HELEN ROSE GIBSON

**The Dare Devil of the Screen**

### HAS OPEN DATES FOR 1923

to Trickride  
at Fairs and Roundups.

Address 925½ E. 11th Street, Los Angeles, Cal.

BOOKED SOLID FROM APRIL 1 TO AUGUST 15.  
NOW BOOKING 1923 FALL SEASON OF FAIRS AND EXPOSITIONS FOR

## THE THAVIU BAND

AND MY NEW AND ORIGINAL MUSICAL SPECIALTIES.  
This is my best offering of high-class musical entertainment during eighteen years before the American public.

A. F. THAVIU, 805 STEINWAY HALL, CHICAGO  
64 East Van Buren Street.

## ROCHESTER FAIR

Rochester, N. H. **Sept. 25, 26, 27, 28, 1923**

Central Companies and Concessionaires wishing to contract for Midway Space communicate with  
E. H. NEAL, Secretary.

## "NO-PASS" FAIR Is Put Over Successfully

### Midland Empire Fair, Billings, Mont., Proves the Plan Is Practicable

Some time ago J. A. Shoemaker, manager of the Midland Empire Fair, Billings, Mont., in a letter to the fair editor of The Billboard remarked, incidentally, that at Billings they had put over successfully a "no-pass" fair. Having in mind some other fairs with which he was familiar, the fair editor was curious to know how such a plan would work, so he asked Mr. Shoemaker to tell other fair men, thru the columns of The Billboard, how he and the other officials of the Midland Empire Fair had accomplished the seemingly impossible. Mr. Shoemaker very graciously consented, and the story of the successful "no-pass" fair is presented herewith:

The Midland Empire Fair is a district fair located at Billings, Mont., and sponsored by Yellowstone County.

For the first six exhibitions there were issued the usual courtesy tickets. It is not claimed that this privilege was abused, but it is a fact that some seasons passes were issued up to the number of 2,000.

With that number of deadheads passing and re-passing the gatesmen both day and evening, for a five-day period, it must be plain to all fair folks that the morale of the gate department was surely bent, if not broken.

This happens largely because of the unnatural inflation of ego following the acquisition of a pass. If the rules provided all passholders must leave their cars and walk thru the pass gate, they would refuse to be thus singled out. If the rules said they must sign an identification blank they did, the first day, but not thereafter, for why should they? The gatesmen knew them—they had probably been thru the same gate five or six times on the opening day. And even a trustworthy gatesman couldn't afford to be in a constant jamble just to have a seemingly worthless rule complied with.

Now, some bystander is likely to speak up and ask why people who accept passes should not be forced to comply with all rules. Let's see who gets these passes: Not John Hunsicker, who has a wife and six children and lives on an upland farm twelve miles from town—he either comes in for a day with his family all loaded in his second-hand jitney or doesn't come because they need the things the four dollars' worth of admissions would buy. Not Hank Rideswield and his cowboys; they come to the fair and stay all week, but they've been saving a couple of paychecks and are the happiest spenders on the lot. Why, if they would find a book of signed passes they would either return it or throw it in the river—they surely enjoy paying their way. Well, who does receive free admissions? Just look over the pass list of any fair and you'll find few of those named are among the patrons who walk to the gate or ride on the 10-cent bus or are owners of low-priced motor cars. On the other hand, you'll find that the same good people who use passes would gladly pay their way. If that was the rule rather than the exception.

When the 1922 Board of Fair Commissioners convened in April of last year, they decided to run a "no-pass" show. Their manager was instructed to work out a plan that would be first of all practical and then merit the approval of the patronizing public.

Here is the solution as it was adopted by our Board of Commissioners: First of all, the Superintendent or Publicity, H. M. Cady, was instructed to pay the regular advertising rates for space in the forty-two papers in the Midland Empire outside of Billings. Some ten days before the opening date of the fair he wrote each of these editors a personal letter, explaining our "no-pass" plan and enclosed two regular season admission tickets which had been purchased by the manager from the treasury department with a regular expense voucher, the amount of which was charged up to exhibition expense. In this letter to the editors they were invited to come to the fair with their wives or to send other representatives for the purpose of securing first-hand information concerning the fair for use in their publications. Insofar as these publishers were concerned, the plan was well received and both during and after the fair the editorial comments from leading papers thruout the district indicated a spirit of helpful cooperation on the part of all of them.

In the speed department the plan was worked out in the same way by the use of the regular season ticket purchased for the superintendent of that department and charged to exhibition expense. In the attraction department the same plan was used, but among concessionaires and exhibitors these season tickets were sold at the regular price. Our employees were furnished with single admission coupon tickets, but all of our commissioners and members of the advisory board purchased the regular season ticket.

Now for the result: For the previous year, 1921, with a five-day fair and about the same total attendance, there were 26,045 general admissions of all sorts; for 1922, with only a four-day exhibition, there were registered 49,444 general admissions and not a single pro-

(Continued on page 80)

J.C. SIMPSON Pres.

C.H. DUFFIELD Vice Pres.

E.F. CARRUTHERS Vice Pres.

F.M. BARNES Vice Pres.

J. ALEX SLOAN Vice Pres.

# WORLD AMUSEMENT SERVICE ASSOCIATION



WORLD'S GREATEST ORIGINATORS and PRODUCERS of AMUSEMENTS and ATTRACTIONS

Successor To

Thearle-Duffield Fireworks Co. F.M. Barnes Inc. United Fairs Booking Assn. J. Alex Sloan-Auto Races.

## ANNOUNCEMENT EXTRAORDINARY Of Particular Interest Fairs, Expositions, Parks and Celebrations

Realizing the benefits to be derived from united efforts, the four leading institutions in the Amusement World, the THEARLE-DUFFIELD FIREWORKS CO., F. M. BARNES, INC., UNITED FAIRS BOOKING ASSN., J. ALEX SLOAN-AUTO RACES, have associated themselves under the leadership of JOHN C. SIMPSON, formerly General Manager of the Eastern States Exposition, with the idea of giving **GREATER and BETTER SERVICE** to the Fair and Amusement World.

The new organization will function under the direction of J. C. Simpson, C. H. Duffield, E. F. Carruthers, F. M. Barnes and J. Alex Sloan as the Board of Directors, and all of the Department Managers, as well as the entire Staffs of each of the uniting companies, will continue to act in their same capacities.

The institutions interested have long been recognized as the leaders in their respective fields and have established a reputation for fair and honest dealing, high ideals, and faithful performance of duty. It will be the policy of the new company to maintain these reputations and further augment its service by acting as a constructive force in all things that will lead to bigger and better conditions in the Fair and Amusement World.

The advantage to be derived in contracting for an entire Amusement and Attraction program with one concern will at once be recognized.

The tremendous saving in time and effort, reduced transportation costs and heavy over-head will be passed on to you in **GREATER VALUES—FINER PROGRAMS—and BETTER SERVICE.**

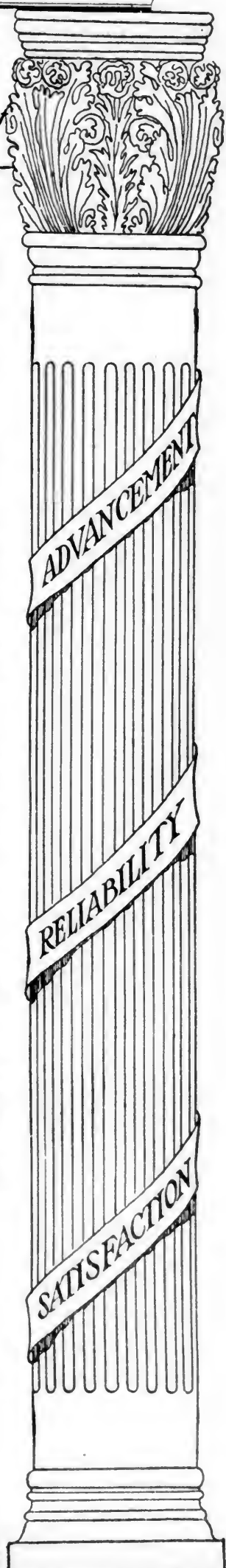
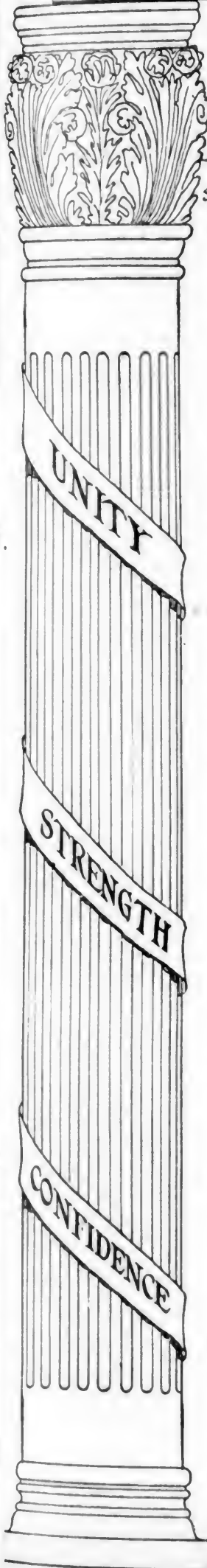
Larger and more diversified lists of attractions will be available—the possibility of unbalanced programs eliminated—single supervision will insure perfect production—wider publicity will be had—expert advice in the conduct of every department of your Fair by recognized authorities. These are a few of the innovations that will be of vital interest.

**ADVANCED IDEAS—PROGRESSIVE PRINCIPLES—SERVICE AND SATISFACTION ALWAYS**

Address of Combined Offices in Chicago Will Be Announced at an Early Date.

UNTIL FURTHER ADVISED ADDRESS  
ALL COMMUNICATIONS REGARDING THE DIFFERENT DIVISIONS  
TO THE SAME ADDRESSES AS HERETOFORE

Please understand that it will be possible to contract for features and attractions individually or collectively as you deem advisable.



FIFTY FAIRS REPRESENTED

At Annual Meeting of Nebraska Fair Managers' Meeting—Excellent Speaking Program

The annual meeting of the Nebraska Association of Fair Managers was held at Lincoln January 15, 16 and 17 in connection with the annual meeting of the Nebraska State Board of Agriculture. At this meeting some fifty county fairs of the State were represented and three very interesting sessions were held. The county fairs of Nebraska have made wonderful progress in the past few years and many of these institutions now have grounds and buildings that enable them to stage some of the best county fairs in the Middle West. Nebraska is fast becoming a fair State. Each year more people are taking a deeper interest in their State and county fairs. This is demonstrated by a very noticeable increase in the attendance at the county fairs the past fall. The prospects for a successful year for 1923 in the fair game are much brighter than they have been for the past two years and a note of optimism prevailed through the three days of the meetings.

This was the fourteenth annual session of the association and a most excellent program was enjoyed. President H. J. McLaughlin opened the Monday morning session with his annual address, in which he pointed out the progress that had been made by the county fairs of Nebraska and predicted that they would continue to increase their usefulness. The report of the secretary-treasurer was followed by an address on "Auto Parking" by C. B. McGee, of Allamogosa. John T. Biglin, of Hastings, gave a talk on "Grounds, Tracks and Improvements". On the Monday afternoon program were Col. H. Ernst, of Auburn, "Building an Auditorium", and Elmer J. Lamb, Tecumseh, "Methods for Increasing Gate Receipts".

Tuesday's program included the following: Morning session: "Boys and Girls' Club Work," Boyd Rist, Beatrice, "What It Takes To Make a Good Fair Secretary", Albert Caughey, Deshler. Election of officers. General discussion. Afternoon: Meeting of the State Board of Agriculture. Evening: Annual banquet at the Lincoln Hotel. This banquet was one of recreation, no speeches being allowed, and it was thoroughly enjoyed by everyone. Artistes from the Orpheum Circuit and moving pictures by the State Conservation Commission were the entertainment features.

Among those who had the entertainment features in charge were: Edward Marsb, of Western Vandeville and Orpheum management, Chicago; Walter Savage, of the Walter Savage Amusement Company; T. W. McMahon, of McMahon Shows; Elwin Strong, of Elwin Strong Attractions; H. Horwager, of Horwager Rides; Mr. Soldener, of Soldener's Monkeys; Ralph Rhoades, of Kansas City; Marcellus, of Sioux City, Ia.; Pan-American Fireworks Company, Waterloo, Ia.; and Alexander Swidler, of the W. V. M. A., Chicago.

Officers elected for the county fair association were: President, H. J. McLaughlin, Doniphan, Neb.; vice-president, E. J. Mitchell, Deshler; secretary-treasurer, W. H. Smith, Lincoln.

Officers elected for the State Board of Agriculture, the organization which handles the Nebraska State Fair, were: President, Charles Graf, Bancroft; first vice-president, Geo. Jackson, Nelson; second vice-president, E. R. Purcell, Broken Bow; secretary, E. R. Danielson, Lincoln; treasurer, W. B. Banning, Union.

Mr. McLaughlin has had years of fair experience, both with his county fair at Grand Island and with the State fair at Lincoln. He is at present a member of the Board of Managers of the State fair. Mr. Mitchell is secretary of the progressive county fair held at Deshler and this year was elected a member of the State Board of Agriculture.

Mr. Smith served his time in fair work with the Seward County Fair and has been secretary of the State organization for many years.

Mr. Graf is serving his second year as president of the Nebraska State Fair and has been a member of the board for twelve years past.

Geo. Jackson is the general secretary of the Neokolls County Fair, held at Nelson, and one of the best county fairs in the State.

E. R. Purcell has served in all capacities

J. A. SHOEMAKER



Mr. Shoemaker is manager of the 214th and Empire Fair, Billings, Mont., which successfully staged a "no-pass" fair in 1922, described in this issue.

Circuit of South Louisiana Fairs Commencing September Thirty, Ending November Seventeen,

Including LaFayette, Donaldsonville, Franklinton, Covington, Hammond, Jennings, Lake Charles. Want Independent Riding Devices, Tent Shows and Concessions. No Carnivals Wanted—Everything Must Come Clean.

Address A. A. ORMSBY, Sec'y, Florida Parish Fair, Hammond, La.

ATTRactions WANTED

Now contracting for our 1923 Fair Attractions. We can offer you a nice route over our circuit of Fairs in Indiana, Ohio, Illinois, Kentucky. Write quick, tell all what you do and send photos. EARL W. KURTZE AMUSEMENT CO., Merchants Bank Bldg., Indianapolis, Ind.

with his home fair in Custer County, at Broken Bow, and has been a member of the State Board of Agriculture for the past eleven years. He is at present serving his district in the State Senate. Mr. Banning is starting his twelfth year with the State board and his third year as treasurer. Mr. Danielson has been a member of the board for the past twelve years, the last six as its secretary. He has been connected with the State fair for the past sixteen years, serving in one capacity or another, and before his election as secretary he took a very deep interest in his own county fair at Osceola.

PERMANENT FEDERATION

Is To Be Formed by Fair Managers of North Dakota at Annual Spring Meeting

Grand Forks, N. D., Jan. 26.—A permanent federation of fair managers is expected to be formed at the annual spring meeting of county fair secretaries and managers to be held in this city March 7. The organization is to be known as the North Dakota Federation of Fair Managers. Altho the county fair managers and secretaries have had a tentative organization and have met each spring for the purpose of arranging dates, attractions and taking up other matters pertinent to their fairs, there has been no permanent organization in North Dakota up to this time.

RAIN INSURANCE

(Paper prepared by C. B. Ralston and read by J. Calloway Brown at the annual meeting of the Virginia Association of Fairs at Richmond.)

The reports we have received from various secretaries in Virginia and through the United States on the subject of rain insurance reflect the wide difference of opinion among fair managers as to the advisability of carrying insurance.

Invariably those who were fortunate enough to win and receive the amount they paid in premiums, or more, are in favor of carrying a full coverage of insurance. On the other hand, those who have invested in this form of insurance and were fortunate enough to have good weather throughout the period of their fair, or not the required amount of rain to enable them to collect their insurance, oppose it. The general opinion of those opposed to rain insurance is that if the fair is to be properly covered by insurance the cost at the present rate is altogether too high, making it almost prohibitive.

In going over the weather bureau statistics at Staunton, Va., I find some very startling facts. To have covered our losses, should we have had rain, in the past ten annual exhibitions of our fair, it would have been necessary for us to carry not less than \$30,000 each year during the period of time in which our fair is held, which is always the first week in September. Assuming that we would have carried the Valued Policy, which is a specific amount for any day or number of days, for twelve hours, insuring against one inch or over of rainfall at \$150 per \$1,000, this would have cost us \$4,500 for each year, or a total of \$45,000 in the past ten years. We would have received from the insurance companies payment for one day, and if this insurance had been equally divided over an average of five operating days each year our receipts from this source would have been \$6,000, which would show a total loss of \$39,000 over the ten-year period.

The Staunton Fair is perhaps an exception, and that vicinity shows an unusually small amount of rainfall for the first week of September in the past years, and I will not advise that you allow this statement to influence you in your decision on carrying rain insurance. I believe that local conditions and circumstances should entirely govern each fair. If a fair is carrying a heavy indebtedness, and is so situated that one or more days' rain would mean bankruptcy, I believe it advisable to carry a reasonable amount of insurance.

There are a number of different forms of rain insurance. Among the most popular, and those forms that are usually used by the Eastern fairs, is the blanket form, covering income from sources named and during the entire time of the fair. This may be made to cover income from such sources as desired, gate receipts, grand-stand receipts, carnivals, etc. The amount of rainfall upon which the policy is predicated is determined by the company. Under this form, if the total receipts from such sources were to fall below the amount of cover bought, by reason of rainfall equating or exceeding the amount of rainfall upon which the policy is based, the company would make up the difference. Under this form it is essential that the principal sum granted be conservative; in other words, it is not advisable to carry in excess of eighty per cent of the receipts which you anticipate, with excellent weather conditions and from the sources you named. The terms last year of aggregate forms of rainfall insurance were:

Hours.....	8	10	12	15
Rainfall, inches.....	.40	.50	.60	.75
Rate.....	4.95	5.84	7.00	8.75

The Valued Policy is perhaps the most popular form. This covers a specific amount for any

day or days during your exhibition, and is sometimes called the straight gambling policy. This form is very simple—you pay a stated amount for each thousand covering a certain number of hours, one or more days, and should the rainfall be the amount agreed on, or in excess of this amount, the amount stated in your policy immediately becomes due. The terms of the Valued Policy are as follows:

- For 8 hours, 1-10 in., \$9.99; 2-10 in., \$6.66.
- For 10 hours, 1-10 in., \$12.51; 2-10 in., \$8.34.
- For 12 hours, 1-10 in., \$15; 2-10 in., \$10.

Perhaps the following tabulation giving detailed information, in reference to rain insurance, for a great number of the fairs of our association, will be of interest to you: Thirty-one fairs carried insurance to the amount of \$292,250, for which they paid \$19,418.53 and collected \$4,950. In order that you may not have the impression that Virginia is the only dry State in the Union is evidenced by the fact that forty-two fairs in the State of Iowa carried last season \$308,550 of insurance. The cost of this insurance was \$35,423.53. The amount they collected was \$17,750, which shows that the fairs of this State paid for their rain protection in excess of the amount received \$17,673.53.

If the information that I have in hand in reference to rain insurance in connection with fairs for the year 1922 is an average year, then I believe we should form a mutual insurance company and carry our own risks.

As a suggestion as to the way in which this company should be operated it seems to me it would be advisable, should we decide to organize a mutual company, that we should charge the same amount as the Hartford and the other companies, in which there is practically no difference in their terms, and after paying all losses the balance if any should be pro-rated among the fairs which carried insurance, with the exception of a small amount set aside as a reserve fund.

Please do not understand that I am advising or even suggesting that we form a mutual company. My only purpose in reading this paper is to bring before you the actual facts as they existed last season.

REAL RACING

Promised Chattanooga This Spring

Chattanooga, Tenn., Jan. 26.—Chattanooga Elks plan to give this city "real" racing, beginning April 14, according to Dr. F. W. Morgan. Plans call for bringing the cream of the racing fraternity now in Cuba here for the week.

If so happens, according to Dr. Morgan, that Chattanooga is admirably located to cure the best. The New Orleans season will close about February 15. From there the strings will go to Mobile for two weeks or so. The Havana, Cuba, races last until approximately April 1, but Dr. Morgan has also received inquiries from there asking about the plans proposed here.

The local Elks plan to have \$300 purses, with one \$500 purse daily. Extensive plans have been talked of to make the week a gala one, to which all Chattanooga and Eastern Tennessee will look forward.

MEXICAN BAND FOR MISSOURI STATE FAIR

Jefferson City, Mo., Jan. 26.—The members of the State Board of Agriculture have elected the following officers for the Missouri State Fair Board, which controls the State fair held annually at Sedalia: President, C. A. Dingle, of Moberly; vice-president, C. D. Bellows, of Maryville; secretary, W. D. Smith, of Sedalia; chief clerk, C. F. Arnold, of Sedalia. Two features have been announced for the 1923 fair, one of them being the triennial convention of the Modern Woodmen of America and the other the procuring of the military band of Old Mexico to furnish the music. The band numbers about fifty pieces. The fair will be held August 18 to 25.

WASHINGTON WANTS PARI-MUTUEL BETTING

Spokane, Wash., Jan. 23.—The Washington Thoroughbred Association will introduce its pari-mutuel betting bill again in the legislature at Olympia, which opened its bi-annual session this week, according to word from J. H. Sexsmith, owner-manager of the Alan race track, fifteen miles east of Spokane. Sentiment is being sounded among Senate and House members with a view to learning how many friends the bill will have. It was defeated after a spirited contest at the last legislative meeting. It passed the Senate at that time.

LARGE BOND ISSUE FOR IMPROVEMENT AT WHEELING FAIR

Wheeling, W. Va., Jan. 26.—Stockholders of the West Virginia State Fair Association, at their annual meeting, re-elected the old board of directors and decided on a \$300,000 bond issue to finance many improvements at the fair grounds this year. The greatest of the improvements will be the erection of another cattle barn, enlarging the grand stand and building of sun seats.

MOHAWK INDIANS PLAN INTERNATIONAL FAIR

An Indian fair, thought to be the first ever promoted in the State, will be held at Hockanburg, N. Y., on the St. Regis Reservation, next summer or fall.

The agricultural extension forces of Canada and of New York have combined to help the Indians of the St. Regis Mohawk Reservation, on the boundary line between Canada and the United States, in their campaign for better farms and homes. An "International Indian Fair" to be held next fall, is proposed as one step in the program. Plans are now being formulated by the Indians, the Canadian agricultural agencies and the extension forces of New York State.

The State College of Agriculture, thru the Franklin County Farm Bureau, and the Canadian agricultural agencies have joined hands with the Indians for a comprehensive program of better farms and homes on the reservation. The first public step in this program was the Indian International plowing contest on October 19. At this novel contest mutual co-operation was urged in speeches by R. S. Abraham, agricultural representative of the Canadian Indian Affairs, and Dr. E. A. Bates, of the State College of Agriculture at Cornell.

Still further to promote the work, this Indian fair has been projected. Chief Moses White, a member of the Reservation Board, has been named president, and John Jacobs, a leading Canadian Indian farmer, has been selected as vice-president; the Rev. Louis Bruce, native pastor of the Methodist Mission, is secretary, and Francis Tafflin, Canadian Indian agent, treasurer. The white village at Hockanburg is in the center of the reservation and its leading citizen, Archie McKinnon, is honorary president of the fair association.

Among the directors from the Canadian section are John McDonald, Mitchell Seymour, Cecil Adams, Mrs. Dick Leaf and Theresa Hops, while Alex White, Louis Cook, Joshua Webster, Mrs. Joseph Torrance and Loran Garrow head departments and represent the American Indian farmers. Alex White, head of the reservation board, a prominent Dairymen's League member, heads the cattle exhibit division, and it is expected that the breeders' associations will show some high-grade stock, as dairying is the chief industry of the reservation.

Inasmuch as this reservation is the home of the sweetgrass basket, the exhibit of this and other women's work, it is expected, will attract wide-spread attention. Harie P. Beals, teacher of agriculture at the St. Regis Mohawk School on the American side, has been selected as manager of the fair.

BAND TOURNAMENT FOR SPOKANE FAIR

Spokane, Wash., Jan. 24.—A band tournament with twenty musical organizations of Eastern Washington, Northern Idaho and Western Montana, taking part, will be a feature of the 1923 Spokane Inter-State Fair, Thomas S. Griffith, president, announces.

The Spokane fair, with the new title of the Spokane Inter-State Fair and Livestock Show, since the merging of the fair with the Western Royal Livestock Show last month, faced a deficit of \$31,000 before the 1923 show can be put under way, Mr. Griffith stated. This will be raised by popular subscription. It is believed.

"NO-PASS" FAIR

(Continued from page 78)

test was heard either before or during the fair. One of the principal reasons for the attitude of friendliness among all patrons was the conviction that everybody was receiving the same treatment and it was a fact that our fair was the most popular of the seven we have had.

This presentation of a "no-pass" plan is not for the purpose of imposing our ideas upon the management of any other exhibitions, but simply in the hope that some organization may be helped thru our experience. It is worth while keeping in mind the fact that we did not print a single free ticket nor were purchases made in any case except those mentioned above, where the recipients of regular admissions were factors in the exhibition organization.

C. B. RALSTON



Mr. Ralston is secretary of the Virginia Association of Fairs, and secretary-treasurer of the Shenandoah Valley Fair Association, Staunton, Va. He has one of the best fairs in the State, and takes a prominent part in the work of the State Association of Fairs.



SAME STAFFS

Will Stay on the Job

World Amusement Service Association Will Make No Changes in Department Heads

Chicago, Jan. 25.—Further information on the activities of the World Amusement Service Association, formed by merging of the United Fair Booking Association, F. M. Barnes, Inc.; the Theatre-Duffield Fireworks Company and J. Alex Sloan, as announced in The Billboard last week, was given this publication today.

It is emphasized that the same department heads and staffs will stay on the job. Frank Duffield and James Cunliffe, of the Theatre-Duffield people; Sam J. Levy, of the United Fair Booking Association; Mike Barnes, of F. M. Barnes, Inc.; and G. Hoffdovsrd, associated with J. Alex Sloan, all will remain with the merged association as departmental managers, together with their respective staffs, employed under the former conditions.

All of the men named above have had long and mature experience in developing their respective fields. Each of them will, in the future, throw his efforts into the same territory where he has in the past built up friendships, prestige and made a success for his firm. The merger has assembled a notable group of men who have analyzed their particular calling and responsibilities until they have become masters of both their field and their possibilities of service. It is likely that no other set of men in the entire outdoor amusement world is more widely or favorably known in their respective spheres of action than the ones above named. The merger above referred to gives each of them a base for larger achievements in the future and the ability to offer greater opportunities to the trade that buys amusements and entertainment.

According to the owners the new organization is starting into the field with a degree of enthusiasm and confidence that was not possible when they were separate units. Already, they say, the predicted possibilities incident to the merger are opening up with gratifying speed and substantial promise.

SAVANNAH DATES SET

Plans Made To Develop Grounds as Amusement Park

Savannah, Ga., Jan. 25.—October 15-20 has been definitely selected as the week for the coming season of the Tri-State Exposition at a meeting of the executive committee. The gathering was called by S. N. Harris, chairman, to consider general activities for the coming year.

For the purpose of expanding the scope of the Tri-State Exposition a resolution was adopted requesting the Board of Trade management to secure the co-operation of the fairs in Savannah's trade district. The dates of the Savannah fair will be considered when the directors of the various county fairs meet to decide the time for their respective exhibitions. The idea is to have the Tri-State Exposition the only fair in operation in this district during the week designated.

Preparation of the baseball diamond in the infield of the race course will be started. It is planned to make this the inception of a movement to develop the exposition grounds into a vast amusement park which will contain facilities for all sports. Extensive plans are now being formed by Manager B. K. Hanaford.

Another feature that will help to arouse interest in the exposition is the creation of a board of honorary vice-presidents, the members of which will be drawn from each county of Savannah's trade district. W. A. Johnson, vice-president, was elected president of the honorary body. One prominent man from each county will be appointed on this board.

The following attended the meeting: S. N. Harris, chairman; A. W. Morehouse, president; W. A. Johnson, vice-president; C. P. Rowland, C. G. Wilkins, Thomas Purse and D. A. Byck.

IMPROVEMENTS PLANNED FOR AUBURN (N. Y.) FAIR

Auburn, N. Y., Jan. 24.—Many chances are contemplated for the grounds and buildings of the Seneca County Agricultural Society before the opening of the county fair next August.

The horse and cattle sheds will be rebuilt and made modern and a large horse barn, capable of housing more than two dozen horses, will be erected. Roadways, walks and minor buildings, which will also be completed, will greatly add to the beauty of the grounds.

Arthur W. Hoy was re-elected president of the society. Vice-presidents chosen were W. Clinton Kimen and Joseph Meeves, of Waterloo; secretary, Wilbur Hilt; treasurer, F. F. Stewart; and race secretary, George Collins, of Waterloo.

RACING ASSOCIATION MEETS

Kewanee, Ill., Jan. 26.—The Central Illinois Trotting and Pacing Association held its annual meeting here with seven cities of the circuit represented, but only tentative dates for the fall fairs were set. The Kewanee District Fair Association was host to the delegates at a noon luncheon. Officers were elected as follows: President, Theodore Boltzmann, Cambridge; vice-president, F. E. Wilson, Kewanee; secretary, J. P. Brady, Kewanee.

MARION (IA.) FAIR ASSURED

Marion, Ia., Jan. 26.—The citizens' committee raising funds for the Inter-State Fair has reported that the 1923 show is assured. In two hours pledges for \$2,000 to repair present buildings and erect a new stock pavilion were secured.

The Billboard DATE BOOK

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FAIR ELECTIONS

Summit County Agri. Society, Akron, O.: President, V. T. Bender; vice-president, H. Hammond; treasurer, Gus Selbering; secretary, M. H. Warner.

Independence Fair Assn., Independence, Mo.: President, J. Allen Prewitt; vice-president, H. W. Rummel; treasurer, A. W. Searcy; secretary, Thos. S. Cole.

Reading (Pa.) Fair: President, W. Harry Orr; vice-president, H. Ermentrout; secretary, John H. Thamm; asst. secretary, Wm. M. Hartenstein; treasurer, Theo. M. Keppelman.

Erie Exposition, Erie, Pa.: President, M. Schaffner; vice-president, E. E. Knobloch; treasurer, R. J. Moorehead; secretary and manager, Frank Baeder.

Clark County Fair, Springfield, O.: Secretary, C. A. Steel, to succeed Elmer E. Jones, resigned.

Franklin County Agri. Society, Malone, N. Y.: President, Wm. H. O'Brien, re-elected; vice-president, L. E. Westcott; secretary, Stephen M. Howard; treasurer, Frank J. Robinson; race secretary, W. J. Mallon.

Richwood Fair Company, Marion, O.: President, Bent Sinker; vice-president, Henry Adams; treasurer, J. S. Matteson; secretary, D. E. Ogan.

Allen County Fair, Lima, O.: President, Chas. F. Sprague; vice-president, M. L. Hoeder; treasurer, Ed Youngpeter; secretary, G. Dale Creeman.

Joliet, Ill.—M. A. Stitt, Verona, succeeds Fred Harford, Verona, as president of the Grundy County Fair Association. Other officers are: M. H. Wilcox, Mazon, vice-president; F. A. Murray, Mazon, secretary; I. N. Misoner, Mazon, treasurer; E. S. Strong, Mazon, general superintendent.

Columbus Junction District Fair Association, Columbus Junction, Ia.: R. S. Johnston, president; W. H. Dean, vice-president; J. E. Jensen, secretary; E. T. Shellaharger, treasurer.

Henry County Agricultural Association, Cambridge, Ill., in its annual meeting elected the following officers: President, C. P. Rimer, Galva; vice-presidents, L. E. Tellen, Cambridge, and J. A. Bradley, Geneseo; secretary, R. A. Bloomgren, Cambridge; assistant, F. R. Rogers, Cambridge; treasurer, Frank Wilson, Cambridge.

Spencer, Ia.—Roy G. Webb, who has been president of the Clay County Fair Association ever since the present organization took over its management six years ago, was re-elected

at the annual meeting this week. A new agricultural building is principal improvement project this year.

Oneida County Agri. Assn., Oneida, N. Y.: President, Frank J. DeBisschop; vice-president, Jay Kilbourn; treasurer, S. E. Townsend.

Vernon Agri. Assn., Vernon, N. Y.: President, Wm. Spaulding; vice-president, John Morrison; secretary, Geo. L. Bowers; treasurer, Jacob Helvig.

Medina County Fair, Wadsworth, O.: President, H. C. Hdrbut; secretary, F. M. Plank.

The Agricultural and Liberal Art Society of Rensselaer County, Nassau, N. Y.: President, George L. Frost; vice-president, David L. Lynd; secretary, James A. Kelley; treasurer, Edgar Rowe.

RACING TO BE FEATURE OF NORWICH (CONN.) FAIR

Plans for the 1923 fair were discussed at a recent meeting of the executive committee of the New London County Agricultural Society, Norwich, Conn., at which nine of the twelve members were present.

From all indications the fair of 1923 will see some of the fastest racing ever scheduled at the fair grounds by the society as Speed Secretary Bailey has arranged to offer several \$1,000 purses for stake races. Already word has been received from owners and trainers of fast horses stating that they intend to make Norwich during the fair this year and race their horses in these events.

The best of vaudeville acts are to be secured, a midway of a varied number of entertainments signed up, and everything possible is to be done to make the 1923 fair bigger and better than any fair held previously at the grounds of the society.

The fair will open as usual on Labor Day, Monday, September 3, and continue thru the 4th and 5th.

LANCASTER (PA.) FAIR WILL IMPROVE GROUNDS

Lancaster, Pa., Jan. 25.—At the annual meeting of the Lancaster Fair Association held recently it was decided to make several improvements on the grounds, including the building of a new cattle barn and an addition to the poultry buildings.

Last year extensive improvements were made and as a consequence the 1922 fair was the largest and most successful the association ever held. The outlook for 1923 is mighty encouraging, according to Secretary J. F. Seldomridge.

Officers elected at the annual meeting were: President, Marvin F. Bushong; vice-president, Charles G. Watt; secretary, J. F. Seldomridge; treasurer, People's Trust Co. Dates for the fair are September 25-28, inclusive.

GEORGIA WORLD'S FAIR PLANS GOING FORWARD

Plans are rapidly going forward for the Georgia World's Fair and Maritime Exposition which it is proposed to hold in Savannah, Ga., in 1928. Mills B. Lane and C. S. Ucker, chairman and vice-chairman, respectively, of the commission appointed at the last session of the State Legislature, have been actively engaged for some time in arousing interest in the undertaking.

This exposition will be in celebration of the anniversary of the sailing from the port of Savannah of the first ocean-going steam vessel to plough thru the waters of the Atlantic ocean, the vessel's maiden trip having been made to Liverpool.

The commission appointed to make plans for the undertaking is comprised of fifty well-known representative business men of Georgia. The idea in holding the exposition is ultimately to build up the vast back country adjacent to Savannah, and altho a large amount of money will be necessary to state the affair the officials feel confident that with the proper interest on the part of the people of Savannah and Georgia it can be made a success.

In order that a thorou survey may be made of the situation a man experienced in the management of large fairs is being sought to look into this feature.

Mr. Lane and Mr. Ucker state that three men are now in view.

One of the men was the manager of the San Diego Exposition, and the other two were connected with the management of the San Francisco Exposition.

Whoever is selected will be told to make the survey, and the commission will be governed strictly by his recommendations.

The commission has a small fund appropriated by the city councils of Atlanta and Savannah to defray the expenses of the survey.

STAKE RACES ELIMINATED

Sandusky, O., Jan. 26.—Stake races are to be eliminated insofar as future Erie County Fair speed cards are concerned. Fair board members are agreed and promise to take necessary action when they meet again.

It is contended against the stake race that it has no place on the county fair program owing to the fact that entries as a rule are few, and as a result they fail to attract any more interest than the ordinary class events.

The fair board members say that the stake races have cost the Erie County Agricultural Society considerable money that might have been saved since they were introduced here two seasons ago.

JACKSONVILLE FAIR TO BE HELD AGAIN

Jacksonville, Mo., Jan. 25.—At an informal meeting held here by the business men of this city it was unanimously decided that the Jacksonville fair should be held again next year. A call has been issued for a formal meeting to which the business men, professional men and farmers of Jacksonville and vicinity will be invited and at which time committees will be appointed to make the necessary arrangements for the fall event. Jacksonville seeks to make the fair larger and better this year and for that reason it was decided to get an early start, so that exhibitors would know what to expect and so that the arrangement committee can get the attractions it desires before all are booked up.

ADVANCE SALE OF TICKETS

(A paper suggested by E. K. Conyer of the Marion [Va.] Fair, prepared by C. E. Italston of the Stannton [Va.] Fair and read by Edw. V. Breden at the annual meeting of the Virginia Association of Fairs at Richmond.)

A large advance sale of season tickets is the best form of gain insurance. Not many years ago advance sale of fair tickets at a reduced price was looked upon by the average fair manager with a great deal of disfavor. Many fairs are now conducting an advance sale of tickets at reduced prices and, with few exceptions, they have found it good policy not only from an advertising standpoint, but it

(Continued on page 82)

FAIR FACTS AND FANCIES

(Our Slogan for 1923: "The Fairs Are Getting Better and Better")

After having abandoned the Saturday fair last year, the Hancock County Fair Association, Findlay, O., has decided to restore it. The fair will open on Wednesday and continue for the balance of the week.

May Irwin, noted actress, and her husband, Kurt Elsfeldt, braved the Northern New Year blizzards to take a blooded cow from New Jersey to their summer home near Clayton, N. Y. The animal, Laura Artemesia the Second, was grand champion at the New York State Fair in 1919 and at Detroit the same year.

C. W. Riggs, president of the Marion, Ia., Inter-State Fair, and Mayor of Marion, has started a fund-raising committee to work to finance improvement of the fair grounds, repair buildings and provide for new stock barns.

charge of local men, according to announcement of Sheriff Paul Lyden. "If outsiders attempt to step in and commercialize the sport I will not permit it," he says.

Having staged the first fair with encouraging success, the directors of the Tazewell County Fair Association, Morton, Ill., anticipate an extensive building program for this year. Their financial campaign has been very successful and deficits of the first year can readily be retired.

Directors of the Mercer County Fair, Aledo, Ill., will be unable to construct any new buildings this year because of finances of the organization but have ordered removal of the bleachers west of the grand stand to connect with that structure and to cover the seats as protection of the crowds. Mike O'Day, several years superintendent of the fair, was reappointed.

A county fair for Decatur, Ill., has been listed upon the 1923 activities of the County Farm Bureau by E. H. Walworth, the county farm advisor. The fair is being urged to assist live stock breeders improve their stock and the recent success of a small exhibit in this field was cited as indication of the probable success of a greater project.

ANNUAL MEETINGS

Of State and District Associations of Fairs

- Pennsylvania State Association of County Fairs, Western meeting, Seventh Avenue Hotel, Pittsburgh, January 31 and February 1; J. F. Seldomridge, secretary, Lancaster, Pa.
- Pennsylvania State Association of County Fairs, Eastern meeting, Hotel Lorraine, Philadelphia, February 7 and 8; J. F. Seldomridge, secretary, Lancaster, Pa.
- International Association of Fairs and Expositions, spring meeting, Auditorium Hotel, Chicago, February 21 and 22; Don V. Moore, secretary, Sioux City, Ia.
- International Motor Contest Association, Auditorium Hotel, Chicago, February 19.
- American Trotting Association, Auditorium Hotel, Chicago, February 20; W. H. Smolinger, secretary, Chicago.
- Colorado County Fairs Association, Rocky Ford, Col., February 16 and 17; J. L. Beaman, secy., Pueblo, Col.
- Illinois Association of Agricultural Fairs, Orlando Hotel, Decatur, Ill., February 7 and 8; B. M. Davison, secy., Springfield, Ill.
- Association of Wisconsin Fairs, Hotel Northern, Chippewa Falls, Wis., February 7 and 8; S. A. W. Prohn, secy., Wausau, Wis.

Other association meetings will be listed as the dates are announced. Secretaries of State, District and Racing Circuits are invited to send notices of their annual meetings, to be included in this list.

# PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

## BIGGER AND BETTER WILL BE LUNA PARK FOR NEW SEASON

### Improvements Costing \$150,000 Being Made at Famous Coney Island Resort—A. B. Wallace Continues as General Manager

The Luna Amusement Co., operating Luna Park in Coney Island, N. Y., is spending over \$150,000 in alterations and improvements.

The Palace of Joy, formerly the Old Sea Beach Palace, has been added to Luna and is being altered so that there will be two entrances thereto from the park and two from Surf Avenue. The swimming pool in the Palace of Joy is claimed to be the largest indoor salt-water pool in the world. Fresh salt water will be inducted into the pool twice daily, thru the Luna Amusement Company's own section pipes, running underneath Surf Avenue, from the pool to the Atlantic Ocean. A new venture, being built in what was formerly the Palace Boxing Arena, will be the Pit, a novel mammoth fun house.

Three rides and show buildings have been razed to make appropriate entrances for the swimming pool and the Pit.

The Battleship Recruit, that stood for many years in Union Square, New York, before being moved to Luna, will pass into oblivion, and in its place will be the Toboggan, for which "mountains" are now being built.

A new circus stage and grand stand, seating 3,000, is being erected. The stand will be in the form of a stadium, with the stage set in the center, enclosed by seats.

\$500,000 AMUSEMENT CO. IS PLANNED FOR CITY IN IDAHO

### Coeur d'Alene May Become a Leading Summer Resort of the Northwest, Starting This Year

Spokane, Wash., Jan. 24.—Plans have been launched to make Coeur d'Alene, Id., one of the most attractive resorts in the Pacific Northwest. Coeur d'Alene is about thirty-five miles due east of Spokane and a concrete highway has just been completed to that city. Located on Lake Coeur d'Alene, one of the largest freshwater bodies in the Northwest, the city has always been known for its annual regatta and for its attraction for summer cottage seekers.

"We propose to form a \$500,000 amusement company for the purpose of building a pier out into the lake with all the equipment of a Coney Island," stated George C. Reeder, editor and publisher of The Coeur d'Alene Daily American, in an interview here recently.

A beautiful scenic drive of forty miles along the lake will be completed in time for use by summer tourists this year. We are in touch with several California winter hotel resort owners and are trying to interest them in building hotels at the lake. Our lake is the greatest in the Northwest with every facility and not at much disadvantage as a mosquito or a fly.

"It is proposed to build a concrete wall all around the lake front in the city to the regatta ground. Engineers and architects are working on plans, including such details as cafes, casinos, dancing halls, bathhouses, swimming pools and other amusement features. Plans for the hotel accommodations are to have a line of resorts fronting on the lake equal to anything at famous outing places. Communication is being carried on with California owners by the Coeur d'Alene Chamber of Commerce."

### PAXTANG PARK TO UNDERGO BIG CHANGE FOR NEW SEASON

### T. B. Kerstetter Will Replace Old Rides and Add Dances to Harrisburg Resort

Harrisburg, Pa., Jan. 26.—Harrisburg's leading summer amusement center, Paxtang Park, is being completely renovated by its new lessee, T. B. Kerstetter, of Newark, N. J. For the past twenty-eight years the park has been operated by the Harrisburg Railway Company.

The old merry-go-round, whip, coaster flyer and rides of lesser importance are being razed. New and larger ones will replace them.

A dance hall also is to be constructed. Hereafter the park has been without a dance pavilion. A larger swimming pool will supplant the old one, which has long been regarded as inadequate. Additional equipment will be installed for canoeing parties.

Mr. Kerstetter plans to operate the park theater. It was not used last summer for the first time in years.

### BASEBALL AT NATATORIUM PARK

Spokane, Wash., Jan. 25.—League baseball will again be a feature at Natatorium Park this year, thru the definite organization last week of the Spokane City League, with four clubs assured and promise of two more being added before the season opens. Natatorium is the principal amusement park in this territory.

A. B. Wallace continues as general manager of Luna, and Herbert Evans will again be amusement manager, making his fifth successive year in this capacity, a record for the park.

Mr. Evans has booked John Robinson's Military Elephants for the 1923 season, as feature act of the circus.

Arthur Pryor's Band will again furnish the music for Luna's patrons, and the management announces that, as a tribute to Mr. Pryor, they are building a new band stand, which will be a complete reproduction of the stand in which his well-known organization holds forth each winter at Miami, Fla.

### FROG GAME GAINS FAVOR

A representative of The Billboard recently visited the new quarters of the Paramount Amusement Device Corp., in Court Square, Brooklyn, N. Y., and was greatly impressed with the improved pneumatic type Frog Game which he saw demonstrated. Capt. C. R. Boone, now president of the company, stated that results received from advertising in The Billboard have been most gratifying, and he expressed optimism for business this year. Fred E. Nader and A. Blinfert are no longer members of this corporation. Its members, in addition to Capt. Boone, are Charles T. Clauson, vice-president, and David Scholze, secretary-treasurer.

### TO START CHICAGO ZOO SOON

Chicago, Jan. 20.—John T. McEntee, president of the Chicago Zoological Society, announces that actual work on the construction of the Chicago Zoological Park will begin as soon as spring weather softens the ground. Mrs. Edith Rockefeller McCormick donated the property for the park, which is located near Riverside, on the west bank of the Desplaines River. The association has 140 members.

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



### SPILLMAN ENG. CORP.

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**SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 48-FT. PORTABLE CAROUSSELLES, 50 FT. AND 60-FT. PARK MACHINES.**

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### FOR SALE—TORPEDO GAME

For Amusement Park. Will sell for \$110. Can be seen. P. FREITAG, 270 W. 136th St., New York City.

### 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.

### IMPROVING THE OAKS

Additions and Renovations of Park in Portland, Ore., To Cost \$28,000

Portland, Ore., Jan. 26.—Improvements costing \$28,000 will be made at The Oaks, local amusement park, for the coming season, according to Manager John F. Cordray.

Some of the country's leading bands, it is announced, have been engaged for free concerts. Members of the orchestra who play for the free dances in the Auditorium will be arranged in a floating stand in Chutes Pond. The novelty of this feature will be enhanced at night with special light effects playing on the spectators. As a particular delight for the children who attend the many picnics at The Oaks, it is planned to provide duck and pony shows, Punch and Judy and clown acts. Monkey Mountain, which proved very popular last year, will be trebled in size. Up-to-the-minute equipment, including new bathing suits, is proposed for the Willamette River beach.

