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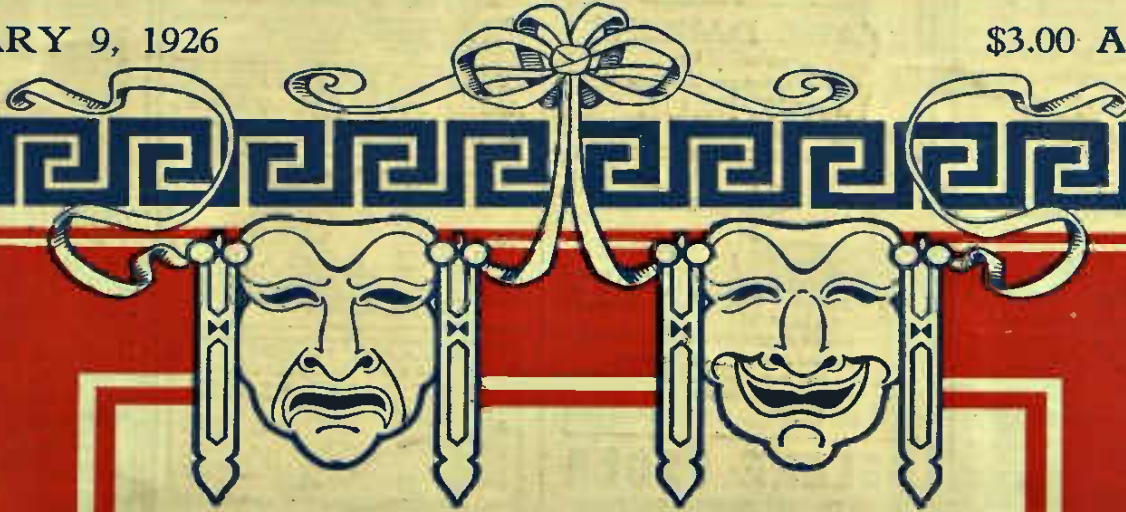
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The Billboard

The Theatrical Digest and Show World Review

JANUARY 9, 1926

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Fletcher Smith, John Searles, H. O. Stechhan, Mr. and Mrs. Frank Stillman, Mr. and Mrs. Carlo Stefanik, Sam Solinsky, Bernard Skold, Richard Silvester, Harry Spindler, Samuel and Eva Shuman, Kenneth Casey Sternfeld.

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Curtiss Showpring, Canadian National Exhibition, E. L. Conroy, Mr. and Mrs. Harry E. Crandell, J. Paul Cummings.

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Agent for one-act Minstrel Show, capable of handling advance alone and not afraid to use brush; Man to lead parade, make concert announcements, sell reserve seat and concert tickets on percentage and salary. Wire, don't write. Cocoa, January 8; Ormond, 9; Lake Butler, 11; Hamton, 12; all Florida

Heller and Riley, and Renoff and Renova. at Loow's State; The Jazz Revue, with Charlotte Woodruff, Ross Hines, Santrey and Norton, Billy Rhodes, Rodgers Sisters, Paul Heaton and Arthur Colby, at the Grand Central Theater.

W. D. (Radio Dave) Cohen was in the city Thursday en route from Chicago to the Morris & Castle Shows' winter quarters at Shreveport, La.

Jack LeBlair, last season in charge of the "Leats" on Moon Bros.' Circus, was a Billboard visitor Wednesday. He expects to remain in the city for several weeks.

Harry Lewison, last season with the Miller Bros.' 101 Ranch Wild West, is in the city for the winter months. He is reported a good season.

Gerald Snellens, purchasing agent of the Hagenbeck-Wallace Circus the past five seasons, was a caller today and reported that he would be with the same outfit next spring.

Ray G. Colvin, for several seasons general agent of the John Francis Shows and who has been in the motion picture business here the past three years, was "Colonel John's" escort while in the city last week.

Bonnie Bess and Jolly Babe, "America's Largest Sisters", info from Houston, Tex., that they closed the season there with the John Francis Shows and will remain in that city for the winter months. St. Louis is the home of the "fat" sisters.

By Gosh, the celebrated clown, will remain in the city several weeks more before returning to the East. From all accounts he had a real party on New Year's Eve.

Many of the showfolk in the city for the winter enjoyed a real New Year's Eve celebration at Duke Pohl's Brevort Hotel. Some of those present were Mr. and Mrs. John O'Shea, Leslie M. Errophy, Art Daily, Tommy Myers, Charles J. Roach, Mr. and Mrs. Morris (Boots) Feltman, Beulah Sullivan, Bobby Farley, W. X. MacCollin, Gregg Wellinghof, "Shanty" Mahoney and Mr. and Mrs. O. Tyrone.

Robert J. Katell advises from Baltimore that he will be in St. Louis in the near future.

Jack Albion, well-known circus clown, was a Billboard caller Monday during the absence of the writer.

The Dramatic Group of the Ethical Society of St. Louis gave a dramatized version of Dickens' Christmas Carol at the Sheldon Auditorium Monday night.

The group has been under the personal coaching and direction of Percival Chubb and Olivia Gregory. The Dramatic Group of this popular society has been in existence for the past five years and has been giving at least one performance each year.

Others in the city included Frank Payne, Eddie Vaughan, Georgia Neese, Clara Hatton, Leona Powers, Bradford Hatton, Inez Stohman, Bobby Reed, Lambert Kalman, Gilberta Faust, Raymond Brown, Charles Coville, Marie Carroll, Donn Cook, Herbert Belmont, Arthur Hayer, Jim Carlton, Ed Lalor, Bryant Wolfe, Norma Noel, Evelyn Butler, Madlyn Worth, Paul Gehring, Felix Marr, Sidney Fields, Vona LeBar, Cecil Moore, Helen Willard, Adeline

St. Louis, Jan. 2.—The sixth annual edition of the Greenleaf Village Follies closes a successful 10-day engagement at the Shubert-Rialto Theater tonight. Beginning tomorrow night Desire Under the Elms will be the attraction here for a week.

The Woodward Players have been presenting the comedy, Stop Time, at the Empress Theater this week, with another comedy, So This Is London, as their presentation slated for next week.

The Miracle, the Comstock & Gest monster production, is in its second week at the New Coliseum, with the attendance growing with each passing day. Added features at the leading movie houses this week included: George Lyons,

10 KNOCKOUT PARODIES, \$1 Side-splitting. Riots, with smashing punch lines on "HEY, MARY, HEY, CHARLIE BLOWN EYES, WHY ARE YOU BLUZY?" "JIP I HAD A GIRL LIKE YOU" and 6 others. Send \$1 for those knock-out NOW. Money back if you are not satisfied. H. C. PYLE, JR., 1054 St. Nicholas Ave., New York City, near Audubon Theatre.

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WANTED Medicine Performers of all kinds. Those doubling Piano given preference. Change for one week or more. No time to discuss. Tickets if I know you. Wire Postal Telegraph. E. C. CLARK, Wallis, Ky.

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WANTED Med. Performers. A-1 Novelty Man. Change for week, and Man Piano Player. Other useful people write. Address: HENRY DAWSON, Cynthia, Ind., this week; Wadesville, Ind., to follow.

WANTED-MANVILLE BROS. COMEDIANS Dramatic People all lines. Permanent stock, two a week. Scenic Artists. Write Jim Burns, Wadesville, Ind. People with Specialties. Don't misrepresent. Write, do not wire. Quonah, Tex., week January 1.

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ST. LOUIS F. B. JOERLING

Attractions St. Louis, Jan. 2.—The sixth annual edition of the Greenleaf Village Follies closes a successful 10-day engagement at the Shubert-Rialto Theater tonight. Beginning tomorrow night Desire Under the Elms will be the attraction here for a week. The Woodward Players have been presenting the comedy, Stop Time, at the Empress Theater this week, with another comedy, So This Is London, as their presentation slated for next week. The Miracle, the Comstock & Gest monster production, is in its second week at the New Coliseum, with the attendance growing with each passing day. Added features at the leading movie houses this week included: George Lyons,

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Mary Ellis Wins; Stays in "Dybbuk"

Decision in Dispute Between Hammerstein and Former "Rose-Marie" Prima Donna Establishes Precedent in Regard to Vocal Organs

New York, Jan. 4.—The dispute between Arthur Hammerstein and Mary Ellis, wherein the producer sought to restrain the former *Rose-Marie* prima donna from appearing in *The Dybbuk* at the Neighborhood Playhouse has been settled in favor of the actress. According to the decision, which was reached after a long conference between the contesting parties and their legal advisers, Paul N. Turner, for Miss Ellis, and Louis J. Vorhaus and Alfred H. Beckman for Hammerstein, the actress is permitted to continue her appearances in *The Dybbuk* until that piece terminates its run, and after that she is to give Hammerstein first call on her services for a dramatic production.

The producer's action was based on the argument that if the prima donna's voice was strong enough for her to appear in the Neighborhood Playhouse production it ought to be strong enough for her to sing in one of his productions. He also contended that if the actress needed to give her voice a rest she should not be exerting it in any kind of a production.

Examinations conducted by specialists, however, revealed that the role now being played by Miss Ellis will not injure her voice, so long as she does not raise her tone or indulge in any emotional exhibitions. She is not required to do any singing in *The Dybbuk* and most of her dialog is spoken in low tones.

An unusual precedent has been established in the settlement of this dispute. Ordinarily an actor holding a run-of-the-play contract for a musical show cannot appear in any other production during the term of that contract, and if he is obliged to quit his role thru injury

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AMERICAN FIRMS IN ON UFA DEAL

Famous Players-Lasky, Metro-Goldwyn-Mayer and Universal Effect Arrangement With German Film Concern

New York, Jan. 4.—After weeks of conference in Berlin between representatives of UFA, the largest motion picture concern on the continent, and those of Famous Players-Lasky, Metro-Goldwyn-Mayer and Universal, the three most important in this country, contracts have finally been signed which offer a mutually amicable arrangement for the four concerns, with the three following major results: The accessibility of 130 UFA motion picture theaters for American-made films, the greater release facilities for the German-made films in this country, and the acquisition by UFA of sufficient liquid capital to permit of the unstinted continuance of its production operations, in a combination, Metro-Goldwyn-Mayer and Famous Players-Lasky to advance to UFA-Goldwyn under the terms of the agreement in exchange for the distribution of their pictures in its theaters.

This arrangement, however, has an important proviso. It is that the two

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Lone Robber Escapes With \$10,000 From McVicker's, Chicago—Palace and Capitol, Cincinnati, Lose About \$9,000, But Nothing Obtained at Cox—Loew's State, New York, Robbed of \$3,100; Euclid, Cleveland, Loss \$750

Chicago, Jan. 2.—As the audience attending the last show at McVicker's Theater was emptying into the street last night a solitary bandit entered the office of the treasurer, Edgar Doob, and after lining up Mr. and Mrs. Doob and William Warren, service superintendent, at the point of a revolver, robbed the theater of \$10,000.

The robber forced his victims to put the money in a Gladstone bag ordinarily used to carry the theater receipts to the bank and then, stepping outside among the patrons leaving the mezzanine floor of the house, was lost in the throng and made his escape. The robber warned his victims that he had two confederates on the outside who had instructions to kill them if they made an outcry for 10 minutes. The robber is said to bear a close resemblance to the bandit who held up

the treasurer of the State-Lake Theater some months ago.

Two Cincinnati theaters, the Capitol and the Palace, lost nearly \$9,000 to robbers and hold-up men last week, while three youthful bandits after ransacking the box office failed to find any cash. The Capitol and Palace are owned and managed by the Libson interests, while the Cox is a Shubert house, at present being used by the National Players, a stock organization under the direction of O. D. Woodward. In all three instances police are at loss, and only meager clues have been unearthed.

The robbery at the Palace, a vaudeville-picture house, was the most daring of the three and netted an unknown num-

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New Year's Eve Sellouts In Broadway Playhouses

NEW YORK, Jan. 4.—Nearly all of the legitimate playhouses on Broadway enjoyed a sellout New Year's Eve. Many of the theaters were bought out well in advance, and by Thursday afternoon it was almost impossible to obtain tickets for any of the good shows. All but one or two attractions were gone from the cut-rate counter by the time evening came around, altho several of the weaker shows apparently held back their seats for this performance and thereby were left with plenty of unoccupied locations.

The New Year's Eve prices in most houses were considerably higher than usual, the majority of dramatic attractions asking \$4.40 and \$5.50 for orchestra and front balcony, and as much as \$2.20 for front rows in the second balcony, while the musical shows averaged around \$7.70, altho *Sunny*, *The Cocoanuts* and a few others went as high as \$11.

Business for the New Year's Day matinee was off in many of the houses. *Song of the Flame*, the new Arthur Hammerstein operetta, which opened last week and was given a rousing sendoff, only half filled the 44th Street Theater at this afternoon performance. The night business, however, was very good as a whole.

Success Crowns Banquet-Ball of Heart of America Showman's Club

Sixth Annual Function in Kansas City New Year's Eve Draws Crowd Estimated at 300 for Banquet and 200 or More for Dancing Only—Entertainment Program Pleasing One

Kansas City, Mo., Jan. 1.—It was about 8:30 when those assembled for the Heart of America Showman's Club's sixth annual banquet and ball were summoned from lobby and clubrooms to the dining room of the Coates House, and it was a happy crowd of about 300 that poured into the room and took their places at the tables, ready for the annual New Year's Eve fun.

At the head table were seated Louis Hemlinway, secretary; J. M. Sullivan, treasurer; Walter L. Wilson, chaplain, and W. J. (Doc) Allman, president of the club; Walter F. Driver, Chicago; Helen Brainerd Smith, representing the Ladies' Auxiliary in the absence of its president, Mrs. Viola Fairly; Mr. and Mrs. C. F. Zeiger (Mr. Zeiger is chair-

man of the entertainment committee of the club) and Irene Shelley, Kansas City representative of *The Billboard*. While the guests were standing back of the chairs at their respective places Chaplain Wilson offered a most appropriate prayer of thanks in a simple, God-loving manner.

Jackson's Orchestra of 10 pieces welcomed the guests into the room with lively strains and played during the serving of the repast, which was "fit for a king". And to Messrs. Campbell and Pooce, managers of the Coates House, went much praise and thanks for such a fine dinner.

As soon as the coffee was finished Toastmaster Hemlinway began the intro-

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European Actors Strong for Union

Equity's Participation in International Actors' Congress Is Sought by Russia and Germany

New York, Jan. 4.—An indication of the definite steps being taken by theatrical organizations in Europe to become more strongly unionized and to establish international relations and working arrangements in regard to stage performers is shown in two very friendly communications received by the Actors' Equity Association from the Central Committee of the Art Workers' Union, of Moscow, Russia, which embraces actors, musicians, artists, film workers, stage hands, ballet, chorus, variety, cabaret and circus artists and all those engaged in art work in the Soviet union.

The first of these communications, which are signed by B. Kotzin, secretary to the Central Committee, transmits the adoption of a new clause in the general collective agreement between the Central Committee and the Central State Circuses Board, reading as follows: "The Central State Circuses Board shall engage foreign artists in agreement with the Central Committee of the Art Workers' Union, preference being given to artists who are members of trade union organizations affiliated to the I. M. O. A. (World League of Artists' organizations)."

In the second letter Kotzin asks for an expression of Equity's attitude toward the first International Actors' Congress, recently proposed by the cartel of the Actors' Union of Germany, Austria, Switzerland and Czecho-Slovakia, and the Central Committee states that it considers it highly necessary that Equity should take part in organizing and carrying thru this International Congress.

Another urgent suggestion that Equity attend this congress has been received by the association from Germany. No

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MacDERMOTT IS RETIRING

Pioneer of Little Theater Movement in London To Leave Everyman February 1

London, Jan. 2 (Special Cable to *The Billboard*).—Norman MacDermott, creator and director at the Everyman Theater, has been compelled to retire. The landlord has arranged for Allan Wade, George Carr and Raymond Massey, all formerly associated with MacDermott, to take over the control of the theater beginning February 1.

MacDermott, pioneer of the little theater movement in London, fought an uphill battle against odds for five and one-half years, but was beaten by public apathy, the location of the theater, continuous shortage of capital and a high rental.

This week the Everyman staged Susan Glaspell's *Inheritors*, which was well received and nicely acted by the Liverpool Theater Company under the direction of William Armstrong.

MacDermott will next present Chesterton's adaptation of *The Man Who Was Thursday* as his last production in the theater which owes practically everything to MacDermott's tremendous efforts and zeal. His retirement caused a minor sensation and elicited universal sympathy from the press and public.

Last Week's Issue of The Billboard Contained 694 Classified Ads, Totaling 4,725 Lines, and 533 Display Ads, Totaling 13,581 Lines; 1,227 Ads, Occupying 18,306 Lines in All

Universal To Finance Legitimate Producers

D. C. Werner of Lewis & Gordon Resigns To Act as Scout at Head of New Department in Film Company To Secure Stories

New York, Jan. 2.—Following upon the heels of William Fox, who already is wholly or partially financing five prominent New York legitimate managers, Universal Pictures, it was learned today, is ready and willing to do exactly the same thing and will henceforth be on the lookout for legitimate plays in which to put its money, ostensibly as an act of altruism to help along the poor managers who cannot afford to shoulder the burden of production alone.

David C. Werner, company manager of *The Jazz Singer*, resigned yesterday from the staff of Lewis & Gordon, with whom he has been associated for the past eight years, to join the staff of Universal in the capacity of scout in a new department, of which he will be the head. This department will have charge of the acquisition of stories, principally thru plays which are to be produced or those which are thought suitable. Werner will travel thruout the United States, keeping watch on stock productions and little theaters, to see if in them occasionally there does not lurk a play which might do well on the screen.

Chicago Civic Opera Company Leaves for Road Tour Jan. 23

Chicago, Jan. 4.—The Chicago Civic Opera Company will leave on its road tour Saturday night, January 23, according to an announcement from the Auditorium last night. Boston will be the first city played on the tour and will have 16 performances. Miami, Fla., with nine performances, will be the next longest stand. Following Boston the company will go to Baltimore, Washington, Cleveland, Buffalo, Cincinnati, Chattanooga, Birmingham, Memphis and Miami. Three special trains will carry the company and accessories. The tour will close late in March.

Mr. and Mrs. Robert Garden of New York are the guests of their daughter, Mary Garden, of the Chicago Civic Opera Company, and will remain all of this week.

Ground for New Theater In Boston Is Broken

Boston, Jan. 1.—Ground for a new theater which will combine vaudeville and moving pictures and later a stock company was broken yesterday on Beale street, Wollaston. The theater, being erected under supervision of Abe Spitz, manager of numerous other theatrical enterprises in New England, will seat 1,500 persons, all on an incline. The floor plan will be fanlike, with full-sized stage at the narrow end. Special ventilation devices and other comforts are included in the plans.

Niglod Presentations Will Produce Shows

Hartford, Conn., Jan. 2.—The Niglod Presentations, whose members' voices are well known to radio audiences, recently reorganized with Sol Dolgin as manager. The cast includes: Ben Rosenberg, Harry LeBow, George Dody, Helen Mathers, Al Moran, Hazel Anderson, Sammy Kaplan, Joie Ungar, Raymond Morris and the Billy Burns Orchestra of 5 pieces. Under the reorganization plan motion pictures, musical and radio shows are to be produced.

Contest Judges Appointed

New York, Jan. 4.—Clare Tree Major announces that the judges in the *Alice in Wonderland* Essay Contest which the Children's Saturday Morning Theater is conducting at the Princess Theater will be Eva Le Gallienne, now playing in *The Master Builder*; John Martin, founder and editor of *John Martin's Book for Children*, and James S. Metcalfe, dramatic editor of *The Wall Street Journal*. The contest, details of which can be obtained from the Princess Theater box office, will close January 23.



—International Newsreel Photo.
Mr. Hadji Ali, the Egyptian, as he appeared after he had swallowed a quantity of water and kerosene, as he regurgitated first the kerosene to make a fiery stick blaze and then the water to quench the fire. He performs his feat without the semblance of trickery and xrays taken of his stomach show that he has wonderful control over that organ. One other remarkable feat performed by Mr. Ali is the swallowing of 36 hazel nuts and one almond and then bringing the almond up without the rest of the nuts.

Oliver Morosco Ends Testimony in Fraud Case

New York, Jan. 2.—Oliver Morosco, theatrical producer, who has been one of the Government's chief witnesses in the trial for fraud of seven members of the Morosco Holding Company, finished his testimony in the case last Thursday.

William J. Fallon, counsel for the seven defendants, succeeded in getting Mr. Morosco to admit that he permitted his stationery to be used by the stock salesman, who said that among the plays controlled by the producer was *Abie's Irish Rose*, when it appeared from the testimony given by Morosco that he lost all interest in the play shortly after its California production in 1922.

Morosco also admitted that the 20 acres of land he bought in Los Angeles as a site for his Morosco Town had cost him only an initial payment of \$17,000, that the property was worth \$500,000, and that he had obtained a loan of \$140,000 for his equity. He said this loan had been used to defray the expense of producing two pictures, *Sippy McGee* and *The Half Breed*.

The Government is trying to prove that the defendants obtained more than \$2,000,000 for stock owned by the producer by representing it as stock of the Morosco Holding Company, and that they used the mails to defraud the investors in the stock. The trial will be continued Monday morning before Federal Judge Hand.

"Steppin' High" in Philly

Philadelphia, Jan. 2.—*Steppin' High*, the colored musical comedy which began an engagement at the Dunbar Theater here this week, has several talented entertainers in the cast and is especially notable for the speedy dancing of everybody concerned. Prominent in the company are Hazel Meyers, who can sing ably, and Billy Pierson and Dike Thomas, who are termed "the black-face kings of comedy". The show has some broadly amusing comedy scenes, while the dancing of the chorus does much to put the production over as a hit.

Hubert Druce Speaks

New York, Jan. 4.—Hubert Druce, of the firm of Druce & Street, producers of *The Master of the Inn*, at the Little Theater, addressed the National Association of Teachers of Speech at a luncheon at the McAlpin Hotel last Wednesday. Representatives of the association from every State in the union were present. The subject of Druce's discourse was *The Purity of Speech*.

Monte Blue in Chicago

Chicago, Dec. 31.—Monte Blue, film star, spent a part of yesterday in Chicago on his way from Hollywood to New York. Monte said he had just completed *Other Wives' Husbands* and will go to New York to see some new shows.

Actresses Lose Jewels

New York, Jan. 2.—Because she was in a hurry to reach the Lyceum Theater New Year's Eve, where she is starring in *Naughty Cinderella*, Irene Bordoni is missing one of her pear-shaped pearl earrings today. When her chauffeur was held up by fire apparatus at 48th street, the actress got out and crossed the street, walking the rest of the way to the theater. When she got there her maid discovered that the gem was gone. Private detectives have been put on the case and a reward of \$1,000 has been offered. The earring was a wedding gift from her husband, E. Ray Goetz.

Atlantic City, Jan. 2.—Fifteen thousand dollars' worth of jewelry isn't anything to make a fuss about, according to Hilda Ferguson, who supposes that she was robbed of that amount of gems about 12 days ago. The actress, who was spending the holidays at the Ritz-Carlton Hotel, said she didn't remember just where the jewelry had gone, but she knows it is missing. When asked if she would report the matter to the police authorities, she said: "Oh, no, I don't know who robbed me, and I'm sure they wouldn't know. It is gone and it's not worth making a fuss over."

Sam Harris to Florida

New York, Jan. 4.—Now that his attractions have all opened and are running along merrily, Sam H. Harris announces that he is thru producing for this season and will spend the winter months at his Palm Beach estate. He left yesterday with his wife for the Florida resort, where he will remain until March.

Harris still has half a dozen plays which he intended to present this year, but with *Cradie Snatchers* doing capacity at the Music Box, the Marx Brothers in *The Cocoanuts* solidly established at the Lyric, and the companies of *Rain* and last year's *Music Box Revue* doing well on the road—not to mention the success of *The Jazz Singer* and *Easy Come, Easy Go*, in which Harris and Lewis and Gordon are associated—the producer has decided to postpone further activity until spring and fall.

To Continue "White Cargo"

London, Jan. 2 (Special Cable to *The Billboard*).—Ida Moleworth and Templer Powell are arranging to continue the run of *White Cargo*, altho Godfrey Tearle leaves the cast shortly to undertake the lead in Sir Patrick Hastings' new piece, *Scotch Mists*, at the St. Martin's Theater.

Zita Johann in Guild Play

New York, Jan. 4.—Zita Johann will replace Betty Linley in the cast of *Merchants of Glory* at the Guild Theater tonight. Miss Linley is rehearsing in Henry Miller's forthcoming production of *The Mastrom*.

Passing of La Salle Theater, Chicago

Historic Playhouse That Sheltered the Great of the Profession To End Its Days

Chicago, Jan. 2.—It now looks like the historic La Salle Theater will be a thing of memory in a short time. For the first time in eight years the Marshall Field estate this week bought Loop real estate when it purchased the La Salle Theater property, 110 West Madison street, for \$1,200,000. It is said that a 12-story office building will be erected on the site. The lease on the playhouse expires next July but it is said the new office building will not be begun before May 1, 1927.

The La Salle stands among the most venerable monuments to the dramatic art in Chicago. It has housed the great and the near great of the profession for more than a generation. A small theater, it has still been one of the most select playhouses of the city. Some 25 years ago the Singer boys—Mort, Harry and Will, juveniles in the business—leased the house and produced stock musical plays with enormous success. They stood pre-eminent among the young producers of their day and so great did the prestige of their productions extend in the Midwest that when they put one of their shows on the road it drew a bigger patronage on the one-night stands in Illinois, Wisconsin, Indiana and Michigan than the Broadway shows.

Cecil Lean, Cleo Mayfield, Frances Kennedy and other noted stars of today got their first feet under the Singer regime when they were all local youngsters. There are few noted actors of today but have played the La Salle in past years. Its passing from a professional service will rank with that of the old Powers, the Colonial and the old Chicago Opera House, now all numbered with the ante-bellum memories.

"Judy O'Grady" Has Promise

Chicago, Jan. 2.—Robert J. Sherman's new comedy-drama of Irish-American folks, *Judy O'Grady*, promises to be a winner for the coming season, judging from the leases made to date. The play is less than a month old and has already been leased to Chase-Lister, the Gould Players, Kinsey Comedy Company, Charles Morris, Max Stock Company, Marshall Players, Fred Beeth, Mildred Austin, in permanent stock; Harve Holland, in permanent stock; Mae Edwards Players, Rex Jewell, permanent stock; Robertson Players and the James Adams Floating Theater. Frank Milton, manager of the Rivolt Theater, Donvor, of which Rex Jewell is the producer, has written that he has used 32 plays from the Sherman Play Company in the past year. This organization has also announced that when they have a Sherman play they let their patrons know about it in the press.

DON BURROUGHS ILL WITH BLOOD POISONING

Don Burroughs, leading man with the National Players at the Cox Theater, Cincinnati, was unable to appear in his role at the opening of *The Hotshot* Sunday afternoon because of blood poisoning in his right arm. Burroughs appeared on the stage since Thursday with his arm in a sling but was forced to retire after the Saturday evening performance.

Emmett Vogan, a member of O. D. Woodward's company in St. Louis, was sent for and with an hour's rehearsal of the part was seen at the matinee performance.

It is believed that Burroughs will be able to appear in the next production of the players.

Texas Manager Not Guilty Of Sabbath Violation

Corpus Christi, Tex., Jan. 2.—H. H. Elliott, who operates the Amusu Theater here, was found not guilty by a jury this week for violation of the Sabbath laws of the State in connection with the opening of his house last Sunday to the public.

The complaint against Elliott was filed by a manager of a motion picture theater at Robstown, near by, who appeared with his wife as witnesses for the State. The jury hearing the case was out only three minutes.

Whiteman Resumes Road Concerts

Second One at Carnegie Is Sellout
--Starts Florida Engagement
February 16---Sails Late
in March

New York, Jan. 2.—Paul Whiteman and His Greater Concert Orchestra gave their second performance of the week last night at Carnegie Hall to a complete sellout with hundreds seeking standing room.

The program was about the same as the one given Tuesday night with the features being Deem Taylor's *Circus Day* and George Gershwin's jazz opera score entitled *135th Street*, with libretto by Buddy de Sylva. Blossom Seeley headed the all-star cast.

Tonight the orchestra is playing a concert at the Lyric Theater, Baltimore, and will continue on the road until February 12, when it closes the route at Lawrence, Kan. Following will be the engagement at Coral Gables, Fla., which starts February 16 and ends March 22, one week before the scheduled sailing date for Europe.

The present route follows: Hampton, Va., January 4; Roanoke, 5; Charlottesville, 6; Greensboro, N. C., 7; Raleigh, 8; Winston-Salem, 9; Fort Bragg, 10; Rock Hill, S. C., 11; Asheville, N. C., 12; Greenville, S. C., 13; Atlanta, Ga., 14; Montgomery, Ala., 15; New Orleans, La., 16-17; Lake Charles, 18; Houston, Tex., 19; Bryan, 20; Dallas, 21; Denton, 22; Wichita Falls, 23; Pueblo, Colo., 25; Denver, 26; Laramie, Wyo., 27; Ogden, Utah, 28; San Francisco, Calif., 30-February 6; Wichita, Kan., 10; Emporia, 11; Lawrence, 12.

F. P.-L. To Have New \$1,500,000 Denver House

Denver, Colo., Jan. 2.—Corroborating rumors heard here for several weeks, definite announcement was made this week that a theater and office building to cost \$1,500,000 will be erected in the spring. Located at Glenarm and 16th streets, it will compare with the finest picture houses of the country.

C. K. Boeticher and John Evans, Denver capitalists, are behind the project. The theater will be a Famous Players-Lasky house and will be included in the chain operated by the Public Theater Corporation.

Seating 2,500, the theater will have a grand foyer 30x125 feet, of the same character as the famous Rivoli of New York. T. J. Ahearn left Denver Tuesday, after three weeks here spent in negotiations as representative of the theater interests involved. Construction of the building will be of concrete faced with stone and terra cotta.

Lamb's 1926 Gambol May Be Given Showing in Miami

Miami, Fla., Jan. 2.—According to announcement made here this week, Thomas Meighan, shepherd of the Lambs, New York Theatrical Club, who is here with a picture company shooting scenes for *The New Klondike*, negotiations are under way to bring the annual Lamb's 1926 Gambol to Miami for two performances following the showing at the Manhattan Opera House in New York January 24. The negotiations are being conducted between Meighan and Henry R. Dutton, of the recreational department of Coral Gables.

"The Last of Mrs. Cheyney" Breaks Theater Records

London, Jan. 2 (Special Cable to *The Billboard*).—*The Last of Mrs. Cheyney* has broken all records at the St. James Theater, where there has not been a single vacant seat since Lonsdale's play opened. The piece is the biggest hit among straight plays since the war, when the St. James was required by Constance Collier and Ivor Novello for *The Firebrand*. It is probable that *The Last of Mrs. Cheyney* will be removed to Wyndham.

Aschers Sell Columbus Theater to Realty Men

Chicago, Jan. 2.—Ascher Brothers have sold their Columbus Theater, with 1,000 seats, to a realty firm. The location at 639 Ashland avenue is understood to have been outgrown by the expanding Ascher activities and their larger houses. The consideration is an indicated \$250,000.

Employment Conditions Show Grati-fying Improvement

WASHINGTON, Jan. 2.—Showmen all over the country may start the new year happily with the thought that conditions of employment are better than ever before. In a report of the Department of Labor, just issued, covering the month of November, an increase in employment was shown over the preceding month. It amounted to only 0.2 per cent, but in view of seasonal decreases this time of the year in many industries, it was characterized by the department as "notable", November often showing large decreases over October.

With the increase in employment came an increase in payrolls amounting to 0.4 per cent, and an increase in per capita earnings of 0.2 per cent, marking the fourth successive month in which increases in employment have been recorded. Since the theater and amusement business in general depends largely on the conditions in the trades, the increase in employment should be gratifying.

The figures of the department are based on a survey of 9,405 establishments in 53 industries, covering 2,937,894 employees, whose earnings during one week in November were \$79,372,005. Of the five geographical divisions the South Atlantic States led all other groups with an increase of 1.4 per cent in employment and 2.5 per cent in payroll totals.

The West North Central division registered the greatest decrease 2 per cent in employment and 2.6 per cent in payrolls. The East showed gains as well as the entire South.

Paderewski Concert in Albany, N. Y., Canceled

Albany, N. Y., Jan. 2.—Sudden cancellation by Paderewski of the concert he was to give at the 10th Infantry Armory here next Monday night, revealed a situation which may mean that Albany will not have the opportunity of hearing any of the great musical artists this winter. In the telegram which George Engels, the pianist's manager, sent to Marie Charlilton and Mrs. Annie Powell, promoters of the concert, no reason was given for the sudden cancellation, but Miss Charlilton believes that it was due to an unfavorable report on the acoustics of the armory submitted by the artist's representative after he made an inspection a few days ago. Following cancellation of the concert and the announcement by the promoters that several thousand dollars in advance sales would be refunded, Miss Charlilton stated that she would probably call off the concert Rose Ponselle was scheduled to give in the armory February 20. Miss Charlilton tried to obtain Harmanus Bleeker Hall, long the scene of the big musical events here, for the two concerts, and in this effort was joined by Mr. Engels, who attempted to secure F. E. Proctor's consent, but both met with failure. The management of the hall, announcing that the presentation of pictures there would not be interrupted for any other kind of attractions.

Wilton Lackaye To Speak At Jewish Guild Meet

New York, Jan. 2.—Wilton Lackaye will be one of the principal speakers at the next meeting of the Jewish Theatrical Guild Sunday afternoon, January 10, at the Bijou Theater, according to an announcement made this week by Loney Haskell, secretary of the organization. Other speakers will include Marcus Schwartz, famous Jewish actor, and Rabbi Israel Goldstein.

Plans for the Guild's monster benefit performance to be held February 21 at the Manhattan Opera House are forging ahead rapidly under the supervision of a committee composed of William Morris, president of the Guild; Sam Bernard, vice-president, and George Jessel.

Norman Phillips, Jr., In Philadelphia Benefit

Philadelphia, Jan. 2.—Norman Phillips, Jr., who is appearing with his dad and mother in George White's *Scandals*, now playing at the Forrest Theater, acted as master of ceremonies at a special performance given Wednesday morning by Harry T. Jordan at Keith's Theater, for the benefit of the newsboys and crippled children of Philadelphia. More than 2,000 attended, and among those who were kind enough to volunteer their services for the entertainment program were Brooke Johns, Mr. and Mrs. Cleveland Bronner, Clifton and DeRex, Billy Hallen, Dixie Hamilton, the Ambler Brothers and Hilan's Dogs.

Little Norman Phillips also appeared in the role of Cupid in an elaborate tableau presented by Jordan at Keith's to herald the arrival of the new year.

GEST NOT TO RAISE PRICES

Producer of "The Miracle" Will Hold Top at Chicago Auditorium to \$4.40

Chicago, Jan. 2.—The prices for *The Miracle*, which Morris Gest will open in the Auditorium February 2, will not soar to the heights formerly reported. Announcement is made that \$4.40 will be the top. This applies to all performances during the engagement of six weeks. Mr. Gest is accredited with having given out the statement that he has such confidence in Chicago that he will not charge the prices imposed for the gala opening in other cities. He has said that he desires every person within reach of Chicago to see *The Miracle* and will do all in his power to bring it within their reach financially.

No guarantee is being asked in Chicago, and *The Miracle*, Mr. Gest assured the Chicago public, will be presented exactly as it was in New York. It is estimated that the Chicago production will cost better than \$400,000. William H. Oviatt, technical engineer and general manager for Mr. Gest, will confer with city authorities the coming week on plans for the presentation. It is understood that this conference will be held for the purpose of complying with all Chicago building laws.

MARGUERITE RISSER NOW HEADS "ALOMA"

New York, Jan. 4.—Marguerite Risser, who was last seen on Broadway in *The Monster*, is now playing the title role in Carl Reed's production of the John B. Hymer and Le Roy Clemens tropical drama, *Aloma of the South Seas*, on tour. Miss Risser joined the company recently in Detroit, succeeding Mona Bruns. The attraction is doing quite well on the road, according to reports.

Empire at Bridgeport Sold

Bridgeport, Conn., Jan. 2.—Peter Dawe, formerly proprietor of Dawe's Theater, now known as the Cameo and operated by Warner Bros. as their local first-run house, has taken over the Empire and will operate it as a picture house. The Empire has been dark for the past two months, formerly being operated as a dramatic stock house by Cecil Spooner and her company.

Big Welcome Awaits Astaires

London, Jan. 2 (Special Cable to *The Billboard*).—A sure welcome awaits Fred and Adele Astaire, who are due to return to London to appear in *Lady Be Good*. The clever actor-dancers became the rage in *Stop Flirting*, the 15 months' run of this play being largely due to the Astaires.

Plan Play Jury for K. C.

Kansas City, Jan. 2.—As a result of a visit to police headquarters by a committee of churchmen this week who had viewed O'Neill's *Desire Under the Elms*, a play jury, similar to the one operating in New York, has been suggested to pass on all plays, burlesque shows and other forms of amusement wishing to play this city.

Cossack Riders Strike in England

Alleged Overdue Salary Payments Cause Trouble---Home Office Departs Men When Settlement Fails

London, Jan. 2 (Special Cable to *The Billboard*).—Much has been made of the trouble between the Cossack riders engaged with the Sacazan Cossack outfit at the Holland Park Rink. They went on strike, seven acting as ringleaders. The truth is that they demanded arrears in salary, extending over a period of about four weeks and it is alleged that they intimidated those of the troupe who might have performed.

Commander Locker Lampron, M. P., put up \$500 to be distributed among the men, but the trouble was too acute to be so easily settled. Sacazan says he has lost more than \$200,000, and altho the money payments are slightly overdue, he is feeding all of his troupe, their horses, etc.

The situation looked ominous and Holland Park Rink was heavily guarded by the police. Harry Norris, who booked the Cossacks' tour, has done all possible to iron things out, but the Home Office stepped in and canceled permits of the most prominent and objectors and they departed from England today, leaving one of their number to handle the legal proceedings which, it is believed, they will take against Sacazan.

It is true that their tour here has been dogged by the worst possible luck imaginable. Some of the protestors are alleging that the lack of patronage is due to bad publicity in boosting them as White Russians and supporters of the Tzarist policy, thus setting the British working people against them, but this is a foolish statement.

The reason the Home Office deported the men is because of the fear of criminal violence on the part of agitators.

Saxe and Fischer Circuits Having First Opposition

Milwaukee, Wis., Jan. 2.—At least six new theaters were opened in Wisconsin over the holidays, with interest centering on the Retlaw at Fond du Lac, operated by the Saxe Amusement Enterprises in direct opposition to the Fond du Lac Theater, opened several weeks ago by the Fischer Circuit. This is the first time the two leading circuits of the State ever operated houses in opposition, and developments are being watched with keen interest. Fond du Lac is the "fullest" city in the State, having at least one seat for every family in town. Both the new houses are being operated in metropolitan style despite the fact that Fond du Lac has a population of considerably less than 50,000. The opening of the Retlaw was engineered by the staff of Saxe's Wisconsin Theater at Milwaukee, one of the finest and largest picture houses in the State. Eddie Wolford, production manager, arranged the stage presentation; Rudolph Kopp, director of the Wisconsin Theater orchestra, conducted the Retlaw orchestra, and Bill Cuddy, senior press agent of the Saxe Circuit, personally looked after the exploitation end.

Sues Arthur J. Lamb

New York, Jan. 2.—Arthur J. Lamb, songwriter, is being sued by Lewis I. Maisel for commissions alleged to be due him for negotiating arrangements for the motion picture production of Lamb's song, *Asleep in the Deep*.

Thru his attorney, Harry Lewis, Maisel seeks to recover \$620, enumerating three causes of action in the papers filed in the Third District Municipal Court. The first cause is for the aforementioned commissions. The second is an "action for work, labor and service". The third is for the balance alleged to be due on moneys loaned. Summons was served on Lamb last Monday at the Longacre Building.

Theater Patrons Warned Against Ticket Scalpers

Cleveland, Jan. 2.—Robert McLaughlin, manager of the Ohio Theater here, upon being told that a syndicate of ticket scalpers was believed to be following Fred Stone's *Stepping Stones*, warned theatergoers not to buy tickets from strangers. *Stepping Stones* is at the Ohio next week.

Theater Building Boom in Rochester

Plans Announced for Four Houses at a Total Cost of \$4,500,000

Rochester, N. Y., Jan. 2.—The theater building boom started here a few days ago has been given added impetus by the announcement that a \$3,000,000 theater will be built at Clinton avenue, south and Court street, in the down-town district, by the Monument Theater Corporation of Buffalo, owners of the La Fayette Theater there.

The site for the house was purchased for a price said to be about \$1,500,000. The theater will seat about 4,000, according to proposed plans and will be conducted under a policy similar to that used in the La Fayette, Buffalo, which is a picture-vaudeville house.

The past week has also seen the announcement of a third picture neighborhood house for the West Side. Samuel Tishkoff and Aaron Merchey, owners of the Plaza, have obtained a permit to build a \$200,000 theater on Genesee street near Frost avenue. The theater will seat 1,800. Two other neighborhood houses of similar size have already been announced by rival exhibitors to be built on the same street within a few blocks of the Tishkoff and Merchey project.

The announcements this week bring the total of theater building projects here to approximately \$4,500,000.

Clergy Is To Start War Against Stage Profanity

New York, Jan. 2.—A war against theatrical producers who permit the use of profanity on the stage has been inaugurated by 100,000 members of the Archdiocesan Holy Name Society of New York City, it was announced yesterday by the Rev. Eugene J. Callahan in a sermon delivered at the annual solemn high mass of the society at St. Patrick's Cathedral.

"Have you attended the theater lately?" asked the Reverend. "They come out night after night in cold blood and abuse the name of Jesus on the stage. For the cheap sensation of shock they insult thousands of playgoers, regardless of creed. 'Artistic profanity' they tell us, but I recognize no difference between this and the foul talk of the street. The playwright will say that this language is necessary for the realistic interpretation of character, but it is no more necessary than the infliction of real pain upon the actor who must register agony."

Access Claims Widow's Share In Chas. E. Whitehurst Estate

Baltimore, Md., Jan. 2.—As the result of a suit brought recently by Claire J. Ulrich, an actress of New York and Philadelphia, for a widow's share in the \$278,000 estate left by Charles E. Whitehurst, an injunction is looked for to restrain the sale to the Stanley interests of Philadelphia of the Baltimore theaters Whitehurst formerly owned.

The actress, who lives at the Martha Washington Hotel, New York City, claims to be a widow of Whitehurst by virtue of a ritual he read from a book without witnesses. She says she signed away her widow's dower rights for \$11,000 in fear of the Ku-Klux Klan, by which she said she was threatened if she presented her legal claims.

"White Cargo" for Antipodes

New York, Jan. 2.—Leon Gordon and his company sail for Australia on the Ventura from San Francisco on January 12 to present *White Cargo* in the antipodes, according to Harold A. Bowden, New York representative of the J. C. Williamson, Ltd., firm. The company includes Wallis Clark, Helen Stransky, N. B. Lewin, Alan Forrester, and Austen Coghlin, all of whom have been associated with the production of *White Cargo* on this side.

More Fraud Victims Found

It was announced in Chicago last week that more than 6,000 new victims of the Consolidated Realty and Theaters Corporation had been found. This increases the list of victims to about 11,000, with losses totaling \$4,000,000. Several members of the concern, which dealt in theatrical holdings, have been indicted for using the mails to defraud.

MAYOR JOHN W. SMITH (DETROIT) AND KITTY DONER



Kitty Doner, headlining at B. F. Keith's Temple Theater, Detroit, the week of the *Old Newsboys' "Good Fellow"* drive to raise \$60,000 for the poor children's Christmas fund, is here shown buying a paper from Mayor John W. Smith. The Mayor, on the left, had a smile for everybody and a particularly broad one for "Miss Kitty", whose contribution of a crisp "yellow back" marked his second sale. Henry Ford was Mayor Smith's first customer, handing over 100 "smackers" for his copy. It took several policemen to clear a lane thru the throngs surrounding the Mayor, so that this photo could be taken.

SHOWS UNDER WAY

New York, Jan. 4.—The productions which have been announced to open in New York within the fortnight are listed in another column under the head of "Broadway Openings". Developments among other productions under way for a showing on Broadway in the near future are recorded as follows:

Move On (Edward A. Miller) opened in the provinces last Thursday and goes into Werba's Brooklyn Theater tonight for a week. Negotiations are now being made to bring the piece directly into New York.

The King Himself (Dowling & Anhalt) is playing at the Belasco Theater in Washington this week. Further bookings have not as yet been settled upon, but it is probable that the piece will reach Broadway about January 18. William T. Hilden II, Marjorie Daw and William Quinn head the cast.

Down Stream (Thomas Wilkes), formerly called *Pig Iron*, and later titled *Fog*, opened in Buffalo last week. Roberta Arnold, Rex Cheryman, Paul Harvey and John Ravid are in the cast. The play was successfully tried out on the Coast by Wilkes a few months ago. Miss Arnold and Cheryman also played the leading roles in the West. The present production will be seen on Broadway within a few weeks if all goes well.

Strindberg's *The Dream Play* will be the next production at the Provincetown Playhouse. It is scheduled to open January 18.

Sweetheart Time (Rufus LeMaire) is holding forth at the Majestic Theater in Boston. It is due to replace *Rose-Marie* at the Imperial Theater here January 18. Eddie Buzzell and Mary Milburn head the cast.

Puppy Love (Ann Nichols) is dividing this week between Springfield and Worcester and next week between Hartford and Bridgeport. It should reach Broadway about January 18.

Naughty Riquette (Shuberts) is still holding to the road week stands. It is at the Poli Theater in Washington this week. Mitzl is starring and Alexander Gray heads the supporting cast.

The Maelstrom (Henry Miller in association with W. Herbert Adams) opens in Stamford January 11, plays New London January 12 and 13, Worcester January 14 15 and 16 and then comes to the Cort-Windsor Theater in the Bronx January 18. It will in all probability replace *The Voice* at the Henry Miller Theater the following week.

Rainbow Rose (George Macfarlane) will play New Haven the latter part of this week. Next week will be divided between Hartford and Springfield. It will play the Apollo Theater in Atlantic City the week of January 18 and Werba's Brooklyn the week of January 25, coming into New York about the first of February.

Honeymoon Cruise (Ned Wayburn) is being shown at the Providence Opera

House, Providence, R. I., this week. The title of the piece will be changed to *The Maiden Voyage* next week and it will go into the Chestnut Street Opera House in Philadelphia for an indefinite run prior to its Broadway premiere.

Captain Fury (Russell Janney) is now in Pittsburgh. It will go to Buffalo next week and from there to Detroit. Present bookings call for a Chicago opening January 25 with a road tour to follow. New York will probably not see the production until next fall. Otis Skinner is starring.

Cherry Blossoms (Dowling & Anhalt) is due to open in Stamford January 15 with an Atlantic City engagement to follow prior to a showing on Broadway.

Susanne (John Cort) reopens at the Cort-Windsor Theater in the Bronx January 25 preparatory to invading Broadway. The show has been rewritten and recast since its original tryout last fall.

The Devil (Edith M. Kessler and Allen Lieber) is announced to open at the Cort-Windsor Theater in the Bronx, New York, January 28. It is said the piece will move down to Daly's 63d Street Theater February 3 for a three-week showing.

The Great Little Guy (William Anthony McGuire) will open out of town about January 29. Joe Laurie, Jr., will head the cast. It has not been definitely settled whether Chicago or New York will see the piece first.

Other shows in process of casting, rehearsal or preparation include *A Weak Woman* (Henry Baron), *Close Quarters* (George C. Tyler), *John Gabriel Borkman* (Eva Le Gallienne), *A Voice in the Wilderness or Come to Glory* (Jules Hurling), *Love 'Em and Leave 'Em* (Jed Harris), *The Night Duel* (The Playgoers), *Up the Line* (Richard Herndon), *The Beaten Track* (Gustav Blum), *Sweet William* (Joseph E. Shea-L. H. Bradshaw), *Repayment* (A. E. & R. R. Riskin), *A Lunch in the Sun* (Shuberts), *Devils* (William A. Brady, Jr. and D. D. Wiman), *Lulu Belle* (David Belasco), *The Creaking Chair* (Carl Reed), *A Woman Disputed Among Men* (A. H. Woods), *The Great Gatsby* (William A. Brady), *Day Lady* (Richard Herndon), *Arm of Gramercy Square* (Oliver Morosco), *Bed and Board* (announced thru Dixie Hines without name of manager being disclosed), *Isen's Little Fyolf* (William A. Brady, Jr. & D. D. Wiman), *Some Baby* (Leslie Morosco), *The Seventh Guest* (Leslie Morosco-Julius Lobenthal), *Still Waters* (William Elliott), *The Ham Tree* (John Cort-Lew Leslie), *For* (Ned Wayburn), *To Make a Short Story Longer* (Philip Goodman), *Fear* (William A. Brady), *White Madness* (Paul Dickey), *Robert Burns* (William Harris, Jr.), *Howdy King* (Ann Nichols), *The Girl From Kellus* (Lewis & Gordon), *Souvenir* (A. H. Woods), *The Uniform* (Whitford Kane), *The Shanghai*

(Continued on page 89)

Otis Skinner Opens "Captain Fury" Tour

New York, Jan. 2.—Otis Skinner, in *Captain Fury*, a four-act play of the Caribbees, by Cornelia Otis Skinner, daughter of the star, and presented by Russell Janney, opened this week in Washington, D. C., where the premiere was greeted by one of the largest audiences that ever filled the Shubert-Belasco Theater. The play went over successfully, and all indications pointed to the fact that Skinner's popularity has not diminished.

In the star's supporting cast are Malcolm Fasset, William H. Barwald, Ben H. Roberts, Charles Henderson, Emil Hoch, Harry Cawley, Walter P. Lewis, Ashley Cooper, Byron Russell, Walter Geer, Robert Billups, Charles Du Mont, Arthur C. Tennyson, Horace Manton, Elaine Evans, Daniel Hamilton, M. Charles Palazzi, Mfina Gombel, Antoinette Perry, Montague Rutherford, Fred Mosley, Vanda Roberts and Narcissa Varney.

W. H. Post staged the play, James Reynolds designed the scenery and costumes, and the executive staff for Russell Janney consists of John Laffer, company manager; Reynold Janney, advance representative; Shirley Berke, secretary; Ben H. Roberts, stage manager; Leo P. Du Mont, carpenter; Charles Delecker, electrician, and Joseph Rhea, property man.

The show plays Pittsburgh this week and will continue on the road for some time before coming into New York.

Mother of Nash Sisters In Court Over Will

Albany, N. Y., Jan. 2.—Mrs. Ellen Frances Nash, mother of Florence and Mary Nash, of *A Lady's Virtue* Company at the Bijou Theater, New York, was charged in Surrogate's Court here this week with undue influence in connection with the will of her sister, Nora E. Mack, who left her an estate valued at between \$300,000 and \$400,000. The charge, was made by another sister, Mrs. Thomas Keogh, of New York, who thru her son, Attorney Thomas Keogh, of New York, filed objections to the probate of the will.

Following a denial of the allegation by B. Jermain Savage, attorney for the estate, Surrogate George Lawyer announced that on January 8 he would fix a date for a hearing on the contest. The estate originally belonged to John Mack, well-known sporting man of Albany, and it passed to his sister when he died several years ago. Miss Mack passed away last August, leaving the entire estate, with the exception of a few minor bequests, to Mrs. Nash.

The Nash sisters were brought up at the Mack home here, and when they played in the show at the Capitol Theater last fall prior to its presentation on Broadway stayed there.

Australian Prima Donna Sailing for America

New York, Jan. 2.—Gladys Moneriff, who has been the J. C. Williamson prima donna in Australia in many important productions, leaves there January 14 for America. Her success in Australia is reported to have been little short of sensational, according to H. Bowden, New York representative of the Williamson firm, and she is now looking for fresh worlds to conquer. She is reputed to have an extraordinarily fine voice.

Mrs. Dan Fitch Ill

Mrs. Dan Fitch, while playing in Atlanta, Ga., was taken dangerously ill and rushed to the Davis & Fischer Sanitarium, where she underwent a serious surgical operation, according to word received from L. Braswell, special nurse. The report stated that Mrs. Fitch was improving and expected to be out soon.

Mary Garden Appears in Premiere of "Resurrection"

According to newspaper reports, Mary Garden sang the leading role of Caterina in *Resurrection* at the Auditorium in Chicago December 31. This, the reports say, was the premiere for the piece on any American stage.

Milliken With M. P. P. D. of A.

According to reports, Carl E. Milliken, former Governor of Maine, has been named secretary of the Motion Picture Producers and Distributors of America, succeeding Courtland Smith.

BROADWAY OPENINGS

Light Program This Week Includes "Night in Paris", Special Matinees of "Dope" and New Russian Bill--Marjorie Rambeau Returns in "Antonia"---"Makropoulos Secret" Delayed ---About Half Dozen Prospects for Next Week

NEW YORK, Jan. 4.—In keeping with the usual post-holiday slump, the production activities for this week are very light. The only new regular attraction is the postponed Century Theater roof revue, *A Night in Paris*, opening Tuesday night. In the latest revised cast are a group of Gertrude Hoffmann Girls from the Moulin Rouge. Paris; Kathryn Ray, Yvonne George, Loulou Hegoburu, Maria Kleva, Mlle. Nittajo, Leo Bill, Carlos Conte, Norma Terris, Jack Osterman, Jack Pearl, Vannest, Barnett Parker, George Dobbs, Evanthea, Ralph Coram, Rhodes and Watson, Olive McClure, Richard Lee, William Davis, Vivienne Purcell, Harry O'Neal, Emily Woolly, Frances Hart, Harry Shields, David Drollet and Joan Lee.