### GLOBE TICKET COMPANY'S NEW COAST PLANT IS A SUCCESS

Philadelphia, Pa., Jan. 27.—The Globe Ticket Company, of this city, announces that its branch factory, which opened New Year's Day in the Westinghouse Building, 420 S. San Pedro street, Los Angeles, Calif., is meeting with great success. Establishment of the branch, which is a complete unit, turning out all classes of tickets on short notice, was made necessary by the great increase of the company's business during the past two years. It is in charge of C. M. MacAllister, who was prominently identified with the office here for several years. Reports show that the Los Angeles plant is providing the same brand of service that has been the standard of the Globe Ticket Company in Philadelphia for over forty years.

For some time previous to the San Francisco earthquake and fire the Globe Ticket Company had a factory in that city, but it was destroyed during the big disaster and never rebuilt. John A. Beck, who managed the Golden Gate plant, has continued as the Globe's representative there. Being a native son, Mr. Beck is well known among the trade on the West Coast.

### NEW DRESS FOR 1923

To Be Presented at Broad Ripple Park, Now Controlled by Old Concessionaires

Indianapolis, Ind., Jan. 27.—T. R. White, secretary of Broad Ripple Park, Inc., announces that no graft, hawking or hallyhoosing concessions or shows will be permitted at the local resort this year. He also explains that considerable new equipment will be added and the grounds further beautified for the coming season. Broad Ripple Pool, one of the largest of its kind in the country, will again be the scene of championship swimming meets during the summer, it is said.

Until last year Broad Ripple Park was owned and operated by the Union Traction Company. It is now in the control of men who, for the most part, have conducted concessions at the park for the past ten to twenty years.

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

### FISHING CONTEST OBSTACLE RACE KENTUCKY DERBY

The Declared Winners for 1923. Terms to reliable parties.

**KENTUCKY DERBY CO., Inc.** ARNOLD NEBLE 108 John St., New York City  
President

Will soon have important announcement to make.

### STARLIGHT AMUSEMENT PARK

E. 177th St. New York. Largest and Finest Resort. NEW YORK CITY

New Sites Available For **BIG DIPPER, VIRGINIA REEL, WATER CHUTE**

Food, Drink and Game Stands Being Let For 1923.

All offers to **CAPTAIN E. WHITWELL, General Manager**

### DODGEM RIDE

It holds your patrons on account of its interesting, mysterious and thrilling features. The only Riding Device with this combination. Patented and guaranteed. Write for testimonials and liberal terms.

**STOEHRER & PRATT DODGEM CORP.**  
706 Bay State Building, LAWRENCE, MASS.

TO OPEN  
APRIL 30th  
1923

## WHITE CITY PARK

### LITTLE ROCK, ARK.

TO OPEN  
APRIL 30th  
1923

The only Amusement Park in the city of Little Rock—the nearest one sixty miles. Forty acres of shade. Street cars lead and unload inside grounds. 60 fairs. One of the largest and best outdoor Swimming Pools in the Southwest, built last season. Large Dancing Pavilion. Theatre. Skee-Ball Alley. Aerial Swing. Shooting Gallery now in park. WE want new, up-to-date Riding Devices of all kinds, such as Dodgem, Old Mill, Ferris Wheel, Miniature Railway, Coaster and Whip. FOR SALE—The following Concessions: Pop Corn and Peanuts, Shooting Gallery, Peewee Arcade, Merry-Go-Round, Novelties, Candy, Soft Drinks for entire park. State full particulars in first letter.

O. B. BLANKINSHIP, President and Manager, Box 655.

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.

# 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

JUST OUT The ONLY GAME

that can take the place of the CORN or KENO game which operated so successfully last season. THE PUZZLE is strictly a GAME of SKILL. Is indorsed by PARK, FAIR and CIVIC ASSOCIATIONS.

THE PUZZLE

is the only GAME on the market whereby TWO attendants can handle 40 to 100 PLAYERS in two minutes with only one winner in each GAME, being SKILL from START to FINISH.

Park Owners and Concessioners

who are accustomed to handling BIG MONEY, YOU are invited to pay us a visit and see this wonderful GAME of SKILL and learn of its earning capacity at low cost of operation. This PUZZLE should be seen to be appreciated.

A new and original GAME of SKILL whereby 40 to 100 PLAYERS SIT DOWN in a friendly contest. No mechanism to get out of order. Simple to install and is shark-proof, but fascinating. This GAME far surpasses the earning power of corn or keno games, and its average gross receipts per week run \$2,000.00, thereby netting its owner a BIG income.

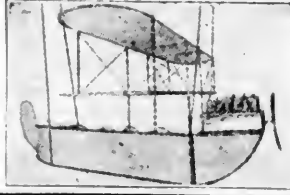
WALKER AMUSEMENT ENTERPRISES, Alliance Bank Building, ROCHESTER, NEW YORK

Passing of Thomas L. Stine

Many park and amusement men will deeply feel the loss of our old friend, Thomas L. Stine, who died in Baltimore, January 11, 1923.

He was born September 28, 1857, at Roberts-ville, Md., the son of Josiah and Elizabeth Stine. Besides operating rides at Holchester Beach, Gwyn Oak Park and Wonderland Park, near Baltimore, he was sole owner of Altoona Beach, one of the most beautiful water front places on Stony Creek, a tributary of Chesapeake Bay.

The funeral services were conducted by Revs. Young and Beattie, of Bethel U. H. Church, at Roberts-ville. Interment was in Roberts-ville Cemetery. His son, appointed administrator of the vast estate, grew up with his father's business and will conduct it.



H. F. MAYNES' New Caterpillar \$28,323.83 in 9 weeks

The World's Greatest Rides Have Beaten All Except the Biggest Coasters. The Original Traveler SEAPLANE JOHN A. FISHER'S Joyplane Butterfly. No Park complete without it. Carried \$152 in one day. Greatest thriller yet devised. Often beat a built cost in ten weeks. Prettiest Ride ever seen. Earned its cost in ten weeks. Beaver Falls, Pennsylvania.



DANCE HALL, CONCESSIONS, BUNGALOWS, BOARDING HOUSES AND RESTAURANTS FOR RENT

On the Boardwalk, Keansburg, N. J. New Point Comfort Beach Company

PARK MANAGER INVITES OFFERS

A real park man. Knows every branch of business. Hustler, with original ideas. Publicity, Book Attractions, Concessions, Races, Excursions, Outings, Picnics, Celebrations. I wake up the dead. A real producer of special big days. Address: BOX D-4, care Billboard, Cincinnati, Ohio.

A real ice-skating party was staged last week in Hollywood by Allen H. Huber and Dorothy Phillips as host and hostess. It took place on one of the big stages at the United Studios. It originally was used for the filming of the story, "The White Frontier", and the party was put on as the scenes were finished. It was a real treat for those who attended.

Wm. Ramsden, Jr., has the fever and is building a handsome residence in Santa Monica. Bill expects to have his housewarming about the first of March.

Watt L. Parker, well known in advertising circles in the East, has been added to the Warner Brothers' staff in New York. He will be in charge of the advertising.

The sight of The Billboard automobile around the city of Los Angeles is creating quite a stir among the showmen and those of its readers most interested. It appears every Friday afternoon and announces that the Billboards of the current week are on all news stands.

Grauman's Million-Dollar Theater will be closed for a period of two weeks upon the opening of the new Metropolitan Theater. This will be done to permit the Grauman staff to work out a new policy of interior decoration for the theater. The policy will be changed from continuous to twice-daily performances.

Harry Susman, who furnished the balloons for the feature balloon dance of the showmen's recent ball, is receiving many offers for next season.

Sada Cowan has been engaged by Famous Players-Lasky Corporation to adapt and write a number of special stories for Paramount Pictures, according to announcement by Mr. Lasky. Miss Cowan recently returned from a trip around the world.

Bessie Clayton's dance revue at Loew's State Theater here has created a new sensation, and the management of the theater has decided to stage more of these New York features from time to time.

A Corson dropped into the showmen's headquarters last week for a visit and now

the association headquarters has ten bright, new, shining cuspidors.

Work on Warner Brothers' new addition to their studio is going forward at amazing speed. The foundation has been laid and the structure should be started within a week. It is hoped to have it finished by the first of March.

John M. Sheesley arrived in Los Angeles again last week for an indefinite stay. He says that it is cold in Milwaukee and that Mrs. Sheesley, who is with him, is enjoying the trip immensely.

Mel St. Clair has started production at the Film Booking Office Studios on "The Call of the Wild", the sixth adaptation of H. C. Witwer's well-known "Fighting Blood" stories. George O'Hara is featured.

Chas. Chrysler is getting ready to again make his summer home at the Venice Beach. Charles will not stay in Los Angeles during the summer. No, sir!

Edwin Carew has leased space at the United Studios for production of his forthcoming First National picture, "The Girl of the Golden West".

Mark Hanna, of Atoha Park in Honolulu, is to reach Los Angeles this week to spend some time with Mrs. Hanna, who is not in perfect health. He reports that the winter season at the park has been successful in every way.

Willard Louis has been signed by Universal for a role in the forthcoming Universal-Jewel, "Up the Ladder".

Mr. and Mrs. Curtis Ireland, after a four months' stay visiting Col. Wm. Ramsden in Venice, left last week on their return trip to Florida. It is expected they will return next fall.

The Western Fair Association concluded an all-day session at Sacramento January 16, and elected the following officers for the coming year: W. W. Van Pelt, of Riverside, president; W. L. Douglas, of Stockton, vice-president; Charles W. Paine, of Sacramento, secretary-treasurer. Other business before them

was the setting of dates for State, county and district fairs.

John T. Backman has been receiving many requests for his services for the coming year with circuses ranging from two cars up to twenty-car shows. They almost got John deciding to go out the coming summer again.

Huntington Beach, Calif., has completed plans for the erection of a new \$50,000 theater to seat 700 people. Work on it is to start immediately.

Sam C. Haller, president of the Pacific Coast Showmen's Association, is active among the amusement men of the Coast and was presented with a life membership for his work at a recent meeting.

Chinatown, Los Angeles, is soon to support a full-fledged Chinese opera company. Rehearsals are completed and "The Yellow Tiger" will leave this week for Mexicali. Twenty-five Chinese actors and singers will bring to the 6,000 Orientals across the border their first native entertainment. The opera company's special permit from the Federal Immigration Department calls for its return to the United States in a month. Back in the United States, the players will open their season in Los Angeles.

The Pacific Coast Showmen's Association will begin February with a membership drive that is expected to result in adding 1,000 members to its roster. The prizes will be elaborate and profitable for each member to work for. The campaign will extend to the entire country and a home for aged showmen will be one of the features of the drive.

William Orlandom, popular character actor, has signed a long-term contract with the Goldwyn Studios. He started pictures in 1918 and has appeared in many productions, including Nazimova's "Camille". He comes from a family of actors for generations back.

The death of George W. Fairley has been a great shock among his friends and acquaintances on the Pacific Coast. A man in every inch of him, it was unbelievable that his act was a fact until confirmation of it had really reached us here. The writer has always held him as a living example of a real showman, and his honesty of purpose and sincerity of good will among men had endeared him to all alike.

The opening of the new Grauman's Metropolitan Theater at Sixth and Hill is set for January 26. Every new device for the comfort of its patrons has been installed, and the opening is to be very elaborate. The opening program, as announced, follows: Dedication ceremonies, introduction of film and stage favorites, "Tannhauser", with 100 musicians and 500 voices; 100 California beauties in colossal surprise, "Ave Maria", by forty violinists and eight harpists; the famous Wright ballet with twenty-five dancers; "Warrior's Pennsylvania", singing syncopationists; graduates, star solo dancers, Henry Murtagh at the thousand-throated organ, Gloria Swanson in "My American Wife", a Paramount picture.

Ivan Snapp arrived home from the East last week. He has already got his show well under new paint and repair for the coming Orange Show, and it is expected that this year will be greater than ever.

For the first time in many months only four companies are at work, where the units were working ten days ago at the Paramount West Coast Studios. Five companies just completed their work on "The Tiger's Claw", "Bella Donna", "Mr. Billings Spends His Time", "The White Flower" and "Racing Hearts". The four unfinished productions are "Grumpy", "The Trail of the Lonesome Pine" and two others.

J. L. (Judge) Karnes will be the first of the local showmen to leave for his summer work. He will go on to Chicago about the middle of February and from there direct to San Antonio to join the only Wortham Show of 1923.

The Goldwyn Pictures Corporation, at Culver City, is showing much activity these days and a resume of its announcements is interesting: Signed King Vidor on a long-term contract. (Continued on page 84)

Venice Pier Ocean Park Pier Santa Monica Pier LOS ANGELES WILL J. FARLEY, Venice Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Calif., Jan. 22.—There was nothing of startling character in the programs here last week. The general trend of business is good. The vandeville houses are packing them as usual and the few dramatic shows are doing a business that in some localities would seem capacity. In the picture theaters the showing of many new films that are interesting and of the better sort has had the effect of stimulating the entire field. "Robin Hood", still running at tiramano's Egyptian Theater is entering its seventeenth week and still a heavy demand for seats. Mary Pickford, in the new "Tess of the Storm Country", is giving all runs as a race as the picture is still in the loop as well as other sections of the city. At the Mason Opera House we had last week Charles Gilpin in "The Emperor Jones". The star and company have completely captivated Los Angeles. Seldin has any play or company caught on in such short space of time. It could stay much longer. Bobb and Dill, two Los Angeles favorites and residents, come next, and, as it is always fair weather at the Mason when they are in town, another big week will be recorded by Manager Wyatt.

At the Egan Theater last week began "The First Fifty Years". In the cast are Evelyn Vaughan and William S. Ralney and some very superb acting by the pair has put the play over until a run is anticipated.

W. H. Donaldson is on a tour of the West and has been a visitor in Los Angeles. He has found the cities that were villages now important centers of progress. He will return to New York with the vast resources of the country vividly before him from an industrial standpoint as well as in an amusement way, for Los Angeles is destined to be, with New York, a future center of amusements.

Robert Cavenaugh and a staff of men left last week for San Diego, where they will do work on the exposition and pageant being planned for April in that city.

Owners and Managers of Parks, Attention!

THAT every park in the United States and Canada may enjoy the numerous benefits that go with mention in The Billboard's Special Park List, the owners are requested to kindly advise the names of new managers, if such changes have been made since last summer. Managers who have changed from one park to another also are asked to inform of their present location.

Cards were recently sent to the management of parks, a number of which already have given us the necessary data for the list. However, there are many unheard from, and they are urged to fill out the card, giving such information as: Proprietor, manager, manager of attractions, and whether the park plays bands, vaudeville or outdoor attractions. Those in control of new parks are likewise free to send data on their enterprise for addition to the list.

This list is compiled at the Cincinnati offices of The Billboard and there is no charge for representation.

The first Park List for 1923 will appear in the Spring Special Number of The Billboard, the date of which will be March 17. The list also will be run monthly thereafter during the outdoor season.

**ST. LOUIS**  
**ALLEN H. CENTER**  
 Phone, Olive 1733  
 2046 Railway Exch. Bldg. Olive Street,  
 Between Sixth and Seventh

St. Louis, Jan. 25.—Eugene O'Brien, of stage and movie fame, who appeared here last week in "Steve", spoke before members of the Chamber of Commerce Wednesday at a luncheon.

Mystic Karma, who opened his season the end of August in East St. Louis and who has appeared in Illinois, Indiana, Wisconsin and Minnesota, has just concluded a twelve-week stay in Minneapolis and St. Paul, appearing in twelve different houses in the twin cities. Karma is routed thru Wisconsin and Michigan for the balance of the season. Business affairs of this standard attraction are being handled by Harry E. Dixon.

Jack Ponie, alias "Andy Gump", who is touring the Junior Orpheum Circuit, appeared at the Rialto one night this week and filled the house to capacity.

Frank E. Moore, agent for the Doug Morgan Shows, writes that the show is doing wonderful business and meeting with success throught Texas. They are making three-week stands.

The Junior Players presented excerpts from "The Dream Lady" by Netta Syrett, at the downtown headquarters of the St. Louis Art League in the Chamber of Commerce Building, Tuesday night. After the play there were some special ballet dance numbers by pupils of Alice Martin and later general dancing by members and their guests.

Marie Kryl, pianist, thrilled a capacity audience at the ninth "Pop" concert of the St. Louis Symphony Orchestra at the Odeon last Sunday with her melodious tunes. The hearty applause which greeted Miss Kryl, Mr. Ganz, director of the Symphony Orchestra, and the men has seldom been heard in the Grand Boulevard concert hall.

A dramatic version of Dickens' "The Cricket on the Hearth" will be presented at the Artists' Guild by the Junior Players, under the direction of Alice Martin, Friday, February 2. This, the third of the season's series, will be followed by Lady Gregory's "Golden Apple" and Shakespeare's "As You Like It".

Mrs. Ira L. Bretzfelder has announced the organization of the St. Louis Council on Motion Pictures, composed of representatives of women's civic and welfare organizations. The purpose of this council is to induce St. Louis theater managers to have "Family Friday Nights" at their houses, at which will be shown approved productions of artistic and educational value.

With "Cavallaria Rusticana" and "Pagliacci", Fortune Gallo's San Carlo Opera Company closed here last Saturday. The attendance and receipts, the management reported, were far ahead of anything accomplished so far. After playing Memphis, Nashville, Birmingham, New Orleans and California, the company will go to Havana, Cuba, where a tremendous season is already in prospect.

Puppet vaudeville was furnished by Tony Sarg's Marionettes last Friday afternoon and evening at the Sheldon Auditorium.

Three one-act plays written by students of Washington University will be produced at the Artists' Guild Theater on the evening of February 14. One of the three plays will receive a prize of \$50. The plays are: "Abraham", by Jesse Chamberlain; "The Woods Coat", by Emmet Glone, and "Otto Dia" ("Another Day"), by Marguerite Stringfello Tyte.

J. Raymond Brown, who was with the Woodward Players in Seattle, Wash., some time ago, has rejoined them here in St. Louis.

Elmer Jones, who has been in St. Louis the past week, left for Kansas City for a short stay, after which he will return to St. Louis.

C. W. Parker of Leavenworth, Kan., was in St. Louis for a day on business and was a Billboard caller.

Mrs. Hector M. Pasmazoglou, wife of the Greek Consul in St. Louis, will be the soloist at the "Pop" concert by the St. Louis Symphony Orchestra at the Odeon next Sunday. Mrs. Pasmazoglou is noted for her beauty, and has a clear coloratura voice. She will sing the Mad Scene Aria from Donizetti's opera "Lucia Di Lammermoor", and a group of songs including the song by Rudolph Ganz, "Will o' the Wisp".

The Morning Musical Club of Jefferson City, Mo., has contracted to have the St. Louis Symphony Orchestra play there February 21, afternoon and evening.

Officials of the St. Louis Motion Picture

**WONDERFUL AMUSEMENT PARK IN SUBURBS OF CINCINNATI**

25 acres of beautiful park land, 2 1/2 acres of Lakes. Hundreds of fine trees, shrubbery, etc. Splendid transportation facilities. Cars and trains passing grounds. Also fine auto drive to park.  
 THE McMAHAN-BUSAM-TUCH REALTY CO.,  
 918 Edwards Building, Cincinnati, O.  
 Canal 4103-Canal 335.

**For Sale or To Let 130,000 FEET OF LAND**  
 In the heart of Revere Beach Mass. Ideal for large amusements. Also the largest Roller Skating rink in New England. Write to  
**A. A. MacLEAN,**  
 Room 7, 61 Court Street, Boston, Mass.

**THE ARGUS TICKET CO.**  
 PRINTERS OF AMUSEMENT TICKETS  
 354 N. WASHINGTON ST. CHICAGO, ILL.  
 BEST FOR THE LEAST MONEY    QUICKEST DELIVERY    CORRECTNESS GUARANTEED



TWENTY SEVEN YEARS EXPERIENCE AT YOUR SERVICE  
**ROLL (RESERVED) FOLDED (COUPON)**  
**FOOTBALL TICKETS CARNIVAL**  
 DIAGRAM AND ADVANCE SALE RACKS  
 BEST FOR THE LEAST MONEY    QUICKEST DELIVERY    CORRECTNESS GUARANTEED

**THE CONY RACE**  
  
 The game of no secrets. Players' own skill with ball is plainly visible. All parts of machine are neat and attractive. Have you seen the game? If so, you already know how wonderful it is; just the thing people wanted. So it is known as the king of all games. For next year there are to be still further improvements toward satisfying the people. Come and see the game and buy direct from me or through my agents. Beware of any imitators and you will avoid trouble.  
**M. HIGUCHI, Manufacturer and Inventor.**  
 Tel. Flushing 3698.    52 Second Avenue, COLLEGE PT., N. Y.

**EXHIBITIONAL AVIATION**  
 BALLOON ASCENSIONS AND PARACHUTE DROPS  
 MAKES RECORD FLIGHT

Captain Harry C. Drayton, of Mitchell Field, Mineola, N. Y., flew January 21, from Pine Valley Field, near Camden, N. J., to Mitchell Field, 110 miles, in forty-two minutes. Officers at Mitchell Field said it was a record service flight. The aviator was making a duty flight at an altitude of 4,000 feet when he found air currents favorable for a record-breaking ride.

created under a concurrent resolution soon to be introduced by Assemblyman Louis A. Schaeffer, of the Bronx. The resolution carries an appropriation of \$5,000 for the expense of the committee, which would consist of three Senators and four Assemblymen.

**"DICK" CRUKSHANK CORRECTS**

"Dick" Cruikshank corrects the statement made recently in The Billboard in reference to Henry Phelps and Ida Snyder being with him the coming season. "Please mention the fact that I have not signed contracts with any individual as yet and when I do will give out my own news items," writes Dardevil Cruikshank. "My plans are not fully made as to my exhibition activities this season, and Mr. Phelps was only advised in a conversation some time ago that I may later need his services."

The resolution would also recommend the licensing of aviators by the State Tax Commission. "There is great need for such a resolution as I have prepared," said Assemblyman Schoefer today. "I have personally observed the operation of airplanes upon holidays over fields where thousands of people have gathered to witness athletic and other contests. These aviators, not contented with flying low, have in addition performed all manner of evolutions to the delight and danger of crowds." "I do not think it is an extravagant remark when I say that it is within the range of possibility for the members of the Legislature to fly to Albany and to their duties in the Senate and Assembly each day."

**WANTS STATE TO CURB DANGEROUS PLANE STUNTS**

Albany, N. Y., Jan. 24.—A legislative commission to investigate accidents caused by airplanes crashing down on congested land or thoroughfares and on private property would be

**ST. LOUIS TO GET PULITZER CUP RACES**

The Pulitzer Cup airplane contest will be held next fall in St. Louis. It was declared January 25 at a meeting in Washington of the officers and Board of Governors of the National Aeronautic Association. The date of the meeting will be determined later.

Council have announced plans for the inauguration of Saturday morning movie shows for children. The College Club has sent out cards for a talk by Courland Smith of New York, secretary of the Motion Picture Distributors and Producers of America, Monday at 5 p.m., at the Artists' Guild.

Betty Stewart, while spending the Christmas holidays in Chicago, took a few minutes off to get married. She refuses to disclose his name; only states that he is dark and handsome. She will resume her stage career this month.

The "Book of Job" presentation of the Old Testament text, arranged and produced by Stuart Walker, was given at the Odeon Friday and Saturday, and Sunday evening. Among the cast were: George Sannes as Job, Judith Lowry as the Blue Narrator, and Genevieve Addelman as the Red Narrator.

Claude E. Schenck, the handsome and popular clerk at Ed Miller's Beera Hotel, reports that business is booming at his hotel and that it is now one of the brightest spots on Grand avenue.

Guido Cecchini, tenor, of grand opera fame; Vera Curtis, soprano, and Leo Ornstein, pianist, appeared at the Delmonte last week, and were held over for this week.

The Metropole Hotel has instituted an innovation for its theatrical guests. Two rehearsal rooms have been provided for their use free of charge. Each room has been properly equipped with a piano, adequate heating facilities and light. No more will acts playing St. Louis be obliged to rehearse on a cold, dark stage early in the morning or between shows in the afternoon. Now at the Metropole every comfort has been provided. Incidentally, the Metropole is not a theatrical hotel, but a hotel for theatrical people.

Mme. Julia Clausen, metropolitan opera star, was engaged by the Morning Choral Club, under the direction of Charles Galloway, to sing at its concert last Tuesday evening at the Odeon.

After Mayor Kiel had granted the request that the equipment of the St. Louis Fire Department could be used in a demonstration of a film, "The Third Alarm", showing at the West End, Lyric and Capitol theaters, Acting Mayor Louis H. also today instructed Fire Chief Panzer to stop the "fire stunt" in front of the theaters. According to Mayor Kiel, the fire engine was loaned and permission was given for the exhibition on the theory that it would serve to advertise item 15 of the proposed bond issue which provides \$772,500 for the motorization of the Fire Department.

The South German Male Chorus, which is touring the country, gave its second concert here at the Eagles' Hall, last Wednesday evening. The chorus consists of fourteen men.

**LOS ANGELES**

(Continued from page 83)  
 tract, beginning with "Three Wise Fools". Signed Clarence Badger to direct the big production, "The Hear Car". Signed June Mathis an editorial director. She just completed the scenario for "Ten Har". Signed Eric von Stroheim on a long-term contract, first introducing the American classic "Metropolis". Marshall Nolan has started his second big production, "The Ingrate". Hugo Ballin has finished his production of "Vanity Fair" at this studio. Rupert Hughes is well under way with "Souls for Sale". Signed Katherine Hilliker and H. H. Caldwell as title editors.

Fritz Kreisler, distinguished violinist, will give a concert at the Odeon on the evening of February 8.

The Alamac, theatrical hotel, has changed hands again. Mrs. Serena Alexander, who has owned many hotels in St. Louis, is the new owner and proprietress. From now on the Alamac will cater only to the better class of theatrical people. The service has been greatly improved and now one can obtain the same service the largest hotels give without the big bill at the end of the week. The rates have not been advanced and theatrical people are assured more for their money than ever. Cafe service to the rooms is made at cafe prices. No extra charge for this. The entire hotel is being renovated and many of the rooms recarpeted and redecorated. Dances and cabaret will be held every evening the same as before. Friday night has been termed "Borghetti Night" and performers visiting the cafe will be given real Italian spaghetti, all they can eat, free of charge. Joe Smith has been retained as manager and master of ceremonies.

this young man play his last character part, will find the lesson he taught, then his death will not have been in vain.

F. B. Cole, assistant to the vice-president of the Seznick Company, has arrived from the East, and will assist Mr. Seznick and A. George Volck in the preparatory work of making the big change of residence. Mr. Cole comes to the film industry after a long and successful career in the service of the government and one of the big Eastern railroads.

**KANSAS CITY**  
**IRENE SHELLEY**  
 226 Lee Bldg., S. E. Cor. 10th and Main Sts.  
 Phone, 0978 Main

Kansas City, Jan. 24.—Yes, it is a nice spring we are having this winter, is the remark of everyone here these days, for January has indeed been a wonderful spring month, with no deep snow or cold weather to mar one's pleasures. It has been great for the shows in winter quarters here and in this territory, for work has been going right along, with no interruptions or delays. The winter quarters of C. J. Sedlmayr, general manager of the New Royal American Shows, in Kansas City, Kan., just across the river from us, is one busy place and everyone says after paying him a visit that it will be one of the largest and most attractive shows on the road this season.

Letter number two, from F. R. Smith, acting secretary of the Heart of America Showman's Club, says: "The Heart of America Showman's Club in K. C. is still the popular home of the outdoor show world during the winter months and we invite every showman to pay us a visit when in Kansas City, where the well come sign is always out. Doc Aliman, the newly-made chairman of the house committee, is very active in his work and will make the club a very good officer. G. H. Fishbach, formerly of the Parker factory of Leavenworth, and Duke Mills, of the Barnum show, were very welcome visitors this week. Oh, yes, I nearly forgot, we are painting the club sign, so look out for paint, but don't forget to come."

The Ladies' Auxiliary is very busy with plans for its annual tacky party to be held Friday evening, February 2. There will be a grabbag, fines for the "dressed up" and all the good features that will assure a good time and lots of fun. And refreshments in keeping.

Harley Tyler, of the Al Q. Barnes Show, was a visitor here for several days, coming in January 17, and everyone was glad to see him, for he and all the same good-natured Harley, clear and all. He said he was glad to be back in K. C. too.

The officers of the Heart of America Showman's Club elected January 12: Marty Williams, president; George Howk, first vice-president; L. Lindell, second vice-president; Preston Pocock, third vice-president; P. C. McGinnis, secretary, and J. M. Sullivan, treasurer. After being properly installed January 19, they are now in the stride and are starting with a good account of themselves with the showing in the club's activities.

Mr. and Mrs. Dave Lachman left here January 22 for Atchison, Kan., to show at an indoor bazaar held there that week. The monkeys, dogs and Mrs. Lachman's little horse will be the features and Mr. Lachman told us they expected to "make a showing".

F. E. Lawley and wife arrived here January 16 from Omaha, Neb., and Council Bluffs, Ia., and spent a week shopping and resting. Mrs. Lawley and son are expecting to sail from New York February 10 for Europe to make a stay of about a year. Mr. Lawley preceded south. Mr. Lawley is secretary of the Morris & Castle Shows, a position he has ably filled for the past seven seasons.

J. O. McCart returned the middle of January from Oklahoma City, where he went to attend the inauguration ceremonies for the newly elected governor.

E. Z. Wilson is one of the winterers in this city and came into the office the other day to exchange greetings. We also had the pleasure of meeting Mrs. Wilson at one of the social affairs of the Showman's Club.

Grace Wilbur Brown, after spending almost three weeks here the first part of January, recuperating from an injured hip and back received at Centerville, Ia., in the indoor Orpheum Christmas week, was so far recovered that she was able to leave last week for her winter home in Queenem, Kan., to put in the remaining time required for her complete restoration to health there with her mother, Lucky Hill's wife.

Rose Smith, appearing in Wild West contests and having ridden at Cheyenne, Fort Worth, etc., is wintering in K. C.

O. K. Slyter was here January 19 on his way to his home in Newton, Kan., for a short visit, expecting to leave there the last of this month for Seattle and other Western Coast towns, where he said he had 27 weeks booked for exhibitions of auto polo and airplane stunts.

Ithen Kelley, last season with the Dominion Exposition Shows, is wintering in K. C. She is planning on some vaudeville dates until spring.

Clarke B. Felgar arrived home from Milwaukee, January 15, and ran into the office for a (Continued on page 85)

RINKS & SKATERS

(Communications to our Cincinnati Office.)

CLONI WINS AT YOUNGSTOWN

Roland Cloni defeated Henry Thomas, Jack Beff and Charles Howard in races at Judd's Rink, Youngstown, O., January 18. At the same time was a one-mile race between Speedy Jones and Percy Smallwood, roller skater and runner.

MCGOWAN MAKES NEW MILE RECORD

Everett M. Gowen, of St. Paul, Minn., broke the world's record of 2:35 for one mile on the world's record of 2:24 1/2 at Edmontone, Can., the night of January 25. McGowan made a standing start. Ten laps made the mile. Timing was by railway watch inspectors and the track was surveyed by the city engineer of Edmontone.

WITH THE VAUDE SKATERS

With the roller skating acts in vaudeville; Mack and Brantley are now appearing in England, the Elley Sisters, on the Orpheum Circuit, are in Los Angeles, Calif., this week; Mulroy, McNece and Ridge are on the Pelt Time; The Storylines are appearing at Keith houses in the east; Daly, Mac and Daly are on the Pantages Time, and Reynolds and Donegan and McLellan and Carson are presenting their turns at Keith theaters in the South. Else and Paulsen are continuing to present their ice skating act at Schubert theaters.

NEW KEN GARDENS DRAWING WELL

According to word from New Kensington, Pa., Adelaide D'Vorak proved a real drawing card at Nu Ken Gardens when she played a return date there January 15 to 17. The rink is managed by C. V. Park, who also is the owner, having bought the interest of a former partner. The Gardens is the only rink now operating in New Kensington, a second rink having closed recently, and is reported to be doing a good business on the season. During his connection with Nu Ken Gardens C. V. Park has favored his patrons with exhibitions by such well-known roller artists as Billy Carpenter, Roland Gunt and Jack Woodworth. In addition to Miss D'Vorak last week Adelaide divided time between rinks in Somerset and Brownsburg, Pa.

SKATING NOTES

Manager Charles Smith, Jr., of Rock Springs Park Rink, Chester, Va., reports that the staging of many novel events has stimulated local interest among the roller fans and is making his enterprise a big winner this season.

Cliff Voorhees communicates from Los Angeles that speed meets are a scarce article in the Golden State this winter.

Members of the White City Roller Club celebrated their first big jubilation of 1923 last Friday night at the White City Rink, Chicago.

Editor Jas. A. Tinney and his associates, R. L. Montgomery and Dick Axman, are doing themselves proud in the weekly handling of news and notes of the roller rink, ball room and bowling alleys of the White City Amusement Co., Chicago. The organ, a breezy eight-page, is labeled "White City News".

The Gardner Rink at Dallas, Tex., and the Columbia Rink at Fort Worth are reported to be doing a nice business.

J. Carns is expected to open his new and large portable rink at McKinney, Tex., this week. In the same State A. Kimball is operating his portable rink at Cooper and W. Fleming's stationary rink is accommodating the roller fans in Sherman.

Comes word from Texas that two young men, to be known as The Skating Whirlwinds, will make their appearance at some of the best fairs in the country next fall with a snappy comedy and novelty roller act.

ADVANCE SALE OF TICKETS

(Continued from page 81)

has proven to be the cheapest form of rain insurance.

There are perhaps a hundred different ways and means of conducting the sale of these tickets as there are a hundred different forms of tickets and different prices. From the investigation I have made on this subject I find several forms, or several methods, that are popular. Perhaps of these forms the most general in use is the following:

Using as a basis a six-day fair with a show each evening—gate admission morning and afternoon 75 cents, evening 50 cents, a coupon season ticket is used for which a price of \$2 is charged. This ticket has six coupons and is good day and night, but only one admission each day or night; that is, if the coupon bearing the date of a certain day is not used during the day it will be honored at night. The income of one of our Virginia fairs from

RICHARDSON SKATES

The First Best Skate—The Best Skate Today



Richardson Skates rolled into prominence thirty-six years ago and still hold the lead.

The successful rink man knows the value of a Richardson equipment.

Write for Prices and Catalogue TODAY.

Richardson Ball Bearing Skate Co., 1809 Belmont Ave., CHICAGO.

CHICAGO SKATES



have been in continual service for 13 years in ALL of the big "Chicago" rinks. A splendid record of service. Repairs for most all makes shipped promptly.

Chicago Roller Skate Co. 4458 W. Lake St., Chicago, Ill.

this form of season tickets is from \$4,000 to \$6,000 each season.

Another form of advance sale is the use of ten tickets bound in book form, these to be used by the fair running five days and five nights, with an admission of 50 cents day and 25 cents night, at a price of \$1.50 for ten admissions which will admit a person each day and night during the fair.

A great number of the larger fairs in the United States and Canada put on an advance sale of tickets. The sale of many of these exceed \$50,000 each year. Many tickets are very often sold to prominent merchants of the vicinity in which the fair is held at a reduction of 10 per cent of the selling price. These merchants usually assist in conducting an advertising campaign on this sale. Very often, in addition to the 10 per cent offered for the sale of these tickets, there is a prize offered to the merchant who sells the greatest number. A very popular plan is to place these tickets on sale at all drug stores in the territory from which the fair draws. (Drug stores are used in preference to other merchandise establishments for the reason that they have become very popular since the days of Volstead.) These stores are usually willing to handle the tickets without any cost to the association, bearing perhaps a season ticket to each of the clerks, including the proprietors.

Another method is to secure the services of the young ladies and girls to handle the advance sale, offering certain prizes to those who sell the greater number.

In any of these methods of sale it is absolutely necessary to use a great deal of newspaper space and use it persistently. Not only this, but billboards should be used freely and a liberal supply of window and stick cards should be placed throughout the territory.

In my opinion it is practically useless and a

waste of time and money to attempt to make a success of an advance sale of tickets unless you are willing to spend a good deal of money in advertising and conducting the sale; not only this, but it is necessary to have someone detailed, or better still an organization whose members are willing to devote at least a part of their time to the management of this sale. To sum the whole matter up, in order to make a success of the sale of season tickets, you should go after it just as hard as we did for the Liberty Loans.

CITY BUYS FAIR GROUNDS

The city of Valdosta, Ga., has purchased the fair grounds for the sum of \$25,000 for park and amusement purposes. It is probable that fairs will be continued at the grounds. Representative business men have outlined a plan whereby they proposed to undertake fairs in the future on such a basis that it would pay, and lease the property for this purpose for a sum sufficient to pay the interest on the investment.

ENLARGING GROUNDS

Canandaigua, N. Y., Jan. 26.—The Ontario Agricultural Society has voted to purchase eight additional acres of land to increase the size of the county fair grounds here. The fair grounds have been greatly crowded for the past two or three years. Dr. W. G. Dodds, of Canandaigua, was elected president at the annual meeting and Floyd B. Butler and J. B. Bates were named secretary and treasurer. The association, after paying out more than \$12,000 during the year, has a balance of \$288 on hand.

PERMANENT APPROPRIATION

Sought for Improvement of Iowa State Fair Plant

Des Moines, Ia., Jan. 25.—The State Board of Agriculture will ask the present General Assembly to make a permanent appropriation for the maintenance and improvement of the State Fair site. It is probable that a sum of \$15,000 will be sought. The State Fair plant is worth \$1,000,000, but no maintenance fund is available and cost of the upkeep of the buildings must come from the fair receipts. The board will argue that the Iowa fair is representative of the State's greatest industry, but that the Legislature has failed to do as much for its fair as those of neighboring States.

FARM PRODUCTS SHOW IS TO BE BIG EVENT

Moberly, Mo., Jan. 26.—The Farm Products Show of Randolph County, which is to be held in this city next fall, is to be made one of the largest affairs of the kind in the State and preparations already are going forward for the show. The Chamber of Commerce, the Rotary Club and other civic organizations will assist in putting the event across. The Chamber of Commerce has taken up the products show with farmers of the county and will urge them to assist in making it the big event of the year. The show also is expected to assist in bringing about a closer relationship between the city and rural sections.

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:

DAVEL, Walter, artiste, Complainant, "Doc" Little Beaver, 807 S. Seventh st., Beatrice, Neb.

HAYNES, J. B., Cornettist, Complainant, J. R. Kinder, Madison Citizens' Band, Madison, Neb.

LA MAR, Prof. Henri de, crystal gazer, Complainant, Robt. Ulrich, Jr., Mgr., New Band Hotel, Cincinnati, O.

KANSAS CITY

(Continued from page 84)

short chat. Said he is now with the Kansas City office of the United Film Advertising Service Company, with which he was in Milwaukee, and that he expected to be here the rest of this winter.

Bernard (Barney) Hinkle, formerly of Denver, now located in Joplin, Mo., but spending a few weeks in Kansas City, was a visitor last week. Mr. Hinkle is a vaudeville playwright.

J. S. Marshall, well-known candy concessionaire, was here January 17, on his way to Kansas and Oklahoma, and visited the Heart of America Showman's Club.

Mrs. James Crane (Mother Howard) left the city January 24 for Beaumont, Tex., to join the Christy Bros.' Circus. Mrs. Crane is a well-known wardrobe mistress.

Had a phone call that Mrs. MacNanee, dramatic woman, was ill at the Hotel Kansas, Kansas City, Kan., and that she was in need of financial assistance, and would like to hear from showfolks.

A letter from P. A. Phelps, who is wintering in Florence, Kan., states that the Phelps Players will open the season of 1923 in Illinois in April.

Mrs. Kathryn Swan Hammond, artistes' representative of this city, and very well and favorably known in the booking exchange business, has removed her offices from the Empire Hotel at 215 West 12th street to the Oakley Hotel, southeast corner of 8th and Oak streets, very centrally located and a hotel that is a veritable home for showfolks, as it is operated by Mr. and Mrs. J. T. McClellan.

Grant Pemberton, manager of the local Pantages Theater, announces a cut in prices for the balcony of his house from 50c to 25c for every night except Saturdays and Sundays. This means even larger business for the Pan., which always sets a high record in attendance.

Candy Floss Machines

POSITIVELY THE BEST MADE.



Write for catalogue and information. TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.

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.:

Form with fields for State, City, Name of Fair, Secretary, President, Are you a member of Internat'l Assn. of Fairs?, Of what State or District Assn. are you a member?, What Racing Circuit?, Rules under which you hold race meeting?, Do you hold Night Fair?, 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: State, County, City., Admission charges: Day: Adults, Children, Autos, Grand stand., Night: " " " " " "., Single season ticket., Family ticket., (Signed) Name, P. O.

**RIDING DEVICES AND CONCESSIONS** **FAIR GROUND EXHIBITION** **CARNIVALS** **EXPOSITION MIDWAY SHOWS** **BANDS AND SENSATIONAL FREE ACTS**

# AND HIS MAJESTY, THE BEDOUIN

## EXTENSIVE PLANS MADE BY JOHNNY JONES EXPOSITION

### Securing of Canadian National Exhibition Date and Other Prominent Prospects Place Delayed Ideas in Force

Naturally, there was great rejoicing at the winter quarters of the show when the announcement came from Col. Barkley that contracts had again been awarded the Johnny J. Jones Exposition for the Canadian National Exhibition at Toronto, Ontario, and at once numerous undertakings that were partially negotiated for, pending the decision of the Toronto officials, were entered into with a view to making the 1923 Jones Exposition, at that place and other important points to be played, the most talked of outdoor amusement enterprise this country has ever produced.

The Johnny J. Jones Exposition's family of executives have been pretty well scattered the past couple of weeks, the destination of each taking them in opposite directions from each other.

Mr. Jones has been in Havana, Cuba, looking over his attractions playing there at Habana Park and to arrange for the return of these features to the States to appear at the South Florida Fair and Gasparilla Celebration, after February 3. Mr. Jones intends being at his Orlando, Fla., winter quarters after January 23 until the date at Tampa. At this writing Col. A. H. Barkley, general representative, is at the Northwest Canada Fair Secretaries' meeting at Calgary, Alta., from which visit it may be in a few days chronicled that the Johnny J. Jones Exposition has added to its list of fair dates in Canada again this year. Frank Petit has been at Key West, arranging for the Jones Exposition's appearance there in February. Charles McCurran, with an automobile and staff of four billposters, is covering all of Florida in the interest of the South Florida Fair.

The Pinellas County Fair at Largo gathered the largest attendance in the history of the fair association and all attractions of the Jones Exposition (fifteen cars for the early season) did a most satisfactory business. Many notables wintering at Bellair and other resorts gave the show the "once over" at Largo.

Among the visitors there were Mr. and Mrs. Milton Nobles and Mr. and Mrs. William Gray. Milton Nobles is starring in the great play "Lightnin'", the star role in which was formerly held by the late Frank Bacon. While not featured Mrs. (Dolly) Nobles gives "Bill Jones" a hard run. Week of January 22 the Johnny J. Jones Exposition is playing the Pasco County Fair at Dade City, Fla.

**ED R. SALTER**  
("Johnny J. Jones' Hired Boy")

#### MOVING TO LARGER QUARTERS

New York, Jan. 25.—The Aranee Doll & Supply Co., of New York City, is moving to larger quarters at 417 LaFayette street, diagonally across the street from the old stand. This well-known concern, which is headed by Eddie Ebert and Sam and Nathan Rothstein, expects to duplicate its success of last year, when, because of its reputation for service and fair dealing, it was one of the leading doll supply houses in the East. While Eddie Ebert remains in the office at the present time Sam and Nate Rothstein are down in Tampa, Fla., for the opening there of the Johnny Jones

#### KNICKERBOCKER SHOWS Progress Being Made in Assembling New Caravan

New York, Jan. 24.—Great progress is being made assembling the Knickerbocker Shows, the twenty-car exposition to take the road for 1923. The office of the company at 312 Komax Building, 245 W. Forty-seventh street, seems a mecca for showmen and concessionaires, where Felix Hiel and Maurice B. Lagg, the owners, are busy arranging their business matters and answering the many letters and telegrams of congratulation received from all parts of the United States, upon the new partnership, which seems to have the approval of the entire show fraternity and as a good combination.

The first staff engagement is Walter A. Schilling as general press representative. Both partners, advance agents of long standing, know that advertising and publicity of the right sort are the keynote to success, and it is the intention of Messrs. Hiel and Lagg and the writer to make the Knickerbocker Shows one of the best advertised companies in this line.

The announced policy of the Knickerbocker Shows is to present strictly moral and high-class attractions (without any "girl shows") and entirely without objectionable features.

Among the prominent visitors in the office lately were James M. Benson, manager Benson Shows; Matthew J. Riley, manager M. J. Riley Shows; Max Linderman, manager World of Mirth Shows; W. C. Fleming, representing John W. Moore Circus Company; Mack Harris and Sydney Frank.

**WALTER A. SCHILLING**  
(Press Representative).

#### MARTIN GREATER SHOWS

The following data on the activities of the Martin Greater Exposition Shows was furnished the St. Louis office of The Billboard by a "show representative" of that organization:

After a hurried trip into Kentucky Manager Martin dropped back to winter quarters and was surprised to find the advancement Superintendent Harry Nelson had made.

The shows' ad in The Billboard brought many letters from "boys" who have been with the show for several seasons and they all read about the same: "Count on me being there for the coming season." The ferris wheel (new last season) looked as if it just came out of the factory after Harry Nelson and his crew were thru with the paint brushes.

Manager Martin spent several days with General Manager William Talerman on business.

A decided novelty is planned for the forthcoming tour. The No. 1 and No. 2 shows will be about the same size.

## "THE FLAPPER" 25c Feather Shade and Dress



**Real Ostrich Plume Feathers, 25c**  
**CORENSON**  
825 Sunset Blvd., Los Angeles, Cal.  
Don't waste postage; we answer no letters. Send \$1.00 for samples. THEY TALK.

### For Fairs and Bazaars

#### The UNIQUE "INTERNATIONAL" BATH ROBE

Takes the place of commonplace Blankets. Will outlast any other premium five to one. Each Bath Robe is packed in an attractive display box, together with a clever enamelled hanger.

**F3259A27—LADY'S "INTERNATIONAL" BATH ROBE**, Made of Indian Blanket Cloth. Collar, cuffs and pockets trimmed with high-grade lustrous ribbon. Girdle at waist. Flashy, glowing Indian colors. Sizes 36 to 46. Boxed individually, with clever enamelled hanger. **\$3.00 Each**

**F724A27—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 Saleboard article. Sizes 36 to 46. Boxed individually, with a clever enamelled 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.**

#### WILLIAM DALY, NOTICE!

C. F. Daly, yeoman first class, U. S. Navy, aboard the Rochester, wrote from Guacanayabo, Cuba, that his mother is greatly worried at receiving no news of his brother, William Daly, formerly of the California Shows and whose home address is Everett, Mass. C. F. Daly may be addressed as above stated, care of Postmaster, New York City.



## AIR CALLIOPE

**HAND OR AUTOMATIC PLAYED. PLAYS LOUD OR SOFT FOR INSIDE OR OUTSIDE USE. BETTER THAN A BAND.**  
**TANGLEY CO. MUSCATINE IOWA**

## On Service

Service has a broader meaning than simply handing articles over the counter to a purchaser.

Service means anticipating the buyer's demands; knowing exactly what he wants without the burdensome task of writing back and forth for explanations.

Service means the physical and mechanical capacity to fill large orders quickly; the conscientious interest to take care of small ones.

Service knows no quitting time and means frequent working late at night and Sundays to get special shipments off in a hurry.

Service means understanding the concession business; to know how disastrous not to have candy at the right place in time for the opening.

Service means facing complaints, and not dodging them; the desire to more than satisfy the buyer.

Ireland's Chocolates are famous because of the Service that goes with them.

### 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.

"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 wide distribution for **Cayuse Indian Blankets** prices 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). 300 Palmer House, Chicago, Illinois.

## 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 1774.

### AT LIBERTY—for Season 1923—H. E. VAN GORDER

as Secretary, Assistant Manager, Superintendent, or any other position of trust. 25 years' experience. Best of reference. Address H. E. VAN GORDER, Eagle Hotel, Grand Rapids, Mich.

### THE BEST LOT LOCATION

For Carnivals, Circuses, Rodeos, Chautauques and Outdoor Attractions in the Greater Wheeling (W. Va.) District, is LEAGUE PARK, situated in MARTINS FERRY, O., just across the river from Wheeling, W. Va., located near the center of a district drawing from a combined population of 200,000. Street car and bus service reaching all surrounding points at park gates. Railroad yards and Ohio river within two blocks of grounds. RENTAL RATES REASONABLE. Write FRED WHITE, League Park, Martins Ferry, Ohio.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

# Concessionaires!

## WANTED TO KNOW

That our Mr. Eckhart will have a full line of our 1923 Samples on display at the Sherman Hotel, Chicago, Suite 1126, February 18, 19, 20 and 21, and would be glad to meet all of our old customers, or any other concessionaires or showmen interested in new items. Prices and catalogues can be obtained by people in this line only. **EVERYTHING NEW.**

### FOR SALE CHEAP FOR SALE CHEAP

All last year's moulds, master moulds, models and glue, ready to start manufacture of our last year's model Lamp Dolls and Dolls, also twelve 10x20 and two 10x16, all khaki, Driver make, Concession Tents; some Frames, Wheels, Trunks, Lights and Light Stringers, as we must make room for our new line. We will positively not handle any concessions of our own.

Our new line of samples and catalogues ready for shipment February 1. Prices strictly confidential.

## C. F. ECKHART & CO.

315 National Avenue,

MILWAUKEE, WIS.

## C.R. LEGGETTE SHOWS

WANTS FOR BIG

### B. P. O. ELKS' MARDI GRAS, Lafayette, La.

WEEK OF FEBRUARY 5

(must join at once) High-class Free Act. Shoen Bros., wire. Man to handle Athletic Show, experienced Foreman and Help on Whip; Man to take full charge of Hawaiian Show, furnish his own help, on percentage basis. Have complete outfit. Will book Motordrome, Dog and Pony Circus, Monkey Speedway, Walk-Thru Show or any Fun Show. Wanted, Colored Musicians and Performers for Minstrel Show. Will book any legitimate concession.

ANSWER AS PER ROUTE:

PATTERSON, LA., week Jan. 29; LAFAYETTE, LA., week Feb. 5.

## WANTED: ED. A. EVANS' SHOWS!

Rides and good clean Shows and Concessions. Open at Miami, Okla., in April. Have for Sale—Sleeper, Private Car, Box Car and Flat Car, several Wagon Fronts. Equipment at Leavenworth, Kan.

ED. A. EVANS, Alton, Ill.

## GREAT WHITE WAY SHOWS

PIT SHOW MANAGERS NOTICE!

I have a complete outfit for Circus Side Show or Ten-in-one wagon for same. Will furnish the above to responsible parties that will put something to it, on 50-50 basis. State what you have in first letter. HAVE ROOM FOR TEN MORE CONCESSIONS. Don't write if you can not put up a deposit. As I am very strong for cleanup and don't want anything but the BETTER KIND OF CONCESSIONAIRES.

C. M. NIGRO, 1630 S. Kilbourn Ave., Chicago, Illinois.

## LIPPA AMUSEMENT CO.

WILL BOOK OR BUY FOR CASH a two or three-abreast Carousel. WANT Electrician and Foreman for our new Eli Wheel. Will book Shows with their own outfits. Will furnish Tops to capable showmen who have something to put inside. No gift or girl shows. Cook House, Juice and Ball Games sold. All other concessions open. Bill Schock wants six agents. Write

LIPPA AMUSEMENT CO., care Elks' Club, 108 W. 43d St., New York City.

## AT LIBERTY--TEN-IN-ONE SHOW SEASON 1923

Live Human Freaks, real Novelty Acts. Show second to none. Can place two Uniformed Scotch Bagpipers. Address

NEIL AUSTIN, 54 Alaska Street, DAYTON, OHIO.

MENTION US, PLEASE--THE BILLBOARD.

### S. W. BRUNDAGE SHOWS

Preparatory Work Steadily Progressing

St. Joseph, Mo. (Lake Conrady Driving Park), Jan. 23.—The trouper are getting anxious for the band to play. Joe Goshert and wife have appeared at winter quarters of the S. W. Brundage Shows here, they being the first to arrive for the coming opening. Joe and the Missus have been spending their of time at Cedar Rapids, Ia., enjoying home cooking and comforts. Joe is on the verge of adding a show to his string of concessions, having an attraction under consideration which should prove profitable to Joe and a credit to the Brundage lineup for the coming season.

Scenic Artist Bennett has accomplished much in painting and lettering the rolling stock. The thirty-six-whistle steam calliope is being transformed into a more elaborate and gorgeous show chariot, beautifully carved and elaborate decorations adorning most all parts of the newly-built body, cushioned seats for the player, driver and stoker, and practically a new boiler and piping. It is rumored in winter quarters that Guy Wheeler will again manipulate its keys this season.

The show's master mechanic and superintendent of construction, Harve Miller, received inquiry this week from a park man in Argentine Republic for a plat and drawing of two mechanical shows conceived and made practical by him.

Mrs. Bert Brundage and little Clark left recently for Colorado Springs by auto. Bert Brundage has incorporated another feature in connection with the rapid and speedy handling and saving of train space of his rides, that of building a rack in his whip wagon so as to transport his engine thereon.

Letters from General Agent Mike T. Clark advise that he has had much encouragement this winter with reference to fair and celebration dates for the coming season. Mike wrote from Michigan that he ran into a big snowstorm and much sleighing in that section.

Just who will direct the band this season has not been divulged to the writer. Rumor has it that the show will have a much larger band than that carried last year.

Information from North Tonawanda, N. Y., states that all the special material contracted by Mr. Brundage for the caterpillar is on the ground and that the ride will be completed in time to reach winter quarters the early part of April.

The traction line and the autos bring visitors to winter quarters every day, the weather being most favorable so far for tramping over the spacious grounds and buildings.

"Honest John" (English) Owens has a new griddle, a new set of razor-edge knives for the buns and the onions, and is all set for the spring opening. Word from the Badger State is to the effect that the Kenyons have planned some new ideas for the Kenyon Klean Cookery, a modern refrigerator wagon being part of the proposed improvements.

"JONESY" JONES (for the Show).

### DEL SESTO IN NEW YORK

New York, Jan. 26.—Joseph P. Del Sesto, concession man, arrived in New York this week from Porto Rico. Was there seven months. Says there's little money in the republic. Carried a message from J. B. Campbell, who wishes Ernie Kline to communicate with him in care of The Billboard.

### GLICKMAN WITH THE WORLD AT HOME SHOWS

New York, Jan. 26.—Sammy Glickman announces that he has signed up all exclusive stock wheels with the World at Home Shows, and that most of his old agents will be with him again for the year of 1923, which he expects to be a banner one. Sammy will soon leave for the winter quarters of the show.

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



World's Famous Leonardo

Ladies' Pearl and Pen and Pencil Set

SPECIAL PRICE

\$3.50

PER SET

Consisting of 24-inch Leonardo, high lustre, best quality Pearl Necklace, with sterling silver snap; also 11-Kt. gold-filled Fountain Pen and Propel and Repeal 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

85 Bowery, New York City

Long Distance Phone, Orchard 391.



## "ALADDIN" LAMPS

No. 441 Assorted

Make Ideal

Premiums

PRICES

14 in. High, 7-in. Shade,	In Doz. Lots, -	\$27.00
Finishes, White and Blue, White and Pink and Old Rose	In 4 Doz. Lots,	21.00
	96 to 144,	21.00
	144 or more,	20.25

Aladdin Mfg. Co. Muncie, Ind.

## 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 Forewick St., Augusta, Ga. All mail answered

WANTED, JULY 14 to 21, INCLUSIVE, FIREMEN'S CARNIVAL, MOUNTAIN VIEW, N. J. Merry-Go-Round, Ferris Wheel, Swings, etc. Address C. C. STRIKER, 387 4th Ave., New York City.

# Puritan

CINCINNATI  
**Chocolates**

**BEAUTIFUL LARGE PACKAGES THAT CREATE DEMAND. QUALITY THAT SATISFIES.**

Express charges allowed up to \$1.50 per cart. Write for Catalogue.

The Puritan Chocolate Co., Cincinnati, O.

## 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.

"Let those that serve you best, serve you most."

## Quality-Service-Price

# PROGRESSIVE SPECIALS

Hula Hulias, Fatimas, Flirts, Lamps and Fan Dolls.

**PROGRESSIVE TOY CO.,**  
102-4-6 Wooster St., New York, N. Y.  
Phone: Spring 2644.

## ARMADILLO BASKETS

Best Selling Novelty on the Market

From these nine banded, horn-shelled little animals, we make beautiful Baskets. Highly polished, lined with silk. Make ideal work baskets. Write us quick for quantity prices.

The **APELT ARMADILLO CO.,** Comfort, Texas

## 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. LEBOUX,**  
166 Wilson Ave., Brooklyn, N. Y.

## GIVEAWAY CANDY

\$11.00 PER 1,000.  
\$2.75 per Carton 250.  
One-half cash with order.

**H. J. MEYER CO.**  
Box 380, FT. WAYNE, IND.

**GUERRINI COMPANY**  
P. Petromilli and C. Platano,  
Proprietors  
**HIGH-GRADE ACCORDIONS.**  
Gold Medal P. P. I. E.  
277-279 Columbus Avenue,  
San Francisco.

# CARNIVAL CARAVANS

Conducted by **ALI BABA.**

Soon on the threshold of a new season. Get busy!

Close study of various conditions. Showmen (managers and attaches)—that's the ticket!

Talk and write this winter in such a manner as to avoid dodging boomers next summer!

Watch "Caravans" weekly for some important comment, tips and Billboard notifications on policies, etc.

H. E. Vangorder stayed away from the outdoor show field last season, but says he will be found "among those present" this year.

The Billboard feels pretty certain that the majority of showmen are fully capable of doing their own thinking and intend to.

J. C. Deagan, the big Chicago manufacturer of novelty instruments, accompanied by his wife and daughter, sailed on a trip around the world from San Francisco January 26.

Vio Leavitt tried to enlist some support for fighting the Oregon shut-out bill. The time to have started that sort of thing was ten years ago and the way—with clean shows.

Cynics are always with us. There are those who declare that the cleanup will not yield any dividends. If it only saves part of the fixing money it will, and great big dividends at that.

Colonel Edgar Marion Burk has been keeping bachelor's hall at his home in Oakland for several weeks past. Mrs. Burk having gone as treasurer with the dog and pony show to Honolulu.

A Bedouin in Detroit caravanned that he saw Doc Carpenter looking over tentage and the idea was conceived that he would again have a not-mixed-talent Hawaiian show with one of several companies.

The Billboard will be right on the job when the season opens. We do not intend to roar, rant or get nippy about trifles, but we do intend to hit hard whenever we feel convinced and certain that it will do some good.

J. L. McKinnie was a Billboard caller last week. J. L., who has been laying off in Cincinnati and vicinity all winter, said he will be with one of the caravans, probably with concessions, but is in no hurry about signing up.

Business is going to be so much better for the clean shows this coming season and they are going to keep so much more money that long before summer is over the joint will be as dead and as unmoored as is the saloon.

Among show executives in Norfolk, Va., and seen saying bowdy to the J. F. Murphy show-folks was Wilbur S. Cherry, who was "hot-footing" it for T. A. Wolfe's Superior Shows' dates.

About three claims have been made on the encasement of the Kempf attractions for the coming season. All would like some confirmation from the Kempf Brothers—if they have actually signed contracts.

Many, many women citizens of communities, cities and States lend their voice and aid toward "eliminating ALL carnivals" on the advice of "friends" and "home-town interests", and without actually knowing what it's all about.

We put things in print not to make up showmen's minds for them, but to shake them up—shake them UP, mind you get that "up"—because a cheap and blatant sheet did undertake pseudo-muckraking with the sole motive of shaking them DOWN—for advertising.

William J. Hewitt's suggestion of "Traveling Exposition" as added title was excellent. It could replace the term "carnival". All notes that the Brown & Dyer Shows have already played it as a sub-caption on their new letterheads.

A practical press agent once remarked to a novice: "To overcome appearing over enthusiastic (making unbelievable statements to those in the know) is to make yourself both a reader and writer while composing the stories." Nuff' ced!

Colonel Ned Foley smiles, looks cheerful and says little. We wonder if there is another man in the business who has to eat as few of his own words as does Colonel Foley? All has never heard of his criticizing another showman or disparaging a show.

All was under the impression that John B. Davis, the minstrel show man, would be back with Z. & P. this year. A postcard from him, however, states that altho he had three pleasant seasons with that caravan he is now with the Miller Bros. Shows, in Pensacola.

Benny Hurley infows from Muscatine, Ia., that he's awaiting there the "chirps of blue-birds" and that during the winter he is managing the New Grand Hotel (will not tell what else Benny intimated relative to those he formerly trouped with, as there might be a rush for that hostelry).

Sally & Mellin report the bazaar at Rockland a success and were in another Massachusetts city, where an indoor celebration was to be staged. "Ike" says those who wish it can have the South in winter, but give him "snowballs", as he can make nickels and dimes out of them.

Joseph Palmer and wife, Ada, who recently concluded a vacation visit with homefolks in

## THE ELI POWER UNIT

Reliable power for operating all portable riding devices.



**ELI BRIDGE COMPANY, BUILDERS,**  
N. West Street, JACKSONVILLE, ILL.



PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

**ALLAN HERSHELL CO., Inc.,**  
NORTH TONAWANDA, N. Y., U. S. A.

## THE AEROPLANE CAROUSSEL



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.**

## SELL PEARL NECKLETS

Make OVER 300% PROFIT yet give big value.

## PEARLS

are nicely graded, choice pearl color, indestructible, with solid white gold patent clasp, set with Genuine Diamonds, 24-inch string, in silk-lined box. Very rich.

PER EACH, \$2.75.



**ROHDE-SPENCER CO.,**  
Wholesale Jewelry, Watches and Sundry Specialties.  
215 West Madison Street, CHICAGO, ILL.

## Talco Kettle Corn Popper

BEST FOR THE ROADMAN

NEW LARGE OVERSIZE MODEL  
LOWEST PRICED HIGH-GRADE POPPER



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always outsells any other kind and brings greater year-round profits. Write for full information.

**TALBOT MFG. CO.,**  
1213-17 Chestnut Street, 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.

# THE GREAT PATTERSON SHOWS

WANTED FOR SEASON 1923

Opening at Paola, Kansas, Latter Part of April

To showmen with new and real ideas will furnish wagon fronts and tops. Especially want to hear from the following: Ten-in-One, Musical Comedy, Palace of Illusions, Water Show, Colored Minstrels and Performers that can do two or more acts for stadium. Trick House People, write. All concessions open. No exclusives. Address

**ARTHUR T. BRAINERD, Manager, Paola, Kansas.**  
**CHARLES F. WATMUFF, General Agent.**

## SANDY'S AMUSEMENT SHOWS

Now booking Shows, Rides and Concessions for season 1923.

**S. A. TAMARCO, Manager, Box 111, North Side Station, Pittsburgh, Pa.**



# 4 Shows FOR SALE

Ten, Fifteen, Twenty-Five and Thirty-Car Show

Half real value, with reasonable deposit and seven per cent of gross business to apply on purchase price, with small minimum. Four years to pay in. Don't write unless you mean business.

**C. W. PARKER**  
LEAVENWORTH, KANSAS

## HULL UMBRELLAS

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.

**FRANKIE HAMILTON**  
Direct Factory Representative,  
HULL BROS. UMBRELLA CO., Toledo, O.

### ARMADILLO BASKETS, RATTLESNAKE BELTS

Polished Horn Rocking Chairs and Novelties.



Beautiful Baskets made from the shell of the Armadillo, when lined with silk, making beautiful work or flower baskets for the ladies. Belts in all widths made with rattlesnake skins. Also Goggles, Canned for Russ. Highly polished Horn Novelties. Good sellers for curio stores or concessionaires. Write me for prices and particulars.  
**R. O. POWELL**  
San Antonio, Tex.

410 So. Flores Street.

## How Would You Like to EARN \$50.00 A DAY

For Further Particulars Write  
**GOODYEAR RUBBER MFG. CO.**  
Dept. C. F. 34 East 9th St., New York City

## PADDLE WHEELS

### SLACK BICYCLE CENTER

Light, runs on Ball Bearings, 32 inches in diameter. Beautifully painted.  
60-Number Wheel, complete..... \$ 9.00  
90-Number Wheel, complete..... 10.00  
120-Number Wheel, complete..... 11.00  
180-Number Wheel, complete..... 12.00

#### COLOR WHEELS

12-Number, 7-Space Wheel, complete..... \$11.00  
15-Number, 7-Space Wheel, complete..... 12.00  
20-Number, 7-Space Wheel, complete..... 12.50  
30-Number, 5-Space Wheel, complete..... 13.50  
Headquarters for Dolls, Candy, Aluminum Ware, Silverware, Pillow Tops, Vases, Novelties, High Sticker, Wheels and Games. Send for catalogue.

### SLACK MFG. CO.

128 W. Lake St., Chicago, Ill.



THIS \$7.50 Beaded Bag reduced to \$5.00

If not satisfactory money refunded. Order Beaded bags from \$9.00 per Dozen up. Write for new circular.

**A. KOSS**  
2012 N. Halsted Street  
CHICAGO, ILL.  
Telephone, Diversey 6064

Concession Frame Tents 6x8, 8x8, Khaki, \$18.00; 10x10, \$22.50; 8x10, 8x12, Khaki, \$24.00; 10x12, 12x12, cash, balance C. O. D. TUCKER DUCK & RUBBER CO., Ft. Smith, Ark.

the Cincinnati vicinity, last week were heard from at Greensboro, N. C. Joe will be with an athletic show on one of the caravans in the South—he thought possibly with Frank West or Lew Dufour.

There is no excuse for any fair secretary or, especially, fair concession overseer (if the latter is lacking, so is discretion) with even a few years experience not knowing stealium from straight concessions. The same old "confidence" stunts have been pulled for years.

It's morally and wholly up to fair executives to have only clean and fair-and-square concessions on their midway. Otherwise, such "features" are "tolerated"—thru ignorance of the operations, or other causes—and there's no alibi for "not knowing" if they try very hard to "find out".

Yes, there were several instances last year of "strong joints" working on fair associations' part of midway, and carnival companies playing the same game getting the blame for this condition. By the same token, these "poison" joints were absolutely with some carnivals and the fair men were blamed for having them on their own various midway.

Report had it last week that Edward K. Johnson, last season piloting the Billie Clark organizations, has contracted with Matthew J. Riley as general agent and was to start work about February 1. This probably means that Mrs. Johnson will also be with the Riley Shows and almost doubtless as special agent, at which she has proven capable.

Edward J. Smith and the Missus are this winter down in Tampa, Fla., where E. J. is doing advance and organization work in that section in favor of the O. of O. lodge. Says activity is being pushed and things are beginning to take exhibition shape on the fair grounds there, the Canadian exhibit being among those having arrived.

From an advance summing up there will be "censorship committees" in many cities, large and small, to take care of not only opening nights, but during engagements and, especially, closing nights. The old custom of citizens giving a "clean bill" and being the "fall guy", after Monday night (prepared) investigations is just about in the discard.

A concession man passed thru Cincinnati recently, having been a silent spectator at a fair secretaries' meeting. Said one of the secretaries remarked during a discussion that "no so-called 'grind concessions' are grift joints," or words to that effect. Well, they shouldn't be, but—what was this crack anyway, ignorance or an alibi?

E. S. Noyes and wife, who have been wintering in Cincinnati, have several times been visitors to The Billboard. E. S. has been dickering with several parties relative to selling his show property, formerly the United States Exposition Shows, stored in Kentucky. He left Cincy January 24 with the idea of closing a sale.

People signed with various companies, as well as those not yet booked, have been sending "caravans" nicely this winter, while others seem to be "too fat" or "haven't time". You needn't be of "the 400" in order to get your news notes in Caravans, and everybody is his or her (and friends') own press agent. So tell it to All.

R. A. Williams, formerly of circuses and carnivals, was recently found among "those present" in K. C., according to a missive from W. D. Lewis, billposter, who added that after two years' absence it's "back to the tents" for Williams, who with his wife has been playing vaudeville dates in Oklahoma and Texas the past year.

Several ferris wheel men have been heard to remark that business has gradually grown better with them the past few years, and a couple of them asked the cause of it. The whorls are among the old standbys, for one thing. Probably the new "thrillers" coming out have made many of those formerly "afraid" to get a few feet off terra firma get "braver", so to speak.

Mrs. J. W. Conklin looked the picture of good health when she and J. W., Jr. (Paddy), spent a few days of last week in Cincy with friends. Mrs. Conklin, since their closing last fall season in the Northwest, had been ailing somewhat, but she and Paddy enjoyed several recuperation weeks at Hot Springs—alho she admitted to a Billboard man that she had read of Dr. Coue's suggestions in newspapers.

Among the caravantes in Orlando, Fla., are, as usual, Madam Thelma Jennings and her sister, Madam Flossie Trantham. They are residing at Thelma's home and report has it that they have repainted and beautified the whole house, doing the work themselves. (Sh-h in overalls!) Friends were heard complimenting them: "Young ladies, you've done a perfect job."

A United Press dispatch, from Chicago, January 24:  
"An undertaker was summoned when James Moran fell four stories down an elevator shaft.  
"Mind your own damn business," Moran told the undertaker.  
"He hit a pile of canvas."  
That's just what the Carnival World and its thousands of interested friends are thinking about radical oppressionists.

Heard of a manager, last summer, giving his press representative "down-the-country" for wasting his time in making a (very creditable) speech before a high-school and placing true show people in the proper light before the students. This manager (his show isn't scheduled to take the field this year, by the way) wanted only the "young sports" and "hicks" on his midway. And he proved one of the biggest "hicks" in carnival circles last year.

Word was received from Elgin, Ill., recently that the American Legion there had decided not to sponsor a carnival in that city the coming summer. One report was that "oppressionists" had taken this action as a cue, in order to try and eliminate traveling organizations of this nature in Kane County, with the State attorney commending the legion's  
(Continued on page 90)

# Always Something New

In Answer to the Call for Something New  
Send for the

## SHURE WINNER CATALOG

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.

The Largest Novelty House in the World

**N. SHURE CO.** Madison and Franklin Sts. **CHICAGO, ILL.**

## SMASHING PRICE REDUCTIONS

ON THE FAMOUS K. & G. Plume and Lamp Doll Sensations



### AND GENUINE CAYUSE INDIAN BLANKETS

- No. 8—PLUME DOLL ..... \$ 50.00 per 100
  - No. 5—PLUME DOLL ..... 100.00 per 100
  - No. 43—PLUME LAMP DOLL (as illustrated) ..... 150.00 per 100
  - JUNIOR STAR PLUMES (as illustrated) ..... 25.00 per 100
  - No. 42—PLUME LAMP DOLL ..... 250.00 per 100
  - SEPARATE PLUMES (as per cut, real ostrich feathers) ..... 40.00 per 100
  - OUR NEW FLAPPER PLUME (skirt and Shade complete) ..... \$0.00 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.

Anticipate Your Requirements. Order at Once. Goods Shipped Same Day Order is Received.  
**KINDEL & GRAHAM,**  
785-787 Mission Street. San Francisco, Calif.

## For Bazaars and Indoor Shows

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

## PREMIUM SUPPLY COMPANY

171-173-175-177 N. Wells Street, CHICAGO, ILLINOIS

## H. W. (BILLY) KITTLE WANTS!!

For largest and best framed "Water Circus" on the road. Can place one more Ticket Seller, must be good grinder; Lady and Gentleman High Diver, one more A-1 Clown. "Diving Girls," get with a real one. Will also place any real Novelty Act that can be produced in the water. People that have been with me before, write. Pauline Black, Mabel Crawford, Claire Meyers, write; also Whitey Quinn. Address me at 115 Main Street, Aurora, Ind., until March 1st, then winter quarters. "GREATER SHEESLEY SHOWS," Fair Grounds, West Allis, Wis.

## 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 apices 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. Immediate delivery on Concession Supplies of all kinds.  
**ZEBBIE FISHER CO., 60 East Lake Street, Chicago, Illinois.**

## MEN'S RUBBER BELTS \$14.50 Per Gross

Positively the best and lowest priced belt on the market. Our agents are making a clean-up. Comes in black, brown and gray, plain smooth finish or corrugated and stitched, with high-class adjustable buckles. This belt will outwear any leather belt made.  
Another hit of the year for house-to-house canvassers. LADIES' RUBBER APRONS, \$3.75 per Dozen, or \$44.00 per Gross. Assorted black, blue and pink checks. \$3.00 deposit required with each gross ordered.  
**THE SUPERIOR RUBBER CO., Akron, Ohio.**

MENTION US, PLEASE—THE BILLBOARD.

# NOVELTIES

## CARNIVAL CARAVANS

(Continued from page 89)

100 Assorted Novelty Toys	7.00
Jazz Kazoo Whistles, Per Dozen	.85
Jazz Song Whistles, Each in Box, Dozen	2.80
Large Broadway Chicken Squawkers, Per Doz.	1.00
Bright Eye Fur Novelty, Per Dozen	.60
Novelty Cigarette Holder Pipe, Per Box 3 Doz.	1.50
Mechanical Gyroscope Tops, Per Dozen	1.65
Humming Mice, Best on the Market, Per Gross	4.25
Toy Radiophones, Per Gross	9.00
11-Inch D-1's, Per Dozen	2.75
No. 123—Fancy Rubber Picture Balls, Per Doz.	.75
No. 574—Poker Rack, 200 Chips and Cards, Each	3.50
No. 340—4-Piece Manicure Set, in Box, Each	.75
Large Fancy Pillow Tops, Assorted Design, Per Dozen	12.00
Joke Books, 25 Styles, Assorted, Per 100	4.00
100 Assorted Shape Paper Hats, Per 100	6.50
100 Assorted Nolia Makers, Per 100	6.50
Novelty Stockings, Per Dozen	2.00
Perry, the Novelty Mechanical Ladder Toy, Each in box, Each	1.00
No. 185 1/2—Teddy Bear, 9-in. Red Coat, Voice, Joint Arms and Limbs, Per Dozen	4.50
Fur Voice Dogs, Each in Box, Dozen	1.25

NO CATALOGUE. NO FREE SAMPLES.

TERMS: Half Deposit. No personal checks accepted. All Goods sold F. O. B. Cleveland.

## NEWMAN MFG. CO.

1289-93 West 9th St., Cleveland, Ohio

### EVANS' CORNO GAME

IS A THOROUGHLY PROVEN, PERFECT COMBINATION. EVERY CARD HAS EXACTLY THE SAME OPPORTUNITY. DON'T USE INFERRIOR SETS WITH HAPHAZARD COMBINATIONS.

ESPECIALLY ADAPTED

—FOR—

INDOOR BAZAARS, INDOOR CIRCUSES, ETC.

WRITE FOR FULL DESCRIPTION AND PRICE. EVERYTHING FOR THE CONCESSIONAIRE GET EVANS' LIST OF THE SEASON'S WINNERS, CONTAINING 66 NEW AND MONEY MAKING IDEAS.

### H. C. EVANS & CO.,

1528 W. Adams St., CHICAGO.

### S. & H. PUSS-IN-BOOTS

THE REAL CAT'S MEOW

SELLS ON SIGHT. BEST NOVELTY OF THE YEAR



MADE OF FINEST MATERIALS. WHITE COLLAR, RED FELT COAT, RED DETACHABLE BOOTS, BLACK PATENT LEATHER BODY, 24 INCHES HIGH.

This Cat has been the best seller of the year, and will prove a hit at Bazaars, Fairs or wherever shown. Its low price makes it even more attractive.

Be the first in your territory to handle this big seller. Our price is the lowest and we guarantee fast sales.

\$13.50 A DOZEN. SAMPLE, \$1.50.

### S. & H. NOVELTY COMPANY,

13 N. Bellevue Ave., ATLANTIC CITY, N. J.

### Imported Bird Cages

FOR IMMEDIATE DELIVERY.

Four sizes with enameled base and drawer bottoms. Per Dozen, Nested, \$15.00. Stock Cases, \$4.00 per Dozen. Also Bird Breeds, Supplies.

### The Nowak Importing Co., Inc.

84 Cortlandt Street, New York City, N. Y.

### FERRIS WHEEL

For sale cheap for cash. Also twelve Rhesus Monkeys. Those interested address BOX D-5, care The Billboard, Cincinnati, Ohio.

decision. Much food for thought in the foregoing (Yes, from several angles).

B. H. Meade has been operating his Florida Amusement Company in Florida continuously the past two years, winter and summer—since he purchased it from Fred J. Paul. Has been playing small spots on the East Coast, most of the lots being along prominent automobile roads and almost daily showfolk visitors, the result. "Bert" has played many return engagements and sends a fine complimentary letter from a county judge of one of the counties toured.

In answer to an inquiry, as to "who is to blame for obnoxious girl shows and thieving concessions at fairs—with carnivals and otherwise?" The fair association is responsible for the brand of concessions, shows, etc. It sells space for direct. The carnival manager and his other executives are responsible for them being with his part of the attractions presented. However, the fair people can, thru contract and later legislation, keep such "amusements" completely off the fair grounds, if they keep investigating during the fairs and really want to have only clean show entertainment and equal-chance concessions. They don't need to "pass the buck" to the carnivals.

By no means are all Sunday-school workers unobservant of good things (entertainment, wholesome recreation and environment) with carnivals of proper sort—regardless of the "business" propaganda handed them against "all carnivals". The publicity superintendent of a certain State Sunday-school association writes, in part, as follows: "Your January 20 number is especially interesting. . . . You probably think it strange that anyone in my work should want to read The Billboard, but I want to get all viewpoints, and I am sure that your paper must be the best of the kind in the United States." The remainder was not a harangue against "all carnivals", theatricals or moving pictures, but it seemingly not only sanctioned them, but encouraged them, with wishes for better productions (all amusement branches) for the entertainment of men, women and children.

No less than eight communications were received during the past week requesting information as to the cleanliness of various shows, the reliability of specified managers, etc., from showmen and committeemen. The following might be enlightening: The Billboard has not, nor has it had, a "white" and "black" list. It cannot conscientiously advise people to join any certain companies, or to come between agents booking their organizations. (To recommend one good show might be unknowingly knocking another good show; to state past had impression made by certain carnivals might be unconsciously throwing cold water on the aspirations of a manager or managers trying to "come clean"). Iron-clad contracts, with cancellation clauses, will help a great deal.

Martin Ozarf, of The Ozarfs, writes that he has booked his magic, marionettes, Punch, etc. show with the California Exhibition and in looking over his outfit in winter quarters (Wrentham, Mass.) he feels that he really has a clean show and has engaged with a clean organization. He adds: "I had other offers, but when I gave them my reference and asked them for theirs, and if they had all clean shows, only one of them answered—advising me to join a church instead of a show." I want to say, thru Billboard, that in the 37 years I have been in the show business I have tried to conduct my show morally clean, and both the press and public spoke highly of it. And for the benefit of giffers I want to say that I am living on my own farm, which I have earned from clean showing and ask, "What have you, Mr. Gitter?" I am with the show world for clean shows."

With the opposition of an "ad club" at El Paso, Tex., to the local American Legion post contracting an engagement of a carnival company under their auspices and for their benefit. The El Paso Times in an editorial apparently wonders why the ad club was so materially interested in the matter. Two paragraphs of the editorial read as follows:

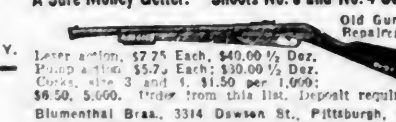
"Can you beat it? The ad club, an organization of presumably sensible business men, specializing in the highly technical subject of advertising, setting themselves up as censors of community morals—of American Legion morals."

"And then there is the naive statement that the carnival might take from the city and

### NEW GAME

THE RED DIAMOND TRADE STIMULATOR, manufactured by DIAMOND MANUFACTURING CO., MALTA, OHIO, seems to be the POPULAR STOCK STORE GAME OF THE SEASON. J. H. Ewing reports that the factory is now working full capacity to fill orders. Talbot Mfg. Co. will act as St. Louis distributor. M. L. Kahn & Co., Philadelphia, have placed this game on display in their salerooms, 1011-16 Arch Street. One sale was made before the device was set up. This game will certainly meet the popular demand. A game with a flash. A game with a thrill. Fascinating, fast, easily understood. A game of skill at a price within the reach of the concessionaire. \$50.00, F. O. B. Factory. Express added when sold direct from Eastern or Western Agencies. English and Canadian rights for sale. Will sell manufacturing rights for Pacific Coast States. Send for details. Place your order early and avoid delay. New Ball Game now ready. It is what you have long wished for. Orders to follow.

A Sure Money Getter. Shoots No. 3 and No. 4 Corks



Lever action, \$7.75 Each, \$40.00 1/2 Doz. Pump action, \$5.75 Each, \$30.00 1/2 Doz. Corks, size 3 and 4, \$1.50 per 1,000; \$6.50, 5,000. Order from this list, deposit required. Blumenthal Bros., 3314 Dawson St., Pittsburgh, Pa.

SANDY'S AMUSEMENT SHOWS Opening April 16. Playing the coal country, Pennsylvania, Ohio and West Virginia. Now booking Shows, Rides and Concessions for 1923. Want to hear from small Merry-Go-Rounds. S. A. TAMARGO, Manager, Box 111, Northside Station, Pittsburgh, Pa.



## Looking Forward

That's what thousands of show folk, concessionaires, privilege men, managers and agents are doing—they are eagerly "looking forward" with great interest to the coming number of the

## Spring Special Billboard

issued at a time when the Outdoor Show World Season is breaking in. It gives the advertiser circulation where sales opportunities are the best of the year, an access to markets which are not otherwise reached thru any other mediums.

## The Edition will be 105,000 Copies

This big number is planned primarily to assist the readers of Outdoor Show Enterprises—to give them helpful information, reviews and timely news authentically beyond dispute.

## Use This Number

To Sell  
To Buy  
To Fill Wants

Whether your advertisement is large or small, early copy will go in first forms. Start your ad today for the SPRING SPECIAL BILLBOARD. It's the world's greatest show folk publication, a medium reaching the Outdoor Show World, yielding a tremendous volume of sales during the summer season.

It Will Be Issued March 12th,  
Dated Saturday, March 17th.

Last Forms Close Tight Friday, March 9th  
In New York City

The Billboard Publishing Company  
NEW YORK AND CINCINNATI



**MUIR'S PILLOWS**  
ROUND AND SQUARE FOR  
**Carnivals and Bazaars**  
ALWAYS GET THE PLAY  
**Chinese Baskets**

Same prompt service and square dealing as on our Pillows.

**AGENTS:** Our Pillow Sales Card Deal is the greatest money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, postpaid.

**MUIR ART CO.**  
19 East Cedar St., CHICAGO, ILL.



**A REAL PILLOW SALESBOARD**

A four-color, 1,000-hole Board, showing Pillows in their natural colors. Ten Pillows and Board come neatly packed in strong carton. Send for list of various Pillow Assortments.

**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.

**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 mountings, self-filling.  
**Gross \$48.00**  
Dozen \$4.50  
Sample sent postpaid on receipt of 50c.

**HARRY C. HUNTER SHOWS**

**WANTED**

**RIDES—CONCESSIONS**

Will play coal and steel (Pittsburg) territory, the best Carnival district in the world. No stores. Can place ten first-class Talkers; men capable of managing the Show they represent. Twelve Grinders and Ticket Sellers, thirty-five Canvasmen, Girls for Illusion Show, Living Side-Show Attractions of all kinds. Oscar Parker, write. Good proposition to first-class Glass Blower, with outfit. All people with shows when we closed at Lancaster (Ohio) Fair last year, write. Have the best Athletic Show outfit (complete) on the road, which I will let a real Athletic showman use—no amateurs. Everybody address **HARRY C. HUNTER SHOWS, Manitow Beach, Michigan**, till February 20th; after that North Side Post Office, Pittsburg, Pa.

**FOR SALE**

**Complete Ten-Car Carnival**

A sacrifice. Retiring from business. \$7,000.00. \$3,500 cash—easy terms on balance, or 10% discount for all cash. Consisting of six 50-foot Flats, one Box Car, one Private Living Car, one Combination Day Coach and Stateroom Car. Twelve big, roomy Baggage Wagons, one Mechanical Walk-Thru Show, complete, on wagon; four Tents, including Stakes, Seats, Fronts, Stages and Electrical Equipment, etc. Rides sold separately, but open for booking. Outfit was on the road last season and is complete. Equipment is in excellent condition. Show and train stored in St. Paul, where it can be seen. Address **LEW HOFFMAN, P. O. Box 36, St. Paul, Minn.**

**Sales Cards and Boards**

Immediate shipment in all sizes at very low prices. Special sizes and styles to order.

**PREMIUM CATALOGS PRINTED TO YOUR ORDER**

**U. S. PRINTING & NOVELTY CO.**

195-97 Chrystie Street, (Telephone, Drydock 3929) NEW YORK CITY

**WANTED, MERRY-GO-ROUND**

For No. 1 Show. Will buy or place or advance money if necessary. Also Cook House exclusive. Show to play coal fields of Illinois. **WANTED, FOR NO. 2 SHOW—Mechanical or Walk-Over Show; prefer Over-the-Falls or Through the Falls, or Crazy House.** Also exclusive on Cook House. Show to play coal fields of Kentucky. No exclusive on either Show except Cook House. Both Shows open April 1. Winter quarters, 750 Wachtel Ave., St. Louis, Mo. All mail to St. Francis Hotel, St. Louis, Mo.  
**MARTIN GREATER EXPOSITION SHOWS.**

**WANTED, LADY DROME RIDER**

Also Ball Game Worker. Booked Dodson's Shows. **E. B. PURTLE, General Delivery, Baltimore, Md.**

BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.

legitimate business money that should flow in the regular channels. The same argument would apply to the engagement of the San Carlo Opera Company, which Mr. Maxwell is bringing to the Texas Grand next month. It would apply to various high-class musical entertainments which J. C. McNary and his associates have brought to El Paso this season. All of these, if they are successful, carry away a certain amount of cash."

**CARAVAN GOSSIP**  
By I. Miller Down

What it takes to frame a ticket Harry Noyes has 'em all heeded. When the long skirts came back in style Doc Grubs said it didn't bother him a bit, as he had a darn good memory. Being frank is fine, but in Louisiana a certain carnivalite was in bad for being Frank in one town and Henry in another. Billie Streeter has just found out how to stop at a first-class hotel stay up all night with the hay and get paid for it. He's night clerk at a local hotel in Kansas City. Bertha McMahon thinks some women ought not to be expected to have an angelic disposition, seeing that they have to work like the devil most of the time. If it takes Geo. Hawk till daylight to get home from a dance, how long should it take a woman? Hattie, please stand up! When the new leading lady reading her script at the first rehearsal asked Frank North what "bus," meant, Frank quickly replied: "That means take the first bus to the depot." She did. Headline reads: "New Crime Wave in Emporia, Kan." And then: Last night, while several cake eaters were leading in the lobby of an Emporia hotel, some one stole the legs of a life-size pasteboard chorus girl. Shuka! The young lady who has the ball game concession across the midway says: "I'm sure in favor of this clean-up campaign, as the last two seasons have been rotten."

**SAM E. SPENCER SHOWS**

**Management Intends Having Best Organization of Its Career**

Philadelphia, Pa., Jan. 23.—The writer but recently completed arrangements with Sam E. Spencer, of the Sam E. Spencer Shows, wintering at Brookville, Pa., to act as general agent for season 1923.

On a visit to the winter quarters a few weeks ago the writer found great progress being made. The riding devices and show were being constructed into excellent condition. Mr. Spencer is making an addition to his ride lineup, having placed his order the past week. Without exception Mr. Spencer fully intends to have the best equipped and neatest outfit of his career. The roster will include eight shows, four rides, twenty to thirty concessions, a free act and band.

The show will start operation about April 15 on the fair grounds at Brookville and will be transported on ten cars. This number is intended to be increased to fifteen cars during the regular carnival season. At present the executive staff is not completed, ready for publication but its roster will be compiled and sent to The Billboard at an early date. **FREDERICK DE COURSEY** (for the Show).

**HANSON'S MIDWAY SHOWS**

Hornell, N. Y., Jan. 24.—Manager Hanson, of the Hanson Midway Shows, has closed contracts with the Veterans of Foreign Wars, Post No. 414, Hornell, N. Y., for a ten-day engagement to open in Hornell April 26, and he has a string of promising stands to follow.

Work on the paraphernalia of the Hanson Midway Shows is progressing nicely and from all indications everything will be in readiness for the opening. Manager Hanson and the writer have been busy with the building of three new fronts.

Mr. Hanson recently came back from Buffalo, where he closed contracts with Mr. Carr for the latter's five concessions, which will be shipped to winter quarters in a day or two. **N. J. LAWLESS** (for the Show).

**REISS AGAIN WITH Z. & P.**

Nitro, W. Va., Jan. 24.—J. J. Reiss, the congenial secretary of the Zeldman & Pollie Exposition Shows for the past five seasons, has signed a contract with the show for the coming season in the same capacity. Mr. Reiss has served this organization in a very capable manner and has gained a legion of friends, both in the amusement field and locally. Mr. Reiss will leave Chicago, where he has been spending his winter vacation, to take up his duties with the show in the near future. Messrs. Zeldman & Pollie are fortunate to secure the services of such a capable executive as Mr. Reiss, and from present indications it appears that this organization will come to the front with an industrious and energetic staff for the 1923 season.

**AIRO**  
UNEQUALED QUALITY  
**BALLOONS**  
GAS and GAS APPARATUS

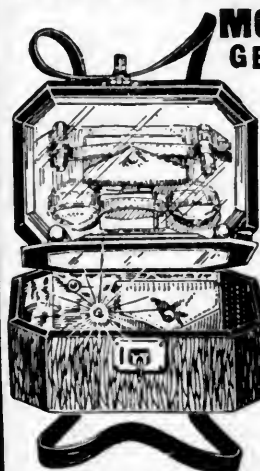
We positively do not sell Jobs or Seconds



603 Third Ave. NEW YORK

**AGENTS AND DISTRIBUTERS, HERE'S THE SEASON'S BIGGEST**

**MONEY GETTER!**



We are the originators and manufacturers of the Night Light Vanity Cases, and for that reason we are able to quote attractive low prices. Write today for our new catalog and latest price list.

**UNIVERSAL LEATHER GOODS CO.,**  
442 N. Wells Street, Chicago, Ill.

**THREE BIG WINNERS**



**Liberty HOT PLATE**

No. 668B—Enjoy cooking with the NEW LIBERTY HOT ELECTRIC PLATE. It is just the thing for the table, is nicely nickel finished. Height, 4 in.; width 7 1/2 in.; 110 volt, 400 watt, and has 33 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. 121B—Boudoir Lamp. Height, 12 in.; diameter of shade 4 1/2 in. Cast metal base and shade with silk lining. Beautiful in appearance. Complete, wired and equipped with cord and attachment plug. Finished in old ivory, gold polychrome or green bronze. Shades to match.  
**Each.....\$2.50**  
**Per Doz.....\$27.00**

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 artistic green bronze or ivory. Assorted color shades.  
**Each.....\$2.50**  
**Per Doz.....\$27.00**

**JOSEPH HAGN COMPANY**  
The House of Service,  
223-225 West Madison Street (Dept. B. B.),  
CHICAGO, ILLINOIS.

**MASKS**

Per Gross, \$2.65; Dozen, 30c. Wax Noses, Nostrils, Animal Masks, Caps, Hats. Ask Free Catalog. **G. KLIPPERT, 48 Cooper Square, New York.**

SAY "I SAW IT IN THE BILLBOARD."

**CONDITIONS IN THE SOUTH**

As Found by Max Gottlieb

Driving all day and making one-night stands has afforded me but little chance of making note of, and comment on, the events in the amusement world.

Norfolk, Va., is not in very good shape. It is suffering from the depression caused by the reaction of its war activities. The shows are not doing very good. The only source of income that still remains intact is the big shipyard at Newport News. All other industrial plants are either closed or running on one-fourth time. The other cities that surround Norfolk are in the same shape. There is an air of discouragement among its business people that one senses on first acquaintance. The other cities depend on Norfolk and follow its psychology faithfully and consistently. The smaller towns thru Virginia and North Carolina are in fair shape, except in such spots where the boll-woevil has destroyed the cotton.