Head First, a new comedy by Willis Goodhue sponsored by Oliver Morosco, also is advertised to open Wednesday night at the Greenwich Village Theater, altho the new Eugene O'Neill play, *The Great God Brown*, is scheduled to occupy that house beginning with the latter part of next week. In the cast of *Head First* are Selma Paley, Marion VanLyne, Byron Beasley and others.

The bill being presented this week by the Moscow Art Theater Musical Studio at the Jolson Theater is a version of *Carman*, called *Carmencita and the Soldier*.

Dope, by Herman Lieb, and presented by The Colonial Productions, Inc., under the direction of Fred C. Curtis, for special Monday, Tuesday and Friday matinees at the 48th Street Theater, is the only other new offering this week. Lieb plays the principal role, and his supporting cast includes Jennie Eustace, Dodson Mitchell, Harry C. Mortimer, Helen Mayon, Marie Adels, Virginia Frael, Frederick Smith and Harry Darnton. A preliminary invitation performance of the drama was given last night.

In addition to the foregoing Marjorie Rambeau will return for a limited engagement in *Antonia*, which closed a short time ago at the Empire Theater. The return engagement will be played at Daly's 63d Street Theater. M. G. Michaels and H. C. Jacoby have taken over this production from the Frohmans, and John Cort, owner of Daly's, also is said to be interested in the show, which has just played the Cort-Windsor Theater in the Bronx. Miss Rambeau's supporting cast includes Constance Howard, Harry Plimmer, George Baxter, Gregory Verdumont, Ethel Taylor, Boyd Davis, George Greenberg, Andrew Leigh, Alexander Szallay, Louis Stern, Anne Brody, Malvyn Hargrove, Mabel Colcord and Lulu Turner. While filling this engagement Miss Rambeau will begin rehearsals in *The Night Duel*, by Daniel Rubin, which the MacGregor-Kilborn Corporation will produce.

The Makropoulos Secret, the much postponed offering by Charles Hopkins and Herman Gantvoort, which had to be put off again last week owing to the dropping of Emily Stevens from the leading role, is now in rehearsal again, with Helen Menken as the star, and will open January 11 in Worcester, Mass., for a three-day preliminary tryout, after which it will probably come into the Charles Hopkins Theater the latter part of the same week.

About half a dozen pieces are in prospect for next week. Only two have been definitely booked however. They are *Belle, Lola*, a new musical comedy, based on Booth Tarkington's novel, *Seventeen*, which the Shuberts will present at the Eltinge Theater, with a cast that includes Eddythe Baker, Richard Keene, Jay C. Flippen, Marjorie White, Nanette Flack, George Stone, Elisha Cook, Jr., Ben Hendricks, Bert Gardner, Ben Franklin, Margaret Sullivan and others, and *The House of Usher*, by E. V. Rmond, staged by Edward Elsner, which Brennon & Wainright will offer at the 66 Fifth Avenue Theater, with Clarence Derwent, Rosalinde Fuller, Nellie Malcolm, Fairfax Burgher, Jeanne Powers, Will T. Chatterton and Thomas McElhany.

The other possibilities for which no houses have been named are *Money Madness*, with Lew Fields, produced by Carter-Arikatov; *The Matinee Girl*, musical comedy, sponsored by Edward Rosenbaum, Jr., probably destined for the Martin Beck Theater; *The Goat Song*, next presentation by The Theater Guild, and *The Unseen*, by Lee Wilson Dodd, which Robert Milton is producing. The Russian organization at Jolson's also will present a new bill, *Love and Death*.

BROADWAY CLOSINGS

Thirty-Ninth Street Theater Ends Career —Goodly Number of Attractions Drop—"Laff Thar Off" Returns to Wallack's and "Open House" Moves Into Criterion—"Gay Paree" and Houdini To Continue

New York, Jan. 4.—Chief among the "closing" events last Saturday night was the farewell performance of the 39th Street Theater, which is to be torn down to make way for a tall office building. This playhouse was one of the first new theaters to be built by the Shuberts. It was opened April 18, 1910, as Nazimova's 39th Street Theater, and Nazimova appeared there in Ibsen's *Little Eyolf*. Some years later it became known as the 39th Street Theater. Among the noted stars that have played there are John Mason, Margaret Anglin, John Barrymore, Blanche Ring, Lew Fields, Marie Dressler, Lou Tellegen, Douglas Fairbanks, Emily Stevens, Nora Bayes, William Faversham, William Hodge and many others. *Laff Thar Off*, which occupied the 39th Street Theater the last few weeks, today moves back to Wallack's, where it had its first showing.

A goodly number of attractions dropped out of the running last week. *Fool's Bells* called it quits December 28 at the Criterion Theater after five performances, and the closings January 2 included *Oh, Oh, Nurse*, at the Cosmopolitan; *The Fountain*, at the Greenwich Village Theater; *Mardi*, at the Comedy; *The Man Who Never Died*, at the Provincetown Playhouse, and *Chico*, at Wallack's.

Helen MacKellar, in *Open House*, will move today from Daly's 63d Street to the Criterion.

Gay Paree, which was to have closed next Saturday, is being continued at the Shubert Theater indefinitely, and the Houdini show will run for a few more weeks at the National. *The Poor Nut* and *The School for Scandal* have only one more week to go.

Mark Strand May Not Build In Syracuse, Is Rumor

Syracuse, N. Y., Jan. 2.—Plans for the \$1,500,000 theater here to be built by the Mark Strand Corporation are still in the embryo stage and there is a possibility the playhouse may not be built at all, it was suggested after a meeting of officials of the company at the Hotel Syracuse Thursday afternoon.

Remodeling and enlarging the Eckel Theater, part of the program to be carried out in Syracuse, will mean larger crowds can be handled there, thus reducing any congestion now existing.

Officials of the Mark Strand Corporation, including Moe Marks, president, have completed a survey of the Robbins chain of theaters and plans for consolidation were discussed Thursday. It was said in this connection many details necessary to co-ordinate different parts of the system would not be completed for at least another month. Nathan Robbins, president of the Robbins chain and vice-president in the new company, was at the meeting. His part in the new enterprise was not disclosed, altho it was intimated he would be in direct contact with up-State theaters. He is a member of the Board of Directors.

B. & K. Plan \$1,600,000 Theater in Aurora, Ill.

Aurora, Ill., Jan. 2.—A theater, costing about \$1,600,000 and seating 2,500 people, will be built here by the Balaban & Katz interests of Chicago this year, according to an announcement made this week. A site in the down-town section owned by the Aurora Theater, Inc., will be utilized.

FAY, MARBE



—Photo by Russell Ball. Gifted and popular musical comedy, vaudeville and cabaret star, who sails January 15 by arrangement with William Morris to appear at the exclusive Cafe de Paris, in London, at a handsome weekly salary. After treating the smart set of the British capital with her charms for a sufficient length of time, Miss Marbe plans to return to New York and go into musical comedy again.

"BIDDY" CAST DISMISSED AT DRESS REHEARSAL

London, Jan. 2 (Special Cable to The Billboard).—Bromley Challenor was warned while eating Christmas dinner that a theater available had managed to obtain a cast for the boxing-night carnival, *Are You a Mason?*, by calling together actors from all parts of the country. Laurence Cowden's sudden decision not to proceed with the production of his own play *Biddy*, because of the legal action taken by Arthur Sinclair, who alleged he holds the rights to the play, gave Challenor his chance.

Cowden dismissed the *Biddy* Company at dress rehearsal, giving Sinclair's attempt to obtain an injunction as the reason. Actually Sinclair had failed to obtain the injunction. The *Biddy* cast is disappointed and it is rumored the members will demand a month's salary.

200 Attend Ball of Saenger Efficiency Club

New Orleans, Jan. 1.—Officers of the Saenger Theaters, Inc., and many prominent in local dramatic and amusement circles were guests of honor last night at the annual ball and banquet of the Saenger Efficiency Club at the La Louisiana, at which more than 200 members of the organization participated. The affair was under direction of John A. Ross, president of the local club. Among those present were Julian H. Saenger, W. H. Gueringer, Maurice Barr and Arthur Maillard, director of the La Petit Theater du Vieux Carre.

Fowler and Tamara Sue

New York, Jan. 2.—Addison Fowler and Florenz Tamara, whose Spanish dances have won them popularity in vaudeville and in productions at the better-class movie houses, have brought suit for \$1,000 for professional services rendered against the Three Hundred Club, Inc., in the Third District Municipal Court.

The team is represented in the action by Kandler & Goldstein. The club, as a corporation, was served with a summons this week, as was also its treasurer, Mr. Green.

Los Angeles Has 130 Theaters

Los Angeles, Jan. 2.—According to a survey just completed here, there are 29 theaters in the city showing dramatic productions, 101 showing pictures, 58 motion picture studios and 250 picture producing companies.

Milwaukee, Wis., Jan. 2.—Heinz Roemheld, director of music and presentations at Universal's Alhambra Theater, has returned to his duties after a week's vacation.

"The Gingham Girl" Stranded in Omaha

Equity Wires Railroad Fares and Hotel Expenses to Musical Comedy Company Sent Out by Barney Furber

New York, Jan. 4.—The Actors' Equity Association was called upon Saturday to initiate its New Year activities by telegraphing railroad transportation and money for hotel expenses for *The Gingham Girl* Company, which has been touring thru the Middle West under the management of Barney Furber and which finally became stranded in Omaha, Neb.

Early last week W. Frank Delmaine, Kansas City representative of Equity, was appealed to by the company to come and help it out of its difficulties. Delmaine immediately journeyed to Atchison, Kan., where the troupe was being held up because the stagehands would not release the scenery unless they were paid \$125 back salary due them, and after some hustling the Equity representative succeeded in borrowing the necessary amount, thereby enabling the show to give its performance that night (Tuesday) in Hiawatha, Kan.

After the show a meeting was held by the members of the company and arrangements made to move on to the next stand, Falls City, to play Wednesday night. Thursday was a layoff and the following three nights were booked for Lincoln, Hastings and Grand Island, respectively. Furber had posted a week's notice Tuesday night before the performance, calling for the show to close in Grand Island, but the actors protested that they were entitled to a full two weeks' notice and the matter was immediately reported to Equity.

The report of the stranding was received by Equity from its Kansas City representative Saturday morning and arrangements were made at once to take care of the company, which numbered about 20. Equity held security amounting to \$1,700, which will probably be enough to bring the players back and pay them off.

F. & M. INCORPORATE

Chicago, Jan. 2.—Fitzpatrick & McElroy have incorporated under the name of the Fitzpatrick & McElroy Company, with a capital of 50,000 shares of no par value. Blair McElroy, Kenneth V. Fitzpatrick and Fred C. Brinken are named. The firm, which is regarded as an excellent one, operates a chain of more than 30 theaters showing pictures and playing vaudeville bills. Another item in the financial news announces that the Fitzpatrick-McElroy Company has changed its name to Caledonia Company. It is understood that the Caledonia Company will handle the investments of the Fitzpatrick-McElroy Company and that the last-named organization will handle the theaters.

Movie Concern Sues Mayo

New York, Jan. 2.—The United Motion Picture Publication, Inc., has brought suit against Frank Mayo for \$500.95, in the Third District Municipal Court, alleged to be due for "work, labor and services rendered and materials furnished in connection with advertising." The plaintiff also asks interest on the amount from January 1, 1922. Mayo has entered a general denial thru his attorney, Fanny E. Holtzman.

London Ticket Agencies Do Big With "Blue Kitten"

London, Jan. 2 (Special Cable to The Billboard).—It is reported that *The Blue Kitten* is being extremely favorably handled by the ticket agencies, the first-night deals aggregating nearly \$100,000.

M. P. Operator Is Burned

George Nixon, picture operator at the Hippodrome Theater, Newport, Ky., is slowly recovering at Speers Hospital, Dayton, Ky., from severe burns received when film caught fire in the booth of the theater December 27. But for the glasses he wore, Nixon would have lost both eyes, physicians say. Damage to the booth amounted to more than \$800. Art Bates, manager, said.

47TH STREET THEATER, NEW YORK
Beginning Wednesday Evening, December 30, 1925

Arthur Hammerstein Presents
SONG OF THE FLAME
A Romantic Opera With
TESSA KOSTA

A Distinguished Company of 200
Book and Lyrics by Otto Harbach and Oscar Hammerstein II
Music by Herbert Stothart and George Gershwin
Scenery by Josef Urban
Book Staged by Frank Reicher
Dances and Ensemble Pictures Arranged by Jack Haskell
Orchestra Arrangements by Russell Bennett
Costumes Designed by Mark Mooring
Orchestra Directed by Herbert Stothart
Production Under Personal Supervision of Arthur Hammerstein

CAST
(In the Order of Their First Appearance)
Konstantin... Greek Evans
Antula... Tessa Kosta
Grusha... Dorothy Mackaye
Nicholas... Hugh Cameron
Igor... Bernard Gorecy
Nadya... Ula Sharon
Natalia... Phoebe Bruno
Volodya... Guy Robertson
A Dancer... Leonard St. Leo
Olga... Blanche Collins
Alexis... Paul Wilson
An Avenger... Louise Dalberg

RUSSIAN ART CHOIR
Directed by Alexander O. Fine
Mmes. Gorch, Chercka, Dubiango, Petrenko, Yastovitch, Samuil, Michailova, Kuznitskaya, Ivanova, Andriiska, Tuchinskaya, Kucharskaya, Loshova, Chovdarova, Yarov, Shastov, Groshva, Troizkaya, Steffan, Oroinskaya, Grehelzskaya
Mons. Treitski, Apollonoff, Prokofieff, Kirilok, Andreofsky, Soustrouff, Troonin, Titshavlovsky, Dudolok, Sr., Dudolok, Jr., Petry, Davidenko, Kilmovitch, Ordinsky, Jackoleff, Anator, Nelia, Fathamurenko, Yermoleff, Vinogradoff, Schilin, Pradivok, Keberer, Krasnik, Chardaroff, Turchinsky, Kottony, Davidoff, Bass, Gorlenko, Dublinski, Ramonoff.

AMERICAN BALLET
Misses Verdi Mill, Lucille Osborne, Alice Aker, Lotta Fanning, Louise Hersoy, Marion Booth, Mary Green, Dorothy Booth, Ethel Wenzel, Frances Thress, Georgia Gwynne, Ann Constance, Mirian Avendale, Christine Moray, Audrey Stargos, Dorothy Thairfell, Gene Hyland, Emily Sherman, Adeline Fernin, Terry Carroll, Elvaine Hall, Ruby Poe, Ruth Sato, Sylvia Lagano, Laurie Phillips, Elsie Marcus, Dorothy Lee, Carolyn Johnson, Margie Horton, Ruddy Haines, Betty Credito, Helen Bowers, L. Ojala, Irma Berline, Arvida Candice, Edith Higgins, Beth Hill, Lillian Lyndon, Frances Nevins, Blma Roclofisma, Jeanne St. John.

GENTLEMEN OF THE ENSEMBLE
Mmes. Chester Bennett, Edith Bird, William Cooper, Paul Florence, James Herold, Bob Le Roy, Harry Long, Traine Reynolds, Willard Tyson, Phillip Tilman, Donald Wells.

NOTE—The character of "The Flame" and the story which surrounds her are frankly legendary and not based on fact, except in so far as the Russian Revolution of 1917 is used as a background.
SYNOPSIS OF SCENES
PRELUDE—Protest
PROLOG—A Street in Moscow, March, 1917
ACT I—Scene 1: October, 1917. Near a Canal

EARL CARROLL THEATER
NEW YORK
Beginning Monday Evening, December 28, 1925

1925—FOURTH EDITION—1926
EARL CARROLL VANITIES

An Utterly Unique and Different Form of Amusement
Music by Clarence Gaskill
Sketches and Dialog Written and Staged by William Grew
Dances and Ensembles by David Bennett
Art and Technical Direction by Bernard Lohmuller
Decorations Designed by Willy Pogany and Executed by Frederick Stahl
Costumes Designed by Charles LeMaire and Executed by Brooks Costume Company
Gowns Worn by Hostesses in Audience Created and Designed by Madame Claire, New York
Special Effects by Max Teuber
Settings Designed and Executed by Karle O. Amend
Music Interpreted by Earl Carroll Vanities Orchestra. Under the Direction of Don Voorhes

ACT I
(NOTE—The Audience is Cordially Invited to Join in the Singing of the Forestage.)
Scene 1—The Doors Open and We Meet the Hostesses. Hostesses: Lucille Upton, Ethel Dale, Marjorie Bolton, Margaret Dadds, Dor-

THE NEW PLAYS ON BROADWAY

the Grog, Lillian Thomas, Florence Darling, Ruby Merson, Edith Egan, Olive Florantine, Peggy Neal, Bonna O'Dair, Dodge Plummer, Mae Stuart.
Scene 2—The Fish comes Meet You to Your Seat. (The Order of Their First Appearance) Marion Dale, Dorcas Glover, Rose Wenzel, Lavigne Lambert, Anne O'Leary, Ina Lyle, Eva Marie Gray, Peggy Shannon, Dorothy Grey, Nina Bond.
Scene 3—Meeting the Waiters. Song—"We Are the Waiters." Harold Yates. The Waiters: Edward Sallings, Ralph Hertz, Warren Hill, Sid Dush, Joe Norton, Irwin Sherman, Hal Leonard.
Scene 4—"Beautiful Ladies of the Night." Song by Harold Yates and the Hostesses.
Scene 5—"The Ladies sing "This is a Night Club."
Scene 6—Explaining the Idea. Julius Tannen
Scene 7—Introducing the Chief. Van Lovv
Scene 8—"The Ordinary Depl." The Four Beautiful Birds. Polly Luce, Frances Norton, Marion Dowling, Mickie Selden.
Scene 9—Make Them Hot Girls. Marion Dale, Fesha Dwan, Lavigne Lambert, Agnes O'Loughlin, Rose Wenzel.
Scene 10—"The Chow Mein Girls. Song, Madelyn Killen. Dance Divertissements, by Jennette Gilmore, Theol Nelson, Valma Valentine, Agnes O'Loughlin, Rose Wenzel.
Scene 11—Back From Abroad. Frank Tinney
Scene 12—Drama, "The Wrong Fla"
"On the Telephone"
Wallace McCasheen and Madelyn Killen
Scene 13—The Statue Scene.
(a) "Beautiful Girls." Song by Harold Yates
(b) "The Girl With the Shawl." Frances Norton
(c) "The Girl With the Fan." Lillian Thomas
(d) "The Girl With the Pearls." Polly Luce and
The Most Beautiful Girl in the World. Dorothy Knapf
Scene 14—The Great Shower Bath Mystery. Assisted by Jack Wilson, Charles Oro, Peggy Wenzel.
Scene 15—The Great Gate. Song—"Somebody's Crazy About You"
Ester Gilmore
Scene 16—Introducing the Audience. Julius Tannen
(Continued on page 96)

BELASCO THEATER, NEW YORK
Beginning Monday Evening, December 28, 1925

Carl Reed Presents
NANCE O'NEIL

STRONGER THAN LOVE
From the Italian La Némica di Darío Niccodemi

A New Modern Play in Three Acts
CHARACTERS
(In the Order of Their First Appearance)
Florence Lumley... Patricia Calvert
Gaston... Borden Harman
Jean... Eehlin Gayer
Countess... Katherine Grey
Lord Michael Lumley... Beresford Lovett
Laura Regnault... Zola Talma
Brogan... Ernest Lawford
Berlus... Ralph Forbes
Anna de Bernois, Duchesse de Nevres... Nance O'Neil
Marguerita... Lois Ross
Louise... Julia Duncan
Hilary... Lucille Husting
His Emulence Monseigneur Guido de Bernois... Frederick Perry
Staged by Alfred Hickman and Frederick Stanhope
Production Designed by Livingston Platt

TIME—1914
The Castle of de Nevres, Some Miles From Paris, France

SYNOPSIS
ACT I—The Terrace of Nevres, Overlooking the Park.
ACT II—A Salon at Nevres, Same Evening.
ACT III—The Old Chapel of the Castle, Six Months Later.

Like Stolen Fruit, the first offering this season from the pen of Darío Nicodemi, Stronger Than Love seems to have been written to satisfy some profound urge in the author rather than to provide audiences with sufficiently palatable entertainment. Authors do indulge themselves that way sometimes. They call it serving art. There is no intention here to contradict their claim. The desire is merely to point out practically that serving art according to the author's viewpoint doesn't always result in artistic achievement that is acceptable to the public, and art or no art, Stronger Than Love doesn't come anywhere near hitting the popularity mark.

There are several handicapping complications about the play. Like Stolen Fruit again, the written by an Italian, it deals with French characters and the scenes are laid near Paris. In making an American adaptation of an Italian play dealing with French people it is only to be expected that loss of values and discrepancies in sympathetic understanding will occur. And so they have in Stronger Than Love. Aside from the fact that the problem and personages involved are not germane enough to the American mind to elicit a fully significant and sympathetic response, the dialog and exposition in general sound very unnatural while the theatrical outbursts frequently verge on exasperation.
(Continued on page 97)

LIBERTY THEATER, NEW YORK
Beginning Monday Evening, December 28, 1925

Alex. A. Aarons and Vinton Freedley
Present the New Musical Comedy
TIP-TOES

Book by Guy Bolton and Fred Thompson
Music by George Gershwin
Lyrics by Ira Gershwin
Book Staged by John Harwood
Dances and Ensembles Staged by Sammy Lee
Additional Dances Staged by Earl Lindsay
The Settings Designed and Painted by John Wenger

THE CAST
(In the Order of Their First Appearance)
Sylvia Metcalf... Jeannette MacDonal
Rollo Metcalf... Robert Holliday
Peggy Selwyn... Amy Rivers
Al Kaye... Andrew Tombs
Ben Kaye... Harry Watson, Jr.
"Tip-Toes" Kaye... Queenie Smith
Steve Burton... Allen Kearns
Ritnie Oakland... Gertrude McDonold
Denise Marshall... Lorey Lee
Steward... Edwin Hodje
Detective Kane... Sheldon Bennett
Telephone Operator... Lillian Mitchell
Victor Arden and Phil Ohman at the Pianos
Ted Wing and Frances Grant, Dancers
LADIES OF THE ENSEMBLE—Edith Maria, Lillian Mitchell, Blanche O'Donohue, Peggy Quinn, Ethel Maye, Marie Otto, Alice O'Brien,

Mildred Brover, Marcia Bell, Winifred Beck, Marjorie Bailey, Dorothy Coia, Betty Wright, Betty Winton, Flora Watson, Marie Marycaine, Elsie Neal, Paulette Winston, Grace Jones, Alice Gordon, Diana Hunt, Peggy Hart, Lyn Dauer and Ann Ecklund.

GENTLEMEN OF THE ENSEMBLE—Paul Decker, Sam Fisher, Al Fisher, Bob Gehardt, George Hughes, Thomas McLaughlin, Ted White, Barney Adams, Arthur Craig, George Rand, Jacques Stone and Harry Lake.

PLACE—Palm Beach, Fla.
SYNOPSIS OF SCENES
ACT I—Scene 1: Platform of the Palm Beach Station. Scene 2: The Gambling Club.
ACT II—Scene 1: Deck of Steve's Houseboat.
(Continued on page 94)

48TH STREET THEATER, NEW YORK
Beginning Monday Afternoon, January 4, 1926

(For Special Matinees Monday, Tuesday and Friday)
COLONIAL PRODUCTIONS, INC.
Fred C. Curtis, President.

HERMANN LIEB
DOPE

His Drama in Three Acts
Second Episode by Jos. Medill Patterson
With—
ROBERT T. HAINES AND MARY BLAIR

CAST
(Characters in the Order of Their Appearance)
Faxon... Frederick Smith
Miss Rose... Virginia Fisher
David Jerrod... Robert T. Haines
Mrs. Jabez Courtney... Jennie A. Bustace
John Robeson... Frederick Korby
Charles Cummins... Forrest Cummings
August Kalthoff... William Burnett
Jerry... William Burnett
Jenkins... Henry Dorton
Jabez Courtney... Henry Blair
Edith Courtney... Mischie Auer
Slim... Mischie Auer
Arthur Robeson... Murry Bennett
Jimmy... Gordon Dale
Kathryn Courtney... Helen Mayon
Jacob Wachman... Edward Butler

SCENES
ACT I—Scene 1: Office of District Attorney. Scene 2: The Courtney Home on the Hudson. Fifteen Years Previous. Scene 3: Office of District Attorney.
ACT II—Scene 1: Office of District Attorney. Scene 2: Kalthoff's Drug Store. Five Weeks Before. Scene 3: Office of District Attorney.
ACT III—Scene 1: Office of District Attorney. Scene 2: Back Room of Kalthoff's Store. Scene 3: Office of District Attorney.
Dope is a murder investigation in which a great deal of criminality, sordidness and immorality are exposed and a few morals propounded in order to arrive at the finding that the supposed murder
(Continued on page 86)

JOLSON THEATER, NEW YORK
Beginning Monday Evening, December 28, 1925

F. RAY COMSTOCK and MORRIS GHEST
Have the Great Honor of Presenting
For the First Time in America
THE MOSCOW ART THEATER
MUSICAL STUDIO

(The Synthetic Theater)
VLADIMIR NEMIROVITCH-DANT-CHENKO
Engagement Limited to Seven Weeks in New York
Entire Third Week

THE DAUGHTER OF MADAME ANGOT

In Three Acts
Text by Vladimir Nemirovitch-Dantchenko and Mikhail Galperin. Adapted From the Original French Version by Clairville, Siraudin and Koning. Score by Charles Lecocq
CAST OF CHARACTERS
Clairette Angot... Nadezhda Kemarskaya.
Galina Gorbunova, Nadezhda Krutova
Lange... Olga Baklanova, Lylya Belyakova
Ange Pilon... Ivan Velkanov, Serge Gakroumoff
Iarivaudiere... Vladimir Lesky
Pomponnet... Boris Belostotsky, Ivan Yagodka
Leuchard... Dmitri Kamernitsky
Amarante Nina Durasova, Yelizaveta Gundobina
Trenitz... Semyon Rakhmanoff, Mikhail Nemirovitch
An Officer... Joseph Taitrinik, Semyon Rakhmanoff

ACT I—The Market Place.
ACT II—The Home of Lange.
ACT III—Evening in the Market Place.
The action takes place in Paris in the year 1797, at the time of the Directory. The scenes are laid in the Market Place (les Halles) and in the home of Lange.
With its third bill the Moscow Art Musical Studio has slightly reduced the complicated state of its presentations. Last week it was an operetta about Peruvians, adapted from the French and performed in Russian—before a more or less American audience. This time it is a French opera-bouffe in a Russian
(Continued on page 86)

GAIETY THEATER, NEW YORK
Beginning Monday Evening, December 28, 1925

A. L. Erlanger Presents
JACK HULBERT'S REVUE
BY THE WAY

From the Apollo Theater, London
Complete London Company and Production

Written by Ronald Jeans and Harold Shipon
Music by Vivian Ellis
Lyrics by Graham John
Arranged and Constructed by Paul Murray and Jack Hulbert
Produced by Jack Hulbert

ACT I.
Overture
1 The War. (Music by Vivian Ellis. Lyric by Graham John)... The Company
2 Shall We Join the Ladies? (Music by Vivian Ellis. Lyric by Graham John)... The Company
3 The Western Gate of the Kazanov Palace. (Continued on page 96)
3 So This is Matrimony? (By Ernest C. Ensor)
The Husband... Jack Hulbert
The Wife... Cicely Courtneidge
Scene—Their Apartment.
4 What Can They See in Lancing? (Music by Vivian Ellis. Lyric by Graham John)... Cella Glynn and Harold French
5 The Miracle. (By Harold Simpson)... John Manners... Harold French
John Manners... Phyl Arnold
Doctor Darlington... Charles Courtneidge
Nurse Tumbell... Cicely Courtneidge
6 My Castle in Spain. (Music and Lyric by Isham Jones)... Dorothy Hurst and Chorus
7 Greek as She Is Taught. (By Ronald Jeans)
The Master... Jack Hulbert
The Boy... Cicely Courtneidge
8 The Boat Race. (By Graham John. Music by Vivian Ellis)... Captain Condon... Charles Courtneidge
Captain Firebrace (of the Royal Navy)... The Beauty... Harold French
The Beauty... Cella Glynn
Scene—The Town of Bath About 1780.
9 The Elopement. (By Ronald Jeans).
Prolog.
Mr. Brown... Charles Courtneidge
Mrs. Brown... Josephine Quest
The Broadcast Drama.
Cap. Slazenger... Harold French
Lady E. Juniper... Cicely Courtneidge
Landlord... A. Goodwin
Susan... Cella Glynn
Lieut. Carfax... Charles Courtneidge
The Property Man... Jack Hulbert
Scene—A Broadcasting Station.
10 Follies.
Introduction... Phyl Arnold
Gather 'Round While You May. (Music by Vivian Ellis. Lyric by Graham John)... The Company
"In the Same Way I Love You." (Music by H. M. Tennant. Lyric by Eric Little.)
(Continued on page 97)

THE GREEN COCKATOO

Arthur Schnitzler Play Presented by Kathleen Kirkwood at Triangle Theater, New York

New York, Jan. 3.—As the third bill of its subscription season the Triangle Theater, under the direction of Kathleen Kirkwood, is presenting Arthur Schnitzler's little comedy drama of the Paris underworld, *The Green Cockatoo*, translated by Grace Isabel Colbron, who has also supplied a prolog to help fill out the evening. Miss Kirkwood has personally staged the piece, and the cast which she has assembled for the occasion includes Anton Bundsmann, Nellie Gill, Joseph J. Alter, Lois Hardy, John Horton, Paul Eric Dane, Joseph L. Battle, John T. Battle, Elton L. Holbrook, Pieter Floyd Dominick, Leona Marcle, Phil Van Cleve, Edna Lawrence, Gunnell Lindberg, Doris Rudin, Allan Williams, John Flaks, Charles H. Echois, Gladys Bley and Vincente Martinez.

Altho *The Green Cockatoo* is a fairly interesting piece of literature for the reading hour, it does not come off very effectively in stage presentation. Delicacy and subtlety are necessary to interpret the affair properly, and delicacy and subtlety are frequently the most boring of stage qualities. The present performance goes to the opposite extreme and becomes broad and bolsterous, which is almost as bad.

Most of Schnitzler's plays are not primarily intended for stage production. The author writes in play form because he has a particular gift for dialog, but from a dramatic standpoint the majority of his works won't sell for a nickel over here.

Since other Schnitzlerian works have defied the efforts of some of our best professional actors and actresses, a measure of indulgence can be accorded the cast at the Triangle. Several members of the company display talent that has possibilities and ought to be developed. Lois Hardy as the popular actress, Leocadie, has both potential ability and unusual beauty. It is almost possible to forget the play in a contemplation of her attractiveness as she stands looking on. Anton Bundsmann, too, possesses good material and makes fairly good use of it in the role of the fair lady's husband, Joseph J. Alter, who doubles as a philosopher and as a tramp, also has an equipment that could be employed to some account, altho he makes rather wasteful misuse of it here by too much loudness and bellowing. In fact, all the serious characters are played too seriously. Schnitzler's episodes are essentially light, fanciful and airy. Therefore they call for bright and sparkling interpretation, not seriousness and ranting.

Nellie Gill is nice in a brief appearance. Joseph L. Battle makes an impressive police sergeant, and there are fair bits by Phil Van Cleve, John Horton, Paul Eric Dane, Elton L. Holbrook, John L. Battle, Leona Marcle, Edna Lawrence, Vincente Martinez and Pieter Floyd Dominick. The rest do unto their parts as best they can.

DON CARLE GILLETTE.

Cast Engaged for Play

New York, Jan. 4.—The cast engaged by Jules Hurlig for the Arthur Corning White play, *The Voice in the Wilderness*, which will open in Wilkes-Barre and Soranton, Pa., late this month, includes Louis Bennison, Phyllis Fovah, Lee Baker, Bertha Mann, John Daly Murphy, Jessie Ralph, John Sharkey and others. Sam Forrest is directing rehearsals, Dan Davenport is company manager and Dick Kirschbaum is advance agent.

Fox Buys Picture Rights To "The Monkey Talks"

New York, Jan. 4.—William Fox has secured the motion picture rights to *The Monkey Talks* from Arch Selwyn for \$100,000. It is announced that the picture will not be made until the piece has finished its legitimate run at the Sam Harris Theater.

WLS Signs Little Symphony

Chicago, Jan. 4.—Sears-Roebuck Broadcasting Station officials of WLS have signed the Chicago Little Symphony Orchestra for a series of concerts in addition to those given from this station during the last few weeks. The new contract of WLS with the Chicago Little Symphony Orchestra, which is the original Little Symphony organization in this city, calls for nine performances from WLS between January 1 and March 19.

Equity Chicago Ball Is Called Off

Non-Union Help Employed by Hotel Sherman, Where Event Was To Be Held, Is Cause of Action

New York, Jan. 4.—The annual Equity ball in Chicago, which was to have been held the latter part of this month, has been called off owing to the fact that the Hotel Sherman, where the event was to have taken place, was found to be employing non-union help. An effort was made by the Actors' Equity Association to find a place, but this proved futile and the celebration will therefore be passed up this season.

ACTRESS CUT OFF IN FATHER'S WILL

New York, Jan. 2.—Mrs. Elizabeth Gatlin Pritchard, New York actress, was left not one cent by the will of her father, Thomas H. Gatlin, of Tarboro, N. C., which was filed for probate this week at Washington, D. C. His wife, Mrs. Jane P. Gatlin, who sued him for divorce, was also cut off without a penny. Both had hastened to his bedside when they learned of his critical illness. He died Christmas Day.

The will leaves all of his estate to his "best friend", Mrs. Sarah Elizabeth Harvey, of Germantown, Md. Mrs. Gatlin, however, is assured under the law of a widow's dower of one-third her husband's real estate and half of his personal property. She plans to fight for the entire estate.

Henry Miller's Offering Retitled "The Maelstrom"

New York, Jan. 2.—The title of the play by George W. Oliver, which Henry Miller is producing in association with W. Herbert Adams, has been changed from *Graven Images* to *The Maelstrom*. It is scheduled to open in Stamford, Conn., January 11. The cast will include Basil Rathbone, Alison Skipworth, Betty Linley, Hazel Whitmore, Walter Kingsford, Alice Johns, Alf Helton, James D. Carroll, Frank Horton, Dorothy Fletcher and Eustace Wyatt. In addition there are two Javanese and a Chinese character in the cast.

After its Stamford opening the piece will play New London January 12 and 13, Worcester January 14, 15 and 16, Cort's Windsor Theater the week of January 18. It will be brought to a down-town theater January 25.

'Ben-Hur', Long Awaited, Magnificent Spectacle

New York, Jan. 2.—After three years' preparation, during which \$5,000,000 is said to have been spent on its production, *Ben-Hur*, Metro-Goldwyn-Mayer's picture, came to the George M. Cohan Theater Wednesday evening, December 30.

It is a picture play of astonishing beauty, massive in its conception and execution. The thousands of people who make up its cast are directed with rare adroitness, and the story itself is told with delicacy, reverence and taste. It is the work of Fred Niblo.

It is primarily a spectacle and being so places the acting of its principal characters secondary to the handling of the production itself. This is what was intended. This is what was accomplished. Pictorially the entire 12 reels are nothing short of superb, each separate scene a tableau in itself. Stupendous and glittering as the production is in the main, however, here and there thruout the unfolding of the story is shot a scene of delicate and reverent simplicity, in which the Christ, never wholly shown, but rather by an extended hand or the hem of a garment, reaches out to heal the sick, or passes, cross upon His shoulders, on His march to Calvary. In the last mentioned only the white-robed figure is shown, the face hidden behind the cross.

There are two sequences in the picture that stand out as marvels of mass direction—the chariot race at Antioch and the sea fight between the Roman and pirate ships. The first of these is among the most thrilling things ever put upon a motion picture screen. Wild horses race madly with their chariots and drivers around the huge arena while thousands upon thousands of people look

(Continued on page 89)

Actorless Plays Coming, Says Italian Futurist

New York, Jan. 4.—Another pipe dream in regard to the future theater is being circulated by the Associated Press, which quotes a prediction by Enrico Prampolini, Italian futurist, whose designs for a "magnetic theater" won for him the grand theatrical prize of the Paris International Exposition of Decorative Arts, to the effect that the theater of the future will have no actors.

"The actor," says Prampolini, "is a useless element in theatrical action and dangerous to the future of the theater. He is the interpretative element which presents the most unknown quantities and the least guarantees."

The theater of the future, contends the futurist, will replace the present institution, founded by the Greeks, by one presenting "abstract forces in play", in which each production will be "a mechanical rite of the eternal transcendence of matter, a magic revelation of a spiritual and scientific mystery."

The new theater will present, instead of a story acted by human beings, a dramatic arrangement of forces—architectural and scenic—in which time and space will be the dynamic elements. It will have the function of "spiritual educator".

Lights, colors, plastic shapes and other purely material elements, it is explained, will be created into a dynamic whole to which onlookers—after they are trained to understand—will react as they do to the merely human theatrical action of today.

YIDDISH ART PLAYERS IN "THE CHALK CIRCLE"

Lea Rosen and Isidore Cashier Disclose Remarkable Talent and Ability

New York, Jan. 2.—During our visit to the Nora Bayes Theater New Year's Eve we heard rumors to the effect that a Broadway producer contemplates translating into English the current attraction, *The Chalk Circle*, for production later in the season, and after sitting thru three hours of pleasant entertainment we can readily understand the reason.

From the program we learned that this interesting play was written by a young German author, Alfred Henschke. Suffice it to say that this young German would be welcomed by the English-speaking producers.

The performance of Lea Rosen, a well-known European actress, was worth the price of admission. Her acting was that of the thoroughly able leading woman.

The next outstanding characterization (Continued on page 89)

Chamberlain Brown Moves

New York, Jan. 2.—Chamberlain Brown, Inc., one of the largest casting offices on Broadway, has moved to 145 W. 45th street.

Chamberlain Brown and his brother, Lyman Brown, who is associated with him in his business of casting plays, representing players and acting as general go-between, have given up their old quarters at 160 W. 45th street, which they have occupied for the last eight years, and moved to larger and more convenient offices on the second floor of the Timar Building across the street. They have taken a long lease on the suite of rooms, Nos. 201 to 207, which occupies the entire front of the building, and have had extensive alterations and renovations made to fit their peculiar needs.

"Student Prince" for London

New York, Jan. 4.—George Graves, the London actor and manager, sailed for home on the S. S. Homeric after a brief visit during which he saw about 15 shows in 10 days. Graves came over to have a look at the attractions now running in New York and he stated before sailing that he had arranged to produce *The Student Prince* in London.

Acrobat Breaks Knee Cap

Boston, Jan. 2.—John M. Felix, acrobat, while doing the last show at Gordon's Scollay Square Olympia, fell from his trapeze and broke his kneecap. He was taken to the Haymarket Relief Hospital and from there to the Boston City Hospital, where he will be laid up for about six weeks.

UNITED STUDIOS REPORTED SOLD

Famous Players-Lasky Corporation Said To Have Paid \$5,000,000 for Same

New York, Jan. 4.—The sale of the United Studios in Hollywood to the Famous Players-Lasky Corporation for \$5,000,000 is reported from the West Coast. The report is said to have originated from Joseph M. Schenck, chairman of the board of directors of United Artists Corporation and half owner with Mike Levee of the studios, which, for several years, have been the home of First National productions.

This is the second time that the rumor of the studio's sale has persisted. The first time the deal was said to have fallen thru because a price agreement could not be reached between Schenck, Levee and the representative of Famous Players-Lasky.

The sale of this studio would leave West Coast, First National, Frances Marion Productions, Joseph M. Schenck Productions, Sam Rork Productions and Samuel Goldwyn Productions without a home, altho Schenck announced at the time of the report that he would operate in the Douglas Fairbanks studios while Fairbanks and Mary Pickford were in Europe.

Some of the stars who heretofore have used the studios and will continue to do so no longer, according to the report, are Colleen Moore, Lewis Stone, Ann Q. Nilsson, Harry Langdon, Lloyd Hughes, Vilma Banky, Ronald Coleman and Belle Bennett.

No verification of the report was forthcoming from the Famous Players' office here at the time of going to press, and no one at United Artists would comment in the absence, on the Coast, of its executives.

Williamson Acquires Rights to "Merry, Merry", Show

New York, Jan. 2.—J. C. Williamson, Ltd., this week acquired the Australian and African rights of the current musical comedy success, *Merry, Merry*, with which it will probably inaugurate a season of intimate musical comedy in 1926. The Williamson firm recently engaged Remy Carpen to play the leading role in *Seventh Heaven*, which opens in March next.

Hillman Named Manager of "Greenwich Village Follies"

Paul Hillman, former manager of the Shubert and Cox theaters in Cincinnati, has been named manager of the *Greenwich Village Follies*, which opened a week's engagement at the Shubert Theater Sunday night. Mr. Hillman takes the place of John Sheehy, who is ill at a hospital in St. Louis, Mo., where the company played last week.

Sulkins' Serenaders Open

New York, Jan. 2.—Leon Sulkins and Serenaders, Sulkins' new offering for this season, carrying two specialty entertainers, the team of Fay and Morton and a more lavish act than he had before, are booked for a showing for the Keith-Albee Circuit this week, playing the first half at the Hamilton and the second at the Jefferson. Charles Wilshin is handling the offering.

Cartoonist Sought for Vaude.

New York, Jan. 4.—From unofficial sources it was learned Milt Gross, cartoonist for *The World* and recently engaged as gag man by Charlie Chaplin, is being sought to make a tour of vaudeville to do an act similar to the one Harry Hornfield, also a well-known cartoonist, appeared in. The Keith-Albee "name" promoters are said to have approached Gross to play an engagement at the Hippodrome.

"The Face at the Window" Being Made Ready for Tour

New York, Jan. 4.—*The Face at the Window*, a new drama by W. C. Parker, is being prepared for the road by Edward Boeger, president of the International Theatrical Enterprises of Logansport, Ind. The play calls for a cast of eight people and is expected to be ready to begin its tour about February 1.

Vaudeville

By M. H. SHAPIRO
(Communications to 1560 Broadway, New York, N. Y.)

STANLEY COMPANY NOT TO QUIT AFFILIATION WITH KEITH-ALBEE

Rumor That Five-Year Agreement Would Not Be Renewed Is Quickly Discredited--K.-A. Has Interest in 14 Houses of Big Chain Playing Vaudeville. Most of Them in Pennsylvania

NEW YORK, Jan. 2.—All rumors concerning the divorcement from the Keith-Albee Circuit of the Stanley Company of America, affiliated with it about five years, were branded as entirely unfounded this week by John McKeon, New York representative of the Stanley interests. Conflicting reports have been published from time to time of late in theatrical trade papers, but not in *The Billboard*, to the effect that Sablosky & McGuirk, whose houses are a part of the Stanley Company, were planning to retire from the K.-A. Association and book the houses now playing vaudeville by a special booking agency which would be formed for the purpose.

Mr. McKeon was emphatic in his denial that any such plans had been formulated or were to be formulated. He not only stated that the Stanley Company would have nothing to gain in separating from the K.-A. Circuit but pointed out that it could not very well do so even if it wanted to make such a move, since the K.-A. organization is its partner.

The New York representative of the powerful theater operating concern declared the K.-A. Circuit has a 25 per cent interest in all Stanley houses that play vaudeville booked by the K.-A. Exchange, and that it was illogical to suppose the relations existing between the two organizations would be broken or severed in the face of this fact. There are 14 theaters of the Stanley Company now playing vaudeville and in which, according to Mr. McKeon, the K.-A. organization has an interest. Eight of these are in Philadelphia alone, and there are two each in Washington and Atlantic City. More than half of the total play full-week policies.

The Broadway rumors had it that the contract with the Keith-Albee Circuit was expiring early this year, some saying it was January 1, others March 1, and that Harold Kemp, of the fifth floor department of the K.-A. booking exchange, was leaving the Palace Theater Building to go next door in the Bethlehem Engineering structure to become general booking manager of the new department with the Stanley Company, which would furnish acts for its theaters operating on a combination policy. This Mr. McKeon and others quickly denied.

On the door of the new palatial quarters of the Stanley Company here appears the name of the Aeme Booking Exchange, an adjunct of the organization which has to do with the motion picture activities of the company.

As another reason why Stanley would not cut off its affiliations with Keith-Albee Mr. McKeon pointed out that conditions in all its houses are extremely favorable and that the biggest business in history was done this Christmas.

The company is building several new theaters, which, when completed, will give it a string of 116. These include two new houses in Philadelphia, where it controls 19 theaters on Market street alone. It is being erected on Yorke road, at the junction of Broad street, and will be ready for opening in April or May of this year. A new house going up in Camden and located on Broadway will be ready to open about March 1, Mr. McKeon announced. It will seat 3,000. In Atlantic City, where Stanley controls seven theaters, a new one with a seating capacity also of 3,000 is being constructed on Atlantic avenue, opposite the Reading Railroad station, while in Baltimore plans are under way for a new house there. The policies of the houses have not been definitely decided, but some of them are expected to play vaudeville.

CHAS. K. HARRIS ROUTED OVER EASTERN K.-A. TIME

New York, Jan. 4.—Charles K. Harris, music publisher of note and writer of the song hit *After the Ball*, has been booked for all the Eastern houses of the Keith-Albee Circuit thru The Blanchards, who sponsor him in the two-a-day. Harris opened a few weeks ago at Passaic to show his act and in order to permit the bookers to see it it was placed in the Hamilton uptown for one day only—last Tuesday. He packed 'em in at both shows and as a result was immediately set for the Riverside for next week, with the other houses, including the Palace, to follow. The Hamilton date was more in the nature of a test of Harris' drawing power, it is understood.



Billy Mays, of the Roys and Mays flash act, shown with her life-size doll which she uses in one of her numbers. According to report the San Francisco police recently stopped her at the stage entrance, thinking she was a kidnaper. (Good story anyway!)

Proctor's Scores Record Lowell Sherman Back in With Dance School Show Vaude. in Former Act

New York, Jan. 2.—The children pupils of the Elsie Greenwood dancing schools in Newark and Elizabeth, N. J., set a new record in grosses for Proctor's Newark Theater this week, it is reported, altho there was stiff opposition from the Pantages house a couple of blocks away, which had a big Christmas production put on by the Loppell School.

Miss Greenwood staged a kiddies' show last year for the Pantages Circuit in its Newark house, and this season had negotiations opened to stage a similar production for a big moving picture concern with theaters in Newark devoted to pictures and presentations, but the Proctor people went a little higher in the figure asked by Miss Greenwood, an exceedingly stiff one.

The revue was a huge success, ran longer than an hour and included more than 100 children. Miss Greenwood staged the production, wrote the special songs and designed much of the scenery, of which a Santa Claus effect was an outstanding feature.

New York, Jan. 4.—Lowell Sherman, who was out on the road recently with *The Passionate Prince*, which flopped, is returning to vaudeville in the one-act version of *Lawful Larceny*, by Samuel Sabin, which he formerly did. He has been booked for a few weeks on the Orpheum Circuit, opening Sunday at the Orpheum, St. Louis. Sherman will probably work east to play Keith-Albee Time.

Van and Schenk Open at Hollywood, Fla., Club

Miami, Fla., Jan. 2.—In order to put across the opening program of the Hollywood Country Club at Hollywood on New Year's Eve full-page advertisements in Miami newspapers were used to herald the event. The ads featured Van and Schenk, who are booked for an engagement of four weeks. Other acts on the opening bill included: Shirley Dahl, Jane Overton, Four Royal Neapolitans, Sarah Jane Heliker, Anita Furman and Corinne Marsh.

Pantages' N. Y. Deal Still Hangs Fire

Willis Theater, Indep't Stand, Is Strong Possibility--Negotiations Pending

New York, Jan. 2.—Contrary to the guesses of Broadway's vaudeville observers, the Pantages Circuit looks with favor upon the Willis Avenue Theater, in the lower Bronx, to mark their invasion of the field in New York. Negotiations between the circuit and the owners of the Willis were begun last week and late conferences have resulted, it is understood, in the likelihood of a deal being closed at an early date.

The arrangement by which the Pantages people would book the house and the percentage allowed are the only elements, if not satisfactory to the circuit, that would bring the negotiations to a halt. Pan officials seem confident, however, that an agreement favorable to all will be arrived at in the immediate future.

Altho the Willis has been regarded since its premiere in 1923 as a white elephant Pantages men are certain with the proper management and handling the house is a gold mine, despite the serious opposition it will receive from the Keith-Albee, Loew and independently operated picture houses in the vicinity. The Willis opened with vaudeville booked by Fally Markus and did not do so well, a straight-picture policy having been instituted the following summer. On Labor Day Oliver Morosco tried out stock there but was forced to give up the venture, having made little profit in the eight weeks his company played there. Acts were again instituted, booked by the Jack Linder Agency, which continues to handle the up-town stand.

George King, of the Bert Levey Circuit in New York, was interested in the Willis and negotiations were started whereby he would book the house, but they fell thru shortly after they were started.

Singer Sisters, Long on Small Time, Reported Signed by Ziegfeld

New York, Jan. 2.—The Singer Sisters, Charlotte and Viola, have finally made the grade. According to reports the girls were caught the first half of last week at Loew's American and signed up by Florenz Ziegfeld for one of his forthcoming shows, probably the one in which Belle Baker will be featured. The Singers have been doing an act on the small time for years, playing coffee-and-cake houses and almost everything of an unimportant character, but recently they revamped their old act and broke it in on the independent time, getting a showing later at the American. Some of the Keith-Albee boys caught the girls and the was a scramble to sign them up. In the meantime it is understood the Loew Circuit made them an offer, which they immediately refused, indicating there is something to the Ziegfeld rumor. At the American the Singer girls got a good report, it is said, and other producers besides Ziegfeld were interested in them.

Al Silberman, who booked them into the Loew stand, said they had not notified him of any contract with Ziegfeld, but he confirmed the report they were routed on the Loew Time. Next week they will play a picture house in Newark. Silberman stated they have what he considers a very good act.

Jack McAuliffe Returning To Two-a-Day With Sketch

New York, Jan. 4.—Jack McAuliffe, former light-weight champion who retired from the ring undefeated and for a time did a single in the two-a-day, is returning to the ratte fold in a new act assisted by two women. The novel billing of *Jack and Two Queens* will be used, and included in the routine will be a boxing exhibition.

Larger Dividend Declared

London, Jan. 2. (Special Cable to *The Billboard*).—Shareholders of the Glasgow Alhambra Theater are receiving seven and a half per cent dividend, instead of the four per cent received last year. The net profit amounts to more than \$70,000, an improvement of \$15,000.

HIPPODROME GROSSES \$107,000 IN TEN-DAY HOLIDAY PERIOD

Big House Hangs Up World Vaudeville Record While Unprecedented Patronage Descends Upon New York Theaters--Palace, New Albee, Riverside and Affiliated K.-A. Houses Make Remarkable Showing--New Year's Eve Special Shows Sold Out in Advance

NEW YORK, Jan. 2.—Vaudeville history was made during the past week when an unprecedented harvest of business fell upon all local houses in a persistent stream of patronage that took an upward trend Christmas Day and continues over the present week end, with the special show New Year's Eve marking the peak of the stupendous box-office receipts.

The Hippodrome heads the list by virtue of its huge capacity, and hung up a new record with an estimated total attendance this week of over 100,000, who by tomorrow night will have paid admission fees to the extent of \$72,000. For the three shows on Thursday (third performance 11 p. m.) some 19,000 people passed the doors.

Coupled with the last three days of the preceding week beginning Christmas Day the total attendance for the 10-day period is safely placed at 144,000. Including standees, and the box-office receipts for the same period around \$107,000. Top prices for the holidays were \$3 in the evenings for about 500 seats. More than 6,000 can be seated in the big house.

Comparatively speaking, the other theaters, big and small time, also did terrific business. The Palace played capacity the four days preceding Christmas as well as during and after that period. As in the case of the Hipp, a heavy advance sale marked each performance. The Albee Theater, Brooklyn, made the best showing since it opened, doing "standing room only" business.

At the affiliated Keith-Albee houses, such as the Proctor and Moss theaters, standing room and continuous shows were given during the holidays, with the special show being well sold out in advance in most every case. The Loew theaters gathered in their share also.

The windfall reached an extent hardly dreamed by the vaudeville managers and executives, who would have been more than satisfied with an even break on the turn-over, considering the New Year's Eve opposition from the cabarets, botels and other resorts that usually get the money. Another feature worthy of note is the fact that operatic stars such as John McCormack and Lucerna Fox broadcast New Year's night, but it is pointed out that the theaters felt no competition from this source such as feared a year ago.

In connection with this angle it is understood that E. F. Albee believes that his adamant stand on not letting his vaudeville acts go on the air had much to do with radio performances starting on the wane.

Average New Year's Eve crowds that attended the local vaudeville houses were noisy at times but otherwise orderly. Armed with tin horns, cowbells and such they used them in place of their palms in giving approval to the acts. At the Hipp, General Director Mark A. Luescher was on hand with House Manager Clinton E. Lake and augmented staff to handle the huge patronage which stormed thru the doors like a tidal wave. J. J. Murdock, vice-president of the K.-A. Circuit, and others were there to witness the remarkable turnout and attended a party backstage between the first and second night shows.