Columbia, S. C., is in good shape, the mills working steadily. Savannah, Ga., is in a very bad shape. Shipping is crippled, and the export cotton business has almost been wiped out at that port. Jacksonville, when I was there, was getting ready for her role as hostess to the tourists who eventually reach Miami, Tampa and other South Florida winter resorts. Quite a number of outdoor show people winter in South Jacksonville, where the cost of living is much less than in many other parts of the State. The shows are doing fairly well, the Duval Opera House playing to capacity during the holidays, which is something out of the ordinary in the show business.

Orlando, Fla., is one of the most intensely industrial communities in America, using the word industry to cover agriculture as well. The town looks like a miniature working world when seen from a distance and one gets the impression of great dynamic forces in play as he rides down the main street. The traffic problem in Orlando is as acute and complicated as the traffic problem of the theater district of New York. The town is filled with showfolks, whose sophisticated faces bob up like corks in a tub of water. Many showfolks have gone into orange and grape fruit raising, but very few of them have made a success of it; those that have are either ex-farmers or the sons of ex-farmers.

There is a very good road for automobiles between Jacksonville and Tampa by way of Daytona and Orlando. The last time I drove this I was stuck in the sand nine times in one day.

Am now in Miami. Here is being duplicated the performance that I have watched at Venice, Ocean Park and other Southern Pacific Coast resorts. Five years ago when I was here Miami was a small town with the usual earmarks of the provincial winter resort; now, five years later, it has almost tripled in population and has ambitions to treble it in the next five years. Some of the subdivisions rival anything that the high-powered operators of New York and Los Angeles have ever put over. One can say what he wants about the real estate operator of Southern Florida, but he is no piker; he spends money to get money and uses something bigger than a "silver" or a hired buswagon to transport his prospects. The town is pretty well managed. It has a

**Electric Torchier Lamps**

Carnival, Bazaar, Premium Men, Agents

Get in on the latest craze. Beautiful every home. Wonderful premium.

**Torchier Lamps**

From 9 inches to 25 inches high. Ten assorted designs and sizes. Finished in highest style. Polychrome finish, hand burnished and sprayed, real metal chintzery. A hard composition base and top, wired complete with 6 ft. of cord, plug and socket, ready for use.

Prices from \$1.10 to \$1.98 ea. IN DOZEN LOTS.

Sample Torchier, 20 inches high, hand burnished, ready for use, as illustrated.

\$1.40

CHUMUN ART CO.

900-910 W. North Ave.

CHICAGO, ILL.



**EARN \$50 A DAY**

**GOODYEAR RAINCOATS**



Made of better grade diagonal bomazine, rubberized to a pure Indian rubber. Every coat has our famous Goodyear guarantee label. Shipments made promptly from our factory. In dozen or gross lots. 20% deposit, balance C. O. D. Individual sample sent upon receipt of \$2.00. (Send Money Order or Certified Check.) Agents wanted (Write for our catalogue)

**\$1.90 EACH**

**Goodyear Rubber Mfg. Co. DEPT. CB34 E. 9th St. N.Y.C.**

**EXCLUSIVE CONCESSIONS**

for all kinds of Shows at OCEAN CITY, MD. Fine seaside summer resort. Cheap rental. Apply by letter. P. O. MARRIN, Suite 501, 60 Wall Street, New York.

Say "I SAW IT IN THE BILLBOARD."

**CONCESSIONAIRES**

**Great Opportunity**

**On The Rockaway Coast AT EDGE MERE, LONG ISLAND**

BETWEEN FAR ROCKAWAY AND ARVERNE

**TO LEASE**

for one or more years, at very reasonable rent, space in a Seaside Park having 800 feet frontage along the Ocean and containing approximately 400,000 square feet, with riparian rights.

¶ The property is accessible at a five-cent fare to a summer residential population of more than 200,000 people and to 5,000,000 people within thirty minutes from Penn. R. Stations in Manhattan and Flatbush Ave., Brooklyn, or forty-five minutes by automobile from either borough.

¶ Admirably located and adapted for amusement resort, without competition.

¶ The bathing beach is as fine as any to be found on the Atlantic Coast.

¶ For particulars address:

**Seaside, Room 414, 63 Park Row, NEW YORK CITY**

commission form of government with a city manager. All the concessionaires are bankers. William Jennings Bryan conducts a Sunday Bible Class in Royal Palm Park and still maintains his reputation as the strongest pitcher in the world. I am running opposition to him once in a while out on the Pier. The Pier, by the way, has been enlarged and rededicated and is one of the places where a fellow gets an opportunity to enjoy the wonderful nights that they have down here.

**HAVANA "PICKUPS"**

Havana, Cuba, Jan. 17.—The following news notes have been "picked up" and are being forwarded to The Billboard:

President Zayas, honored head of the Republic of Cuba, paid a visit to Habana Park with his escort. He stopped long enough to cover it all in transit, also have a small picture taken for a ring at one of the stores (wonder what American will claim to have brought him there or to have entertained his lady and party).

One lady of the Jonesa contingent, upon seeing the name "Jarden" (which means garden in English) observed how many people there are here by that name—not knowing she was reading an advertisement for flowers and vegetables.

Martine Lowande, Sr., now in his eighty-fifth year, owns three houses on the outskirts of the city, is possessed of considerable means and is now opening another circus after a three-year vacation. Mr. Lowande will be remembered as one of the famous family bearing that name, from Brazil, and has toured all of the States with many of the circus-sea of his day. He has several sons and daughters now in the game, Oscar, the noted rider, being one of the sons and perhaps the best known. The old gentleman is not as vigorous as of yore, but is full of ambition and probably is the oldest circus operator in the world.

Your correspondent in a recent issue failed to correctly announce the name of Mr. Jonesa's representative at Habana Park. He is none other than Billy Rozelle.

Joe McKee has made a wonderful park in the heart of Havana. There are few features lacking that are found in the best-equipped parks in all America, and doubtless there has never been one as well located. So far as the management is concerned I can't see how others can do more for their associates in business of the public. Should rather think a good press man, who is willing to write about the park and things thereof, would make a good impression with the public and management.

Herman Woodson, of Boetock fame (as well as internationally), is located in Havana and has "Janscara" at Habana Park, and many other strings to his kite. Herman takes good care of his friends and is a very good guide and interpreter. He still carries the aroma of "the wilds" in his nostrils and is talking of returning to the "house of cloth".

Louisa J. Beck, also formerly of the hosts of the lamented Boetock, is on hand with his

enormous serpents. Louis frequently gets on the front page of the dailies, knowing he has not forgotten the cunning of former days.

G. D. Calvitt, of the Mugivan, Bowers & Ballard combination, is seen daily around town in company with H. W. Campbell, of the shows bearing his name, and from the shipment of horses it would seem they have a horse mart here. They are having a dandy time and the latter has a number of acts and horses with the Publilones Circus, doing the upper part of the island.

Pete Taylor is seen frequently on the Prado, wearing a very large Panama, and leading his pet canine, Pete has sold his hotel and restaurant and just now is considering offers from several animal impresarios, both Latin and American.

From reports the race track at Oriental Park is not doing as well as formerly, on account of a shortage of money, and, so far, few Americans from the States.

Eduardo Dilme, formerly with Oscar Lowande for a number of years, has forgotten the lure of the sawdust arena and has married a lady from Puerto Rico, the union having been blessed with an adled unit—the girl bears the name of Kiskijune. Mr. Dilme is on one of the ticket booths at Oriental Park.

This is the first time the writer has been here in twenty-seven years and the changes are wonderful and much English is spoken in many places. The streets are clean and healthful, the sights inspiring, the cost whatever one wants to make it, so what more could be asked for? I am of the opinion that all the shows will bring home money and would have reaped a better harvest had the time been more opportune. The cane harvest has just started, the loan from the States has just commenced to be distributed, the tourists have just commenced to arrive in good numbers—I will leave with regret.

GEO. W. ROLLINS.

**MACY'S EXPOSITION SHOWS**

South Charleston, W. Va., Jan. 24.—Work has slackened up in winter quarters of Macy's Exposition Shows, as everything has been completely overhauled and the new stuff is well under way.

Henry and Irene Spellman have returned from their vacation, but Henry left immediately on a business trip in company with Ernie Willis (some more new equipment).

George Hirschberger and Steve Smith were victors during the past week. Mrs. Leona Macy left Wednesday for a visit to New York and the home folks. J. A. was unable to get away, as Dan Mahoney, business manager, was out doing some scouting for contracts. On Mahoney's return the "Gov." will also try to take a short vacation.

Bob Allen expects to leave Friday on a two weeks' vacation.

Jimmy Foley signed contracts for two more concessions and the old Dreamland Shows people continue to return.

Weather, tho damp, is pleasant here and all signs seem to point to an early spring.

DE WITT CURTISS (for the Show).

**CANADIAN-AMERICAN GREATER SHOWS**

Toronto, Can., Jan. 23.—The Canadian American Greater Shows have their No. 1 (fifteen-act) show complete and Victor I. Neils, manager and promoter of this outfit, is very well pleased with this organization which will exhibit under popular auspices.

The winter quarters here is still a busy place with further extensive details, and visitors have been very highly complimentary on the style and classiness of the big wagon fronts to be carried the coming season which, for this show, will open about the second week in April. A number of old-time circus and carnival men will be with this No. 1 outfit.

Mr. Neils is launching the No. 2 show, of eight acts, of which his son, Maurice Neils, will be in charge as general manager. It will play the smaller spots, including special events, such as "old boys' reunions", celebrations and "homecomings". The two companies will combine with all equipment for the fair season.

The offices here in the Yonge Street Arcade are also a busy place. Mr. Manto, of educated bear fame, has contracted for his Animal Arena and has ordered a 150-foot top from the United States Tent & Awning Co., and in conjunction Madam Florio holds contract for a Dog, Pony and Monkey Circus on the No. 2 show. Jimmie Campar, of New York, has signed for a Midget Village.

The two companies will play in opposite directions from each other. Mr. Neils will have his own fireworks—display wagon on the No. 1 show, with John B. Daley, of Hartford, Conn., in charge. Garry Sisters, with their double high dive into a net, will be with the No. 2 aggregation. Walter Larina will be on the Neils staff this year.

JIM DASSY (for the Show).

**ADOLPH SEEMAN LEAVES RUBIN & CHERRY SHOWS**

An item of news interest, to the legion of showfolk friends that Adolph Seeman has amassed during his many years in the outdoor amusement profession, was communicated to The Billboard from Savannah, Ga., January 27, stating that Mr. Seeman had that day severed his connections with the Rubin & Cherry Shows, with which he has been associated in a very prominent capacity the past several years.

Not only is it to Mr. Seeman's credit that he enjoys the intimate friendship of practically all showmen and women with whom he has come in contact, but augmenting this and greatly to his favor is the fact that he is considered one of the most proficient designers and builders of special show equipment as well as an up-to-date expert in the history pages of carnivaldom have recorded. Besides this his work has been as good as his bond.

No details of the severance were contained in the announcement received. It has been practically known for several years that this genius of the show world possessed carefully brain-stored, tho almost practically tried-out ideas of some new and innovative mechanical or illusionistic productions, and (possibly) it may be toward a furtherance of such a project that he suddenly altered his coming season's plans.

**CAREYS VISIT BARFIELDS**

Galveston, Tex., Jan. 23.—Mr. and Mrs. R. J. Carey, of Billie Clark's Broadway Shows, are here and guests of Mr. and Mrs. C. E. Barfield. From appearances they like the beach to such an extent they are tempted to locate there.

**JOSSELYN IN CHICAGO**

Chicago, Jan. 23.—R. A. Josselyn, general representative of the Greater Sheeley Shows, was in Chicago on business yesterday.

**KIRCHEN FLOWER BASKETS**

**KIRCHEN FLOWER BASKETS.**  
KEYS. Filled with Beautiful Artificial Flowers. Make the Fish that Brings in the Cash.  
SPECIAL OFFER NO. 11 consists of 20 BASKETS for \$25.00. All 22 inches high, FILLED with gorgeous natural looking artificial flowers, 10 Rose Baskets and 10 Assorted Flowers. The greatest fish you ever saw for the money. Each basket is positively filled with flowers all ready for use, artistically arranged by our experts. Come packed in individual box. Baskets are made of real, beautifully colored gold braze. FREE with this offer, 1 gross Assorted Colored Carnations. 25% with all orders, balance C. O. D.  
**KIRCHEN BROS.,**  
222 West Madison Street, Chicago, Ill.

**C. E. Taylor Co.**

**245 West 56th Street NEW YORK**

**BEADED BAG FOLDER**

WANTED Stock Company. Also Attraction for Fair, August 21 to 25, inclusive. Address L. W. HALL, Secretary, R. STEFFEN, Privileges, Edin, Iowa.

# STANDARD AMUSEMENT EXPOSITION WANTS SHOWS WITH OR WITHOUT OUTFITS

Will Buy, Lease, Rent or Book CARROUSELL, FERRIS WHEEL, VENETIAN SWINGS or other rides.

## ALL CONCESSIONS AND WHEELS OPEN

Will positively work CHOICE TERRITORY that is good for RIDES, SHOWS and CONCESSIONS.

Will give Route to Interested Parties. We Open Latter Part of April.

Date and Town Announced in My Next Ad.

Want to Book Lady High Diver with Outfit.

**PHIL. HAMBURG, Gen'l Mgr., Room 402 Gayety Theater Bldg., 1547 Broadway, NEW YORK CITY**

### DeKREKO BROS.' SHOWS

#### News Notes From Winter Quarters

New Orleans, La., Jan. 24.—Everybody at winter quarters of DeKreko Bros.' Shows is busy and everything at this time looks favorable for a nice opening.

Ben Monte is rebuilding the dining car, also has a new wagon for his cookhouse.

Louis Graaser has his Tangler wagon torn down to the running gears, which means that the Krazy Tangler will have a fine wagon front and the writer is feeding him up good on "home cooking"—partly to encourage him to work good.

Mrs. Fred Kelso has been laid up for a few days with a very bad cold, but is now o. k. again.

Gene DeKreko has been away for a few days, but Howsep, Kay and Ben DeKreko, and "Cholly, My Golly" have remained on hand to say "Howdy" to visitors.

Mrs. Gus Wagner and daughter, Loteva, are visiting Mrs. Wagner's mother at Cottonwood Falls, Kan.

Tenny Tough and wife left last week to join the John T. Wortham Shows.

Altho the writer has not been informed as to the opening date, she feels that, with the work being done and the bookings being arranged, it will take to the road a credit to the management.

MRS. L. GRASSER (for the Show).

### GERARD'S CIRCUS AND EXPO.

Everything is moving along nicely in the winter quarters of Gerard's Novelty Circus and Exposition, formerly Gerard's Greater Shows. Mr. Gerard will carry but three shows this season, comprising a High-Class One-Ring Circus under an 80-foot round top, a Circus Side-Show with interesting features and "In Old Haiti", in which he will feature natives of Port Au Prince, Haiti, in music, dances and acts of the West Indies. Mr. Gerard claims this will be the first show of its kind to exhibit in the United States. Four rides and a limited number of concessions also will be carried, as well as a free act and twelve-piece uniformed band.

It is stated by the management that no so-called "grifters", "tacky boys", "shills" or "chasers" will be tolerated on the midway at any time. The show is booking into towns that have been closed for the past few years and under high-class auspices, and as Mr. Gerard expects to remain in the show business he must protect himself.

The executive staff, according to present arrangements, will be as follows: Chas. Gerard, general manager; A. Gerard, treasurer; R. C. Crosby, general agent and press; Chas. Cohn, special agent; Edgar Murphy, electrician; Harry Wilson, lot superintendent; Harry Fox, trainmaster and general announcer; and Joseph Pollock in charge of all rides. The show will open the latter part of April in New York State.

CHAS. COHN (for the Show).

## ELECTRIC-LIGHTED VANITY CASES or CANTEENS

DIRECT FROM MANUFACTURER

At prices that are incomparable. Our improved methods of manufacture enable us to quote you the following prices:

Large Octagonal, Push Button Light, Center Tray elaborately equipped with gold fittings, measures 7½x5½x3¼ inches.

In Genuine Cowhide, to retail for \$15.00.

Our Price Each, . . \$5.00; by the Dozen, \$54.00

Our new improved Keystone Shape in genuine assorted leathers, made to retail for \$6.00 each.

Our Price Each, . . \$2.25; by the Dozen, \$24.00

Old style Keystone Sample, \$2.00. By the dozen, \$20.00.



OUR new line of Vanity Cases now ready, representing the highest development yet attained in the art of Vanity Case making. Each and every case shows the master hand.



160 N. Wells St., Chicago, Ills.

### DREAMLAND ATTRACTIONS

Rides Purchased—Construction Work To Start in Few Weeks

An executive of the Dreamland Attractions furnished the following data concerning that outdoor amusement organization, which has its office headquarters on Sixth Avenue, New York City:

After purchasing three new rides—a three-abreast merry-go-round, Venetian swings and No. 5 Ell wheel, the management is now securing suitable winter quarters for the Dreamland Attractions, and will put a staff of men to work on building and painting the latter part of February. The show will be ready for its opening some time in April and will be one of the prettiest outfits in the East.

This is a new organization and the management feels that it has secured an executive staff that will meet all requirements for the forthcoming season, the roster of which, so far engaged, is as follows: Irving Udowitz, general manager; John E. Wallace, treasurer; Irving Singer, secretary; Arthur E. Campbell, general agent; Max Melt, second agent; Louis E. King, special agent; Meyer Udowitz, lot superintendent; William J. Priestly, superintendent of rides; Frank Reed, trainmaster, and Norman G. Woodard, electrician.

### BATEMAN FAMILY THANKS

Mrs. L. Stragala, sister of the late Albert Bateman, visited The Billboard (Cincinnati) office last week and requested that the heartfelt thanks of Albert's mother, Mrs. Linnie Bateman; his brother, Roland (Rolly) Bateman; herself and the others of the surviving family be conveyed to the departed showman's friends of the show world for the numerous letters and telegrams of sympathy and regret received at the Bateman home in Cincinnati. But one of the late Albert's immediate family, Roland, is of the profession, he having been associated with various outdoor amusement enterprises. The remains of Albert Bateman was laid beside those of his father at Columbus, O.

### INTERESTING LETTER FROM C. G. DODSON

The following letter from General Manager C. G. Dodson, of the Dodson World's Fair Shows, from Baltimore, Md., and dated January 22, will doubtless prove interesting to owners and managers of outdoor amusement organizations:

"When contracting my first six movements for the coming season today I was informed by Mr. Graham, of the freight department of the Baltimore & Ohio R. R., that his road would not issue any circus mileage at all this year to apply on movements."

"Mr. Graham also said that he had been advised that the Pennsylvania and the Philadelphia & Reading would assume the same attitude in this respect."

"However, he said that the roads would give a ten per cent reduction on contracts this (Continued on page 95)

## CARNIVAL PEOPLE, NOTICE!

DODSON'S WORLD'S FAIR SHOWS CAN PLACE FOR SEASON 1923. OPENING IN BALTIMORE, MARYLAND, APRIL 2:

First-class Electrician who has had Carnival experience and understands Transformers and Motors. Blacksmith and Electrician can start work at once. CAN ALSO PLACE Working Men for Shows and Rides. Report March 25. CAN USE first-class Man to take charge of Athletic Show. I have nice outfit. WILL ALSO BOOK Midway Show or any first-class Platform Attraction. Caterpillar, will furnish wagons for same, and will buy Penny Arcade. Concession People write. CAN ALSO PLACE Billposter with Ford car, or one that can drive Ford car. Address C. G. DODSON, 307 East North Avenue, Baltimore, Md.

## MASTER BURNER PRESSURE GASOLINE STOVE

Only necessary to generate the first or master burner, when other two may be lighted or turned off as needed. This is a valuable feature where quick action is wanted. Stove is very compact. With attached galvanized tank stove is only 41 in. long, 7½ in. high, and 13 in. wide. Can also be furnished less tank and connected to your own tank by hollow wire.

One size only—3 burners. Bestest stove to take care of on the market and lowest priced. Write for circulars describing this stove and our complete line of lighting and cooking equipment. WAXHAM LIGHT CO., Dept. 15, 550 W. 42d St., New York City.

## IMPORTED JAPANESE WHITE CARVED BONE NECKLACE



Length, 30 inches. Illustrated Style of Carving. Sample of each sent, postpaid, \$1.25.

MARUNI & CO., 335 West Madison Street, Chicago, Illinois

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

## FIRST ANNOUNCEMENT PRINCESS OLGA SHOWS WILL BOOK FOR SEASON 1923

Rit Ferris Wheel, Mechanical Show or Fun House, Three or Five-in-One, with something inside. Also small Minstrel Show to feature. CAN PLACE few more Concessions. Would like to hear from people who worked for me last season. No burbacks, gift or girl shows.

F. W. WADSWORTH, 2742 Pearl St., Jacksonville, Florida.

## WANTED---SIDE SHOW ATTRACTIONS

One high-class act to feature. Five weeks' work to open near Cincinnati, Ohio, Feb. 28. Stone Jay Burtin, write FRANK J. MCINTYRE, 205 Wales Rd., Massillon, Ohio.

## SIDE SHOW ACTS WANTED

Mind-Reading Act To Feature

MAGICIAN who does Pisch and Lectures. Doc Silvers, write. GIRLS for Illusions and Electric Act. Magic Hippidia Worker, live TATTOOER. Will make room for GLASS BLOWER with outfit. WANT TO BUY FOR CASH small BIRD ACT. WANT two TICKET SELLERS that can and will grind.

HARRY A. SCHULTZ, 1000 University Ave., S. E., Apt. 10, Minneapolis, Minnesota.

## A Real Opportunity

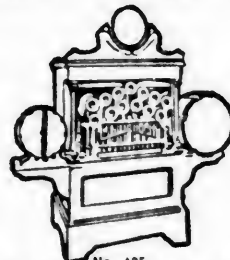
For a man well known among the Concession trade to sell a good line of Dolls. An excellent opportunity and a well-paying proposition for the right man. Address BOX 500, care The Billboard, 1493 Broadway, New York City.

## WURLITZER BAND ORGANS

### REPAIR DEPT.

Most Complete in the Country  
EXPERT REPAIRMEN  
All Work Guaranteed  
NOW IS THE TIME

to have your Band Organ completely overhauled by expert repairmen to get it in tip-top shape for the big Winter Season. Free estimates given at lowest factory cost.



No. 125.

NEW AND USED BAND ORGANS FOR SKATING RINKS, DANCE HALLS, PAVILIONS, ETC. Send for Illustrated Catalogue with Prices.

THE RUDOLPH WURLITZER MFG. CO., North Tonawanda, New York

### STORAGE DEPT.

ABSOLUTE PROTECTION

Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter.

FREE OF CHARGE

In the spring we'll overhaul it and put it in first-class condition. Write today. No obligation to you.

## THE NAT REISS SHOWS—WANTED

Ten-in-One or Manager for same. Will furnish complete outfit.

CAN PLACE Motordrome, Dog and Pony Show and two more high-class Feature Attractions. This is a 20-car outfit and will positively play nine weeks of Fairs, starting the first of August.

WANT Freaks for big Pit Show.

CONCESSIONS—Only Legitimate Grind Stores open.

WANT—Good Men in winter quarters. No time to write. Come on and you will receive good treatment.

FOR SALE—One 50-ft. Box Car, \$500.00. Four 61-ft. Flat Cars, \$700.00 each. Reason for sale is having new ones built to match others.

H. G. MELVILLE, General Manager, STREATOR, ILL.

**Free**  
TO DEALERS ONLY.  
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 finished; screw-end cover, and mounted with rolled steel set-screw. Contains ten practical tools, all made of tempered steel; every tool fits with vice-like grip into set-screw. Well worth pushing. Dozen, \$2.25; Gross, \$24.00

(NO. B. B. 290)

**THE "BIG 3" MEN'S POCKET SET**



INCLUDES  
MAROON FOUR-FOLD POCKET BOOK.  
GILT COIN-FILLER FOUNTAIN PEN.  
GILT AUTOMATIC PENCIL.  
RELIABLE QUALITY GOODS.

PER GROSS, SETS (432 Pieces)  
**\$24.00**  
SOLD IN GROSS LOTS ONLY.

B. B. 52—"Army and Navy" Needle Book. Each book in printed envelope. Per Gross Books ..... \$7.20  
B. B. 53—"Prize Winner" Needle Book. A big book and a big seller. Per Gross Books ..... \$8.50  
B. B. 54—Imp. Needle Threader. (Packed 24 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.

WRITE FOR FREE CATALOG Pay Cash and Save the Difference.



Beautiful Platinum Finish Wrist Watch. 10 Sapphire Jewels, handsome Silver or Gold Dial, Grey or Black Ribbon, in Box. A \$15.00 Watch. Same style Watch as above, with 15 Jewels and 25-Year Case \$9.75.  
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., 28 Adams, Cincinnati, O.**

SAY "I SAW IT IN THE BILLBOARD."

**PIPES**  
by GASOLINE BILL BAKER.

Hoorrah! Sure-enough rolins were seen near Ciney last week. But does it mean anything?

Seen around Shreveport, La., with his flivver and handing out maps, and reporting business as satisfactory—Jack Ford.

Dusty Rhodes pipes that he had a fine business week at Plant City and Dale City, Fla., with Southern Ruralist subscriptions.

Many of the boys South will soon be starting the "long drag" North. And many of the boys North selling their overcoats. About an even break, possibly.

Have you estimated a sum of money as your accumulated profits for the coming outdoor season? (What would you take for the imagined amount, right now?)

Reno Glascock—According to a letter recently received and another last week, it might be to your material advantage to write Lee Keller, at El Paso, Tex.

Hear that Prof. Hans has quit the paper frat, possibly temporarily, and has opened his lily; show, playing small towns in Wisconsin and Minnesota, and from reports is doing nicely.

Another pipe from Harry R.: "Ross Elijah—Oh, where are you now? Why don't you come into Minneapolis once in a while? Understand you are sticking close to Chicago. What's the big idea?"

Some time ago inquiry was made as to what had become of Dr. H. P. Nelson, the veteran med. man. Bill learned but recently that H. P. is now a dentist and getting along nicely at Opelousas, La.

A pipe: "M. T. Hagan, how cum you don't write about yourself once in a while? The boys back in the Minnesota diggings are anxious to know how your trip to Tijuana, Mex., came out, also if Crippen is still with it."

Chas. A. Stahl shot a pip of a pipe (humorous) from Terre Haute. It can't be cut up in chunks without destroying the "meat" of it, and it is too long for this edition, so will have to defer it until space permits.

F. L. Levitch writes from Hot Springs, Ark.: "I am confined in hospital here and would like to hear from some of the boys. Am not wanting for anything, but am very lonesome. Mail will reach me care of Leir Memorial Hospital."

Ed Foley (herbs, cement and cleaner) says he worked four days each in four towns, out of Wheeling, and found business good in all of them. (Foley—The pipe you refer to gave the name of the firm partly behind that special movement.)

Report had it that Dr. Thurber intended closing up his business at Newark, O., where he had good results, and after spending a few days at home in Cambridge, O., would open for a two weeks' stand in another Eastern Ohio city.

When a fellow receives "beats" and stock from a friend and sneaks off without even thanking his benefactor, it inspires the following:  
He who eats and runs away,  
Will live to eat another day.  
(Provided someone doesn't "murder" him.)

It is rumored from up Minneapolis way that "Step-and-a-Half" Johnson has again embarked on the "sea of matrimony" and that himself

**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.  
1/2 Dozen, \$1.75.  
ONE DOZEN, \$3.00.

No. 83128. Genuine Abalone Pearl. The real imported French Abalone. Each selling with pin blister, and sells on sight to every woman or girl you show it to.  
One Only Sample, 60c.  
1/2 Dozen, \$3.25.  
ONE DOZEN, \$6.00.

**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, only one set of samples mailed to each customer.

**KRAUTH AND REED**  
Importers and Manufacturers,  
159 North State Street, CHICAGO.  
America's Largest White Stone Dealers.

**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

Specialists in Supplies for Streetmen, Concessionaires and Pitchmen. One-third deposit required on all orders. All goods shipped same day order is received.  
543 Broadway, BERK BROTHERS, New York City.

**RUBBER BELTS, First Quality... \$16.00 Per Gross**  
Black, Brown and Gray, Plain, Imitation stitch and walrus  
**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 KNOT TIES, GROSS LOTS, \$2.00 A DOZEN.**  
SILK BOW TIES, GROSS LOTS, \$1.00 A DOZEN.  
HAIR NETS, \$2.00 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 stocks. Also other bargains. Write for price list. 25% deposit on all orders.  
BUY IN KANSAS CITY AND SAVE EXPRESS.

**U. S. SALES CO., 7th and Delaware Sts., KANSAS CITY, MO.**

**Mr. Pitchman: You All Know My Specialties Get the Money**

Here is a full line of oldtime Specialties that never fail with a full line of Fountain Pens and Pencils, KING TIE FORMS, GOLD MEDAL POTATO KNIFE SET, GYROSCOPE TOPS, Hurst kind; PAPER LOOK BACKS, SEBIACOSCOPES, X-RAYS, the new Yankee kind; RAZOR HONERS, FLORISCOPE, 1200; GAS LIGHTERS, CHINESE LUCKY RINGS, CIGARETTE HOLDERS, imitation amber; RAZORS, to hold Gillette Blades.

Send and Get My Price List on All Fast-Selling Specialties

**KELLEY, THE SPECIALTY KING**  
21-23 ANN STREET, NEW YORK CITY

**HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY**

PRICES

59130—Fine Combs, 3 1/2 x 1 1/2	Gross, \$13.90
59130—Fine Combs, 3 1/2 x 2 1/2	Gross, 24.00
56314—Dressing Comb, 7 x 1 1/2	Gross, 15.00
56312—Dressing Comb, 7 x 1 1/2	Gross, 21.00
56313—Dressing Comb, 7 x 1 1/2	Gross, 21.00
56638—Barber Comb, 6 1/2 x 1 1/2	Gross, 13.00
56216—Pocket Comb, 4 1/2 x 1 1/2	Gross, 6.50
Leatherette, Slide, Metal Rings	Gross, 1.50

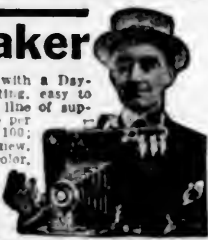
IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.

**THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.**


**A Big All-Year Money Maker**

Make Photo Postal Cards, genuine black and white, plateless, and tintypes, with a Daydark Camera. \$11.00 and up. No dark room. Flash on the spot, no waiting, easy to operate and learn. Big profits. Travel and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2 x 3 1/2, \$1.25 per 100; \$11.25 per 1,000; 1 1/2 x 2 1/2, 65c per 100; \$5.55 per 1,000. Mounts, 25c and 50c per 100; \$2.00 and \$4.50 per 1,000. 32-oz. Developer, 30c per pkg. Something new, Daydark Toning Solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Enough solution to tone 500 tins or cards for \$1.00. Write for catalogue.

**DAYDARK SPECIALTY COMPANY,** 2827 Benton St., ST. LOUIS, MO.



**COLLAR BUTTONS** I'll Make 'em. You Sell 'em  
Send 25c for Sample and Price  
J. S. MEAD, Mfr., 4 W. Canal Street, Cincinnati, Ohio.



**WANTED AGENTS AND REPRESENTATIVES for our TWO BAND GARTER for Ladies.**

SOMETHING NEW.  
Will hold seams of hose straight and prevent wrinkles.  
A CLEAN-UP.  
Send 25c for Sample.  
**\$3.00 A DOZEN TO AGENTS.**

**TAYLOR-KNIGHT GARTER CO.**  
227 Argyle Bldg., 12th and McGee Streets, KANSAS CITY, MO.



**Excellent Profits for Agents**

**SILK** Knitted Ties, \$3 per doz.  
Grenadine Ties, \$4.50 per doz.  
Fancy Cloth Ties, \$2.75 up per doz.

Direct from the manufacturer. Samples gladly sent upon request. All Ties guaranteed perfect. You pay upon receipt of goods. If you are not satisfied, we will refund your money.

**M. & H. BLOCK CO.**  
139 5th Avenue, New York City.

**AGENTS WANTED**  
NEW ELECTRICAL ADVERTISING NOVELTY

Our Agents are cleaning up real money. Territory open. Call or write.

**BLOCK-WALSH CORPORATION,**  
467 Broadway, New York City.

**STREET-PITCH-HOUSE-TO-HOUSE MEN**

Money-If a job is profitable, \$1.00 hourly guaranteed. Day's business in pocket. Money instantly refunded if you can not sell them. Returnable sample and information, 25c.

**The Handy Co., 209 N. Los Angeles St., Los Angeles, Cal.**



**You CAN MAKE MONEY WITH THESE GOODS**

Nail Files, Per Gross ..... \$1.75, \$2.00, \$2.50  
Court Plaster, Per Gross... 1.50  
Sachet, large size, Per Gr., 1.75  
Sachet, small size, Per Gr., 1.35  
Nail Brushes, Per Gross, 7.00  
F. O. B. New York. Deposit required on C. O. D. orders.

**CHAS. UFERT 133 W. 15th Street, NEW YORK.**



**MEDICINE AND STREET MEN**

A big profit to sell Pastek Tube Patch at 35c.

**WYANDOT RUBBER PATCH CO., Upper Sandusky, Ohio.**



### BALLOONS DIRECT FROM THE MANUFACTURER

Wa Specialize in Advertising Balloons. Your name and ad printed on a 70 Assorted Colored Balloons, and shipped the same day order is received. \$21.00 per Thousand.

- 90 Heavy Transparent Pure Gum, 5 different colors, 15 different pictures printed on both sides. Gross \$ 4.50
- 70 Heavy, with 15 different Pictures, Gr. 2.50
- 350 Monster Gas Balloons. Gross 10.00
- 70 Heavy Patriotic, Gr. 3.75
- 125 Aleship, Gross 3.60
- Large Monster Squawkers, Gross 7.50
- 70 Squawkers 4.00
- Sausage Squawkers, Gross 3.50
- Balloon Sticks, select stock, Gross .35
- Catalog free. 25% with order, balance C. O. D.

**YALE RUBBER CO.**  
15 E. 17th Street. NEW YORK CITY.

and wife have shaken the cool breezes of Minnesota and bled themselves Westward toward the Coast.

Harry Bowers asks: "Charlie Lindmar, do you recall the time, not long ago, when one of your customers was subscribing and while doing so dropped the eggs he was carrying to the payment—and remarked: 'You ought to deduct the price of the eggs I lost!—and you said it would be 'just ninety-eight this time?'"

M. K. Bonstead closed a successful early winter season for his show Christmas week at Bridgeport, D., according to report, and was found among those working at South End Market, Wheeling, W. Va., a couple of Saturdays ago, with a new line. He intends reopening his big medicine show in the spring.

Sunshine Rowell postcarded the following pipe from Massachusetts: "You for minute men! Don't you'll see I've got a 'light roll' an' that I ain't got no eye for literature? Yesir, the paper frat, has wide fields and swift thinkers, too, and sometimes they rebound."

A letter from George L. Evans, from Ripley, O., stated that he had eight weeks booked in halls and that he intended opening with med. about the middle of February. Said he will carry about six people, besides a piano player, and will have all brand-new scenery, and that his ad would soon appear in Billyboy.

# \$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!

A Throw

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

Don't waste a minute. Every day gone by means money lost. **SPECIAL OFFER TO BILLBOARD READERS** who know a good thing when they see it. **10 Boxes Nifty Nine, with Display Case Free, for \$9.00.** Sell out in half day and pocket \$11.00 profit. Sample Outfit, including Display Case, will be sent postpaid for \$2.00. If you want more proof, send for full details. You Cannot Lose Except by Delaying.



NIFTY NINE, IN DISPLAY CASE, SENT POSTPAID FOR \$2.00.

**E. M. DAVIS CO., Dept. 9312, CHICAGO.**

MAILED FREE

ESTABLISHED 1892.

Our Large Illustrated **SPECIAL EDITION, FULL OF BARGAINS,** is now ready for mailing. Prices are positively the cheapest. We want every salesboard operator and dealer to write for one, as there will be extra money in their pockets. A trial order is the best evidence.

**MORRISON AND COMPANY,**  
Successors to Gordon & Morrison.  
WHOLESALE JEWELRY OPTICAL GOODS. SILVERWARE, CUTLERY, ETC.  
21-23 S. Wabash Ave., Chicago, Ill.

### BIG SPECIAL OFFERS FOR CARNIVAL WORKERS AND CANVASSERS.

Large Size Sachet (2 1/2 x 3 1/2), flower designs, hand made, new assorted orders. Sell for 10c to 15c each. \$2.15 Gross. Make big profit.

Large 1/2-oz. Perfume, in vials (iron water), strong, assorted odors. Sells like hot cakes at 15c or two for 25c. \$2.45 per Gross.

Give-Away Vial Perfume, \$1.75 Gross. Helps your other sales.

**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 Stopped, Gold Labeled, Silk Ribbon, Cold Perfume, \$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. Has Mirror and Brush 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.

Among the boys in New York City about a week ago were Edward (Kelley) Short, garters; Arthur Engel, needle threading thimbles; Barney, pens; Dr. Bailey, oil; Harry Ackerman, pens, and Smithy, novelties. One of the lads reported that Newark was open again for the boys, also Paterson, Elizabeth, Bayonne, Hackensack, Hoboken, Jersey City and Union Hill.

Mrs. Ella Edwards, pianist, the greater part of last season with Lew Conn's Congo Entertainers, passed thru Cincinnati recently, from Chicago, en route to join and tickle the ivories with Rictor's "Baby Doll Revue" med. show, opening in Kentucky January 21. Mrs. Edwards had several hours' layover in Cincy and paid a few minutes' call to The Billboard.

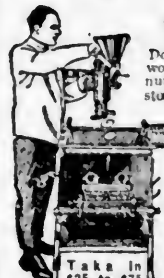
Well, doggone! The info. reached The Billboard last week that a baby girl has joined the family circle of Mr. and Mrs. J. F. Nicholson, at Pensacola, Fla. The new arrival made her debut to this mortal sphere January 16, and both mother and babe were reported doing nicely. J. F. has been working subscriptions and the Missus needs at Pensacola this winter.

Doc A. B. Hibler pronounces Newark, N. J., as very uncertain to work outside and infers that several fellows operating there recently were not permitted to grind. Too bad the natives don't all understand the deaf and dumb language. Anyway, he tells of an oldtimer (Lyon's Fun Store on Market street), who is a square shooter and will oblige the boys with window space at a reasonable price.

Burdle Simms, who is wintering at home in Clyde, O., and getting ready to get her show out among the natives for the summer season, says that Harry E. Myers, the "Minstrel Dandy," is still with her and is some "lizzer" driver. She adds: "About all we have to do is to read The Billboard from 'kiver to kiver', take motor rides and write letters to friends. I regret that I was not at that 'pitchmen's

(Continued on page 96)

## \$47.25 Profit in 4 Hours



Doughnut Making Business has wonderful possibilities. Doughnuts have taken the country by storm. Enormous demand, \$25.00 to \$75.00 a day. Capacity, 500 dozen a day. Doughnuts sell fast at 30c to 40c a dozen, 200% profit. No experience needed. Flour ready prepared—add water—put dough in hopper—turn crank—out drop sweet, savory, golden doughnuts.

**AMAZING PROOF FREE**  
Money-making possibilities unlimited. Put this Automatic Doughnut Machine in display window. Attract crowds. Enticing odor whets appetite. You take in money fast. Pay for the machine the first week. Jos. F. Donmoyer, Pa., says: "Made \$47.25 profit in 4 hours." Others report earnings equal or better. Big money wholesaling.

**WRITE NOW** Get in on the ground floor—act quickly before others start. These machines pay big anywhere—no town too small. Get full details of this new, profitable business—costs nothing to investigate. Write today.

**BUTLER & BUTLER,**  
Dept. 16, 5650 Lake Street, CHICAGO.

**\$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.**

### Big Money

Made by agents selling our wonderful Facial Soap, Perfumes, Toilet Articles, Spices, Etc. Fracts, etc. Five sets of soap & agents to me mailed to any address.

**Lacassia**  
Facial Soap

**Lacassian Co., Dept. 472, St. Louis, Mo.**

# AGENTS

## FORD AUTO FREE Besides Big Cash Profits

Not a contest or guessing scheme. A straight out business offer to men ambitious to make money and willing to work. We have men making as high as \$1,000 in 60 days selling.

**Super Fyr-Fyter**  
to garages, stores, hotels, factories, schools and homes. We train each man carefully, start him right, help him along, pay big commissions and offer a Ford Auto to hustlers without cost. Write us today—a post card will do.

**The Fyr-Fyter Co., 1510 Fyr-Fyter Bldg., Dayton, Ohio.**

**BIG Money-Maker Men's Full Length RAINCOATS \$1.50 EACH**

MADE IN OUR FACTORY  
25% CASH WITH ORDER

**Eastern Raincoat Co.**  
913-921 Roosevelt Rd., Chicago  
Representatives Wanted.

**WANTED—SIDELINE SALESMEN**  
who sell to Grocery and Hardware trade. Address P. O. BOX 356, Anderson, Indiana.

**SAME SUPERIOR QUALITY**



**\$20.00** Gr.

No. R-7—GENUINE FINE BLACK LEATHER 7-1/2 in. 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. \$21.50; GR. \$21.50. One-third deposit with order, balance C. O. D.

**BREDEL & CO., 337 W. Madison St., Chicago, Ill.**

### RUBBER BELTS \$15.50 Per Gross

**SILK KNITTED TIES**  
\$3.35 and \$3.50 Dozen. Sample, 50c Each.

**SILK CLOTH TIES**  
\$2.50 per Dozen. Sample, 35c. 25% deposit, balance C. O. D.

**International Distributing Co.**  
333 South Dearborn St., Chicago, Illinois

**MEDICINE MEN, PITCHMEN, DEMONSTRATORS**  
—DEVORE'S big 1923 Catalogue just out. You want one. Send your name and address. Get ready now for a big summer. This modern laboratory, printing plant and carton making factory was found to serve you. We make goods that repeat. Ask the boys who get goods under their own address about it. See what they say, then you be the judge. Our reference: Any Pitchman or Medicine Man in the Country. **THE DEVORE MFG. CO., 135-195 East Naghten St., Columbus, Ohio.**

A REAL BIG VALUE

## Brusselette Rugs

Size 27x54 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.

### UNITED Earn Money at Home In Your Spare Time

Our men are making as high as \$500 per month—all and part time. You can make and sell glass sign, name and number plates by new United method. No art training needed. Big demand for signs. Everyone wants a United. Write today for full details about our complete, fascinating outfit for sign making and selling by our easy system.

**UNITED LETTERING COMPANY**  
Jones Law Building, PITTSBURGH, PA.

# CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 25 lbs.  
 Sachet Basket, trimmed with Tassel..... \$19.00 per 100  
 Nests of 5, 7 Tassels, 5 Rings, at..... 2.25 per Nest  
 Nests of 5, 7 Tassels, 7 Rings, at..... 2.55 per Nest  
 Packed 5 Nests of above Baskets in package. Shipping weight, only 16 lbs. Prices for goods F. O. B., San Francisco. One-half of amount deposit required on each order, balance C. O. D., no matter who you are. Delivery in any quantity to be made within the same hour as order received. AMERICAN-CHINESE SALES CO.,  
 817 Sacramento Street, San Francisco, Calif.



# 6 FUSES IN ONE PLUG

"TURN TO THE RIGHT—BACK COMES YOUR LIGHT."  
 Approved by Underwriters Laboratories. New Fuse Brought in Piece by Turning Button. Ends Fuse Trouble Due to Use of Washers, Insulators, etc., as New Fuse is Always Ready.  
**DISTRIBUTING AGENTS WANTED**  
 Repeater 6 is one of the finest agent's propositions on the market. Every home is a live prospect, also office buildings, stores, factories, etc. You can carry the sample in your pocket. Deliveries are easy, sales are quick, market enormous. Send 25c for sample and full particulars, or send \$1.00 for five.  
 MOSS-SCHURY MANUFACTURING CO., INC.,  
 444-446 E. Woodbridge Street, DETROIT, MICH.

# STREETMEN, MEDICINE WORKERS, DEMONSTRATORS AND HUSTLERS

Get down to real business where you can make money quick and easy selling our high-grade Electric Bells, Volatile Electric Insulators and Medical Batteries. An exceptionally good line for trouper making one to six-day stands. 500 to 1,000% profit. 25c for sample belt or pair of insulators. Send for Lecture on Electricity and net wholesale prices on the best line out. An excellent demonstrating belt will be sent for \$1.00.  
**THE ELECTRIC APPLIANCE CO.,**  
 (Incorporated 1891), Burlington, Kansas.

Nothing like it ever before patented.



Has eight exclusive selling features.

# NEW PATENTED HIDDEN END BELTS

Rubber or Leather.  
 Send postal for full particulars or twenty-five cents for samples.  
**B. C. MATHES CO.,** Box 82, Rochester, N. Y.

# AGENTS---A NEW ONE---AGENTS

NOTHING LIKE IT ON THE MARKET.  
 One Gallon Keg, with Pure Grape Syrup sells \$6.00, costs you \$3.00. 100% profit. Everybody a prospect. Send \$2.00 for Samples, including Keg.  
**PURE GRAPE PRODUCTS COMPANY, 128 N. Wells Street, Chicago, Ill.**

# EVERLAST WRITING PAD

THE WRITING DISAPPEARS BY SIMPLY LIFTING THE FIRST SHEET.  
**The Whirlwind Seller**

Agents and Salesmen find a ready market for this article, both single and in quantities, to schools, offices, banks, users of scratch pads and, in fact, to all users of advertising. The usefulness of this pad makes possible sales of the stock pad at 25c each or \$2.50 per dozen. Join the ranks of the satisfied. Prices are: Sample, 25c; \$1.25 per Dozen, \$11.00 per 100; \$48.00 per 500. \$90.00 per 1,000. None free. Send money by M. O. or certified check. Shipping charges paid and prompt delivery guaranteed. Address  
**F. J. BAUER, P. O. Box 881, Chicago, Illinois.**

# 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.**



30 DAY TRIAL  
 Cut out and mail this ad to us with your name and address—send no money—and we will send you this fine Razor for 30 days' trial. If satisfied it costs you \$1.95. If not, nothing. ORDER TODAY. AMERICAN RAZOR WORKS, Dept. F-71, 1575 Oden Avenue, Chicago.

# 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.

# EARN \$100 A WEEK

The South is Calling You! The 121 Mandrel makes 4 Post Card Photos a minute on the spot. No plates, films or dark room. No experience required. WRITE TRIEST YOU! Write today for our pay-as-you-earn offer. CHICAGO FERROTYPE CO., Dept. B, 2431 W. 14th St., Chicago, Ill.

# GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check outfit. Good for \$3 a day stamping fanny or pocket key checks, fobs, etc. Sample check, with your name and address, 25c.  
**PEASE DIE WORKS, Dept. D, Winchester, N. H.**

# Do You Want More Money?

If so, write us today for our proposition. We will show you how you can make from 200% to 600% selling our line of beautiful, hand-colored Photo, Medallions, Photo Buttons, Photo Jewelry, Photo Advertising Novelties, etc. Original Process. High demand. Universal appeal. Four-day delivery. Light-weight selling case.  
 Your big opportunity. Don't put off writing. You can't find a better paying proposition.  
**PERRY PHOTO NOVELTY CORP.,**  
 Section 22, 360 Bowery, New York, N. Y.

# PERRY PHOTO NOVELTY CORP.

COSTS \$2.50 PROFIT \$27.50  
 That's what you make by transferring dollar-a-month monies on autos. Every motorist wants his car monogrammed. A painter charges \$5.00 and can't do as good work as you can do for \$1.50. No skill required; no experience. Spare or all time. (Give us full instructions, etc.), free. Write for Free samples—or send \$2.50 for outfit by AMERICAN MONOGRAM CO., return mail. Dept. 63, East Orange, N. J.

# Get This Book

It will clearly show you how you can make \$25 to \$50 week, in part or all time, selling "The Claws" Famous Philadelphia Hostlers direct to wearers from our mill. Pleasant described work. Goods that wear. Prices that win. Permanent income. Write today.  
**GEORGE G. CLOWS CO.,**  
 Desk 39, Philadelphia, Pa.

# AGENTS WANTED

\$50.00 to \$100.00 weekly, selling Rain-coats, Shoes, etc., direct to wearer. Write for Free Sample Offer.  
**CONSUMERS TRADING CO.,**  
 611-21 Broadway, New York City.

# Every Man Wants the "HATBONE"

A backbone for soft hats. Keeps your hat in shape. No sagging and kneeling. Holds the crown. Price, \$2.19 per Dozen. Sample mailed for 25c.  
**JUNG-KANS MFG. CO.,**  
 Collectible Advertisers Mfrs.,  
 1227 Broad Bay Ave., Chicago, Ill.

# PIPES

(Continued from page 95)

convention in Cleveland. I am acquainted with nearly every knight mentioned in the writeup, and I know I missed a lot of good pipes by not being among those present."

Paul G. Huberich, the "Chicago Calculator", shoots from "Sunny San Antonio" (Texas): "A few of the old med boys are here, killing the winter. Among them are Doc DeForest and family, Doc Haas and wife and others. Fine weather here, but small money. City closed except doorways. I have been here one week and will stay another. E. A. Reed is also here, taking a rest. Best wishes for Pichdom in 1923."

E. L. Roberts, the veteran tribes and keister member of the frat., was sick-abled practically all the last week in Cincinnati with the "flu", and did not get out among old friends in the Queen City. E. L. still rather "shaky", visited Hill on Friday afternoon, having been "okayed" by his attending physician. He will remain in and around Cincy for some time.

Mrs. Alfred S. Howard wrote from McKinney, Tex. (314 South Kentucky street), that Alfred S. Howard (of notion fame), who underwent an operation at the City Hospital there January 11, was getting along "just fine" and that he has greatly appreciated letters from several of their friends in the profession. Alfred would be pleased to have more of his old buddies of the tribes and keister drop him a few lines when time permits them doing so.

"Pioneer" Harry A. Freeman, Western Canada farm paper subscriptionist, and Walter A. Schaffer, trade paper circulation increaser, after three weeks of not meeting, arranged for a gabfest at Peoria, Ill., the former from Chicago and the latter from St. Louis. They "cut up" former days and worked together on trades for several days, then the "Pioneer" rambled back to the below-zero climate of Winnipeg and Calgary, to take in some farmers' conventions. Canadian business or some other attraction must look good to Harry!

A knight in the East writes: "Bill, why don't you ask some of the old heads who have not piped for a long time to kick in?" Well, blame it, of top, one reason is that the mere significance of asking them to do so in print just about violates some of their "sanities" or desires, as the case may be. Another is, that this scribe has often said "Pipes is open to all." So, unless it be on something of special importance, what's the use of loading on somebody something that they either do or don't fair want? "Everybody shoot! Isn't that fair enough?"

One pitcher precedes another into a smell town. Only one spot to work. First comer offers to split time with his brother roadman on the former's (high) joint and stells away for a lunch. Returns after a few minutes and waits for the man to turn his tip and get down to earth again and give himself a chance (on his own "counter")—but the enthusiastic second comer keeps on turning tips, altho, finally, as a stall, he suddenly remarks: "Gee whiz, I almost forgot—what time is it?" "It's high time you got off that stand and quit displaying your rank nerve by trying to 'hog' something over on a good fellow," is the emphatic reply. (Did it ever happen to you?)

Doc Graham is heard from. Was pitching doorways in Houston, Tex. That feller Graham sure has some "eye to business" ("business" is right). Read ye his scheme: "I was in New Orleans and saw the hunch, and on my return trip (etter I go to Los Angeles) I might open a restaurant in the Crescent City. If I do I'll handle soup. Large bowl for a jitney, and charge the buys by the hour—like taxi cabs. Would have large table-spoons, with holes in the centers of them (would only have to warm the soup over now

# Street Men Take Notice

Manufactures "Pete" The Trained Frog. Fastest Selling Novelty on the Market. Write for Prices.  
**The LePo Novelty Co.,**  
 2056 East 4th Street - CLEVELAND, O.

# We Pay \$7 a Day

Wonderful invention. The SERENOLA does more than machines costing 10 times its price. Orders taken by our agents for over a thousand a week—making from \$7 to \$21 a day. Big demand. Easily carried with you anywhere. Built in just like a suitcase. Fully guaranteed. Low price.  
 Easy to Take Orders. No collecting. Pay you every day. Get started at once. Territory given. Write for terms.  
**PERRY-LUDLOW CO., 5.518 DAYTON, O.**

# KIRBY TUFTING NEEDLES

(Nickel Plated), \$10.00 per 100, \$40.00 per 500. 10% cash with order. Mention H. B. KIRBY BROTHERS, Collinsville, Okla.

# Every Man Wants the "HATBONE"

A backbone for soft hats. Keeps your hat in shape. No sagging and kneeling. Holds the crown. Price, \$2.19 per Dozen. Sample mailed for 25c.  
**JUNG-KANS MFG. CO.,**  
 Collectible Advertisers Mfrs.,  
 1227 Broad Bay Ave., Chicago, Ill.



# PEN LOT WORKERS!

Here is a fleshy 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 leathette cover.**  
**Per Dozen, 45c. Per Gross, \$5.25.**  
 Extra Leads for "Symbol" Clutch Pencils, 3 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.

# AGENTS: \$6 PER DAY AND UP

Selling concentrated, non-acidic food flavors. Always fresh. Put up in collapsible tubes. Ten times the strength of bottled flavors. Guaranteed under U. S. pure food laws. All flavors. Sells in every home. Used every day. Not sold in stores. Big demand. Big reputation. 100% profit.  
**Men or Women** can make big money. Start sold over \$200 in one month. You will find this a big, easy seller and a sure repeater. Most satisfactory business of money today. Write for territory and sample outfit. Get a big line of customers. Get repeat orders every month and have a steady income. No stock.  
**American Products Co.,**  
 7414 Amer. Bldg., Cinl. O.



# Nickel Velvet-Lined SAFETY RAZORS

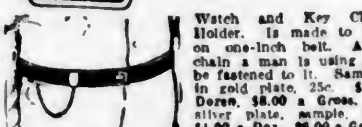
No. 1. \$6.00 Doz., \$21.00 Gr.  
 No. 1, as above, better quality, \$2.75 Doz. \$8.00 Gross.  
 No. 2, as above, larger, and high polished box with blade and gypette pencil, with comb, razors, etc., at \$3.50 per Doz.  
 Inserted Blades to fit above and Gillette Razors at 25c per Doz.  
 25% deposit, balance C. O. D.  
**R. & S. MFG. CO., 32 Union Square, New York**  
 House of Myer A. Finefeld.

# Agents Splendid Profits

Introducing the New Sun Automatic Regulator and Timer for Ford Cars. Give prospect automatically for every speed of motor. Does Spark Lower. Back-kick impossible—Insures instant start in all weather. Prevents fouling of spark plugs and forming of carbon. Engine remains clean giving more power on hills, more speed on level roads at less cost. Grass, dirt and water proof—Fully guaranteed. Sold on 30 days trial. Retail price \$3.50. Large income for active workers. Tremendous sales opportunities. Every Ford owner will buy.  
**AUTO SUN PRODUCTS COMPANY,**  
 Dept. 35 Cincinnati, Ohio

# AGENTS WANTED

Match Scratcher for the Stearing Wheel. Handicat novelty, yet to beat. Simply snaps on the spider. Ornamental and durable. Handy for driver to strike a match. Sample, 25c. \$1.50 a Dozen. \$10.00 a Gross. C. O. D., postage paid.



# JOHN LOMAN MFG. CO.

Box 341, Bristol, Conn.

# MAGAZINE MEN

Write immediately for our new price list, containing full special offers on trade publications, automobile, fire, phonograph, music, moving picture, farming, machine shop, coal, etc. All are standard, first-class publications.  
**TRADE PERIODICAL SERVICE CO.,**  
 1400 Broadway, NEW YORK, N. Y.



LEADS THEM ALL!



WHITE GOLD FINISH

Pierced Basket Setting.

Extra Fine Cut White Stone. Hard to tell from the Genuine.

\$1.25 Doz. \$12.00 Gro.

FREE FOR THE ASKING.

New White Stone Circular. Ask for No. 200.

S. B. LAVICK & CO., Inc.

411-415 South Wells Street, CHICAGO, ILL.

SOME THERMOMETER!

18 INCHES WIDE, 60 INCHES LONG. JUMBO THERMOMETER BAROMETER AND EIGHT DAY CLOCK



This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents.

\$100.00 FOR A DAY AND A HALF WORK

Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer.

Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS. The Chaney Mfg. Co., BOX 8, SPRINGFIELD, OHIO.

AGENTS! CANVASERS! Reduced Prices!!!-3-1 BAGS. "The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Sample Bag, \$5.00. \$3.25 Per doz. Sample bag, prepaid, \$60. Per gross, in gross lots, \$35.00.

AMBEROID GOLDEN BEAUTY COMBS

We Make 'Em. No. 410-Ladies' Dressing, \$3.14. Gross \$20.00. No. 411-Ladies' Combs, \$1.54. Gross \$20.00.

HOW TO PAINT Signs and Sho-Cards. MEN! Learn the Sign and Sho' Card Business. Become Independent. Easy to learn. Pays big money.

Agents and Streetmen HANDS THEM OUT ONE AT A TIME. A cigarette with one hand. A more of the thumb and a fresh smoke is ready. Sample, 50c.

and then." Doc added that "it is sure summer weather here in Houston." (Possibly the heat caused that wonderful "soup" inspiration.)

John Riley piped from Texas that Grandbury, Dublin, Singleville and Stephenville are "off color" for pitchmen, although he or Frank (Happy) McKown, the armless pitcher, would probably open them.

From Capt. David Lee and wife: "We have been in Port Jervis, N. Y., three months and have played for clubs and churches. About February 1 we will again take to the road and have some good spots booked.

Here's the first paragraph of a communication received some time ago. "Altho we have been subscribers and advertisers with The Billboard for many years, we have never been much on 'Pipes'."

From Doc C. Roberts, Little Rock, Ark.: "Just a brief line, to say that this burg is closed tight and it is impossible to open the same under any conditions.

Dr. Wm. Hightower "comes to life" from Port Towson, Ok.: "Friend Bill-Well, as I have never before shot a pipe to the 'column'."

From P. E. McDonald: "My first pipe for several years, I have been working Eastern Pennsylvania and New Jersey this winter, but am leaving Allentown week of January 22 with a med. show.

Because of trying to get a number of extra long pipes contributed into the "column" since the Christmas Special, some of the shorter ones have failed to appear (partly because they were from fellows having since changed locations, and in one instance a death).

It came from Denver, Col., that the paper frat, sure had a convention there during the Denver Stock Show, and had their say about a nation-wide cleanup.

200% PROFIT MEN'S AND WOMEN'S GOODYEAR RAIN COATS. MEN'S GAS MACK RAIN COATS \$1.85 EACH. LADIES' LIGHT WEIGHT RAIN COATS. BOYS' COATS LIKE MEN'S, \$1.60. GIRLS' COATS LIKE LADIES', \$1.60. GOODYEAR, 15 South 6th Avenue, Mt. Vernon, New York. Our Only Raincoat Factory in the U. S.

Hustlers Make \$25 A DAY



Premier Knife and Scissors Sharpener

The Fastest, Easiest Seller Known. YOU MAKE AT LEAST

200% PROFIT

Every Home, Restaurant, Hotel, Tailor Shop, Delicatessen and Barber Shop will buy. It's wonderfully simple and effective.

Regular price, 50c. Agents, send 25c for sample today.

PREMIER MFG. CO. 606-G East Grand Blvd., DETROIT MICH

LATEST IMPROVED, ELECTRIC LIGHTED VANITY CASES. Keystones or Square shape. Beautifully gold-lined. Has all necessary fittings, coin purse and beveled mirror. The kind that retails for \$5.00. Reduced To \$18.00 Doz. SAMPLE, PREPAID, \$2.00. OCTAGON SHAPE, ELECTRIC LIGHTED VANITY CASES. with two beveled mirrors and elaborate fitted tray. High grade gold polished fittings. Beautifully gold lined, with gold finished lock and key. The kind that retails for \$15.00. Reduced To \$48.00 Doz. SAMPLE, PREPAID, \$4.50.

All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed. All orders shipped same day as received. 25% deposit, balance C. O. D.

N. GOLDSMITH MFG. CO., 160 North Wells Street, CHICAGO

GREEN'S WORLD'S GREATEST JAPANESE TRICK PUZZLE. Red hot. It's the rage. It's got the world guessing. A wonderful pocket size line. Beautiful Japanese designs, in four bright colors. Sample, 50c. Quantity prices, \$25.00 Hundred. T. W. FOGAL, 302 Hennepin Avenue, Minneapolis, Minnesota.

SILK-KNIT TIES. \$7 1/2 Gro. IN ATTRACTIVE BOX \$12 Per Gro. DOZEN, \$1.80. Colors, Blue, Brown and Black. If not satisfactory, money refunded. SAMUELS, 4435 Germantown Ave., Philadelphia, Pa.

NEW-KANT-KLOG COAL OIL BURNER. Nothing else like it. New-patented. Not sold in stores. Big seller. 100% profit. Most perfect burner ever invented. Absolutely safe. Cast a glow on. Turns any coal or wood stove into a gas stove. Cheaper than coal. Popular price. Write quick for agency and territory. PARKER MFG. CO., Burner 310 Dayton, Ohio.

\$25 A DAY Selling Shirts. Large manufacturer wants agents to sell complete line of shirts, pajamas, etc., direct to wearer. Advertised brand-exclusive patterns-easy to sell. No experience or capital required. Entirely new proposition. Write for free samples. Madison Shirt Co., 583 Broadway, N. Y.

GO INTO BUSINESS for Yourself! Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Big Cash Bonus! Free. Write for it today. Don't put it off. W. MILLER BAGSDALE, Drawer 42 EAST ORANGE, N. J.

FREE TRIAL. Cut out this ad and mail it to us, with your name and address (no money) and we will send you our FAMOUS KAMAK RAZOR by return mail, postpaid. You may use the razor for 30 days FREE; then if you like it, pay us U.S. If you don't like it return it. SEND NO MONEY. MORE COMPANY, Dept. 306 St. Louis, Mo.

STOP. Send us the name of a salesman that will sell our Raincoats and we will pay you \$5.00. MURRAY-GILLAND CO., 547 Englewood Avenue, Chicago.

# PIPES

(Continued from page 97)

Bobby Nauff, John Daley, John Dolan, Joe Eysa, Jimmie Eagan, Mike Murphy, Guy Crippen, C. R. Johnson, "S-M" Cohn, "B-H" Combleth, Bruce Coulan, "Coke-Enter" Nickols (Bob and Billy), Lzy Kemp, Don Lysinger, Kansas Troster, Big Ramsey, D. R. Lee, the "Kentucky Gentleman" and Taylor Jones, Max Allen, R. E. Ryan, "The Piano" Hackett, Jimmie Quinn, Howard Grunden, the "Wolpa Family" (Ben, Julius, Alex and Harry), Skip Biye, Red Crandall, Jimmie Taylor, Hon. E. D. Henry and the Ratwits (Ragan and Palmer). George Peck was out to see the boys several times (is now owner of a lead mine, and had a plenty of it with him). Also Red Murphy paid several calls.

Doc Roy C. Finney informed that he and the Missus had landed back in Los Angeles from a lengthy circular motor trip thru the Middle West, and that they were royally entertained while in San Antonio, Tex., by Mr. and Mrs. Haas. Roy says they have decided to become "home guards" at Los Angeles, that he has purchased a two-year lease on a store on South Main street, and that his laboratory there is a busy scene, rolling pills and making med. "Chick Evans" had checked in town on January 14—looking prosperous and the same old red scout. Among others of the fraternity there were "Dad" Parker, Slim Hunter Doc Howard, Doc Moore, Powers, Ackerman, Wise, Mat Brennan, Denny Callahan, Mundy, McVicer and oodles of others, many being unable to get locations. Prof. Crumley had been getting some pocket pieces out in the Taft oil fields and was with Doc (Finney) when he piped the foregoing info.

An opinion of a well-known Texas pitchman, who indicated that his name be withheld for the present: "So much has been said, pro and con, about territory closing for the pitchman that the subject is hard to approach without boring the readers. But, just let us take a review of the situation, as I see it, as to the real cause, and at the head of the list we find CIVILIZATION and the MARCH OF PROGRESS. Lo! Buildings spring up here and there, forever blotting out the pitchmen. The pitch game is a nerve-wrecker. Take any normal persons and put them in the business for a few years and they become 'bundles of nerves'. Then it is but a step to become 'hard-boiled' and belligerent, even radical. If pitchmen strike good territory and collect a little money, nine out of ten of them, instead of conserving for a 'rainy day', will spend lavishly for diamonds and fine raiment and other 'flash', trying to represent a state in society they would like to attain. And now comes cause No. 2 for closing territory: A 'swell head'. The people you come in competition with will always be unfavorable to you—no matter what your line—and if they be natives of the town you are in they soon hedge themselves around with laws to protect themselves thru their chambers of commerce, councils and so-called 'civic leagues'.

"If you carry a show have it the best obtainable—but don't 'swell up' about it! Treat your audiences as tho they are your best friends. Be sociable and get acquainted. And if you can't do this quit the game, for you will be a failure at it. Also, always remember that no matter what you (yourself) think about yourself, as long as you are in the show or pitch profession you are in one of the most ill-favored and justly appreciated business lines on earth, and the public will always look askance at you until you PROVE yourself to THEM (not just what you think about it), and that takes a long time—sometimes. Also, if you happen to be one of a certain class of dinky fat-joint workers or single-handed workers that don't put out anything in the way of amusement but a lot of sarcasm and hot air, or if you are of the 'abstruse' community, don't 'boller' if you get closed."

## INTERESTING LETTER FROM C. G. DODSON

(Continued from page 33)

season, which would practically be the same as the issuance of mileage. "I understand that the Baltimore & Ohio circus business last season showed a fifty per

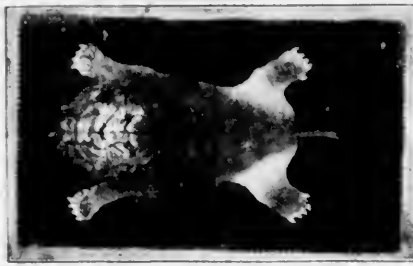
## BUY 7-1 BILLFOLDS DIRECT FROM THE MANUFACTURERS

Made in smooth and embossed leathers, assorted colors, beautifully finished. \$21.00 up to \$30.00 a gross; \$2.50 to \$3.50 a dozen. We are also the original makers of 7-1a-1 horse hide Bill Folios, in black or mahogany. \$36.00 per Gross; \$3.50 per Dozen. Sample mailed in horse hide, 50c; in sheepskin, 30c. All orders shipped at once. Wire or send order. One-third cash, balance C. O. D. Sample order will convince you.

**WILSON MFG. CO., Inc.**  
119 North Street, BOSTON, MASS.

**The Simplex Typewriter**  
Only \$275. A Boston customer wrote Jan. 31, 1923: "The Simplex can't be beat for three times the money. I am well pleased." Send \$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., Tibon, New Hampshire.

**HOUSE-TO-HOUSE CANVASSERS.** District Managers, Salesmen—Quit working for 40% or 50% (our line of Extracets, Spices, Toilet Goods, Salves, Medicines offers 200% to 400% on your investment. Write now for the Midwest list. Territory zones fast.  
**MIDWEST PRODUCTS CO.**, 185 E. Naghten St., Columbus, Ohio.



## AGENTS, CONCESSION MEN OR SALESBORARD OPERATORS

Attractive articles that are different. Lion and Tiger Hugs and Scarfs. Size 2x10. Made from cotton felt. Sample, \$1.35. \$12.50 per Dozen. Wool felt. Sample, \$1.75. Per Dozen, \$18.00. Heavy felt, for rug purpose. Sample, \$2.00. Dozen, \$21.00. Extra heavy felt. Sample, \$2.25. Dozen, \$24.00. **GRAN LEAF** Design Table Scarf. Biggest thing in our line, must be seen to be appreciated. Size 18x18. Cotton felt. \$12.50 per Dozen. Sample, \$1.25. Wool felt. Sample, \$1.75. Dozen, \$21.00. Size 18x60. Wool felt. Sample, \$3.25. Dozen, \$36.00. Set 1 postpaid when cash accompanies order.



Send for circulars of other big selling items. All goods BRADFORD & CO., INC., St. Joseph, Michigan.

# Carnival Men

## TIME TO CHANGE

### Our Blankets and Comfortables will be the leaders this year

Blankets in attractive plaids, size 66x84, each boxed.

COMFORTABLES, ALL NEW WHITE SANITARY COTTON FILLING, FANCY SCROLL STITCHING, ATTRACTIVE SATEEN BORDER. PACKED IN INDIVIDUAL BOXES. ATTRACTIVE CRIB BLANKETS, 36x50, BOXED.

Write for our price list

## SUPERIOR BLANKET COMPANY

120 Boylston Street, BOSTON, MASS.

# SALESMEN WANTED

To call on Toy and Novelty Jobbing Trade and carry our line of Dolls on commission basis. All territories open.

**RENOVN NOVELTY CO., 34 East Ninth Street, NEW YORK CITY.**

## AGENTS AND OPERATORS

Get repeat orders by using the Best Assortments on the Market Today.

### KNIVES AND RAZORS

Better made and finished than the average. There is a Reason. You will know why when you see Our Product.

**SOUTH BEND CUTLERY CO., Mfrs., Dept. 36, 433-439 Hein Place, Chicago, Illinois**

cent decrease from previous years on account of the inability of the road to handle contracts, on account of the strike situation, but that this season's business will undoubtedly return to normalcy, as they will strive to capably handle all circas and carnival business.

"Mr. Graham is very friendly to circas and carnival agents and invariably puts himself out to do a favor."

## E. B. REED GREATER SHOWS

**Ned Stoughton, General Manager—Additional Paraphernalia Purchased**

The following news notes were received from an executive of the E. B. Reed Greater Shows, wintering at Waco, Tex.:

Ned Stoughton will be the general manager of the E. B. Reed Greater Shows the coming season. Mr. Stoughton is now organizing the company and when his work is completed there will be practically all new faces with the organization.

E. B. Reed has just purchased from the C. A. Wortham interests, at San Antonio, three wagon fronts, a Noah's Ark, one fat car and a tractor, the latter to be used in conjunction with the twelve head of baggage stock now carried in moving and loading the show.

All the wagons are now being rebuilt and painted in winter quarters here in Waco, Tex. The show will open about the first week in April and the midway lineup will include fourteen shows and five rides. Mr. Stoughton is now at his home in Falls City, Neb., where he will remain until the first week in March, after which he will return to winter quarters.

## "BILL" RICE WRITES AGAIN

W. H. (Bill) Rice has been heard from again. This time his letter, written on board of the Siberian Maru, January 4, the day before the steamer was to arrive in Yokohama, triplicated to Harry Hammond Beal, Eddie Brown and Al Hartman, editor of The Billboard. Accompanying the letter was a Christmas menu card (Oh! boy, what eats!) and a snap shot of his troupe (Water Circus and Swim Essay Review) taken on board, but this is too indistinct for reproduction. "Bill" says they encountered a big storm the day before writing, and that he had plenty of fun with the "brothers and sisters" that got sick. Continuing he writes:

"This Toyo Kisen Kaisha line is the one to go on to the Orient. Service the best, enough American officers to make things pleasant and plenty of privileges.

"The flying fish are out today in great numbers, but try as I will I can't catch one. However, if the salt holds out I may yet get some on their tail.

"All of my troupe have gained from two to ten pounds each; even the diving wolf hounds have picked up. I have taken on five pounds.

"Suppose you know I built a new act for

the Orient. Left the old one in charge of Fred Wolfe and Charles Farmer at the Burbank Theater, Los Angeles.

"Sorry I could not get the Christmas issue in Frisco before sailing on December 19. I could have had time to read it from cover to cover for once in my life."

The Rice Water Circus and Swim Essay Review will be at the Philippine Exposition, Manila, P. I., until February 15, following which it will play the Shrine Circus, also in Manila, until April 1.

## WISE & KENT SHOWS

**New Caravan in Field, Opening March 15**

David A. Wise and Cotton Kent, both well known in outdoor show circles, the former previously at the head of his own organization and late manager of the Veal Bros.' Shows, are this spring to launch their Wise & Kent Shows, to open in Valdosta, Ga., week of March 5.

A letter to The Billboard from one of the executives states that complete details for the launching of the company had not yet been completed, but that the operating policy would be to present only attractions in keeping with the emphatic movement on foot for cleaner and better amusements.

## JACK CULLEN AGAIN TO SUPERIOR SHOWS

Jack Cullen, the well-known and proficient minstrel showman, formerly with various caravans and the past two seasons with T. A. Wolfe's Superior Shows, stopped over in Cincinnati one day last week, while on a business trip in the interest of the Beverly Company, tent and equipment firm of Louisville, Ky., with which he is this winter again allied as a field man. Mr. Cullen visited the editorial staff of The Billboard, and among other data made it known that he will again be with the T. A. Wolfe organization and that he is planning one of the biggest and best colored minstrel attractions of his career. He intends going to the Augusta, Ga., winter quarters of the show, in ample time to prepare the spring opening.

## "DETERMINATION" MURPHY IN WACO SANITARIUM

Word reached The Billboard from Waco, Tex., that A. J. (Determination) Murphy, the hardies and footless encourager of maimed and crippled persons, and who has given exhibitions before the public for many years, was undergoing an operation to his stomach at the Providence Sanitarium, Waco. "Determination" would appreciate postcards and letters from his showfolk friends, to help drive away feelings of loneliness while in the hospital. He may be addressed care of the above institution.

## ZEIDMAN & POLLIE SHOWS May Play New Territory Coming Season

Nitro, W. Va., Jan. 24.—Rapidly attaining aspects of greater developments, the winter quarters of the Zeidman & Pollie Exposition Shows is a busy scene. Over thirty mechanics and painters and their aids are engaged in work necessary to the rebuilding and enlarging of this organization.

Three structure frameworks for baggage wagons have been completed, also repairs of various equipment, including the train, as well as the carving and scroll decorations for the dismantled fronts of last season. Master Mechanic Ware and his assistants, Messrs. Riley and Hall, and their "helpers" are progressing admirably. The new front wagons will be out of the blacksmith shop within ten days; then that department will start on three massive double-wagon fronts for new attractions being added.

Managing Director Henry J. Pollie is away at present on a business trip, after a conference of operating heads, a part of his mission being to look over conditions in various parts of the country. The show will probably invade new territory the coming season, altho the details have not yet been given for publication. Robert Kilne, general traffic manager, and his staff have this matter under consideration and will no doubt take the initiative in offering the show to new cities and new faces. Mr. Kilne has so far attended all the stellar fair secretaries' meetings. He is expected to pay the shows' office a visit in the near future, while en route to New York City.

John C. Pollie, son of Henry J. Pollie, is spending his winter vacation in Grand Rapids, Mich., where he is "sporting" about in the new automobile his father gave him; now and then giving Mrs. Pollie a ride—at reduced speed. Mitt Hinkle (South American Kid) advises that his Wild West wagon show is faring well in Florida, and that shortly after the roundup he is staging at Miami he will head his way toward Nitro to prepare his big attraction for the coming tour of these shows. Hinkle says to make arrangements for thirty-five head of stock, including horses, steer, buffalo and trained goats, pigs and dogs. He intends having the largest Wild West carried by an organization of this nature. The re-engagement of John Fingerhut as director of the band assures a high caliber of musical programs. Paul Clark, last season special agent with the show, reports continued success with the wild animal acts in indoor events and independent handville dates, with Capt. Warner handling the lion acts, and Capt. Barfield the bears and other animals. New additions are to be made to the animal department and Mr. Pollie has ordered the building of three new cages. Jerry Jacobs writes from Ionia, Mich., that he is meeting with success with indoor show promotions, in association with Frank Swain, another Z. & P. trouper. Col. William Littleton, of Lady Fanchon Society Horse Show fame, is wintering in Akron, O. His stock, including Lady Fanchon, is in winter quarters and he is expected to arrive in a few weeks to start work on his new show outfit, which will include a double wagon front, elaborate in details, and "elite" dash for which he is noted.

## GEORGE ROBERTSON (Gen. Press Representative).

## LIPPA AMUSEMENT COMPANY

The Lippa Amusement Co. is getting ready for season 1923 and it will be one of the cleanest shows on the road—the writer can vouch for this statement. And with Mr. Lippa going ahead of his own organization, routing and heading, those now connected with it feel that this show will see a very good season.

Mr. Lippa has been making a number of trips in interest of his organization. The writer just completed his second ball game, as he has the exclusive on them, along with five other concessions. Geo. Mann has the cook-house and the juice for the coming season. This show will open in Ohio or West Virginia. Mr. Lippa is buying an Eli wheel and tops, and expects to have a nice looking gilly show. This lineup will include two rides, five shows and about twenty concessions, also a small band and a free act.

**WM. SCHOCH (Show's Secretary).**

**AGENTS Canvassers**

Exceptional opportunity to make big money selling good products at low prices. 100% profit. Guaranteed.

Oil Shampoo sells 50c bottle. Costs you \$1. Doz. Susps. Perfum a Beauty Creams, etc.

**A. C. VERDINA CO.,**  
200 East 23d Street, New York.

**I Offer You \$48 a Week** and a **Quick** TOURING CAR

We want men and women as local representatives to demonstrate and take orders for Comer All-Weather Raincoats. New offer enables you to earn \$48 a week and Buick touring car. No experience necessary. Write quick. Comer Mfg. Co., Dept. BC-412, Dayton, O.

# WILL SELL OUR NEEDLE BUSINESS AT COST

We have been advertising and selling the best Embroidery Needle on the market today, profitably and successfully, and want to hear from interested parties. ENTIRE STOCK, including good will, to be disposed of at cost, due to our other large interests commanding all of our time. Agents and demonstrators all over the country are selling our Needle. Your chance to buy an established and good paying business cheap.

Address M. G., care Billboard Office, Chicago, Ills.

## Circus and Carnival News

### ANDERSON-SRADER SHOWS

### GREATER SHEESLEY SHOWS

Preparing for Coming Tour at Superior, Neb.

"Captain John" in Los Angeles, But Work Goes Forward at Winter Quarters

### NAME OF PATTERSON CIRCUS

### BILL INTRODUCED

Will Be Gentry Bros' Famous Shows and James Patterson's Trained Wild Animal Circus

To Bar Traveling Carnivals in State of Washington

Kansas City, Jan. 26.—Arthur T. Brainerd, manager of the Great Patterson Shows, informs the local office of The Billboard that the name of the consolidated Patterson Circus will be Gentry Bros' Famous Shows and James Patterson's Trained Wild Animal Circus. Mr. Patterson has bought rails to put in trackage enough for fifteen more cars. There are at present fifty cars in Mr. Patterson's winter quarters at Paola, Kan., for both his carnival and circus, and when the new trackage is completed there will be sixty-five, these including the fifteen cars of the Gentry Shows.

Spokane, Wash., Jan. 26.—Carnival companies would be barred from the State of Washington under a bill introduced in the Senate of the State Legislature, at Olympia, today, according to word received by officials of the Spokane Interstate Fair.

Superior, Neb., Jan. 27.—Since showing this town last fall the Anderson-Srader Shows have been comfortably stored one block from the Burlington depot. The management was fortunate enough to secure a lease on a large barn adjoining the show lot. This was used by the Government during war times for horse inspection and is large enough for the erecting and holding of shows. The rides have been all placed in there, and are being made ready to be treated by J. P. Philbrick, a scenic artist and decorator. Mr. Philbrick was formerly of Parker's factory, and there is not a doubt but what the rides will have a fine finishing touch. On the show lot is a track laid for car storage, and all cars are being repaired and will receive a new coat of yellow paint.

Milwaukee, Wis., Jan. 25.—Altho John M. Sheesley is in Los Angeles, the head of the Greater Sheesley Shows is in constant touch with the staff here and things are moving rapidly at the winter quarters in State Fair Park. Secretary Charles H. Pounds is emerging from an avalanche of correspondence and Joe Hedding, superintendent of transportation, is in the midst of car repairs and making room for five more flat cars, just purchased by Mr. Sheesley.

### LINE O' TWO OF NEWS

### BILLY KOUTNIK ASKS AID

New York, Jan. 27.—John Wendler, of the Allan Herschell Company, Inc., North Tonawanda, N. Y., was here this week, stopping at Hotel York. He closed some contracts for carousels and attended to other business for his firm.

Billy Koutnik, concessionaire, also scenic artist and sign painter, formerly with several caravans, writes that he was sentenced to serve one year in the Montgomery County Workhouse, Dayton, O., and pay a fine of \$1,000, and that he will appreciate letters and cash donations from his friends. He can be addressed care of the above institution.

Norfolk, Va., Jan. 27.—James M. Benson closed contracts for the Norfolk Fair midway with K. C. Moore, its president, while here last Tuesday. This will make the second time the James M. Benson Shows have secured this event.

### NEBRASKA BILL KILLED

Beaver City, Neb., Jan. 24.—Word was received here today that a proposed bill in the Nebraska Legislature to control and tax places of public entertainment within one mile of city limits was killed in committee, and there is but little prospect of its being successfully revived.

New York, Jan. 27.—Phil Hamburg arrived this week from Hartford, Conn., to open offices from which he will direct a carnival organization for the coming season now being organized by himself and associates. The latter are reported heavily interested financially, and will insist on something new in outdoor amusements of this class.

Paterson, N. J., Jan. 27.—John DeBisker signed with the James M. Benson Shows this week to operate a Big Ell wheel with that company this season. The wheel will be shipped to Fayetteville, N. C., in time for the opening.

New York, Jan. 27.—The demand for real general agents seems to be on the increase from week to week. This week summed up in the "call" to Broadway for not less than six from managers from various parts of the country. High-class promoters who can "put over" the sale of industrial booths are also in very great demand.

New York, Jan. 27.—I. J. Polack and H. H. Main, one of Mr. Polack's representatives, were here this week.

New York, Jan. 27.—Ted Steinberg called at The Billboard, Wednesday. Said he would go to Richmond, Va., and ship some show property to this city for bazaar work around this section. He has leased a store on Broadway, opposite The Billboard offices, and will open an "official" War Exhibit on February 1. Mr. Steinberg will not, according to present plans, be on the road the coming season.

### MARCUS ON BUSINESS TRIP

G. W. (Billy) Marcus, director of the advance forces of the Brown & Dyer Shows, made a business trip to Cincinnati last week. One of the main objects of his visit to the Queen City and vicinity was to secure first-run of his specially arranged billing and mailing matter for the shows from the Donaldson Lithograph Company, in Newport, Ky.

Billy brought to The Billboard a copy of the large four-page, 14x21-inch, announcement folder he is mailing to auspices and civic officials. This feature is indeed unique in its make-up, printed in dark blue on an excellent quality of paper and is replete with large cuts and descriptive phrases and explanations. He stated that the Brown & Dyer management had advised him to spare no consistent expense in the publicity end of the advance, and that with this in view he and his several aides have worked out an innovative method that will meet all requirements. He appeared real optimistic regarding the coming season. He left for other points on advance business for the show.

### NOYES AND FELGAR SIGN

Kansas City, Mo., Jan. 27.—Word just received by the local Billboard office says Harry S. Noyes has signed as general agent with the Royal American Shows, and that Clark B. Felgar will again be general press representative. With J. J. Sedlmayr as general manager, Jos. T. Heman as assistant and Mr. Noyes and Mr. Felgar as general agent and press representative respectively, the Royal American Shows should be well handled.

## FIFTH ANNUAL SEASON GERARD'S GREATER SHOWS

EARLY OPENING. WANTED—Two real high-class Shows, one real Ten-in-One. Something out of the ordinary. All concessions open, except Doll Wheel. WILL BOOK Whip and any Walk-Through Show. CAN PLACE Help on Rides and reliable Carnival People in all branches. Will turnish out's to reliable people. Wanted to hear from Free Acts. Send photos.

Address all communications to CHAS. GERARD, Mgr. 1658 Broadway, Room 402 Phone Circle 0671 0672 New York City

WHO WANTS A REAL FREE ATTRACTION? Miss Quincy, High Diver and fancy diving act; in a class by herself. Only first-class shows or parks considered. Also T. J. Quincy—any capacity in outdoor show business. Address MISS QUINCY, 226 W. 50th St., NEW YORK CITY Or Dr. T. J. QUINCY, P. O. Box 581, NORFOLK, VA.

SMITH GREATER SHOWS WANTED Ten-In-One Show Complete, or will furnish outfit to reliable party who can put a good show on the inside. Two Small Platform Shows. All Concessions open except Cook House, Dolls, Doll Lamps, Silver and Corn Game. All kinds of legitimate Grind Stores. Spartanburg, South Carolina

WALLACE MIDWAY ATTRACTIONS OPENING APRIL 23 WANTED Colored Performers, Musicians that can double, for Minstrel or Plant. Kid Wallace, Stage Manager. Salary proposition. Write what you can do and salary expected. CAN PLACE Shows with own outfits. 70-30. A good place for independent showmen. WANTED CONCESSIONS. Dolls, Lamps, Silver, Baskets, Beaded Bags, Ham and Bacon, Silk Salts. Will sell exclusive (\$25.00 to \$50.00). WANTED Palmist, Fish Pond, String Game, Hoop-la, Candy Bloss or any the Grind Store. All Shows and Concessions must fit up to the cleanup program. Jack McKennle, William (BIE) Dowling and Eddie Linton, write. I. K. WALLACE, Townerville, Ohio.

PAPERMEN Our ONE DOLLAR paid-in-full one-year subs are a knock-out. Don't waste any time. Write for information immediately. THE VETERANS' PROGRESSIVE PARTY, 131 Tremont St., Boston, Mass.

Charles Oro is on the road with a trained bear.

Alfred Pensonault, better known as Worcester Spot, and Howard Ingram, who will be with the Walter L. Main Circus this season, were recently in Worcester, Mass. Spot was placing salesboards in and around Worcester.

Mr. Robbins is spending the winter at Petersburg, Ill. Says he is booked with a circus for the coming season as manager of privileges. He further writes that the title, Frank A. Robbins' Circus, is 42 years old.

Horace Laird, producing clown of the Walter L. Main Circus, and William Lewis, clown of Cook Bros' Circus, were recently on Broadway. Laird is doing his aerial act in vaudeville.

Chaunce Barth, of the Three Ralphs, is rapidly recovering from a two weeks' illness at his home in Lima, O., and will soon join Shultz & Krueger in Toledo. They will be on the Sparks Circus this coming season.

Jack Wilson recently arrived in Los Angeles, Calif., having motored there from Phoenix, Ariz. Said that he visited the Great Western Dog and Pony Show at the Barnes' winter quarters and that it looks like a real two-car show. Tom Atkinson and "Baldy" Carmichael, of the Great Western Show, are getting things in shape for an early opening.

### MOORE'S ONE-RING CIRCUS

Pittsburg, Jan. 26.—Winter quarters of Moore's One-Ring Circus opened with a boom upon Manager Homer Moore's return from Chicago, where he had been negotiating with the U. S. Tent people, which finally resulted in his purchasing from them a large amount of canvas and other circus paraphernalia. While in Chicago Mr. Moore succeeded in booking several new and up-to-date circus acts, also a real freak for the side-show. He brought back with him E. J. Sanders, his old standby, secretary and ticket man. Jay Mengel, manager of the side-show, is getting things ready, while California Pete is head of the commissary and sees that the boys get plenty to eat.

### GOLDEN & ADAMS' SHOW

Will Retain Name of Howe's Great London Circus

In the advertisement and a reading notice in the regular circus department in this week's issue, mention is made that the Golden & Adams Show, last year known as Howe's Great London Circus, would be called Golden Bros' Three-Ring Circus this season. Word was later received from Mr. Golden that the show would again be called the Howe show; too late, however, to make the correction.

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

HOODWIN LARGE HEADING SALESBOARDS

For Knives, Pencils, Premiums of all kinds. Also Hoodwin Midget Salesboards and Pulkwik Sales-cards for all purposes. 20% discount on orders over \$50.00. Immediate delivery at wholesale prices. Write for complete catalog.

J. W. HOODWIN CO., 2949 W. Van Buren St., CHICAGO



Table with columns: No. (100-1600), Large Heading, Midget, Price per 100.

Table with columns: No. (8-50), Large Heading, Midget, Price per 100.

Table with columns: No. (1200-5000), Large Heading, Midget, Price per 100.

Table with columns: No. (60-600), Large Heading, Midget, Price per 100.

S. L. A. Banquet and Ball Drawing Near

Chairman Neumann Reports Pleasing Progress— Election Will Be Held Previous Day—Two Independent Tickets

Chicago, Jan. 27.—At the regular meeting of the Showmen's League of America last night the subject of the ball and banquet to be held the evening of February 21 in the Tiger Room, Hotel Sherman, was again uppermost.

Chairman Edward P. Neumann, of the banquet and ball committee, announced pleasing progress and again predicted that this function will prove one of the most brilliant get-together occasions and one of the finest home-coming celebrations in the history of the league.

However, Chairman Neumann said he wanted to see reservations come in rapidly and he also wanted to see real money. He urged the members to attend to these matters at an early date.

The relief committee reported that Larry Boyd is still ill, also Frank Leslie, and that George Moyer is showing continued improvement under the treatment of Mayo Bros. in Rochester, Minn.

Harry G. Melville presided in the absence of President Edward F. Carruthers. It was the expressed hope of the meeting that as nearly all of the members of the league living outside of Chicago as possible will attend the annual election of league officers Tuesday afternoon, February 20.

Mr. Melville, after asking Mr. Neumann to take the president's chair temporarily, took the floor and spoke on certain clauses of the proposed new by-laws, a copy of which is on view in the reading rooms of the club.

On motion the Ladies' Auxiliary was voted thanks for the birthday party recently tendered its members and the members of the league.

In a recent story in The Billboard the headlines said that Edward P. Neumann is 'again' a candidate for president of the league.

Two independent tickets were presented at last night's meeting as follows:

INDEPENDENT TICKET

Edward P. Neumann, president; F. M. Barnes, first vice-president; Con T. Kennedy, second vice-president; Ed Ballard, third vice-president; C. R. Fisher, treasurer; Tom Rankine, secretary.

BOARD OF GOVERNORS

E. F. Carruthers, E. C. Talbot, Walter D. Hildreth, Felice Bernardi, Tom Johnson, Fred Beckmann, Walter F. Driver, A. H. Barkley, Jerry Mugivan, Rubin Gruber, T. A. Wolfe, Larry Boyd, Beverly White, Chas. Duffield, James J. McGrath, S. H. Ansell, Bert W. Earles, Fred Clark, A. J. Ziv, Warren B. Irons, Harry McKay, Louis Hoekner, Milton Morris, Joseph Rogers, Steve A. Woods, Chas. H. Hall, F. J. Owens, Chas. G. Browning, Sam Levy, Chas. Klipatrick, Martin L. Callahan, Baba Belgarian, James Campbell, Guy Dodson, H. G. Melville, Thos. P. Convey, Wm. A. Hock, Fred Wagner and W. O. Brown.

INDEPENDENT TICKET

Edward P. Neumann, president; F. M. Barnes, first vice-president; Charles H. Duffield, second vice-president; Jerry Mugivan, third vice-president; C. R. (Zebbie) Fisher, treasurer; Tom Rankine, secretary.

BOARD OF GOVERNORS

Edward F. Carruthers, E. C. Talbot, S. H. Ansell, Ed Ballard, A. P. Barkley, M. S. Barnes, Fred Beckmann, Henry T. Heiden, Ben Benjamin, Felice Bernardi, Bert Howers, Larry Boyd, W. O. Brown, M. L. Callahan, James Campbell, Fred Clarke, Harry Collington, Baba Belgarian, Walter F. Driver, Walter D. Hildreth, Bert Harlow, W. C. Fleming, Rubin Gruber, Edward A. Hock, Thos. J. Johnson, Louis Hoekner, Lewis Keller, Con T. Kennedy, Charles G. Klipatrick, Sam J. Levy, Harry G. Melville, Budd Menzel, Col. F. J. Owens, James Patterson, Joe Rogers, Charles Sparks, Fred Wagner, T. A. Wolfe and Steve A. Woods. Beverly White, whose name appears on one

of the independent tickets as a candidate for membership on the Board of Governors, told The Billboard that his name was put on without his authorization and that he will campaign against himself on election day 'in favor of better material' as he put it.

VEAL SHOWS' ATTACHMENTS SUITS ARE DISMISSED

According to an article in The Columbus (Ga.) Enquirer-Sun of January 27, attachment suits against the Veal Bros' Shows, paraphernalia, which had been advertised for sale, were dismissed January 26 by E. E. Andrews, attorney for Frank Zorda and Thos. E. Leland, plaintiff, according to announcement in Clerk Early H. Thompson's office. Nearly \$2,000 was involved.