Fred Harris and Julia Claire Head New Offering of 5 People

New York, Jan. 4.—Fred Harris, who was recently in Lady D'Or's Ballet, an act that played around the East about five weeks and then disbanded, has joined hands with Julia Claire, who formerly toured in the act, Tom, Dick and Harry, and the two are to head a new offering in which they will be supported by three people, "Lucinda", an acrobatic dancer, and a sister team of singers. Roy Stever is producing the act, which will be in readiness for its break-in opening this week or next. Since the flop of the Lady D'Or Ballet, Lady D'Or went to Florida.

La Vine on Loew Time

New York, Jan. 4.—A new orchestral attraction headed by Al La Vine goes on the Loew Circuit next week, opening the last half at the Palace, Brooklyn. It is billed as La Vine and Entertainers and includes 10 people. It showed recently at K.-A. houses.

Another Loew Circuit Booking Franchise

Al Silberman of Philadelphia May Be Final One Favored

New York, Jan. 2.—One of the very few and probably the last booking franchise to be given by the Loew Circuit has been issued to Al Silberman, Philadelphia vaudeville manager and producer of repute, who has opened an office in New York, locating in Loew's Annex. Silberman has produced acts for 15 years in Philadelphia in association with a Keith-Albee producer. The Loew franchise given him is the second to have been issued in some time, the other recent one having gone to Sol Turek, Loew booker for 12 years, who resigned a few weeks ago to become general manager for Alex Gerber. J. H. Lubin, of the Loew Circuit's booking office, gave the franchise to Turek in recognition of his faithful service to the organization.

Following the procurement of the franchise by Silberman, Sam Anger joined his staff. Anger is a brother of Harry Anger, of the vaudeville team of Anger and Packer, and recently was associated with Jack Jordan, independent agent and producer. The Silberman office will handle the acts produced by Harry Anger, who has three now working.

SHIFT OF MANAGERS

Chicago, Jan. 2.—E. K. Williams, manager of the Riviera Theater, will go to St. Louis as manager of the Orpheum's new St. Louis Theater. Everett Hayes, formerly manager of the Majestic Theater here, will become manager of the Riviera. Charles Stuever, treasurer at the State-Lake Theater, will go to the St. Louis Theater in the same capacity. Larry Stuever will succeed him at the State-Lake.

Beno To Stay in Australia

San Francisco, Dec. 31.—A letter received from Ben Beno, aerialist, stated that he had intended to go to South Africa but on account of a shipping strike and no boats leaving Sydney, he is still in Australia. Alma Mackie, a young Australian, recently with the Con. Moreni Revue, has joined Beno in a double act. He states that he will remain in Australia and New Zealand for eight or 10 months and then stop at Honolulu on his way back to the U. S. A.

Beno's new act will be all set in rhinestones and should be attractive as he states it has cost him more than \$1,000. He has discarded his chair in the air act.

Rae Samuels May Tour Wales During Summer

According to a story carried by *The Youngstown (O.) Vindicator* in a recent issue, Rae Samuels, K.-A. comedienne, has signified her intention of joining the pilgrimage of Welsh-Americans who will attend the national eisteddfod at Swansea during the coming summer. According to the newspaper story, Miss Samuels, who is a Youngstown girl, has joined the Swansea Club of Pittsburgh, Pa., organized for the pilgrimage.

Old Folks' Dinner

London, Jan. 3 (Special Cable to *The Billboard*).—R. H. Gillespie presided as usual at the Old Folks' dinner at Brinsworth today when more than 100 inmates and guests were banqueted. E. F. Albee, of the Keith-Albee Circuit, cabled Harry Marlow his hearty good wishes to all participants.

Lew Golder, Charleston Champ!

New York, Jan. 2.—Lew Golder, one of the foremost of the Keith-Albee artistes' representatives, is a champion Charleston dancer. Laying down his little black book long enough to compete in a contest with seasoned shakers of the toe Charlestonian, he won a beautiful silver loving cup, which now rests on his desk in a prominent place where all might see it.

But wait! The cup bears the name of Danny Duggan, vaudevillian now playing the K.-A. Time, as the donor, and investigation revealed that this little showman made the presentation himself to the agile-stepping Golder. Duggan has a big supply, however, as he introduced this year in connection with his vaudeville dates the innovation of giving away two of these cups at the end of the week to the two best Charleston dancers volunteering to compete in his contests.

Efforts were made to find someone who witnessed Golder's performance, but no one could be found answering to this description. Nevertheless the cup is there in Golder's Office with his name inscribed on it.

O'Brien Coming Back

New York, Jan. 4.—Nell O'Brien, famous minstrel, is returning to vaudeville shortly with a pretentious offering of 35 people. The burnt-cork artiste has had his minstrel show on the road for several years and decided this season to present a condensed version of it in the two-a-day, opening at Keith's 81st Street Theater early in February. The Hippodrome is expected to follow.

\$2,000 MARK PASSED IN COAL FUND DRIVE

New York, Jan. 2.—The drive in the Keith-Albee theaters for contributions to the Emergency Free Coal Fund, conducted by *The Evening World* in association with E. F. Albee, netted \$2,716.01, the head of the K.-A. organization announces.

Collections were taken up during intermission in the theaters of the K.-A. chain in New York, and audiences came to the front with their nickels, dimes and quarters—in a generous manner. The money goes to poor people in the city who are without coal as a result of the strike. *The Evening World* distributes the coal to those of the poor who are in the greatest need for warmth.

Mr. Albee, who suggested the plan of taking up collections in his theaters to *The World*, made a personal contribution of \$100.

PATRICIA SALMON SET FOR BIG-TIME DEBUT

New York, Jan. 4.—Patricia Salmon, the girl who was discovered by several New York newspaper writers during the Dempsey-Gibbons fight in Shelby, Mont., and later brought east by Florenz Ziegfeld to appear in his *Follies*, is in readiness for her debut in big-time vaudeville under the direction of Alf. T. Wilton.

Recently she played a few break-in dates to get the feel of vaudeville. Her act consists of three new songs, *Patsy*, by William B. Friedlander; *Step Mammy*, by B. C. Hilliam; and *The Ragtime Lullaby*, also by Friedlander. Nan Halperin, who is personally interested in the Montana girl, has staged her offering.

Pantages Mum About House Proposed for St. Paul

St. Paul, Jan. 2.—After a short stay here, Alexander Pantages, head of the Pantages Circuit, left without commenting upon the reported intention of the circuit to build a theater here this year. Negotiations, it is understood, are pending with a St. Paul business man for a site.

Coram Booked for Antipodes

New York, Jan. 2.—Coram and "Jerry" will leave for Australia early in April, having been booked for a tour of the Musgrove theater circuit by J. C. Williamson, Ltd., according to an announcement made this week by Harold A. Bowden, who is the New York representative of the English organization. The team is now playing on the Keith-Albee Circuit.

Classical Concerts On Indep't Circuit

**Small - Strausberg Experimenting
With 26-Piece Orchestra Re-
cruited From House Musi-
cians--Replacing One
Act**

New York, Jan. 2.—The Small-Strausberg Circuit this week inaugurated another novelty which has given every indication of being just as popular, if not more so, than the innovation which brought tabloids to two of the houses on the circuit. This latest novelty is a concert band of 26 men presenting a classical program in lieu of the usual fifth act, which is eliminated.

The idea was first tried out Thursday of this week at the Republic Theater. The applause that followed the last number indicated that the idea had scored immediately. There was some doubt as to whether a concert program would meet with favor, skeptics having the firm conviction that there was no place for classic music in a neighborhood house. The reception accorded the opening night's program has routed all such doubts. The program was continued yesterday and today.

"If the idea continues to meet with such success," said Sigmund S. Solomon, managing director of the circuit, "plans will be perfected to have the band tour the circuit. Messrs. Small and Strausberg, the heads of the circuit, are particularly interested in the way the public reacts to the idea, for they consider the band an excellent medium for cultivating a greater taste for better music on the part of the audience."

It was only recently that the Small-Strausberg Circuit tried out the idea of eliminating the fifth act at the Republic Theater, Brooklyn, for the last half week and replacing it by a tabloid, produced by Solly Fields, brother of Lew Fields. This same tab, is also played at the Steinway Theater, Astoria, the first half week.

Thus it is that the Republic Theater will be presenting a different novelty at the first and last-half week. The concert band takes the place of the eliminated act during the latter half, as the tab does the first.

The band consists of 26 men, but it will be augmented to 50 if it meets with continued success. It is conducted by Professor Valle, who is general musical director of the Small-Strausberg Circuit and who is reputed to be one of the best musicians in Local 802. The men are attired in spotless white suits and the stage is lavishly set, a gold velvet backdrop having been used at the premiere. The personnel of the band is recruited from the ranks of orchestras of the Small-Strausberg houses, of which there are at present 32 in Brooklyn and Long Island.

There is something of the atmosphere of the afterpiece in this most recent innovation. As an encore to the program of more serious music, a popular jazz number is played. Actors who have appeared in previous acts come on stage for this encore and join in the chorus. The success at the band's first attempt is regarded as being due in no small measure to Professor Valle, who has won many medals in Italy, where he has played for royalty.

It is planned at present to take the band to the Premier Theater, Brooklyn, next week and then to White Plains.

New All-English Bill 'At Palace January 25

New York, Jan. 4.—The second all-English bill for the Palace, prepared by Eddie Darling, who with his first innovation of this kind was lauded in no little measure for the stunt, will play the house the week of January 25, according to present plans.

Plans are also under way, it is understood, to take the show intact to other K.-A. houses in New York playing week programs.

Those selected by Darling tentatively for the all-English show are Ada Kovacs, Josie Collins, Poodles Hanneford, Owen McQuiven and Company, Du Calion, Herbert Clifton, Boganny Troupe, the Clovelly Girls and Ted Trevor and Dina Harris.

Big City Vaudeville Reviews by Special Wire

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, January 4)

The bill this week is composed of acts of such caliber that the audience was loathe to let any one of them go without encores, thereby necessitating the elimination of not one but three acts at the first showing. The feature film is *Irish Luck*, with Thomas Meighan.

Kelso and De Monde open with a neat turn, the dialog being unusually entertaining and working from the start toward a climax that provides a strong finish. The closing dance, especially the high kicks of the girls, is good enough to make one wonder why there isn't more of it included in the routine.

Dave Apollon and Company present some singing, dancing and playing that stop the show. Apollon displays his versatility by playing Russian balalaika instruments, the piano, and by some whirlwind Russian dancing that certainly deserved to stop any show. Emily Fitzgerald and Marjorie Lane also do some dancing that is far above the average. J. Jurist reveals a good singing voice. The act is splendidly set and costumed. As an encore Apollon introduces a band of six men imported from Manila, and now playing their first New York engagement, who know how to strum to perfection. If the band is to be a regular feature of his act Apollon had better shorten the first part of his program, as the offering runs pretty close to half an hour.

Kramer and Boyle have an original line that is still pleasing audiences mightily. The black-face member of the team is quite an adaptable chap, getting some real comedy out of the way he adopted himself to his environment as represented by the drop. Some more of the excellent singing might not be amiss.

Lillian Morton, the demure, vivacious comedienne, gets her number in great style. Her French number is very neatly sold but her impression about a Jewish maiden out motoring with a fresh young man inclines toward monotony at times. It is, too, repetitious and too long. Her popular numbers, rendered as encores, were much better than some of her character songs.

The Ernesto Family present a riding act that somehow was not accorded the hand it undoubtedly merited. One of the two men supplied some good comedy with his clumsiness in getting on and off the truly beautiful horses. The two girls prove themselves to be great equestriennes. The way the riders have of mounting the steeds from a running start, the phenomenal somersault and acrobatic combinations atop their sleek backs were all skillfully done. It is regrettable that an act of this caliber should be received with the meager applause it got at this showing. It is a reflection upon the audience rather than upon the performers.

PAUL BENOVA.

Palace, Chicago

(Reviewed Sunday Matinee, January 3)

Splendid show this week deserved the capacity house and it will likely be capacity business all week.

The Tom Davies Trio of motorists, an imported company of dare-devils, do seemingly impossible maneuvers, creating a series of thrills that the audience received with gasps of astonishment. One of the most sensational openers presented here in many seasons. Riding in a small motordrome the three were equally thrilling. Eight minutes, in full; three bows.

Euddy Doyle, a minstrel, did his songs and stories to the evident delight of those in front, for he nearly stopped the show. He has a line of new stories and has a delightful manner of handing them over. Fifteen minutes, in one; three encores and three bows.

William Sully and Genevieve Houghton, with the assistance of Edwin Forsburg, presented a musical playlet. *Arms and the Girl*, and scored well. Sully has personality plus and carries the act to success. Miss Houghton sings well and Mr. Forsburg does an army major role creditably. Beautiful set full stage. Twenty minutes; encore and two bows.

Florence Reed has a new comedy, *Jealousy*, from the pen of Edwin Burke, and it is not only one of the best comedies ever acted by Miss Reed, but is one of the most finished one-act offerings that

The Palace New York

(Reviewed Monday Matinee, January 4)

Very satisfying bill, nicely balanced and smooth-running thruout. The draggy movements were all but nil, much comedy being in evidence. Will Mahoney is held over for a second week, while Ruth Chatterton supplies the "name" and an entertaining vehicle. Marguerite Namara, operatic star, also adds to the layout's drawing power and fine qualities.

Zee Delphine Company, presenting "In a Paris Cafe", provided both flash and talent in a versatile tight-wire routine. The two girls and man have a wealth of attractive costumes, make quick changes and use lighting effects to good advantage.

Henry Regal, assisted by Ida Gerber and O. Henry, spotted second, romped thru their combination of knock-about comedy and legitimate feats, plentifully doled with laughs for the most part. The burlesque style of selling the act by Henry as a barker in front of the side-show tent works out literally in its effect. Various acts are travestied, including acrobats, which aids in the subsequent piece de resistance, that of a half somersault by Regal, who lands in a toe-hold position, with his head about two inches above the trough. Henry does the honors on the rings. Miss Gerber not only dresses the offering but assists with a song or two and a bit of announcing.

Will Mahoney, whose billing is "Why Be Serious?", starts a second sensational week here-in succession. His routine of comedy songs, dances, travesty and other comedy business can't help but click with his industrious style in back of it, which is consistent to the final bow. With it all is a good voice and dance ability to be controlled by electricity, so mechanically perfect are the taps sounded to the tune of whatever he is doing in the line of physical comedy. His "mammy" stuff was one long wow.

Renee Robber and Jay Velle, featuring Phyllis Pearce and Violet Bache, proved a pleasing offering as sung by Velle and danced by the rest of the competent company. Miss Robert did her specialty during the early part of the act, and used her Indian number for the finale. The first two numbers by Velle were of Argentine and Vienna, the girls dancing and posing accordingly in gorgeous raiment. The auburn-haired girl revealed herself as an artistic dancer of more than ordinary ability, and the third feminine member of the company makes an attractive picture, being of the statuesque showgirl type, with acrobatic accomplishments. Music, lyrics and staging seemed in excellent taste and far above the average.

Marguerite Namara made her debut at this house a solid hit, the operatic star delighting with several well-chosen selections, including an excerpt from *Traviata*, *Remember, Musette's Aria from La Boheme* and others. As fine a coloratura soprano as ever played here to our knowledge; a little nervous perhaps, but of show-stopping qualities nevertheless if the right number is used at the finish. Assisting at the piano was an unbilled girl.

Frances Arms opened the second half, appearing in place of Clifton and DeRex. She did a number of character and other songs in a spot not so easy for her particular style of act, all of them being sold in her clever style of delivery. Judging by the strength she developed this afternoon, it would be no surprise to hear that William Morris had booked her for an engagement at the Kit Kat Club in London.

Ruth Chatterton, in "The Conflict", by Vincent Laurence, with Minor kind ever done by just two artists. There is every evidence of the playlet having been well rehearsed and there is nothing haphazard about it. The theme involves husband and wife, who believe they have grown tired of each other and each accepts the fact calmly on its face value at first. There is an attempt to pretend and see if the divine spark can be rekindled. Quite by accident it seems that "the comment" between lovers that makes them interested in each other is aroused thru jealousy, and everything is hotsy totsy again. Both handle their respective roles admirably and achieve both dramatic and comedy values without apparent effort. Will be further reviewed under "New Turns".

James J. Corbett and Bobby Barry, in "Taking the Air" did the comedy sketch in which Corbett and other partners have been seen before. Corbett does his usual fine straight as a physical culture instructor, and Barry is a riotous comic as the narrow-backed patient. In fact, Barry seems to be about the funniest partner Corbett ever had for the part.

Six Rockets closed the show. A troupe of female tumblers who do a varied assortment of pyramid and other stunts, as well as tumbling and musical novelties. They make a colorful picture

M. H. SHAPIRO.

has been brought here in many seasons. Henry Gordon, as the husband, and Edwin Burke, as the friend, proved to be finished performers. A decided hit. Twenty minutes, in full; three curtains.

Frank Albright, from Oklahoma, was pressed into service owing to illness of the regularly billed number four spot and he made a sweep of all before him. In cowboy makeup, with his sister at the piano, he did songs and spun gags that kept the crowd in a hilarious state from start to finish. Sister Albright is petite and pretty and made herself popular as a pianist, as a singer, and then surprised everybody with a Charleston bit that was the cause of a riot of approval. Twenty-two minutes, in one; two encores and three bows.

Charlotte Greenwood, assisted by Martin Broome, in the opening part of her act did a number of songs in her inimitable manner and Mr. Broome entertained with a song that went over well. The ever-popular *Her Morning Bath* gave the audience all the laughs that could be crowded into the time it occupied the stage. Twenty minutes, first in one and closing in full; two curtains.

Herbert Williams brings back the same "ruffled" comedy, *The Bells*, and the same able co-workers. It is just as good as ever and there is still the same continuous laughing thruout. Twenty-six

minutes, in one and full; two encores and two bows.

The Pasqual Brothers closed the show and their feats of strength, hand-to-hand balancing and remarkable tumbling were so good that the audience remained until the close. Seven minutes, full stage.

BOB MORNINGSTAR.

Pantages, San Francisco

(Reviewed Sunday Matinee, Jan. 3)

On the screen: *The Keeper of the Bees* and a *Pathe News Review*.

The Songolog Surprise, *Disraeli and Harmonies*, preceded by a violin solo by Carol Weston, showed a stage setting of a "before the war" Southern mansion. The double quartet, in old-time costumes, rendered medleys of old-time Southern songs, while three Evas and a like number of Topsy's dispersed in buck and wing dances, earned generous hands. Fifteen minutes, in full; two curtains.

Lowe and Mura opened in a miniature revue, showing how two clever artistes can be a whole show in themselves. Tunesful songs, bright chatter and graceful dancing hit the mark of approval. The solo dancing of Miss Mura was especially pleasing. Fifteen minutes, special, in one and full; three curtains.

Briscoe and Delorto, long and short

Orpheum, St. Louis

(Reviewed Sunday Evening, January 3)

Only seven turns this week and the running time of the show this afternoon was exactly one hour and three-quarters.

Mme. Emma Trentini, co-headlining with Alice Brady, was unable to appear on account of a severe cold. Alice Brady, programmed for the number three spot, was moved down to fifth position. The bill stacks up as only fair again this week.

Three and a Half Arleys, two men, a woman and a youngster, have about their same difficult routine of perch balancing and hand-to-hand and head balancing as heretofore. The two males are artistes supreme in their perch work. The woman does a high-kicking acrobatic dance specialty which also won applause. Ten minutes, special nautical setting, in two; three bows.

Bobby Henshaw is a "uke" wizard. In addition he gave manifold imitations on musical instruments, klaxons, etc. Toward the finish of his turn Vera Van Atta rendered a dandy cornet solo. Fifteen minutes, in one; three bows.

Kimmit Nervo and Teddy Knox easily walked off with applause honors. They wowed them with their "slow-motion wrestling match" and their burlesque ballet dance. An unbilled man and lady support the English comedians. Fifteen minutes, in two and full stage; riotous applause, which kept up for three minutes.

At this juncture Vannah Taylor, manager of the theater, announced Mme. Emma Trentini's inability to appear, following which Eric Zardo, Trentini's concert pianist-accompanist, entertained with a half dozen difficult selections. Zardo puts zest into his work and is a marvel on the ivories. His fifteen minutes brought him a big hand calling for three bows; in one.

Alice Brady in *The Devil's Tattoo*, a one-act dramatic playlet by Florence Pierce Reed. The playlet unfolds a story showing how fear by suggestion gradually drives a couple insane. Pat Collins in the role of the husband ably takes care of a difficult part. The sketch gives Miss Brady ample opportunity to show her dramatic ability and evidently is written solely with this end in view, as we can't say much for the plot. Eleven minutes, hut interior, in three; four curtains.

Jim Toney and Ann Norman dispense a wealth of foolishness in words, action song and dance, accentuated by Toney's familiar funny falls to the accompaniment of the orchestra trombonist. They were a hit in the next-to-closing spot. Eighteen minutes, in one; encores and bows.

Harry Roy and Billee Maye are appropriately billed *The Aristocrats of Dance*. They captivate their elaborate dance revue *La Fantastique*. Roy is a wonderful specialty stepper, while Miss Maye is an exquisite exponent of Terpsichorean. Their vehicle is divided into seven numbers, two double specialties for Roy and Maye, single specialties for each, Miss Maye and Roy; a specialty by Lenore Scheffer and one by the Loreda Sisters. The latter three with Evelyn Joyce comprise the dancing chorus who work in several of the bits. The finale in which the entire company takes part makes a furious finish for a high-class turn. Twenty-three minutes, special, pretty settings in full, four and one; four curtains.

FRANK B. JOERLING.

comedians, engaged in a duel of repartee with the short end registering big. Their instrumental numbers went over with a bang. Thirteen minutes, in one; four bows and a return.

Middleton and Speltmeyer presented a colorful playlet titled *Lonesome Land*, in which is featured love, romance, comedy and the inevitable gun play. Clever acting earned heaping rounds of applause. Twenty minutes, in full; three curtains.

The Watson Sisters, with new lines of chatter and enough new gowns to stock the shop of a fashionable modiste, put over their laugh-provoking stunts in good style. Twenty minutes, in two, four bows.

Prof. H. Armand's spectacular reproduction of *The Fall of Tokio*, which closed the bill, held the audience to the end. The scenic effects are carried out in minute detail, showing an erupting volcano, a deluge of rain, the falling of buildings, the subsequent fire and the destructive tidal wave. Twelve minutes, in full; two curtains.

E. J. WOOD.

Grand O. H., St. Louis
(Reviewed Sunday Evening, January 3)

Another corking good all-round variety bill is on tap at this popular house this week. On the screen: *Aesop's Fables*, *Pathe News* and feature photoplay, *Fighting the Flames*, with Dorothy Devore and William Haines.

Johnny Burns, the boy xylophone player, opened the proceedings. This youth is a whiz on his instrument, especially when his age is considered. He manipulates four hammers as easily as he does two and was the recipient of a good hand. Nine minutes, in one; two bows.

Trout and Heff, two men in blackface, have a line of comedy crosstalk with the comic of the twain injecting funny actions. They also have several comedy songs of many verses which were well liked by the auditors. Eleven minutes, in one; four bows.

Sharon Stephens and Company in a one-act comedy playlet portraying the mode of living of a married couple and the reversal of form at the close of the skit. Stephens is a naturally dry comedian and his nonchalant manner and matter-of-fact way comes in good stead in his role as the henpecked husband. His leading lady is Della Bordeaux, who some years ago played at this theater with the Hopkins Players. A new unbillied lady constitutes the balance of the cast. The sketch is an amusing thruout. Twenty minutes, apartment interior; four curtains.

Lelang and St. Claire, man and woman, dish out a lot of nonsense with the male acting the part of nut. The act finishes strong as a result of the fast eccentric dancing of the male member at the close. Fifteen minutes, in one; two bows.

Milt Collins is still in the race for election. His monolog on politics, evolution and every-day events during the course of which he atrociously butchered the English language garnered him continuous laughs, as is customary with this "Hebrew" politician. Nine minutes, in one; three bows.

Around the Globe is an elaborate all-feminine song-and-dance revue, headed by the likable team of Fredericks and Wells. The costumes are gorgeous and plentifully varied thruout and the hangings and settings are all lavish. Fredericks and Wells sing the introductory songs, following which the seven unbillied misses do their various specialties and ensemble bits. It is seldom that two female voices blend finer than that of the two principals in this vehicle and they know how to put over their numbers too.

For a finish the entire company does an ensemble Charleston. Nineteen minutes, in one, three and four; three curtains. Hamilton and Barnes, man and woman, have their same good laugh-getting hit they have been doing the last couple years. Their bride-and-groom bit at the finish had 'em howling. Thirteen minutes, in one; three bows.

Walter Baker and Company, the latter being a girl who serves as a prop. Baker presented various cabinet tricks and illusions, some stunts with a deck of cards, etc., and entertained admirably for 14 minutes, making a good closing turn for a good bill. Specials, in two and three; two curtains.

FRANK B. JOERLING.

Majestic, Chicago

(Reviewed Monday Matinee, January 4)

Louise and Mitchell, man and girl, opened the new bill at the Majestic Theater with comedy acrobatics. A very good presentation. Twelve minutes, in full; two bows.

Georgia Hall and Company, two girls, have a song and piano offering that is pleasant and entertaining. Went well. Fourteen minutes, in one; two bows.

Higher Ups is a cross between a comedy skit and a comedy sketch. It has three girls and two men and is funny. They liked it. Twenty minutes, opens in one, goes to full, and closes in one; two bows.

Frank Stafford and Company, two men and one girl, in impersonations of birds and the like, with comedy accompaniments to keep it lively. Went all right. Seventeen minutes, in full; three bows.

Hickman Brothers, two, one working in white and the other in black, have a singing and talking comedy skit that is good. Fourteen minutes, in one; three bows.

Personalities is a song-and-dance revue with two men and five women. It is well dressed and full of life. Special sets. Seventeen minutes, in full; three bows.

Bob La Salle came back in his single songs and talk. Twelve minutes, in one; three bows.

DeWitt, Burns and Torrance have a

Hippodrome New York

(Reviewed Monday Matinee, January 4)

The failure of Jim Barton to appear today as scheduled took out of the planned program one of its high lights. Jimmy Savo was held over for a second week to replace him. Charlotte, the ice skater, is also beginning her fortnight engagement here, this week appearing in the first half, which she closes. The end of the bill has the disappearing water ballet which made the Hippodrome famous in the old days. Attendance was quite good, considering the holidays are just over and the weather was inclement.

Lenzberg and his pit orchestra led off with a snappy march overture and Bob and Lucy Gillette opened the show in their comedy-juggling offering. On the shoulders of Bob falls the duty to make the folks laugh with his pantomime, and, incidentally, applaud the excellent drunk bit and dance he always does, while Lucy has the task of juggling the various cumbersome articles such as chairs and tables, which she handles in an agile manner.

The Four Jansleys speeded up the show in the deuce spot with their excellent Risleys act, but dumb acts, like good little children, should be seen and not heard. The attempt at comedy is pretty trite. Besides it slows the act.

Mme. Ella Bradna provided an optic treat in the next spot with her act, *Circus Beautiful*, in which horses, dogs and pigeons take part. "Zero", a handsome Alaskan husky of the St. Bernard type, is featured. The Bradna offering is beautifully staged and presented.

Ernest R. Ball, the well-known composer, with a score of hits to his credit, followed in what is called "A Cameo Musicale". He is assisted by Genevieve Davis and Gretchen Brendel, sopranos; Joce Ina Vanderende, cellist, and Mildred Carroll, pianist and soprano, all of whom acquit themselves in an admirable manner. Ball's act has been working in the West, but is seen in the East for the first time. The composer does a couple numbers, furnishing his own accompaniment, one of which was announced as his latest song. All the members of his company have an opportunity to display their talents individually and together, and in closing a medley of Ball's numbers, old and comparatively new, was offered. It is a highly diverting act, nicely staged and tastefully mounted.

Filling the fifth spot, selected for Jim Barton, Jimmy Savo repeated his hit of the previous week. He is ably assisted by Joan Franza.

Charlotte brought the first half of the show to a conclusion with the specially presented ice ballet offering in which she is assisted by Curt Newman and two unbillied young ladies. This will be her last week here, it is announced.

The Briants, Walter and Paul, amused in their pantomimic slap-stick act, *The Dream of the Moving Men*, in opening intermission. Theirs was a generous hand, well deserved.

Allen White's Collegians, a seven-piece outfit that serves you a lot of novelty and holds the attention thruout, followed to a good hand. White and his bandmen are dressed in the circus colors of college cheerleaders and the drop behind them is virtually covered with pennants, but since when are there any colleges known as "Army" and "Navy"? Either White has in mind the football teams or means West Point for the former and Annapolis for the latter. This is a suggestion, White, more than a criticism. Among the many unique and well-done novelties in the band's routine is an imitation by way of mouth and the instruments of the weird jumble of noises animals in a circus make. The idea is carried out in an unusually interesting manner and some of the boys do imitations of big-top characters. One, a monkey bit by White and another, took exceedingly well. Bands may come and go in vaudeville, but this one should remain for a long while.

Hal Skelly was pitted in next to closing in his vehicle, "The Chump", by Howard Emmett Rogers, which was originally tried out about two years ago by Leo Donnelly and laid on the shelf until this season, when it was taken down and musicalized for Skelly's use. Several numbers from recent musical shows are included, and Milton Schwarzwald a songsmith of some note, directs in the orchestra pit. The offering in its entirety, or rather up to the encore offered today, packs great entertainment value. The encore, with the small-time Charleston number by one of the girls, could be dropped without loss. It's beneath Skelly's dignity as an artiste to be a part of it.

A suggestion of days of old in the Hippodrome when it was under the Dillingham management was afforded by Frasco and Maundrell's presentation of a disappearing water ballet, with Lottie Mayer featured. "The Legend of the Nile" as the production is called, played recently at the Coliseum in Chicago and also in Detroit. This will be its only vaudeville date, a six-ton girder in the Hipp. having to be removed to handle it. There are two clowns with the production, Eugene Randow and Mickey Roscoe, who provide a bit of fun now and then, and a large troupe of diving girls, about 25 in number. There were 32 girls in the introductory wooden-soldier dance number, but some of these were Hippodrome mainstays. The latter, when it came time to go down the steps and out of sight in the water, were not to be found, however. Six scenes comprise the water ballet. Outstanding of these are the diving girls, number and the specialty by Miss Mayer, who, despite her avoirdupois, is a graceful and accomplished diver. She does a trapeze drop of about 25 feet from the files, making a turn in the air before she strikes the tank. The others do no high diving as the old Hippodrome had, their stuff being executed from a height of about 10 feet. The members of the diving and disappearing contingent are Leona Windes, Mary Porter, Ruth Wood, Eva Lewin, Mabel McAddo, Ellen Gordon, Loretta Mack, June Epperson, Jean Kraft, Alice Eldridge, Constance Marvin, Virginia Sheridan, Dixie Dixon, Nancy Lee, Irene Lowe and Lillian Bollin. Reappearing from the water as they went down closes the performance.

ROY CHARTIER.

Johnny Bell III

New York, Jan. 2.—Johnny Bell, acrobatic artiste, has gone to the National Vaudeville Artists' Spion Kop Sanitarium at Saranac Lake, N. Y., to recuperate from a slight lung trouble. Doctors attending Bell before he left diagnosed his case as not serious, announcing a few months of the fresh mountain air would return him his health. Lately Bell, a well-known acrobat, worked with Mrs. Bell, billed as Bell and Caron.

O'Hare at Rialto January 11

Chicago, Jan. 2.—Husk O'Hare in person and his Presidential band will appear at the Rialto Theater January 11. It is the same organization that played for President Coolidge on his recent visit to Chicago.

Keith's, Cincinnati

(Reviewed Sunday Evening, January 3)

Another fair bill this week. *Pathe News*, *Topics of the Day* and *Aesop's Fables*.

Casson Brothers and Marie opened in a novelty singing and dancing turn. The two men are just about all that can be expected of a dancing team and received a good band for their tap dancing atop pedestals designed to resemble graphophones. The girl is attractive looking but her dancing does not compare with that of the men. Twelve minutes, in two, three and one, specials; three bows.

Ross, Wyse and Wyser, in *A Family Reunion*, went well in their offering, which moves just about as fast as any seen at this house during the season. The boy sings, dances, gives a monolog, acts as a comedy feed to the man and in addition is an exceptionally good contortionist. Ten minutes, in one; four bows.

Murray Gordon and Ben Pierce, in *I Don't Care*, went well. One works straight, the other as the wizened old uncle. The straight man's singing of *Too Many Parties* and *Too Many Pals* brought a goodly amount of applause. Sixteen minutes, in one; five bows.

Mons. and Mme. Alf W. Loyal's offering, *Loyalties*, was the first animal act to be seen here this season and was a surprise to most of the audience. Billed as the Arabian Stallions, the turn opened with six dogs dressed as horses performing in a one-ring circus enclosure. Three other dogs were used later to perform the usual tricks. Twelve minutes, in four, specials; four curtains.

Walter Brower, billed as the jolly jester, was only mildly received. His offering consists of a comedy monolog. Twenty-one minutes, in one; two bows.

Spanish Dreams, an elaborately staged revue in seven scenes, with Hurdados Brothers' Marimba Orchestra, Warren Jackson, Alberto Galo and Nita, singers and dancers, scored. The orchestra, the singing and the dancing all pleased. Twenty-one minutes, specials, from one to two, to four, to two, to three, to one, to four, to full; five curtains and three bows.

William Newell and Elsa Most closed the vaudeville program with their *The Last Dance* and stopped the show. The comedy monolog is very good and both the man and girl in their singing and dancing numbers scored. Eleven minutes, in one; encore and 10 bows.

A Punch in the Nose, a two-reel comedy, closed. ROBERT E. MOORE.

Palace, Cincinnati

(Reviewed Sunday Matinee, January 3)

James and Bernie Lester, man and woman, opened with a turn titled *Frolics and Fun*. The act was clever and interesting, consisting of several difficult and flashy acrobatic-equilibristic novelties that went over good. Six minutes, in four; three bows.

Frank Whitman, the *Fiddler of Infinite Surprises*, is an unique manipulator of the violin, doing many stunts playing his instrument, which, seasoned with a small line of chatter and dancing was a liberal and merited hand. Twelve minutes, in one; many bows.

Jose Saxton and Jack Farrell, woman and man, in their comedy sketch, *The Flopper*, kept the audience in a continuous round of laughter and applause. Humorous and well put over. A song or two added pep to the comedy. Fifteen minutes, in two, with special curtain; many bows.

Cruising, a quintet of melody makers, one of whom was a dancer, as sailors on a ship, gave a medley of songs, not too much dancing, with a little nonsensical mimicry, and were given a very enthusiastic reception. Twelve minutes, in four, with special curtain; many bows.

Jack Merlin, with Lois Evans, Merlin doing some very clever magical stunts, which, with his chatter, proved very amusing. Twenty minutes, in one and one-half; two bows.

Pepita Granados, woman dancer, assisted by Evaseco and Albert Infantas and his Tango Symphony Orchestra, was a well-staged, classy turn that was very favorably received. Pepita is a very clever terpsichorean artiste and her band of eight musicians of quality. Fifteen minutes, in four; two bows.

Ray Shannon and Ralph Coleman, in a comedy sketch of many humorous situations titled *The Top Floor*, were not on the program of the show reviewed.

On the screen, *Pathe News*, *Aesop's Fables* and photoplay, *Time, the Comedian*, featuring Mae Busch and Lew Cody. A. HOMER CLARK.

novelty, acrobatic act which is good and well staged. Special set. Ten minutes, in full; three bows.

NOTE—Al and Emma Fravelle and Quinnettes not seen at this show. FRED HOLLMAN.

Jean Boydell Doing Single

New York, Jan. 4.—Jean Boydell, who stepped into the Orpheum Circuit special attraction for its junior houses, billed as *The Syncopation Show*, has had a short tenure of the part allotted her, as she returns to vaudeville Sunday in her single, opening on the Orpheum Time at Minneapolis.

Miss Boydell succeeded Dolly Dumplin with the Orpheum unit, opening in her place at Des Moines, Ia., last week. Her successor is not known. In the meantime, after Miss Boydell leaves this week, it is understood the unit will lay off for a few weeks to make certain changes.

Last Half Reviews

Keith's Jefferson, N. Y.

(Reviewed Thursday Evening, Dec. 31)

John Alexander, Harry Wilson's trained gorilla, presented by Lillian Aurora, opened the show in a routine of tricks that included impersonations of Uncle Tom and Paderewski, roller skating, eating and considerable clowning. Wilson makes a brief speech by way of introducing John Alexander, and Miss Aurora puts him thru his paces. The act went over to a good hand. Reviewed in detail under New Turns.

Libby, Sparros and Company, in songs and dances, have the deuce spot. There are two men, a pianist and comedian, and one woman in the act. It opens with a street flirtation in one, and the act is finished in a ballet school in three. While neither the man nor the woman possesses a good voice, they manage to gather plenty of laughs with some practice before a balancing bar. The man acts as the pupil and wows 'em with his reactions to the training. They close with a Spanish dance out of which the man knocks much comedy. They had to take an encore, during which they did a "krazy kat" dance, a la *Aesop's Fable* characters, before a special drop.

Jarvis and Harrison, man and woman, in comedy chatter before a special house-front drop, put over their stuff to good returns. A couple of songs and much hokum about a stickup and an inheritance are the basis of the dialog.

Alexander Sisters, seven girls, featuring songs and dances, is one of the best reviews of its kind we've seen in many a day. All seven members of the company are talented, the Alexander Sisters particularly, and sing and dance well. The offering is beautifully staged and costumed and gorgeously mounted. The revue is based on the "pay-the-fiddler" theme and is a clever conceit, admirably well sold. These seven shapely and comely maidens are just overloaded with ability. The act will be reviewed in detail under New Turns in an early issue. Suffice it to say it went over big. This act would click in the best of company.

Crafts and Sheehan, those two old favorites, with their nut comedy, singing and dancing, scored their usual hit here. The customers wouldn't let them off without an encore, so Crafts (or was it Sheehan?) got off a short but funny speech which seemed to satisfy them out front. The boys have a new trick or two and a few new gags. They handle their material well.

Leon Sulkus' Argentines, an eight-piece orchestra, with Faye and Morton, dance team, have an act that is quite a novelty. The orchestra is an excellent one and furnishes lots of good music during a 20-minute routine. The dancers are graceful and offer several dance numbers. The act had to take several bows before the customers would stop applauding. Reviewed in detail under New Turns.

Harry Hines, with his song and comedy monolog, pokes a lot of fun at the real estate boom in Florida in the next-to-closing spot to good returns.

The Erfords, three girls, present a nice aerial act on a revolving apparatus that is controlled by a bicyclelike arrangement which one of the girls pedals while the other two do their stuff. They brought a strong bill to a good close.

JACK F. MURRAY.

B. S. Moss' Coliseum, New York

(Reviewed Thursday Evening, Dec. 31)

This theater, Moss' biggest and nicest house, did a turnover business at both the regular evening and the midnight shows, and a bill worthy of the patronage was on view. Not an act had to withdraw to the wings without the accompaniment of loud and boulesous applause. Dave Apollon stopped the show, and Nan Halperin came close to it. The hands accorded the other acts were what are ordinarily referred to as outstanding.

Fred Galotti and Iola Kokkin opened with their novelty offering featuring "Umtala," said to be the only dancing monkey in the business. The primate shakes a wicked foot in a special arrangement of a wooden-soldier number, but is much more entertaining in the barber-shop scene with the other monkey. Bryson and Jones, colored steppers, run up a nice hand in the deuce spot in a fast exhibition with the fact. They work in a capable manner, dance much

VAUDEVILLE VIEWS

SPEAKING of novelty attractions and "radical" producers, below is printed a complaint, somewhat in the nature of a swan song, sung by an act caterer who lets it be known that he is quitting the vaudeville field to see how easy the money may be had selling talent to the motion picture men.

The term "radical" is used because they who now believe in putting on extreme freak attractions, and booking folk who have been the recipients of newspaper notoriety are generally looked upon as being more or less crazy. This type of producer-promoter is of the opinion that the only way to put pep into the box-office receipts is to do as Oscar Hammerstein did at his Victoria.

If our complainant had his way he would go so far as to try and book the Alice Kip Rhinelanders, Harry Thavns and Jam the theater with the curious, morbid and otherwise. There are not a few however who well remember that some of the names that played the famous Victoria did right handsome flops to the liberal razzing of the daily press. One in particular stands out in the memory of this writer—the act done by the young woman who was in a legal tangle with the late R. Hoe press manufacturer. She came on with a hoe over her shoulder and that patrons wanted more for their money than just to see what she looked like.

But to the producer bowing out of vaudeville, says he: "Tis to laugh. That is if you haven't invested your own money. I speak of vaudeville acts, the making of them and THE SELLING OF THEM. For argument's sake, say that you've had 10 or 15 years' experience in the business. In that time you have been forced to 'get business' with anything and everything someone else sent your theater. Say you went thru the grind, from assistant manager to manager, to road manager, to publicity, to exploitation and whatnot. You arrive—that is you arrive some place, no matter where—and from a logical viewpoint you assume that your boss knows his business or he would not have kept you. Charly does not run that long.

"Your angle is and always has been to 'get business'. You feel that to pay out bills, one must get the money and getting the money means 'getting business'. There may be theories, there may be policies and there may be excellent service suggestions for the public. There may be elegant mansions dedicated as theaters and the ushers may stand as straight as an arrow and occasionally get you a seat without first having to be tipped. All these things are a part of the theater, perhaps a great part, but the important part to the man who owns it is getting the people in to pay just for those things. Then we have always believed that the most important part in the manipulation of a theater or theatrical enterprise is to obtain 'money-getting' entertainment. Perhaps we're all wrong. At times we have thought we were simply goofy.

"However, if you're ambitious and love to work, and honestly think you know something, just TRY, I said TRY. In event you flop you have an alibi, to sell the modern booker a money-getting act.

"First, you find an agent, who has about 40 to 50 acts on his books. You must explain the various angles to him, the business-getting possibilities, and it's ten to one he hasn't the slightest idea of what you are talking about, altho he'll 'Yes' you to death. You don't ask for a route. That would be silly. You're quite willing to take a tryout, giving the booker an edge to prove your own statements. All right, the work is on and the agent who doesn't remember what you said five minutes after you left, starts out to get you an opening. If he thinks of it and mentions it casually to a booker, the latter ten to one is filled up for the next six months, but if you're fortunate and one act drops dead and it's 6 p.m. and he needs an act quick, you'll get a call.

"The call is for you to explain to the booker what it is all about, irrespective of the fact that the agent who is supposed to be selling it stands by and every Saturday must get his five per cent. Giving you a break and saying that you convince the booker, now prepare for the 'gillette'. No matter how honest you have been in stating your salary and expenses you'll get 'cut' whether they're careful barbers or not and you start out confident of winning all your arguments and statements. And why shouldn't you be happy, enthusiastic and confident. You're 'in' for a couple thousand, you had to sell your own act despite the agent, who expects and gets five per cent and you were out on your salary. Those facts are all conducive to a really happy New Year's feeling and spirit and if you're not happy why you're just a plain anarchist.

"Now we're open, generally believing that Anna Held would have been held a cheap chorus girl; nevertheless we're open. The agent who gets his five per cent agrees to have all the bookers out to look it over. Poor fellow, don't heap a load of curses on him. They do promise him and they do forget, but don't let's lose our 'go-getter' enthusiasm. Remember that old wheeze: 'If at first you don't succeed, be a sucker again.' All right, giving us a break in the argument, the engagement is on and day after day the business grows and grows and you're satisfied that your act is what you thought it was, a business getter. The manager, a genial chap, tells you frankly that you have brought him a flock of business; in fact, more than he has had in a single week for six months. He is enthusiastic about the act. Most managers are when they hear of business getters, but they can't book. They can only strut in and about the booking office LOOKING important.

"Day in and day out you watch for the bookers and by Saturday you're liable to be around an optician's joint counting numbers far and near. In short, they don't come. Too busy.

"And so it goes. If you have a company, you lay off for a week until you can try out for Mr. Whosis (another booker) and at a cut. And week in and week out if your actors can eat grass instead of meat and bread. If there's a benefit, boy, there's your chance. The bookers'll see you. Who in the world cares by this time whether they do or not. Ten to one they wouldn't know whether it was a business getter or not. Put them in a house as a training school for a period and if they haven't been ushers they've graduated from the position of office boy to a booker. Consequently their ideas follow a pattern laid out for them in training and trying to get them to deviate is like pulling hen's teeth. It is to laugh with other opposition houses taking the cream of vaudeville and vaudeville acts of every description and they sitting complacently by not realizing that their jobs are gradually but surely slipping away from them. They'll blame it on anything but themselves, but they're the babies to blame.

"It's all right to be a glutton for punishment provided that the punishment is delivered by an opponent more worthy than yourself, but to have it socked on thru sheer woeful ignorance of conditions about, is too much. I'll take the picture houses for mine and from one little producer whom the world knows little about, at least, as yet, that's my argument."

One would soon gather from the tone of the above spiel that someone was sore. However, there is a milder form of novelty sponsor who sets forth that the bookers will not take into consideration or go out of their way to handle a novelty not, strictly speaking, a "vaudeville" turn. They either have no eyes for it or they are afraid to take a chance, is the belief.

An old showman who has had more than one experience trying to sell novelties and who is still at it says there are still a few who can readily see the possibilities in an act that is not strictly vaudeville and as proof, advises producers to note how different is the attitude and appreciation of such men as Mike Shan, of Buffalo; Harry Jordan, of Philadelphia; E. F. Albee or Mark Luescher, when something different is brought to their attention.

"It is because these men are not what I call of the new school of 'jazz bookers,'" concluded the old showman.

Last week the first of the long-heralded presentations staged by John Murray Anderson arrived at the Rivoli, New York, now called a Publix house instead of a (Continued on page 17)

better than the average and make a decidedly entertaining act.

James Kelso and Belle De Monde followed in Paul Gerard Smith's new revue, *Thrifstics*, assisted by George and Margie Royce, Jack Thomas, Cliff Hayman, Camille Gailard, Violet Robbins and Curtis X. Vance. It is one of the finest things Smith has done, is beautifully staged, has great deal of laugh material and was received enthusiastically.

Paul Remos and Midgets were on fourth. The two young fellows with Remos make a great appearance, in the first place, and, in the second, are capable artistes. The perch stunt with one of the midgets on the top playing a xylophone arrangement and the other doing layout work has a tinge of the European about it, but provides for a fine close. A big round of applause was scored.

Nan Halperin followed in next-to-closing, presenting a historical song cycle in which she portrays the character of Lucretia Borgia, Italian empress who poisoned all her enemies; Madame Sans-Gene, the washerwoman in the time of Napoleon, and Catherine of Russia, whose love affairs have made interesting reading for countless thousands. The music and lyrics of the special songs in each characterization were written by William B. Friedlander, who has turned out a good job. The Catherine of Russia number is similar to one which Doris Keane did years ago in *The Czarina*. Miss Halperin, one of vaudeville's best actresses, was forced to take innumerable bows to incessant applause.

Dave Apollon, who brought the proceedings to a close, has added, since the writer saw him at the Hippodrome a few weeks ago, a stringed Filipino orchestra of six men which he leads. With the combination the show was stopped, and for the second of the encores taken the dancers in Apollon's offering kicked and twisted out a Charleston. Apollon has an extremely entertaining act, despite the fact he lacks the least vestige of personality. Ability in this instance counts, however. ROY CHARTIER.

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(Reviewed Friday Evening, January 1)

Zemeter and Devaro open with the usual routine on the bars, one working as a "rube", supplying some excellent comedy. The feature of the offering is the full swing, executed by the straight, in which he lands in a standing position on the center bar. There are also some back-end swings which get over nicely.

O'Brian and Buckley, a man and woman, both of whom are generously supplied with avoidrups, are also generously supplied with a sense of humor and the proverbial "fat man's good nature. They work in a pleasing manner that wins the audience from the start. The man didn't have to depend on his funny clothes for his laughs, altho the attire did help some. There is much good-natured fun in this act, and it is properly rewarded. In addition to the dialog, the pair prove themselves to be capable musicians, with their violin and cornet. Despite their obesity, they do some Irish reels that would shame some much younger dancers.

Three June Girls open with a song about taxis which is followed by a dance slightly better than the singing. The girls have their wardrobes on stage and proceed to change costumes in full stage. A novel but not particularly interesting way to save time. One of the trio supplies some dubious comedy by her style of walking about the stage. Another of the girls does a song which might have got across much better if she would not be so hesitant about opening her mouth a little more. The military dance by the three to the strains of the resurrected *Wooden Soldiers* piece had better be replaced by something more original, or at least more entertaining. Towards the end of the offering the girls do much better. The jumping-rope dance, a solo, got across to a big hand. The Charleston, in closing, also added merit to the act and brought it to a better finish than its opening warranted.

Wright and Detrich have a pleasing cycle of songs and know how to sell them. The man does most of the singing in the first part of the act, accompanied at the piano by the girl. His voice is rich and mellow and helps the duets considerably. The opening operatic selections, however, don't seem to please quite so well as the subsequent popular numbers. There is some dialog that helps ward off monotony, and the man has a helpful sense of humor. The girl's ukulele playing and song toward the close is the best-received part of the routine.

Nat Nazzaro, with Buck and Bubbles, closes the show with about as neat a turn

Last Half Reviews

Keith's Jefferson, N. Y.

(Reviewed Thursday Evening, Dec. 31)

John Alexander, Harry Wilson's trained gorilla, presented by Lillian Aurora, opened the show in a routine of tricks that included impersonations of Uncle Tom and Paderewski, roller skating, eating and considerable clowning. Wilson makes a brief speech by way of introducing John Alexander, and Miss Aurora puts him thru his paces. The act went over to a good hand. Reviewed in detail under New Turns.

Libby, Sparros and Company, in songs and dances, have the deuce spot. There are two men, a pianist and comedian, and one woman in the act. It opens with a street flirtation in one, and the act is finished in a ballet school in three. While neither the man nor the woman possesses a good voice, they manage to gather plenty of laughs with some practice before a balancing bar. The man acts as the pupil and wows 'em with his reactions to the training. They close with a Spanish dance out of which the man knocks much comedy. They had to take an encore, during which they did a "krazy kat" dance, a la *Aesop's Fables* characters, before a special drop. Jarvis and Harrison, man and woman, in comedy chatter before a special house-front drop, put over their stuff to good returns. A couple of songs and much humok about a stickup and an inheritance are the basis of the dialog.

Alexander Sisters, seven girls, featuring songs and dances, is one of the best revues of its kind we've seen in many a day. All seven members of the company are talented, the Alexander Sisters particularly, and sing and dance well. The offering is beautifully staged and costumed and gorgeously mounted. The revue is based on the "pay-the-fiddler" theme and is a clever conceit, admirably well sold. These seven shapely and comely maidens are just overloaded with ability. The act will be reviewed in detail under New Turns in an early issue. Suffice it to say it went over big. This act would click in the best of company.

Crafts and Sheehan, those two old favorites, with their nut comedy, singing and dancing, scored their usual hit here. The customers wouldn't let them off without an encore, so Crafts (or was it Sheehan?) got off a short but funny speech which seemed to satisfy them out front. The boys have a new trick or two and a few new gags. They handle their material well.

Leon Sulkus' Argentines, an eight-piece orchestra, with Faye and Morton, dance team, have an act that is quite a novelty. The orchestra is an excellent one and furnishes lots of good music during a 20-minute routine. The dancers are graceful and offer several dance numbers. The act had to take several bows before the customers would stop applauding. Reviewed in detail under New Turns.

Harry Hines, with his song and comedy monolog, pokes a lot of fun at the real estate boom in Florida in the next-to-closing spot to good returns.

The Erfords, three girls, present a nice aerial act on a revolving apparatus that is controlled by a bicyclelike arrangement which one of the girls pedals while the other two do their stuff. They brought a strong bill to a good close.

JACK F. MURRAY.

B. S. Moss Coliseum, New York

(Reviewed Thursday Evening, Dec. 31)

This theater, Moss' biggest and nicest house, did a turnover business at both the regular evening and the midnight shows, and a bill worthy of the patronage was on view. Not an act had to withdraw to the wings without the accompaniment of loud and raucous applause. Dave Apollon stopped the show, and Nan Halperin came close to it. The hands accorded the other acts were what are ordinarily referred to as outstanding.

Fred Galetti and Iola Kokin opened with their novelty offering featuring "Umtala", said to be the only dancing monkey in the business. The primate shakes a wicked foot in a special arrangement of a wooden-soldier number, but is much more entertaining in the barber-shop scene with the other monkey. Bryson and Jones, colored stppers, run up a nice hand in the deuce spot in a fast exhibition with the feet. They work in a capable manner, dance much

VAUDEVILLE VIEWS

SPEAKING of novelty attractions and "radical" producers, below is printed a complaint, somewhat in the nature of a swan song, sung by an act caterer who lets it be known that he is quitting the vaudeville field to see how easy the money may be had selling talent to the motion picture men.

The term "radical" is used because they who now believe in putting on extreme freak attractions, and booking folk who have been the recipients of newspaper notoriety are generally looked upon as being more or less crazy. This type of producer-promoter is of the opinion that the only way to put pep into the box-office receipts is to do as Oscar Hammerstein did at his Victoria.

If our complainant had his way he would go so far as to try and book the Alice Kip Rhinelanders, Harry Thaws and Jam the theater with the curious, morbid and otherwise. There are not a few however who well remember that some of the names that played the famous Victoria did right handsome flops to the liberal razing of the daily press. One in particular stands out in the memory of this writer—the act done by the young woman who was in a legal tangle with the late R. Hon. press manufacturer. She came on with a hoe over her shoulder and that patrons wanted more for their money than just to see what she looked like.