A communication to a member of The Billboard staff in New York stated that the Lew Dufour Exposition had taken over Veal Shows' paraphernalia to be added to that organization.

BILLIE CLARK'S BROADWAY SHOWS

Wilmington, N. C., Jan. 25.—Billie Clark's Broadway Shows are making extensive plans for the coming season. Manager Clark is busy contracting new and novel shows and rides and when completed the company will have in its lineup twelve shows and six rides.

started. It is for the Wild West and will be sixty feet long and decorated with gold-leafed hand carvings and studded with lights. All wagons are being rebuilt and will be painted a bright red with silvered letters. The whole train of twenty-five cars will be repainted orange, shaded with dark green, as before.

CALIFORNIA SHOWS

Everybody is working around the winter quarters of the California Shows, Inc., and paint in all colors is being applied freely to the paraphernalia.

There will be five rides with the show this year—whip, seaplanes, ferris wheel, merry-go-round and caterpillar—in the Circus Side Show, with Prof. Ozark; Motordrome, Wild Animal Show, Hawaiian Singers, Monkey Speedway, Working World, Puzzle House and one more that will be added later.

Sam Anderson made a trip to the fair meeting at Albany, N. Y., and contracted some fair dates. Along with Sam was Benny Batsford, and 'what a time they had' (Benny found himself on a boat bound for New Orleans).

H. F. Hall made a trip up New England way and booked the show there for the Fourth of July. The show will carry only a few concessions this year. The complete roster of the company and attractions will be given for publication later.

PLEASURE BEACH IS SOLD TO CREDITORS

Fred. W. Pearce Heads Party Which Pays \$397,275 for Bridgeport Resort

Bridgeport, Conn., Jan. 27.—Pleasure Beach, local amusement park, was purchased yesterday from Receiver E. S. Wolfe by creditors and concessionaires of the old Ingersoll Engineering and Construction Corporation headed by Fred W. Pearce, of Detroit, Mich., for \$397,275.

Vast improvements, it is said, will be made in spring and many new and high-class attractions and devices will be installed to add to the great popularity of the resort.

The Park Board and the City Council of this city have granted the new Pleasure Beach Park Company a fifteen-year lease on the property, the first five years at one dollar a year and the next ten years at \$11,000 a year.

Credit for the saving of Pleasure Beach as a resort is given Mr. Pearce, capitalist and management engineer, by the seventy creditors and concessionaires, who predict that by personal management he will make the venture a success in the same way he capably handled the numerous difficulties attached to the proposition thus far.

MAINE FAIRS AWARDED

Lew Dufour Exposition Gets Midway Contracts—B. F. Keith Vaudeville Exchange the Free Acts

New York, Jan. 27.—The Lew Dufour Exposition was awarded contracts for the fairs in the State of Maine at the meeting of the association at Lewiston, January 25 and 26.

Al. G. Barnes' Wild Animal Circus WANTS FOR THE SIDE SHOW ACTS THAT ARE NEW AND NOVEL Can place Sword Swallower, Midget, Tattooed Artist. In replying to this ad please enclose photo. J. H. SHELTON, Manager Side Show AL. G. BARNES' CIRCUS, Love Field, Dallas, Texas

WANTED FOR WANTED GENTRY BROS. FAMOUS SHOWS, COMBINED WITH JAMES PATTERSON'S BIG FOUR-RING WILD ANIMAL CIRCUS. WANT Side Show Attractions, odd Curiosities, working Novelty Acts, Performing Birds, Bag Punching Sketch, Lady Harpists and Fancy Drummers, Mexican Knife Throwing, Lady with loud voice to sing, Fancy Shooting Act, Preference given to lady performers. Inside Man to do Punch and Knee Figures, A-1 Man for second opening, three Ticket Sellers who can and will talk and sell tickets; capable Side Show Rosa Canvasmen; Colored band and Musical leader for company of 15 Musicians and Performers. For Pitt Show, a strong, clean Attraction that can get money. Address: JAMES W. BEATTIE, 118 West Adams St., Syracuse, New York.

ATTENTION! MR. QUALITY DEALER A well-made knife, using a beautiful photo handle, should appeal to you. Eight different patterns, all silver bolted and brass lined, for \$3.00. Get samples and pick out the combination best suited for your purpose. LACKAWANNA CUTLERY COMPANY, LTD. NICHOLSON, PENNSYLVANIA

CONCESSIONS AND ATTRACTIONS WANTED For the Four Big Days at the LAWRENCE COUNTY FAIR, BRIDGEPORT, ILL., September 11, 12, 13, 14, 1923. Good, clean Concessions and snappy, unusual Attractions. Write J. M. HUMPHREY, Concessions. C. E. SCHMALHAUSEN, Attractions.

WANTED CIRCUS ACTS FOR THE PALS CIRCUS Palatka, Fla., Feb 12 to 17. Also Dog and Pony Acts. Bill Hopkins and Ben Moon Family wire. J. B. ROBERTS, Manager Pals Circus, Martin Hotel, Palatka, Florida.

WANTED—MUSICIANS, FOR ROYAL HUSSAR BAND Two Bb Clarinets, one Trombone, one Solo Cornet, Saxophone doubling Band, Drummer with Xylophone that read the standards. For Band and Dance. Other Musicians wire. T. R. YARBOROUGH, Shrine Exposition, Washington, N. C.; Charlotte Auto Show, 5 to 10.

LEADOGRAPH MADE IN U. S. A. MADE OF THE FINEST GRADE OF HARD RUBBER Handsomely chased, hand polished, rich in appearance, beautiful to the eye and comfortable to the hand. The pocket clip is permanently attached as in a fountain pen. No Other Pencil Has been or ever can be made like LEADOGRAPH Its Superior Features 1. No solder used in the construction—therefore no parts to become loose. 2. Leads cannot jam, clog or stick. 3. Simple in construction—only three parts. 4. Nothing to break or get out of order. 5. Works both ways (propels and repels). 6. New Eversharp or any standard lead inserted instantly. 7. Light in weight—place it behind your ear. 8. Will not cause writer's cramps, hand perspiration or finger callousness. 9. Does not feel cold and slippery. 10. Will not dent, rust or tarnish. 11. Wears for years, like a good fountain pen. 12. Highest quality and lowest price. Absolutely Guaranteed, Etc., Etc. We couldn't begin to picture what an actual pencil in your hand will show. Sample and quantity price sent on receipt of 50 cents. Your Money Refunded if You Want It. LEADOGRAPH CO. 670 Sixth Ave., New York City

CUT FROM
25c
TO
10c
In 100 Lots

SALESBOARD OPERATORS! CONCESSIONAIRES AND AGENTS!

PLACE NO STOCK WITH OUR

CUT FROM
25c
TO
10c
In 100 Lots

NEW PATENTED VEST POCKET SALESBOARDS
AGENTS PLACE BOARDS WITH THE FOLLOWING:
BAGGAGE AGENTS, BANKS, BELL CAPTAINS, BOX FACTORIES, CALL BOYS, CALLERS, CAR SEALERS, CHECKERS, CHURCHES, CLUBS, CONDUCTORS, DANCERS, EXPRESS, FIREMEN, FORELADIES, FOREMEN, GARAGE EMPLOYEES, INFORMATION CLERKS, JANITORS, MAIL CLERKS, OFFICE HELP, PORTERS, SHIPPING CLERKS, STENOGRAPHERS, SWITCHMEN, TAXI STARTERS, TELEPHONE GIRLS, DOOR MEN, TIMEKEEPERS, WAITRESSES, WOOLEN MILLS, YARD MEN, CARPENTERS, CASHIERS, ELEVATOR MEN, LAUNDRIES.

OUTDOOR FORUM

COOKHOUSE GOODS---JUMBO BURNERS

CIRCUS GOSSIP

By Tony Swore, an Oldtimer

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.

Traver Corporation Explains
New York City, Jan. 24, 1923.
Editor The Billboard--In The Billboard of September 22, 1922, appeared a letter and comment about the Traver Chautauqua. This was so untrue that we were not going to answer, but some people have written us about the matter and we think it best that same be rectified.

Louis B. Shay, an attorney of Brockport, N. Y., who wrote the letter, stated that the Traver Chautauqua was not a chautauqua in his estimation. He says he visited the attraction and saw a midway with Gypsy camps, blanket and doll booths, etc., but that he didn't think anybody was deceived by the word 'chautauqua'. We wish to state that Mr. Shay goes about things in a half-learned way, judging from his statement, as we had no fortune-telling booths or wheels used during our engagement in Brockport, and whatever doll and candy games were on the midway were recognized by the State of New York as being games of skill. What we did have there were five rides, an Indian village with thirty Passamaquoddy Indians, a dog and pony show, a high-school horse show, an educated bears' show and an athletic show which we booked only for the fairs and did not carry as an educational feature. We also carried twelve concessions, all recognized as games of skill.

We did not get a guarantee before going in any town and did not ask for favors. We are trying to make a living just the same as the chautauqua. There were Gypsies at the Brockport Fair, but they were not near our section.

TRAYER CHAUTAUQUA CORP., INC., (Signed) GEO. W. TRAYER, Pres.

CONKLINS IN CINCINNATI

Among showfolk in Cincinnati last week were Mrs. J. W. Conklin and J. W. Conklin, Jr., who stopped off a few days while en route from Hot Springs, Ark., where they spent several weeks of rest and recuperation, to Pittsburg, Pa., at which place they will also remain a few weeks, then to visit homefolks in New York State. They reported a very good season for their concessions and attractions last fall over the Western Canada fair circuits, and will probably return for those dates this year. While in Cincinnati the Conklins were callers at The Billboard, also met several old friends, among them Mr. and Mrs. J. E. (Doc) Ogden, 'Daddy' (J. W., Jr.) and Doc took in theaters and otherwise enjoyed each other's company on Thursday, while Mrs. Ogden and Mrs. Conklin went on a shopping tour of the downtown business district.

WEST COAST NOTES

Writing from Los Angeles, January 22, Thom S. Plank says: 'One of the biggest advertising schemes pulled off that really proved a success was promoted by Wm. H. Meyer (formerly of the Sella-Floto Circus) for W. W. Powers, reator of Long Beach, Calif. He gave something new in the line of advertising. It was a big two-ring free circus at Mr. Powers' Splendid Top Tract at Torrance, eight miles from Long Beach. Long Beach streets were paraded for three days prior to the show day, Sunday, January 21. Free buses left Long Beach and San Pedro continually from 8 a. m. until 1 p. m. for Torrance. The rings were set up in the open with a big hippodrome track all around. Wild Horse Mike Brann's Circus put on the show with a grand entry, menage act with ten head of horses, dog act, Maul, the educated mule; riding dogs and monkeys, Iternice Brown, prima donna; posing horse, high diving dogs and monkeys, trick and fancy riding by Frank Gaskale, and pony express. The writer was producing clown, with six assistants. The performance concluded with bucking mules in both rings. Babe Collins had the lemonade, which was free. An eight-piece band furnished the music. Moving pictures were taken of parades and the show for advertising purposes and will be shown on the screen on the Silver Spray Pier, Long Beach, for six weeks, without charge. Mr. Powers was well pleased and much credit was given Messrs. Meyer and Brann. 'Mike Brann will not be with the Sella-Floto Circus this season, in fact, he has not contracted with any show as yet. Vera Enrl, prima donna with the Sella-Floto Circus last season, arrived here last week from New Orleans. La. Miss Enrl states she is going to buy a home in or near Los Angeles.'

Illustrations of various kitchen and utility items including pressure tanks, large and small hand-cranked presses, jumbo burners, cookhouse furnaces, coffee urns, and griddles. Includes a list of prices for these items.

Our line of Cookhouse and Concession Equipment and Supplies is well known and the most complete and reasonably priced in the country. We have just the sort of goods the Roadman needs. You are cordially invited to write us, stating your requirements, and we will mail catalogues. TALBOT MFG. COMPANY, The Reliable Supply House, 1213-17 Chestnut St., St. Louis, Mo.

Dan Hoffman, late local contractor for the Christy Bros.' Shows, who has been spending his vacation at Logansport, Ind., returns to the same show. It is said he will hit the trail February 1, and the show March 1. It looks like the Middle West will have many mud shows this season, not less than six, it is understood. Watch the new general agents in the circus world spring up this season and next. Reports already show four for the coming season. A certain advance agent saw an ad in The Billboard that a manager sent in wanting an agent. He answered, and said manager replied: 'It was an agent for my cat rack and not the advance.' There seem to be numerous agents now in existence, even if some of the advance agents should be on cat racks and the cat rack agent should be ahead. Why don't someone open a billposting school? One board would be sufficient, with mud, snow, rain and everything. Who said Barney Bros.' Circus for season 1923? 'Circus lots get higher every year' is right. They also get fatter out. Who was the contractor last season that signed up the reader, water and lot on a Sunday in Sunday-School? This is no joke.

LANCASTER (MO.) NOTES

Lancaster, Mo., Jan. 25.--'Sharkey', the buffalo used as a feature with the Lucky Bill Show Concert last season, butted his way out of the corral last week, and for half an hour created more excitement than Lancaster has seen for quite a while. One of the Honest Bill ring horses was so badly gored by the animal that it had to be killed. Honest Bill has contracted with Tucker Bros. of Kirksville, Mo., for several trucks to be used on the Honest Bill Show. Several of the small animals are on display in Tucker Bros.' window, making a unique advertisement for the Honest Bill Show, which will play Kirksville early in the spring. Col. Hall's three elephants, Tomie, Dying and Boo, in charge of Al Langdon, left winter quarters for Fargo, N. D., this morning, to play six weeks of indoor circus engagements. Several prominent circus owners are dickering for these elephants for next season. All of which is according to J. H. Blair.

LOCKERY BROS.' SHOW

F. M. Shortridge Signs as General Agent
F. M. Shortridge, who has been out of the show business for years, writes that this season he will be the general agent of Lockery Bros.' Petland Show, touring overland. The Lockery Bros. (Ed. Henry, John and George) have a finely equipped wagon show, and as they have ample capital, they will stay out twenty-two weeks as planned, says Mr. Shortridge. The season will open in Newton, Ia., April 28, and close at Grinnell, Ia., the last of September. The Hickey Family, with their menage horses, will be one of the feature numbers. Orville (Shanty) Speers will have the lights, Big George the canvas, C. C. Ritter privileges, and Harry Kelley will manage the show. Shortridge will have two men ahead. More than fifty head of dogs and thirty head of ponies will be carried, not to mention goats, mules and monkeys.

BANTLY BROS.' CIRCUS

Will Have All New Equipment

The Bantly Bros.' Circus, which will open this season, will be new in every respect--new railroad cars, sleepers and canvas, in fact, a complete new outfit, but operated by people who have been in the circus and outdoor amusement business for years, and who understand how to cater to the amusement loving public. It is the aim of the management to have the best acts in the circus business. The winter quarters in Reynoldsville, Pa., are in charge of Herman Bantly. Blacksmiths, carpenters and painters, are kept busy. The new winter quarters building is 150 by 200, with plenty of heat and light. It is of stone and glass and the weather does not bother the workmen. Harry R. Moore, the general agent, who is well known to the circus profession, is on a business trip to Chicago in the interest of the show. and came back. Henry Thomas. With a nice line of information that was valuable. Allen and Stokes. Ran over between engagements in Philadelphia. Dan Michaels, with some dope on the summer season in the parks. 'Cry Baby' Godfrey, with thanks for suggestions toward improving his act that was contained in a recent review. El Gar, of Chicago orchestra fame, now in New York to remain.

BILLBOARD CALLERS

(NEW YORK OFFICE)
Charles Robbins. William Dauphin. Barney Lopes. C. H. Beadles. Juliea Larrett. Ed G. Holland. James Heron. Ed A. Kennedy. Charles Gerard. Charles N. Harris. George H. Hamilton. Arthur Hill. William George Everett. Benjamin Williams. Harry E. Skelton. M. J. O'Grady. Ralph Finney. R. C. Carlisle. James W. Boyd. F. H. Kerns. John H. Oyler. R. H. Patrick.
Bill Hamburg, in from Hartford, Conn. Will open an office in New York and organize a show the name of which will be announced later in the advertising columns of this publication.
C. F. Chester, of the Chester-Pollard Amusement Company, New York.
R. S. Uzzell, of the R. S. Uzzell Corporation, New York.
George H. Begnon, theatrical advance agent, with the Raymond Hitchcock show.
Norman, the 'frog man'. Playing vaudeville.
Charles Leonard Fletcher, the well-known vaudeville artist. Plans to enter the newspaper business this spring as a golf editor.
George A. Baldwin and Harry E. Bentum. In New York from Philadelphia, in their motor car. Are making arrangements to launch a big show which they will announce soon. Returned to Philadelphia.
Eddie Hurley, press agent.
James M. Benson. Here to book attractions for his shows. Left for his home in Johnston, Pa., to visit a bazaar there, with Mrs. Benson.
Clifford S. Karn, of Karn Brothers' attractions on C. A. Wortham Shows, under the management of Fred Beckman.
N. J. Shelton, press agent. Says he may go with a circus.
Johannes Josefsson and his Icelanders. Still playing the Boardwalk Cabaret, New York, and other dates around the city, as he only appears nightly.
Harry Cohen. Will do a mindreading act with some show the coming season.
Ted Steinhilber, of war exhibit fame.
D. B. Sanneman, of Playland Park, Freeport. L. I., N. Y.
Bert W. Earles. Just before going to the Western Canada fairs meeting at Calgary, Alberta.
James Madison, vaudeville author. New York.
Charles C. Linan. Is interested in the promotion of a new theater at Atlantic City, N. J. Says he recently had an interview with officers of the Universal Film Corporation about taking the management of a park in Java, in which they are interested.
Henry J. Bain, president Paln's Fireworks, Inc., with offices in New York, Chicago and elsewhere.
C. W. Marcus, general agent Brown & Dyer Shows.
L. H. McClus, master stage mechanic, of the State Stadium, New York.
Carl H. Harlow. Is busy organizing the Wonderland Shows for the coming season.
John O'Brien, of the World Wide Amusement Corporation, New York.
Mr. and Mrs. Frank J. Murphy, owners and managers of the Frank J. Murphy Shows.
Louis G. King, the agent.
Charles Arthur Robert, the free-act man.
J. M. Kissel. Is still playing with John W. Moore's indoor circus. Left for Springfield, Mass., where he is showing.
The Rose. Is still playing his Royal Midgets with the Lee Wadsworth Circuit, in New York.
J. H. Horwitz, press agent.
C. H. Barlow, of the Wonderland Shows. Left for his home in Scranton, Pa.
John Wendler, representing the Allen-Herschell Company, North Tonawanda, N. Y.
Lew LeMerts, of the Australian LeMerts. Just before sailing for England.
Johnny J. Kline, amusement promoter, New York.
Sammy Watson, of the New York Hippodrome staff of R. H. Burnsides.
James E. Orr, to say he had joined the Actors' Fund of America.
Louis Kink, the comedy magician. Says he has thrown the egg bag in the river.
Elmer J. Walters, manager Poli's vaudeville house, Wilkes-Barre, Pa. In New York for a day on business.
Felix Biel. Said he saw H. H. Bain, the general agent, on Broadway last week.
Joseph P. Del Sesto, concessionaire. Here from points in Porto Rico.
W. H. Godfrey, New York representative of Bunte Brothers' Chocolate Company, of Chicago.
Fred Phillips. Back from a trip to foreign parts.
H. F. Hall, general agent California Exposition Shows. Makes his headquarters in New York, where he has a large concession supply house. Said he would go to North Tonawanda soon to buy a Caterpillar ride to place with his company.
Morris B. Lagg, representing Biel & Lagg's Knickerbocker Shows, with offices in New York.
Irving Udowitz, representing the Dreamland Attractions, of which he and John E. Wallace are proprietors.
Barney H. Demarest, to say he has booked his free acts at seven fairs while in Richmond and the same number at the Albany meeting.
Robert A. Jocelyn, general agent Greater Sheesley Shows. In town for a day or so on business.
Callers at J. A. Jackson's desk: Maharajah. Roots hope, to tell of his signing with a New York agent for white theaters. Henri Bowman, whose Cotton Blossoms will play some independent white house near New York.
Charles Elgar, to tell of his plans with his orchestra in New York. Wendell Tolliver, with some advertising, and the story of the triumphs of his wife, Florence Cole Talbert, on the Coast. Prof. William Isles, former director of the Garvey Band, who now has a band of twenty pieces in vaudeville. Norman T. Burke, who has organized the 'Society Synopacted Orchestra'. Prince Oskazuma, the Indian. Donald Farnsworth, indoor bazaar promoter. S. T. Saxon, the amusement promoter. Robert Slater, secretary of the C. V. B. A. He is placing a hundred people with a 'Movie' agent in the Putnam Building.
Edwards Marnell, a dramatist, who has written a new play adaptable to colored companies. Howard McCarver, of vaudeville, with his wife, Henry Haumel, of the A. H. Woods forces. He has the contract for picturing the Monarch Lodge of Elks' ball, at Madison Square Garden.
H. D. Collins, a busy manager with ideas, but resorting nothing half baked. Wells and Wells, in from three weeks as an added attraction in burlesque. Andy Reed. He quit vaudeville--

# BILLIE CLARK'S BROADWAY SHOWS

Wish to announce that the Season of 1923 will bring forth one of the finest 25-Car Shows in the outdoor tented world, carrying seven Riding Devices and fifteen high-class Shows, everything on wagons, and we are open for propositions from real showmen that have attractions of merit. Will furnish wagons and complete outfits, with big, elaborate wagon fronts, to showmen that have money-getting attractions. WOULD like to book a Whip, Butterfly, Caterpillar, Dodgem or any other Ride that is new to the public. HAVE room for a few more high-class Shows, such as Over the Falls, Society Circus, Illusion Show, Wild Animal Show, Freak Animal Show, real Midget Show, any good Walk Through Show, or, in fact, any high-class Show that don't conflict. Want a man to take full charge of my Merry-Go-Round, one that knows his business. Want Talkers and Grinders of all kinds. CONCESSIONS of all kinds, write me. On account of only taking out one Show this coming season, I have the following

**FOR SALE**—One Stateroom Car, with eight staterooms in it, 65 ft. long, in good condition; one Sleeper, with 4 staterooms in it and six sections of berths, 65 ft. long; one 50-ft. Box Car; three Flat Cars, 50 ft. long; one fine Office Wagon; about ten Wagons, all sizes; one set Steel Runs; in fact, a lot of other Show property not mentioned. All the above has been in my train last season, and will sell to any responsible person on time payments. Come and look it over and I will make the price to suit you. Address all mail and wires to

Harry Bain, write me.

**BILLIE CLARK**, General Manager, Winter Quarters, Wilmington, N. C.

## THURSTON FAILS IN ATTEMPT TO STOP GEORGE DOING TRICKS

(Continued from page 7)

Judge Beverley T. Crump, sitting in the Law and Equity Court here, yesterday refused to grant any injunction or restraining order and dismissed Thurston's application.

The court was unable to find that Thurston held any "exclusive rights" under the law to the tricks and illusions George is duplicating. A curious disclosure in the case was the failure to produce anything in the form of evidence showing that any of the tricks or illusions for which Thurston claims exclusive exhibition rights are really safeguarded by patent rights or copyright.

"Looks to me like these magicians have been playing tricks on me," commented the court after sitting for three days hearing the testimony and argument. Neither Thurston nor George appeared in person. The depositions submitted in evidence form an interesting exhibit.

Depositions were given for Thurston by a half score of artistes and managers, but they merely recited their belief in the complainant, his cause and his grievances. They were virtually worthless in the case, meaning nothing in law. Among the well wishers who supplied depositions were: Horace Goldin, magician, Maurice B. Silver, magician; Oscar T. Teale, Frederick Eugene Powell, magician; Gus Hill, Caesar Rivoli, Charles E. Ford, of Baltimore; Fred Jackson, Castle Theater, Wheeling, W. Va.

The tricks and illusions for which Thurston was refused protection are:

1—"The Lion and the Boy". Thurston claimed to have invented this feature of his routine in Atlantic City in 1907.

2—"The Vampire". Petitioner said he had bought this illusion from Herr Bohke in Philadelphia. A deposition from Bohke confirmed the statement.

3—"The Vanishing Lady", also known as "The Oh Chair". Petitioner claims to have bought this illusion from Mme. Hermann in 1915.

4—"The Levitation of Princess Carnac". Petitioner says he bought it from the late Harry Keller in 1906.

A single joint deposition submitted by the lawyers representing George, signed by three men, knocked the voluminous mass of Thurston depositions completely out of range of the court's vision. This joint deposition told the George side of the case. It was signed by A. A. George, attorney and father of the magician; E. O. Dennis and W. A. Lorimer, all of Zanesville, O. They are officers of the Mysteries Production Corporation, chartered under the laws of Ohio, and own the attraction known on the road as George, the "supreme master of magic". Grover Cleveland George, star of the show, is employed on a weekly salary, the amount of which was not stated.

The deponents set forth in their answer to the complaint that on November 27, 1922, Harry Jansen, magician, who said he represented Thurston, appeared at the office of Dr. Dennis in Zanesville, Ohio. Jansen sought to persuade the three officers of the corporation whom he met there to instruct George to abandon the tricks and illusions which Thurston claimed as his own. The deponents say they spurned the suggestion; that Jansen, nevertheless, took an early train for Wilmington, Del., where he had located George, and by false and fraudulent representation induced the magician to sign a statement drawn by Jansen. In this statement George acknowledges the justice of Thurston's complaint and agrees to abandon duplication of the tricks and illusions named.

Shorn of legal phraseology, the deposition recites that Jansen told George that Papa George ordered him to sign on the dotted line and be good forever after, because, Mr. Jansen is quoted as saying to him: "Thurston controls all the booking agencies that do business with magicians. He is all powerful in the United States. He has put a lot of magicians out of business. No magician can get bookings in American theaters unless Thurston is willing."

Lawyers interpret the collapse of Thurston's case to mean that the tricks and illusions enumerated may be exhibited by any and every magician desiring to reproduce them. The

**"KAHNLINER"**

### New Salesboard and Premium Items!

No.	Description	Dozes.	Each.
1598	Happy Hour Prayer Book, with Flask.	\$10.80	
1571	Bahemian Shell Cigarette Case	2.25	
3205	1 1/2-Inch Mouth Accordion	12.00	
995	12-Inch Harmonica Flute	10.50	
3160	High-Grade Imported Accordions	24.00	
1572	Musical Cloth Brush	46.00	
1573	Musical Toilet Roll	45.00	
108	High-Grade Masellina	63.00	
1575	Ivory Domino Sels	4.00	
1578	6-Lb. Electric Irea	24.00	
35	Beacon Ratabow Blankets, 60x80	42.00	
67	7-Piece Kitchea Set	7.00	
1246	High-Grade Hair Clippers	9.60	
3251	Ladies' Vanity Bag, with Battery and Light	24.00	
D1	Art Metal Boudoir Lamps	17.40	
888	Durham Duplex Razor, with 6 Blades, in Ivory Case	7.50	

### Watches and Clocks!

No.	Description	Each.
202	Size 12, 7-Jewel, 14-K. White Gold-Filled, Thin Model, Open-Face Elgia Watch	\$10.25
263	Size 12x6, 7-Jewel, 10-Year, Thin Model, Open-Face Elgia Watch	9.00
264	Size 16, 7-Jewel, 10-Year, Open Face Elgia Watch	8.75
578	Eight-Day Nickel Watches	4.00
599	Size 16, 21-Jewel Railway Timekeeper	6.00
570	Size 14, 10-Year, 15-Jewel Brutus Elgia Watch	6.00
1056	Ladies' 25-Year, 14-K. White Gold-Filled, 8-Jewel Wrist Watches	5.25
5451	Ladies' Nickel Wrist Watch, with Leather Strap	2.40
501	Ladies' Gold-Filled Wrist Watch, Case Stamped 20-Year	3.50
54/2	Imported Desk Clocks	1.25

### New Streetmen's Items!

No.	Description	Gross.
265	American Made Nickel Desk Clocks	\$ 1.45
704	Genuine Cuckoo Clocks	3.50
038	Gia Metal Clip Desk Clocks	4.05
038	Musical Alarm Clocks	4.00
953	White House Clocks	2.00

No.	Description	Gross.
2006	Nickel Pen and Pencil Combination	\$ 9.00
1026	Metal-Tipped Lead Pencil	3.00
1564	Pen and Pencil Combination	24.00
1555	Pencil Lighter Combination	24.00
1567	Rice Fatastia Pen and Clip, Stamp'd 14-K. Gold Plate	15.00
1569	Pencil with Dice	24.00
1576	Machine Gun Pencil, with 9 Barrels and 9 Leads	21.00
1241	Imported Gas Lighters	3.50
1242	Aluminum Soup Spoons	4.50
122	Silver-Plated Tea Spoons	2.40
1243	Excellent Grade Imitation Fruit	6.00
1244	Gold Bead Necklaces	1.25
1245	Harmonicas	3.75
1247	Army and Navy Needle Book	7.25
D10	Wooden Jointed Snakes	7.50
D11	Highest Grade Flying Birds	7.00
D12	Flying Bird on Wire	9.00
D13	Cigar Case, with 5 Cigars and Whistle	9.00
D14	Mechanical Alligator	24.00
D15	Toy Play Cards	1.75
D16	American Flag on Pin	1.75
D19	Aluminum Trumpet	5.00
D20	Tin Soap Bubbles	3.50

**Note:** 25% deposit required on all C. O. D. orders. WE DO NOT DELIVER FREE. When small items are ordered, include enough to cover parcel post charges, otherwise shipment will be made by express. Will fill orders for single samples at wholesale quantity prices.

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CONCESSIONS—All Legitimate Merchandise Wheels open. Must have real flash. Space open for Grind Stores, Demonstrators and Palmistry. Write or wire PHIL SHER, Frontenac Hotel, Detroit, Mich.

case also brought out the information that patents are not issued for "mysteries" by the Government. Patents may be obtained on any new mechanical device which can be shown to have commercial value. The few tricks and illusions whose owners hold patents are protected under that classification.

On petition of counsel for Thurston, Judge Crump today agreed to suspend enforcement of the court's decree in order that Thurston may bring new proceedings. The court's decision refusing the injunction stands as when rendered. The concession made in allowing the case to remain on the docket enables Thurston to change his mode of attack or to shift the action to Ohio.

Commenting on the case Judge Crump told Thurston's lawyers in court that the "agreement" signed by George would be invalid because no material consideration passed when he signed it—if the paper were not legally defective in various other ways. Judge Crump suggested that the litigation be moved to Ohio. He pointed out that if he had granted an injunction, as prayed for, the defendant could evade it by merely substituting another performer for George, the sole defendant being George himself. The action should have been brought against the owners of the George show, an Ohio corporation, Judge Crump pointed out again. The record of the New York Supreme Court victory scored recently by Horace Goldin failed to impress the court.

### LITIGATIONS

New York, Jan. 27.—Sult has been filed in the Supreme Court by the Arrow Film Corporation, thru its attorney, Harry G. Kosch, of 1476 Broadway, to recover \$2,555 from Llewellyn H. Allen. According to the papers filed in the County Clerk's office, the sum sued for represents the value of several trade acceptances given by defendant to the film corporation in April and May last, payment of which Allen defaulted on when the acceptances fell due.

New York, Jan. 27.—Justice Leonard A. Giegerich, of the Supreme Court, has vacated and released a warrant of attachment against the property of the Sterling Picture Corporation, which had been obtained by Pearl S. Parsh, movie actress. The warrant of attachment was issued recently by Justice Mullen, and the property was levied upon by one of Sheriff Percy Nagle's deputies. It was the result of a suit brought by Miss Parsh to recover \$2,990 alleged to be due her for services rendered the movie concern, and the warrant was obtained on the ground that defendant is a foreign corporation. It was vacated only after the Sterling people had given an undertaking in the sum of \$2,500 to insure the payment of any judgment the actress might recover.

New York, Jan. 27.—An odd suit in view

of the damages asked for, is disclosed in an action just filed in the Supreme Court by Samuel Radnik on behalf of his daughter, Sadie, a minor, in which \$20,000 damages is asked from the Rutgers Amusement Corporation, which operates the Rutgers Motion Picture Theater at 37 Rutgers street, this city. According to the complaint filed by Maaley J. Greenwald, of 256 Broadway, counsel for the girl, it is alleged that one evening last year, while attending a performance at the theater, owing to the defective condition of one of the theater seats, which she says was in need of repair, she was thrown and received injuries of a serious and permanent character. The father supplements the complaint with one of his own in which he asks \$5,000 damages for the loss of his daughter's services.

New York, Jan. 27.—A judgment for \$5,000 has been awarded by a jury in the Supreme Court in favor of Max Gluckman and against William Gillespie Bros. & Co., whose motion picture film department is at 220 West Forty-second street. Gluckman, who claimed ownership of the rights in South America of the motion pictures, "Isle of Conquest", "Jacques of the Silver North", "At the Mercy of Men" and "Getting Mary Married", which he bought from Select Pictures Corporation, charged the defendants with unlawfully acquiring the positive prints of these pictures and sending them down to Buenos Ayres and Valparaiso for exhibition purposes. Recognizing his right to same, Gluckman alleged defendants agreed to surrender to him the prints on their arrival if he paid the cost of them, \$3,100. This Gluckman says he agreed to do and paid the money, but on their arrival he charged the prints were not delivered to him or his representative. He sued to recover \$20,300, of which sum he said \$10,000 represented an outlay for booking and advertising. He was represented in the proceeding by Louis J. Rosett, of 198 Broadway.

### "ERMINIE" REVIVED IN SYRACUSE

New York, Jan. 27.—A revival of "Erminie" is being sponsored by Milton Aborn in Syracuse at the Wieting Opera House. Home talent will fill all the roles in this famous old-time operetta. Loretta Irene Rogers has the title role, while Bernard Sisson portrays the De Wolf Hooper singing role and Clarence Marcey sings the Francis Wilson part.

The presentation is being made by arrangement with Francis Wilson, who controls the rights to the operetta.

### EQUITY PRESENTS NEW PLAY

New York, Jan. 27.—Equity Players will present a new play by Charles Rann Kennedy, author of "The Servant in the House", at a series of special matinees during February. The performances will take place at the Equity Forty-eighth Street Theater, and will be given only on Friday afternoons and Saturday mornings, so as not to interfere with the showing of "Why Not?", the current attraction at that theater.

### "IRISH EYES" BENEFIT SHOW

Chicago, Jan. 25.—Three widows, whose names were not learned, addressed the audience in the National Theater last night between the acts of "Irish Eyes", which is being played by the National Players this week. The women are from Ireland, their husbands having been killed in the battles incident to the change of governmental policy there. The house was packed and the entire proceeds of the evening went to the fund of the Friends of Irish Freedom.

### DRAMA CLUB STAGES "HILLTOP"

Chicago, Jan. 25.—The Drama Club of Evanston Monday staged Louise Garnett's "Hilltop" following long and thorough preparation. This play was followed by Alice C. D. Riley's "Tom Piper's Pig", both being plays for children. The settings were by M. Duborg, a young Russian artist, lately come to America. Cora Mei Pattee directed the performances. Mrs. A. Starr Best was general chairman.

# K.F. Ketchum's 20th Century Shows

WANT hoopla, fish pond, devil's bowling alley, pitch-till-U-win, glass store, fruit wheel, groceries, candy wheel, aluminum, beaded bags, silk and several other good wheels open. Have concession tents, all sizes, wheels and buckets for sale. Address Gloversville, N. Y.

## "DARK" SUNDAY IN JERSEY CITY

(Continued from page 5)  
 York State Legislature has been completed by the reform lobby here, headed by Canon William Sheafe Chase, president of the New York Civic League and the leading spirit in the campaign for Federal control of the motion picture industry. The present legislative session will be asked by Canon Chase and his followers to act favorably on fifteen reform measures, five of which vitally concern the amusement business in this State.

According to political observers in Albany there is little likelihood of the entire program reaching the Governor. Undaunted by the liberal views the present administration holds in so far as legislation regulating the theatrical business is concerned, the reform lobby nevertheless feels confident that a goodly portion of the measures it proposes will receive favorable support. The proposed measures as they affect the amusement business in New York State are:

1—A bill to give the Commissioner of Licenses in New York City the power to revoke a theater license for giving or allowing an immoral or obscene play or entertainment, provided power is given to the Courts to rescind his action should the License Commissioner abuse his power. The New York Courts last year decided that the New York License Commissioner did not have that power.

2—A bill for the suppression of traveling carnivals in New York State.

3—A bill to hold agricultural fair managers, officers and directors personally responsible for allowing gambling, lotteries, swindling or immoral women shows "for men only" on their fair grounds.

4—A bill to repeal the present Sunday movie law. The present law gives local option to all cities and towns on the question of allowing movie houses to remain open on the Sabbath.

5—A bill to regulate public dancing. This is the measure that Assemblyman Duke, of Allegany County, introduced last year. It has been revised so that it no longer includes detailed descriptions of proper holds and steps in dancing. This will be left to a State Dancing Commission, which the bill would create.

"We shall continue to fight for our legislation until we have won out," says a statement issued by the Rev. O. R. Miller, right-hand man of Canon Chase in the reform movement. "There is a crying and alarming need for all the laws that we favor and eventually the public must become educated to the point where it will realize that the laws would be for general good."

"Take, for instance, our bill which would take from communities the right to decide whether they shall have Sunday movies. This matter should rest with the cities and towns and villages. The ten commandments should not be submitted to local option."

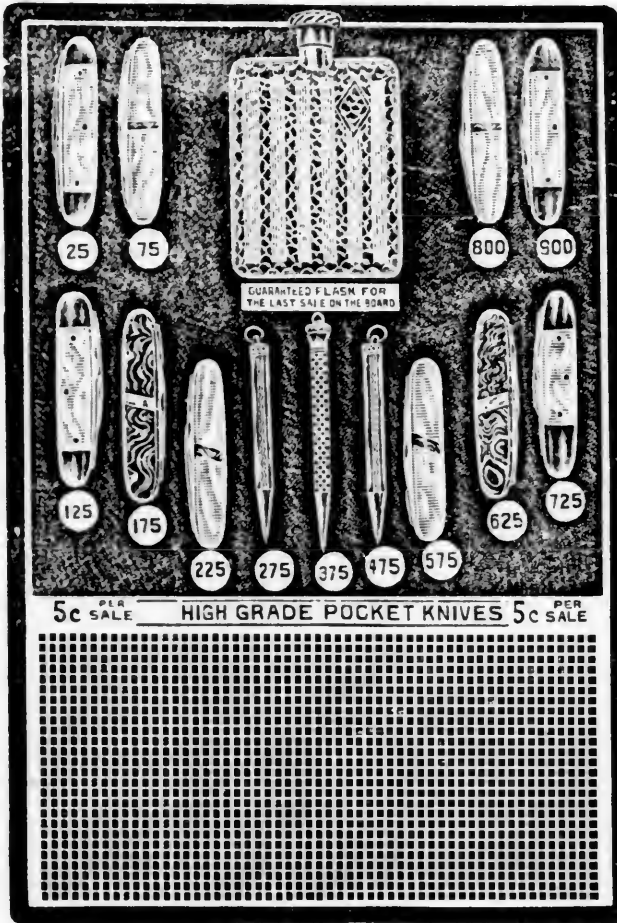
Regarding the proposed measure that would bar traveling carnivals from appearing in New York State Mr. Miller declares: "There is a crying demand that this terribly devastating evil be completely driven out of our State. We have never yet known one of these traveling carnivals which was not wholly made up of gamblers, crooks, swindlers and immoral women. These carnivals should be suppressed by a State-wide law UNLESS THERE IS A RADICAL CLEANING UP AMONG THEM."

Oklahoma City, Ok., Jan. 25.—A drastic bill was introduced in the Oklahoma Legislature, lower house, yesterday, which would make it unlawful "for any moving picture house, theater or place of amusement wherein motion pictures, cinema or lantern slides are shown or projected to be operated within this State on Sunday, when an admission fee or price is charged for the witnessing of such performance." The provisions of the act, however, do not apply to any church, society, organization or individual giving illustrated lectures or motion picture performances for which no admission is charged. Violation would make one guilty of a misdemeanor and, upon conviction of a second like offense, such offender would be liable to double such fine and have to forfeit his license to do business in the State for a period of one year.

Another drastic bill introduced in the Oklahoma State Senate by Senators Johnson, Herbert Lewis and McPherson, Tuesday, is sure to become a law unless the film companies and Oklahoma theater managers can head it off thru the lobby route. The bill reads that "it shall be unlawful to exhibit, expose to view or to transport from one place to another within the State, any film, picture or moving picture film showing or purporting to show the conduct, or any purported conduct, or that which simulates the conduct or purported conduct, in any acts of violence, crime or immorality, of any person of criminal reputation, or of general reputed immoral character, or who has been convicted of crime, or of any ex-convict, desperado, bandit, train robber, bank robber, murderer or outlaw; or

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of any such person or persons preparing for, present at, or escaping from, the scene or place of any such acts of violence, crime or immorality; or of any court scene showing the trial or proceedings of the trial of any such person or persons. Provided, this provision shall not apply to any film, picture or moving picture film purporting to show historic, dramatic or imaginary scenes in which such characters are presented in the true light as criminals suffering or about to suffer punishment and in such manner as not to suggest or incite crime or unlawful acts."

Section 2 of the bill says: "It shall be unlawful to exhibit, expose to view or to transport from one place to another within the State any film, picture or moving picture film showing or purporting to show the sex relations in such manner as to suggest immoral practices, or immoral conduct, or to incite to lust, or wherein any church, priest, minister of the gospel is portrayed or exhibited in a ludicrous or degrading light."

Anyone violating provisions of the bill would be guilty of a misdemeanor and upon conviction be sentenced to pay a fine of not less than \$100 and not more than \$1,000; provided, each exhibition shall constitute a separate offense.

It would also be unlawful for any person, firm or corporation to take, prepare or manufacture within this State any such film, picture or moving picture film as that described.

Indianapolis, Ind., Jan. 28.—A motion picture censor bill, introduced in the lower house of the Indiana General Assembly, would create a censorship commission of three to be named by the governor, at a salary of \$3,000 a year for the chairman and \$2,500 for the other two members, and with authority to employ advisory and deputy commissioners. Films could not be shown without first obtaining license from the commission. The license

fee would be \$2 per 1,000 feet or less of film and \$1 per 1,000 additional and half those fees for duplicate films. Violation of the law would be punishable by a fine as high as \$500 or imprisonment up to one year. The bill has an emergency clause which would put it into effect as soon as it is signed by the Governor. A similar bill has been introduced in the Senate.

Columbus, O., Jan. 27.—The Ohio pastors at their convention here this week went on record in favor of:

- 1—Prohibition of Sunday movies.
- 2—Active legislative fight by churches against threatened repeal of the Ohio censorship law.
- 3—Fight to prevent censorship from going to a vote of the people.
- 4—Voluntary local inspectors to see that the censorship law is not violated.
- 5—Fight to prevent a combination of motion picture exchanges refusing to rent films to non-theatrical exhibitors.
- 6—Permanent barring of "Fatty" Arbuckle from Ohio screens.
- 7—Indorsement of policy of Vernon Riegel as head of the Censor Board.
- 8—National censorship.
- 9—Additional legislation providing penalties for the showing of films detrimental to the public welfare.

There was a spirited debate between Samuel Bullock, field representative of the Motion Picture Theater Owners of Ohio, and Rev. A. M. Courteney, president of the Lord's Day Alliance, over these subjects.

### MORTON SUED FOR SALARIES

New York, Jan. 27.—Twenty-one suits for amounts totalling \$215 were filed this week thru the Actors' Equity Association against Lewis J. Morton, manager of Morton's Opera Company, which closed last season owing

small salaries to members of the chorus. Two of the actions, for \$10 each, were brought in the name of Frank Gillmore, as treasurer of the Chorus Equity Association, for amounts Morton deducted from two choristers' salaries which were to have been paid over to Equity to cover membership dues.

The actions are for amounts ranging from \$5 to \$19.13, and allege money due on I. O. U.s. for an extra performance played on June 10 last, and for baggage charges. The plaintiffs' names are: Jay Carlton McCormack, Florence Ashton, Laura Lee MacLean, Evelyn Downes, Florence Tilton, Adele Humbert, Madge Morrison, Donald Heebner, Oliver T. McCormick, Bessie Taylor, Lloyce Gilbert, Marjorie Harriman, Vivian Kelley, Ruth Banner, Myrtle Ashley, Jess Hall, Claire V. Hill, Elizabeth Page and Estelle Mercier. The suits were filed in the Third District Municipal Court.

### "PUBLICITY STUNT"

### Counsel for Jules Daiber Characterizes Court Action

New York, Jan. 27.—Justice John M. Tierney reserved decision this week on the motion for an injunction restraining Jules Daiber, manager for Ganna Walska McCormick, prima donna, from booking or exploiting the prima donna, who is expected here shortly from Paris, where her husband, Harold F. McCormick, recently underwent an operation for appendicitis.

Nathan Burkan, counsel for Daiber, in opposing the motion, said: "Your honor, it is an outrage to use the Courts of this county for newspaper publicity in this case. This whole matter of bringing a proceeding for an injunction against Daiber, a theatrical booking agent, because he could not secure remunerative dates for Madame Meluis, wife of a New York broker, is simply for the purpose of bringing the lady's name into the press." Daiber had a contract with her to secure engagements for three years dating from 1921 at \$1,000 per concert, \$1,250 for the second year and \$1,500 for the third year, provided he was able to procure such booking contracts. During the first year he secured eleven bookings at prices ranging from \$50 to \$500 and from the total receipts Daiber received for his services but \$317.

This situation created friction and Mme. Meluis advertised in a theatrical paper that Daiber was no longer her manager, but despite this she brought the proceeding for an injunction to restrain Daiber managing or booking Mme. Ganna Walska McCormick, alleging that Daiber conspired with McCormick and his wife to prevent her from securing remunerative concert engagements. "I fail to see," said Burkan, "how the services of my client can be called by the petitioner 'unique, extraordinary and cannot be replaced,' when up in Times Square district there are just as many men with the same talent as my client. Your honor, it is just a publicity stunt to bring the plaintiff's name before the public, and I deem it my duty as an officer of the Court to so state to your honor."