But to the producer bowing out of vaudeville, says he: "Tis to laugh. That is if you haven't invested your own money. I speak of vaudeville acts, the making of them and THE SELLING OF THEM. For argument's sake, say that you've had 10 or 15 years' experience in the business. In that time you have been forced to 'get business' with anything and everything someone else sent your theater. Say you went thru the grind, from assistant manager to manager, to road manager, to publicity, to exploitation and whatnot. You arrive—that is you arrive some place, no matter where—and from a logical viewpoint you assume that your boss knows his business or he would not have kept you. Charly does not run that long.

"Your angle is and always has been to 'get business'. You feel that to pay bills, one must get the money and getting the money means 'getting business'. There may be theories, there may be policies and there may be excellent service suggestions for the public. There may be elegant mansions dedicated as theaters and the ushers may stand as straight as an arrow and occasionally get you a seat without first having to be tipped. All these things are a part of the theater, perhaps a great part, but the important part to the man who owns it is getting the people in to pay just for those things. Then we have always believed that the most important part in the manipulation of a theater or theatrical enterprise is to obtain 'money-getting' entertainment. Perhaps we're all wrong. At times we have thought we were simply goofy.

"However, if you're ambitious and love to work, and honestly think you know something, just TRY, I said TRY. In event you flop you have an alibi, to sell the modern booker a money-getting act.

"First, you find an agent, who has about 40 to 50 acts on his books. You must explain the various angles to him, the business-getting possibilities, and it's ten to one he hasn't the slightest idea of what you are talking about, altho he'll 'yes' you to death. You don't ask for a route. That would be silly. You're quite willing to take a tryout, giving the booker an edge to prove your own statements. All right, the work is on and the agent who doesn't remember what you said five minutes after you left, starts out to get you an opening. If he thinks of it and mentions it casually to a booker, the latter ten to one is filled up for the next six months, but if you're fortunate and one act drops dead and it's 6 p.m. and he needs an act quick, you'll get a call.

"The call is for you to explain to the booker what it is all about, irrespective of the fact that the agent who is supposed to be selling it stands by and every Saturday must get his five per cent. Giving you a break and saying that you convince the booker, now prepare for the 'gilette'. No matter how honest you have been in stating your salary and expenses you'll get 'cut' whether they're careful barbers or not and you start out confident of winning all your arguments and statements. And why shouldn't you be happy, enthusiastic and confident. You're 'in' for a couple thousand, you had to sell your own act despite the agent, who expects and gets five per cent and you were out on your salary. Those facts are all conducive to a plain anarchist.

"Now we're open, generally believing that Anna Held would have been held a cheap chorus girl; nevertheless we're open. The agent who gets his five per cent agrees to have all the bookers out to look it over. Poor fellow, don't heap a load of curses on him. They do promise him and they do forget, but don't let's lose our 'go-getter' enthusiasm. Remember that old whizzer: 'If at first you don't succeed, be a sucker again.' All right, giving you a break in the argument, the engagement is on and day after day the business grows and grows and you're satisfied that your act is what you thought it was, a business getter. The manager, in fact, more than he has had in a single week for six months. He is enthusiastic about the act. Most managers are when they hear of business getters, but they can't book. They can only strut in and about the booking office LOOKING important.

"Day in and day out you watch for the bookers and by Saturday you're liable to be around an optician's joint counting numbers far and near. In short, they don't come. Too busy.

"And so it goes. If you have a company, you lay off for a week until you can try out for Mr. Whosis (another booker) and at a cut. And week in and week out if your actors can eat grass instead of meat and bread. If there's a benefit, boy, there's your chance. 'The bookers'll see you'. Who in the world cares by this time whether they do or not. Ten to one they wouldn't know whether it was a business getter or not. Put them in a house as a training school for a period and they would realize what brought business and what gradually drove business away. If they haven't been ushers they've graduated from the position of office boy to a booker. Consequently their ideas follow a pattern laid out for them in training and trying to get them to deviate is like pulling hen's teeth. It is to laugh with other opposition houses taking the cream of vaudeville and vaudeville acts of every description and they sitting complacently by not realizing that their jobs are gradually but surely slipping away from them. They'll blame it on anything but themselves, but they're the babies to blame.

"It's all right to be a glutton for punishment provided that the punishment is delivered by an opponent more worthy than yourself, but to have it socked on thru sheer woeful ignorance of conditions about, is too much. I'll take the picture houses for mine and from one little producer whom the world knows little about, at least, as yet, that's my argument."

One would soon gather from the tone of the above spiel that someone was sore. However, there is a milder form of novelty sponsor who sets forth that the bookers will not take into consideration or go out of their way to handle a novelty not, strictly speaking, a "vaudeville" turn. They either have no eye for it or they are afraid to take a chance, is the belief.

An old showman who has had more than one experience trying to sell novelties and who is still at it says there are still a few who can readily see the possibilities in an act that is not strictly vaudeville and as proof, advises producers to note how different is the attitude and appreciation of such men as Mike Shea, of Buffalo; Harry Jordan, of Philadelphia; E. F. Albee or Mark Luescher, when something different is brought to their attention.

"It is because these men are not what I call of the new school of 'jazz bookers.'" concluded the old showman.

Last week the first of the long-heralded presentations staged by John Murray Anderson arrived at the Rivoli, New York, now called a Publick house instead of a

(Continued on page 17)

better than the average and make a decidedly entertaining act.

James Keiso and Belle De Monde followed in Paul Gerard Smith's new revue, *Thrillies*, assisted by George and Margie Royce, Jack Thomas, Cliff Hayman, Camille Gallard, Violet Robbins and Curtis X. Vanse. It is one of the finest things Smith has done, is beautifully staged, has a great deal of laugh material and was received enthusiastically.

Paul Remos and Midgets were on fourth. The two young fellows with Remos make a great appearance, in the first place, and, in the second, are capable artists. The perch atop with one of the midgets on the top playing a xylophone arrangement and the other doing layout work has a tinge of the European about it, but provides for a fine close. A big round of applause was saved.

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Vaudeville Notes

THEODORE ROBERTS, "the old rough" of the movies, who was forced season before last to retire from vaudeville because of illness, plans resuming his big-time tour in the sketch, *The Man Higher Up*. He is now in California and will probably open on the Orpheum Time out there.

McLAUGHLIN and EVANS, presenting the act, *On a Little Side Street*, and recently seen in K-A houses, is opening the second half this week on the Loew Circuit at the American, New York. The act has played for Loew on several occasions.

LEW CANTOR, New York vaudeville producer and manager, is leaving for a vacation this week with which will be mixed the business of going to Chicago to arrange for bookings for one of his acts now in that territory.

DEL CHAIN and LOU ARCHER have split and the former is now doing the act with **ALLEN BRONSON**, first woman to appear in the turn, formerly done by **CHAIN and DON CARLAWAY** and before that by **CHAIN and EDIE NELSON**. **MISS BRONSON'S** last appearance in vaudeville was in an act with **CARLO and ANGELO**. Prior to that she appeared in support of **HAL SKELLY** in one of his offerings.

BABE SANDS, daughter of **GEORGIA SANDS** of the team of **HARMON and SANDS**, plans entering vaudeville shortly, having joined with **BOBBY HEATH** to do a two-act.

The **Anchor Trio**, well known in vaudeville from *Coast to Coast*, and which has been playing recently in the East, has been booked for a Western tour thru **JACK JOEY** of New York. The act opens in the Middle West next week.

JIMMIE ALLARD'S act which has been working on the Orpheum Circuit billed and known as *In Hawaii*, has had its name changed to *Hawaiian Satire*. It is a comparatively new offering headed by **ALLARD** and includes **PRINCESS KALAMO**, **FBI TERRY**, **JACK BARRETT** and the sister team of **BARD and WEIR**.

MYRTLE FISKE and GEORGE LLOYD, who recently formed a partnership and have prepared an act for their debut together entitled *Songs Plus*, are opening on the Loew Circuit the last half this week at the Victoria. **LLOYD** was formerly of the team of **LLOYD and ROSALIE**. The new act is being booked by **WILLIAM MACK**.

The **Three EDWARDS** have returned from Europe, where they toured in vaudeville for five months and are now playing in independent houses booked by **DOW**.

The **SUMMERS Duo** has been booked for a tour of the Pantages Circuit, opening this week at the Rivoli, Toledo. **EDWARD and DICK RILEY** negotiated the booking. The **SUMMERS** have been playing Keith-Albee and independent dates in and around New York of late.

JOHN GILBERT, film star, now making a picture on the West Coast, is due in New York next week to prepare for his vaudeville debut. **WILLIAM SKILLING**, who will sponsor him, announces.

JACK FLYNN, the veteran K-A and Orpheum agent, has laid down his little black book for the time being to recuperate from a recent nervous breakdown. He is resting at Atlantic City.

WILLA HOLT WAKEFIELD has returned to the Loew Circuit with her act of songs and character stories. She opened at the American, New York. The

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first hair this week, and is routed for the New York houses of the Loew chain.

GEORGE CHOOS, whose latest act put on by **BEKERT**, Russian impresario, and headed by this artiste, is due for the Palace, New York, soon has plans launched for the production of a new act on which work and casting will begin some time this month. It will be of the musical comedy type.

BELLE BAKER, who stepped out of vaudeville not long ago simultaneously with the announcement that she was to be featured soon in a new **FLORENZ ZIEGFELD** production, is back in the two-day for a brief spell until rehearsals of the new show begin. She is playing the **MOSS** houses in New York, having opened this week at the Franklin.

JOE DE WALD, a former manager of the old Colonial Theater in New York when the Keith Circuit had it, and associated in a similar capacity at the Alhambra, has been assigned as manager of the Poli Theater in New Haven, Conn. The house is booked from the fifth floor of the K-A. Vaudeville Exchange in New York.

EDWARD RILEY, of the Riley Brothers, New York independent agents, is mixing vacation with business on a trip that takes him first to Huntington, W. Va., then to Dayton, O., and finally to Springfield, O., where he intends visiting the Sun Booking Exchange with which they book a number of weeks or more.

MARGARET LAWRENCE and WALLACE EDDINGER, slated for the Palace, New York, for next week, have further postponed their vaudeville debut together, and there is some doubt as to whether they will do the act after all.

MIMI ROLLINS, who was formerly with **MALVIN FRANKLIN** in vaudeville, is now doing an act in which she is assisted by a pianist. It is billed as *A u d e v i l l e School* and opened the first half this week at the National, New York, for the Loew Circuit.

ALLEN STANLEY, formerly *The Phonograph Girl* but now *The Victoria Girl*, opened this week a tour of the Orpheum Circuit at Minneapolis. She returned recently from Europe where she spent the summer and before going out for the Orpheum tour worked a few dates in the East in Keith-Albee houses.

CHARLES WELLSH, formerly with the Special Promotion Department of the Keith-Albee Circuit, is now assistant manager at Keith's 81st Street Theater, New York, having succeeded A. F. Baker. **ROBERT HAWKINS** is the manager at the 81st Street.

ART ROGERS and AL GAMBLE in *Laughter and Learning* will soon complete their Middle-Western Keith Time and open on the Orpheum Circuit.

RALPH D. TOMPKINS, the one-legged dancer, has just completed a four weeks' engagement over the Poli Circuit. After a short rest in Bridgeport, Conn., he plans to take out a small show.

JOE LUSK, xylophonist, was on the program at the State Theater, Cleveland, O., last week.

Olcott and Polly Ann Split

New York, Jan. 4.—Charles Olcott and Polly Ann have split partnership and the former is now doing a new act with Edith May, playing Dayton and Louisville this week and coming into New York for a showing next week at the Fordham and Franklin. **Ralph Farnum** is booking the act. **Polly Ann's** plans are not known.

Police Band Vaude. Tour Falls Thru on Salary

New York, Jan. 4.—The Police Band of New York City under the direction of Lieutenant Wheeler, which gave a concert recently at the new Madison Square Garden, is understood to have been engaged to play at amusement parks next summer, opening in August. **James Dunedin** arranged for the route. The eyes of vaudeville were centered on the police band as a possibility for the two-a-day houses, but is said to have refused an engagement because of money. The band is made up of members of the Police Department and is under the direct supervision of Inspector General McKeenny.

Pat Casey May Become Sole Owner of New Jersey House

New York, Jan. 4.—Pat Casey, head of the Vaudeville Managers' Protective Association, may become sole owner of the Palace Theater, Red Bank, N. J., in which he has an interest as a result of the death last Tuesday of Michael McNulty, who built and managed the house. This season the house has been booked by the Keith-Albee Circuit, whereas formerly it was booked independently. The body of Mr. McNulty, who was about 58 years of age, was buried in Fall River, Mass., Saturday.

George Routed in New Act

New York, Jan. 4.—Edwin George, comedy juggler, working with a woman assistant, has been routed on the Orpheum Circuit. The act, hooked by **Edward S. Keller**, opened last week in Winnipeg. Recently George showed the offering, a new one, at the Coliseum Theater here and it was readily accepted by the Orpheum bookers.

Ralph Farnum in Miami

New York, Jan. 2.—Ralph G. Farnum, Keith-Albee booking agent, associated with the **Edward S. Keller** Office, left for Florida Saturday to be gone several weeks on a business and vacation trip. He went to Miami where he owns considerable real estate. While he is away **Bert Wisniew**, of the Keller Office, is attending to the booking of Farnum's acts.

Grange Not for Vaudeville

New York, Jan. 4.—The hope by the Hippodrome management that it could obtain for an engagement there the now famous football star "Red" Grange, was shattered last week when his business manager, **Charles C. Pyle**, announced Grange was not in a position to accept work in vaudeville. He begins work on the picture for which he was signed recently March 1.

Vaudeville Placements

New York, Jan. 4.—Robert Henry Hodge has engaged, thru the office of **Rycroft-Perrin**, **Ruth Jewell** to play the ingenue role in 4 P.M. recently vacated. **Miss Jewell** opens in the offering, handled by **Thos. J. Fitzpatrick**, this week.

Another vaudeville engagement thru **Rycroft-Perrin** is that of **Ben Wells**, juvenile, and **Charles Horn**, character, to support **Maude Fealy**, well-known stock star, in her new sketch, written by her, which has received bookings.

"Mellie" Dunham Held Over

New York, Jan. 4.—"Mellie" Dunham, the Henry Ford fiddler, now working on the Keith-Albee Circuit, has scored such a hit at Keith's, Boston, that he is being held over for his third week, causing his Hippodrome engagement here, scheduled for this week, to be set back until next.

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NEW TURNS AND RETURNS

Ernest Pollock and Company

in
Harry Holman's One-Act Comedy
Bulldog Sampson
CAST

John Sampson Ernest Pollock
Sarah Peggy Falge
Will Sampson Antony Stanford
Mae Kenyon Florence Crowley
Reviewed Wednesday matinee, December 30, at Loew's American Theater, New York. Style—Comedy playlet. Setting—Special office set, in full. Time—Eighteen minutes.

Ernest Pollock, well-known legit actor, who has always played hardboiled, virile parts, is called upon to add a touch of comedy to the grouchy role of John Sampson in Harry Holman's sketch, *Bulldog Sampson*, which he heads, and in the discharge of this requirement he reveals himself as a comedian of no little ability. His is a portrayal that none, we dare say, except perhaps Holman himself, could give of the central role in the popular vehicle. He is noisy intermittently in a harsh voice, easily disturbed by the things in any ordinary office that disturb people, and, on the other hand, laughprovoking in the comedy bits of the piece falling his way.

It is a difficult task to be both grouchy and funny, but, like the typical crab who in giving vent to his spleen often becomes funny, Pollock by occasional slips of the tongue lends the part of Bulldog Sampson a realistic and natural color. For an actor who has fought shy of comedy roles in the many Broadway productions in which he has essayed parts, and for which, in several instances, he was stage manager as well, he handles the comedy surprisingly well. When reviewed none of the laughs, missed fire, and there are a number in this vehicle to offset the tenacity of its action.

Pollock's supporting cast includes players with a marked degree of competence, who interpret their respective roles in a highly satisfactory manner. Peggy Falge looks and acts well the part of the proverbially stupid secretary, while Antony Stanford, a juvenile with a deal of personality, makes a good showing as the apparently ne'er-do-well son of Sampson, and Florence Crowley does capably as the girl with whom young Sampson is in love.

The matinee audience at the American, when reviewed, found the Holman sketch, as portrayed by Pollock and his company, high in their favor, applauding it generously on the finish and compelling Pollock to take several bows.

Among the Broadway productions in which Pollock has appeared are *Hell's Bells*, *East Is West* and *Abraham Lincoln*. He has also worked in motion pictures with Pearl White and other stars.
R. C.

Dare and Yates

Reviewed Monday afternoon, December 28, at B. F. Keith's Broadway Theater, New York. Style—Acrobatics. Setting—In one. Time—Seven minutes.

Two men of the relative proportions of Mutt and Jeff, shuffle on stage, apparently sore at one another, and before they leave they draw as many laughs as do the famous Bud Fisher characters.

Without so much as a single spoken word they go thru their routine, blundering and sprawling all over the stage, yet at the same presenting some nifty acrobatics. The purposeful crabbing of some of the numbers probably helps the act get over much better than straight acrobatics, no matter how good, would. Here is an act that blends the sense of humor with the sense of awe.

By far the best received of the offerings is the number in which the underman, lying on the floor, lifts the little fellow on his hands, rises to an erect position, then lowers him until he is again on the floor. This is done in a way that deviates from the usual, inasmuch as the underman makes a complete revolution before rising.
P. B.

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Edythe and Viola Walsh

Reviewed Wednesday matinee, December 30, at Loew's American Theater, New York. Style—Singing and harmony. Setting—In one. Time—Fourteen minutes.

With the exception of the introductory number in the routine offered by the winsome Walsh Sisters, their act has a touch of the big time about it. The opening itself, when the girls come out with a paper in their hands, indicating they are looking for a job and notice an ad in which a pair of singers are wanted for the American Theater, is novel, one must admit, but it detracts from the performance. For the small time the introduction is all right; for the better class houses, it is amateurish. On the number the girls wear light cloaks with high collars, which they doff later.

The voices of both the Walsh sisters are above the average and their harmony is excellent. With one of the girls accompanying at the piano, the other does a solo of *Roses of Picardy* in a competent manner, following with an imitation of Tetraxini in a coloratura number, sung in French. She does it very nicely. A published number with a special introduction into which the girls inject a deal of fine harmony brought for them, when reviewed, a tremendous hand, compelling an encore. Theirs was an uncommon hit for the deuce spot, in which they were cast when caught, and, on occasion, depending on the house they are playing, they can hold down a better position than this without difficulty.
R. C.

Le Quorne and De Long Co.

Reviewed at B. S. Moss' Regent Theater, New York. Style—Dancing. Setting—In stage (eyes). Time—Fifteen minutes.

Male pianist, mixed dance team and a girl comprise this competent company, which offers a high-class dance routine, songs and piano solos and accompaniments. The opening number was a beautiful waltz done by the team; their next number was a tango, and closing was the Charleston. Each of these numbers done by the team were perfect in execution and graceful to the queen's taste.

Between dances by the team the single girl did a Spanish dance and after that a song with a few Spanish steps between verses. She sang well and knows her stuff as to the dance end also.

The pianist displayed unusual technique and ability to select novel compositions, which he did as both solos and accompaniments. In fact the marvelous way in which he handled the accompaniments was an act in itself. While the offering moves swiftly, there is no undue haste, but on the contrary all four worked smoothly thruout. Offering has enough class to hold down a spot on most any big-time bill.
M. H. S.

Wille Bros.

Reviewed at B. F. Keith's Orpheum Theater, Brooklyn, N. Y. Style—Acrobatic work. Setting—Full stage and in two. Time—Five minutes.

A brief act that seems longer by virtue of the interest stimulated by nature of the stunts. It is a satisfactory opening act. The rising curtain reveals one of the brothers doing a hand-stand atop a long pole balanced on the forehead of the other.

The offering works into full stage, the underman continuing his skilful balancing only now the pole is supported by his shoulder. After some more of the usual routine of such acts the man closes with the brother working himself into a position perpendicular to the pole, his two feet flat against it. The movements and mannerisms at this point were too obviously for the purpose of impressing the audience with the difficulty of the feat.

All in all a neat turn to open a bill with. It might be mentioned that the costumes and settings are worthy of notice by other such performers.
P. B.

Browning and Bracken

Reviewed Wednesday matinee, December 30, at Loew's American Theater, New York. Style—Blackface. Setting—In one. Time—Fourteen minutes.

Browning and Bracken are a team of black-face comics of the cut-and-dried type so well known to vaudeville, who develop during their routine a large quota of laughs. They open with a line that Moran and Mack might not like. It has to do with the wheeze concerning the early bird that catches the worm, but is not dwell on at length. Outside of this gag their material is original and laughprovoking, well sold and nicely routined. The straight does a published number in the middle of the routine and in drawing up the finish a double is offered. The act in its entirety measures up to standard, entertaining all the way. It should fare well in vaudeville.
R. C.

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Antrim and Vale

Reviewed Tuesday evening, December 29, at the Republic Theater, Brooklyn, N. Y. Style—Songs and comedy. Setting—In one. Time—Eighteen minutes.

The act is still featuring the two special numbers by the male member of the team. His imitation of a phonograph record and the pussy-cat song, with the realistic simulation of the feline and the dog, get across to big hands.

But there seems to have been a misdirected effort to pep up the act with the result that this offering now resorts to sex-appeal stuff as brazenly and frankly as any act ever did. More's the pity, as there is some really fine material in the routine.

The act opens with the petite girl reaching up to post a letter, meanwhile displaying a lavish amount of rather extreme antics.

The man comes out, sees what he sees, and there ensues some of that cheap, ambiguous talk that is the earmark of the small-time act. Later in the act the girl does a song, the burden of which is "show a little more" and proceeds to illustrate it by nonchalantly disrobing on the stage.

At a timely moment the lights go out, and when they are switched on again the girl is dressed in a becoming costume à la Peter Pan. There follows some more singing which is good enough to compensate for the listless and lengthy talk.

P. B.

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Charlotte

Assisted by CURT NEUMAN

Reviewed Monday matinee, December 28, at the Hippodrome, New York. Style—Ice skating. Setting—Special, in full stage. Time—Ten minutes.

For more than a month the Hippodrome has grabbed off space on the return of Charlotte to this house in her ice-skating act, raving untold raves over her prowess on the steel blades. It was not all in vain, but a good deal was, for Charlotte is no one over whom any vaudeville patron will go in ecstasy, one can bank on that. Whatever success she gains during her engagement here now is mostly as a result of her past achievements and the tradition of the old Hippodrome where she formerly appeared.

But as the ice skater now, she is not any better but rather inferior in ability to other skaters who when appearing in vaudeville get little benefit of publicity and are awarded the opening spots. Charlotte closed the show, when reviewed, which was not the position that should have been given her in view of her being headlined. The hour was late when she went on at the Monday matinee show and she had to speed things up to keep the folks from leaving their seats.

There is no doubt that Charlotte skates well, but she is not an outstanding talent, and, worst of all, she lacks grace in her work. Grace and skating go together if anything does. Curt Neuman, billed as a European ice skater and hockey expert, appears to be more agile in his skating than Charlotte. He has a good bit in which he jumps over banners the jump being about six or more feet.

In addition to Neuman, Charlotte is assisted by two girls, unbilled. The offering opens with a winter scene with a brief bit of skating, then goes to a setting with a background representing the Latin quarter of Paris. The girls do a brief apache bit and are followed by Charlotte and Neuman in the popular dance of this name. It is well done, but no better than others in the two-act, have done and are doing it on the skates, both rollers and ice. Following, Neuman has his specialty, then Charlotte has hers and the finale takes place, with a backdrop representing the rising of the sun. The Charlotte offering has been well staged, and placed earlier in the program might have received a better reception than it did at the Monday afternoon show, when caught.

R. C.

Jimmy Morgan Revue

—and— LYLE LA-PINE

Reviewed Monday matinee, December 28, at the Hippodrome, New York. Style—Revue with band. Setting—Special, in full stage. Time—Twenty-seven minutes.

Outside of the fact that the Jimmy Morgan Revue satisfies on the whole, a notable feature is the tap dancing of Hazel Shelly, English stepper, who has just come from this side of the pond to challenge to a championship contest Ida May Chadwick and other hoofers specializing in tap work. The challenge has already been issued and it's a bet the girl from Britain will run any of our American tap dancers hot if not warm. A surprising thing in connection with Miss Shelly's appearance at the Hippodrome in the Morgan revue was that except for a brief note in the program no one was any the wiser concerning who she was, but she is one specialty, when reviewed, and put herself across so convincingly that more should be allowed. Her performance was much better than either of the two high-kick and acrobatic specialties offered by the Cardell Sisters, the these good-looking young women scored with ease, when reviewed, in both numbers.

In addition to the Cardell girls and Miss Shelly, the Morgan Revue has in its personnel Jimmy Morgan and a band of 10 men; Lyle La-Pine, a singing comedian; Boots McKenna, Charleston dancer, and a young fellow, unbilled, who does eccentric dancing. The members of the offering are seated at tables, as in a cabaret, and the performance is similar after a fashion to the old floor show. When reviewed the Hippodrome girls dressed the scene up further with their presence.

Morgan's Band is quite above the average, carries two pianos and in a number featuring the organ, only for which Morgan played one of the pianos. It drew a deservedly good hand when reviewed. La-Pine, the comic of the outfit, added not a little diversion to the proceedings with several aptly rendered songs, the unbilled chap doing the eccentric dance got across without difficulty with a batch of trick stunts. Miss McKenna stirred some enthusiasm with her Charleston number and the Cardell Sisters carried the fare considerably with their dance specialties. Miss Shelly it was who captured the most attention. She is graceful in her tap work, agile as agile can be and makes a decidedly nice appearance. In view of her ability, she deserves another solo and most certainly more prominent billing.

R. C.

John Alexander

Presented by Harry Wilson

Reviewed Thursday evening, December 31, at Moss Jefferson Theater, New York. Style—Three gorilla. Setting—In one and three. Time—Thirteen minutes.

John Alexander, Harry Wilson's trained gorilla, worked in the side show on the Ringling Bros. and Barnum & Bailey Combined Shows this past season. He has been appearing here and there in outlying houses the past few weeks.

Wilson opens the act in one, with a woman leading John Alexander on, Wilson making an introductory speech in which he brings up the Dayton trial and the Darwinian theory. When reviewed it was enough to be interesting, Wilson being showman enough not to become boresome. Then the front curtain goes up and the act continues in "three", the woman putting the gorilla, who wears evening clothes, thru his routine of tricks, with Wilson assisting.

John Alexander gives an imitation of Uncle Tom and one at the piano of Paderewski, following this with the business of eating a meal, finishing up with skating. After this he does some roller skating.

When reviewed the offering certainly went over with a bang. Wilson has a wonderful gorilla in John Alexander and has him very well trained. The act is quite novel and is chockfull of laughs. It can hold its own on the early part of any bill.

J. F. M.

"The Rene Revue"

Reviewed at Proctor's 125th Street Theater, New York. Style—Revue novelty. Setting—Special, in full. Time—Eleven minutes.

The Rene Revue, headed by Cavalier Rene Valerios, operatic tenor, who has sung in "Crance and Italy and was in the Schubert production of Beethoven's Dream some years ago, ought to develop into a reasonably adequate offering for the neighborhood houses at least with the improvement that comes with more work. When reviewed it was wet stiff and new, moving along a bit awkwardly and not as fast as it should.

There are four people in Valerios's support, Ida and Nellie Sisters, a male dancer and a pianist. Valerios has a much better than average dramatic tenor voice and with a better cultivation of style of delivery to suit vaudeville's demands, he should find himself a popular entertainer. He offers among other numbers "Solo Mio" and "See Rio", both aptly rendered. Valerios's stage presence, when reviewed, was not easy, but he makes a good appearance and in time will find himself more at home before variety audiences.

Trini in his support punctuates the routine with dancing specialties, but is not above average; if anything, below it. The male hooper, however, who is understood to have been at one time with Eddie Leonard, is an able stepper and his hard-shod and tap dancing gets across in great style. The pianist acquits himself creditably behind the ivories.

R. C.

Trini

Assisted by the South American Troubadours, with Alberto de Lina and Chas. Schenck.

Reviewed Monday matinee, at the Palace Theater, New York. Style—Spanish songs and dance. Setting—Full stage, special. Time—Twenty-five minutes.

This Spanish beauty returns with an entirely new routine, tastefully done, colorful and with much flash value. Outside of that the straight talent as to singing, dancing or musical is nothing extraordinary. As to its actual effectiveness it is not so strong as the former vehicle which had a better cast. However, those who did not see the other will probably miss nothing when they see this one, but those who did see the old act will surely miss the sonorous strains of the seven-piece marimba band, the masterful tango of the male dancer assisting Trini and the more punchy routine offered by Trini herself. The cause may be that another dancer is doing the former Trini routine.

To be sure this offering has more novelty than its make-up such as a gypsy apache scene with the usual wagon in the background and the dance being along the same lines as the apache she offered in the past. This one is not near so melodramatic as the old version, wherein she apparently jumped into the river after killing her lover. The gypsy stuff has been done by a number of the Russian type of revues and consequently loses novelty and is commonplace.

What greatly redeems the act is the lavishly display of money used in the production and black eyes are used for background with the staircase for further impressiveness, while Trini appears in gorgeous white costume. These things make it good stuff for not a few of the regular patrons.

The four-piece string orchestra used the obvious type of musical selections and did not seem to be playing any better than the average pick-up orchestra. The tenor has a pleasing voice, sings well and

(Continued on page 23)

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Land O' Melody

By GEORGE D. LOTTMAN
(Communications to 1560 Broadway, New York, N. Y.)

Music House Signs Lange for Two Years

Shapiro, Bernstein & Co., Inc., Conclude Important Deal With Famous Arranger

New York, Jan. 2.—Close on the heels of the procession that laid the old year to rest came the announcement from Shapiro, Bernstein & Company, Inc., that they had succeeded in consummating what will unquestionably prove to be one of the outstanding coups of the decade by signing Arthur Lange, America's greatest dance arranger, to a two-year contract.

The arrangement provides for Lange's exclusive services for that term, at a salary which will total \$50,000 for the period. Lange's own concern, Arthur Lange, Inc., is not affected by the deal, and will continue to function as publishers and selling agents of the Lange series of jazz-symphonic classics. The firm has not exactly prospered since its inception, some months back, due to an unusually heavy overhead, it is believed that sooner or later it will prove a veritable gold mine for its promoters.

By obtaining the master arranger's exclusive services, Louis Bernstein, president of Shapiro, Bernstein & Company, Inc., again justifies his right to be termed the shrewdest and most sagacious of all music men. Lange's services have been in great demand for a year; a West Coast publisher is reported to have offered him \$1,000 for two arrangements recently, which he is said to have declined due to the pressure of previously accepted manuscripts. Arthur Lange arrangements are credited with having put over many tunes that would have otherwise flopped disastrously, and his decision to operate exclusively for Shapiro-Bernstein is quite a blow to the rest of the industry, which has profited much by his efforts.

Coincident with the announcement of the Lange deal, the "House of Bananas", thru its orchestra head, Abe Holtzman, announces a new orchestra club, with \$10 the fee for yearly membership. The club guarantees it members 50 Arthur Lange arrangements yearly, which means that every song produced by the S.-B. firm will be scored by Lange. Shapiro-Bernstein's orchestration fee list also becomes a thing of the past as

Santa Good to Music Men

In most cases Santa was very nice to the lads on Melody Mart last week. In a few rare instances he passed some by without the proverbial tumble, but in general the boy made good.

Probably the biggest present he left was a check for \$10,000, made out to the professional manager of one of the leading music-publishing firms. The secretary of the head of another firm received a brand-new \$1,000 bill, with each employee on the staff getting a bonus equal to two months' salary.

The only ones left in the cold were the songwriters, but inasmuch as the American Society of Composers, Authors and Publishers distributed its quarterly royalty checks a few days before Christmas, things didn't look quite so black after all.

a result of the acquisition of the arranging ace. In the future, an announcement from the firm has it, positively no orchestrations will be distributed gratis to anyone.

Lange was the first to bring arrangements out of the "\$25 per" class, thus performing an invaluable service for the rest of his colleagues. Recently he has been asking, and getting, an high as \$200 per arrangement, and even at that figure it was necessary to have an "in" to get quick (within a month) service.

FRANK CLARK TO PUBLISH

New York, Jan. 2.—Frank Clark, who was much ballyhooed some months ago when he came to New York to succeed Joe Hiller as professional manager for Watson, Berlin & Snyder, has resigned from that concern and will shortly enter the music-publishing business in New York "on his own".

An air of secrecy attended Clark's exit, with nobody willing to offer an explanation for the sudden rupture. It will be recalled that heaven sent Clark to the Watson firm last summer when that concern was literally "starving for a hit". From nowhere the demon Chicagoan plucked *Brown Eyes, Why Are You Blue?*, putting the song over for an immediate and a sensational hit. A high-pressure professional man, Clark is one of the best liked of the local music gentry and everybody's wondering what happened.

Melody Mart Notes

According to a report from Irving Berlin, Inc., Berlin himself has signed with

Indians Didn't Sing Their Love

The Indian was a magnificent lover. His songs were gifts from the spirits. But the red man considered songs of love bad form, which is one of the reasons why few people stay to the end of a concert of Indian music.

The foregoing are some of the observations, summed up, of Frances Densmore, who has been recording Indian music for the Bureau of American Ethnology and who writes on the subject in the current *American Mercury*.

Miss Densmore continues: "In the old days the question was not the quality of the singer's voice, but whether he could bring ruin by his singing, make the crops grow or cure the sick. Indians had no popular music. They do not mention bananas in their songs." Miss Densmore doesn't say, but we wonder what would have happened to a feathered warrior in the old days who'd try to offer *Yes, Sir, That's My Baby*, for instance. And what his scalp would bring at public auction.

a leading recording company to "can" some of the songs from his latest musical hit, *The Cocoanuts*. Berlin, it is said, will sing the numbers himself to the accompaniment of an orchestra.

Just a Cottage Small by a Waterfall was one of the songs offered by John McCormack on New Year's night over WJZ, when he sang for radio fans thru the courtesy of the Victor Talking Machine Company. Just a Cottage Small is published by Harms, Inc.

The Stan Greisen Music Company, of Chicago, has placed on sale copies of a song entitled *I Will Always Love You*, with words and music by Stan Greisen.

Eddie Elkins and His Merry Melody Gang featured at the redecorated Rivoli Theater on Broadway, played *Moonlight and Roses*, the Villa Moret hit, in his first program at that famous movie house.

Joseph Littau, who directs the house orchestra, offered *Just a Little Drink*, another Villa Moret publication.

Speaking of Villa Moret as we were a moment ago, Pete Pickem, this department's pet prognosticator, picks *Fanny* the Frisco publishing firm's current waltz offering, as one of the potential hits of the new season. Pete wants us to say for him, incidentally, that thus far his forecasts have been 100 per cent correct.

G. J. Chiarotino is the writer of a ballad called *In That Cottage by the* (Continued on page 31)

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The manager of a prominent New York hostelry in the market for a good "name" band, received the following special-delivery letter from a leader in Duluth the other day: "Wire at once how much you'll pay for an eight-piece combination that played the Minnesota State Fair last season and just finished three solid weeks in vaudeville. Here is a chance for you to get a good band that will work at a low figure, for the publicity. Have beautiful colored three-sheets that we'll send on if you say the word. An enclosing program from Minnesota State Fair, which lists our name." It's just that sort of spirit and optimism that keeps the orchestra business alive and healthy.

Publishers Tighten on Free Orchestration Parts

Cash Registers Appear on B. and O. Counters and Royalties Paid to Writers

New York, Jan. 2.—The decision of several of New York's leading music publishers to abolish free orchestrations with the beginning of the new year has created no little adverse comment, particularly from leaders in outlying sections of the country. It is difficult to convince heads of smaller combinations that the rule is general, and that none of the larger orchestras is an exception. A large publishing firm's orchestra manager showed the writer last week checks from some of the most prominent orchestra leaders in the country, accompanied by application blanks for orchestra club membership.

"The big leader," he added, "doesn't complain when a rule like this goes into effect. He realizes that, to hold his prestige, he's got to play the hits the public wants, and if the publisher decides to discontinue the promiscuous giving away of these hits the leader understands that there's a mighty good motive. "Of course," he continued, "many will exhibit resentment at the publishers' 1926 attitude in regard to orchestrations. There's bound to be a bit of ill-feeling. But it will wear off, and when it does the new order of things will make it better for everybody concerned."

One of the biggest firms on Melody Mart, which in the past gave orchestrations freely to whomsoever might request them, exhibited a cash register on its orchestra counter this week to show that its decision to discontinue the free list entirely was going to be enforced. Incidentally, two of the largest concerns are now paying royalties to writers on orchestrations.

Ross Reynolds Tours Ohio

Akron, O., Jan. 2.—Ross Reynolds and His Chicago Orchestra open an Ohio tour at East Market Gardens here January 4, moving on to Canton the week following for an engagement at Grand O' Dance. From there dates will be played at Madison Gardens, Toledo, and other Ohio ballrooms.

Rene Parker in Miami

Miami, Fla., Jan. 2.—The featured attractions at the Kit Kat Club, Miami Beach's nightclub cabaret, includes Rene Parker, former musical comedy star, and Sedano and Tamania, dancers.

Cabaret at Daytona Beach

Daytona Beach, Fla., Jan. 2.—Chateau Lido, \$200,000 cabaret on the Halifax River here, opened New Year's Eve, with Irving Aronson's Commander Orchestra furnishing the dance music.

Janssen Returns From Abroad

New York, Jan. 2.—August Janssen, head of the Hofbrau Corporation, returned to New York this week from a four-month tour of Europe. While abroad, Mr. Janssen signed several vaudeville and cabaret turns for his mid-town Hofbrau.

What the Band Needed

If all the gags pulled on Broadway every year were placed end to end, well, there'd be enough laughs to keep 1,647 vaudeville acts working 50 weeks a year. The latest laugh-provoker is at the expense of a certain well-known Broadway orchestra leader, whose red section is a lamentably weak one. They are saying of this "maestro" that his band, too good, has no "sax" appeal!

Orchestra and Cabaret

By GEORGE D. LOTTMAN (Communications to 1560 Broadway, New York, N. Y.)

Kahn Signs Miff Mole

New York, Jan. 2.—Roger Wolfe Kahn booked another college prom this week when he signed with the Georgetown University committee to bring his band to Washington on January 29 for the annual Georgetown Junior Prom. On the following night, the 30th, the band will offer a special concert and dance program at the Wardman Park Hotel.

Kahn has signed Miff Mole, trombonist, at present with Ross Gorman, to go with his orchestra next week, succeeding "Chuck" Campbell, his present trombonist. Eddie Lange will also go with Kahn's Biltmore Band as banjoist.

Ignatz Follows Ted Lewis

New York, Jan. 2.—Ignatz and His Orchestra, with a new revue, opened Tuesday night at the Parody Club, succeeding Ted Lewis' Band and the Jack Heislervue. Featured in the new show at Jim Redmond's Club are Larry Rose, vaudeville comic; Eddie Cox, Horetta McDermott, Georgie Raft, the Harrington Sisters and Alice Lawlor.

Peabody Leaves for Florida

New York, Jan. 2.—Eddie Peabody's Orchestra has left for Miami to begin a six weeks' engagement at the Club Lido, which will be followed by eight weeks at the Miami Beach Casino. At the expiration of its Florida engagement the band leaves for San Francisco, where it opens for Jack Partington at the Granada Theater.

Billy Arnold Revue At New Biltmore Club

Newark, N. J., Jan. 2.—The Biltmore Club, in the basement of the New Mosque Building, opened New Year's Eve with a revue staged by Billy Arnold. The Biltmore Orchestra, formerly the Saxi Holtzworth Band, is furnishing the dance music.

Tex Guinan Again on Broadway

New York, Jan. 2.—Texas Guinan's 300 Club, with Miss Guinan and her gang, including Georgie Raft, Charleston dancer, opened Wednesday night. The West 54th street place was purchased last week by the famous "Tex" and her partner-in-paddock, Larry Fay.

Charlot's Rendezvous Opens

New York, Jan. 2.—Charlot's Rendezvous opened this week on West 45th street with Jack Buchanan, Beatrice Lillie and Gertrude Lawrence, of Charlot's Revue, featured. The opening was one of the most auspicious in local night-club history.

Rolfe at Roseland

New York, Jan. 2.—The B. A. Rolfe Orchestra is at Roseland for a week, doubling in vaudeville where he is showing at local Fox houses, splitting the week between the City and Audubon. Southern engagements are to follow.

Isham Jones at Tampa With Elaborate Show

Tampa, Fla., Jan. 2.—Isham Jones and His Orchestra just back from a successful engagement at the Kit Kat, London, opened at the exclusive Davis Islands County Club December 28. An elaborate show is also offered at that place, which was built and is operated by D. P. Davis, millionaire real operator. Among the other entertainers at the Davis Club, which is said to have cost \$225,000 to construct, are Emma Haig, Billy Holbrook, Maison and Stuart, Leo Beers, who officiates as master-of-ceremonies, and a large "beauty chorus".

Sylvano Big Hit

Chicago, Dec. 31.—Frank Sylvano, young Italian lyric tenor, is making a big hit at Guyon's Paradise Ballroom by his singing of O Sole Mio and similar operatic selections. Mr. Sylvano sings thru a megaphone and by using the modern dance rhythms makes a singing fox-trot out of his operatic offerings. This singer, who happens to be Chicago born and bred, has already made several Brunswick records and is also known for his recent Cleveland broadcasting.

Jack Denny Set for Summer

New York, Jan. 2.—Jack Denny's Orchestra, at the Frivolity Club, will play a return engagement next summer at the Babcock Lake (N. Y.) Casino, opening at that place on Decoration Day. They will appear at the resort under the management of George West, who, with Denny, recently purchased the Frivolity Club, and who is the owner of the Babcock Lake Casino.

Padlocks Continue

New York, Jan. 2.—The padlock lads continue breaking hearts along Broadway, and points north, east, south and west. This week padlock proceedings against 13 establishments alleged to have violated the law were filed in the Brooklyn Federal Court. Ten of the places are in Brooklyn, two in Queens and one at Great Neck, L. I.

Lt. Ferdinando's Orchestra Sails for Florida Shores

New York, Jan. 2.—Lt. Felix Ferdinando's Havana Orchestra sails Monday morning on the S. S. Alexander for Miami, to open on January 11 on the S. S. Prince Valdemar, a barking tent that has been converted into a restaurant and supper club.

Dave Meyerhoff Returns To Albany Hotel Stand

Albany, N. Y., Jan. 2.—Dave Meyerhoff and His Orchestra returned to their old stand at the Hotel Ten Eyck here on New Year's Eve. Meyerhoff has been touring vaudeville, playing also an engagement at the Knickerbocker Grill, New York.

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Born, this week, to Mr. and Mrs. Symphony Orchestra, a Violinette. The new instrument is the invention of a prominent business man of Oakland, Calif., and is designed to fill the harmonic gap said to exist in symphonic orchestration. The instrument looks like a miniature violin, which, in fact, is what it is. It is 10 inches long, with only three strings instead of the usual four. It's getting tougher every day for the lads whose claim to fame is that they play every instrument in the orchestra.

Orchestra Reviews

George Olsen and His Hotel Pennsylvania Music

(At the Hotel Pennsylvania, New York) "Mr. Olsen and His Orchestra have made a distinct advance in dance music. His arrangements for a 'noiseless orchestra' (designed to furnish volume but keep the music soft) are pointing the way to better jazz."

So reads the legend on a table card next to the usual concert announcement on the tables at the Pennsylvania Grill, and it's a case of either taking it or leaving it. If you've seen and heard the Olsen ensemble in Sunny, Dillingham's and New York's biggest musical hit, you'll take it, as it is. But if your musical tastes demand the ultimate in rhythm and tonation you'll read that line again, and say, with a perplexed mien, "I wonder."

Olsen is a showman. So are they all, every Olsenite in the combination showmen. What's more, the few numbers that have been "worked up" are rendered faultlessly, and when the lads sing and exhibit the old personality you know immediately why those smart Statter lads announce Olsen's connection as a permanent one.

But if an exhausted reviewer can be pardoned an observation after a hectic week of "cab" openings, he'd like to use up about an ounce of inky type to call smiling George's attention to his conducting. If one MUST conduct for a living, is this tired scribe's contention, why not observe at least the cardinal principles of the art? Olsen's habit of conducting on the up-beat, a la the genial Ray Miller, is as wrong as it is amusing. True, the Olsen outfit is playing to even bigger crowds than ever here, and the patrons all love the beaming "maestro", but the less George can do to be a bit more tidy in his offering...

Harsh, are we? Well, we don't mean to be. Olsen is a likable lad, and deserves every bit of success he's having, and the boy is having plenty. George will read this notice and smile, and if he takes it seriously he'll net a cool million the next twelvemonth.

A relief band substitutes for the Olsen organization when it leaves at eight.

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for the theater. This bunch does nicely without a leader, and is a worthy "second band". GEEDDE.

Les Stevens and His Orchestra (At the Lotus Gardens, New York) Caught at the opening of this new "hoofing" pavilion, the boys were a bit nervous, altho, of course, they'll probably work out as a neat ensemble before the week is over. The Les Stevens Orchestra last "showed" at Warners' Theater (then the Picoadilly) where it enjoyed a successful four-week engagement.

Lotus Gardens won't offer any stiff opposition to Roseland, Arcadia or the Cinderella. Main street's ace ballrooms. The new dance hall is on the first floor of the Churchill Building, and there is no attempt toward the pretentious here.

O. K. on rhythm, the most important requisite of a dance-hall combination, for the band. No doubt the present policy of continuous dancing, with but one band, will wear out the lads considerably, altho, with some bands we could mention, this sort of grind has proved beneficial.

The musicians, in the Stevens group are like-looking, and their respective abilities, tho not phenomenal, are "right" for this place. Stevens manipulates all reads, and sings pleasantly. Ed Cuniff pianos, vocals and arranges, altho for one admission. The rest of the lineup goes something like this:

Charles Fike, all reads; Ralph Doty, banjo; Lionel Knight, drums; Bob Tinsley, bass; Mat Calton, trombone; G. G. Mendello, trumpet. Calton is the most efficient music-maker in the assembly.

Stevens had a contract with Warners while at the Lotus Gardens he's restricted to eight—another condition, to which he'll have to adjust himself. Too bad we had to catch this bunch at the opening. But we'll look in again, at a later date. G. D. L.

Bob Pacelli's Orchestra Engaged for Columbia Hall

Chicago, Dec. 31.—Bob Pacelli, 15 years ago a Chicago newsboy, and formerly a member of The Chicago American Boys' Band, now has his own orchestra and has signed a contract to appear at McGuire's Columbia Hall for a year.

"Wealthy" Band Opens Broadway Engagement

New York, Jan. 2.—An orchestra known as the Eight Million Brothers has opened at the Times Square Gardens, a Broadway dance hall. The boys, whose family name is Krushinski, are really brothers, ranging in age from 17 to 35 years.

"The Southerners" in Ark.

Hot Springs, Ark., Jan. 2.—The Southerners' orchestra, under the direction of H. Schwink, have started a five-month engagement at the Majestic Hotel, this city.

Chicago Note

Vanity Fair announces the return of Myrtle Lansing on its program of entertainers. Her impersonations and singing of popular airs has drawn to her a sound following.

New Turns and Returns (Continued from page 20)

does the best he can with the puerile numbers he has to dispose of between dances. The dancer assisting Trini is but fair and of the type that seems more concerned with keeping his face in the spotlight than leading into the dances in an aggressive manner. This act may be set and of course won't worry about its route; nevertheless there is much room for the placing of a definite punch somewhere in the routine on the talent end of it. Some audiences do care if Trini is billed as the "Hispano-American Beauty Star". She's the Raquel Meller as yet. M. H. S.

George W. Moore

Reviewed Tuesday evening, December 29, at the Republic Theater, Brooklyn, N. Y. Style—Juggling. Setting—Full stage. Time—Ten minutes.

Here is a deft juggler who is aided in getting his act across by a fine sense of showmanship. His routine includes a good deal of straight juggling with various objects ranging from Indian clubs to kitchen utensils.

Altho the legitimate juggling gets across to a nice band, nevertheless it is the comedy in the act that wins the offering. The biggest plaudits are given to this burlesque juggling that attests to his sense of showmanship, for he certainly gets the most out of his comedy numbers. There is also a certain warm and friendly spirit about the manner in which he works which wins him not a little. He seems to take much pleasure in his performing and plays directly to his audience. Altogether, an ideal act for the family-time houses. P. B.

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"Oh, Gabby" Reviewed at Proctor's 125th Street Theater, New York. Style—Miniature musical comedy. Setting—Several scenes, in full stage. Time—Twenty-four minutes. Two improvements of vast importance might be made in this act, possibly three. First, the title is meaningless and puerile, sounding like the name of a third-rate song. Second, the plot of the offering is not made very clear, and, third, the running time might be cut to advantage since it is the things that are short and snappily served that leave the longest and snappiest impression. Notwithstanding these, however, the act shapes up as a neat flash for the neighborhood houses for which it apparently has been produced. It fills that happy medium between small and big time and with the changes here and there that come with more work, it ought to stand out as a highly desirable vehicle for the family stands.

There are five people in the offering, three men and two women, all of whom give fair to middlin' performances. Outstanding is one of the men who specializes in a drunk characterization and among other things puts over a dance specialty in a truly sure-fire order. On this number he gained an enthusiastic hand, when reviewed.

The plot of the revue concerns the return to Broadway after several years retirement of one of its former bright lights, who apparently notices a great change in the big city. Instead of playing the part of the neighborhood house actress, she assumes an air of rural innocence, and in a scene with a theatrical manager (it is a cabaret set) the latter attempts to ingratiate himself into her confidence by holding out promises of success to her. Here it revealed she's wise to the game. The plot, incidentally, seems to have been developed in a careless manner, and improvement in the exposition of the story would help to make the offering a more enjoyable one from this standpoint. The singing by the leading lady and others passes muster. R. C.

"Going Straight" Reviewed Tuesday evening, December 29, at the Republic Theater, Brooklyn, N. Y. Style—Comedy sketch. Setting—In two, full stage. Time—Sixteen minutes. Not a very original sketch, this. But it is satisfactory for the neighborhood houses. The plot is the old one about the two boys just out of jail who arrive in a jerkwater town, decide to rob the local bank, meet two pretty girls, and ultimately decide to "go straight".

The act is got across in better style than usual, which is due primarily to the efforts of one of the two men, who gives a realistic and quite convincing interpretation of the role of the hard-boiled yegg just released from sing sing. There are a great many wise cracks, some of the ones customarily made under similar circumstances in other such acts and others that are novel and funny.

The two girls look pretty, but at times seem little more than adornment for the act, as they seem to be miles away from the proceedings on the stage. If they tried a little more, they would give more convincing and interesting performances—but first, they must themselves be interested in their parts. Their singing is pleasing thruout, altho slightly lacking in volume. P. B.

"Alma Mater Mary" Reviewed at B. F. Keith's Orpheum Theater, Brooklyn, N. Y. Style—Song and dance revue. Setting—In one, full stage, special. Time—Eighteen minutes. Here is yet another of those revues in which three rivals compete for the girl's affection, seeking to win her by song or deed. Nevertheless, this particular offering has the advantage of a novel setting. The act opens in one in front of a drop representing a college campus. Two of the boys have been graduated, one as a lawyer, the other as a doctor. The third, who plays a "sap", has flunked out. The girl—Alma Mater Mary—is to choose her beau from the three.

The girl's dancing is the feature of the act. But there is another girl in the cast who contributes some excellent high kicks that get over with a bang. The support of the boys is adequate and their singing is pleasing. The girl's dance with the "sap" is especially well sold.

The plot takes a novel turn and provides additional amusement. The "sap" does some neat double crossing, and in the end wins Mary. The closing Charleston is as good as any in other revues but no better. Except for one first drop the setting is unusually pleasing. The dancing and plot carry the act nicely. P. B.

"Merry Christmas" Reviewed Tuesday evening, December 29, at the Republic Theater, Brooklyn, N. Y. Style—Tabloid. Setting—In one, full stage, special. Time—Sixty-five minutes. This is the second tabloid to be presented in the newly inaugurated policy at this Small-Strausberg house. And judging from the reaction of the audience, this innovation seems to have become immediately popular. This second tab is even better than the first, the Chic Chic Revue, presented the previous week.

The cast is composed of 10 chorus girls, most of them fair to look upon; two male and two female principals, two comedians, and two young boys who present some fast dancing between numbers that would not be amiss even on Broadway.

The opening number is about the most lavish in the tab. The scene is set in heaven, there are stereopticon angels flying over the front drop, and later, upon the eye, there is a girl seated on the moon and the chorus completes the principal girl's work as a talking doll and there is plenty of comedy sprinkled thru the offering.

The comedy, for the most part, is supplied by two comics, the little Hebrew character getting quite a number of laughs—all deserved. His "bologna" song, the theme of which is not particularly clever, nevertheless got across to a big hand at this house.

The other numbers that got across unusually well were the "vampire" scene, in which a devil, the vamp and the two comedians figure; the Hula dances, and the "doll" number in which one of the principal girls works as a talking doll and is accorded excellent co-operation on the part of the omnipresent comics.

The bit of business centering on the half dollar is about the only listless and dull part of the routine. It isn't particularly clever and there is very little comedy value in it.