### THEATRICAL DANCE

### To Be Held in Holyoke, Mass., February 12

Eddie Ward and Ray Avery, well known in the theatrical business, have made arrangements for a big theatrical dance at the K. of C. Auditorium, Holyoke, Mass., February 12. No part of the city has been left uncovered in the line of advertising and the boosting of the sale of tickets. Ward and Avery are Holyoke boys who are well liked. Vaudeville acts will be presented in connection with the dance. Music will be furnished by Speed Provorost's ten-piece band. A large loving cup will be given as a prize to the most beautiful lady attending. The "gate" will be free to any of the profession visiting Holyoke on that date.

### TICKET AGENCY COMMITTEE APPOINTED

New York, Jan. 28.—Augustus Thomas, executive chairman of the Producing Managers' Association, has appointed a special committee to begin work at once in preparation for the opening next August of a consolidated theater ticket agency. Members of the committee are: Lee Shubert, A. L. Erlanger, Edgar Selwyn, Sam H. Harris, Arthur Hopkins, Morris Gest, Arthur Hammerstein, William A. Brady and Winthrop Ames. Tickets will be sold at this agency at 10 cents above the box-office price. The agency will probably be situated in the neighborhood of Forty-second street and Broadway. One of the first things to be decided by the new committee will be the man who will have charge of the operation of the agency.

# TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

## ASTOUNDING SUCCESS

Credited to Tigris Shrine Indoor Circus, Under Direction of Fred Bradna, at Syracuse, N. Y.

Syracuse, N. Y., Jan. 23.—When Equestrian Director Fred Bradna stepped into the circus ring, in the Jefferson Street Armory, Monday evening, January 23, and blew a sharp blast on his whistle he set in motion the Tigris Shrine Indoor Circus, which, within twenty-four hours, developed into a sensation and finally reached a thrilling climax when five days later four performances had to be given (last Saturday, the closing day) to accommodate the immense crowds that had continually thronged the gates. Sixteen full performances in six days were given, thereby setting a probable record at any similar event.

The circus was in the big infantry hall, the entrance being thru the adjoining troop hall in which was the "Streets of Tigris" midway. The seating capacity of the hall where the circus was held is 5,000. The opening matinee on Monday was given before a good-sized audience of children from all the orphanages in the city. Tuesday evening 2,000 people were turned away, who could not get into the circus. The "Streets of Tigris" was jammed with a seething mass of humanity.

Decision was made to open the doors Saturday at 12 o'clock and the crowds were there at that time and continued until two afternoon performances had been given which filled the auditorium both times.

Saturday night immense crowds jammed the place for the final shows and brought a spectacular finish to the first indoor circus held by the youngest Shrine in North America. Tigris just received its charter last June. Its membership is about 1,600. The Shrine has already decided to make the circus an annual event.

The strongest points toward the astounding success of the show were capable executive management, perfect seating arrangement of the auditorium by Noble D. W. Nicholson, the moderate price of admission charged and the superb program of circus acts furnished by Equestrian Director Fred Bradna. The fact that hundreds saw the show for the second and third time proved the magnetic drawing power of the circus itself. The four Syracuse daily papers wrote up the show each day with more spontaneous praise than they ever before gave to any similar event in the city. The excellent music was furnished by the Tigris Shrine Band, under Noble Henry Turner, who secured Bandmaster Joe Basile to lead the band for the circus program, which included the following:

Concert by the band, followed by Johnny Carrel's bareback act, Silbon Sisters, aerial butterfly number; George Hartzell, John Slater, Spader Johnson, Felix Adler, Charley Smith, Herman Poline, Andrew White, Frank McStay, Art Plunkett and Jack Le Clerc, among the many "Joey's"; Madam Bradna, with her horses, doves and combination riding act; Bernard Dooley's slide for life, Jessie Lee Nichols, statuette beauty in the spotlight with the posing mare, "Snowball"; Oratio Brothers, acrobats; the Clarke Family; Oratio Brothers, acrobats; the "Undrable Mule". A real surprise was the personal appearance of Noble Andrew Downie, owner of the Walter L. Main Circus, and whose elephants, worked by Dottie Bates, were one of the principal reasons that folks came back for the second and third time. The Rice Trio, like the clown band, made the horse-roar with laughter at every entrance, and the Silbon-Sieglist Troupe of acrobats held the spectators breathless at each appearance.

At the close of each circus performance a liberally patronized concert was given in the ring. On this bill were Billy Founlor, buck and wing dancer; Shaw and Shackford, musicians; Dodd and Nelson, excellent vocalists, and Swan Wood, premiere danseuse. The "Streets of Tigris" was full of side-shows, concessions, novelties, etc. James Beattie, well-known side-show man, last season with the Gollmar Bros. Circus, was lecturer and manager for Noble Charles Miller, who engaged the side-show people, who included Clio, the Wild Bushman; Campbell, the Arabian Wonder; Frank, the Fire King; the Lilliputian Queen, Serpentine and others. Noble George Hartzell, clown from the Ringling Barnum Show, and who belongs to Lu Lu Shrine Temple, Philadelphia, came as a special guest of the local Shriners. He was dined by the Shriners, Elks, Optimists, Rotarians and others, and appeared on each program.

Between two of the ring numbers at the last performance Director Bradna was marched into the center of the ring, where Noble George T. Shnell, head usher, and his forty Noble aids presented him with a pair of solid cut links, set with diamonds and engraved with "Tigris". In a short time Noble R. D. Roney, general chairman of all committees, was called into the ring and a 32d degree Masonic ring, set with lustrous diamond, was given him by Mr. Bradna as a gift from himself and George Hartzell.

Owing to the pressure of three and four performances a day the committee was unable to

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check up Saturday night at closing time. Sunday's Syracuse papers, however, variously estimated the attendance of the week at 70,000 to 90,000 persons.

## MARKS AND DARNABY BUSY

Get Leavenworth (Kan.) Contract

Chicago, Jan. 25.—The Leavenworth Chamber of Commerce on January 15 decided to hold a big exposition, automobile show and pageant of progress during the early part of March, and endorsed the contracts of H. B. Marks and J. A. Darnaby to produce and manage the same, according to a communication to The Billboard today.

The exposition will be held in the Shrine Temple. The automobile show will occupy all the vacant space on the main floor, while the exhibitors, manufacturers and merchants will be installed on the third floor. The auditorium on the second floor, seating 3,000, will be used for big entertainments to be given twice daily. The exposition will be under the personal direction of Mr. Darnaby. Mr. Marks will direct the Fat Stock Show in Oklahoma City.

The Ottawa Exposition, Automobile Show, Style Show and Pageant of Progress, under the auspices of the Ottawa Chamber of Commerce, Ottawa, Kan., will open Tuesday, February 5, under the management of Mr. Darnaby. Governor Davis has been invited to make the opening address. The exposition will occupy the new Halloran Building, which has two floors, each 125x165 feet. Seventy-two exhibitors have already contracted space and thirty-seven models of cars, trucks and tractors will be on the main floor. The auditorium, seating 2,300, will have a big spectacle, with 700 people and a ballet of 300 girls.

## SUCCESSFUL CIRCUS

At Jackson, O., Is Reported

The Indoor Circus promoted by Billy West for the Moose at Jackson, O., January 13-20, according to a letter from J. S. Larazola, of the Flying Larazolans, was a success, the theater in which it was held not being sufficiently large to accommodate the crowds. On Saturday night 5,000 were in attendance and more persons were unable to gain admittance.

The following comprised the circus performance: Joe Cramer, wire act; Flying Larazolans, two acts; Bert Guyers's dog and monkey act, Evans and Shipman, clown numbers; Eddie Cramer and his "Juggling Darlings"; and a comedy mule act which closed the show.

## CLEVELAND EAGLES' CIRCUS

Cleveland, O., Jan. 24.—Another "menagerie" of lions, tigers, bears and clowns is due in Cleveland soon. Charles Shannon, general chairman of the Cleveland Eagles' Society, announces that the Eagles will bring a contingent here to show for one week, beginning February 5.

The Eagles' Circus will be staged at Judd's Auditorium, Euclid avenue and E. Forty-sixth street, Shannon announces. Vernon Maglinis, Akron show manager, will be in charge.

## KNISELY COINCIDES

Reports Heavy Attendance at Martins Ferry, O.

A letter from V. F. Knisely, of the Progressive Indoor Circus and Exposition Producing Company, states that he coincides with Mr. V. McGinnia as mentioned in last issue, relative to their not being affiliated in the production of indoor events, and that he is also anxious to correct any wrong impression that might be gained from a former article compiled by a Billboard correspondent, carrying that presumption.

Mr. Knisely further advised in his letter, dated January 23, that he was working independently with the production of a circus and exposition under the auspices of a committee from five fraternal organizations at Martins Ferry, O., January 22-27, and that capacity houses were present each night at Fraternal Hall, that city. Among the acts being presented were P. G. Clark's Wild Animal offerings, the Schmitt Novelty Circus, the Flying Lal'pearls and Hutchinson and Company, in all fourteen acts, and presenting an hour and a half program of entertainment. He further states that he has with him in producing these affairs his brother, R. B. Knisely, erstwhile manager of the National Exposition Shows, as business manager; W. E. (Ben) Bausman, publicity and acting treasurer; C. B. McQuillan, advertising and decorations; and Mrs. V. F. Knisely, secretary. His efforts are now being turned toward a date in Erie, Pa., under associated labor auspices, the first week in March, and another engagement, under Shrine auspices, at Wheeling, W. Va., a week or two following Erie. With these two events Mr. Knisely says he expects to wind up his indoor activities and prepare for the summer season of the National Exposition Shows, for which he states he has already a number of weeks' engagements contracted.

## INDOOR BAZAAR AND FROLIC

Warren, O., Jan. 24.—The Warren (O.) Elks will stage a Big Community Bazaar and Indoor Frolic at the Armory February 3-10, under the direction of the Lew Griffiths Company. Mr. Griffiths is putting forth his personal efforts in making this the largest indoor bazaar ever staged in Warren. The many features used by this company will be staged at this show and with the general committee working to leave nothing undone it will doubtless go over big. A street parade will be staged on the opening date. Animals have been engaged and a circus parade will move on the principal streets daily.

## HUDSON DEALERS' AUTO SHOW

Hudson, N. Y., Jan. 24.—The annual Automobile Show of the Hudson dealers was held in the State Armory here last week. Bad roads in the surrounding country kept the attendance down the first part of the week, but Friday and Saturday, when the snow had been cleared away, big crowds were on hand. J. J. Cullaban was again in charge of the show.

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

Just another  
**Carnival Special!**  
Sample, \$2.00  
Send for complete details.  
Our complete price will surprise you.



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ARTISTIC METAL PRODUCTS CORP.  
134 Lafayette Street, Newark, N. J.

## INTERESTING AFFAIR

Is King City Corn and Blue-Grass Pageant

King City, Mo., Jan. 24.—One of the big events of Northwest Missouri this winter was the King City Corn and Blue-Grass Pageant, which was held in this city last week, under the direction of the King City Commercial Club. The pageant portrayed the development of the corn growing and blue-grass industry in Gentry County and ended in the crowning of Alva Mann, 1922 champion corn grower of the world, as "Corn King". The latter coronation was witnessed by hundreds in this section of the State as well as prominent men from St. Louis, Kansas City, St. Joseph and other large cities of Missouri.

King City has long been recognized as the blue-grass center of Missouri. A crop of approximately 200,000 bushels was harvested in Northwest Missouri in 1922 and most of it was sold for export. The "world's prize" ear of corn, grown by Alva Mann and exhibited recently at the International Live Stock Show, in Chicago, was exhibited at the pageant.

## HEAVY ATTENDANCE

Reported for Knights of Malta Fair in Pittsburg

Pittsburg, Pa., Jan. 23.—The Great American Indoor Fair staged last week in Motor Square Garden, East End, Pittsburg, under the auspices of Knights of Malta, closed Saturday night with the most wonderful crowds attending ever seen at that commodious structure.

The advance sale of tickets was so large that two performances of the circus were given each day and two night performances were required on Saturday.

The entertainment program was excellent, there being amusement in abundance, and the circus presentation offered some of the best known acts of the big "white-top" aggregation. Among the latter were the Charles Siegrist Troupe of acrobats, Francis and Frank, Irene Montgomery, aerial ladder artist; Chie Overfield and fifteen additional acts, including two elephant acts and numerous trained horses, the pachyderms being capably presented by Irene Montgomery. As a whole it was a wonderful show.

## ROBBINS COMPANY CLOSES

Petersburg, Ind., Jan. 23.—The Robbins Indoor Circus and Carnival Company closed its winter season here recently, the final engagement being under the auspices of the local post of the American Legion, and was reported the most successful of the tour.

Henry Kern, bandmaster with the company, has been visiting his home here. James R. Heagan, orchestra leader, is buying himself with booking dates for his dance orchestra. Walter Kaestel, concessionaire, went into the railroad business. The Aerial Eckhoffs joined a "Down in a Coal Mine" company. Prof. Geo. Miles has started a music school. Manager Mitt Robbins and wife (Miss. Mittel, mindreader) will play a few vaudeville dates and then prepare for their outdoor season, during which they are to have privileges with the LaMont Bros. Circus. The writer is still selling The Billboard at his E. S. MITCHELL (Petersburg).

## TWO ALBANY EVENTS

Albany, N. Y., Jan. 25.—The Albany Automobile Show will be held at the State Armory here week of February 19. The show will be given by the Albany Automobile Dealers' Association. W. A. Carpenter is president of the association and J. B. Wood, chairman of the committee in charge of the show.

Preceding the above event the third annual Industrial Show at the State Armory, under the direction of Colonel Charles E. Walsh, commander of the Tenth Regiment, National Guard, will open February 3 and continue for a week. The principal Albany industries will have exhibits showing the commercial and manufacturing activities of the city. "Made in Albany" will be the slogan to boom the products of the exhibitors.

**AGENTS** IT'S NEW

Sell CABLE GRIP Adjustable Cover Remover  
IT'S A WORLD BEATER. YOU MAKE  
**110% Profit at Least**

Herman sold 120 in 10 1/2 hours, also made 21 sales in 21 calls. Something NEEDED in every home. A HALF-MINUTE'S DEMONSTRATION SELLS IT. Also has a wonderful field among Grocers, Hotels, Hardware and Department Stores, etc.

Fits any size Fruit or Jelly Jar, Cetchup Bottle, Oil Can, Mustard and Pickle Bottles, etc. Affords a wonderful grip. REMOVES COVER EASILY. Holds Fruit Jars perfectly. SAVING CONTENTS. Send 25c for sample today. Sample Dozen, in Display Box, \$2.20.

**Michigan Manufacturers Agents**  
506 Capitol Theatre Bldg. DETROIT, MICH.

**Sells For 35¢**

PATENTED Aug. 30, 1921

## WANTED CIRCUS ACTS OF ALL KINDS FOR INDOOR CIRCUS

Auspices of Company A, State Armory, week of Feb. 12, with three to five weeks to follow. Those doing two acts given preference. Palmistry write. CAN USE few more Concessions, also legitimate Wheels. State lowest salary in firm letter. Send photos, which will be returned. Address all mail to OTIS LORETTA, 458 East Main St., Cory, Pennsylvania.

CIRCUS—CELEBRATIONS—PARKS—VAUDEVILLE

## SIX TIPTOPS

ACROBATS—PYRAMIDS—SENSATIONAL GROUND TUMBLERS.  
Marion Roe Hotel, St. Louis, Mo., until Feb. 9; Feb. 12-17, Midland Yankee Circus, Wichita, Kan. For terms and open dates address as per route.  
A. ACKERMANN, Permanent Address, National Hotel, Chicago.



TURN-AWAY ATTENDANCE

Favors Shriners' Circus Presented by Detroit Circus Committee at Utica, N. Y.

Utica, N. Y., Jan. 21.—The Shriners' Circus, staged by the Detroit Circus Committee, under the auspices of Ziyara Temple, in the State Armory here, this week, is drawing turn-away crowds. Twenty-five hundred people managed to squeeze their way into the drill shed Monday night, with many others turned away. Tuesday evening, when the Knights of Columbus turned out en masse, a thousand persons were unable to gain admittance. Twenty-two hundred children were guests of the Shriners at the performance Monday afternoon. Every orphanage in Utica had its quota of happy "kids" present; 300 came in from Home, and children on the "Elks" and County Charities' list were there in large numbers, backed up by 100 school boys and girls.

Mayor Fred J. Douglas blew the whistle which started the performance on its way Monday night, after which he turned the task over to Erin C. Davenport, ringmaster of the show, who closed with the Hagenback-Wallace Winter Circus at Rochester Saturday and joined here Sunday. The Knights of Columbus Glee Club, of forty voices, under the direction of Prof. George M. Wald, sang at the performance Tuesday night. No games of chance are being conducted in connection with the circus here, the committee of local Shriners having decided to dispense with that feature. The newspapers played this up strong, and they have given the show great notices. Clay H. Womach was here in advance of the circus.

SEVERAL ACTS ENGAGED

As Entertainment Features at Auto Show

Springfield, Mo., Jan. 23.—Four excellent vaudeville acts will comprise the entertainment features at the seventh annual Springfield Automobile Show, which will be held in this city week of January 29. A leading feature will be Officer Vokes and his trained dog, Ben. Other acts will be Daley, Mac and Daley, roller skating Hanson and the Burton Sisters, in the "Magical Man and His Magical Maids", and the Halkings, in comely silhouettes. The Halkings and Officer Vokes and his dog will go to Europe soon after their appearance in this city. M. L. Cowden, chairman of the entertainment committee of the Automobile Dealers' Association, and Earl Seamans, chairman of the entertainment committee of the Boosters' Club, have arranged for the acts.

MARLOWE GETS CONTRACT

Canton, O., Jan. 24.—George Marlowe, local promoter, announces he has signed contracts for the staging of an indoor circus for the American Legion at Wooster, O., to be held in the armory there week of February 5. Marlowe is looking after the promotions himself and announces some of the best small circus acts will be featured.

KIWANIS CLUB CIRCUS

Fremont, O., Jan. 25.—The second annual indoor circus of the Fremont Kiwanis Club will be held here February 7-10. Net proceeds will go to charity. It is planned to use no less than fifteen acts of the smaller variety, in addition to merchants' booths and special added attractions. Promotions already are under way.

SAN FRANCISCO

STUART B. DUNBAR 205 Pantages Theater Bldg.

San Francisco, Jan. 22.—Curtaine Tilton, the talented dancer and singer and for several years a favorite on the Orpheum Circuit, is to retire from the stage shortly, according to an announcement she made at the Golden Gate (Junior Orpheum) Theater last week, just before departing for Los Angeles. She will devote herself to home life in this city, tho keeping in touch with theatrical life thru her

"If You Can Beat These Prices, Go To It"

BB 807—Genuine German Orp. LUGER Automatic Revolving Pistol, .30 cal. SPECIAL \$12.50
BB 895—Mauser, German make, .25 and .32 cal. Shoots 11 \$8.50
BB 384—Spanish, .25 Cal., Automatic Revolver, Shows 6 times. Exceptionally big value. \$4.50
GN 915—Brownie Automatic Pistol, American make, .22 caliber. Each \$3.75
DOZEN LOTS, \$3.50
GN 891—Oricles, .25 and .32 caliber. Shoots 9 shots. SPECIAL, Each \$7.00



Big reductions on our entire line of imported and Domestic Revolvers and Ammunition. We carry a complete line of merchandise suitable for the Salesboard and Concession trade. New Flyer No. 81 just off the press. A postal will bring you the. Deposit required on all orders.

M. GERBER'S Underselling Streetmen's Supply House 505 Market St., PHILADELPHIA, PA.

husband, Bert Levey, who is the head of the Bert Levey Circuit.

At the age of 12 years Miss Tilton established a school of dancing in San Francisco and soon her school had more than 100 pupils from among the most prominent families of the bay district.

Matthew Brady, now district attorney of this city, was her first theatrical manager, taking charge of a benefit entertainment from which the actress found her way to a successful stage career.

"Dennie" Mullen, appearing at the Orpheum this week, was a caller at The Billboard office today. Mr. Mullen is a San Franciscan by birth and was glad to return to his home city after an absence of seventeen years.

A letter from Honolulu reports that a 55-mile gale, followed by a rainstorm, destroyed one of Foley & Burk's large tents and stated they were leaving for the mainland in a few days.

W. A. Corey, well-known concession man, writes from Honolulu that he is figuring on staging a large Elks' Carnival in that city the middle of February. He contemplates coming to San Francisco and may possibly visit the East to secure side-shows and other attractions.

Matt Gay, known as the "Valcan", who recently left here for Honolulu, according to reports of showmen has been creating a great furor by his feats of high diving at Aloha Park. He has fulfilled an engagement of four weeks and his success has been so great that his contract has been extended indefinitely. His dive of 91 feet has been a marvel to that island of aquatic experts.

Homer D. (Curly) Prickett was a caller at The Billboard headquarters to bid farewell. He leaves today for Kansas City, Mo., to join the Atterbury Wagon and Animal Show. He will be in charge of animals and upon his arrival will start the training of new animal acts. Mr. Prickett has been a welcome guest at The Billboard office and informs us that the Atterbury show is going to show some big-time stuff in the animal line.

Members of the Players' Club and actors and actresses playing at the local theaters last week united in presenting a program to the members of the California Club, at its club house, 1750 Clay street, that is an innovation in club programs.

Among those who appeared were Carl Krenke, who read a number of Robert Service's poems; Clarence Coleman, president of the Players, who gave an Oriental interpretation, and the following theatrical people: Ferris Hartmann, who spoke of the return of comic opera; Lillian Glaser, prima donna; Nona Campbell, mezzo soprano; Livia Wlan, soprano; Edna Malone, dancer; John Van, George Knackel, Robert Carlson and Rafael Brunetto, members of the Hartmann-Stelendorf Company, who presented a musical and dancing act.

Beadie Clariton, clever danseuse, and her company, have gone over so big at Loew's Wardfield movie house that the engagement has been extended indefinitely.

PHILADELPHIA

By FRED ULLRICH. 205 W. Sterner St. Phone Triega 3525. Office Hours Until 1 p.m.

Philadelphia, Jan. 27.—"The French Doll" was presented here for the first time this week at the Broad. Irene Bordoni scored finely, likewise the entire cast. The play was well staged and the costuming the last word in the couturier's art. Good business.

"Leaches" had its first time here also this week at the Garrick Theater and was well received, altho at present it is in its experimental stage.

Mae Desmond and her players gave a fine presentation at the Desmond Theater of "When Knighthood Was in Flower". Miss Desmond and her supporting cast scored finely to excellent houses.

John Philip Sousa will conduct his opera, "The Bride Elect", given by the Philadelphia Operatic Society at the Academy of Music on January 30. The advance sale is large.

McIntyre and Heath will appear for one week only in "Red Pepper", at the Shubert Theater, week of February 19. A big attendance is assured, judging by the advance sale.

"The Monster" closes this week its wonderful success at the Walnut Street Theater and will be followed by "Kempy", with Grant Mitchell and the Nogens.

Victor Herbert will be guest conductor at the Stanley Theater next week. A very elaborate program will be presented. The second anniversary of this magnificent photo-play house also will be celebrated that week.

Many picture houses all over town have been opening their shows on midweek Sundays for some time. Last week one of the business houses, the Bijou, opened at midnight and did big business, and will follow that policy until the close of the season.

The week has been one of rain and sleet and bitter cold, which kept folks indoors. Not even the theaters could pull them out.

"Blossom Time" is now on a record run at the Lyric Theater, with every seat sold nightly and the management coling money.

MILFORD STERN BACK FROM EXTENSIVE TOUR OF EUROPE

New York, Jan. 27.—Milford Stern, president of the Palace Gardens Company, Detroit, Mich., arrived here this week aboard the S. S. Scythia from an extensive European tour on which he was accompanied by his wife.

Having given close study to conditions in Holland, Germany, France and England, Mr. Stern stated that the harassed masses on the Continent are finding true solace in the amusement parks and traveling carnivals. "American riding devices," he says, "are great favorites. They are in operation in the very heart of Paris, Berlin and Nice."

Sorrow for the untimely death of Andrew S. McSwigan, president of the National Association of Amusement Parks, and regret for his inability to attend the recently held annual convention of the organization was expressed by Mr. Stern. He was pleased, however, to learn of the great success of the big meeting in Chicago and of the increasing progress of the N. A. A. P.



Circus Men! Carnival Men! Pageant Producers! Acres of Tent Textiles Stacks of Harness

Have you any engagements for Feb. 20th, 23d and 27th? If you have, change to some other dates; if you haven't, make dates right now to take a little journey with us to Philadelphia, Feb. 20th; Schenectady, Feb. 23d; and Boston, Feb. 27th. The trip will be full of profit possibilities for you, for on these dates and at the places named the War Department will offer for sale by auction enormous quantities of textiles, harness and saddlery of various classifications.

There are thousands and thousands of yards of textiles, yes millions. For example, there is enough duck and webbing in these sales to cover approximately 849 acres of ground, or, if placed end to end, to cover a distance of 4,603 miles. The duck is not all the same width, color or weight. It isn't all in large lots. There are many, many small yardage lots, not alone in the duck, but in the other materials offered as well. Small purchasers will have the same opportunity to supply their needs that will be given to buyers of large lots. Following are some of the offerings:

Philadelphia, Pa., Feb. 20th

281,969 yds. Duck, O. D. grey; 91,973 yds. Canvas Strapping, khaki; 23,077 yds. Felt, O. D.; 76,199 yds. Sateen, brown; 6,581,407 yds. Webbing, various; 6,842,082 Buttons, assorted; 7,989,048 Tacks, metal, khaki, brown and black. For catalog write Q. M. Supply Officer, General Intermediate Depot, 1st Ave. and 59th St., Brooklyn, N. Y.

Schenectady, N. Y., Feb. 23d

250,082 yds. Duck, O. D.; 1,705 Bags, recruit and traveling; 79 Wall Tent Flies, white; Buckets, all kinds; Shovels; Hand Tools, assorted; Hardware, assorted; Harness, Reins, Bridles, Saddles and Pack Outfit Equipage of all kinds. SPECIAL NOTE—An Ice-Making Machine, located at Hastings-on-the-Hudson, N. Y., will be offered by the Chemical Warfare Service in this auction at Schenectady. For catalog write Q. M. Supply Officer, General Intermediate Depot, 1st Ave. and 59th St., Brooklyn, N. Y.

Boston, Mass., Feb. 27th

1,782,458 yds. Duck, O. D.; Khaki, grey; 640,522 yds. Webbing, O. D.; 131,195 yds. Jerkin Linings, shrunk; 57,322 yds. Cotton Cloth, shrunk; 40,543 yds. Flannel Shirting, O. D.; 11,725 yds. Jeans, corset grey; 77,154 yds. Sateen, grey; 18,280 yds. Venetian, grey; Camp Kettles; Bake Pans; Haversacks; Rivets, bronze finish, various sizes. For catalog write Commanding Officer, Q. M. Intermediate Depot, Boston, Mass.

The above catalogs give all information, terms of sale and directions for reaching the places of sales in these cities. Write for them at once. The Government reserves the right to reject any or all bids.



WAR DEPARTMENT

DEATHS

In the Profession

BAKER—Mrs. Katherine, 84, grandmother of Maxine Brown, died January 25 at her home in Lima, O.

EAPTISSA—Collette, formerly prima donna with various burlesque companies and who during the early part of the current season was with the "Lubin" Through" Company on the Mutual Circuit, died January 20 in Los Angeles. Miss Eapitissa was forced to retire from the stage several months ago. Death was due to tuberculosis. Her remains were interred in Olympia, Wash.

BARRICK—Mrs. W. B., known in dramatic and musical circles as Bessie Fitzsimmons, died at her home in Newark, O., January 17. Her husband, a first sergeant of 34 Company Signal Corps, stationed at Quantico, Va., survives.

BAUDERMANN—Leonard, Sr., 56, for thirty-six years organist and choir director of St. Augustine's Roman Catholic Church, Newark, N. J., died last week at his home in Maplewood, N. J. He was connected with a number of musical and fraternal societies.

BRADY—Thomas F., 86, who had long been connected with theatrical enterprises in San Antonio, Tex., died there recently.

BROOKS—Leon, 58, an actor for thirty years, died in Chicago January 13 of cerebral hemorrhage. Mr. Brooks was best known as an actor in "The Tom's Cabin" productions. Among the companies he toured with were Marney & McGowan's "H. T. C." Company, Hasty Bros. "A Wild Goose Chase," Swift's "U. T. C." Company, F. C. Perry's "U. T. C." Company, Terry's "H. T. C." Company, Will Eiler's "U. T. C." Company, Montgomery Bros., J. D. Chunn's and Thomas L. Finn's companies. Mr. Brooks is survived by his widow, Mrs. Marie Brooks, also of the profession, and two sisters, Mrs. Joseph Miller, of Chicago, and Mrs. Maud Pennington, of Indianapolis. Interment was in a La Fayette (Ind.) cemetery.

CONVEY—Edward H., 70, for the past fifteen years secretary-treasurer of the Theatrical Protective Union No. 1, of New York City, died at his home, 169 Fifth avenue, Brooklyn, January 21. Mr. Convey was a member of Polar Star Lodge, F. and A. M. No. 245, of the Consistory of Scottish Rite, of the Theatrical Square Club and of the Nobles of the Mystic Shrine. Funeral services were held at his late residence January 21, under auspices of the Masons.

COOK—A. T., owner of the Lyric Theater, Perry, Ok., was killed recently in an automobile accident near Grand, Ok. He was returning from a business trip in Guthrie when the accident occurred.

DEVOLK—Eugene, 45, organizer and leader of the Geneva Park Band, Geneva, N. Y., died at the home of his mother, 175 Genesee street, Auburn, N. Y., a few days ago, following a three weeks' illness. Mr. Devolk was a musician of recognized ability and had played with a number of well-known musical organizations.

DIETHL—Mrs. Freda, 32, wife of Harry Diethl, manager of "Billy" Watson's burlesque show, was found dead in her home, 24 N. New Jersey avenue, Atlantic City, N. J., January 22.

EBERHART—Mrs. Clara, 68, a member of the Portland Oratorio Society and an active worker in musical activities, died recently at her home in Portland, Ore.

FAGGIANA—Salvatore, 86, widely known Brooklyn (N. Y.) bandmaster and formerly for many years leader of the Brooklyn Navy Yard Band, died at the home of his daughter, Mrs. Alexander Mass, 1920 Pacific street, Brooklyn, last week. He was born in Palermo, Italy, and had served as a bandmaster in the British and French armies, also in the Union Army during the Civil War.

FARRAR—Mrs. Sidney, mother of Geraldine Farrar, opera and motion picture star, died in her apartment in Riverside Drive, New York, January 24, after a several weeks' illness. Mrs. Farrar's death was due to chronic heart disease, superinduced by pneumonia. Geraldine Farrar, who was on a concert tour in Canada, is said to have canceled all engagements and gone immediately to New York on receipt of the news. Besides her daughter, Mrs. Farrar's husband survives.

FAWN—James, 72, veteran English music hall singer, died January 19 in London.

FOLKS—E. L., 57, familiarly known in musical circles of Northwest Missouri as "Link" Folks, died recently at St. Joseph. Mr. Folks for many years was a leader of bands and instructor of choirs and had also been in the piano and general music business in Maysville, Mo. He is survived by his widow and four children. Interment was in a St. Joseph cemetery.

FORTNER—Billy, "Old Henry", died January 20.

FRITZ—Theodore P., father of Francis Fritz (Frank Burrot) proprietor of the Horamann Music Co., died suddenly at his home, 673 DeCATUR street, Brooklyn, N. Y., last December. Besides the son mentioned, Mr. Fritz is survived by his widow and one other son, Henry A. Fritz.

GARRETT—Daisy Inez, 30, colored, erstwhile member of the team of Gilmore and Garrett, died January 22 in the Roosevelt Hospital, New York, following an operation. Surviving are her parents, three sisters and several brothers. Interment was in a New York cemetery.

HAYTON—Henry, 85, among the oldest magicians in this country, died December 24. Mr. Hayton had been actively identified with the Society of American Magicians for the past five or six years and was widely known.

HEARN—Fred G., character actor, died at his home in Pasadena, Calif., last week, of cancer. The deceased was 51 years old and had been on the stage thirty years. Much of his professional career was spent with stock companies and in pictures. He served with the 42nd Central Postal Directory and was at one time assistant director for Julius Steger. He was buried from his home January 24.

HERBERT—Frank, 54, member of Eugene O'Brien's company of "Steve", died January 23 in Marion, O., of a complication of diseases. Mr. Herbert was for a number of years a member of Oliver Morosco's stock company in Los Angeles, and had been seen in New

York some time ago in "Welcome, Stranger", and "Civilian Clothes".

HOBART—Mrs. Sarah H., 47, wife of Geo. V. Hobart, playwright, died in the Traymore Hotel, Atlantic City, N. J., January 23 of heart disease, from which she had suffered for a long time. Surviving are her husband and two children, Donald Bayue and Georgia Vere Hobart.

HUGHES—Thomas J., 61, father of Roy L. Hughes, of the "Honeymoon, Ltd.", musical comedy company, and Bernice Hughes (Mrs. S. Everett Evans), of the W. G. Swain Show Co., died at his home in Field, Ok. Besides those mentioned, he is survived by two daughters and his widow.

HOYT—Edwin, 61, widely known to professional people of the West, died at Abilene, Tex., January 21. Death, which was sudden, was due to paralysis. He had been with the "Martin Sisters" Company. Gabe Garrett, owner, for the past eight years and was very well thought of by his employer and fellow members of that company. His home was in Los Angeles, where his body was taken and interred. Among the survivors is a niece, Alice Van Derwerker, of Los Angeles.

HOKIE—Elmer, 23, who had been identified with the New Orleans (La.) office of a large New York music publishing house, died January 14 in the New Orleans City Hospital. He was last employed at the Oxford Cafe, that city, as an entertainer. He was buried in Hot Springs, Ark., his former home.

INGRAM—Albert, old-time circus troupier, died January 18. Mr. Ingram suffered injuries in the wreck of the Hagenbeck-Wallace Circus at Ivanhoe, Ind., June 22, 1918, that made him a permanent invalid. He leaves his widow and seven children, including Howard Ingram, trainmaster for the Walter L. Main Circus the coming season.

KREMER—Theodore, the American playwright, is reported as having died recently in Cologne, Germany, after an illness of several months.

JAMES E. COOPER

JAMES E. COOPER, 49, prominent burlesque man, died at five o'clock Monday morning, January 29, of pneumonia, at his home on Riverside Drive, New York City.

Mr. Cooper had been in the theatrical business for thirty years, making his entry at Coney Island; then into vaudeville as a member of the team of Cooper and Stewart, later as Cooper and Reynolds. Subsequently he went into burlesque as a producing manager and owner of many shows on the Columbia Circuit.

Sam A. Scribner and James E. Cooper have been affiliated for the past twenty-five years, having married sisters. Cooper was an active member of the Pacific Lodge of Masons, Albany Lodge of Elks, and president of the Burlesque Club. His brother, Jack Cooper, is a promoter of sports.

Mr. Cooper's body was removed to the Campbell Funeral Parlors, where it was to lie until Wednesday, when it was to be taken to the Masonic Temple for funeral services. Burial will be in Woodlawn Cemetery. A wife, Lucia Cooper, former professional, and a daughter, Henrietta, survive.

La BELLE—Pearl, a favorite chorister at the Avenue Theater, Detroit, died January 24 at the Providence Hospital, that city. Miss La Belle was twenty-seven years old and had been a member of several road shows. She was well known in burlesque.

LANSING—George, 62, composer and music teacher, died January 17 at his home in Boston. He at one time conducted the Ideal Club Orchestra, which toured the country for five years, and for the last thirty-five years had taught music and coached mandolin and banjo clubs at Wellesley, Dartmouth and Smith colleges. His compositions were widely played, the most popular being "Darkies' Dream", written for the banjo, on which instrument he was very proficient. A son and two sisters survive.

LORENZO—Charles C., 73, who many years ago had a trained dog act in vaudeville, died suddenly at his home, 929 N. Twelfth street, Reading, Pa., January 19, of a complication of ailments. Following his retirement from the profession Mr. Lorenzo went into the restaurant business in Reading which he sold a few years ago. He was a native of Newark, N. J., and a member of the Loyal Order of Moose. Surviving are his widow and two children.

LUTZ—George Adolph, musician, died at Breckenridge, Tex., recently. Mr. Lutz was well known in vaudeville circles. At the time of his death he was in the employ of Tom Caraway, who showed great consideration and kindness for the deceased during his final illness. He is survived by his parents, residing in Audubon, N. J., and a sister, Carrie Lutz, drummer with Julia Baker's Broadway Ladies' Orchestra, for the past two summers at the Wildwood Crest Pier, in New Jersey.

MCGARRIGLE—John F., 53, one of the members of the original cast of "Peck's Bad Boy", died in Memorial Hospital, Philadelphia, January 22, after an illness of six weeks. During the last years of his life, Mr. McGarrigle directed various amateur theatrical organizations and had been thus engaged up to the time he became ill. He resided with his brother, James, at 3749 Manayunk street, Philadelphia, Pa.

MAHER—James, 64, one-time champion long-distance walker, died at his home in Plainfield, N. J., January 26. A son and three daughters survive.

MAYER—Gaston, who before the war was manager of the French Theater in London, died January 20 at Montmorency, near Paris.

MILLS—The father of Duke Mills, well-known outdoor showman, died January 26 at Junction

City, Kan. Duke Mills was side-show manager of Patterson's Trained Wild Animal Circus last season. Previously he had been identified with several other large outdoor attractions. It is not known whether the deceased was a showman or not.

MUELLER—Grace Glazier, singer, died last week at her home in Cincinnati from pneumonia. Two weeks before her death she appeared on the vaudeville bill at the Empress Theater, Cincinnati. She was well known locally, having appeared for many years as a cabaret singer. She was married to Harry Mueller, a patrolman, and had a son about four years old.

NAUMAN—George E., 75, oldest member of the Grand Army Band and one of the best known band men in Ohio, died at his home in Canton last week. The deceased had been a resident of Canton fifty-four years and a member of the band fifty-three years. His widow and three daughters survive. Burial was in a Canton cemetery.

NEWELL—G. L., 73, owner of two picture theaters at Rice Lake, Wis., died suddenly at his home in that city of heart disease. The body was sent to Excelsior, Minn., where Mr. Newell had resided for more than fifty years.

POWELL—David, 51, popularly known as "Dad", manager of the Jack Powell Sextet, died January 18 in a New York City Hospital, of pneumonia. He was known in private life as David Goodman.

QUINN—Arthur Wallace, 57, for many years manager of the Keene, N. H., Opera House, died January 13 at his home in that city. He had been connected with the opera house there since the age of 15, and was also owner of the Keene Poster Advertising Co.

RALPH—Mrs. Alice Churchman, mother of Alice Ralph Wood, concert singer and church soloist, died January 26 of heart trouble at the residence of her daughter in Jamaica, L. I., N. Y.

RUSTAND—Felix O., 51, an animal trainer, died in a New Haven (Conn.) hospital January 22 from heart disease.

SCHLESINGER—The mother of Lou Schlesinger, of the Joe Morris Music Company, New York City, died January 19, at the age of 69.

STURGIS—Elmore Ellsworth, 52, musician, widely known to musicians of the outdoor show world, died in a hospital in Wooster, O., January 22, after a brief illness. Mr. Sturgis had traveled with the Sig Sautelle Show for a number of years as a member of the band. He had also traveled with other tented amusement

MARRIAGES

In the Profession

ADDISON-CLAYTON—A. R. Addison, non-professional, and Lucilla Clayton (Mrs. Emil "Jazz" Casper) were married in Detroit December 7. Mr. Addison is going into business in the South and Miss Clayton will retire from the stage. They will make their home in Birmingham.

ALLEN-SMITH—Charles B. Allen, magazine solicitor, and Rose Smith, concessionaire, were married at Tampa, Fla., January 16. Both are known in the outdoor show world.

BUCKLEY-DIGMUM—James A. Buckley, of 336 West 117th street, and Mary Digmum, of 87 West 49th street, New York, both members of the theatrical profession, were married January 26.

CHRISTMAN-THOMAS—Helen Thomas, actress, of 110 West 80th street, New York, was married January 26 to Herman A. Christman, a salesman, of the same address.

DUFFIELD-THOMAS—Charles H. Duffield, head of the Theatre-Duffield Enterprises Co., of Chicago, and Mary Thomas, prima donna, were married in the Marigold Garden Revue, the past season in the Marigold Garden Revue, the past season in Chicago January 23 by the Rev. Johnstone Meyers, of Emanuel Baptist Church. Mr. and Mrs. Frank Duffield were best man and matron of honor respectively. The couple left the day of their marriage for Florida, where they will spend the remainder of the winter. On their return they will be at home March 1, at 6253 Sheridan Road, Chicago.

FORTONELLO-BEADLES—James Fortonello, of Newark, N. J., tuba player in Paul Specht's Orchestra, and Helen A. Beadles, daughter of Charles H. Beadles, concessionaire, of New York, were married January 7 in St. Stephen's Church, New York City.

JONES-BLAKENEY—Carolyn Blakeney, actress, of 725 Seventh avenue, New York, and John Jones, boxing promoter, of the same address, were married January 26.

LEVY-EFROS—Beatrice Efros, of the Music Publishers' Protective Association staff, was married in New York City recently to Leander Levy.

LEWIS-BAUMAN—J. A. Lewis and Josephine Bauman, the latter stenographer and private secretary in the Bennett Dramatic Exchange, Chicago, were married in that city January 11.

MASCH-HOWATH—David Masch, clothing merchant of New York City, and Emily Loraine Howath, who is appearing on the Keith Circuit under the name of Howard, were married in Syracuse, N. Y., last week.

MILLER-LEROY—Joe Mattingly Miller, non-professional, of Point Marion, Pa., and Estelle LeRoy, a member of the "High Jinks" Co., a musical comedy attraction, were married in Uniontown, Pa., January 22. The bride was formerly in vaudeville with the "Dolly Dimple Girls".

MOONEY-BUNTON—Maurice Mooney, known in the profession, and Audrey V. Bunton, non-professional, were married January 13 at the bride's home in Albany, Ga.

MORENO-DANZIGER—Antonio Moreno, popular film actor, and Mrs. Daisy Canfield Danziger, daughter of the late Charles Canfield, oil operator, were married in Los Angeles January 27.

MURPHY-COTTER—William H. Murphy, vaudeville actor, was married in Lynn, Mass., on January 22, to Geraldine Cotter, a non-professional.

RYAN-COY—Rose Coy, vaudeville actress, was married January 22 in Syracuse, N. Y., to Frank Ryan, who has been head porter of the St. Cloud Hotel in Syracuse for eighteen years.

WALCOTT-TAYLOR—It was announced last week that Imogene Taylor, daughter of I. Stoddard Taylor of the Shubert Theater, Washington, was married some time ago to H. Seymour Walcott, a Washington business man.

COMING MARRIAGES

In the Profession

Elizabeth Fritchard Martin, actress, living at the Hotel Bristol, New York, and Ralph K. Underhill, broker, of 610 Riverside Drive, New York, obtained a marriage license January 26.

Harry Friedman, actor, living in Brooklyn, N. Y., obtained a license in New York on January 28 to marry Dorothy Marcus, a Newark stenographer.

BIRTHS

To Members of the Profession

To Mr. and Mrs. H. Val Seib, at Brady Maternity Hospital, Albany, N. Y., January 16, a daughter. Mr. Seib is known in the carnival world as "The Human Art Gallery". Last season he and his wife were with Pink's Exposition Shows and will probably be with that organization the coming season.

To Mr. and Mrs. Warren Reindele, at Atlantic City, N. J., January 21, a daughter. Mrs. Reindele was Virginia Monroe, daughter of George W. Monroe, of "Aunt Bridget" fame.

To Mr. and Mrs. J. S. Gardner, at their home, 402 S. Second street, Louisville, Ky., January 21, an eight-pound non. Mr. Gardner has been electrician with the Mau Greater Shows for the past seven years.

To Mr. and Mrs. D. A. Jones, at their home, 223 W. Culver street, Orange, Calif., January 10, a daughter. The parents had been with tabloid productions for years, seven years with the late Frank King. Recently they were in vaudeville, in the act of Doc Jones and the Lively Sisters. Mrs. Jones is known professionally as Leona Livesay.

To Mr. and Mrs. J. P. Nicholson, at their home in Bensenville, Ill., January 16, a daughter. Mr. and Mrs. Nicholson are well known in carnival circles.

DIVORCES

In the Profession

Mrs. Ethel Warrington was granted a divorce in New York City last week from Fred War-

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

rington, professionally known as Fred Woodward, a roof entertainer.  
 Geneva Mitchell, former "Midnight Frolic" "Pogo" girl, and now with the "Sally" company in Chicago, was granted a final decree January 26, in New York City, annulling her marriage to Robert S. Savage, former Yale student. Miss Mitchell was only seventeen at the time of her marriage.

Mrs. James Holden, who has been appearing on the stage under the name of Jayne St. Clair, filed a suit for divorce in Los Angeles early last week from Jack Holden, who is appearing with a theatrical company in the East. Mrs. Holden, it is alleged, charges her husband with cruel and inhuman treatment.

Gilda Gray, dancer with the Ziegfeld "Follies", was granted a divorce in Milwaukee, Wis., January 22, from John Gorecki, of Cudahy, Wis. Custody of the couple's nine-year-old son was awarded the husband. The dancer did not appear in court the day of the trial, but her deposition, taken in New York City, was introduced. She is alleged to have charged her husband with cruelty and non-support.

**NORTH CAROLINA FAIRS ORGANIZE**  
 (Continued from page 5)

Carolina State Fair, in speaking of the new organization. "They now have thirty-six. We expect to press our sister State in numbers in a few years."

Dr. J. Vease McGorgan, of Cumberland, was made president of the new association; Col. Jos. E. Pogue, of Raleigh, first vice-president; Geo. Howard, of Edgecomb, second vice-president; Garland Daniel, of Guilford, secretary-treasurer.

Col. Pogue, who acted as chairman of the meeting, appointed as a committee on constitution and by-laws Messrs. Jackson, Daniel, Pogue and McGorgan (ex-officio); committee on legislation, Messrs. Lippert, Jackson, Daniel, Pogue and McGorgan (ex-officio). Annual fees were fixed at \$25 for fairs with race tracks and \$15 for fairs without tracks.