The exceptionally good dancing of the two boys cannot be too highly praised. They, together with the comedy bits, make the tab an ideal one for neighborhood houses, and the singing and dancing by the chorus, and by the girl principals, is just average.

The tab, produced by Solly Fields, is well set, well costumed and is run off smoothly. F. B.

Elsie Janis

Reviewed Monday matinee, December 28, at the Palace Theater, New York. Style—Comedienne. Setting—Full stage, special. Time—Twenty-two minutes.

The ever delightful Miss Janis returns to vaudeville for a limited engagement of about five weeks, prior to opening in Florida. Her last appearance in this city was in her own musical comedy entitled Fuzlies of 1925, and she is using a song from that show for her first number. After doing Undecided Blues she bowed off with a few comedy remarks on her new dress and the pianist obliged with a solo.

An impression of a French actress doing her stuff on this side of the pond proved exceedingly clever and brought forth a marvelous accent not to mention the other business. Following the broken English version was the straight French rendition. At the conclusion of this number Miss Janis spoke a word of encouragement on behalf of the accompanist whom she said was good but a little shy and new to vaudeville. He did a song as it might arrive thru ether from a broadcasting station, not laying it on too thick but with just enough emphasis to bring forth the laughs.

The latter part of the routine contained much new material and imitations of Lenore Ulric showing how she might sing that she was glad to be back with "Davey" (Gelasco). Fanny Brice in diamonds, Gertrude Lillie of Charlot's Revue, reciting a poem; Jeanne Eagels, growing tired of Kate; John Barrymore in Hamlet, Will Rogers, ropes and all, and concluding with a dance wherein she was just herself. M. H. S.

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as Added At-
traction

New York, Jan. 2.—An "all-star" cast that is really an all-star cast has been assembled by George C. Tyler for his forthcoming presentation of *Close Quarters*, a modern up-to-date version by A. E. Thomas of the famous French classic, *Le Demi-Monde*, by Alexandre Dumas, fils. The list of players includes Elsie Ferguson, Margaret Lawrence, Wallace Eddinger, Bruce McKae, Ethel Shannon, Geoffrey Kerr and Frederic Worlock. Rehearsals also began this week and the play will open January 11 at the National Theater, Washington, D. C. From there the attraction will go to the Princess Theater, Toronto, for a week, after which it will either come into New York or go to Chicago, altho it is possible that the A. L. Erlanger booking offices may route the show for a tour of the week stands.

To make the tour of the company still more interesting Tyler has arranged to present special matinees of the Roi Cooper Megrue comedy, *Tea for Three*, with Miss Lawrence playing her original role and Eddinger and McKae in the two men's parts.

Close Quarters apparently is the same adaptation that was presented by George C. Tyler and Hugh Ford under the title of *Spin-Drift* at the New Park Theater, Boston, early last spring. Margaret Lawrence and Wallace Eddinger headed the cast at that time and the engagement extended over a period of two weeks. In the program there was a line reading that A. E. Thomas duly credited the basic theme of the play to a Comedie Francaise piece by Alexandre Dumas, fils, and that the play was first presented in America by John Stetson as *The Orust of Society*.

Pelletiers Win Praise In Shakespeare Revivals

New York, Jan. 2.—Mr. and Mrs. Pierre Pelletier and their company of players, presenting Shakespearean revivals on tour, are winning considerable praise for the quality of their offerings, according to various newspaper reports from the towns where they have appeared. The Pelletiers present their bills in school and college auditoriums for the most part. Special commendation is bestowed almost everywhere on the talent and versatility of the Pelletiers, the competency of their supporting players and the excellency of the productions in general. Among the members of the company who are frequently singled out for special mention are John Forrest, Robert Daggatt, Lawrence Cloe, Dorothy Major and others. *The Merchant of Venice* and *Macbeth* appear to be the most popular presentations by the Pelletiers.

Helen Menken To Star In "Makropoulos Secret"

New York, Jan. 2.—Helen Menken, by arrangement with David Belasco, has been signed by Charles Hopkins and Harman Gantvoort to succeed Emily Stevens as star in *The Makropoulos Secret*, the Karel Capek play, which had to have its premiere postponed again this week owing to the change in cast. The play will now remain in rehearsal for another two weeks, and then have a preliminary out-of-town showing before it comes into the Hopkins Theater.

Miss Menken had been considering a venture in vaudeville just before the opportunity to star in the Capek play came along.

Players' Club Begins 18th Season

Chicago, Dec. 31.—The Players' Club of Chicago, affiliated with the Jewish Peoples' Institute, has begun its 18th year of activity. The classes will meet as usual Monday, Wednesday and Thursday and Sunday mornings for studio rehearsals, in preparation for the monthly plays. Marion Gering is dramatic director.

CHANNING POLLOCK FOR LECTURE TOUR

New York, Jan. 2.—Channing Pollock, author of *The Fool* and *The Enemy*, current dramatic success at the Times Square Theater, will leave New York January 29 for a whirlwind lecture tour under the direction of the J. E. Pond Bureau. He will give his first talk in Utica January 30 and will then cover Rochester, Buffalo and other cities in Western New York State and the Middle West. Pollock's subject will be *What Shall We Do About the Theater?*

La Salle Theater To House The "School for Scandal"

Chicago, Dec. 31.—It is said to be agreed that the La Salle Theater will be sending Mrs. Samuel Insull for her impending performances of *The School for Scandal*. The Princess has been under consideration but negotiations for that house are said to be off. Beatrice Terry and Nora Stirling will be new in the cast. Richie Ling, Frederick Lewis and Wilfred Seagram will be seen with the company again as Sir Peter, Joseph and Charles, respectively.

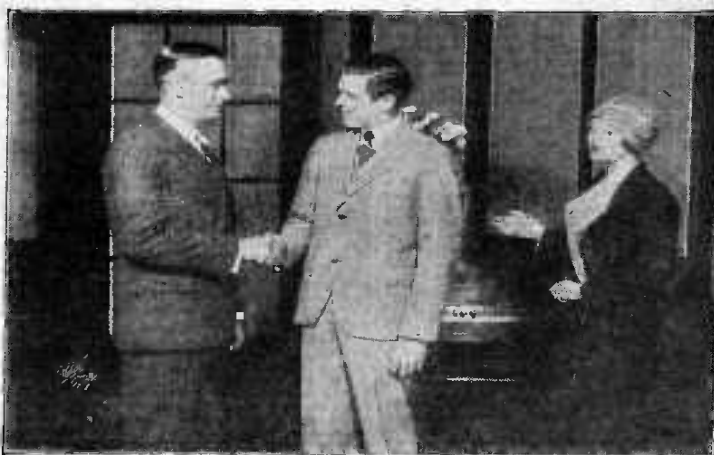
Edna Best To Play In New Arlen Piece

New York, Jan. 2.—Edna Best will have the principal feminine role in the new Michael Arlen adaptation, *What Men Preachmen Have*, which Charles Dillingham has acquired. Miss Best will continue with Cyril Maude in *These Charming People* on tour until April, when Maude will return to England. She will then join the Arlen opus, which is to have a fortnight's tryout preparatory to an early fall production on Broadway. Dillingham also has a prominent star in mind for the leading male role, but his name is being withheld for the present.

Play by 'Will Hayes To Be Produced Soon

New York, Jan. 2.—*The Strait Gate*, a play by Will Hayes, a member of *The New York Evening Journal* staff, will go into rehearsal in Chicago within the next four weeks. It will be brought to Broadway early in the spring if it proves successful in the Middle West. The piece is described as a "drama of Main street and its loves and hates".

SCENE FROM "CRAIG'S WIFE"



—Photo by White

Charles Trowbridge (left), who gives one of his finest performances as Mrs. Craig's husband; Nolan Jaap, a likable juvenile, and Eleanor Mish, an ingenue who shows promising ability, enacting one of the quieter episodes in George Kelly's excellent drama, produced by Rosalie Stewart and now running at the Morosco Theater, New York.

Northampton Players Give Interesting Christmas Bill

Northampton, Mass., Jan. 2.—In addition to the Nativity play, *The Child in Flinders*, given with beautiful scenic and musical effects at the municipally owned theater, the Academy of Music, by the Northampton Repertory Company, the Christmas-week bill included an impressive reading by Stella Patrick Campbell of Oscar Wilde's *The Selfish Giant*, with musical accompaniment, and Paul Hansell, Hazel Jones and Clifford Marle appeared in a one-act fantasy, *The Wings Remember*, by Hansell. The latter piece was an imaginative bit, beautifully conceived and presented, and of desirable quality for an art theater or for any out-of-the-ordinary bill. Tho of no particular time or place, the scene was a forester's hut and the costuming in the Hans Anderson fairy-tale style.

Rehearsing "Lulu Belle"

New York, Jan. 2.—David Belasco began rehearsals of his starring vehicle for Lenore Ulric, *Lulu Belle*, a play written especially for her by Edward Seldon and Charles MacArthur. A large supporting cast includes Henry Hull, John Harrington, Percy Vivian, Lawrence Eddinger, William St. James, Jean Del Val, Tammany Young, Utty D'Tyl, Mildred Wayne and many others.

The piece is scheduled for a premiere on Broadway during the week of January 25, after a preliminary out-of-town tryout.

Florence Eldridge Cast For "The Great Gatsby"

New York, Jan. 2.—Florence Eldridge, now appearing in *Young Blood* at the Ritz Theater, has been selected by William A. Brady to play the feminine lead opposite James Rennie in his forthcoming production of *The Great Gatsby*, Owen Davis' dramatization of the novel of the same name by F. Scott Fitzgerald.

The play goes into rehearsal next Monday and will open out of town January 29. It is scheduled for a Broadway premiere February 4. Other members of the cast include Katherine Willard, Josephine Evans, Hyman Adler and possibly Tom Barry. There will be 40 players in the cast altogether.

After the production of *The Great Gatsby*, Brady's plans call for the offering of *Fear*, an original play by Owen Davis which he tried out in the provinces last summer.

Eleanor Patterson as Mageldis

Chicago, Dec. 31.—Eleanor Patterson, daughter of Mr. and Mrs. Joseph Medill Patterson, of this city, who entered the cast of *The Miracles* during its Boston engagement, is said to have achieved a pronounced success in the role of Mageldis, the nun. She will be seen in the Chicago production of *The Miracles* when it comes to the Auditorium February 2, on which occasion she will alternate in the role of Mageldis with Lady Diana Manners and the Honorable Iris Tree.

CASTING ROAD COMPANY OF "EASY COME, EASY GO"

New York, Jan. 2.—Lewis & Gordon are casting a second company of their Owen Davis play, *Easy Come, Easy Go*, now playing at the new Eldorado Theater here. Marion Kambell, a California actress who played last season with the Oakland Abbey Players, has come east and has been engaged for the leading feminine role in the touring troupe which will go into rehearsal next week.

The second company is being booked to cover the Middle West and may possibly play Chicago.

Jessell Made a Chairman Of Jewish Actors' Benefit

New York, Jan. 2.—George Jessell, star of *The Jazz Singer*, at the Cort Theater, has been appointed chairman of the entertainment committee for the monster benefit to be given February 7 at the Manhattan Opera House by the Jewish Theatrical Guild. It is planned to make this one of the greatest benefits ever staged in New York, with about 300 of the most prominent theatrical luminaries participating in the entertainment. Eddie Cantor may come here from Chicago by airplane to take part in the affair. Sam Bernard is general chairman of the benefit committee.

Two Plays To Be Rewritten For John Golden Offering

New York, Jan. 2.—Two plays are to be rewritten for future production by John Golden. The first producer has taken over the rights to *Foahn*, a drama by Ben Glazer, which Sam H. Harris has been holding for several months, and has shipped the script back to the Coast, where Glazer is spending his time, for complete revision. Golden has also acquired *The Wisdom Tooth*, Marc Connelly's comedy, which Martin Beck tried out briefly last summer in Baltimore. Winchell Smith is said to be talking over a revised edition of this play with its original author and he will probably collaborate on a new version.

Elliott in Europe

New York, Jan. 2.—William Elliott, who recently closed in the leading role of his own production, *The Naked Man*, in Chicago, has gone to Europe for a brief business trip. He will return in two weeks.

Elliott plans to produce the Augustus Thomas play, *Still Waters*, which he tried out on the outlying public early this fall, when he gets back to New York. Thomas has completely rewritten the piece and a star is being sought for the leading role, which the author himself played during the tryout.

Craven To Produce "Drag"

New York, Jan. 2.—Frank Craven, who is about to go on tour in *New Broome* under the management of A. L. Erlanger, has not given up the idea of producing on his own. He has just acquired the rights to *Drag*, the novel by William V. Kelly, and he has commissioned the author and Frank C. Reilly to dramatize it. When the play is in shape Craven will produce it on Broadway, according to the actor-director-playwright's present plans.

Mary Law Deserts Society for Stage

New York, Jan. 2.—Mary Law, a popular Philadelphia debutante, has deserted the society life of the Quaker City to embark upon a stage career, making her first professional appearance in the role of Jessica in the Walter Hampden and Ethel Barrymore production of Shakespeare's *The Merchant of Venice*, now running at Hampden's Theater. Miss Law appeared in several amateur productions by Philadelphia society groups and recently took a course in a dramatic school.

Changes in Casts

New York, Jan. 2.—Ben Norden has replaced Sneh Howard in the cast of *Atlas the Deacon* at the Hudson Theater.

Forrest Zimmer has dropped out of the cast of *The Master of the Inn* at the Little Theater.

Henry Mortimer has succeeded Harold Voughsbur in the cast of *The Man Who Never Died* at the Provincetown Playhouse.

Beatrice De Neegaard has replaced Millicent Gray in the cast of *The Master Builder* at the Shubert Theater.

Edna Washburn has replaced Teddie Miller in *Abie's Irish Rose* at the Republic Theater.

Wall Spence has taken over the role of Morris in *Kosher Kitty Kelly*, now playing at the Shubert Theater, at the Brooklyn. Spence was engaged thru the office of Rycroft-Perrin.

CENTURY THEATER CLUB OFFERS PRIZE FOR PLAY

New York, Jan. 2.—The Century Theater Club, which was founded more than 20 years ago by Edith Ellis, Genie Rosenfeld and Grace Gayler Clark for the study of the drama and encouragement of American dramatists, will award a prize of \$2,000 at the Hotel Commodore, where the organization meets twice a month from October to May, for the best play of three or more acts written by an American author in 1926. Musical comedies, librettos and adaptations are not eligible.

Regulations governing the contest specify that the contest is open to all native-born or naturalized Americans; plays may be submitted from now until January 1, 1927; they remain the property of the author, and manuscripts will be sent to Mrs. Esther L. Leigh, 397 West End avenue, with return postage inclosed.

"The Dream Play" Is Next At Provincetown Playhouse

New York, Jan. 2.—"The Dream Play," by August Strindberg, will be the third offering of the subscription season at the Provincetown Playhouse, where "The Man Who Never Died" closes tomorrow night. The Strindberg piece is now in rehearsal and will take place on Wednesday, while Mischka Leon, a well-known artist from the Grand Opera, Paris, will give three intimate recitals at the Macdougall Street Playhouse for the benefit of the Provincetown Players Actors' Fund. The recitals will take place on Wednesday, Friday and Sunday evenings, January 6, 8 and 10, and will be in French, German and English-Scandinavian, respectively.

Blanche Yurka in "Goat Song"

New York, Jan. 2.—Blanche Yurka has been engaged by the Theater Guild for a prominent role in its forthcoming production of Franz Werfel's play, "The Goat Song," in which Alfred Lunt and Lynn Fontanne are to play the leading parts. Although some changes may occur during the course of early rehearsals, the supporting cast at present includes George Cahan, Dwight Frye, Albert Einstein, Herbert Yost, Jacob Ben-Ami is directing.

Dancing at Booth Theater

New York, Jan. 2.—The Booth Theater, which is now housing the new Barry Conner's comedy, "The Patsy," with Clai-borne Foster, has fixed up its lounge and provided music so that patrons may dance during intermissions.

Long Run Dramatic Play Records

Number of consecutive performances up to and including Saturday, January 2.

Table with columns: PLAY, OPENING DATE, NO. OF PERFS. Includes entries like 'Able's Irish Rose', 'Androcles and the Lion', 'Arms and the Man', etc.

IN CHICAGO

Table with columns: PLAY, DATE, NO. OF PERFS. Includes entries like 'Charm', 'Dancing Mothers', 'Dove', etc.

Remarkable Remarks

"American plays have done more to make Australians understand and like Americans than any other single influence." —High Ward.

"Dirty drama is drama that was intended to be dirty. Clean drama may be the same subjects seriously and honestly handled. Good taste is the only morality." —Channing Pollock.

"The only things that limit an actor are his looks, personality, ability and intelligence, and you can't convince him that he is limited in any of these at any time." —Henry Travers.

"After my five years' experience my conclusion is that the English public want to go to the theater only to be amused, and that their definition of amusement does not include great mental activity." —Herbert Mundin.

GRACE GEORGE CLOSING; TO HEAD ALL-STAR CAST

New York, Jan. 2.—Grace George will bring her road tour in "She Had to Know" to a close tonight in Pittsburgh. Her successful starring vehicle, which she herself adapted from the French of Paul Gerdald and took on tour after an engagement at the Times Square Theater here last winter, will be laid aside for the present and Miss George will return to Broadway to prepare for a forthcoming all-star revival to be sponsored by William A. Brady. The latter is awaiting her arrival in New York before he decides on what piece to revive.

Egon Brecher Returns To "The Master Builder"

New York, Jan. 2.—Egon Brecher, who played the title role in Eva Le Gallienne's production of "The Master Builder" when the play opened for special matinees several weeks ago, and subsequently left the show to assume a role in the Eugene O'Neill romance, "The Fountain," at the Greenwich Village Theater, will return to the cast of the Ibsen piece next Monday night, following the closing of the O'Neill play. Max Montor, succeeded Brecher as the Master Builder when the drama shifted from the Maxine Elliott Theater to the Princess, where it is now playing as a regular attraction.

Victor Moore Signs Two-Year Contract

New York, Jan. 2.—Victor Moore, who is cofeatured with Otto Kruger in the Owen Davis comedy, "Easy Come, Easy Go," playing at the new Biltmore Theater this week, signed a two-year contract with Lewis & Gordon, producers of the play. By the terms of the agreement Moore will remain with "Easy Come, Easy Go." It was recently announced that the popular comedian would return to vaudeville when the Owen Davis play concludes its run.

"Shanghai Gesture" Temporarily Off

New York, Jan. 2.—Owing to the withdrawal of Mrs. Leslie Carter from the cast after a short road tryout, "The Shanghai Gesture," by John Colton, which A. H. Woods had intended to present at the Eltinge Theater this week, is temporarily off. It is quite likely, however, that the play will be revived in about eight weeks. Florence Reed has been mentioned as a possibility for the lead. The Russian organization presented it as put into action again.

To Repeat "Lysistrata"

New York, Jan. 2.—For the sixth week of its seven weeks' repertory season at the Jolson Theater the Moscow Art Theater Musical Studio will repeat "Lysistrata," the exciting and uproarious farce which the Russian organization presented at its initial offering. "Lysistrata" will be played thruout the week of January 18.

Another "One of the Family"

New York, Jan. 2.—John Tuerk, producer of "One of the Family," current play at the 49th Street theater, is engaging a cast for a second company to tour the West and the Pacific Coast in the Kenneth Webb comedy. The road troupe will open early in February.

Woods Buys Another Play

New York, Jan. 2.—A. H. Woods has purchased from one Alexander Sununu a comedy called "Flying Husbands." The playwright is a Syrian-American.

The Theater Guild, of New York, is now releasing all of its successful productions of past seasons to stock companies and amateur organizations. There are about 40 plays in the list.

Dramatic Notes

Ruth Terry has been at her home in Indianapolis, Ind., for the holidays.

Ruth Chatterton will be seen this week at the Palace, New York, in a short playlet called "The Conflict," by Vincent Lawrence.

Philipp Moeller has written the introduction of the published version of Patrick Kearney's comedy, "A Man's Man," just released by Brentano's.

James Gleason and Arthur Kober are collaborating on a playlet, titled "Words," which will be produced at the Lambs, Gambol January 24.

George Kelly, author of "Craig's Wife," the dramatic success now playing at the Morosco Theater, New York, is spending the holidays with his mother in Philadelphia where his last season's success, "The Show-Off," is breaking box-office records at the Garrick Theater.

Anita Loos and John Emerson have finished two acts of their dramatization of Miss Loos' book, "Gentlemen Prefer Blondes," and they state that the play will be ready for an early spring try-out. As yet no actress has been found for the leading role.

Hyman Adler, who recently played the leading role in "Drift at the Cherry Lane Playhouse," is soon to produce "Between Day and Night," a play by S. Ansky, which will be known as "The Cossack" in Charlotte Wells' adaptation for the coming offering.

A surprise announcement is that "Rain," with Joanne Eagels, at the Selwyn, Chicago, will leave that theater January 23. When the play opened there October 5 it was believed it would stay until Easter. No successor to "Rain" has been announced by the Selwyn.

Robert Milton's production of "The Unseen" opened last Monday night at the Hollis Street Theater in Boston as scheduled, in spite of the fact that rehearsals were delayed by the accident in which Milton broke his leg. The producer directed the final rehearsals from a wheelchair. Lucille Watson, Gail Kane, Marion Coadley, Kate Roemer, Richard Stevenson, Thomas Lowden and Stanley Logan are in the cast.

Lewis & Gordon, well-known Broadway producers, are offering a prize of \$100 in gold to anyone who can submit a feasible plan to induce playgoers to come to the theater on time. Considering the difficulty of working out a solution to the problem—and the fact that the favorite scheme of refusing to seat people while an act is in progress will not be considered—the prize is considered grossly inadequate.

Ralph Sumpter, who opened in the role of the Viscount in "The Monkey Talks" at the Sam H. Harris Theater, New York, last Monday night, was engaged by Arthur Selwyn, thru the office of Helen Robinson, artists' representative, just a few hours before the premiere performance. Miss Robinson rushed him to the theater at four o'clock in the afternoon. He was given a reading and was accepted. The reviewers were giving him a notice in their writings later that evening.

Joseph Allenton, who has been making quite a hit in the Actors' Theater production of the Ludwig Thoma play, "Morals," at the Comedy Theater, New York, comes naturally by his laurels. Allenton is of Irish birth, but except for two years with Doris Keane in London he has spent his entire theatrical career in this country. He appeared many years ago with Nat C. Goodwin, then with the Frohman organization for several seasons, and subsequently with Henry Miller, Harrison Grey Fiske, William Faversham and Laurette Taylor.

A London Letter

Treating of the Legitimate By "COCKAIGNE"

The Queues LONDON, Dec. 17.—St. John Ervine has been conducting an inquest on the queue system and has managed to provoke a number of the readers of his Sunday column in "The Observer" into giving their opinions on the vexed question of the abolition or retention of the queue. Ervine himself takes up the attitude which I have repeatedly voiced in "The Billboard" that the queue should be abolished. Several readers of his, including a number of the Gallery First Nighters' Club and so forth, steadily proclaim their liking for the queue which becomes a sort of pavement club on three or four nights a week for the youthful enthusiasts (and not all of them youthful) whom long habit has inured to the general dis-

Ernest Lawford Gets An Elaborate Apology

New York, Jan. 2.—One of the most elaborate apologies that ever appeared in a newspaper was accorded to Ernest Lawford this week by "The Morning Telegraph" in connection with an unfavorable criticism of Lawford's performance in support of Nance O'Neill in "Stronger Than Love," which opened this week at the Belasco Theater. "The Telegraph" made some unjustifiable personal remarks about Lawford's condition. A large two-column cut of the actor was published with the retraction, which read as follows:

Ernest Lawford, well and favorably known to theatergoers for 20 years, is appearing in one of the leading roles in support of Nance O'Neill in "Stronger Than Love," by Alfred Hickman, at the Belasco Theater. "The Morning Telegraph" sincerely regrets the publication of a criticism of this play, printed Tuesday, December 29, a sentence was used which reflected upon Mr. Lawford's integrity, behavior and moral obligations to his profession and the general public. All theatrical managers and everyone who knows Mr. Lawford personally, realizes that there is no more conscientious and artistic actor on the American stage than Mr. Lawford, who has always been devoted to its highest ideals. "The Morning Telegraph" sincerely regrets the publication of the unwarranted implication that Mr. Lawford was in any way lacking in his performance and begs to offer its humblest apologies.

Another peculiar hit of journalism noted in "The Telegraph" this week was a review, appearing in the Tuesday morning edition, of "Song of the Flame," the new Arthur Hammerstein operetta, which did not open until WEDNESDAY!

comforts of this absurd institution and the haphazard rigors of our climate. A great many other people are as firmly against the queue, however, and there is no doubt in my mind that in not booking the whole house the London theater managers are proving themselves in this respect, as in certain others, though bad showmen.

It is all very well for the managers to console themselves with the belief that, in keeping people shivering or broiling in the streets, perhaps for several hours beyond the show, they have a living advertisement of their shows. For every person lured to the theater by seeing such a human signboard there must be a number who vow that they will not attempt to get into the cheaper parts of the house.

Again as one of Ervine's correspondents points out there must be a number of people who go to the cinema where they can hook cheap and comfortable seats instead of trusting to the chance of getting a less comfortable accommodation after a long and uncomfortable wait at the theater. But of course a great many of our West End theater people have not yet awakened to the fact that the cinemas, and more recently wireless, are a serious menace to the drama. So long as a few people are still found to put up with this thorny bad showmanship these dullards will not reform their business practice and adopt the civilized American system of universal booking.

One of Ervine's correspondents quite rightly suggests that those who like this idiotic way of spending their time could still meet on the sidewalk for as many hours as they liked before a first night even if general booking were adopted. And if the majority of first-night theatergoers are desirous of keeping up this antiquated rite, it would seem possible that managers could retain the queue for first-nights, but adopt the more humane method for succeeding performances.

Anyhow, it is very certain that the queue system is doing very definite damage to the legitimate theater and the (Continued on page 29)

Dramatic Art AMERICAN ACADEMY OF DRAMATIC ARTS Founded 1884 by Franklin H. Sargent America's Leading Institution for Dramatic Art and Expression Acting Teaching Directing Develops Poise and Personality for use in any vocation in life NEW WINTER CLASS BEGINS JAN. 15 Extension Dramatic Courses in Co-operation with COLUMBIA UNIVERSITY Free Catalog describing all Courses from Room 145 CARNEGIE HALL, New York

Repertoire

By ROBERT E. MOORE
(Communications to 25-27 Opera Place, Cincinnati, O.)

Ice Floes in Ohio River Endanger Many Showboats Moored in Stream

Zero Weather Freezes Kanawha, Allegheny and Monongahela Rivers for First Time Since 1918—Gorge Forms in Ohio at Gallipolis

POINT PLEASANT, W. Va., Jan. 2.—The cold spell which hit this part of the country on Christmas Day, resulting in zero weather on Saturday and Sunday, caused the Allegheny, Monongahela and Kanawha rivers to freeze over for the first time since 1918. Rivermen believed there would be little danger at the time, but on Tuesday and Wednesday of this week warnings were issued that a gorge had formed on the Kanawha River five miles above Point Pleasant. Later the reports indicated numerous boats moored at Point Pleasant and Gallipolis, O., directly opposite, were in danger.

On December 30, according to news dispatches printed in the daily papers, wharfmen and rivermen at Gallipolis, O., became alarmed at the impending menace of an ice gorge in the Ohio River, which stretched from Lock No. 11 to the Baltimore & Ohio R. R. bridge, four miles east. If this ice moves out suddenly it is feared many steamboats and barges moored here will be wrecked.

Traffic on the Ohio was halted because of ice floes which were moving rapidly down stream. From latest reports received from Pittsburgh the Allegheny and the Monongahela rivers were still frozen over. When this is broken and the ice begins to move downstream, unless the present gorge is broken, the boats will be in additional danger, it is said.

Government engineers were sent Wednesday to dynamite the gorge on the Kanawha.

Nearly all of the showboats on the Ohio, Kanawha, Allegheny and Monongahela rivers are moored during the winter months at Point Pleasant, W. Va.; Lowell, O., and Evansville, Ind. At the present time Norman F. Thom's Princess Floating Theater and Capt. Roy L. Hyatt's Water Queen Showboat are tied up at Lowell; Farnsworth & Luzell's Water Lily is at Palmer, Pa.; Capt. D. Otto Hines' Cotton Blossom is tied up at Evansville, Ind.; J. W. Menke's Golden Rod is at Paducah, Ky., while Menke's French's New Sensation is playing Mississippi River points in the South at the present time. All of these boats are believed to be out of the danger zone.

At Palmer, Pa., where the Water Lily is tied up, a new boat is being built, which will be ready for opening during the 1926 season under the management of Farnsworth & Luzell.

When the ice gorge was broken in 1918 all showboats came thru unscathed except Dave Fultz' Sunny South, which was crushed and sunk by the ice in the Monongahela River.

Texas Editor Sighs for Days of the Plain Opera

H. Hendricks, agent for L. D. Brunk's Own Show, sends in a story written by Jann Lowery, editor of *The Honey Grove (Tex.) Signal*, clipped from its issue of December 25. The item reads as follows: "The moving pictures of the day are fine, and on the screen we see greater actors and actresses wearing finer clothes and supported by finer scenery than we used to see in the plain old opera houses, yet we can not help sighing for the good old days. If Hazel Kirke should come thru playing *Bois Lyonne* or *Lizzie Evans* should bring *Road's Ferry* to us again we'd be occupying a seat in baldhead row long before dark."

Hendricks advises that business with the Brunk Company continues to be good.

McQuinn Sisters' Company

According to reports reaching *The Billboard* the McQuinn Sisters' Company is playing to good business thru Canada. While at Estevan, Sask., for an engagement recently, the local newspaper gave quite a bit of publicity to the show, one story stating the performance given was a decided success.

REP. RIPPLES FROM K. C.

Kansas City, Jan. 2.—Now that the Christmas and New Year holidays are past this city has settled down to its winter quiet in "repdom" for the two months of January and February, but early in March preparations will be made for the summer tent shows and it is anticipated that 1926 will see more dramatic shows organizing in K. C. and starting out in this territory for their season's work than ever before.

Allerita and Rosemary Loomis arrived in the city December 20 from school in Nebraska to spend the Christmas season with their parents, Mr. and Mrs. Glen C. Loomis. Both of these children gave of their talents at the Heart of America Showman's Club's Christmas tree entertainment.

E. C. Franklin spent a few days in the city recently on his way to Los Angeles to rejoin the John Harpstrike shows. Larry Conover, leading man with the Ackley-Leigh Shows, arrived here last week.

John and Mona Rapier have closed with the Ted North Players and are back in the city.

Homer Oldfield closed the Oldfield Players recently owing to the illness of Mrs. Oldfield.

Toby Nevilus and Ed Sherwood have been playing a number of vaudeville dates around the city.

Frank Prescott came in the other day from Texas, where he has been handling the advance on one of the *Mutt and Jeff* shows.

Frank Ackley, manager of the Ackley-Leigh Players, stopped over in K. C. recently en route to New York for a visit. His show closed for the holidays and will reopen early in January at Greenville, Tex.

Charles Davis joined the musical comedy company playing at the Lyric Theater, Fort Dodge, Ia., recently.

Eddie Nestell arrived in the city Christmas and will remain until the fore part of January.

Hoke Brown closed with the Oleson Players recently and is back in the city. The Oleson Players closed at Glasgow, Mo., December 19, and Mr. Mrs. Oleson are in Kansas City for a short stay.

The Musical Ishams, Walter and Edna, well-known musical people playing with repertoire shows in this territory, laying off here for the Christmas holidays, entertained the inmates of the U. S. Veterans' Hospital here Christmas Eve with seven selections on their various instruments, the piano, solo tenor, banjo, Hawaiian steel guitar, musical saw, ukulele and mandolin.

Earl Gregg, of the Joe Lee Players, was in K. C. December 23 and left here December 25 to join the Elmer Wright and Lillian Murray Show at the Majestic Theater, Des Moines, Ia. The Joe Lee Players closed at Enid, Ok., just before the Christmas season.

The Dancing Goodwins with their daughter Clara came into K. C. for the holidays and have been "making" some nice vaudeville engagements in and around the city.

Charles D. Brown has written from his home in Tonganoxie, Kan., where he is for the winter, that he is busy repainting and repainting his ventriloquist and Punch and Judy figures getting ready for the season of 1926.

Robert Berensmier was in the city December 23 on his way to his home in Bloomington, Ind., for a short visit. He expects to join the Dubinsky show at Lake Charles, La., about January 18.

Raymond Wolfe, of the Wolfe Twins closed with the W. S. Swan Show at the New Orleans December 19 and arrived here December 28 to spend the week before going to St. Louis to present the Wolfe Twins vaudeville act in that territory.

VIRGINIA MAXWELL



Popular repertoire playwright and former actress who was in a Los Angeles (Calif.) sanitarium practically all summer, has returned to San Francisco to collaborate with her husband, Ted Maxwell, in the writing of new plays. While still convalescing Mrs. Maxwell is handling the business end of the Hoffman-Maxwell Play Company.

"Tom" Company To Reopen

Newton, Pingree & Holland's Show To Play
Three-Day Stands in Houses Until
April 1—Comstock, Neb.
First Stop

Mason City, Neb., Jan. 2.—Newton, Pingree & Holland's *Uncle Tom's Cabin Company*, managed by F. D. Whetten and which has been laying off here over the holidays, had a few new faces when rehearsals started yesterday for the reopening in Comstock on January 4. The company is traveling by automobile and truck and carries a seven-piece band, two bloodhounds and a Shetland pony.

In the company at reopening will be: F. D. Whetten, manager; Glen Radcliff, stage manager, who is cast as St. Clair; Raymond C. Brown, as Marks; M. Probst Corbett, as Shelby; Fred Forbes, as Tom; M. Kane, cornet and piano; Eddie Weston, trombone; Evelyn Witse, as Aunt Ophelia; Mrs. F. D. Whetten, Mrs. Glen Radcliff, as Eliza; Verdune Radcliff, as Little Harry, and Ole C. Bell, agent.

The company will play three-day stands in houses until April 1, when the show goes under canvas for the summer. A new play will be given every day.

R. Frank Norton Comedians

Hot Springs Ark. Jan. 2.—The R. Frank Norton Comedians opened at the Auditorium Theater here last week to very good business according to reports. Henry Cato and His Green River Orchestra, composed of Henry Cato, drums, saxophone and trombone; Arthur Callings, saxophone and violin; Clyde Hyde, saxophone and clarinet; Johnnie Swanson, pianist; Julius Kuchera, trumpet; W. J. Hines, banjo, and Helene LaDeaux, dancer, is the feature of the company.

Dick Wilbur in Honolulu

Dick Wilbur has arrived in Honolulu to give a short season of repertoire. Among those to be seen in the cast are Florence Frantz, Sue Moore, Florence Underhill, M. Anthony Baker, J. B. Gordon and Jack Phillips. Among the bills to be produced are *Faith and Mary Ann, Naomis of the North* and *Dolls of the Follies*.

Performers Plan Rep. Organization

Company of 10 People and Six-Piece Jazz
Orchestra Will Play Engagements
Thru Illinois Opening in
April or May

"After a very pleasant and successful season of 25 weeks on the Dubinsky Bros. Stock Company No. 1," Don and Currie Hopkins write, "we closed and motored to Mr. Hopkins' home at San Pedro, Calif., to spend the holidays."
Mr. Hopkins also advised that both he and his wife would return East in the spring to start rehearsals for a show they will put out this season to play thru the Illinois territory, where Mr. Hopkins is well known, having been connected with a number of companies in that territory for several years.

A company of 10 people will be carried, in addition to a six-piece jazz orchestra and a working crew of five, according to Mr. Hopkins, who plans to lease a 70-foot baggage car to make the jumps. At the present time, he says, a special trailer and a truck are being built to transport the outfit from the lot to the car. All new equipment has been purchased and the scenery, numbering eight sets, is now being built in Chicago.

At present it is intention of Mr. Hopkins to use *The Storm* as the featured attraction and between acts have three specialty teams to fill in the waits.
Earl Lee, who directed the Morosco Stock Company in Los Angeles for several years, has been engaged by Mr. Hopkins as director of the company. The name of the company and opening date have not been decided upon as yet, although it is believed that the organization will give its first performance in April or May.

Lem Thompson Stock Co. In Parsons, Kan., Jan. 4

Kansas City, Jan. 2.—The local office of *The Billboard* has just been informed that the Lem Thompson Stock Company will close a six weeks' engagement at the Grand Theater, Belleville, Ia., January 2, and will commence an indefinite engagement at the Best Theater, Parsons, Kan., January 4, passing thru Kansas City en route. This company has been presenting a repertoire of clean, wholesome plays that have won the admiration and respect of the Oelwein theater-going public and will doubtless repeat this reputation in Parsons. The Thompson Stock Company enjoyed a delightful Christmas among themselves. Christmas Eve a tree was lighted in Manager Thompson's room and presents distributed to the various members of the company. An amusing feature of this celebration was the singing of a song for Manager Thompson's bulldog "Pal", the mascot of the company. Christmas Day the dining room of the Hotel Mealey was reserved by Manager Thompson and a fine six-course dinner tendered the company by him. The roster of the Lem Thompson Stock Company is as follows: Lem Thompson, manager and comedian; Flo Russell Thompson, leads; Madeline Levin, ingenue; Bob Lee, character; Manley Streeter, characters; Fessie Giddle, characters, and Harry F. Murray, leads.

Sam T. Reed Players

Mr. and Mrs. Sam T. Reed, who closed with the America Showboat in October, opened their rotary dramatic stock company in Cleveland, O., for their third consecutive season on October 28 and in a letter to the repertoire editor of *The Billboard* report that everything has been running along smoothly since opening.

On Christmas Day Reed opened a five-people minstrel first part and school-days show, and, according to reports, the novelty was well liked by the Cleveland audiences. Bob McLaughlin, well-known minstrel end man, is featured. In this company are Bob McLaughlin, Eddie Foley and Ernie Hughes.

The Sam T. Reed Players will open at the Market Square Theater on January 9. The organization will present two one-hour bills each week, and the cast will include seven people as follows: Mr. and Mrs. Sam Reed, V. Halligan, Mr. and Mrs. Vic Harvey and the Wilsons.

Mack-Murray Players Will Reopen January 11

Dover, O., Jan. 2.—After a layoff since December 19 the Mack-Murray Players will reopen here on January 11. While laying off members of the company took apartments in Uhrichsville, O., where they spent the holidays. In the company are Nelson Edwards, manager; Mrs. N. Edwards, pianist; Ella MacDonald, characters and director; Al Hall, characters; Lena Hall, general business; Edna Chapman, ingenue leads; Joe McMullen, leads; Willie Shurtz, the carpenter; Madeline Chapman, child parts and specialties; Edward Thomas, bits and specialties, and Guy and Buddy Edwards, "the funmakers".

REP. TATTLES

According to word received by The Billboard Donald Mack has rejoined the Harry Shannon Stock Company.

Blanche and Billy Florer are spending a short vacation at their home in Ludlow, Ky. after closing a 109 weeks' engagement with Brunk's Comedians as ingenue and comedian.

Col. W. I. Swain, of the Swain Shows, is in the North on his annual visit preceding the opening of the season for the two popular companies operated by the Swain Show Co., Inc.

Harvey N. Sutton, manager of the Sutton Dramatic Company, has secured the rights to Edward G. Robinson's melodrama, *The Love of Chinatown*, as the feature of his repertoire of plays during the coming season under canvas.

The Hoffman-Maxwell Play Company of San Francisco, Calif., has secured the rights to *Brother Mike*, recently seen on Broadway. The piece is by Larry Johnson, whose play, *Putting It Over*, has met

KARL F. SIMPSON

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with success in repertoire and stock. Ted and Virginia Maxwell's *The Acrobat* Letter is being listed in the company's new catalog.

Low Conn of Conn's Comedians, was a visitor in Cincinnati last week, stopping at Ricketts' Hotel, Eighth and Vine streets. Conn is at Petersburg, Ky., this week with a small company for a week's engagement.

David Dorothy, leading man with the Zarlinton-Bradley Players during the seasons of 1924-'25, is working single this winter, his wife, Bessie Hawthorne, remaining at their home in North Baltimore, O.

The repertoire editor would like to receive photographs of individuals, groups and other interesting prints for reproduction in *The Billboard*. These should be timely the most interesting of course, receiving preference in publication.

Harry Lloyd, character man and Lola-B. Painter, leading lady with the Krieger Painter Players opening in Louisville, Ky., January 9, in *Love and Politics*, left Cincinnati Sunday morning for the Kentucky city, where they will take part in the final rehearsals this week.

John Huttie, manager of Willard Bros.' *Uncle Tom's Cabin* Company, which closed December 23, with Mrs. Huttie spent Christmas at their home in Thurmont, Md., afterward going on to New York for New Year's. Thomas, a son, a student at Mt. St. Mary's Academy, has been home very ill for the past few weeks. He has played a number of small parts in his father's productions.

They may talk about Florida being the State where the sun always shines and where cold weather is not known, but several hundred thousand residents in the northern part of the State were wishing last Monday that they were closer to the equator, for the temperature at Jacksonville stood at below the 20 mark. Incidentally it is expected that the embargo on all shipments will be lifted in the near future.

Arthur L. (Comedy) Haag, who was with Willard Bros.' *Uncle Tom's Cabin* Company until the closing on December 23, writes that he arrived at his home in Jamestown, N. Y., in time to entertain the shutting at the hospitals in that city Christmas Day. Haag advises that he may remain in his home city for the remainder of the winter looking after his booking office, which during his absence was in charge of George Samuelson.

J. W. Sights in Florida

In a letter to the repertoire editor, J. W. Sights, owner and manager of Sights' Comedians, now in winter quarters at La Harpe, Ill., advises that Mrs. Sights and himself have been visiting friends in Sarasota, Fla., since Thanksgiving. They plan to remain until about April 1 before returning to Illinois to open their company for the summer season, he says. In speaking of Florida Mr. Sights says that Sarasota is the busiest town he has ever been in the population at the present time being 20,000, while two years ago it was about 2,000. Jack King's Comedians played a two weeks' engagement there to good business recently, Mr. Sights says.

No. 2 Company Planned For Allen Bros.' Stock Co.

Kansas City, Jan. 2.—Jack Vivian, manager of Allen Bros.' Stock Company, is a prominent visitor here this week and told the local representative of *The Billboard* in an interview that the springs of 1926 would see two Allen Bros.' stock companies on the road under canvas, the first to be managed by himself and the second company by Bobbie Carroll, well known in this section of the country in repertoire circles.

Karl F. Simpson Bookings

Kansas City, Jan. 2.—Karl F. Simpson, of the Karl F. Simpson Theatrical Exchange, reports the following recent placements: Mr. and Mrs. Bob Hardaway, with the E. Frank Norton Show; Frank Myers, directed with the Dubinsky Show; Cleve Frehune manager; Don Gray, with the Abe Rosewall attractions; Earl Griggs and Jimmie McDonald and wife, with the Elmer Wright attractions; Frank Wilder with the Brunk Show, Sam Brant manager; Warren Lyle and Monte Montrose, with the Allen Bros. Stock Company, Jack Vivian manager.

From London Town

The Vaudeville Field By "WESTCENT"

L. C. C. Barring Foreign Licensees LONDON, Dec. 16.—The daily press is still stunting anything about that American octopus gag of throwing the British cinemas by the American films. The turning down of the suggested quota has gotten the extremists who favor this type of fighting in fierce mood. Now someone has kidded the London County Council to turn their attention to it. It is suggested that the I. C. C. should be given power of "absolute discretion" in the granting or refusing of cinema licenses. A report will be brought forward for the restriction of cinema licenses in the L. C. C. area to British subjects. This is a slap against those Americans who are after buying or building key theaters for the exploitation here of purely American films. A step, further suggests that the government should consider, in connection with any proposed legislation on the matter, suggestions that the licensing authority should have power of control over premises to be used for any cinematograph exhibition, irrespective of the kind of film used and should be empowered to take steps to improve the standard of the films, especially those exhibited to children. The idea back of all this is to insure that as far as possible the ownership of all cinemas and the films shown should not be dominated by foreign interests. Certain people have got the wind up that some Americans are set upon fully occupying British territory with us and theaters. There may be a big legal snag in the proposals because at the moment the council is only concerned with whether the applicant is a fit and proper person to hold a license (Continued on page 79)

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Dramatic Stock

By ALFRED NELSON
(Communications to 1560 Broadway, New York, N. Y.)

Recent Releases of The Theater Guild Many Meritorious Plays Made Available for Stock and Repertory

New York, Jan. 2.—The Theater Guild, Inc. in response to many inquiries from directors of dramatic stock productions and presentations has completed arrangements whereby the Guild is now fully prepared to release a number of plays heretofore unavailable for stock presentation.

Among the plays listed by the Guild for release to stock and repertory companies are: *Adding Machine*, *Ambush*, *Armadine*, *Arms and the Man*, *Back to Methusalem*, *Cæsar and Cleopatra*, *The Cloister*, *Dances of Death*, *The Death Disciple*, *The Fiddlers*, *The Faithful Fata Morgana*, *From Morn to Midnight*, *Garret Gaities*, *The Guardsman*, *Heart Break House*, *He Who Gets Slapped*, *Home, Clarence*, *How to Succeed in Business Without Really Knowing It*, *The Luck of One Man*, *and the Masses*, *Poor Guy*, *Mr. Pym Passes By*, *The Power of Darkness*, *Processional*, *The Road with the Shadow*, *The Rise and Fall of the Third Reich*, *Saint Joan*, *They Know What They Want*, *The Tidings Brought to Mary*, *The Treasure*, *The Wife with a Smile*, *Windows* and *What the Public Wants*.

That the demand on the Guild for releases to stock is being made manifest by the number of recognized stock companies which have contracted with the Guild, chief among them being the Jesse Bonstelle Players, Bonstelle Playhouse, Detroit, Mich., and the E. E. Clive Stock Company at the Copley Theater, Boston, both of which will produce *Lilium* during the latter part of January.

The Sidney Dramatic Stock Company, Sidney, Australia, recently presented *Lilium*. Chief among the repertory companies that presented Theater Guild plays is the Boston Repertory Company, Boston, Mass., which recently presented *Capt. Brassboud's Conversion*, and will produce *Much Ado About Nothing* in the near future.

Playbrokers working on the theory that they have plays better than the average that directors of productions seeking plays will walk their way to the doors of the playbrokers, will find the theory fallacious, for there is a movement on the part of other play producers to attract the attention of directors to plays that are now being extensively advertised by such progressive producers and playbrokers as George M. Gatts, directing manager of the Unity Play Company, and Warren B. Munsell, directing manager of the recently organized directors of the Theater Guild, to distribute plays to directing managers of dramatic stock and repertory companies throughout the country.

Progressive proficiency and merited publicity will win out for the newcomers, who in time will take patronage from those who now control plays that have been done to death by stock companies everywhere.

Jacob Golden in Hospital

Albany, Jan. 2.—Jacob Golden, manager of Proctor's Griswold Theater in Troy, formerly of the staff of *The Knickerbocker Press* and *Evening News* of this city, is a patient in Beth Israel Hospital, Roxbury, Mass.

Mr. Golden left his city early in the week for the home of his parents in Somerville, Mass., for a rest and to consult his family physician. He was ordered to the Beth Israel Hospital and since that time has been under a physician's care.

The Roberson Players

Hamilton, O., Jan. 2.—Dudley Miller closed with the Gene Lewis-Olga Worth Players at the Lyceum Theater, Memphis, Tenn., to join the Roberson Players at the Jefferson Theater here as a leading man, succeeding Hassel Shelton, who has been playing leads for several weeks. Miller opened in *The Man Who Came Back*.

Supplemental

A New York City agency advises us that the Roberson Players will close their season at Hamilton tonight and opening their activities to Erie, Pa., opening there Monday.

Royal Players Return To Empress, Vancouver

New York, Jan. 2.—After playing to successful business for six straight years at the Empress Theater, Vancouver, B. C., the Royal Players, under the directing management of Charles E. Royal, closed their engagement to try other fields, but their good will and friendship for Mr. Royal was so strong that he was prevailed upon by Manager John Schuberg to return to the Empress.

After an absence of three years the Royal Players returned to Vancouver December 21, with *The Whole Town's Talking* as the opening attraction, with a cast that included Violet Nietz, Allen Strickland, Richard Scott, Eunice Richards, Richard Belairs, Mabel Russell, Jack Settle, Charles Brown, Earl Hodgins and Alvina McIntosh.

On December 23 the company gave a box party to patients of the Shaughnessy Military Hospital.

Harder-Hall Players

Make Several Changes in Casts

New York, Jan. 2.—Due to the recent close of their season at the Playhouse, Passaic, N. J., Messrs. Harder and Hall absented several players of their Passaic company for the Paterson company.

Marlon Eburne, the juvenile daughter of Manager Hall, and ingenue; Edith Spencer, second woman and heavy leads, and Warren Wade were transferred from Passaic to Paterson.

Robert Bentley, leading man of the Passaic company, is taking a much-needed rest over the holidays, and in all probability will join the Paterson company.

Erith King, former leading lady of the Paterson company, closed her engagement there to accept a leading lady engagement at Portland, Me.

Frances Woodbury, former leading lady of the Harder-Hall Players at Port Richmond, Staten Island, more recently leading lady of the *My Son* production, returned to the Harder-Hall Players at Paterson for her third engagement with that company, reopening in her original role of *My Son*.

Adelaide Matthews and Mattie Stanley were in attendance at the opening performance.

Addison Pitt, director of productions for the company at Paterson, and Helen Pitt, a member of the company, have closed their engagement for other fields to conquer.

"The Unwanted Child" Popular

New York, Jan. 2.—When Frank Fielder, directing manager of the Mae Desmond Players at the Desmond Theater, Philadelphia, selected the Unity Play Company's recent release of *The Unwanted Child*, Fielder knew just what his Kensington patrons wanted, and gave it to them in a production and presentation that brought forth an ever increasing demand for its repetition, which led up to Fielder's communication to the Unity that he wanted *The Unwanted Child* for a repetition Holy Week.

The Desmond company has been firmly established in Philly for seven years and *The Unwanted Child* will be its first repetition in any one season.

During the past week George M. Gatts' protegee, Tommy Martelle, was guest star at the Desmond in *Some Girl*. Flappers flocked from as far north as Holmsburg and south from Point Breeze to see Tommy in his feminine impersonating gorgeously gowned role.

Morgan Wallace Players

Des Moines, Ia., Jan. 2.—Under the personal supervision of Morgan Wallace *Little Miss Bluebeard* was presented as the main attraction by the Morgan Wallace Players during the past week at the Princess Theater, with Dorothy Beardsley and Herbert Ashton, Jr., in the leading roles, supported by Francesca Rotoli, Garth Rogers, Ernest Kast, Jack Westerman, Arthur R. Edwards, Kathryn Sheldon, Mary Perry, with Frank Heterick as director of productions.

The Varsity Club of this city has presented Garth Rogers with a membership card, which constitutes an invitation to the club's social activities for the season. Frank Bender, a member of the theater orchestra, recently entertained the men of the company at his country bungalow. *My Son* is underlined for next week. *The Nervous Wreck*, *Chicken Feed*, *Kempy* and *The Famous Mrs. Fair* are scheduled for early production.

Andy Wright Players

Reopen Savannah Theater for a Season of Dramatic Stock Presentations

Savannah, Ga., Jan. 2.—Andy Wright, now operating a stock company at the Calumet Theater, Chicago, recently completed arrangements with Local Manager Weis, whereby the Andy Wright Players, a newly organized company, opened here yesterday with *Why Men Leave Home*, with Dorothy Gale in the feminine leading role, to be followed by *Lightnin'*, with Frank Maddocks in the masculine leading role.

Both players have been under the directing management of Mr. Wright at his Calumet Theater, and Miss Gale had the feminine leading role in Wright's vaudeville unit of the same play on the Keith Circuit prior to the opening of the Calumet by Wright some time ago.

Following *Lightnin'* comes *The Best People*, with Wright's new leading man, Emmett Vogan.

The policy of the Andy Wright Players will be a new play each Monday, with matinees Tuesday, Thursday and Saturday. The fourth offering of the players will be *The Squaw Man*.

During the engagement of the company popular prices will prevail and all seats will be reserved, as has been the standard policy of that theater during former engagements of stock.

The Bainbridge Players

Minneapolis, Jan. 2.—As a New Year's week attraction the Bainbridge Players are presenting *Aren't We All* at the Shubert Theater, under the stage direction of John F. Kirk.

The cast includes John Dilson, Dwight Meade, John Todd, Joseph D. Swann, William Thompson, Guy Westcott, Harry Mates, George E. Johnson, Jean Dixon, Myra Marsh, Helen Keers and Helen Peck.

Preceding the Midnight Fun-Fest performance last night, the entire company mingled with the patrons of the theater at a reception in the foyer, where noisemakers and streamers were distributed to them to be used at the stroke of 12.

Immediately following the regular evening performance, the entire company, throwing their dignity to the winds during the celebration, tried their hand at the Charleston in a cash-prize competition exclusively for them.

Following the company's exhibition, the scheduled Charleston contest for amateur exponents of this reigning dance sensation was held, and cash prizes of \$75, \$50 and \$25 were awarded. There was no entrance charge with the exception of the regular admission ticket and some of the most skillful Charleston dancers of the Northwest were participants in the contest. The winners of the contest were decided by the applause of the audience.

Chokers will be underlined for next week, with *My Son* scheduled to follow.