A vote of thanks was tendered Col. Pogue, who called the meeting; H. B. Watkins, president of the Virginia Association of Fairs, of Danville, Va., and Acting Secretary A. Smith for assisting in the organization of the association. Dates were discussed, but no action was taken. A motion was unanimously adopted requesting the management of the North Carolina State Fair to return to its old dates of the third week in October, and thus continue to work in harmony with the other fairs in North Carolina.

**WESTERN CANADA ASSOCIATION OF EXHIBITIONS FORMED AT CALGARY**  
 (Continued from page 5)

Kathewan, in the order named. It is at the annual convention that the carnivals and free acts for the entire circuit are selected and there was a large attendance of showmen at Calgary. The contract for the coming season at the big fairs (Class A) was awarded to the Johnny J. Jones Exposition, which was represented by A. H. Barkley. The platform acts will be supplied by the newly organized World Amusement Service Association, represented by Ed F. Carruthers. The feature act will be a big revue, called "1923 Frolics", with the addition of a comedy number by the Camille Trio. William Byers obtained a contract for chariot racing, Roman stading and other horse acts. Alex Sloan, on behalf of the new World Amusement Service Association, submitted a string of automobile races, which were engaged. Felice Bernardi, of the Dominion Exposition Shows, obtained the carnival contract for the circuit of smaller fairs. Mr. Carruthers also obtained the contract for free acts over this circuit, and is supplying it with the George Hoagland Hippodrome Combination and Auto Polo.

A telegram from Johnny J. Jones, from Orlando, Fla., Jan. 27, stated in effect that in addition to the above-mentioned fairs (Brandon, Calgary, Edmonton, Saskatoon and Regina) his Johnny J. Jones Exposition will also play Winnipeg, Manitoba. Mr. Jones had just returned from a trip to Havana, Cuba, bringing back all his attractions from that city and which will be combined with his company at the South Florida Fair, which starts at Tampa February 1. The New York office of The Billboard heard a rumor January 26 that the Jones Exposition had also secured the contract for the Ottawa (Ontario) Exhibition.

Among those personally present at the Calgary meeting were Rubin Gruher, Steve Woods and J. O. Simpson, of the Rubin & Cherry Shows; A. H. Barkley, of the Johnny J. Jones Exposition; Felice Bernardi, of the Dominion Exposition Shows; A. B. Lavoie, of the International Amusement Company; George Robinson, of the Wortham Shows, but who did not apply for contract; Ethel Robinson, of the Robinson Attractions; Nellie Smith, representing her own agency; Geo. Hamid, of the Wirth-Binnenfeld Company; Ed Marsh, of the Western Vaudeville Managers' Association; Ed F. Carruthers, of the World Amusement Service Association; Wm. Byers, offering his aggregation of educated horses; Mrs. Allie Wooster, the Wooster Racing Horses; Jules Ellingshoe, of South's Auto Racing Cars; W. J. Fudge, of Hunda Fireworks Company, and Bert Earles, concessionaire.

**TRANSPORTATION PROBLEM SERIOUS**  
 (Continued from page 5)

is in a bad way, the freight service thruout the country, even on the main lines, is far worse.

The one-night-stand shows are of course hardest hit by the poor train service. Forced by the decrease of recent years in the number of towns and cities playing road attractions to make long jumps, the members of this class of road companies have to be up at all hours of the night to catch their trains. When the only train out of a town is at four, or even earlier, in the morning, show people find it almost useless to stop at hotels.

Because of the present condition a number of touring managers who operate large musical productions are seriously considering buying or leasing private sleeping cars for the use of their actors and other employees. Private sleeping cars have for a number of years been used by minstrel companies and colored shows, but have rarely been used by legitimate touring shows.

Private sleeping cars enable one-night-stand companies to make their jumps with the minimum of inconvenience, there being no necessity

to hother with securing hotel accommodations and being forced to get out in the middle of the night to meet trains.

**NEW THEATER TO FOSTER AMERICAN ART**  
 (Continued from page 5)

house," said Mr. Gest, "nor a trace of pomp or luxury in the furnishings, altho the stage will be gorgeous or bare as the production requires. We need money to try out and develop talent. We need money to produce failures, of which there will be a lot, and we can't afford to waste any on the buildings or the decorations. It will be as close to a barn as we can make it."

In announcing the project last night Mr. Kahn said: "I hope I am committing no indiscretion by letting you know a little secret. Mr. Gest is looking for a site on which to erect a theater of his own. It is part of his plan that the hospitality of that theater shall be extended to the best in foreign dramatic art, for it is right, and truly serviceable to American art, that our artists and the public should have the opportunity of becoming acquainted with the best that foreign art has to offer. But the main purpose is to serve American art. Mr. Gest's theater is to be a place where young America, and particularly have its innings—not only American singers and composers, not of course in rivalry to grand opera, but supplementary thereto, and young America will make good—for talent is latent here, throout this vast country, a profusion of talent, waiting only guidance and adequate opportunity."

The theater will probably occupy a piece of

ground about 150 by 200 feet, according to Mr. Gest. It will have a seating capacity of 2,200. There will be a theater and an elaborate studio for rehearsals and for giving preliminary tryouts to native plays and artists. The studio will also be capable of conversion into a small theater.

"The development of American talent in the last few years has been very remarkable," said Mr. Gest. "Today America has greater artistic need in its soil than any other country in the world. We are going to try and encourage the great youth of America to do better things. We intend that the main feature of this theater shall be a big open door for ideas. The chance of its success is very doubtful. It cannot succeed within a year or within two years. With a long time and patience and hard work we hope to build up an institution that America will be proud of. In all probability there will be many failures and many mistakes. It is to be a one-man institution, and no one-man institution can get along without many mistakes."

Mr. Gest said that when opera was performed it would be only or chiefly in the English language. "The theater will not be confined to opera by any means," said Mr. Gest. "It will be a place for drama and music as well. The ordinary play will not be presented there. When drama is presented it will be for some special reason."

Mr. Gest stated that his plan of operation would not follow the lines of the new theater experiment. He said that his plan somewhat resembled that of the Moscow Art Theater, but not entirely. He stated that he was confident that there would be no difficulty in discovering all the talent necessary to run the enterprise.

**LAST HALF REVIEWS**

**Fox's City, New York**

(Reviewed Friday Afternoon, January 26)

A good vaudeville bill with but a few weak spots, in which there was diversity, novelty, comedy and dancing well balanced as to booking and placement.

Kiang, Queen and Jack, two fellows and a girl in Pierrot costumes, offered club jugglar, the girl playing violin. Subsequently the girl played a xylophone solo well, and for a finish a number of revolving discs was played, musical tones being extracted by placing a small felt-covered xylophone hammer in contact with the wheels. Over nicely in the opening spot.

Kelly and Brown in a sinking and dancing act found much favor, the tenor of Kelly and the grace, dancing and shapeliness of Miss Brown contributing materially to the success. Kelly sings various types of songs such as Southern and Irish, Miss Brown doing characteristic dances. She is pretty and a decided asset.

"Daddy", a sketch by two fellows and a rather pretty miss as a nurse, had for its theme childbirth. The "Daddy" and his friend waited in an anteroom in a hospital for the expected arrival of the unborn babe. A fortune-teller had dispensed the information it would be a boy. Triplets—all girls—are the supposed result, the denouement revealing the fact that a mistake had been made—the children belonged to someone else, and that Mrs. Rogers, the expectant mother, had—"not yet, but soon". The subject matter is not nice, and does not belong. Especially true is this of vaudeville. A number of unappealing allusions are made, and the most sacred thing in life, kidded.

Inquiry as to how the mother was getting along with the retort by the nurse, "she will—but she hasn't," is hardly to be construed as either instructive, elevating or amusing.

Roeder and Gold, two fellows, put over a singing and talking act to decided returns. Some of the talk is old and the straight man when singing alone has a rather constricted tenor. The harmonizing at the finish was good and sent the team over strong. With some eliminations the act could play the better houses.

Adams and Robinson and Band, a colored act, drew applause chiefly by reason of the fast dancing of the principals. The band of five is decidedly noisy and unmusical, altho the pianist displayed some knowledge of tonal values in an abrogation of "Humoresque". The singing was very bad, it being impossible to understand the lyric of a single chorus.

Verdi and Glenn lowered the tempo of an otherwise fast show up to this point. Verdi does a wop statue-vendor with much old material. The girl is weak on singing. She has rather a sweet voice but lacking in force and selling ability. She also seemed not any too sure of her lines. Both work very slowly and without any snap. The comedy is for the most part puerile and gassy. The slow Italian ballad for a finish, with both walking sadly off stage, is far from the vaudeville of today.

Frank Fay proved a bright spot following a very weak act. Fay didn't seem to mind, however, and garnered laughs galore in a quiet, easy and natural manner. The present act is a great improvement over the one Fay did previously. Fay is careful as to his diction, enunciation, selection of phrases and refinement of his delivery. We were rather surprised that he sang "Adeline" as "ADOLINE". Went over to decided plauditory

acclaim and took an encore, subsequent to which a speech of thanks was necessary.

Closing the bill was "Dance Environments", two girls of the blond and brunet type, who displayed considerable lower and upper anatomy in changes of costume and did several dances. These were of the front and back kick and varied splits style, including cartwheels and cuts. There were also pivots and whirlwind figures with successive crawling splits for the finish.

MARK HENRY.

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

(Reviewed Friday Night, January 26)

The Fifth Avenue Minstrels' stunt certainly accomplished its purpose, judging from the way it packed them in. They were still standing when the final curtain fell. But, if the Minstrels drew them in, it surely was not left up to them alone to send them out satisfied. The whole bill was a joy festival—a regular riot of fun. There is so much to praise that it will be necessary to omit certain comments upon the tin-horn orchestra and the exceedingly suggestive OLD gags perpetrated by Jack Wilson in the Minstrel Revue.

A surprise was furnished by opening with Lee Stafford and Louise, a high-caliber singing and dancing act which nearly stopped the show before it had fairly started. They danced with grace and sang with charm, in a very attractive special setting. The chap at the piano also did commendably.

Pantzer Sylva came on with a fresh topical song, after which a plant in policeman's uniform entered from the audience, and the two did some skillful body whirling and acrobatics, bringing down the house.

Anderson and Graves explored a new field in search of laugh material, and they found plenty of it. They occupied a three-room airplane in mid-air, having soared up into the clouds to escape the greedy clutches of earthly landlords, and the contingencies of their aerial location provoked a lot of comedy. Charlia Ahearn made his usual roaring hit. He has added several members to his troupe, and the offering is split into five colorful scenes, all overflowing with fun.

The appearance of Alice and Mary McCarthy gave the audience a welcomed opportunity to rest its risibles. This charming couple of colleens, one of them fingering a string instrument, sang some soothing songs and did some dainty dances. They certainly pleased.

Jack Wilson and Company stretched themselves out for twenty-five minutes. Besides Jack in blackface, there was a chap with a good voice doing straight, a girl with an other good voice and several attractive gowns, and an exceptionally clever diminutive minstrel who came in toward the end and helped to hold 'em for fair. Part of the act was travesty on the rest of the bill. The "you disgraced me" arguments could be eliminated with benefit to the routine. Also the part of the curtain speech dealing with the minstrel show to follow, tho of course only local, might have been shortened or cut in view of the long running-time. Besides it was "press agenting" and "begging" that ultimately works unfairly.

Finally came the Fifth Avenue Minstrels, each man a specially talented entertainer selected from local amateur talent. They put on a very capable revue, assisted on this occasion by Ben Smith and Jack Wilson as end men, and Mr. Forsythe, of the Jack Wilson

**UNIQUE AMPHITHEATER**

**Stone Mountain, Atlanta, To Be Site of Gigantic Outdoor Theater**

Atlanta, Ga., Jan. 27.—What is said will be the largest natural amphitheater in the world will be built immediately at Stone Mountain, according to an announcement made this week following a recital given at the foot of the mountain by the Howard Theater orchestra, directed by Enrico Leide. More than 3,000 people were present at the test, which proved without a doubt that the sheer side of the mountain, 800 feet high and hundreds of feet in width, will serve as a wonderful sounding board for musical concerts. The orchestra played under the part of the mountain on which Gutzon Borglum is to carve a colossal memorial to heroes of the Confederate Army.

As the first step toward the great open-air theater which will be formally opened in Atlanta this fall with an "Autumn Musical Festival", Gutzon Borglum will build a platform forty feet wide and over 100 feet long within the next sixty days and temporary seats put in place. Later stone seats like those in Greek theaters will be provided. From the base of Stone Mountain the fields rise in a gentle slope for more than 1,500 feet. This field will be terraced to make it better suited to auditorium use. A stream that skirts the foot of the cliff will be dammed to form a pool in front of the stage so that the added effect of music heard across water will be furnished.

**LEDERER FETED IN PHILLY**

New York, Jan. 27.—According to reports received from Philadelphia, George W. Lederer made quite as big a hit as did his production of "Peaches", which opened at the Garrick Theater in that city last Monday. The opening marked Mr. Lederer's fortieth year as a theatrical producer.

At the close of the first act Mr. Lederer was called upon the stage, where Fred G. Nirdlinger introduced him to the audience. Mr. Nirdlinger told the audience of Mr. Lederer's fondness for Philadelphia, and in answer Mr. Lederer replied that he liked to come back to Philadelphia to get some of the money he had lost in New York which, of course, went strong with those present. Mayor Moore, who was seated in a box, also thanked Mr. Lederer for the fine shows he had given to Philadelphia, such as "The Belle of New York", "Angel Face" and "The Velvet Lady", and at the close of the ceremonies handed Mr. Lederer an enormous gilt key to the city.

**SALINA (KAN.) MUSICIANS**

**Give Second Annual Entertainment**

One of the largest and most successful social affairs held in Salina, Kan., this winter was that of the second annual entertainment of the Salina Musicians' Club, Local 207, A. F. M., held Monday night, January 22, in the Eagles' Club. More than 100 couples were present and a good time was enjoyed by all. Shortly after 11 o'clock the Grand Theater Stock Company, eleven members, and Raleigh Wilson, manager of the theater, arrived on the scene and two of their number gave a short impromptu program. Ed Russell appeared in a monolog and G. G. Weston in songs and readings. They received many encores. At midnight there was a banquet. Local 207, of Salina, received a generous vote of thanks for their wonderful hospitality.

**SUES OWNER OF THEATER**

Freeport, Ill., Jan. 26.—Mrs. Elizabeth Erwin, widow of John C. Erwin, manager of the Superba Theater, who died as the result of a heating administered by Byron Grubb last September, has sued Thomas Watson, owner of the theater, for a widow's award. Petition has been filed with the Illinois Industrial Commission in her behalf and it is set up that it was the practice of Mr. Erwin to visit the water fountain at the court-side across the square from the theater each evening and that the owner was aware of this. She alleges that inasmuch as the quarrel which led to the fatal beating originated in the theater she is entitled to award for her husband's death, as he was killed while in performance of his duties.

**WOULD EVICT "SNEEZERS"**

Chicago, Jan. 26.—Health Commissioner Bundesen is after the "sneezers and coughers" and advocates their eviction from the theaters. The commissioner says he takes this stand in view of the prevalence of pneumonia in the city.

act, as interlocutor, who fulfilled their positions in capital style. Of course this offering took the big honors, but then it was more or less a family affair, and there needn't be much fear that these boys, clever as they are in their way, will squeeze out many professionals.

DON CARLE GILLETTE.

LETTER LIST

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 actors, artists and other showfolks now receive their mail thru this highly efficient department.

Mail is sometimes lost and mixups result because people 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 on packages—letter service is absolutely free.

Mail is held but 30 days, and can not be recovered after it goes to the Dead Letter Office.

Mail advertised in this issue was uncalled for up to last Sunday noon. All requests for mail must be signed by the party to whom mail is addressed.

There are numerous persons receiving mail thru The Billboard's Forwarding Service who have the same names or initials. When a letter is forwarded to a person for whom it is not intended please return it so that it may be advertised again until the person for whom it is intended receives it.

PARCEL POST

- (K)Albright, John, 38c
- Aleva, Evelyn, 11c
- Badora Duo, 4c
- Bagley, Mrs., 4c
- Barnard, Alia, 4c
- Barnard, Florida, 2c
- Barks, Mrs. Chas., 8c
- Brainard, Bill, 10c
- Brooks, Clifton, 2c
- Bunker, Earl W., 14c
- Burt, R. W., 7c
- Cantor, Kate, 4c
- (K)Carlton, Shirley, 15c
- Castle, Jack, 20c
- Clapped, S., 4c
- Cliff, O. C., 11c
- Crawford, Lorraine, 6c
- (K)Curson, Margaret, 5c
- Dale, L. L., 3c
- Danner, Fred A., 2c
- Dean, Peggy, 10c
- DeRue, Frank, 2c
- Dorn, Rita Vera, 4c
- Dunbar, Bob, 1c
- Eiler, Doc E. C., 5c
- Ennis, Harry, 3c
- Eramonde, Elsie, 12c
- Fleld, F. K., 8c
- For, Bos, 10c
- Frailing, Jno. D., 8c
- Franks, F. R., 2c
- Geitz, Georgia, 5c
- Hamilton, Leo, 2c
- Havlock, W., 1c
- Hawkins, Ralph, 5c
- Hearn, Milvina, 7c
- Hillpe, Mrs., 4c
- Holmes, Freddie, 10c
- Johnson, Wm. H., 4c
- Kenneth, Larry, 2c
- Krim, Willis, 20c
- Lall, A. E., 2c
- LeVance, Call, 2c
- Lee, Sarah, 8c
- Lee, Ed. H., 2c
- Leish, Lester, 15c
- Loona, John, 4c
- Mack, John R., 2c
- Malone, Ferguson, 18c
- Maes, Joe, 18c
- McPerson, R. B., 1c
- McVinell, Marzelous, 10c
- Minnett & Biedel, 4c
- Moore, Mae, 4c
- Montgomery, G. C., 7c
- Morris, Walkie, 5c
- Norman, Karyl, 6c
- Olline, H., 2c
- Owens, Alfred, 2c
- Parker, Frank D., 7c
- Perkins, J. R., 2c
- Piscol, Paul, 6c
- Pratt, Herbert A., 4c
- Reno, Geo. H., 4c
- Reno, Del, 7c
- Richardson, Tom, 4c
- Ripple, Alice, 2c
- Rosenhall's, 2c
- Rosenthal's, 2c
- Novelly Act, 4c
- Robettas, Harry, 10c
- Rowley, Ray L., 2c
- Russell, L., 6c
- Sanderson, Grover, 10c
- Schiller, Jean, 6c
- Schout, Lillian, 10c
- Silverette, Larry, 6c
- Smart, L. S. Co., 6c
- Spender, Bob, 2c
- Swhart, Wilbur, 2c
- Turner, J. Wes, 5c
- Warren, Jno. T., 6c
- (K)Warwick, Mrs. B. S., 10c
- Wells, Ed, 1c
- Whelan, Stephen, 2c
- Williams, W. C., 2c
- Bernice, 6c
- Wing, Wm., 2c
- Young & Bonie, 4c

LADIES' LIST

- Abbott, Fay
- Abbott, Mrs. Fay
- Abel, Miss Pat
- Absolem, Dolly
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- Allen, Jeanette
- Allen, Dolly B.
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- Andrews, Maudie
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- Austin, Haroldine
- Austin, Lola
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- Balfour, Mrs. Wm.
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- Barry, Lorraine
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- McMurray, Mrs. Robert
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- Giroad, Madam A.
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ADDITIONAL ROUTES

(Received Too Late for Classification)

- Capoulliez, Francois, Concert Co.: Birmingham Ala., 2-3; Nashville, Tenn., 5-6; Louisville, Ky., 7-8; Dayton, O., 9-10. Claire, Ina (Co.) (Cincinnati), O., 4-10. Collier's Flapper Review, Jim Collier, mgr.: (Grand) Denver, Pa., 29-Feb. 3; Salem, O., 5-7; Canal Dover 8-10. Dolly Dumplin': McKeesport, Pa., 1-3; Pittsburg 5-10. Elmore Lyceum Players: Gainesville, Fla., 5; High Springs 6. Eve, with Nya Brown & Jehuny Getz: George Wintz, mgr.: Goldsboro, N. C., 5; Roanoke Rapids 6; Raleigh 7; Petersburg, Va., 8; Frederickburg 9; Newport News 10. Golden Gate Four J. O. Cunningham, mgr.: (Lyceum) New Britain, Conn., 28-Feb. 3. Gray Shows, Roy Gray, mgr.: New Orleans, La., 29-Feb. 3. Hopper, De Wolf, Opera Co.: (Princess) Toronto, Can., 29-Feb. 17. Lucy, Thos. Elmore: Gainesville, Fla., 5; High Springs 6; Tallahassee 8. Levy Jack & Four Crowell Sisters: (Grand) Fargo, N. D., 1-3; (Rosal) Glendive, Mont., 5-8; (Babeek) Billings 9-11. Miami Lucky Seven, G. J. Ireland, mgr.: (Columbia) Beloit, Wis., 29-Feb. 17. Naniacua Hawaiiana: Luverne, Minn., 5-6; Dell Rapids, S. D., 7; Madison 8-10. Peek-A-Boo Players, Myers & Oswald's: (Rex) Yale, Ok., 29-Feb. 3; (Folly) Shamrock 4-10. Post & Dupree: (Palace) Buffalo 29-31. Rajah Rabold Co., George Buchanan, bus. mgr.: Union City, Tenn., 29-31; Fulton, Ky., Feb. 1-3; Jonesboro, Ark., 5-10. Sanderson, Julia: (Grand) Cincinnati, O., 4-10. Smith's Circus: Denmark, S. C., 2-3.

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Smyth Bros.' Shows: Deweyville, Tex., 29-Feb. 3. Stuart, Nell, & Co.: Scranton, N. D., 29-Feb. 3; Helena, Mont., 5-10. Voss United Shows, John F. Voss, mgr.: Bessmay, Tex., 29-Feb. 3. Whirl of Gaiety, Buddie McMillan mgr.: (Electric) Silok, Ok., 29-Feb. 3; (Star) Eristow 4-11.

NO SHARE IN HUGE RADIO PROFITS FOR MUSIC MEN

(Continued from page 9) sentative of the general organizer of the federation. The meeting was opened by Anthony Mulleri, president of the M. M. P. U., who made an exhaustive survey of the history of the union during the past four years and its fight in that period to enforce its right to negotiate its own wage scales and working conditions with the theater managers, which right he alleged to have been usurped and abused by President Weber, of the American Federation of Musicians.

Mulleri charged that the charter of the Musical Mutual Protective Union in the American Federation of Musicians had been revoked upon trumped-up charges made by Weber and his colleagues in the federation. The M. M. P. U. charter was revoked in 1921, and since that time the members of the union have been forced to belong and pay dues to a newly organized union, known as the Associated Musicians of Greater New York, Local 802, of the A. F. of M., in order to obtain employment as union musicians. This Local 802 was organized by Weber, Mulleri stated, and its constitution is so framed that its 10,000 members, most of whom also belong to the M. M. P. U., have absolutely no power in the election of officers or the making of laws.

Mulleri Flays Weber "It is our purpose to free ourselves from the bondage of slavery," asserted Mulleri. "We have been slaves for four years—one and a half year of actual bondage. We have been forced to sign away our very lives, and we intend to do everything possible to protect our lives now. By taking away our union standing, allowing out-of-town musicians to act as strike-breakers in the lockout of the theater managers a year ago, our wages have been reduced. We have President Weber to thank for this." When Vaccarelli was introduced he was greeted by a burst of applause lasting at least a full minute. "The Star-Spangled Banner" was played on a piano by Fred Daab, former orchestra leader in the Palace Theater and now musical director for the Shuberts, and the entire assembly rose to its feet. Vaccarelli is a small, quiet-appearing, self-spoken individual, but his bearing suggests great strength and confidence in his ability. He opened his address by asking the members to vote for a resolution empowering him to act with a committee to be selected, Hugh Frayne having agreed to use his influence to

bring about a conference with the faction in the American Federation of Musicians opposed to the M. M. P. U. He stated that he had every confidence in his ability to bring about satisfactory results in the capacity of intermediary, but, failing this, "I promise to bring it about by other and entirely different methods." This declaration was received by cries of "That's what we want" and loud applause from the musicians, who took the statement to mean that Vaccarelli would use more forceful labor tactics than merely those of an intermediary.

Michael Callorhan, president of the Plasterers' Union, addressed the meeting, making the assertion that he "was surprised that such conditions existed with the members of the M. M. P. U." He said that he felt that thru Vaccarelli the musicians would soon obtain what they had been looking forward to for four years.

A resolution was unanimously passed ratifying Vaccarelli's selection as business manager, with full power to act. Another, and more significant, resolution was passed authorizing Vaccarelli and a committee of five appointed by President Mulleri to meet with the theater managers for the purpose of obtaining better wages and working conditions.

The meeting was adjourned until the night of February 11. The Musical Protective Union has a membership of 9,000 and owns property valued at around \$1,000,000. The union was willing to turn over its entire resources and management to the union which took its place, Local 802, provided the members were given the right to make their own laws and elect their own officials, but this was refused. The M. M. P. U. is in the position of being an outlaw union, with the members of which union men are not permitted to work.

New York, Jan. 20.—Joseph N. Weber, president of the American Federation of Musicians, which is affiliated with the A. F. of L., said today that there was no chance of the Mutual Musicians' Protective Union to obtain reinstatement or even recognition thru the election of Paul A. Vaccarelli as general business agent. Mr. Weber denied that Vaccarelli had obtained a hearing with the international union to negotiate these objects. "Only union politics is back of this present move," declared Weber. "A few of the officers of the old union want to perpetuate themselves in office."

REROUTING OF ACTS AND SLIDING SCALE OF SALARY (Continued from page 5) mingle with the regular tabs, which I am sure will be well received thruout the circuits." Those attending the meeting and their holdings follows: Bijou, Nash and Lincoln theaters, Nashville, and Lincoln, Charleston; John B. Bruner, Lincoln and New Roosevelt, Cincinnati; Ernest L. Cummings, Belmont, Pensacola; W.

S. Scales, LaFayette, Winston-Salem; Samuel E. Reevlin, Liberty and Grand, Chattanooga; Charles Bennett, Lyric, New Orleans; Charles H. Turpin, Booker T. Washington, St. Louis; Martin Klein, Western representative T. O. B. A.; A. Barrasso, Palace and Venice, Memphis; H. G. Hury, Frogic and Champion, Birmingham; C. H. Douglas, Douglas, Macon; S. H. Dudley, S. H. Dudley and Mid-City, Washington, and National and Star in Baltimore, also Eastern representative of the T. O. B. A.; C. P. Bailey, Eighty-one, of Atlanta; W. W. Wilson, Lincoln, Louisville; Ben L. Gaskins, attorney for the Eastern representative; U. T. Koch, Atlanta, and E. L. Wilkerson, general counsel of the association in Chattanooga. Those represented by proxy included: E. S. Stone, Indianapolis; Hyman M. Kaplan, Cleveland, O.; H. B. Miller, Chicago; Saenger Amusement Co., of New Orleans and Shreveport; L. T. Lester, Jr., of Columbia, S. C.; C. Moore, of Dallas; Charles A. Somma, of Richmond, and M. A. Lightman, of Little Rock.

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(Speaker, write.) All those with me last year, write. Those I wrote, call for contracts. Address all mail and wires

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NEWS NOTES OF THE PLATFORM

(Continued from page 57)

tions to be shown are: Mary Valentine's 'Robin Hood' Company, Bill Kieghly and his 'Adam and Eve', 'The Cat and the Canary', stage success now playing in Chicago; Thomas E. Green, lecturer on 'The Past Twenty Years in American Life'; Governor Henry Allen, of Kansas; Ruth Bryan Owen, daughter of W. J. Bryan, in her 'Modern Arabian Nights'; The Cambreas, a musical number; the Royal Welsh Male Quartet, and the Hippo Concert Company.

Albany, N. Y., holds a lecture course of twelve lectures by various scientists of that State, presenting scientific topics, but eliminating all technicalities and making them easily understood and enjoyed by all. The lectures are arranged by the Board of Education, are given in the Education Building and are free to all. Some of the subjects to be treated are the following: "A Naturalist in the Adirondacks", Homer D. House, State botanist; "Indian Medicine and Medicine Men", Arthur C. Parker, archeologist; "Origin and Evolution of the Insects", Ephraim P. Felt, State entomologist; "The Story of Petroleum in New York", C. A. Hartnack, assistant State geologist; "Insects and Wireless", Ephraim P. Felt; "The Great Devonian Forest", Winifred Goldring, paleobotanist; "Mastodons and Mammoths", Sherman C. Bishop, etc. Gradually the educational forces of America are recognizing the great educational possibilities of the platform.

**BOULDER CHAUTAUQUA**

The Colorado Chautauqua Bulletin gives some interesting figures in its last issue in regard to the widespread interest and attendance in that great assembly. There were 652 persons who camped on the grounds and became regular attendants of the classrooms and programs. These people came from 217 cities of this country, and one came from a foreign country to attend the session. These travelers came from as far west as Japan, and from the East as far as Massachusetts. These people traveled altogether more than a million miles for the purpose of enjoying the programs. At three cents a mile, says the Bulletin, the patrons of the Colorado Chautauqua spent \$30,000 for carfare alone for the trip. Here is what the Bulletin says of these travelers: "What a cosmopolitan group it was, gathered from every locality and from every walk of life! They are the people who do things in their home communities. They mould opinion and shape policies and are the men and women of affairs. They are leaders of culture and love music, literature and art. They are initiators who set the pace.

"Texas leads all the States in point of attendance with 207 people from thirty-nine cities and towns.

"Here are the ten leading States in the order of their attendance:

"Texas, 207; Colorado, 190; Oklahoma, 98; Illinois, 74; Missouri, 53; Kansas, 47; Nebraska, 35; Louisiana, 27; Iowa, 21; Arkansas and Indiana, 12 each."

**"ROMEO AND JULIET"**

(Continued from page 10)

discovered that Shakespeare was a playwright as well as a poet and that he wrote plays to be performed as well as read. In consequence we are permitted to witness one of his plays played as a play, just as the it had come in thru the regular channels from a modern playwright. There is no awe of Shakespeare, the greatest poet of all, displayed anywhere about the production; the players speak the lines for what they are worth as lines; there is no attempt at elocution and the play is read at a suitable tempo. This is so altogether unusual that it almost assumes the air of novelty, and it is so successfully done that I fear a lot of

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**SHOWS**—Want several good, clean, high-class Shows, preferably those with own outfits. Good Minstrel, small Wild Animal Show, Circus Side-Show, Platform Shows, Fat Lady, etc. Athletic Show booked. **NO GIRL SHOW WILL BE CARRIED.**

**WANT** good Contest Man to handle Contests, Banners, Programs, etc.

**FOR SALE**—Cook House Top and Frame, 12x16, used one season, \$75.00; one 8x14 Concession Top, 9-ft. side wall, no frame, \$25.00; one Walk-Over Show Front, good condition; one 40x60 Top, one 20x30 Top, folding seats, blues, etc.

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people are going to find out that "Romeo and Juliet" is a rattling good play, Shakespeare or no Shakespeare. Take it from me, this will be a big surprise to a lot of theatergoers whose acquaintance with the Bard is limited to what they were forced to read in high school.

The cast carries out this idea of playing Shakespeare splendidly. Jane Cowl is a young girl, very much in love with Romeo and ready to go to extreme lengths to bring about a union with her lover, either in life or in death. In other words, she is Juliet. Those who have only seen Miss Cowl in the species of dramatic drivel which she has appeared in up to now are in for the surprise of their lives when they see her in "Romeo and Juliet". She looks the part and she acts it. She can play the "balcony scene" and she can play the "poison scene". She has conclusively demonstrated that she is ready to take her place in the foremost rank of American players. The earnest prayer of many of her admirers will be that she never again appears in any play that is unworthy of her high talents.

Rollo Peters is an admirable Romeo. He is the impassioned, hot-blooded and hot-headed Romeo that Shakespeare wrote. His voice is not quite flexible enough to draw out every fineness of inflection necessary to a perfect reading of the part, but he accomplishes wonders with it. In addition he looks well, fences with grace and with the real skill of the accomplished player makes his natural endowments the servants of his will and never the masters.

The rest of the cast is splendid. The Nurse of Jessie Ralph is exceedingly well done. The part has been much cut, but Miss Ralph made good use of what was left to delineate the garrulous, grasping old dame that the character is. Dennis King is the Mer-

cutio. He does not quite satisfy all the requirements of the role, probably the greatest light comedy part in all Shakespeare. He could be a bit more vivacious and a bit lighter, but he made a praiseworthy showing and betrayed a more than passing knowledge of what the part requires. I hazard the guess that he will improve vastly with more playing. Friar Laurence, the cloister philosopher, was well played by Robert Ayrton. He properly painted him as the embodiment of common sense and brought out his homely virtues with well-considered touches. Tybalt, played by Louis Hector, was made into a fine picture of the blusterer by him; the Capulet of Gordon Burby was excellently done. In the scene in which Juliet refuses to marry Paris Mr. Burby rose to a height of towering rage that was most convincing. This he did without a trace of ranting and by the most legitimate use of gesture and voice. It was a striking and thrilling bit of acting. Peter was adroitly played by Milton Pope, and the Benvollio of Vernon Kelso was first-rate. The balance of the cast, including Bailey Hick, Frank Davis, Edward Broadley, Richard Bowler, Grace Hampton, Lillie Brownell, John Crawley, John Parrish and Neil Quinlan, were admirable. Most of the parts which they played were mercilessly cut and they had not the opportunity to get their real value out because of this.

The last sentence can be applied to the play as a whole. If you want scenery you must cut the text, at least in a Broadway theater. But there have been some most drastic elisions made in this version. There are sixteen changes of scene and the waits between are longer than they should be for the good of the play. As usual, some of the finest poetry has been sacrificed in order to retain enough of the text to tell the story. This is un-

fortunate, but with scenery it must be done. This same scenery is rather good, but not entirely so. It is a sort of cross between solid sets and curtains, and the experiment cannot be called an entire success. The lightings are splendid.

A final word for the director, Frank Reicher. He is entitled to the highest praise in presenting such a satisfying performance with what he had left of Shakespeare's play when the cutting was done. He keeps it going at a rapid pace, the actors are real flesh and blood people and the business devised for them is extremely good. In other words, he has handled his problem with great good sense and not a little show of genius.

A thrilling and beautiful production of this lovely classic. Distinguished by admirable acting and a particularly fine reading of Juliet by Jane Cowl.

**GORDON WHYTE.**

**"THE DANCING GIRL"**

(Continued from page 10)

is his trunk." To which the other replied: "And I suppose that the little thing hanging on his back is his valise." The composer of the music has no need to be ashamed of his work, but I respect the wisdom of the author of the book in shielding himself under the avatar of anonymity.

"The Dancing Girl" is a more tasteful show than most of those seen at the Winter Garden before its reconstruction. Some of the scenes are beautiful in their simplicity and others are eye-filling and lavish, but without ostentation. The music is tuneful, there is a comely chorus and the book is atrocious.

The burden of the comedy is carried by Jack Pearl, a comedian with a Louis Mann dialect, who is full of unction and has the knack of hammering a point home without it being too evident. He has the right method for this big house and gathered the lion's share of the laughs. Lou Holtz assisted in the laugh-getting, and, with the exception of a couple of "blue" gags in a song, is using clean material. Tom Burke displayed a sweet and cultivated tenor voice in several singing numbers, and Lora Hoffman, who has the purest voice in musical comedy, sang several songs beautifully.

Kitty Doner, assisted by Rose and Ted Doner, was at her best in the dancing specialties. She should eschew comedy and not sing more than she has to. Dancing is her forte, and she is mighty good at it. Marie Dressler was mildly comic most of the time and really funny in a theater scene and a burlesque of "Rain". Sally Fields has toned down a lot and is the better for it. She has dropped the boisterous method in favor of an intense one and sang a couple of syncopated songs excellently. Trini, a Spanish singer and dancer, was very mild. She has not the flaring quality which the foreign artist needs to register complete success at the Winter Garden. Charles Mac, a diminutive comic, registered a real success by competent playing. Mr. Mac is one of those comedians who is intrinsically funny, and to look at him is to laugh. In a drunken scene his contortions brought down the house. Arthur Margotson, a pleasant English



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chap, sang, danced and acted in a pleasant way; Cyril Scott played "straight" in an accomplished manner; Gilda Leary showed much skill in a dramatic scene and was decorative always; Edythe Baker played the piano with virtuoso-like technique. Lastly there is Benny Leonard. Mr. Leonard did some settling-up exercises, a gymnastic dance, boxed two rounds with his sparring partner and then stepped in the ring with Jack Pearl and put on an excruciatingly funny burlesque bout. In his own way Leonard is a more than competent performer.

There is one great fault with "The Dancing Girl", a fault that most Winter Garden shows have suffered from more or less, and that is the extreme length of the scenes. Instead of being chopped off when they have achieved the maximum of effect they are strung out to an anti-climax. Thus where one encore would suffice two and three are taken; where two minutes of a scene would be plenty six are played, and so on thru the entire show. A drastic cutting would vastly improve the performance and impart the snap which is lacking now.

The reconstruction of the house has been done with a skilful hand. The ceiling is lowered, the proscenium is flush with the arch and the seating arrangements have been bettered. The house seems just as spacious as before, tho I imagine the players are having an easier time in getting their material over.

A generally clean and handsome show, in need of much pruning and a better book. Music catchy; a good cast; tasteful scenery.

GORDON WHYTE.

### "EXTRA"

(Continued from page 10)

it fell on one of the heartiest laughs heard in a playhouse this season.

Mr. Allicote shows great promise as a writer of plays with a box-office appeal. This, his first effort, is crude in many ways. Some of the dialog is stilted, there is little attempt at character drawing and the whole play smacks of the school of the variety sketch. Nevertheless, it has many points of interest and is wholesome, if primitive, entertainment.

The plot deals with a map of "big business" who plans to run a newspaper he owns into bankruptcy in order to satisfy a grudge. His son, whose lack of business ability promises to assure the success of the trick, is put in charge of the paper. By error the sheet comes out for a reform ticket in a forthcoming election. The circulation goes up and the paper becomes a big success. I have left some points unexplained in this synopsis, but then so does the play.

Now this is a pretty improbable sort of story and it only takes on a semblance of actuality by first-class playing on the part of some of the cast, the most prominent of whom is Charles N. Lawrence. He played the part of a middle-headed young chap and turned on many a laugh by the simple expedient of stuttering. This tickled the house hugely, and every time he simmered it was good for a howl. Mr. Lawrence has an ingratiating personality, a winning smile and no small

capacity for comedy. He did much to help the piece.

Chester Morris made the part of the son most likable by forthright manliness in his playing. He made the transition from a pleasure-seeking cub to a hustling business man seem quite plausible and kept the interest jogging along by the deftness of his performance. Howard Beaton, too, cast as an English butler, helped a lot. He was a splendid foil for the jibes of his young associates and earned a lot of laughs. Howard Truesdell, in the rather ungrateful part of the father, got more out of it than one would expect. The quality of his dialog was not good and his scenes were sketchily drawn, but he played earnestly and extracted all the good there was out of them and added a bit of his own to heap the measure.

Marcia Byron and Gertrude Gustin had the only female roles in the piece. They added no distinction to the parts, partly because there was not much in them and partly because they played in the same even key thruout. A little more light and shade would help them both a lot. Other parts were in the hands of William A. Norton, Hallett Thompson, Edward Poland, Clyde Hunnewell, Robert Thorne and Frederick Beane, who handled them well.

Two sets are used in "Extra". They are both a bit rudimentary, tho they approximate their locales fairly well. The stage direction is good and the lighting adequate. Altogether "Extra" is a creditable effort for a first try at writing and production. There have been many worse plays put on Broadway by far more experienced hands. In any event, the piece is clean thruout and obtains many a wholesome laugh. That in itself is creditable to everybody concerned in the production.

An uneven play, alternating between scenes that bore and scenes that entertain splendidly. Helped immeasurably by the good playing of a competent cast.

GORDON WHYTE.

### "A SQUARE PEG"

(Continued from page 10)

is the story of a household tragedy in the lives of the Huckins, a middle-class family of the Middle West. The wife and mother is the czarina of her home and rules it with an iron hand. The two grown children and the husband are compelled by her strength of character to do as she wills. As a consequence we see their efforts to break away from her dictatorship the while her home goes to pieces. During all this she is held up in her town as the model wife and mother, and she believes it herself. The poignant, biting irony of this is so vividly drawn by the author that it holds one in a tight grip thruout the performance and makes one want to shake this fatuous fool of a woman, who is wrecking the lives of all her family.

"A Square Peg" is real. It is vivid and lifelike. Each of the characters is beautifully drawn and all are set in the audience's mind for what they are within a few minutes after the rise of the curtain. Mr. Beach has drawn them all with sure strokes, and none of them ever rings false. This is masterly playwriting and the author has

artistic courage, for he lets his puppets carry thru to an inexorable conclusion and never introduces any clap-trap or hokum. There is an Ibsen-like quality to this play. You can see that a tragedy is impending and that all the people involved in it are powerless to stop it, try as they may. It is this quality, so far removed from the usual Broadway frippery, that lifts Mr. Beach's writing miles above the ordinary plane.

The piece is splendidly played by a cast of first-rate actors. Beverly Sitgreaves has the role of the mother. She is the center of the entire action of the play and carries her burden with ease. Miss Sitgreaves is fidelity itself to her character. She gives such a faithful reading of her role that one cordially detests her. In other words, she is so totally submerged in the part that it is almost impossible to separate her from it in the imagination. This is acting of the very highest order, the like of which is not often seen. Something like this can be said of William B. Mack, who plays the poor pack-horse of a father. Totally crushed by his dominant wife, he presents a picture of feeble, dumb misery that tugs at the heartstrings until the pain becomes almost unbearable. It is a performance that is shot thru with a twitching agony of soul and a pungent sense of piercing torture. Leona Hogarth, as the daughter, and Walter Abel, as the son, made these two characters vibrant with life by extremely fine playing. Minnie Milne, in the part of a parasitical aunt with a burning desire to nose into everybody's affairs, made the character one to be long remembered. She painted the role with such brilliant strokes of color and bits of business that it must be counted as one of the season's finest pieces of acting. Leighton Stark, Leonard Doyle, Alice Bromley Wilson and Martin Malloy each contributed a sharply etched character to the performance and all were done in a most proficient manner.

Richard Stevenson, in a small part, was badly handicapped by his pronounced Anglican accent. He is an excellent actor, but the inflection and sound of his speech jarred in his very American surroundings and blurred an otherwise almost perfect picture. This is in no sense Mr. Stevenson's fault, it is simply that his manner of speech is out of place in these particular surroundings.

I cannot conclude this review without again referring to the quality of Lewis Beach's writing. His dialog is just what would issue from the mouths of characters such as he has put in his play, the situations are unforced, and the action, once started, keeps on going at a very high level to a logical conclusion. A word, too, should be said for the producer, Guthrie McClintic, who staged the piece with workman-like skill and provided a setting that was entirely faithful. It took courage and faith to stage "A Square Peg", and one hopes that he will meet with an adequate reward for doing it.

An American play of the very highest order of excellence. Played well-nigh perfectly by a well-balanced and entirely competent cast.

GORDON WHYTE.

## ADDITIONAL CONCERT AND OPERA NEWS

### CONCERT AND OPERA NOTES

(Continued from page 31)

announced for February 21, the following will be heard as soloists: Margaret Goodbrad, mezzo-contralto, from Alabama; Mme. Gerdes-Testa, pianist; Rita Smith, dramatic reader, and Winifred Tompkins, accompanist.

A musical entertainment, entitled "Three Centuries of American Song", will be presented for the first time in New York in the Town Hall the evening of February 15, by Olive Nevin, soprano, and Harold Milligan, composer-pianist. The collection of songs represents the result of many years' research work.

After a short stay in this country Roland Hayes, the Negro tenor, sailed again for Europe. While in America he gave several recitals in Washington and other cities.

The last concert in the Fritschy series, presented this season in Kansas City, is announced for March 27 in the Shubert Theater, that city. Frances Alda, of the Metropolitan Opera Company, will be the soloist.

As a department of the City College, Cleveland, a school of music has been established with Harrison M. Kerr, well-known pianist and composer, of Cleveland, as director of the school. Mr. Kerr has engaged an able faculty as his assistants.

A new chorus has been formed by Kurt Schindler, director of the Schola Cantorum, of New York City, the new body to be composed of Spanish singers. Mr. Schindler, who has introduced in this country a quantity of Spanish music, will begin his new project with a chorus of children's voices, under the auspices of the Union Benefica Espanola.

The Minneapolis Symphony Orchestra will present a program made up entirely of American compositions on February 25. For this concert Glenn Dillard Gunn will appear as guest conductor. Mr. Gunn is a member of the faculty of the MacPhail School of Music, of Minneapolis.

For the Sunday afternoon concert February 4 in Aeolian Hall, New York, of the New York Symphony Orchestra, Lucien Schmit, solo cellist of the orchestra, will play the Tchaikovsky Variations on a Rocco Theme for Violoncello with orchestra. Albert Coates, guest conductor of the New York organization, will present a program consisting of Purcell's Suite for Strings, arranged and edited by Mr. Coates; "Petrushka", by Stravinsky; two Caucasian Dances from Rubinstein's opera, "The Demon", and Tchaikovsky's fantasy-overture, "Romeo and Juliet".

### HERTZ TO CONTINUE

As Conductor of San Francisco Symphony Orchestra

Despite all rumors to the contrary, Alfred Hertz will continue as conductor of the San Francisco Symphony Orchestra. For several weeks rumors have been circulated to the effect that, as a result of the opposition which has been evidenced in certain sections of San Francisco, Mr. Hertz would not again be given a contract. John D. McKee, president of the San Francisco Musical Association, has definitely announced that Alfred Hertz has been re-engaged for two more years.

### MANY NOTED ARTISTS

To Appear in Pittsburgh in the Next Two Months

Mrs. Edith Taylor Thomson, manager of concerts, will present an interesting array of artists to the residents of Pittsburgh during the next two months. The list includes Ruth Draper, the Ukrainian National Chorus, Marcel Dupre and Maria Jeritza. Other artists which have appeared under her management during the season include Harold Bauer, Pablo Casals and Paderewski.



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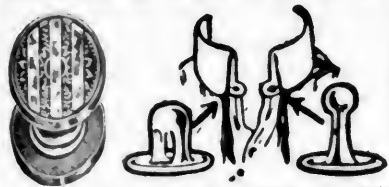
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