The Fulton Players

Lancaster Pa., Jan. 2.—Under the personal direction of A. E. Scott, the Fulton Players opened a season of dramatic stock presentations at the Fulton Opera House on Monday last with *Polly Preferred*, with a cast that included Allys Dwyer, Charles Sugah Turner, Constance McKay, Frederick Nelson, James Coots, Richard S. Bishop, M. Tello Webb, Jean McAlpin, Earnest Howard, Harry Moore and Charles E. Jordan. Charles Squires is the scenic artist for the company.

Deming With Wright

Chicago, Jan. 2.—Lawrence Deming, late of the Frank Winninger Company that closed its season December 20 at Waukegan, Wis., has joined the Andy Wright Calumet Players, a dramatic stock company, now firmly established at the Calumet Theater.

Mrs. Deming will make her home here during the engagement of Mr. Deming at the Calumet.

George W. Winniett Convalescent

New York, Jan. 2.—George W. Winniett, veteran play broker, who has been ill since September 14, is back at his desk. Mabel S. Kinsley, associated with Mr. Winniett for the past few years, and who has been in charge during his illness, will leave shortly for a trip to the Coast on a matter of business dealing with the platurizing of a couple of her plays.

Clarke and Sistare

Lease New Garrick Theater, Fond du Lac, Wis., for Permanent Stock Company

New York, Jan. 2.—Henry G. Clarke and Horace Sistare, successful stock managers of the Majestic Theater stock company, Waukegan, Ill., now in its third week, have taken a long-time lease on the New Garrick Theater, Fond du Lac, Wis., and have established a permanent stock company at the playhouse, opening Monday last with a performance of *The Fool*.

Owing to the fact that the lease has been taken and that presentations started immediately thereafter, remodeling work at the theater will be deferred until spring.

The policy at the New Garrick Theater will include matinees Wednesdays, Saturdays and Sundays and evening performances.

The company includes Edwin B. Vickery, director of productions; Ray D. Manning, stage manager; Arthur D. Micko, scenic artist; Olive Meehan, leading woman; Cecil Scrist, leading man; Ralph Poe, juvenile; Jack Lawrence, second husband of the waiter; Cartwright, character; Bert Chapman, comedian; Victor Manning, second business; Virginia Lee Calhoun, character; Agatha Karlen, ingenue; Kitty Kirk, Mildred June, Rose McDonald, Alexander Lockwood and P. J. Butler.

Next week the company will present *Just Married*, *The Cat and the Canary* is underlined for the following week and *Thank You* for the week of January 18.

Brockton Players

Brockton, Mass., Jan. 2.—In keeping with the spirit of generosity and self-sacrifice dominating the Yuletide, Manager James J. Hayden selected *A Message From Mars* for presentation by the Brockton Players at the City Theater last week. Manager Hayden portrayed the role of the tramp; Ivan Miller, leading man, the selfish Horace Parker; Leona Beutelle, leading woman, makes the most of a short part, and Arthur Holman, second man, the messenger from Mars.

Edith Theibault, a Brockton high-school pupil, who has been seen several times with the Brockton Players, had a new-boy bit. She has worked also in musical comedy productions as a dancing soloist and a chorine. Edith Fisher and Robert Schofield, newcomers, had short speaking roles.

Adrian Perrin and his assistant were here from New York, routing and rehearsing the principals and chorus of *Wildflower*, featuring Myrtle Clark and Bernard Burke.

Wildflower

Upon deciding to produce a musical comedy, Manager Hayden invariably hands the script of the leading role to Myrtle Clark, versatile second woman of the Brockton Players. In this week's offering of *Wildflower* Miss Clark has the character originated by Edith Day, Nine Egnedotto. Ling cofeatured with Miss Clark, Bernard Burke, juvenile, plays the opposite role of the girl. While Manager James J. Hayden has the Frank Moulan part, Gaston La Roche.

Others in the cast include Leona Beutelle, winsome leading lady; Arthur Holman, second man; Albert Hickey, character; Mabel Beutelle, character comedian; Betty Kent, petticoat. The dancing chorines were selected by Mollie F. Hurley.

Wildflower was produced under the direction of Adrian Perrin, of New York, for James J. Hayden, and Scenic Artist Thomas DeRushoff. The required two sets with beautiful realism. Adrian S. Perrin will stage *The Man Who Owns Broadway* for Arthur Casey in New Bedford, opening next Monday.

The Maylon Players

Spokane, Wash., Jan. 2.—Selecting *Just Married* for their 60th week at the Auditorium Theater here, the Maylon Players have reached the half-way mark of the second season in this city with business gradually increasing. After *The Man From Arkansas* the company did *The Alarm Clock* and the premiere, showing of *The Little Tin God*, an original play by Wilbur Hindley of the *Spokane Spokesman-Review*.

Will Maylon, who heads the company, spent his vacation and the Thanksgiving period visiting with friends and relatives around San Francisco. Mrs. Maylon (Caroline Edwards) exited from the cast last week for three weeks in California, where she will visit her relatives.

Taken seriously ill with internal hemorrhages at the opening performance of *Breakers*, Milton Leogard Bouford, second man, was rushed to the hospital, where his life was despaired of for more than a week. He is now recovering and will be back in the cast early in the new year.

The Maylon Players staged a delightful Christmas party on the stage. Will Maylon and his quartet serenaded the inmates of the city and county jails on Christmas Eve and also the patients at the county sanitarium at Edgewood.

HOLIDAY DOINGS

By the National Players at the Cox Theater, Cincinnati

Gladys Hurlbut, new leading lady of the National Players, at the Cox Theater, Cincinnati, has started a new series of fashion hints for newspaper articles...

Don Burroughs, leading man, was the guest of honor at a Christmas Eve banquet in a manse on East Hill.

Richard Irving's wife and two children were very much in evidence during the holidays and the kiddies were heard to say that "Daddy was the bestest Santa Claus ever."

Lawrence O'Brien, his wife and daughter played Santa to several unfortunates.

Clyde Armstrong and his wife, professionally known as Juliette Claredon, said it with gifts apropos.

William C. Phelps has a justifiable grievance against any and all press agents and typewriters for the manhandling of his name in leaving out the final "e" for Phelps says the omission of that "e" may confuse his feminine admirers as to the place of his nativity.

Gladys Hurlbut, Don Burroughs, Richard Irving, William C. Phelps, Lewis Welch and Edith Greenham one and all say that there is no need to prove it, for they individually and collectively admit it, that they are singers, single or as a sextet.

Having spent an enjoyable Christmas week, the National Players forsook personal play during the past week for an over-night professional play that included two performances of The Bride Sunday, daily rehearsals and nightly performances Monday, Tuesday and Wednesday; two night performances Thursday; one matinee and one night performance Friday; rehearsals and two performances Saturday, and rehearsal and two performances the following Sunday. One and all alike were in daily attendance at rehearsals and performances.

Modern Players

Providence, R. I., Jan. 2.—The Easy Mark was last week's presentation at the Modern Theater by the Modern Players. Arthur Howard had the title role. Elaine Temple as his "Total Loss" sister and Mary Robinson as his sweetheart. The Easy Mark may be termed as one of comedy blended with melodrama.

"Honey Girl"

In selecting Honey Girl as this week's vehicle, Manager Emery recognizes that a large proportion of his patrons desire musical comedy productions frequently.

Winifred St. Claire, the new leading woman, is appearing in the title role, replacing Marlon Grant, who had attained great popularity with local theatergoers.

The cast of Honey Girl includes: Arthur Howard, leading man, as David Graham; Billy Lynn as Tip Smiley, Jay Ray as Judge Martin, Ainsworth Arnold as Col. G. W. Parker, Walter Scott Weeks as Orville Bryan, Bernard Seale as Jim Hayward, John Coggeshall as Sol Lyons, Joseph Moran as Leon Bagby, Winifred St. Claire as Flora Parker, Elaine Temple as Lucy Mayfield, Frances Williams as Cynthia, Ellen Tate Spink as Carmelita Mendona. Miss Spink is doing a Spanish dancing number with the Providence Beauties, local dancing girls, who appear regularly in the Modern Players' musical productions.

Hawkins-Ball Company

New York, Jan. 2.—Jack Ball's Christmas greeting to ye editor of stock conveys the information that the Hawkins-Ball Stock Company will open a season of stock commencing Monday at the Luna Theater, Logansport, Ind., with The Cat and the Canary, to be followed by Have Patience, Doctor.

Maude Fealey in Vaudeville

New York, Jan. 2.—Maude Fealey, well-known stock star, has just been booked for a vaudeville tour in a sketch written by herself. She is supported by Ben Wells and Charles Horn, engaged by her thru the office of Rycroft-Perrin, artists' representatives.

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A Jinx After "The Fool"

A Lot of Things Happened at the Chateau, But All of Them Couldn't Stop the Show

Chicago, Dec. 31.—A number of incidents happened at the Chateau Theater in the last few days where the Ascher Stock Company is playing in The Fool and nerves suffered but the show went on. To begin with on Monday night a chandelier dropped in the third act and barely missed the head of Harry Minturn, the stage director. Then a piece of a set fell over and knocked Baker Moore, juvenile man, across a bench, injuring his hip.

Malden Players

Malden, Mass., Jan. 2.—George V. Dill, who joined the Malden Players at the Auditorium, recently appearing in a small part in The Clinging Vine, was advanced to the position of leading man last week, appearing in the title role of Pierre of the Platons.

Mr. Dill, collaborating with Eugene Conrad, wrote the book of a musical comedy titled Top Hole and only recently discovered he has a singing voice and entered the stock ranks to develop his talent and gain proficiency in the art of drama.

George Dill has made a fine impression. His vigorous and genial personality and certainty are attracting the public. This is only his second week as leading man and Manager Hayden seems sure of his growing and lasting popularity.

Wednesday before Christmas Edwin Hayden played Santa Claus for Malden children and the entire company was kept busy distributing many gifts and toys.

Mrs. Harry Shannon, mother of Hazel Shannon, motored all alone from Ohio to be with her "child" on Christmas. When she drove up to the large parking area opposite the stage door Santa Claus in full regalia was helping to corral the children looking on with happy animated little faces, and in on the stage Hazel was reaching up to the beautiful tree for the last gifts for the children, following Santa and his reindeer.

Chateau Gets First Release For Stock of "First Year"

Chicago, Dec. 31.—When the Ascher Stock Company, at the Chateau, presents Frank Craven's The First Year, the week of January 18, it will be the first release of this play anywhere to a stock organization, according to an announcement from Ralph Kettering.

E. E. Clive Players

Boston, Mass., Jan. 2.—Robinson Crusoe, a musical extravaganza by the E. E. Clive Players at the Copley Theater, continued thru Christmas week. Roger Wheeler and Manager E. E. Clive collaborated in writing an up-to-date version of the DeFoe tale, embellishing it with comic lines and an entrancing Fairy Queen.

Katherine Standing, leading woman, in a costume worthy of the Siegfried Follies, had the title role; May Bates, as Crusoe's loving sweetheart, Polly Perkins; E. E. Clive, the bad, bad man, Will Atkins, and Jessamine Newcombe, the lovable Fairy Queen.

The remainder of the cast did creditable work. They included Richard Whorf, as Dicky Dirk; Terence Neil, as Capt. Hook; Alan Mowbray, as One-Eyed Pete; Charles Vane, as Davy Jones; Elspeth Dudgeon, as Mrs. Crusoe; Richard Whorf, as the monkey; Victor Tandy, as Mack; George Hulse, as Parchment and Hokey Pokey, and Morris Carnovsky, as Fluddub.

A London Letter

sooner managers come to conclusions about it, the better.

Snobbery and the Famine

As a matter of fact it is the sheer snobbery of the West End managers which is largely responsible for the putting off of this long overdue reform. Because the stalls pay much higher prices than the gallery, our managers seem to think that they need consider no other point of view than that of the more expensive parts of the house.

In several London theaters gallerygoers have to sit on bare boards with their knees jammed into the unfortunates in front of them, in galleries so constructed that only a portion of the stage, in some cases only a very small portion, is visible from many of the seats.

Cannot London managers understand that the gallery and pit goer of today is the stallholder of five or 10 years ago? Thousands of potentially prosperous playgoers must every year be forced out of the theater by the prehistoric tactics of self-styled amusement caterers.

The Shubert Combine "He doth protest too much" might be taken as the motto of the Shubert combine in regard to their taking over of six important West End houses. Several times it has been loudly proclaimed in

the press that the Shubert-Gaunt "bloc" has no intention of Americanizing the English theater. This is quite understandable in view of the recent outcry in this country in regard to the U. S. hold in the film industry. But also every announcement in connection with its proposed doings of this group seems to be heralded by some such peace-and-goodwill anti-competition statement.

Grossmith & Malone are acting as the representatives of this influential combination in London. This week, however, it is announced that this firm is to be dissolved and the warlike partnership between G. G. and "Fat" Malone is to end in May. Their next Winter Garden production, Ktd Boots, will be their last. But until the end of May they will continue to administer His Majesty's at the Shaftesbury Theatre and to watch over the Shubert interests here.

George McLellan Here

In the meantime George McLellan is again in London more for recreation, it is stated, than business. He denies in a press interview that he is here as general manager in London for the Shuberts, but says that Jake Shubert is coming over to produce The Student Prince before long and that he, McLellan, will probably be returning to London in the spring with Lee Shubert. Is Zat So? is to be presented at the Apollo in April with an English cast save for James Gleeson and Robert Armstrong, who will resume their old parts in it.

Welcomes Initiative

Now altho certain theatrical people over here are lamenting, with their usual shortsightedness, the entrance of the Shuberts into the practical politics of the English stage, those who have the welfare of the English theater at heart certainly welcome this invasion. Certainly it will be a fine thing for English producers if the combine which now owns six important West End houses gives us chance to develop their warlike partnership to their exploitation in America and internationally. There has always been a tendency on the part of British capital to avoid investment in live show propositions. The Shuberts on your side will undoubtedly find it profitable to try experiments with a view to shipping successes to the States.

I believe that those interested on behalf of the Shuberts are prepared to give the people with ideas a chance which

(Continued on page 79)

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"SUNNY" BREAKS ANOTHER RECORD

New Year's Week Performances Give Marilyn Miller Show About \$65,000 --- Highest Musical Comedy Gross Known

New York, Jan. 2.—Another record will be broken this week by *Sunny*, the Charles B. Dillingham musical production starring Marilyn Miller, now occupying the New Amsterdam Theater. Although the Thanksgiving-week figure of \$52,000 amazed the veteran theatrical managers and was declared to be an unprecedented record, the receipts for New Year's week bid fair to go as high as \$65,000 and thereby establish a world's record.

Sunny sold out the entire house last Tuesday night for the benefit of the Chapin Day Nursery. The theater received a flat sum of \$6,200 for the performance, but the prices of the benefit tickets were doubled, and in some cases even tripled, not to mention the fancy prices paid by social leaders for boxes, so that the actual receipts for the Tuesday night performance alone were approximately \$20,000. The Chapin Nursery, of course, received the difference as its share of the proceeds.

This, together with the higher priced New Year's Eve sellout and the extra matinee New Year's Day, is quite certain to bring the total gross figure at least up to the \$65,000 mark.

The other musical productions, too, enjoyed a big holiday. Almost every one of them boosted the prices considerably, but this did not prevent early sellouts in practically every house.

JOHNNIE CLARE GIVEN THREE-YEAR CONTRACT

New York, Jan. 2.—Johnnie Clare, a recent addition to the cast of *Artists and Models*, at the Winter Garden, has been given a three-year contract by the Shuberts. Miss Clare was formerly a favorite in English music halls and considered one of the best singers of syndicated songs who ever came over from London. She is also an expert Charleston dancer, having been one of the first to take it up on the continent. In the revue at the Winter Garden, Miss Clare appears in several skits and leads the *Promenade Walk* number.

Friml-Hooker-Post Combine To Write Two More Operettas

New York, Jan. 2.—Russell Janney, encouraged by the tremendous success of his current production, *The Vagabond King*, has commissioned its composer and authors, Rudolf Friml, Brian Hooker and W. H. Post, to write two more operatic musical plays for his sponsorship. Janney hopes to have the first of these ready for production in the late summer and the second in shape for the holiday period next season. No plans have so far been made to organize any special companies of the present hit and it is probable that Janney will not offer the piece on the road until the Broadway patronage has been exhausted.

Cast for "Palm Beach Nights"

New York, Jan. 2.—The cast selected for the Ziegfeld musical show *Palm Beach Nights*, which opens in Palm Beach, Fla., January 15, includes Edna G., Guy and Ernest Van Duren, dancers; Art Hickman's Band, which already has left for the South; Harry Fender, Kathleen Martyn, Claire Luce, Albertina Vitak, Mary Lane, Martha Lorber, Morton Downey and Peggy Fears, the last named of whom was prima donna for the road company of the *Follies* this season; Beryl Falley, Nina Pearson, Naomi Johnson, Cynthia Cambridge, Dorothy Wegman and Noel Francis. They will depart for Palm Beach by special train January 9.

Good Season for "Dumbells"

Toronto, Can., Jan. 2.—*The Dumbells*, under the direction of Captain Plunkett, playing this week to big audiences at the Royal Alexandra Theater, are having a good season. This is the seventh year of the soldier boys' revue and the name of their current attraction is *Lucky Seven*.

JANEARL JOHNSON



—Photo by De Mirjian Studios
A pretty, talented and versatile young lady who has come up fast thru the medium of the chorus. Last season, Miss Johnson was one of the "ladies of the ensemble" in *"Lady, Be Good"*. Now she is playing the title role in one of H. H. Frazee's companies of *"No, No, Nanette"*. Even as a child Miss Johnson showed unusual promise. She was able to read at the age of 3. By her 15th birthday she had completed the first year in a university. Then she won first prize in a movie contest. As a dancer on Broadway st., won a reputation for her unusual suppleness, gracefulness and astonishing ability as a high kicker. Finally she has a winning personality.

"SKY HIGH" ENJOYING SUCCESSFUL ROAD TOUR

New York, Jan. 2.—*Sky High*, starring Willie Howard and presented by the Shuberts in association with Eugene Howard, is enjoying a successful road tour, according to reports from the various cities where the attraction has played. The show is covering the Eastern territory at present. It spent New Year's week in Providence, R. I., and was accorded a fine reception by the local theatergoing public.

Willie Howard is making a personal hit at every stand and there are always good reports about the supporting work of Ann Milburn, Marjorie Whitney, Conchita Piquer, Dorothy McNulty, John Quinlan, Florenz Ames and others of the cast, which also includes Nora Hamilton, Isabella Posta, Emily Miles, Walter Johnson, Billy Hedges, Ruth Mayon, Edward Douglas, John Crone, Thomas Whitley, Violet Englefield, Isabel Cayer, Louise McCarthy, Mary Mulvern and Veronica.

Hope Hampton May Star In "The Love Boat"

New York, Jan. 2.—William A. Brady and Jules Brulatour are to produce *The Love Boat* as a starring vehicle for Hope Hampton, according to present plans. The matter has not been definitely settled and the production is as yet very far in the offing, according to Mr. Brady. The piece is an adaptation from the Hungarian by Edgar Alan Wolff with music by Baschy, orchestra leader at the Ritz-Carillon.

Tab. "Jack and Beanstalk" Is Presented in Toronto

Toronto, Can., Jan. 2.—A tabloid version of *Jack and the Beanstalk*, running about an hour, is being presented under the direction of Jack Arthur, musical director, at the Hippodrome. The attraction has proved such a big success that it will be kept on for a run. There is a large cast of clever principals, a fine production, also a ballet and a chorus.

"SWEETHEART TIME" TUNEFUL AND LIVELY

New York, Jan. 2.—*Sweetheart Time*, the new Rufus Le Mair musical production, which is breaking in on the road preparatory to a Broadway showing, is a tuneful and lively show, according to reports from the places that have already seen it. The book of the piece is by Harry B. Smith, the lyrics by Ballard MacDonald and Irving Caesar, the music by Walter Donaldson and Joseph Mayer and the staging by Willie Collier. In the cast are Eddie Buzzell, Marion Saki, Mary Milburn, Starke Patterson, Laine Blaire, Henry Cogert, Dick Mott, Al Sexton, Harry Kelly, Marie Nordstrom, Fred Leslie, Olin Howard, Wilmer Bentley, M. Marcel Rousseau, Rita Del Marga, Nick Lucas, Bob Callahan, Dorothy Van Alst, Alice Wood, Betty Wright, Bessie Kademova, Dorothy Brown and Bobbie Breslau.

Among those coming in for special mention by the reviewers are Buzzell, Miss Milburn, Blaire and Patterson, Sexton, Leslie, Kelly, Miss Saki and Miss Nordstrom.

"Suzanne" on Again

New York, Jan. 2.—*Suzanne* has gone into rehearsal again and will open at the Windsor Theater in the Bronx January 15 preparatory to invading Broadway. The piece, a musical version of John Hunter Booth's comedy *Rolling Home*, adapted by Booth and William Cary Duncan to a score by Harold Orlin, was tried out last October in the provinces with Ernest Glendinning, Irma Marwick, Doris Eaton, Zeffie Tilbury, Ray Miller and His Band, and others. John Cort, producer of the show, suddenly removed it, despite excellent out-of-town notices and announced that it needed revision and recasting. As the cast held run-of-the-play contracts, Cort had to wait the eight weeks required by Equity before he could engage a new company. The time having elapsed he has again put the production into rehearsal.

The new cast is headed by Stanley Ridges, Velma Sutton, Barrett Greenwood, Mary Manley, John Cantwell, Wayne and Warren, Frank Kingdor, Jerry Delaney, Feen Yanmar and Pat Leonard. Jack Haskell is staging it.

Bailey and Barnum Added To Latest "G. V. Follies"

New York, Jan. 2.—Bailey and Barnum, the enthusiastic banjoist and the singer of torrid ballads, who made quite a hit when they appeared here last season with Fred and Adele Astaire in *Lady Be Good*, were added this week to the lineup of the latest edition of the *Greenwich Village Follies*, at the 44th Street Theater. The pair of entertainers had just returned to town, following the abrupt termination of the road tour of *Lady Be Good*, which closed last Saturday night in Boston, and they celebrated their entrance into the new production by stopping the show at their very first performance.

Atteridge Dramatizing Novel by Elmer Davis

New York, Jan. 2.—Harold Atteridge, librettist of the forthcoming *A Night in Paris*, the Casino de Paris Revue for the Century Roof and countless other Shubert productions, is at work upon the dramatization of *Friend of Mr. Sweeney*, a novel by Elmer Davis. The play, when finished, will probably be used as the basis of a new musical show for the Shuberts.

Davis is a well-known newspaperman and novelist. He has been a member of the editorial council of *The New York Times* for several years and on one occasion he won the Pulitzer prize for the year's best editorial.

Sammy Lee To Stage "Queen High" Numbers

New York, Jan. 2.—Sammy Lee, one of the very youngest stage directors in the musical comedy field, has been commissioned by Schwab & Mandel to stage the musical numbers in *Queen High*, which is due for presentation early in the spring.

Lee's activities for the season thus far include the staging of numbers for *No, No, Nanette*, *Captain Jacks*, *The Occasional* and *Tip Toes*, which makes him a record holder.

"STUDENT PRINCE" RECEIVES GREETINGS FROM HEIDELBERG

New York, Jan. 2.—The City of Heidelberg, thru the German Railroad Information Service of New York, cabled New Year greetings to the management of *The Student Prince* Company now playing at the Ambassador Theater. The cable, uncollected and absolutely not a press stunt, was read New Year's Eve from the stage of the theater. It contained the following message:
"The City of Heidelberg, the oldest university in Central Europe, founded in 1386, hereby extends to the audience, the management, the stars and the cast of *The Student Prince* a Happy New Year. It is indeed gratifying that the charms of our student lives have fascinated the American public during a continuous series of performances now running for two years. We feel that this splendid success can be attributed to the wholehearted interest of the American public for the beautiful romance of *The Student Prince*. But we also appreciate the fact that this production owes its success to the great work of the management, the stars and the entire cast. We thank you all for the tribute you have paid Heidelberg and on New Year's Eve Old Heidelberg takes this means of wishing its friends across the seas a very merry Happy New Year."

Next "Music Box Revue" May Have Foreign Flavor

New York, Jan. 2.—The next edition of the *Music Box Revue*, which Sam H. Harris will present some time next spring, was very likely to have a foreign flavor. This is indicated by the fact that Irving Berlin, who will again write the show, has changed his winter plans and instead of departing for Palm Beach today, as he had intended doing, the young impresario is sailing on the *Homeric* for Europe, where he will spend the next six weeks in London, Paris, Berlin, Budapest and the Italian Riviera. While abroad Berlin will collect ideas for the next *Music Box* production.

Sailing for London To Stage "Lady, Be Good"

New York, Jan. 2.—Alex A. Aarons and Fred and Adele Astaire will sail for England January 16 for the London presentation of *Lady, Be Good*, which Aarons & Freedley will produce in association with Sir Alfred Butt next April. The play closed its American run in Boston December 26.

About three weeks George Gershwin, who wrote the score, and Sammy Lee, who is being taken to England to stage the dances, will follow.

Whether Walter Catlett, comedian of the American run, will join the London company has not yet been decided. Aarons said this week. If not, the well-known British comedian will be engaged. The remainder of the cast will be selected in London.

Mary Eaton, "Kid Boots" Costar, Has Pneumonia

Chicago, Dec. 31.—Mary Eaton, costar with Eddie Cantor, in *Kid Boots*, will be unable to appear in the play again for some days. It was announced yesterday. Miss Eaton took a severe cold some days ago which it is reported has developed into incipient pneumonia.

"Queen High" in March

New York, Jan. 2.—Schwab & Mandel will not produce *Queen High*, the musical version of *A Fair of Fees* until March. Charles Ruggles is already under contract for the leading role and Edgar MacGregor has been signed to stage the book.

Engagements

New York, Jan. 2.—Wesley Boynton has been engaged by Arthur Hammerstein, thru the office of Harold Ferrin, to stand by as a general understudy of all the male roles in *Rose-Marie* at the Imperial Theater.

Marion Green, Franker Woods, Edward C. Faxon, Almira Sessions, Eva Webster, Joseph Granby, Harold Yizard, Augusta Spette, and Philip Steel have been added to the cast of *Cherry Blossoms*, the new musical comedy which Dowling, Anhalt & Bacheider now have in rehearsal.

Marie Robbins has been added to the cast of *Fountainia*, the musical spectacle which was cast here for presentation in Miami, Fla., beginning January 11. Miss Robbins was engaged thru the office of Rycroft-Ferrin.

Changes in Casts

New York, Jan. 2.—Sam Colt has retired from the cast of *Captain Jacks* at the Martin Beck Theater.

John Kenley has replaced Sid Silvers in the cast of *Artists and Models* at the Winter Garden.

Chicago Likes Musical Shows of a Major Brand

Taste of Theater Patrons for the Harmonies Has Changed Much in Five Years

Chicago, Dec. 31.—It is doubtful if it could have been done as late as five years ago but Chicago theatergoers are now giving a big business to five of the biggest musical shows in the country. When Al Jolson brought *Big Boy* to the Apollo a few days ago some people thought it would be a battle of the Giants because just across the street from Mr. Jolson Eddie Cantor was planted in the Woods with *Kid Boots*. The Apollo management says Mr. Jolson is already sold out for 14 performances and nobody can be found who has missed a single act in Mr. Cantor's show. Of course, both comedians have a powerful personal following. Some local showmen seem to think that the big musical shows here are creating new business and all admit that every one of them is making money.

Just across the street from Mr. Cantor's new show at the Olympic, seems to be rocking right along in the teeth of Mr. Cantor and Mr. Jolson.

The *Ziegfeld Follies*, at the Illinois, appears to be getting its old-time patronage as well as better, while *The Student Prince*, at the Great Northern, appears to be quite unaffected by the comings and goings of any of the other musical shows.

Hello, Lola, the musical show booked for the La Salle, seems to have hit a booking snag somewhere and its appearance here is said to be in doubt. It is said the La Salle may be dark for a week after the departure of *The Judge's Husband* and that its booking is uncertain.

Betty Powers To Head Jacksonville Company

New York, Jan. 2.—Betty Powers, prima donna, was engaged early this week by E. B. Coleman, thru the office of Wieroff-Perrin, to head his musical stock company at the Duval Theater in Jacksonville, Fla. Miss Powers will open there next Monday night.

Ruth Russell Matlock in "Greenwich Village Follies"

New York, Jan. 2.—Ruth Russell Matlock is the charming young maid who dances the beautiful ballet in the *Life Is Like a Toy Balloon* number in the new Greenwich Village Follies, at Chanin's 46th Street Theater. Owing to a typographical error Miss Matlock's name was omitted from the theater program during the premiere week.

Seldes Writing a Jazz Play

New York, Jan. 2.—Gilbert Seldes, whose last play, *The Wisecrackers*, flopped at the new 66 Fifth Avenue Theater last Saturday night, will try his luck on a musical piece next. He is writing a "jazz" not a musical comedy based on the libretto of *The Love of the Three Oranges*, the burlesque grand opera which the Chicago Opera Company presented here a few seasons ago.

Australian Rights To "Merry, Merry"

New York, Jan. 2.—Lyle D. Andrews has sold the Australian rights to *Merry, Merry*, his current Thornton Archer musical comedy success at the Vanderbilt Theater, to Williamson-Tait, Ltd. A company will be put into rehearsal at once at open in Melbourne in the early spring.

Long Run Musical Play Records

Number of consecutive performances up to and including Saturday, January 2.

PLAY.	OPENING NO. OF DATE.	PERFS.
Artists and Models.....	June 24.....	258
By the Way.....	Dec. 28.....	8
Captain Jinks.....	Sep. 9.....	135
Charlot Revue.....	Nov. 10.....	66
Cocoanuts, The.....	Dec. 8.....	132
Darkest Enemy.....	Sep. 18.....	134
Gay Parade.....	Aug. 18.....	149
Greenwich Village Follies, The.....	Dec. 24.....	12
Mayflowers.....	Nov. 24.....	49
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Musical Comedy Notes

Ethel Aaron has been appointed an understudy in *Princess Flavia* at the Century Theater, New York.

Joe Laurie, Jr., late star of *Plain Jane*, elicited many expressions of pleasant surprise from his friends by the original holiday greeting that he sent around.

Dorothy Francis, according to latest reports, will not sing the Geraldine Farrar role in the Louis Macloon production of *Romany Love Spell* on the West Coast. Grace La Rue is now announced for the part.

Hazel Hurd, a member of the Broadway company of *The Student Prince*, now holding forth at the Ambassador Theater, entertained with songs at the dinner of the Newspapermen's Club held last week.

Leonard Colley, as the Prince, and Madeline Collins, as Kathie, are meeting with fine receptions in one of the touring companies of *The Student Prince*, according to various newspaper clippings received in the last few weeks.

Alfred Goodman is again wielding the baton for *Princess Flavia*, at the Century Theater, New York, after a two weeks' absence on the road with *A Night in Paris*, which opens this week at the Casino de Paris, on top of the Century.

Mildred Kelly, appearing in *The Cocoanuts* at the Lyric Theater, New York, and Flossie Cryon, formerly of the *Louis the 11th* Company, are dancing in the floor show of the Caravan Club after the theater hour.

Harvey Howard, of the chorus of *The Student Prince*, at the Ambassador Theater, New York, has been appointed to understudy the role of Mr. Lutz, one of the principal comedy parts in the opera.

My Flowers—in two words—will hereafter be the name of the musical comedy in which Joseph Santley and Ivy Sawyer are now appearing at the Forest Theater, New York. Incidentally, the attraction passed its 50th performance last week.

Irving Berlin took part in the New Year's Eve performance of *The Cocoanuts* at the Lyric Theater, New York. He sang his number, titled *Remember*, to the accompaniment of Harpo Marx's lyre.

Tommy Martelle, the female impersonator, was the guest star of the Desmond Stock Company in Philadelphia last week. Martelle played the title role in the musical comedy, *Some Girl*.

Police captains of 17 precincts were the guests of Mary Milburn, prima donna with *Sweetheart Time*, at the Majestic Theater, Boston, Tuesday evening, December 29. Miss Milburn is the daughter of Capt. John McKinvey, a retired New York police captain.

It is possible that *Shufflin' Sam From Alabam*, colored musical comedy now en tour and slated to tour Europe this summer, will be seen in the principal vaudeville houses of the country in a unit show before leaving America. If present negotiations go thru, according to reports.

Phil Baker, featured comedian of *Artists and Models*, and Sid Silvers, in collaboration with Ben Bernie, have written a new song titled *Pretty Little Lady*. Silvers has recently been singing the number from a box at the Winter Garden, New York, at the end of Baker's specialty in the revue.

Arthur West, who has been one of the principals of *Captain Jack* all season at the Martin Beck Theater, will not remain with that company when it takes to the road the middle of this month. He is associated with Barney Gallant in his Third Avenue supper club and he cannot leave New York. Vixen Herbert has been engaged to replace him when the show leaves for Philadelphia and Boston.

George White's sister, Jeanne White,

was taken seriously ill while playing a vaudeville date in New Brunswick, N. J., last week and was forced to retire from the program. She was rushed to the Flower Hospital in New York, and it is said she will have to undergo a major operation immediately. The *Scandals* producer has returned to New York from Philadelphia, where his revue is now holding forth, to take charge of his sister.

Harold Atteridge, whose latest industry was in connection with the libretto of *A Night in Paris*, the new revue for the Casino de Paris, has written special acts for Leo Hill and Mlle. Nitajo, two artists from the Chez Fysher cabaret, for their use in the new revue, which they joined at the last minute. Mlle. Nitajo is well known in Paris as the singer par excellence of the traditional apache songs, while Leo Hill, noted in New York as a pantomimist and ventriloquist, in which capacities he appears in the transplanted Chez Fysher, located in the cellar of the Century Theater.

Melody Mart Notes

(Continued from page 21)
 Lane, which the Paragon Music Company, of St. Louis, is publishing.

The Clarence Williams Music Publishing Company has secured the services of W. Astor Morgan, musician and playwright, who will be in charge of the firm's new ballad department and negro spiritual division. Morgan has turned over his song, *Love Is Like a Bubble*, which John Stee offered in concert, to the Williams firm.

The new Harmony Record Bulletin introduces Tommy Christain and His Orchestra, Irving Kaufman, Crooning Andy and his uke and Monde, the accordion. Numbers listed among the January releases are *I Love My Baby* (Shapiro-Bernstein), *In Your Green Hat* (Ager, Yellen & Bornstein), *Show Me the Way To Go Home* (Harms), *That Certain Party* (Berlin), *The Lovesome Girl in Town* (Mills), *Cross My Heart Mother* (Shapiro-Bernstein), *Give Me Just a Little Bit* (Handy Bros.), *Falling for You* (Gotham), *Smile a Little Bit* (Waterson), *I Wish That I'd Been Satisfied With Mary* (Berlin), *Put Your Charleston Back to Charleston* (Remick) and *No Man's Alama* (Ager, Yellen & Bornstein). The Harmony disc is the 50-cent Columbia product.

From Glendale, Calif., comes the cheering new hit, *Cavie Jacobs-Bond*, a famous composer, will leave the Glendale Sanitarium within a few days, where she has been convalescing from a nervous breakdown. Within another week she will be back at her Hollywood home.

Al Dubin, author of the million-copy song hit, *Just a Girl That Men Forget*, and of the newer success, *The Lovesome Girl in Town*, was again placed under exclusive contract with Jack Mills, Inc. Dubin is also writer of *A Cup of Coffee*, *Sandwich and You*, which is the outstanding hit of the current *Charlot's Revue*. He is also noted as the writer with Ernest Ball of the million-copy seller, *All the World Will Be Jealous of Me*. *Thous Only an Irishman's Dream* and *A Little More Was* were some of Dubin's other hits.

Replying to our comment on his printed announcement, which he sent recently to trade newspapers and leading publishers, Sidney B. Holcomb, of Chanute, Kan., writes:

"In your comment on my article you report it as a defl to the music-publishing industry. . . . You are mistaken. This is an experiment and not a defl in any sense of the word.

"It is possible that I am mistaken in my attitude, but I have been a writer and publisher for the last 15 years and I think that sometimes among the hundreds of thousands of manuscripts written by outside writers one could possibly be found with some little value commercially.

"Many, dear, dear Mr. Holcomb, are found. But for those who have not been successful an attitude of bitterness will avail nothing.

The many friends of H. Emerson Yorke, one-time mechanical manager for

the music-publishing firm of M. Witmark & Sons, will be delighted, as was this department, to learn that the genial lad has been promoted to the position of special district representative of the Eastern division of the Brunswick Phonograph Company. Yorke will be in charge of all sales policies, etc., in the Eastern district, which includes the rich New England, Pennsylvania and New York territories.

Previous to his promotion Yorke acted as head of the Eastern exploitation department of the Brunswick firm and his industrious efforts for more than a year have been the talk of the trade.

Land of Melody offers the following stock predictions for 1926. In case we aren't around in 1927 the same forecasts will do, and for 1928, 1936, 1917 and 4569 as well; Eighty-five publishers will open branch offices in Chicago. Nine hundred and seventy-seven "sensational fox-trots" and 610 "greatest ballads of all time" will be published. Eighty-five publishers will close their branch offices in Chicago. Absolutely no orchestras will be distributed gratis. Sixty-two publishers will absolutely restrict their hits from being broadcast. Eighty-five publishers will reopen their Chicago offices. Sixty-two publishers face 62 heads of 62 radio departments because their songs aren't getting enough of an "air" plug. The publishers decide to remove the ban on free orchestras.

Maurice Abrahams' semi-classic ballad, *When the Gold Turns to Gray*, has been reissued in the original black and white form and is being exploited over the radio. The mechanical companies are assisting in the revival by recanning the song generally.

The Brunswick-Balke-Collender Company prefaces its newest advance record list with the following optimistic comment: "Public interest in music today is stronger than in any other period in our history. Grand opera companies in New York, Chicago, Philadelphia and many other cities are enjoying their most successful artistic and financial season. There are more symphony orchestras throuth the country than ever before, and almost without exception they are receiving the loyal and substantial support of leading communities. Light operas, musical comedies, music revues, cabaret shows—in fact, all shows with music—are breaking records for long runs in the larger cities."

Some White-Way wit once said that this is the time of year when the fellow who wouldn't give a dime wishes you a prosperous new year. Be that as it may, this department takes this opportunity to acknowledge the appreciation the readers of what seemed like millions of Christmas cards and, further, wishes all of its readers a bright and happy new year, to coin an expression.

A Cozy Home for Two, by Will Wright, Cincinnati songwriter, is now on the records and among the orders received for it in this form recently was one from Alaska.

STAGE DANCING

Book Review of
"Marion's Musical Comedy Dances"
 By DON CARLE GILLETTE, Dramatic Editor
 of THE BILLBOARD.
 MARION'S MUSICAL COMEDY DANCES, by
 David S. Marion.
 Published by the author.
 P. O. Box 872, Stockton, Calif.
 Or from BAKER & TAYLOR COMPANY, 55
 Fifth Avenue, New York.

PRICE, \$3.00

"Either as a means of self-instruction or as a method to be employed by teachers of dancing in giving instruction to beginners, this book of musical comedy dances by David S. Marion is both interesting and instructive. Marion uses chorography (descriptive charts) in mapping out his dance combinations, and this simple method of describing numbers, and this simple method of describing numbers, will enable anyone from a novice to a professional dancer, to instruct himself in the various numbers outlined in the volume. The practical value of chorographies was discovered by Henry W. Savage, who at one time received these charts for the guidance of his directors in the production of European musical comedies. Marion is formerly a director of dances for the Savage, Dillingham, Ziegfeld, Shubert, Weber and Charles Frohman musical comedy productions of this book include chapters on the rudiments of dancing, 57 dance exercises, solo and ensemble dances, numbers described in explained dramatic stories with every arrangement and dance-step illustrated in chorography to musical rhythm, the correct form of every dance-movement and step, 19 dance hits for professional dancers, six original fancy waltz dances, 12 numbers suitable for school or community productions, etc. With the chorographies arranged to musical rhythm, the correct time and tempo, anyone who is at all interested in dancing will find this most fascinating as well as helpful treatise."

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By IZETTA MAY McHENRY
(Communications to 1560 Broadway, New York, N. Y.)

Soloists Announced for Hays Music Festival

Henry Edward Malloy, director of the Hays Kansas Music Festival, one of the most important musical events of the West, has announced the dates and soloists for the 1926 festival. May 2 to 3 inclusive has been chosen for this year's event, and the soloists include Luella Melius, American coloratura soprano, who will give the opening program, assisted by a flutist and pianist; Francis Macmillen, American violinist; Genevieve Rice Cowden, soprano; Mrs. Raymond Havens, contralto; David Grosch, bass, and a tenor yet to be selected, will be the quartet of Kansas City singers which will sing the solo parts in *The Messiah*. In the oratorio *Elijah* the name part will be sung by J. Alfred Casad, baritone, and other soloists include Irma Jane Lewis, soprano, of Topeka, Kan., and Alma Creighton Wilson, contralto, of Kansas City, Mo. More than 1,000 high-school boys and girls have entered in the Western Kansas High School Music Contest, which is always held in connection with the Hays Festival. John R. Jones, conductor, of the Haydn Male Chorus of Kansas City, has been chosen as adjudicator for the vocal contest.

Cincinnati to Have Chamber Music Festival

Under the auspices of the National Federation of Music Clubs, Cincinnati is to have what is said to be the first "Festival of American Chamber Music." There will be two concerts, of which the first is announced for January 11 and the second for January 21 at the Cincinnati Woman's Club, and at each an American composer will play the piano part of his own composition. The first concert, January 11, will be given by the famous Flonzaley Quartet, and Ernest Schelling, American composer, will be at the piano when one of his works is presented. The second concert, January 21, will present the Heermann Trio, consisting of the well-known Cincinnati artists, Emil Heermann, Walter Heermann and Mrs. Thonie Prewett Williams, and the assisting composer-pianist will be Leo Sowerby, whose newest composition is to be a feature of the program.

Civic Music Delegates To Meet in Chicago Convention

Chicago, Dec. 31. — Delegates from civic music associations all over the country will meet in annual convention at the Palmer House next week. It is expected that more than 400 will be there by January 8, when the convention will open its two-day session. One of the features of the meeting will be the presentation of *Andre's Overture*, with Muzio as Madeline de Coligny, and Charles Marshall. This presentation will be given January 8.

January Concerts in Pittsburgh

Several noted artists will be heard in concerts in Pittsburgh during January. Isolina Giannini will give a song recital on January 12, and Federwatt's only appearance is scheduled for Friday evening, January 15, in Syria Mosque. *Madame Butterfly* will be presented in Syria Mosque January 19, with the title role sung by Tamaki Muza, Alexander Bralowsky, pianist, will be heard in his first program in Pittsburgh on January 26.

Cincinnati Symphony on Tour

Fritz Reiner and the Cincinnati Symphony Orchestra are now on a mid-season tour which will take them to the East and into New England. Following a concert in Carnegie Hall, New York, January 6, they will be heard in Mt. Vernon, N. Y., January 7; in Waton, Pa., January 8; Waterbury, Conn., January 9; Philadelphia January 10; then one concert in Richmond, Va., and one in Roanoke.

Four Orchestral Concerts By Chicago Civic Orchestra

With Frederick Stock as conductor and Eric Dalmater assistant conductor, the Civic Orchestra of Chicago will give a series of four Orchestra Hall programs the last Sunday afternoons of January, February, March and April. The orchestra is sponsored by the Civic Music Association and the subscribing public.

Toscanini Sails for New York Season

Arturo Toscanini, who sailed December 30 for his season as guest conductor with the New York Philharmonic Orchestra, will make his first appearance with these players on January 14. Of his 14 programs to be conducted there are three of the regular Thursday and Friday pairs in Carnegie Hall in addition to his appearance in the Sunday afternoon and Sunday evening concerts and a special concert by the Philharmonic at Carnegie Monday evening, February 1. At least six works will have their first hearing in New York under this distinguished director.

Eastern Tour Chicago Opera Opens in Boston

Two days after the close of the season of the Chicago Civic Opera Company, the Eastern tour of the company will open in Boston January 25. Many of the principal cities of the East and South will be visited by the Chicago organization.

New York Events

On Monday evening, December 28, the Beethoven Association offered its third concert of the present season in Town Hall. Advertised to begin at 8:15 p. m., it was punctually late about 20 minutes. Added disgust was also caused by straggling disturbers throut the program. Opening with a Mozart Sonata for piano and violin by Ernest Von Dohnany and Carl Flesch, the audience felt well repaid. The second number was a group of five songs by Brahms sung with German text by George Meader, with the very able assistance of Arpad Sandor at the piano. Mr. Meader, of the Metropolitan forces, has been heard to better advantage at last night's performance. Another Brahms composition, his Quartet in A-major for piano, violin, viola and cello, was given in splendid style by Dohnany, Flesch, Hugo Kortschak and Felix Salmon. Scores of well-known artists and celebrities were among the appreciative audience.

Paul Whiteman and His Greater Concert Orchestra packed Carnegie Hall the evening of December 29. In addition to the usual Whiteman numbers there were Deems Taylor's *Chorus Day* and George Gershaw's *15th Street*. Mr. Taylor's new work, decidedly the feature of the evening, was of a descriptive nature and most interesting and amusing, with scoring by Ferde Grofe, and played by Mr. Whiteman's men in their usual matchless, rhythmic manner. Mr. Grofe's name appeared also for the scoring of the new so-called jazz opera, book by B. G. DeSylva. The orchestrations were excellent but the performance very amateurish, and with the exception of Jack McGowan's fiddle, the others in the orchestra were quite unintelligible. Blossom Seeley, in the leading feminine role, was very much miscast. Harry Perrella and Raymond Turner, at two pianos, gave another attractive number on the program, and Mr. Grofe's (tone journey) *Misestipp*, which opened the program, was an artistic bit.

Percy Grainger's Orchestra and Choral Concert at Aeolian Hall December 29 included two groups of Greig's Norwegian Folk Songs and Negro Spirituals of Natalie Curtis for Male Voices. These were sung by the Orpheus Club of Newark and Glee Club of Nutley, N. J., conducted by Frank Kasschau. Herman Sandby, cellist, played a Delius Concerto with orchestra and later conducted for his own composition, *Sea Moods*. Mr. Grainger directed the orchestra thru E. Balfour Gardiner's *Shepherd Fenella's Dance* and also in accompaniment to Leo Sowerby's rendition of his own piano concerto. Tho from the Philharmonic forces, the orchestra did not seem sufficiently familiar with the pieces of that side of the audience did not indicate the financial success Mr. Grainger's efforts deserved. A. T. E.

So widespread was the interest in De Falla's Marionet Opera, given at Town Hall, New York, Tuesday evening, December 28, under the auspices of the League of Composers, that an overflow audience was turned away. Following several opening numbers, including a song by Mme. Gauthier, the operatic program opened with De Falla's *El Retable de Maese Pedro*, adapted from an episode in Cervantes' *Don Quixote*. Before the puppet stage stood the boy, the trujamm or interpreter, enacted by Mme. Raymonde Delaunoy, elucidating the story for the audience with engaging impudence. Below the puppet stage was a

small orchestra of Philharmonic players, conducted by Willem Mengelberg, including Wanda Landowska, harpsichordist, William Simmons, baritone, sang the lines of Don Quixote; George Rasely, tenor, that of Maese Pedro. For the marionets created to enact the opera in lieu of the human beings singing the lines Remo Bufano, master puppeteer, provided a ludicrous Don Quixote, six feet four inches tall, the other three puppets, including an observant but quiescent Carro Panza, being smaller. Those who attended the marionet opera found a bountiful feast of entertainment; the appeal to the ear of the De Falla masterpiece, exquisitely played, and the splendid voices of the singers; the appeal to the eye of Mr. Bufano, his marionets and his assistants. This unique diversissement implanted wonderment at the superb ingenuity that co-ordinated the three elements of orchestra, voice and puppeteers. There were those who thought the whole procedure quite futile, that the action of the puppets robbed the opera of much of its human warmth. Mr. Bufano, on the other hand, is very sanguine about the future of the marionet opera. Whatever the future of the operatic stage may be, certainly when an artistic offering of the De Falla type awakens so warm a response from the general public, it should be presented to the general public at a regular theater and at regular admission prices. E. M. L.

Concert and Opera Notes

The Polish pianist, Mieczyslaw Munz, will give his annual New York recital in Carnegie Hall the evening of January 18. In his program will be included an Impromptu by Labunski, a new work dedicated to Mr. Munz, this being its first performance.

On the program to be given by Nevada van der Vaele for her annual New York recital, Friday evening, January 22, will be a group of folk-tunes from the Hebrides, arranged by Marjorie Kennedy-Frazier, who is a native of those isles.

After an absence of several seasons Serge Frokoff is returning to this country and will appear as soloist with the Boston Symphony Orchestra January 29 and 30, in Boston; February 4, New York; February 5, Brooklyn; February 6, New York; February 11, Cambridge, Mass.; February 16, Providence, R. I., and will also appear as soloist with the (Continued on page 95)

Motion Picture Music Notes

At the Eastman Theater, Rochester, N. Y., last week, gems from the *Merry Widow* formed the overture-prolog for the showing of the photofilm of that name. The music was arranged by Victor Wagner, and in addition to the orchestra, directed by Mr. Wagner and Guy Frazer Harrison, Martha Atwell was the *Merry Widow* and Harold Conkling Prince Danilo. These also had the assistance of the Eastman Theater Company Ensemble. The entire score was played for the picture.

During Christmas week the soloists at the Stanley Theater, of Philadelphia, were Lenardo Del Credo, operatic tenor, and Pierre and Yvonne, Parisian ballroom dancers. For the first time, commencing Christmas Day and continuing until the end of the year there was a special diversissement arranged under the personal supervision of David Bennett.

For the first week of the new year the program at the New York Capitol Theater was distinguished by the appearance of two soloists of note, Julia Glass, the talented young pianist, and Carlo Ferretti, baritone. There was also an elaborate ballet in several episodes, called *Bel Masque*, arranged by Chester Hale, and in which were the regular ballet augmented by a group from the ballet school, with Mlle. Desha in the role of Pierrot and Doris Niles as Columbine.

Oliver Radoy's Midnight Revelers were an attraction at the Arcade Theater of Jacksonville, recently, when they appeared three times daily for an entire week. For a week commencing December 26 Managing Director Eugene L. Hyman of the Brooklyn Mark Strand Theater presented Art Landry and His Orchestra as one of the presentations on that program. There were also on the program the Rus-

sian Cathedral Male Quartet, Harry Breuer, xylophone virtuoso, and Lilly Kovacs, pianist. At a recent Sunday noon concert by the Symphony Orchestra of the Capitol Theater, of Detroit, Arno Segall, violinist, was presented as soloist and created a splendid impression, the audience demanding two encores.

The Palace Theater of Dallas presented for the week of December 26 the Schubert Choral Club on the musical program. A selection from Massenet's *Thais* was played for the overture, with Alexander Keese as soloist.

For the current week at the New York Rialto Theater the soloists are Ann Gray, harpist, and Hy C. Geis at the Wurliizer playing *An Apology*. The orchestra's offering for the opening number is a selection from *Chimes of Normandy*.

Herman Keller is featuring at Warners' Theater (N. Y.) this week his orchestra in excerpts from the popular *No, No, Nanette*. Mme. Louise Bave, soprano, and Joseph Turin, tenor, are giving their interpretation of the *Duet From Lucia*.

What was announced as the biggest production yet staged on Broadway, Joseph Plunkett's *Mark Strand Frolics of 1926*, is being held over for a second week at the Strand. In this are five distinct numbers, Amelia Allen, Ray Bolger, DePace, Edward Albano and the Male Quartet with augmented chorus. There are also dance numbers headed by Mlle. Klemova and the ballet. The overture is Goldmark's *Sakuntala*.

Additional Concert and Opera News on Page 95

THEATER ORGANISTS

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Herbert Ralph Ward,
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Interview by appointment only.

Tabloids

By ROBERT E. MOORE
(Communications to 25-27 Opera Place, Cincinnati, O.)

BILL LEICHT, well-known Southern tabloid manager, is in Baltimore, Md., getting his show in shape for another tour thru that part of the country.

JESS MACK, who closed recently with Leicht & Garner's *Teddy Bear Girls* Company, has joined the Weber Burlesque Stock Company at the Olympic Theater, Monessen, Pa., which opened December 28. Mack is doing juveniles.

NATHANIEL WHARTON, of the Wharton-Deers Productions' Company, of Chicago, writes, saying that the company is contemplating the organization and production of tabloid companies, carrying the best scenery obtainable and the highest class of performers.

CHARLES BENGAR, Chuck Reynolds, Helen Bengar and Toots Devon, with the Eddie Collins Revue, on their way south stopped off in Baltimore, Md., last week to renew friendships with the tabloid performers in that city. They formerly were connected with a local company.

ROSS LEWIS, owner and manager of Ross Lewis' *Radio Dolls* Company, en tour on the Sun Time, writes from Parkersburg, W. Va., that after playing a number of dates in Virginia the com-

JIMMIE AND MAE SERRA, with Charles Benner's *Hollo, Everybody*, Company, were hosts to members of the company in Buckley, W. Va., Christmas night at a dinner served in one of the restaurants in the town. The menu included roast turkey with gravy, oyster dressing, lettuce, potato salad, celery, pie, coffee and fruit and nuts. Those who attended were Mr. and Mrs. Charles W. Benner, Frank (Kid) Evans, Billy McCoy, Billy (Dutch) Berning, George Grafe, Harry Yeager, Jimmie Serra, Kitty McCoy, Peggy Berning, Katherine Dumas, Lee Grafe, Mary Ball, Lillian Weber, Katherine Kinsey, Mae Serra and Mabel Duphorne. Jimmie writes they sure "rode" that turkey.

HARRY CORDRAY'S Snappy Steppers Company, now playing its 15th week on the Spiegelberg Time, held its annual Christmas party at the Page Hotel in Asheville, N. C., on Christmas Eve. The tree was decorated and put up in the center of the parlor of the hotel, with Joe P. Mack acting as Santa Claus and distributing the 25¢ presents to various members of the company. And to top it all Peggy Page, once well known in tabloid, served a turkey dinner. Guests of

was cast in his parts. Edythe Carson, who has been producing the chorus, also left the company recently. The present roster of the company is as follows: Milton Davis, Bozo Brooks, Billy Randall, Ida Shaw and Margaret Bayer. At the Seidman Theater Billy Lee is meeting with much success, according to Cavanaugh. In this company are Billy Lee, straights; Lew Carroll and Deltino, comedians, and five girls. At the Fairmont Theater is a little company, of which Johnny Force is producing comedian; John Cain, comedian; Jack LaMont, straights; Marie Dittmar, Mickey Walker and three girls. Walter Ballard, Harry Katz and Peggy Delevie closed at the Superba Theater December 26 and the company at the Aladdin is doubling for a week or so. The Clever Theater has Miles (Murphy) Snyder as producing comedian, George Sullivan as straight man, Alma Carson, Jean Sevek, Blanch Summers and four girls. This company has been in Baltimore for more than a year.

CURLY BURNS and Howard Paden's *Cute Little Devils* Company is now playing at the Regent Theater, Muskegon, Mich., to good business, reports indicate. This company was organized at the Hippodrome Theater, Peoria, Ill., in March, 1924, and to date has played 92 consecutive weeks with the loss of but six working days, these being lost when jumping to Canton, O., for a return engagement in April, 1925. The organization's repertoire consists of 35 plays. A Muskegon newspaper, reviewing the show, had this to say of the offering for the week of December 20: "You'll laugh at Burns & Paden's musical comedy troupe this week. Last night's showing of *Egyptian*

cially dancers, Brandeaux and Daubet, present their best (erspichoren) effort, an apache dance, with all of the abandon that should characterize that form of dance. The dance at times becomes a little wild, but from the outburst of applause which follows the dancers' rush from the stage the public likes 'em 'wild'. The Burns & Paden troupe will stage a unique entertainment New Year's Eve, it was announced."

The company's quartet, composed of Curly Burns, Howard Paden, Joe McKenzie and Harold McClure, was the guest of honor and sang for the Muskegon football team's banquet recently. In the company at the present time are Curly Burns, black-face comedian, principal comedian and co-owner; Howard Paden, juveniles, leading man and co-owner; Gertrude Lowry, ingenue and leading lady; Jyes LaRue, prima donna chorus and general business; Grayce Robinson, character comedienne; Joe McKenzie, heavies and general business; Harold McClure, juvenile; Jack Kirkwood, characters and general business; Roy Wright, quartet lead and bits and Pal Mers Brandeaux and Doreen Daret, director of ensembles and specialties. In the chorus are Pearl Burns, Edith Paden, Esther Stowe, Ila McClure, Billie McCarthy, Annabelle Collins, Eula Fleming, Billie Rodman, Anna Snyder, Betty Kirkwood, Violet Hudgins and Ann Graham. Charles Rodman is musical director. T. O. Harkness, manager; J. M. Tichkoff, electrician and J. A. McKenzie, property man. Charles V. Turner is general manager of the Burns & Paden attractions and is back with the company. Besides *Cute Little Devils* Burns & Paden control and operate the *Oh, Lady*, Company, managed by Verne Phelps, now touring the Gus Sun Time, and the *Florida Folies* Company, with Walter Steffen.

MILTON SCHUSTER has placed the following people with tabloid companies recently: Mr. and Mrs. George B. Hall, Jess Mack and two girls with the Olympic Stock Company at Monessen, Pa.; Seidman and LaVelle with Billy Wehle's
(Continued on page 35)

IRVING LEWIS AND HIS NIFTIES OF BROADWAY



This company, on the Gus Sun Time, is playing to good business en tour. In the company are Irving Lewis, George Seldon, Tom Biske, Harry Stevens, Kay Brennan, Rose Sydell, Sam Orten, James S. Moore, Joe and Bee Bennett, Frankie Fairbanks, Viola Dars, Della Wallace, Grace Holtman, Cassie Bernard, Jackie DuVal and Mary Larkin

pany will play return engagements in Huntington and Logan, W. Va.

LEE MAYER closed his company at Eureka, Calif., Christmas Day. Virginia Maxwell, of the Hoffman-Maxwell Play Company, of San Francisco, reports. On the same day George Rehn opened in that place.

MR. AND MRS. JACK ELMER DEAN, recently with the *Pacemakers* Company on the Sun Time, write from Springfield, O., that they motored from McKeesport, Pa., to Springfield to spend the holidays with Mr. Dean's mother and Mrs. Dean's daughter. After arrival the Deans decided not to return to the show but will devote all of their time to their dry-cleaning business located in that city.

COMPANY MEMBERS of Harvey D. Orr's *Million-Dollar Dolls* were the guests of the Lewistown (Pa.) stagehands' local at a supper on the stage of the Temple Theater in that city December 19. The event marked the last performance to be given in the house, which is to be replaced by a modern and up-to-date theater. Sam Bearley is president of the Lewistown local, Harry Shaw business manager and John Marks secretary and treasurer. From reports a good time was had by all.

A **NEWCOMER** in the tabloid field in Texas is Vic Downard, writes Fletcher Smith. Downard and His *Roseland Maids* are to be seen in the Texas theaters, opening at Orange. For years Downard played thru North and South Carolina on the Joe Spiegelberg Time, working out of Atlanta. Harding and Kimling, who have been in and out of Beaumont for the past three years, are now filling an engagement at Port Arthur. In Beaumont, at the Kyle Theater, is Art Higgins' *Folly Town Maids*, while Leo Adde's *Olympians*, featuring Red Mack, is at People's.

honor were Diero, accordionist, now playing the Keith Time and who was booked in Asheville, and Slim Vermont and Joe Reilly, from Lasses White's Minstrels. The personnel of the *Snappy Steppers*: Harry Cordray, manager and principal comedian; Joe P. Mack, comedian; Jack Bell, straight man and violin specialties; Joe Willoughby, characters; Louis Pavan, accordionist; Evelyn Pavan, saxophonist; Evelynne Cordray, prima donna, and Jimmie Willoughby, "blues" singer. Vaudeville specialties are The Kridellos, jugglers, wire walkers, and their dog, Prince, and Pietro Martinez, magician, illusionist and hypnotist. The chorus: Vee Verne, Dot Renoir, Doris Bell, Jimmie Willoughby, Evelyn Pavan, Lillian Kridello, Jessie Mack and Vivian Clark.

BILLY CAVANAUGH, of the team of Carson and Cavanaugh, who is ill in Baltimore, Md., sent in the following relative to happenings in the tabloid field in that city. At the Aladdin a stock company is on the boards under the direction of Milton Davis, leasing manager of the house. Mr. Davis at present is the only man of the original company which opened August 22. This company was under the direction of the late Ed (Pop) Lowry, who is greatly missed here, Cavanaugh says. Following his death Bozo Brooks took the place left vacant. At that time Davis and Cavanaugh alternated in playing straight and comedy parts. Cavanaugh was then ordered to bed by his physician and Billy Randall

Nights was the signal for uproarious outbursts all over the Regent Theater, and the center of most of the merriment was Curly Burns, who has made a real home for himself with the slow, unambitious and naturally funny negro character he portrays. The plot of this week's show: A young fellow named Broadway Billy (Howard Paden) is left a harem in Egypt and goes over to try and sell it. Whether he does or not isn't told in the story, which takes him to Egypt and then leaves him stranded. But when in Egypt up boys Curly Burns, who has taken a job with the Pasha (Jack Kirkwood), and when he arrives in Egypt is made a slave. Then Burns carries the rest of the plot himself. His investigation of King Tut's tomb was the funniest part of the show, also the situation of the colored man in a graveyard or tomb was first staged by the old-time minstrel shows. Curly puts everything across, tho, and in his funniest style. It is his best role so far. Gertrude Lowry has a much smaller part in the show than heretofore but is just as attractive as ever. Jyes LaRue has a big feminine part, that of a dancing girl, and plays it to perfection. Joe McKenzie, as a U. S. naval officer, again captivates the audience with his singing and incidentally rescues Curly Burns from slavery. Gertrude Lowry from imprisonment and Howard Paden from his marital difficulties. In fact, McKenzie is the official "fixer" of the show. The company's spe-

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Burlesque

By ALFRED NELSON
(Communications to 1560 Broadway, New York, N. Y.)

COLUMBIA CIRCUIT

Hurtig & Seamon 125th Street
Theater, New York
(Reviewed Monday Evening, Dec. 28)
LOOK US OVER

With
**FRED HARPER, TOMMY LEVENE
AND EYVLEEN RAMSAY**

A Columbia burlesque attraction. There is nothing on the house program to indicate who provided the production, book, numbers, ensembles or presents the show, but a glimpse at the official C. A. C. sheet makes manifest that George Rife is the franchise-operating director, and we take it for granted that the production was staged under the personal direction of Mollie Williams, and presentation on tour under the personal management of Harry Diehl, featuring Fred Harper, Tommy Levene and Eyvleen Ramsay. Presented week of December 28.

THE CAST: Fred Harper, Tommy Levene, Eyvleen Ramsay, Ella Corbett, Ada King, Charles Harris, Jack Gibson, Jack Spellman, James Hazzard, George Romanoff.

REVIEW

The opening scene was the interior of a sky-lighted studio, with an ensemble of pretty, pony type of choristers in chic costumes, singing in harmony and dancing vivaciously in unison minus a leader. The ensemble made an instantaneous hit and merged the scores granular for singing and dancing. A more personally attractive, talented, able chorus would be hard to find in any show.

Fred Harper, a tall, slender, somewhat eccentric comique, in a modified sap characterization, evoked laughter and applause with his every line of dry, droll humor. A superbly funny actor, Tommy Levene, a typical Hebrew comique, with features a la Abe Reynolds, led pass no opportunities to garner laughter and applause. Working together most of the time, Harper and Levene split 50-50 in their comedy scenes.

Eyvleen Ramsay, a pleasingly plump, mannered, auburn-haired, leading lady in scenes and ingenue-soubret in numbers and specialties, with a Frenchified accent and mannerism, set off to good advantage by an ever-smiling face and modelesque form, supplemented by the versatility that enabled her to assume a more personal ability and soubret of agility, dominated the stage in her every act and number.

Ella Corbett, a long-ringed, titillated, ever-smiling, flirty-eyed, modelesque-form ingenue-soubret, evidenced her inclination to be the number leader by several excursions on the runway, where her flash of form made her a rival of Isabel Van and Her Dancing Dolls, a Hurtig & Seamon institution for garnering repeated encores.

Ada King, a pretty, petite, auburn-bobbed-haired ingenue-soubret, worked well in scenes and captured the customers to a single specialty that included a comedy opening, followed by a sentimental ballad, and closing with an interpreted comedy character song for well-merited encores.

Charles Harris, a nattily attired juvenile, with a clear and distinct delivery of unadorned English and the ability to work in scenes, a thoroughly seasoned actor of exceptional ability, supplemented a melodious singing voice with vivacious dancing in leading numbers in three single specialties. In one of which he put over a finger-wagging number that was classed as his kind, "eril" his juvenile has the versatility that usually comes with long years of practice and stage experience.

Jack Gibson, a manly appearing straight-man of the aggressive type, kept the comiques at top speed in every scene in which they worked together. Jack Spellman and James Hazzard, two clean-cut juveniles, worked in scenes and distinguished themselves admirably in numbers and specialties as singers and dancers.

Babe Mason, a Dresden-doll type of choristering soubret, stepped out of line in one scene in satin overladen costume to work in a scene, completely followed by a nifty dance that included high jumping, acrobatics, contortion, running, sliding and splits, that were encored repeatedly, stopping the show cold, and holding up the comiques in the background until this clever kiddie was completely exhausted. Here the applauding audience would permit the comiques to be heard. What Babe Mason is doing in the chorus ranks while so many soubrets are in principal roles that should be relegated to the ranks is beyond our understanding.

Babe came to the fore again in the gym scene, a wrestling bout with Margie Mason, a pretty, petite, bobbed-brown-haired kiddie, whose activities on the mat warrant them being featured in athletic contests.

George Romanoff, not the former hairy-chested *Tarzan* of the *Apes* seen in other shows, but an experienced wrestler, worked well with Comique Harper in a burlesque wrestling bout. The other comedy bits included familiarities that were handled sufficiently fast and funny to please the patrons.

JEAN LA COSTE



Miss La Coste is a native of Ottawa, Ont., Can., a graduate of the St. James Academy, Toronto, Can., and Professor Keane's dancing school of Chicago.

She made her first professional appearance in vaudeville with her sister, and toured the various vaudeville circuits with the Wardell Bros. for eight years prior to her entry into burlesque with William K. Wells' "Red Pepper Revue" last season.

During the current season Miss La Coste is ingenue in *Dave Sidman's* "Peek-a-Boo" Company on the Columbia Circuit.

Fire Ordinance Ruling Causes Public Uproar

Chicago Theater Patrons Complain Bitterly When They Stand in Line in the Wintry Blasts

Chicago, Dec. 31.—When Fire Marshal Connelly, backed up by Mayor Dever, started in to make the theaters observe the letter of the fire ordinance relating to playhouses unlooked for developments followed. Especially did a ruling by the Mayor that theater foyers must not be filled to more than one-fourth of their capacity cause a lot of dissatisfaction. Patrons forced to stand in line outside in the bitter cold were especially outspoken in their disapproval. It is understood that the Mayor formerly planned to have no "lobby audience" at all in any of the theaters, but finally agreed to the compromise by which 25 per cent of the foyers could be filled with one fireman on hand for every 250 patrons.

Replying to the protests of theater managers that they were losing a large sum daily by patrons walking away rather than wait in line in the cold the fire marshal is quoted as saying the theaters must abide by the ordinance or have their licenses taken away. Heretofore patrons of the playhouses have hurried into the theater lobbies out of the cold and then more leisurely entered the theater proper. The lobby has been one of the big features of every theater in the public estimation. When a theater has not had a big lobby in Chicago it was because the ground space wasn't ample enough. The motion picture theater owners especially have spent huge sums in constructing vast lobbies for the accommodation of patrons. A representative of Balaban & Katz is quoted as saying the fire ordinance in question was antiquated and was passed shortly after the Iroquois Theater disaster years ago. He pointed out that the theaters of today are of altogether different construction and that the B. & K. houses have more exits than the law demands. He said there is no hazard whatever in filling up the lobbies.

The ordinance states that theaters cannot have "combustible drapes, scenery or decorations nor permit crowding in aisles or foyers." Showmen point out that the above clause may have much to do with the forthcoming engagement of Morris Gest's *The Miracle* at the Auditorium. Mayor Dever was active in encouraging the booking of this play for a Chicago date. Mr. Gest is said to have been notified by Fire Marshal Connelly that if the spectacle retained the stage sets it used in its Cleveland engagement it will not be allowed to show in the Auditorium. Mr. Gest's attorney, Kirkland, representing Mr. Gest, called on Mayor Dever yesterday about *The Miracle* date. The Mayor suggested that Mr. Gest submit his plans to the Fire Prevention Bureau and arrange a working agreement.

A committee representing affected theaters has announced it will draw up a new ordinance as a substitute for the one now in effect and present it to the council. Several of the theaters paying dramatic attractions have already torn down drapes and other accessories that might come within the proscription of the present ordinance.

A lobby isn't just a lobby in Chicago of late. The theater with the roomiest lobby is appreciating it as never before. The old—but handsomely remodeled—Olympic has an immense foyer. The Garrick has a lot of room and so has the Woods. The Apollo hasn't very much room in its foyer, while the Little La Salle has room to spare. The Princess and Great Northern haven't any lobby space to throw away and the Cort uses most of its room for seats for patrons.

New Second-Act Minstrel Number for "Girl Club"

Albany, N. Y., Jan. 1.—Joe Wilton's *Girl Club* has a new second-act minstrel number which was inserted while the attraction was playing the Van Curler, Schenectady, Wednesday. The number has the chorus backing up and doing bit in minstrel fashion. Wilton announcing that he wished to give the show something of the color variety of *Ravin' To Go*. It caught the fancy of the New Year's Eve crowds at the Capitol here, where the show is playing the last half of the week and will hit up and smoothed out should prove a valuable addition to the program. Aside from the new number the main interest of the New Year's Eve audiences was in the dancing of Wally Jackson, who scored a sensational hit.

BIG DOINGS At Hurtig & Seamon's Theater

New York, Jan. 2.—There has been big doings in burlesque at the Hurtig & Seamon Theater during the past two weeks that deserve chronicling.

Local Agent for "Look Us Over" When Howard Burkhardt, manager of the theater, received the printing for *Look Us Over* he fully expected an agent in advance of the company to do his bit with the bill room, laying out the stands and on the street tacking cards and putting out small stuff. When no agent appeared Manager Burkhardt, a strong advocate of unionism, called into conference Mike Levy and Harry Nathans, the house agents. As the conclusion of the conference Manager Burkhardt directed his I. A. B. P. & B. house agents to put on a local agent and bill *Look Us Over* similar to all preceding shows.

When Harry Diehl, company manager, settles in tonight he will find that he has paid for his delinquency in not having an agent in advance of the show at Hurtig & Seamon's, and other managers minus agents will do likewise when playing that house.

Manager Burkhardt's Memento Burkhardt, for many years treasurer at Hurtig & Seamon's 125th Street Theater, more recently, resident manager of the house, has endeared himself to producers, performers and patrons likewise the attaches of the house. Therefore we were not at all surprised on the night of our visit to find the manager's office overflowing with gifts to Burkhardt from many and varied people.

Burkhardt for many years to come will be reminded of his 1925 Christmas, for on that day the house attaches, including Isabel Van and Her Dancing Dolls, staged a presentation for their manager that included a white-gold watch with a diamond-studded platinum chain, that he delights in displaying to any and all who watch it. The inner case of the watch is inscribed: "To our manager, Howard C. Burkhardt, from employees of Hurtig & Seamon Theater, December 25, 1925."

The presentation speech by Fannie Deppert was sufficiently sentimental to bring forth tears to many present, including Burkhardt, who mastered his emotions sufficiently well to tell them that he was as proud of them individually and collectively as he was of their town and city as a team.

In appreciation of the esteem in which he is held by Hurtig & Seamon and the attaches of their theater, Manager Burkhardt called upon his father-in-law, Henry T. Beck, the poultry king of Baltimore, Md., to furnish a *Fort Southern* feast, that was served after the Christmas night performance at the Burkhardt manse on the banks of the Hudson at Washington Heights.

Futuran Fierous Sam Futuran, musical director of the Hurtig & Seamon Theater orchestra, is proud of his achievement in organizing a company of talented and able musicians that have become famous with the patrons of the house and Columbia Circuit performers who have commended Conductor Futuran and his harmonists frequently to their mastery of music.

With all this justifiable glory showered upon him and his orchestra, Conductor Futuran was content until several Columbia Corner burlesquers called Futuran's attention to our review of *Gay Old Time*, in which we say in referring to Lola Pierce: "She was the greatest rival Isabel Van has encountered this season, and if the orchestra hadn't laid down cold after several encores she would have stayed on the cold and held the stage until exhausted."

On reading the above quotation of our review, Futuran became furious and calling his "Whisky Smellers" (a Harlem fraternal organization) together, set out in pursuit of us, on a war of extinction. Being somewhat of a diplomat, we persuaded Futuran into giving us his version of the "lay down" and he made it plain to us that the fault did not lie with him or his orchestra, but the company leader who failed to give the orchestra their cue for Lola's encore.

When we accepted the explanation by saying that the company's leader was evidently hypnotized by Isabel Van's loveliness, Futuran lost his furlousness and called upon his attending body of "Whisky Smellers" to make us an honorary member of the fraternity. Diplomacy has warded off more than one war. If it hadn't been for our reference to the lovely Isabel, *The Billboard* in all probability would now have another reviewer of burlesque.

Press Agents' Ball Is To Be Mammoth Affair

Chicago, Dec. 31.—Plans for the Press Agents' Ball, as it is termed, continue to grow in magnitude. The affair will be held in the Grand Ballroom of the Hotel Sherman January 14, as heretofore announced. What is called the Chicago visiting members will be back of the undertaking. The name of the organization is the Theatrical Press Representatives of America, and it has more than 300 members on its roster. Not all will be here, because a lot of the boys will be on the road ahead of their attractions. The proceeds of the party will go to the association's emergency fund for relief of members. Harry J. Ridings, Western representative for George M. Cohan, is the head of the local body of press agents and is in charge of the undertaking. It is almost a tradition in Chicago theatricals for Mr. Ridings to head anything that needs heading because of his influence and broad executive ability. The biggest entertainers in the city at that time will co-operate and help, because the press boys can get about anything they want and they are not in the habit of asking much for themselves.

Toronto Theater's Future Policy Is Undecided

Toronto, Can., Jan. 2.—The Comedy Theater has been dark since early in December, but the future policy has not yet been determined. Manager Robinson, of the Empire Theater, local representative of the Columbia Amusement Company, owner of the house, is not considering any proposition that conflicts with burlesque. The theater is in splendid shape and in a desirable location. Consecutive road attractions are being considered, and *The Originals*, a Canadian soldier show, is negotiating for two weeks in February.

The Strand Theater at Toronto, Can., which opened with Mutual burlesque at the beginning of the season, changed the policy recently, inaugurating a tabloid stock with first-run pictures, combined with vaudeville. Continuous performances is the rule, with 9 principals and a chorus of 18. Arthur Lanning is producer, with James Eley as musical director, Frank (Rags) Murphy, Tillie Ward, Leon De Voe, Dave Levine, Babe Rochester, Harry Snell, Tommy Summers and Shorty Morrison are in the cast. Business is fair, reports indicate.

MUTUAL CIRCUIT

Star Theater, Brooklyn, N. Y. (Reviewed Tuesday Matinee, Dec. 29) GIGGLES

A Mutual burlesque attraction. Concocted by Joseph Levitt. Dances staged by Den Lester. Produced and presented by Joe Levitt week December 29. THE CAST—Lew Kelly, Bert Marks, Sadie Banks, Renee Demarse, Mildred Simmons, Gladys Gilbert, Lew Harris, Ike Wallman.

THE CHORUS—Winnie White, Anna Shaw, Pean Fenton, Marrian Russell, Sally Martin, Ruth Guzell, Catherine Hill, Margaret Wolf, Anna Bellar, Alice Logan, Helen Somers, Louise Sutton, Maud Garden, Marrian LaMont, Sarah Bartley, Margie Newman.

REVIEW A colorful garden scene with an ensemble of personally attractive choristers in ingenue guises led in an old and new song contest by Lew Kelly, a resonant vocalist in high silk hat, cutaway coat, striped trousers, spats and patent leathers, accompanied by Renee Demarse, an ever-smiling bobbed brunet soubrette, made a favorable impression on the audience who responded liberally with encores for Harris' old-time songs and Soubrette Demarse's jazz songs, supplemented by nifty dancing, while the chorus made a picturesque background for the singers and songs, and the impression thus gained was strengthened by the appearance of a clean-cut dancing juvenile whose name does not appear on the program.

The comedy played off with Bert Marks, a typical Hebrew comique in the orchestra aisle as a candy butcher, who being invited to mount the stage and show what he can do does it with an outpour of double entendre, and a goodly contingent to handle. Otherwile Marks has a dry, droll humor in his delivery of lines, supplemented by funny antics, that compares favorably with most comiques in burlesque, but he should leave double entendre to those capable of handling it, which he is not.

Sadie Banks in a gorgeous golden gown that set off to good advantage her titian-golden tresses made her entry like the reigning lady of the hour with a new song for a descriptive song that was well received. Mildred Harris, a dazzling blond ingenue of the intellectual and refined type and an excellent singer, personates a comedienne for the golf-bit dialog with Comique Marks. What they both said and did during their dialog was as much an insult to the house attaches as to the moral-minded customers out front.

Why a girl of her apparent refinement stood for such an imposition is beyond our understanding. Gladys Gilbert, a pretty, petite bobbed brunet, put over a number in a somewhat old-fashioned song that may be later developed. The reappearance of the chorus out of their ingenue gowns for an ensemble number revealed them as a nondescript collection of baby-faced, overgrown girls, who evidence no ability whatsoever to sing in harmony or dance in unison; in fact, they are the poorest apology for a burlesque chorus individually and collectively that we have ever seen on any stage, professional or amateur.

Miss Banks reappeared for the entry of Lew Kelly as Professional Dope in his usual attire, but minus his former pallid complexion. Kelly, as a master of a heavy line of patter that he mixes into his old lines, giving it an unexpected punch for his frequent exits.

In the lost pocket-book bit Ike Wallman made several laughs by his demonstrative lines and actions.

Miss Banks reappeared for a singing and talking specialty in which her confidential confession to the customers out front left nothing to the imagination, for she made it emphatically clear to them that she fully intended the unsophisticated to get her meaning, and her meanings broke all bounds.

The second part opened up with a kitchen scene in Russia, with Comique Marks and Character-Woman Banks in an inexplicable nondescript interpretive portrayal of life in Russia, set forth by them in polyglot language, while Straight-Man Harris finally got a burlesque descriptive review of their portrayal.

What place such an abortion has in burlesque we do not know, for it was far from entertaining, and the cracks made by Marks, and Miss Banks in what we took to be Yiddish did evoke laughter from the exceptional few in the audience who caught their meaning.

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Scribner on the Square Changes in Companies

New York, Jan. 2.—Col. Ed R. Salter, the self-termed "lured boy" of the Johnny J. Jones Shows, with headquarters in Orlando, Fla., contributes the following: "Hats off to Sam Scribner. I had occasion to have some mimeograph work done at the Letter Shop, Jacksonville, Fla. Sam A. Scribner, the big chief of the Columbia Burlesque Company, was mentioned in one of the articles. The lady in charge of the shop said to me: 'That Mr. Scribner is ONE honey, isn't he?' I asked if she was acquainted with him and she answered: 'Yes and no. I've never met him, but this is what I know of him. Years ago my father, Major Perry Anson Foster, was quite a wealthy man. He came from Brookville, Pa., the home of Mr. Scribner. Father located at Orlando, Fla., and while there the Smith & Scribner Circus came along and was in bad financial straits. Father loaned Mr. Scribner \$200, the chapter No. 1. Only a few years ago my sister in looking over some old papers discovered the note for \$200 given by Mr. Scribner to father. It was outlawed many, many years, but somebody told us if it was presented to Mr. Scribner he was a square shooter and would pay the note. We wrote Mr. Scribner and he not only paid the principal but the interest as well, and what was more than any, he brought along a most beautiful letter extolling many virtues of our dear departed father.'"

The lady who related this story is Mrs. Nettie Foster Dunn of 1704 Pearl street, Jacksonville, Fla.

Duke Boyd Disabled

New York, Jan. 2.—Duke Boyd, one of the most popular box-office men in burlesque, recently appointed by Jim Sutherland, manager of the Lyric Theater, Newark, N. J., a Mutual Circuit house, is being held in a hospital, now disabled and confined in the Bellevue Hospital.

Boyd has apparently been in excellent health and it was a surprise to his family and acquaintances when he was struck suddenly as he left the Stanley Hotel on West 47th street en route to his daily duties at the Lyric. The hotel attaches summoned a policeman, who rang for an ambulance which rushed Boyd to the Bellevue Hospital, where the attending physician diagnosed his ailment as hemorrhage of the eyes, in all probability due to an old wound that he received several years ago while being held up by highwaymen. The Mutual Burlesque Association, learning of Boyd's conveyance to Bellevue, sent a delegation of M. B. A. officials to the hospital to make immediate arrangements for his transfer to a private sanitarium, but were dissuaded from their purpose by the attending physicians, who assured the M. B. A. that Boyd would be far better off where he was in the hands of prominent specialists who visit Bellevue daily.

The M. B. A. made arrangements for Duke's wife, Bebe Almond, to be at his bedside constantly. Late reports from Bellevue indicate that Boyd has passed the crisis and stands a good chance of complete recovery.

Dawson Delighted

New York, Jan. 2.—Col. Sam M. Dawson, former manager of Columbia Circuit houses, more recently press representative in advance and back with the Lee Bros. Four-Ring Circus, on tour the South until its recent close of the season, has been a welcome visitor to Columbia Corner during the past two weeks.

Col. Sam had fully intended wintering in the metropolis, but the Lee Bros. offered him a lucrative engagement as a special writer at their winter headquarters, Beaumont, Tex. for the winter, and the copy-grinding colonel will have a drawing room to himself on a six-car train carrying several officials and new company brass in this city. The special will leave this city Monday next.

"Peek-a-Boo" Lou Sidman, manager of Peek-a-Boo, on tour the Columbia Circuit, communicates that Billy Schuler has been succeeded by Frank Carlton as juvenile straight man.

Manager Sidman added two new acts to the show at Columbus, billing one act as Billy Senior in the Old Swimming Hole. This is an act in which Senior eats, drinks, smokes and does contortions under water from one to three minutes in a glass tank in full view of the audience. This is a former vaudeville act. The other act included Vera Spriggs and Company, Aerial Butterflies, in a whirlwind aerial act, formerly with circuses.

Henry Has Not Resigned

New York, Jan. 2.—The Columbia Amusement Company was somewhat perturbed on Wednesday when a theatrical journal (not The Billboard) published a report from Boston to the effect that Tom Henry, confidential scout and censor of Columbia Circuit houses and shows, likewise local manager of the Gayety Theater, Boston, had handed in his resignation for the reason that the shows were so mediocre that he felt powerless to make it pay. When the published report was called to the attention of Mike Joyce, assistant general manager of the C. A. C., he was emphatic in his denial of Henry's resignation.

Tabloids (Continued from page 32)

There She Goes Company; Charles McLain, Mr. and Mrs. Walter Anderson, Jean Orlando and Mr. and Mrs. Frank Roberts with the That's My Baby Company; Louisa Morgan, manager; Bording and Carroll and Evelyn Dahl with Maurice LaMar; Ruth Evers with Halton Powell's Marge Company; Mr. and Mrs. Allan Walters, Bert French, Alice Orth and Minor Reed with the E. B. Coleman Company; Charles and Florence Hinton with the Strand Theater company, in stock at Winnipeg, Can., and Harry Buchanan with the Leesters' act, of which Mrs. Lee is manager.

EDDIE BIRELEY'S Smiles and Chuckles Company closed an engagement of 10 weeks at the World Theater, Sioux City, Ia., January 2. Guy M. (Bozo) Hauff, character man with the company, writes, Guy infers that the engagement was a very pleasant one due to the pleasantness of Manager Dax, the stage director, Jean Keefe, and Fred Copeland, the musical director. A few days before the closing Bobbie Miller, who underwent an operation at a hospital in St. Joseph, Mo., returned to join the company. At present the roster is as follows: Eddie Bireley, manager and straight; Chet Umpleby, black-face comedian; Guy M. (Bozo) Hauff, characters; Ray Tammadge, juveniles; Marvella Reeves, soubrette; Mary Edwards (Mrs. Bireley), prima donna, billed as 'the little lady with the big voice'; C. Lee, ingenue, and a chorus of six girls as follows: Bobbie and Babe Miller, Ethel Schaffer, Dorothy Keith, Fanny Johnson and Helen Marks. Leona McFarlin is giving her dancing specialties.

THE SHERMAN-DEFOREST Unit Show enjoyed a very nice Christmas in Fargo, N. D., Sunny Colton, with the company, writes, A large tree, beautifully decorated, was placed in the rooms of Tessie Sherman and Olaf Nelson (Mr. and Mrs. Olaf Nelson), where the company gathered for supper and the exchange of presents. Mr. Sherman's gift to every member of the company was a \$5 gold piece. When the show played Crookston, Minn., Sunday night, December 27, C. L. Hiller, manager of the Grand Theater there, was host to the

company at a lunch served on the stage of the house. The company expects to be on the West Coast soon and will now return to the East until some time in May, when it is believed Mr. Sherman will add several girls to the cast for a tour of the Sun Time. In the company are Dan Sherman, owner and manager; Mabel DeForest, Sun DeForest, Danny Sherman, Jr.; Tessie Sherman, Olaf Nelson, Lew and Dot Nelson, Frank and Tessie Colton and Sunny Colton. The show is touring the A.-H. Time.

THE LIBERTY THEATER at Davenport, Ia., reopened Christmas Day after being closed for several months for remodeling. Seating about 1,200 persons, the new policy for the house will be the presentation of tabloid vaudeville and motion pictures. The theater will book independently, handling all bookings direct. The house also will maintain a stock organization, keeping a chorus always on hand to step in with all the shows. The opening attraction was Halton Powell's company, with Arthur Blackaller and Ione O'Donnell. There are 23 people in the organization, including 15 principals and a chorus of 10. The opening performances were well patronized, reports show. The theater is under lease to the Liberty Amusement Company and is operated in conjunction with the Galligan & Kane Circuit of theaters. Al Mackenon is house manager, P. E. Johnson general manager for the Halton Powell Company and Morris Blackaller company manager. The house's prices are 10, 25 and 35 cents and it is the only theater in the trities playing road attractions at popular prices.

IRVING LEWIS, owner, manager and principal comedian of Irving Lewis and His Nighties of Broadway Company, en tour the Sun Time, was a caller at the tab. editor's desk last week. Lewis advised that the company spent an enjoyable Christmas in Middletown, O., where it played the Gordon Theater. On Christmas Eve, after the last performance, an old-time Christmas party was enjoyed, with a Santa Claus and "everything." Lunch was served on the stage, with Al (Fatty) Blackaller the party man, acting as Santa and distributing the presents. Mr. Lewis was also host to the company at Christmas dinner at the United States Hotel on Christmas Day, following which everyone danced until about four o'clock. The party attended by Irving Lewis, George Seldon, Tom Briske, Harry Stevens, Kay Brennan, Rose Sydell (Mrs. Irving Lewis), Sam Orten, James G. Moore, Joe and Bee Bennett, Frankie Fairbanks, Viola Dare, Della Wallace, Grace Holman, Charlie and Ed Leiki, Duane and Mrs. Larkin. The show last week played an engagement of four days at the Hippodrome Theater, Covington, Ky.; laid off one day, played the Regent Theater, Hamilton, O., New Year's Day and then tucked to Newport to play a one-day date at the Hippodrome there.

FRANK MALEY, manager of Fred Hurley's Smiling Eyes Company, which played an engagement at the Wilson Theater, Wilmington, N. C., last week, writes that the company is playing to good business. A clipping from The Times-Herald, Newport News, Va., when the company played that city recently, has this to say: "Fred Hurley's Smiling Eyes has been playing to a packed house a week at the Olympic and today brings the opening bill to a close. Frank Maley, playing the part of a Southern dandy, keeps the house in an uproar with his funny sayings and doings. Maley is wonderful, as testified by Galt Hood, an eccentric who is a great funmaker. Another big feature of the bill is the singing of Walter Marion. Marion has a wonderful voice and surely uses it to advantage. He sang a very clever number entitled 'It's a Man Every Time', which brought rous and rounds of applause. Maley and Hood both sang parodies on the same number and were applauded to the echo. The opening number, A-Ha, sung by Dennie Graves, was a snappy starter for the company and put the audience right on the edge for the other big things that were to follow. Miss Graves also sang No Wonder, which brought forth deafening applause. Vera Matthews, dressed in a stunning costume, was given a big hand for her song, Yes Sir, That's My Boy. Rose York was loudly applauded for her toe-dance number and she richly deserved every bit of the applause given her. The biggest hit of the entire bill was the eccentric dance number put over by Hope and Byrne. Their dance act was a scream in every effort and were forced to give an encore. For clean comedy, pretty stage scenery, beautiful costumes, snappy dancing and good-looking women Smiling Eyes is just about the best to ever play here. The entire bill is exceptionally good and should draw big all week."

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Council Still Debates Sunday Shows
 ALTHO the council of the Actors' Equity Association has not announced any decision on the petition of the managers to permit an open Sunday in case the Municipal Assembly relaxes the present law on Sunday performances, it is its feeling that the Sunday question is not the only economic factor which is affecting the theater.

Recently a number of producers of legitimate shows met at the Hotel Astor and authorized William A. Brady to request a further conference on the subject.

"Another luncheon was held last Friday at the Hotel Astor," wrote Mr. Brady, "in which all angles of legitimate theater producing was represented. I made my report as briefly as I could, relating what happened in the conference held the other day between Mr. Weber, myself and the Equity council, and the assembly, by unanimous vote, authorized me to continue my negotiations with the Actors' Equity Association on the lines laid out at our meeting of the other day.

"If you are prepared to go further with the propositions I should be most pleased to meet you at any time on a 24 hours' notice.

"I am hoping that it may be possible that we may accomplish some good. It is now a question of whether or not we are concerned that something must be done."

To that note the executive secretary replied: "The question of letting down the bars on Sunday performances is one that has already created a good deal of heartburning and will doubtless stir the Actors' Equity Association to its depths.

"The council, the debating it for hours, has not yet reached a conclusion as to whether or not to place it before our members, who, of course, have the final say.

"But after all is said and done is not the Sunday question, allowing the economic value you claim for it, but a small drop in the bucket compared to the many ills from which the theater is at present suffering? Why, then, do you producers bury your differences, form a new combination outside the Managers' Protective Association, outside the Equity contract and all such matters, so that the managers, owners, actors and producers have a higher advisory board to study our common problems and work out a solution. So long as faction fights faction this cannot be done.

The above suggestion would not prevent the Managers' Protective Association from functioning along its present lines."

What Merry Christmas Means in Mail

A tally on mail received for members at headquarters during the week ending Saturday, December 19, shows that there were 2,559 letters and telegrams handed and 110 packages. This is four more letters and packages than were received during the corresponding week last year.

The Season's Best to Equity
 Telegrams conveying to Equity best wishes were received from the National Vaudeville Artists and from the patients of the North Woods Sanitarium at Saranac Lake, N. Y.

The executive secretary replied for Equity acknowledging the receipt of the messages and expressing Equity's appreciation of the thoughtfulness which prompted their sending.

Jefferson Painting Presented
 A painting made by the late Joseph Jefferson in 1883, which was later given to Stuart Robson, and was later presented by Mrs. Robson to Bend Sin, Greenhut, was presented to the Actors' Equity Association by Mr. Greenhut.

"Believing that the proper place for this picture would be the home of the Actors' Equity, it gives me great pleasure to present same to you," wrote Mr. Greenhut.

The council was delighted with the picture and the executive secretary was instructed to write: "At its meeting yesterday, December 15, the council officially accepted your gift of the painting of Joseph Jefferson and unanimously passed you an enthusiastic vote of thanks."

The little landscape, on which the signature of J. Jefferson appears in the corner, is now in the council room and will later be assigned a permanent place in Equity's collection of theatrical memorabilia.

Another Fine Given to the Actors' Fund
 It has never been the desire of the council to profit from the fines imposed upon members for dereliction of their duty. When a producer, as occasionally happens, the producer to whom the fine is sent returns it to the association for disposition as its officers or council see fit. It is the usual procedure to remit it to the Actors' Fund of America.

A case which was recently closed, which involved the payment of \$200 by the member at fault, was handled in this way. The manager to whom part of the money was due refused to accept it and the

whole sum, \$200, was sent to the Actors' Fund.

A Grateful Member Aids Emergency Fund
 Occasionally some member of the association who has been aided in his attempt to collect extra salary by Equity remembers that without his organization his efforts must have been made more difficult and perhaps impossible of achievement, and contributes a portion of that money to the association to help its emergency fund.

Only recently a woman member enclosed a contribution, writing at the same time: "Thank you for the wonderful way you stood beside me in this little trouble. Without your aid I should never have gotten my second week's salary to which I was entitled.

"I beg to enclose a very small check as contribution to the Emergency Fund of the Equity."

Congress Saddles on Theater Tax
 The House of Representatives of the Congress of the United States has drawn a curious line with regard to theater taxes, as it now stands, and as it will probably pass in the new Federal Revenue Bill.

The 10 per cent tax on theater admissions previously levied impartially on all theatrical entertainments for which more than 50 cents admission was charged has been amended to free the spoken drama of this burden, but has not touched musical comedy, motion pictures charging more than 50 cents, vaudeville or cabarets.

Ticket agencies have not gotten off so lightly either. The 10 per cent charged for all sales in excess of the face value of the ticket is continued. This, of course, affects chiefly those agencies which charge fixed amounts for their service, but is hardly likely to touch the agencies which charge all that the traffic will bear and on whom there is no check.

ACTORS' EQUITY ASSOCIATION.

Chorus Equity Assn.

TWENTY-SIX new members joined the Chorus Equity during the past week.

We are holding checks in settlement of claims for William Perloff and Olive Grant (Mrs. Fee).

Members have constantly been warned to report to this office their first day of rehearsals and the place they are rehearsing. This request is made for more than one reason. You have also been warned against leaving the country without notifying your association and giving us time to investigate the management and securing return fares, etc. This all requires time and if you would report to this office as per instructions you would help us to help you. In many instances it takes more than 10 days to investigate as to the status of the management and the conditions in the territory into which he intends taking his company, therefore if you report at this office when you are contemplating taking such an engagement we could give you some definite information before your 10-day probationary period is up. THIS IS VERY IMPORTANT.

Members are urged to report to this office when companies close without notice or owing money on salaries, to file their claims immediately. Often one or two persons fail to come in and consequently hold up the entire company. Whether or not you have a claim, if you happen to be with this particular company, report and let us know so we may send in the claims that we are holding.

Commencing December 28 Mr. Stewart is giving two dramatic lessons a week instead of four, making it very necessary for you to book well in advance. The dramatic lessons, of course, as usual are continued every day.

In sending the Equity magazine this month we find that many paid-up members do not keep us posted as to change of address and therefore will not receive their magazines.

We are holding mail for the following members: Margaret Walker, Hattie Williams, Mabel Whitaker, Reta Waters, Clayton Wilkie, May Whitney, Billy Whitton, Wm. J. Wilson, Marlon Wallace, Jean Wells, Edith Ward, Marie Worth-

ington, Annabelle Whitney, Wren Wilson, Blise Westcott, Leonard White, Woody Lee Wilson, Mr. and Mrs. T. Webb, Lovett Wilder, Marjorie Wood, R. J. Sinclair, Evelyn Sayer, Ruby Saunders, William Stewart, Kay Sutton, Norma Strauss, Lemoyne Squires, Jean St. John, Mary Shea, Anna Stewart, Imelda Sopoto, Minnie Shaw, Irene Shea, Irene Scott, Hope Sutherland and many others.

Members paid to November 1, 1925, owe \$6.50 to May 1, 1926; members paid to May 1, 1925, owe \$14 to May 1, 1926.

DO YOU HOLD A PAID-UP CARD?
 NEILLIE MELVILLE,
 Assistant Executive Secretary.

New Theaters

A 250-seat movie house was recently opened in the Nelson Building, Lake Mills, Ia.

Work on the erection of an \$80,000 combination movie-vaudeville house at Berlin, Wis., will start in the near future.

A new picture house known as the Co-Ed opened recently at Arkadelphia, Ark.

A \$60,000 theater building of brick and reinforced concrete construction will be erected at Paris, Tex., by C. J. Selman, of the Grand Theater Company.

Rumor has it that the Famous Players-Lasky interests will soon erect a large modern theater on Broadway, Muskogee, Ok., opposite their present playhouse on that street.

The Standard Theater Company, which owns and operates the De Luxe and Iris theaters, Hutchinson, Kan., will soon begin work on a \$50,000 playhouse to be erected at Sterling, Kan., for George T. Nolley, of Wichita, Kan.

Joseph Stern, of Newark, N. J., was recently granted a permit for the construction of a 1,400-seat movie house to cost \$60,000 on the site formerly occupied by the North Avenue Garage in Cranford, N. J.

Two theaters will soon be under construction in Indiana. One, at Ft. Wayne, will be of brick and terra cotta and will seat 800. Oscar E. Wobrock will be the owner. The other, at South Bend, will cost \$75,000 and will also be of brick and terra cotta construction.

A theater, to be known as the Gem, is being erected at Ridgely, Tenn., to take the place of the playhouse on Main street in that city which was destroyed by fire a short time ago. The building will be modern in every respect and artistically decorated. The theater, which will cost \$10,000, will be ready for occupancy by January 15.

Purchase of property at 2145 North Talbott street, Indianapolis, Ind., which is to be razed to make way for the construction of a \$50,000 brick and terra cotta motion picture theater, was announced December 29 by Jacob Markum, owner of several neighborhood theaters there. The theater is to be opened about April 1 and will seat 800.

A contract has been let to the Campbell & White Construction Company of Cooper, Tex., for rebuilding the Gem Theater, Palestine, Tex., which burned several months ago, according to Tucker Royall, who represents Mrs. Dora Douglas, owner of the property. The E. and R. Theater, Enterprise, have taken a 10-year lease on the building, which will be of the Spanish type.

Work will start about January 1 on the \$230,000 theater being erected at Danville, Ky., by M. S. Sallow and Sons of Louisville, Ky., owners of 25 theaters in Southern Indiana and Kentucky. It is hoped to have the theater ready for the opening about September 1. The

(Continued on page 45)

Book Reviews

By DON CARLE GILLETTE
 (Communications to 1560 Broadway, N. Y.)

ASSORTED PLAYS

Samuel French, of New York, continues to publish plays at a prolific rate. Included in the latest lot is *The Melody of Youth*, by Brandon Tynan. This is the romantic Irish comedy which was produced in New York about 10 years ago with a cast that included Lily Cahill, Eva Le Gallienne, Mary Leslie Mayo, Maggie Holloway Fisher, Charles McCarty, William Harrigan, William J. Kelly, Florine Arnold, George Giddens, James O'Neill, and the author. The play is in three acts. Price 75c.

Another interesting release is *In Aunt Mahaly's Cabin*, a negro melodrama in one act, by Paul Green, author of *The No 'Count Boy* and *The Man Who Died at 12 o'Clock*. Price 50c.

Then there are nine pieces which may be produced by amateurs without the payment of a royalty fee. These include *Love and Friendship*, in five acts, dramatized by May Wood Wigington from the novel of Jane Austen, for 6 men and 10 women; *Memories*, by Irene Jean Crandall, a historical American play in a prolog, radio melodrama with music and song, for 12 women; *Long Ago and Justed*, by Virginia Sanderson, a Christmas play in two scenes, for about 15 persons; *A Grand Evening*, by Mrs. E. T. Watson, comedy in one act, for 2 men and 3 women; *Five Acts of St. Patrick*, by Mrs. E. T. Watson, comedy in one act, for 2 men and 4 women; *Berastina Tries 'Em Out*, by Ethelyn Sexton, entertainment in one act, for 10 men and 8 women; *The Coming of the Light*, by Sister Mary Edwinn, a three-act play of St. Patrick at Tara, for about 20 persons; *The Grapes Hang High*, by Mrs. Chauncey Palmer Smith, comedy in one act for women's clubs, for 4 women, and *Lo, the Poor Suitcase*, by Birdsell Otis Eddy, a short one-act fantastic play for girl scouts requiring about 20 characters. Price 300 each.

Last of all comes a group of royalty plays, including *The Legend of the Juggler*, by Camille C. Watson, a medieval pantomime in three tableaux, for 4 men, 2 women and several extras; *The Land Where the Good Dreams Grow*, by Nellie Burgess, comedy in one act, for 2 men and 3 women; *Lady Fingers*, by Glenn Hughes, comedy in one act, for 4 women; *Caroline*, by Helen Campbell Clements, comedy in one act, for 2 men and 2 women; *Friends Invited*, by Ray Lee Jackson, comedy in one act, for 2 men and 3 women, and *The Tie That Binds*, by Orrelle Fidler Cornelius, a mountain play in one act, for 2 men and 2 women. Price 30c each.

RUSSIAN LYRIC DRAMA

INSIDE THE MOSCOW ART THEATER, by Oliver M. Saylor. Published by Brentano's, New York. \$4.

Oliver M. Saylor, the American authority on theatrical conditions and endeavor in Russia, has devoted his latest volume to the achievements and ideals of the five-year-old Moscow Art Theater Musical Studio, the organization that is at present offering a short season of repertory at Jolson's Theater, New York. The volume contains 108 black and white illustrations and seven color plates, as well as a chart showing graphically just how the big staff and complicated machinery of the theater is at present organized, its methods, its scenery built on the new principles of "constructivism," and its concentrated emotional intensity. Saylor also takes each lyric play in the Musical Studio's repertory and analyzes the changes made in the original version, the methods and aims in production, and the director's idea of the "synthetic theater."

BOOKS FOR ANIMAL TRAINERS

THE YELLOW-MANED LION, by Ernest Gladwin. Published by Jonathan Cape, London. 3s. 6d. A story about the habits of lions in their native haunts. Illustrated.

A WILD ANIMAL ROUNDUP, by William T. Hornaday. Published by Scribner's, New York. Reminiscences about hunting birds and beasts in many climates. Illustrated.

DWELLERS IN THE JUNGLE, by Lieutenant-Colonel G. G. Cassin. Published by Ward, Lock, London. 5s. net. Detailed knowledge of wild life. Illustrated.

Theater for Del Verde, Fla.

Del Verde, Fla., Jan. 2.—T. Dwight Pepple, former Chicago vaudeville and cabaret producer, and at present manager for a real estate concern, announced this week that he was contemplating the erection of a modern, up-to-date theater here.

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 Genuine Kid, Black, Pink, Red, Blue Regular Price, \$6.00
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 Black or White Kid.

The Spoken Word

Conducted by WINDSOR P. DAGGETT

- Phonetic Key**
1. He is met there at my.
(hi: iz met ðeə æt maɪ)
 2. Who would throw water on father?
(hu: wʊd θəʊ wɔ: tɔ: ɒn fɑ: ðə)
 3. Bird above.
(bɜ: d əʊv)
 4. Yes, the singer's thin whisker shows
(jes, ðə sɪŋəz ðɪn wɪskə ʃəʊz
θru: ðə ɹʊʒ).

Reprints of the complete Phonetic Key will be sent upon request. Address W. P. Daggett, 16 West 72d street, New York City. Please state number of copies wanted and inclose stamp for postage.

The opening of *The Merchant of Venice* at Hampden's Theater bears evidence that Walter Hampden is rapidly becoming a regisseur. Altho many hands are responsible for building a play, and Claude Bragdon in charge of the scenic production has had a large share in this line, it is the regisseur who is responsible for the assembling and harmonizing of all the parts. *The Merchant of Venice* in its entirety at Hampden's Theater has a quality of artistic harmony in color, feeling and action that makes a steady and growing appeal to the imagination. The stage often becomes an ethereal other-world in this respect and at no time is this tone of poetic unity lost to the view and to the ear. No accidental or jarring sound is made upon the stage to draw attention to the fact that plays are acted on "boards", that benches are made of wood, swords of steel, and that actors' feet are shod in leather. Even the revel scene had a velvet touch. At the end of this scene when the Jew discovers his unlocked door, Shylock renders up his hair subdued but significant repetitions of the name, "Jessica, Jessica". In the courtroom scene the scales rattled one solitary click as Shylock laid them on the table, but he whetted his knife on the noiseless sole of his slipper without a sound. Off stage music was discreet and distant, just dreamy notes sailing out on the quiet air and stimulating moods.

The tempo of the word and action, the modulation of the actors' voices, the pitch and acceleration all keep to the harmony and building concept of the play that in a large measure is all of a piece. Mr. Hampden as a regisseur is fortunate in having a fairly permanent company of actors who know him from long association and who co-operate with him not by following instructions but by understanding his concepts of the drama. They have their separate rights of individuality, but they do not play parts so much as they are part of the individual whole. And so Launcelot Gobbo (Cecll Yapp) weaves his way into the comedy, and Gratiano (Keanoch) turns and divides the Jew before the court, but no Launcelot and no Gratiano strut in to grab off a personal reward.

Hampden's Theater is a place to hear good diction, not an elocutionary or artificial good diction, but a uniform standard of pronunciation, a firmness of voice, and a distinctness in delivery that comes from balanced use of voice and spontaneity in the utterance of lines. The actors are modern actors in all these respects, but with the extra skill that modern actors require to act in the hazy atmosphere of Shakespearean text.

Ethel Barrymore as Portia is above criticism. The first sight of her in the play, in a costume and setting so rich in stately simplicity that one's eyes fairly tremble, cast a spell upon the audience like short of adoration. Miss Barrymore played Portia with an authority, almost a joyous authority, that one sometimes misses in her work, and as she seemed to rally new strength from the rapport of her audience her authority grew in artistic consciousness. As a lady "fair, and fairer than that word", Miss Barrymore in the gowns by Mme. Freisinger, is the outward creation of one's romantic imagination as to ladies rightly left in Belmont.

But it is Miss Barrymore's voice and "singing" speech that deserve comment. Now it is dangerous to even commend "singing" speech, for imitators of Miss Barrymore would doubtless hit wide of the mark. At the same time it is quite true that Miss Barrymore's intonations are artificial, but they do not destroy reality for that reason simply because it is the content of Miss Barrymore's speech as Portia is real. The thoughts themselves, the meanings themselves, the feelings themselves, are real. Her voice and intonations are beautifully lovely in their play upon the fancy for they touch the imagination by taking a complete departure from matter-of-factness both as to life on earth and as to book speeches printed in black and white.

It is this personal charm, amounting to power, in Miss Barrymore's work that largely contributes to the current overtones in Hampden's *The Merchant of Venice*. In the courtroom scene Miss Barrymore changes her manner without a particle of stagginess or affectation. In no part of the play is her real authority more vitally felt. Her voice rings with the noble courage of youth and the business of the trial is carried out with dispatch and purpose. In view of so much literalness in the theater of today

it is a relief to hear a voice and a style of speech that can give a romantic quality to language and yet carry its dramatic value and content of human experience. Julia Marlowe and Ethel Barrymore do not necessarily set the style, but they show that style can be cultivated in the individual artist. Mr. Hampden works along simple lines to create an individual, Shylock, proud,

reticent, racial, rejected of men. It is a Shylock of inward consciousness in preference to theatrical display, and in holding to the object of his mind. Mr. Hampden is foremost in the consistency of his characterization and in his personal identification with it. He gives the impression of having done exactly what he aimed to do with the character and with the play. A certain deliberation in Shy-

lock's earlier speeches is for a purpose, but with the disappearance of Jessica, followed by the breaking of Antonio, the torn spirit of Shylock takes fire in revenge. In frenzy of ranking hate and personal sorrow, Mr. Hampden does some excellent acting, restrained in outward show, but moving and convincing to the inward judgment. It is acting free from rant and declamation, compact with conflict of personal adjustment.

The Morocco (Ernest Rowan) and Aragon (Leo Quart) of the casket scenes were well contrasted and their deliberations as to lead and gold were freshly interesting. The Bassanio of Maurice Colbourne was in keeping with the general harmony of the play. There is a personal refinement in the actor's appearance and bearing and the intelligence and sincerity of his work is never wanting. It is a Bassanio in the fine texture and deportment of a princely gentleman rather than in the expanding vigor and emotional projection of a romantic dramatic lover. Mrs. Moore played Nerissa in the discreet retirement of a waiting gentlewoman intended to set off the glory of the all-engaging Portia, but her presence was felt both in the complimentary reading and in the completeness of setting.

Cecll Yapp is a voice of exceptional dramatic quality with its mixture of comic sensibility tinted with an element of pathos peculiar to characters that are elemental of soul and a little cracked in the head. Mr. Yapp's "certainly my conscience" speech was a gem of fanciful conceits presented with imagination.

Mr. Hampden aims at standardized Shakespeare in a combined sense of well-established tradition plus new simplicity, new beauty, individuality and harmony of mood. His performance certainly ringing to the nerves and to contemplative minds they bring refreshment and appreciation of the poet and of Hampden's Theater with its regisseur.

Engene O'Neill writes "voice" drama and *The Fountain* as a poetical fantasy demands voice acting to vitalize its imaginative and soul-experience quality. But this fact is lost sight of in production, and voices that ought to express soul hunger and despair sink to the level of realistic conversation that finds little to soar upon outside of literal words and their literal meaning. The acting has no vocal note or orchestration. Walter Huston as Juan Ponce de Leon is the central figure. Mr. Huston is not trained as a romantic actor. In voice and reading he has range and variation within his limitations, but his general bearing has an off-hand, limp-spirited indefiniteness and in his speeches he is confined to literal readings conscientiously spoken but without a poetical horizon in the sympathy of human sorrow.

Rosalinde Fuller as a singer and actress shows some improvement in the modulation of her speaking voice, but in ethereal effects her voice is fragile and wavering giving the listener a strong sense of uncertainty as to the security and exact meaning of her tones. Among good voices in the company among the men, many of them are too heavy in the fundamental tone with too little attention in the amplification of tone by blended resonance, and to the focus of tone for purposes of distinct speech and variation in vocal mood. Egon Blecher is frequently indistinct as a speaker from careless use of voice and "swallowing" of syllables. Curtis Cockey as the Indian did something resembling in the emotional stimulation of his voice, and John Taylor as the second Juan gave a good account of himself in voice, and speech in the last scene.

This play demands an *Emperor Jones* vocal quality and unity in theme and rising action, and without actors who can find this meaning of the play and without a voice regisseur who can put the voices of the company together to find the soul of the play, it is hard to say how successful *The Fountain* is or might be as a piece for the stage. Some of the lines of the play probably need to be cut, but above all things the piece needs to be treated as a lyrical, not a literal, spoken drama.

All that one can say of Mary Ellis in *The Dybbuk* at the Neighborhood Playhouse is that no one can conceive of the
(Continued on page 63)

THE RULES OF R REVIEWED

QUESTION: "Despite rather diligent study and close observance of your weekly page in *The Billboard*, I am in a considerable quandary regarding certain uses of the pernicious r. Its use seems arbitrary and always attended with difficulty. Should or should not the r be inverted in such phrases as "There is, where I, her audacity, were on board", etc., or is there a set rule covering this phase of the question? Some individual members of the S.-S. Company would refrain from the inversion by the expedient of lengthy phrasing when the euphony was threatened." K. W., Kansas City.

ANSWER: Your question is a good one, because it is definite and it clearly explains your difficulty. The main trouble is that your ear does not distinguish between "inversion" and the standard sound of English-r. More questions like yours would enable me to clear up misunderstandings of this sort. The following explanation is intended to state the rules and definitions that will give you a clear understanding of the use of r. Of first importance is to know the formation of untrilled English r. The phonetic symbol for this sound is (ɹ). Because the letter is upside down, do not get the idea that this symbol in any way represents what is called the inverted r-sound. This symbol represents the "untrilled" r-sound in contrast to the trilled r of Scotch and Irish dialects.

The untrilled r-sound is produced by raising the tongue so that the point of the tongue barely touches the ridge of the gums back at the upper teeth. The vocal cords are in vibration which makes this a voiced consonant. The breath escapes with considerable force between the up-tipped point of the tongue and the gums, and it is here that the consonantal friction of (ɹ) is produced. Repeat "red roses" several times and sense the friction vibration of this sound.

This is the sound of r initially, as in "red" and "rose", (ɹed) and (ɹoʊz), between vowels as in "very" and "marry" (vɛɹi) and (mæɹi), and after consonants as in "dream" and "dread". (dɹi:m) and (dɹed).

It is important to distinguish between the vowel quality or vocalic quality in the sound of (ɹ) and the consonantal frictional quality. The friction vibration caused by the breath passing between the point of the tongue and the ridge of the gums has been described. While sounding (ɹ) in this way remove the friction by lowering the point of the tongue until the point touches the back of the lower teeth. With the tongue removed from the consonantal position on the upper gum-ridge and dropped to the position where the point touches the back of the lower teeth you will hear the vowel quality of (ɹ), the murmur vowel sound. This vowel quality is heard in (ɹ), altho its sound is changed by the raised position of the tongue.

The untrilled English r-sound becomes partly unvoiced in a word like "dread", which begins with a voiceless consonant. Compare the (ɹ) sounds in "dread" and "tread".

A slightly trilled r-sound is used by some speakers for r between vowels, as "very", "marry" ("vɛrɪ"), ("mæri"), but this is not usual in American speech and is not essential to standard English.

Generally speaking, then, we have described one r-sound for standard English, the "untrilled English-r". This sound is heard: (1) for r initially as "Robin Redbreast" ("ɹɒbɪn ɹedbrɛst"), (2) between vowels as "roaring warrior" ("ɹɔ:ɹɪŋ wɔ:ɹɪə), and (3) after consonants as "three threads" (θri: θɹɛðz).

In connected speech and especially in rapid speech, in phrases like "there are", "where I", "her audacity", "their honesty", "were on board", the sound of r comes under rule (2), r is sounded between vowels (ɹɛər-ə) ("mɛər-ər") (hɔ:ɹ-ɔ:ɹ) ("desɪtɪ") ("ɹɛər-ɪnɪstɪ") (wɔ:ɹ-ɔ:ɹ) ("bɔ:ɹd"). Do not confuse the standard sound of r in these cases with "inverted r-sounds".

When r is final or before another consonant, as in "bar, dart", the r is not sounded in the speech of the East and South. In these words the r may be said to be a symbol for lengthening the vowel. This makes the standard pronunciation (bɑ:ɹ) and (dɑ:ɹt). Say (bɑ:) and see if the tip of the tongue touches the back of the lower teeth for the full length of (ɑ:), without attempting to curl back at the end of the sound. Speakers who think they sound the r in these words do not as a rule sound the untrilled fricative (ɹ) as described in the preceding paragraph.

What usually happens with speakers who invert is that as soon as the vowel (ɑ:) is started the tongue is lifted from the vowel position and the point of the tongue is curled back without reaching up to cause an actual contact between the tongue and the gums back of the upper teeth. The resulting sound is not the fricative consonant (ɹ) but a vowel sound modified by a curled back tongue. The phonetic symbol for the curled-back tongue is (ɹ̥). By speakers who invert "bar" is pronounced (bɑɹ) and "dart" is (dɑɹt). In all these words it is usually the vowel that is inverted and not the consonant (ɹ).

To make this "inversion" still plainer shall we try an experiment? Place the palms of the hands together, fingers extended. Let the tactile surface at the tip of the middle finger on the right hand represent the gums back of the upper teeth. Let the tactile surface at the tip of the middle finger on the left hand represent the point of the tongue. Let the tips of these fingers touch lightly together to represent the contact between tongue and gums that gives the fricative consonantal value of (ɹ).

Now separate the fingers half an inch, for instance, and curl the tongue finger (left hand) back to the first joint of the gum finger (right hand). The opening thus effected has destroyed the contact of a fricative consonant. The opening provides for the quality of a vowel sound, but this sound is roughened or blurred by the retraction of the tongue. With this demonstration of the fingers you may get a mental picture of the difference between standard (ɹ) and the thing called inversion, which means that the tongue curls backward on the vowel sound as in "bar" and "dart". To put your observation to the test say "there are" with a standard (ɹ) between the vowels (ɹɛər-ə), and then say "there are" with a strong inversion (ɹɛər-əɹ) and notice the difference. I doubt if anyone in the S.-S. Company inverts. You have mistaken legitimate (ɹɛər-əɹ) for inversion.

FOR THE STAGE
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By ELITA MILLER LENZ
(Communications to 1560 Broadway, New York, N. Y.)

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The smart young women of New York have taken a great fancy to the lumberjack sport coat sketched. Made of suedine, nicely lined, it provides a garment to wear under the outer coat or by itself for sport occasions which has never been equaled for warmth. The knitted collar and cuffs lend a modern touch which is enhanced by two breast pockets. The "lumberjack" comes in tan, gray, orange and Copen. Sizes 34 to 44, \$6.95.

What woman does not long to possess a hat bag in which to carry her chapeaux in a manner which will not destroy their shapeliness and smartness? Miss Nobody, of course! The bag illustrated, which is a great improvement on last year's models, having more secure snappers and being less collapsible is called the Hat-and-All Bag. In addition to offering a haven to the many hats woman considers necessary to existence, it is equipped with straps for holding slippers and gown. Included are comb, brush and mirror. All for the modest sum of \$6 for the 14-inch size; \$6.50 for the 16-inch size, and \$7 for the 18-inch size. Here is a dandy suggestion for some of the swains who are commissioning The Shopper to buy things for the One and Only Girl. Ask her whether she prefers the comb, brush and hand mirror in plain amber, pearl on amber, or ivory on amber. The brush, comb and mirror, which are smaller than the usual dresser sets, will prove a constant source of amusement to her.

The bag, which holds a comb and mirror is \$3.50 for the 14-inch size; \$3.75 for the 16-inch size, and \$4 for the 18-inch size.

When reporting stage styles we have noted that the most popular style of pump is the one-strap model, with smart curves and a rather short instep, like the one illustrated. This attractive little shoe, which bears the odd name of "Anadoga", comes in all patent leather, \$3.50; black satin, \$3.50; black suedine, \$3.50; bronze patent, \$10, and in silver kid, \$10. It may be had in satin to match the gown for a slight extra charge. In addition to mentioning your size, please send us a pencil outline of your foot.

Milady who seeks a dashing little hat of the tailored genre, which she may wear all year 'round, should be interested in a London importation, an almost universally becoming model. It is of fine suède-felt, with grosgrain ribbon binding. The youthful, upturned front brim is arranged into a tab, which is pulled thru the brim itself. The colors are brown, navy, black, heather, violet, fuchsia, biscuit, natural kasha, coral and china blue. This is the ideal hat for the bobbed head and comes in sizes 6-3-4 to 7-1-4. The price is \$15.

There are several new fabrics on the market. One is a deep pile velour, studded solely with a new kind of large rhinestone which emits sparkles. This rhinestone is achieved by a mixture which includes thiol. The effect under the spotlight is indescribably lovely, the stones glistening with a dew-drop clarity. This fabric, which is exceptionally durable, 24 inches in width is \$4 a yard. A 36-inch width may be had for \$1.50.

Another fabric is a hand-painted baronet satin, with hand-painted futuristic flowers and leaves in high shades, the background being a wister shade. Used for making Spanish shawls and for the voluminous period gowns and hats seen in the musical revues. It is 40 inches in width and is \$2.25 a yard.

A metaline cloth, with a very high brilliance, tinsel finished and color shot, 36 inches wide, is \$1.25 a yard.

The "pretties" who run the Twin Shop phoned us that they wanted us to take advantage of a special sale they were

Lumberjack Sport Coat, Hat-and-All Bag and Modish Shoes,



Each of these articles is described under The Billboard's Free Shopping Service.

about to hold. The sale proved to be the delightfully light weight but warm quilted silk bath robes. Knowing that they sell for \$15 in the shops we quickly availed ourselves of the chance to buy one for \$9.98. And oh, what a range of becoming colors! There are tea rose, old rose, several shades of blue, including Copen and light blue, Nile, gold, red and black. Realizing that our readers would "jump" at this opportunity to buy something to make the pretty look prettier, we have reserved a dozen. When ordering yours, please state a second color preference. They make ideal Pullman negligees, those quilted bathrobes. And you save six dollars!

The Sumatra gem rings which we have sold thru this column have so pleased our readers with their beautiful translucence and brilliance that we are in receipt of many enthusiastic letters. The Sumatra gem, a synthetic white diamond, never loses its brilliance. It is claimed. The ring and setting are of silver, resembling platinum and the designs are many, including solitaires, twin and dinner styles. While we cannot guarantee to select for you the exact style of ring you designate

we shall choose something as near to your description as possible. The price of each ring, regardless of the size of the flashing white stone or stones, is \$5. Be sure to state whether a man's or woman's ring is desired. Quite a few men ordered these rings around the holidays and were amazed to find themselves the possessors of ladies' rings, which, of course, were exchanged. (Yes, the men read Feminine Frills!)

A New York City furrier who has been offering our readers the benefit of wholesale prices announces that an additional 10 per cent discount is now in effect. A catalog will be sent to those requesting same. Some of our readers are already in possession of this catalog, bearing the name of Sachick. Catalogs will be sent by The Shopper to all desiring same.

Those who dance the Charleston most wickedly feel that their efforts are aided by the wearing of nifty Charleston garters, made of gold brocade leather with brass buckles. These are but \$1 a pair and come in a variety of gay colors.

The Beauty Quest

Have you ever wondered why the face powder you are using is becoming in the daylight and so neutral looking under electric lights at night? Perhaps you have even tried touching it up with rouge and experimented in blending powders with indifferent results. A young woman chemist who has experimented successfully with powders for many years recently demonstrated to us that face powders, like fabrics, change colors under artificial lights. She also showed us her line of Day-Evening Powders, which the daytime powder in one drawer and its corresponding tone in evening powder in another compartment. The evening powder had the daytime color as its basis, with a sprinkling of violet or mauve and perhaps rose (we are not sure just what and are only conjecturing) and when applied under the lights of night gives the skin a dazzling pearly tint. If you want to look your best, you owe it to yourself to try Day-Evening Powder, which is exquisitely fragrant. The chemist is asking \$1.50 a box for the combination. Mention your individual coloring when ordering.

While a dark skin is oftentimes very lovely, a swarthy skin is positively unlovely. You may be sure that the possessor of a swarthy skin has been negligent of diet and of properly cleansing the skin. Sometimes exposure to inclement elements and the indiscriminate use of pore-clogging soaps are contributing causes. But whatever the cause may be, wondrous can be worked with a bit of care. Plenty of fruit, especially oranges, should be included in a very light diet. And Beautifying Skinfood should be ap-

plied morning and night, followed by the use of a good astringent, such as Witch Hazel. The Beautifying Skin Food is \$1.50.

Lucille Savoy's Toilettries for women of the stage have become so famous that the little lady who makes them finds herself mistress of a large mail-order business, built up on the recommendations of well-known stage beauties. Her stage powders are quite marvelous, for in making them Miss Savoy has made use of her intimate knowledge of the effect of stage lights, etc. Many a well-known star takes lessons in makeup from Lucille Savoy, just to learn the art, perfectly. And you will find the Savoy cleansing cream on almost every dressing table. The cleansing cream is intended not only for removing makeup, but for the daily thorough cleansing of the skin. One pound jars or cans are \$1.50; one-half pound jars or cans are 85 cents.

Another much-in-demand Lucille Savoy stage preparation is a cream rouge made from fruit juice, which is used by actresses for cheek and lips. This comes in vivid, medium or dark red, for 75 cents a jar. When using this, you may be sure that when you weep on the shoulder of your stage father his gray coat will not show a smudge of crimson powder left there by the stage daughter, something we actually saw happen at last Saturday's matinee.

A maker of rubber reducing garments told us that she had decided to concentrate on the manufacture of rubber reducing anklets and stockings because

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Stage Styles

CLAIBORNE FOSTER IN CUTE CLOTHES

Claiborne Foster, who is the Patsy in *The Patsy*, at the Booth Theater, New York, is costumed more to achieve the effect of cuteness rather than modishness. What Miss Foster lacks in style interest is more than atoned for by Lucia Moore and Mary Stills, who play the roles of Patsy's mother and sister. That they should eclipse the Patsy was the intention of the playwright, Barry Conners. But, while the Patsy is eclipsed in style, she in turn eclipses all the sartorial beauty of other ladies of the cast by her cuteness.

She makes her first appearance in a simple little blue-satin frock, with a white silk embroidered collar, cuffs and V-shaped vestee. The vestee is bordered with steel beads and embroidery of a brighter tone of blue forming a panel down the front of the frock and encircling the bottom of the uneven skirt, which hangs provokingly shorter in front than in back, suggesting the indifference of youth to the hanging of things. A belt of self-material encircles a normal waistline. Gray hose, gray suede pumps and a little off-face hat of blue suede bordered with red and gold, the crown encircled with a "belt" of red suede bordered with gold, complete the costume.

In another scene Patsy wears a boyish-looking ensemble suit of Alice blue silk crepe. The short box coat has a boyish collar and buttons down the center with steel buttons and a strip of grosgrain is set vertically on each side of the plain skirt. When the coat is opened the frock of the same material shows an embroidered design in silver braid and steel buttons on the bosom. A conventional little gray-blue hat, gray hose and gray suede shoes round out this costume. After Patsy's daddy wages a successful fight to take Patsy out of the Cinderella class she appears in a charming formal occasion frock of delicate flesh chiffon over deeper-toned satin. The frock is decorated with butterfly and lover's knot applique themes, outlined with crystal beads. Pink blossoms are grouped on the side-bottom of the skirt and a spray of same falls from shoulder to waist. A narrow band of delicate orchid ribbon encircles the waist.

Mary Stills wears a bright dandelion yellow chiffon evening frock, the bodice being plain and snug and the skirt wide, accordion-pleated. Two panels of two-inch black ribbon border the sleeveless bodice on each side, front and back. The hem of the skirt is also bordered with yellow lace. A large buckle of rhinestones spans the waist in front. A necklace of very small pearls, flesh-colored hose and yellow pumps complete the also worn. Yellow is extremely becoming to a young woman of Miss Stills' coloring—brown hair, violet eyes and a fair complexion.

Lucia Moore, who plays the fussy, futile mother, with telling effect, is always pleasingly feminine in her attire. In the first act she wears a jade-green chiffon evening gown, a deep redingote effect forming a V down the front to the waistline, where it is caught with a square buckle of the fabric embroidered in steel beads, and then continues in an inverted V over a panel of the same fabric. The redingote is bordered with a band of the chiffon incrustated with steel beads, the band being repeated twice on the skirt. A narrow band of black banding on the gown forms a "dog collar", being wound around twice and tied in a fetching little side bow. Two narrow panels, also matching the banding on the gown, are attached to the shoulders in back, one looped up and the other drawn thru a belt which spans the back of the gown.

VIRGINIA PEMBERTON AND VERREE TEASDALE

With scenes laid in the foothills of Virginia, *The Master of the Inn*, at the Little Theater, New York, gives Virginia Pemberton and Verree Teasdale many opportunities to appear exquisitely feminine. As may be expected, the fabrics are of the diaphanous materials favored in the South.

In the first act Miss Pemberton as the heroine and Miss Teasdale as the trouble maker in the guise of a friend, wear smart riding habits. Miss Pemberton chooses the rather girlish combination of a brown coat with tan whipcord breeches, while Miss Teasdale selects a sophisticated-looking all-black habit.

White chiffon composes negligees worn by Miss Pemberton in several scenes, these being of the modest type with high neck, the fabric continuing into sleeves which fall to the hem.

Two afternoon frocks worn by Miss Pemberton are also made of this material. One of them shows a cape collar, set off with lace and tied in front in the semblance of a fichu. A finely pleated skirt is attached to the low bodice, double rows of silver banding between the joining. Two rows of shimmering braid define the waistline of the other white frock, which has a circular skirt, and a row of sequins in varying tones of fuchsia, pink and flesh, the same effect being repeated on the long sleeves

(Continued on page 63)

SIDE GLANCES

Woman's Dream Theater

Woman's Dream Theater has materialized in the shape of the E. H. Albee vaudeville house in Brooklyn. Here the luxury-loving woman who finds herself on the bill wishes she might remain forever. And small wonder! The dressing rooms are bowers of comfort, with fine rugs, adjustable lights, comfy chairs, en-suite bathrooms, tiled bath and shower, large clothes closets, one especially for shoes, dial telephone and electric clock. And to emphasize all this luxury when the woman player discovers that she has a spot on her gorgeous costume she has to turn it over to the tailoring establishment on the premises, and presto, it returns spick and span. And should she desire to do a bit of laundering, she hires herself or sends her maid to the electrically equipped laundry. Or in the event that she craves a bite and a cup of tea or coffee she has only to avail herself of one of the lounges of kitchenette is not all! There is, wonder of wonders, a nursery, with a trained attendant in charge to care for the children of artists. Then, too, there is a lounge and workroom for the performers. Just think, MORE than the comforts of a well-equipped hotel!

Unique Costume Touches

Since our readers write us that they search our columns for new ideas for stage costumes we take particular pleasure in telling about some very effective and original Vienna gowns which our original Parisian Vienna and chic designers, the Vienna creations, made of velvet, agleam

with gold and jewels, present some unusual touches. For instance, over a molded foundation of gold lace, flared at the hem, is draped a section of black chiffon velvet, beginning in a narrow panel at the décolletage and continuing over the bodice into two long strips at each side, which are caught at the shoulders, one being arranged as a side train.

Another design is a red velvet sheath, knee length in front and continued into an immense side train at the right, which is a continuation of the sheath. The décolletage is draped diagonally from the right under arm to a lower depth under the left arm. A long garland of gold leaves forms a right shoulder strap and extends down the side of the bodice and merges into one of the many immense flowers of gold lace which form an apron on the front of the short skirt and a border for the side train. Another sheath gown shows a diagonal décolletage, with one shoulder strap, and on the opposite hip is a huge crushed bow of metal ribbon. The skirt, short in front and long in back, reveals a metal-cloth lining to match the crushed bow.

Yvonne Printemps Charms

Fashion reporters returning from Paris say that the sensation of Paris is 18th century costumes worn in Guity's Mozart by Yvonne Printemps, which were designed most gloriously by Lanvin. These gowns, worn in a set, the Louis XV, in which is spoken the poetic verse of Sacha Guity, are as follows:

A pale pink (shrimp) taffeta, with stiff white ruches running around the off-shoulder décolletage, down the front of the pinched-in waist and down and about the voluminous skirt, the ruches being outlined in bright green.

Another period frock of sky-blue satin is posed and cleverly draped into bouffancy over an underskirt of pink mauve. A dainty fichu of chiffon matches the pink-mauve underskirt and a deep lace flounce falls from elbow-length sleeves.

Ingenuos and Debutantes

Several costumers have whispered confidentially that the next thing on Broadway will be the taffeta robes a style worn by the season's crop of debutantes at Washington. These quaint frocks, with bustles, are in the soft pastel shades, pink being a favorite.

Priscilla Dean on Poise

Lovely Priscilla Dean, film star, never allows herself to slump. When we interviewed her at her hotel recently she admitted that the reason she was constantly taking walks and dancing is that such exercise contributes toward poise by

giving grace. "Of the two," said she, "walking is more important, for any woman who lifts herself along in a beautiful, well-controlled walk is attractive. Queens are not always beautiful, unfortunately, but they early learn that Poise surpasses pulchritude and that a beautifully carried body wrecks more kingdoms than a powdered nose." Would that a few of our prettiest Broadway ingenues would realize the value of a well-controlled walk!

Marguerite's Reducing Formula

"Exercise a lot and eat after the exercise to get heavier," advises Marguerite De La Motte, motion picture player. "To get thin," adds she, "eat first, then exercise."

Reflections of Dorothea

Life is a gift to be used every day, Not to be smothered and hidden away; Don't keep it in niches and corners and grooves, You'll find that in service its beauty improves.

We have entered the new year of promise and the long road stretches ahead. It is a tortuous road and we cannot even guess what lies beyond the first turn, but let us keep the demon Fear out of our hearts while we go forward. It will probably be a glorious year for most of us after all and in spite of the bogies the world is proving better year by year. If all the folk who continually worry about what the world is coming to would check up on themselves they would probably find that the world is taking pretty good care of itself. It has had several thousand years' experience and ought to know how. Start the day with a smile and tell yourself you are glad to be alive. Even if you don't believe it at first you will become long and life will become a beautiful adventure for you. Cheerfulness is a tremendous factor in making life a success. I once knew a company manager who wanted to discharge an actor. A half-dozen times during the season he approached the actor with the intention of handing him his notice, but as soon as he got within speaking distance the actor greeted him most cordially or handed him a cigar and the notice remained in the manager's pocket. "That is a peculiar mix," she deprived me of a lot of things. I felt I could not lose, but she has given me many priceless treasures. First among

(Continued on page 63)

THREE DOLLARS! This exquisite ring with REAL JADE and BUSTER PEARL, set in HAND-WROUGHT SILVER, is designed by a New York artist for the chivalrous profession. Money refunded if unsatisfactory. Send money order and ring size to Madira Importing Co., 318 World Bldg., New York

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La Vette \$12 A new French Sandal, with spiked heel and vertical strap, which makes the foot appear smaller. This model, which is bound to be popular next spring, comes in all sizes in the following attractive combinations: Patent Leather with Gray Trimming. Two-Tone Brown Leather. Black Suede with Patent Trimming. Gray Suede with Gray Kid Trimming. Two-Tone Gray. All Patent Leather. All Black Satin. All Patent Leather with Lizard Trimming. Orders promptly filled upon receipt of money order. HARRY WELLS Creator of French Footwear 793 EIGHTH AVENUE 62 LENOX AVENUE NEW YORK

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THE LENOX HILL PLAYERS IN OLD ENGLISH CLASSIC

Nine years ago a group of zealous band-ed themselves together to acquire that true appreciation of the art of drama which is only possible thru participation. That group, known as the Lenox Hill Players, has surmounted many difficulties and has remained intact, with the exception of some members who went to the professional stage and the departure of Burton W. James, founder and first director of the players. Last year without a little theater of their own they gratefully accepted the hospitality of Dr. John Haynes Holmes, pastor of the Community Church, New York City, who encouraged them to present their offerings in the church. As the year drew to a close there were those in the group who were holding steadily in mind the words of Alice in Wonderland, "If you dream hard enough your dream must come true." Those members with faith in the realization of the dream of a permanent home for the players started a campaign which has proved the truth of the Alice in Wonderland wisdom. The Lenox Hill Players are now ensconced in a permanent little theater at the top of the office building, 213 West 14th street, New York City. Their opening bill there is the old English classic, 'Tis a Pity She's a Whore, by John Ford.

It was our privilege to attend a performance of this offering the night before going to press with this department. To say that we were surprised at the finished work of several of the players is to speak conservatively. In fact, we were amazed. Quite in consonance with the histrionic ability of the players was the management of the mechanical details. Despite the fact that there were five scenes in the first act, four scenes in the second act and four scenes in the third act, there were no long waits between acts and there came from backstage no sounds of commotion. The lighting was perfect and the sets were so artistically simple that we do not hesitate to commend them to the attention of other groups.

The big surprise of the evening, however, was the acting of Mitchell Padraic Marcus. Here is a young man who handles a classic role with an exquisite sense of vocal rhythm and with a warmth of feeling that reminds us much of the younger Schildkraut. His movements are grace itself. We predict that some scout of the professional managers will discover this young man and take him from the Lenox Hill Players. Another fine player, equally good in a different way, is Louis John Lazzer. He is what the modern professional stage terms the heavy man with the right degree of menace. Yes, we are very enthusiastic about these two players. And we never saw a more perfect portrayal of a fool than that of Abraham Gross, who kept his audience in an uproar with his ludicrous antics as a cockcomb hawk wit.

The play itself is intensely interesting and a rare bit of study for the student of playwrighting. Imagine 13 scenes smoothly joined together, without a disconcerting staccato note and you have 'Tis a Pity She's a Whore, which, to quote the Players' director, C. Edwin Brandt, presented with reverence that saves it from certain pitfalls into which a less reverent attitude might subject it.

"THE SCARLET LETTER" OPENING POSTPONED

Those readers who have been looking forward to the pleasure of attending the opening of the American Laboratory Theater's next production, *The Scarlet Letter*, will be disappointed to learn that the opening of this opus has been de-

Little Theaters

By ELITA MILLER LENZ
(Communications to 1560 Broadway, New York, N. Y.)

ferred until the night of January 7. The American Laboratory Theater is located at 107 West 58th street, New York City. **BOSTON'S BARN DOOR FACES PROSPERITY**

Word comes from Boston, Mass., that the Boston Stage Society, which has had two interesting seasons in its own theater, known as the Barn Door Theater, 306 Joy street, now has a membership of 400 subscribers. Feeling that its players have become sufficiently proficient to cater to the public, subscriptions, costing \$7.50, have been invited. This membership fee entitles the subscriber to a seat at any one of eight performances of six plays, scheduled for production from December to May. Student memberships at \$6.50 apply only to the first two performances of each play. Trial memberships are also available. They cost but \$1.50 and are bought at the door for any performance, being the reward of those who are sufficiently interested to seek the Barn Door.

The six plays chosen for presentation by the Barn Door group are *The Revolt of the Angels*, adapted by the players from Anatole France's ironic story of the same title, *Estes*, a comedy of early Dublin by James Joyce; *The Spook Sonata*, by Strindberg; *Falling Leaves*, by Giacosa; *Liebes*, *What They Thought They Were*, by Evrein, and *Mariborough Goes to the Wars*, by Achard.

LITTLE THEATER LEAGUE OF JERSEY CITY, N. J.

At the last regular business meeting of 1925 held by the Little Theater League of Jersey City, N. J., in the C. A. 13 Belmont avenue, it is reported, a number of professional people from New York complimented the members on their dramatization of *Why the Chimes Rang*. This play was broadcasted on the radio, having made his debut at Schenectady, *Box and Cox*, the comedy, also came in for a great deal of praise, this being the first appearance of two members of the cast, Mrs. R. M. Howell and Phil Stucky, the other members of the cast having made his debut in *Bugs*, the 12th production of the Little Theater League. Rehearsals for *Kempy* are continuing and Director Fuller is confident that the play will be the outstanding success of the League production. The well-known Melodians under Director Gus Meyer have been secured to provide music for dancing which will follow the performance to be given January 15 in the Bergen Lyceum. Tickets are 75 cents and can be secured by sending orders to the Y. W. C. A. or phoning President Warren D. Wanamaker, Delaware 3321.

Vera Dinnick, an organist of note, was accepted into the organization and several more members were proposed. A committee composed of Arthur F. Fuller, Ed. Kimmorie and George Beyer was appointed to make arrangements for the New Year's Eve party of the Little Theater League.

THE MIMERS FIND A BROADWAY HOME

The Mimers Little Theater of New York announce their new home at 137 West 35th street, into which they are moving. They now claim to be the first little theater organization to have a home of its own in the theater zone—an accomplishment that speaks well for the future of this group. The Mimers have been so fortunate as to procure the perfectly appointed miniature theater contracted by Milton Aborn, of opera fame, which is just a few feet from Broadway on 38th street and easily reached from every section of the city.

Edward Sargent Brown, executive director of the Mimers, announces that *Civilized People*, the play which successfully opened their season, will be repeated as the bill with which they will inaugurate the new theater. Mr. Brown also announces that the plan of membership will not be changed and that talented members will be given an opportunity to participate in the activities of the group.

WHAT A GRACIOUS TEACHER ACCOMPLISHES

Sarah Crossett Pallme, whose photo appears on this page, is well known to Rockville Center audiences thru her group, the Fortnightly Players, thru the work of her pupils there and thru her production of the past four years of the play of the graduating class of South Side High School. She is recognized and admired in the Metropolitan district, in Boston and in other art centers thruout the country in the success of her groups in Brooklyn, in Flushing and in Jackson Heights.

Mrs. Pallme was born in Greenwich Village, New York City, on Perry street, between Waverly Place and Greenwich avenue, in the same house in which her father and grandfather were born. Her paternal grandfather was a French sculptor, and her grandmother, as the birth

place indicates, of pre-Revolutionary stock—the Dutch Schencks and the Scotch-Irish MacCormacks.

The love of art and adventure which Mrs. Pallme (then Sarah Crossett) had inherited did not combine in a companion flow of impulses until after her marriage, when she went to live with Mr. Pallme's family in the Herrmann home, at that time the assembly place for all the elite of the stage. Ellie Wilton took the greatest interest in the talented slip of a matron, giving to her a complete course in dramatic technique.

The reader's platform was the next most attractive height and was to be reached only thru study with a great artist, Ida Benfy Judd, who makes the old Biblical stories and classics of all literature live again for many thousands, passed on to the world by her by Mrs. Milwood Adams, of Chicago, to a few of the chosen, among whom Mrs. Pallme was graciously accepted.

Strangely, however, it developed that in the reader's platform Mrs. Pallme was to attain her deserved measure of success. Wherever she gave readings applications came to her for instructions. Edward Elsner, the playwright and famous international stage director, to whom Mrs. Pallme went as an old family friend, and her group gave some advice on stage direction and imbued her with confidence to proceed.

There is a professional touch in all Mrs. Pallme's work that indicates a fund of experience, a wealth of intricate knowledge that is not gained except by years of effort on the stage and contacts with the best actors.

It was in 1914 that Mrs. Pallme put on the first play for the Fortnightly Club at the Rockville Center. Thus the famous Fortnightly Players came into being. During the past 10 years Mrs. Pallme has directed 47 one-act plays for the Fortnightly Club. In 1921 the Fortnightly Players entered the Nassau County dramatic league contest and won a prize with their performance of *The Wonder Hat*.

Perhaps one of the most notable successes of Mrs. Pallme's career has been her direction of the last four annual plays of the Senior Class of South Side High School, Rockville Center, when she transformed into finished performers practically inexperienced boys and girls who gave highly commended productions of Broadway successes. These plays were *Neighbors*, in 1921; *Clarence*, in 1922; *The Passing of the Third Floor Back*, in 1923, and *Come Out of the Kitchen*, in 1924.

ATTIC PLAYERS OF WOMAN'S CLUB

Shortly before Christmas the Attio Players, a little theater group organized within the ranks of the American Woman's Association, presented two one-act plays as their first winter program in the Attio Theater, 226 Madison avenue, New York City. Both plays were comedies and were given before a packed house which applauded with great enthusiasm. The players were especially good in their characterizations.

The first play, *The New Minister*, was written by Otis A. Mendel, a member of the American Woman's Association. It is rich in comedy of the sewing circle variety, the characters being small-town New England types.

The second play, *The Real Thing*, is a farce comedy by John Kendrick Bangs, dealing with the servant problem in a novel and humorous way. The characters in this play are varied and distinctive and the action carries to an unexpected climax with a succession of funny and absurd situations. Charlotte R. Cole was engaged to direct both plays.

Those who appeared in *The New Minister* were Genevieve Cole, Lily Macmillan, Katherine Comstock, Clara Hills, May Bealer, Scherer, Mary Samuels, Saide Meinick and Isabel Cleaver. The players in *The Real Thing* included Japie Murdock, Margaret Mercer, Genevieve Cole, Mary Samuels, Louise Meyer, Claire Lee, Carolyn Weiner, Saide Meinick and Clara Hillsley.

ACTIVITIES IN GOLD KETCHIKAN, ALASKA

Emory F. Tobin, director of the Ketchikan High School Players, Ketchikan, Alaska, advises as follows: "The Ketchikan High School Players broke all Alaska records for dramatic entertainments recently when they produced Tarkington's *Seventeen* before capacity houses on the nights of December 4 and 5 at the Coliseum Theater. The famous Ketchikan High School Players constructed two complete new sets of scenery being constructed for the piece and great pains being taken with all phases of the presentation. More than 1,200 people out of the population of 6,000 attended the show. The Ketchikan High School has attracted a large following with its dramatic work, all productions having been

of increasing excellence and are always eagerly anticipated. Emory F. Tobin, who has directed all the plays for the school the past four years, was assisted in this work with *Seventeen* by Mary G. Galbraith.

Joseph Bailey, who played William Sylvanus Baxter, is a very talented young amateur, having taken leading parts in several previous plays. The Jane Baxter of the play is Jane Woodruff in real life and acted the character with unusual aptitude.

Some of the plays with which the Ketchikan players have had their greatest success are: *Clarence*, *Only 88*, *The Florist Shop* and *The Trueting Place*.

THE LITTLE THEATER OF HARRY KEMP, POET

To quote from a newspaper clipping headed "Word From Harry Kemp:" "How's this for impromptu?" asks Harry Kemp, as he unlimbers his poetic pen as follows:

"The trumpets and the drums begin,
The captain and the kings depart,
But still the poets keep their place
And conquer o'er the human heart!"

And then, without even waiting for our comment, he adds:

"On a small stage and with no expensive equipment, we are about to put on four, more one-act plays, including a *Mime of Herondas*, translated from the old Greek and now presented for the first time. It may interest you to note that the daughter of George Cram Cook (with whom I had many fights, mental, and two or three physical) is taking the lead in this play."

These plays will be done at the Poets Theater in the basement at 238 East 10th street on Sunday night, January 3.

OXNARD, CALIFORNIA, COMMUNITY PLAYERS

The Community Players of Oxnard, Calif., have been in existence about six months and show promise of being a very active and progressive organization, reports W. D. Bannister, president of Oxnard Community Players, and adds: "We have about 75 members and meet monthly for business and a short program. We have planned four evening plays open to the public to be staged during the year. One of these was given about a month ago and was very successful from the point of view of Community Players and the general public. We are looking forward to a very interesting year."

THE DALLAS GROUP PRESENTS "CANDIDA"

The Little Theater of Dallas has just closed a very successful presentation of George Bernard Shaw's comedy *Candida* under the direction of Oliver Hinsdell. The comedy was scheduled for the week November 23 to 30. But to accommodate ticket holders and its popular acclaim was extended two days.

Mr. Hinsdell re-entered the stage and made his Dallas debut as actor in the role of Rev. James Morell. Despite the fact that Mr. Hinsdell has had two very successful years as the Little Theater director, he has not presented a more splendidly cast play than that shown in *Candida*. Miss Esther Strong, a new member of the group, played Prossy. Her interpretation of the comedy role was excellent. Miss Julia Hogan, who has had many successful parts in the Little Theater presentations, gave a truly wonderful portrayal of Candida. True Thompson certainly did credit to himself in the most difficult part of the play as Eugene Marchbanks. Ernest Saldmon, as Rev. Alexander Mill, and H. Arnold Bell, as Mr. Burgess, completed the excellent cast.

Mr. Hinsdell's interpretation of Rev. James Mayor Morell was a splendid piece of acting. His several years "off stage" as actor has in no way affected his excellent character delineation.

The Saint, by Stark Young, is the Dallas Little Theater production for December. Mr. Young, now dramatic critic for

(Continued on page 63)

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SARAH CROSETT PALLME



Director of the Institute Players, who are to appear in Rockville Center, New York, January 20. Mrs. Pallme is also director of the Fortnightly Players of Rockville Center.

Minstrelsy

(Communications to 25-27 Opera Place, Cincinnati, O.)

Here's hoping the minstrel boys had a most enjoyable Christmas and that 1926 will bring them an abundance of happiness and prosperity.

The Minstrel editor would like to hear from the boys a little oftener. When you hear of anything you think will be of interest to your burly-cork friends send it to *The Billboard*.

Hy Miller sends word from Atlanta, Ga., that he had a nice visit recently with Albert Lions while the George White Scandals, of which he is a member, played there. Miller and Lions trouped together on the Coburn show.

The Capitol City All-Star Minstrelsy, with Sam Bittner as general manager and L. C. Peal stage director, announces that they will tour Tennessee, Alabama and Kentucky, with other territory to be added, during the 1926 season. The show will play Columbia, Tenn., January 12.

Robert G. Wing, manager of the Famous Marlow G. & A. Minstrelsy, writes from Liverpool, N. S., that the show is still in Canada doing a fair business in Nova Scotia. January 2 the show will leave for Newfoundland for a six weeks' route. Next March it will open as a small circus, using the same name.

Charles Parker infers that "Runt" Rose and Jimmie Wilbur, sailmakers, are in Port Gibson, Miss., repairing the "tops" for the Rabbit Foot and Huntington Minstrelsy and that they have a full winter's work ahead of them. He says that Wolcott has arranged a fine sail for the troupe, equipped, heated and lighted. All the hands had a big feed Christmas. Parker says he is getting ready for the 1926 "Tom" show season, which will open in March.

The Springfield (O.) Sun of December 29 states that the minstrel fans of that city were very much disappointed when Al G. Field Minstrelsy visited there because of the inability of one of its personnel, Jack Richards, to appear in the cast on account of a bad cold. It seems Richards is very popular with Springfield audiences. However, *The Sun* speaks very highly of the performance of the individual members of the cast, but insists the show could not be complete without Richards.

E. Tisher, Wheeling, W. Va., writes that he met Nick Hufford at the Victoria Theater in that city recently. He says Hufford is doing a nice single in white face and going over good. Had "Old-timer" John Dove with them December 24 to 26. He is a Scotch minstrel and has many good stories of old minstrel days. Dove with Hi Henry in '09, the name of Carrigan and Dove being a feature of the show until 1905. He was with Dockstader 1905-'06, Al G. Fields 1907-'12 and Ziegfeld's *Follies* 1913-'14.

According to Sam Puchett, Tom Bryan closed recently with Fitch's Minstrel act and spent the holidays in Poughkeepsie, N. Y., his home. He says Tom is to take charge of an orchestra to feature a picture that will go on tour the first part of the year. Sam Puchett and Fritz Waldron, who are playing with Harry Shannon, Jr., and His Orchestra, recently met Bryan. All three of them are former field troupers and there followed a talk-fest, renewing old memories and acquaintances.

Hi Tom Long wants to know if you recollect: When monologs were called pathetic turns? When Sam Williams and Joe Adams, as a team, sang *They're on the Edge of the Earth*? When Billy Swain, of Urbana, O., played drums in parade? When Harry Constantine was a neat wench impersonator with the original Haverly show? When Happy Jack Williams was tenor singer and interlocutor with the W. S. Cleveland Minstrelsy, under the management of Bill Naukinville? When the first private sleeping car was used by minstrelsy?

Some of Buck Leahy's "Do You Remember?" Which Willard Weber and Herbert Swift did a double act? When A. E. Green was a piccolo player? When James Swain was with Lucifer's Minstrelsy? When Fletcher Smith was on the Great Eastern Show? When Micky Todd was a windjammer? When W. L. Swain was with the Pogle O'Brien show? When Bobby DeRue was with the Hi Henry Minstrelsy? When Karl Korthals played Norway, Me? When Jim Donaldson played halls with Casey Jones? When Hugh Norton was a telegraph operator? When Pete Hellman was with DeRue Bros.' Minstrelsy?

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Berlin News Letter

By O. M. SEIBT

BERLIN, December 10.—The Scala has booked Ratoucheff's Midgets, at present appearing in Paris in a revue, for the month of March at a monthly salary of \$11,000. The engagement of Singer's Midgets, now on your side, has been set back to September. Meanwhile, a large native midget act is at present being rehearsed by Schaeffer, who has a troupe of lilliputians at the Admirals Palace, the act in preparation to consist of 25 people with several dwarf animals on the style of Leo Singer's act. Speaking of midgets, there are four independent troupes now giving performances at the Hamburger Dom.

The Wintergarten has Edmonde Guy and Partner, famous Parisian dancers, contracted for the month of January. In the same bill are the Mijares Brothers, Mexican wire performers, and Baptista Schreiber, Danish high-school artiste. In February May Wirth and troupe comes to the Wintergarten, and in March and April the Plying Codonas. May 1 the Wintergarten will close for extensive reconstruction, reopening September 1.

James Klein says he has paid off all back salaries and will carry on at the Komische Oper while at the Apollo he has made an arrangement for subletting the Apollo to a local film concern, which, however, Klein insists, is only temporary. There is substantial speculation over the fate of the tariff agreement in vaudeville in view of the fact that the present contract runs out early next year. At least it must be decided by February whether the Managers' Association intends to cancel or prolong the agreement with the I. A. L. The managers declare that the additional expenses for traveling, matinees and the 31st day of a month are costing them dearly. Meanwhile, the Hansa Hamburg and Deutsches Theater, Munich, are paying every month many thousands of dollars for these items in compliance with the tariff agreement, while the actors' members have little doubt about their organization, the I. A. L., being able to save them these most important concessions.

The Apollo, Dusseldorf, will again inaugurate a vaudeville season February 1.

Winston's Water Lions and Diving Nymphs are playing the Circus Comique, Vienna, the current month. The act was originally booked for the Apollo, Vienna, by Jules Marx, which house went dark May 31 on account of bad business, with all future contracts canceled. The act returns to Berlin next March to play a two months' return engagement at the Scala.

Annette Kellerman's big tank act is being offered to German managers and in all likelihood will come over next season.

Richard Bell, of Shanghai, who came over from the States last month with the Chinese Gladiators, has booked another important Chinese act for Germany, opening at the Scala next fall. The Chinese Gladiators are at the Deutsches, Munich, at present and will appear in Paris in January. They hold a return date for the Wintergarten.

The Shubert Brothers have been dicker-ing thru their local representative for the Lessing Theater and the Theater des Westens, both of Berlin, but on account of excessive demands for rent have now given up their plan of invading Berlin.

Michael Bohnen has just signed with Bruno Waiter to appear in four performances at the Charlottenburg Opera House. Bohnen sails for New York early in January to sing at the Metropolitan Opera House.

The mysterious suicide of Zinaida Jurkivska, famous singer of the State Opera, still keeps the Berlin dailies busy with front-page stories. It was only a few weeks ago that her husband signed a contract with the Metropolitan Opera, New York, for the singer's appearance next season.

Frank Keenan, noted American actor, is in town on his first German visit, studying Berlin theatricals; he expects to close with a film company.

Fritz Kreisler's concert at the Phil-harmony was the usual sensation and sell-out affair; the entire receipts were handed over to charity.

Franz Molnar, well-known Hungarian author, sails for New York shortly under contract to Metro-Goldwyn.

Amazons is the title of a new Walter Bromme operetta to be produced at the Berliner Theater which has been rented by Bromme for five years.

Musical Musings

By THE MUSE (Communications to 25-27 Opera Place, Cincinnati, O.)

Enrique Rasoplo, Chilean violinist, and his new Dallas (Tex.) Athletic Club Or-chestra, made their first appearance at the club recently.

Jack Gardner and His Orchestra have returned to the Adolphus Hotel, Dallas, Tex., for the winter season. Mr. Gardner is continuing one of his own orchestra compositions, *Dallas, I Love You*.

Glen Garland, who has played with many bands of the "white cops", writes *The Billboard* that he expects to put in appearance with the Walter L. Main Cir-cus next season.

Jack Lampton, formerly with the Sells-Floto Circus, was a caller at *The Billboard* home office, while passing thru Cincinnati, on his way to Zanesville, O., from Houston, Tex., where he was playing with an orchestra.

Russell R. Rice, former trouper, writes from Omaha, Neb., that he is now settled there permanently and occasionally playing with the Lyric Serenaders. He is employed in the Pay Department, Finance Office, U. S. Army, in that city.

Pettis Russell, manager of the Ross-Russell Orchestra, writes from Fort Pierce, Fla., that they are now on their 15th week in that State and have contracts for 15 more weeks. The band is composed of 10 musicians. Russell sends Christmas greetings to all friends.

George Decker, formerly with Neil O'Brien's Minstrelsy, was recently elected a director of the Albany Musicians' Union. George is quite a man with a wind in-strument. Some years ago when he was a member of the Albany police force, he organized a police band and during the World War he served overseas with a musical unit.

Austin Rush writes from Abbeville, La., that he has been with the Dubinsky Bros.' Stock Company for some 18 weeks and has enjoyed a nice season so far. The orchestra lineup: Lottye Bostwick, piano, saxophone; Earl Bryant, trumpet; Clyde Hyde, saxophone; Horace Nowell, trom-bone; banjo; George Shuler, saxophone; Austin Rush, gigskins and singer. He sends Christmas greetings.

Dorsey Meier writes from Montreal that he "chanced" to hear "Sleepy" Earl, of Yale and His Orchestra, at the Piazza Hotel, of that city, and pronounces it an excellent unit. The personnel: "Sleepy" Hall, banjo; Bud Webber, saxophone, arranger; Bobby Jones saxophones; Bill Meier, violin; Jimmy Collins, drums; Don Kenny, bass; Mickey Caffrey, trom-bone; Eddy Pinder, trumpet; Nick Dispensa, saxophone, clarinet; "Beechy" Beecher, pianist. Beecher, at present, is on a leave of absence.

Lloyd D. Williams writes from El Dorado, Ark., that he has reorganized the Arkansas Crusaders, under the name of Lloyd Williams and His Crusaders, playing the Manhattan Theater in a vaude-ville act. He also has a contract to play dances at the College Inn. He expects to play the summer season at Charleston Beach, La. The roster: Al Walters, piano, director and arranger; Herk Rodgers, saxophone and clarinet; "Sop" Rogers, saxophone and clarinet; O. D. Hawn, banjo and violin; Harvey Camp-bell, sousaphone and string bass; Scotty Dalzal, trumpet and voice; Lloyd Wil-liams, trombone, entertainer and manager.

Ira R. Haynes is playing a 12-week engagement with his band at Arcadia, Fla., giving free concerts every evening in the courthouse square. He also has a 12-piece orchestra at the Hotel Sun-lund. The personnel: Ira Haynes, con-ductor; August Ruch, E-flat clarinet; Daniel Wycoff, piccolo soloist; Bill Rob-bins, first horn; Elias Bell, second horn; B. McDonough, sousaphone soloist; G. E. Davis, sousaphone; George W. Gardner, euphonium soloist; A. E. Lamb, trom-bone soloist; George Patterson, second trombone; John Bally, bass drums and tymps; Paul Mathson, small drum and xylophone soloist.

Herbert L. Stern Buys Big Movie Warehouse Plant

Chicago, Dec. 31.—Herbert L. Stern, president of Balaban & Katz, Inc., has purchased a building at Kinzie street and Ashland avenue for an indicated \$35,000. After extensive alterations are completed the property will be used for the storage of scenery and accessories by the Chicago, Tivoli, Uptown and other B. & K. houses.

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THE NEW PLAYS ON BROADWAY

HAMPDEN'S THEATER, NEW YORK
Beginning Saturday Evening, December 26, 1925

WALTER HAMPDEN
and
ETHEL BARRYMORE

THE MERCHANT OF VENICE

Entire Scenic Production Designed and Supervised by Claude Brangdon Bragdon
Staged and Directed by Walter Hampden

CAST
The Duke of Venice... Philip Wood
The Prince of Morocco... Ernest Rowan
The Prince of Arragon... R. Rol Operti
Antonio, a Merchant of Venice... Walter Hampden
Bassanio, His Friend, Suitor to Portia... Maurice Colbourne
Salanio... Reynolds Evans
Salarino... Kenneth Hunter
Gratiano... Kenneth Hunter
Lorenzo, in Love With Jessica... Marcel Dill
Shylock, a Rich Jew... Walter Hampden
Tubal, a Jewish Moneylender... P. J. Kelly
Launcelot Gobbo, a Clown-Servant to Shylock... Cecil Yapp
Old Gobbo, Father to Launcelot... Cecil Yapp

Leonardo, Servant to Bassanio... Albert West
Balthazar... Gordon Hart
Stephano... Franklin Salisbury
Clerk of the Court... P. J. Kelly
Portia, a Wealthy Heiress of Belmont... Ethel Barrymore
Nerissa, Her Waiting Gentlewoman... Mabel Moore
Jessica, Daughter to Shylock... Mary Law
Jessica, Daughter to Shylock... Edith Barrett
Magnificence of Venice, Officers of the Court
Murray Darcy, Officer Discharge, Jr. S. Thomas
Gomez, Oscar Hamilton, Day Tuttle, Frank
O'Malley and Evelyn Wight.

ACT I—Scene 1: Before Shylock's House.
ACT II—Scene 1: Belmont. Scene 2: Belmont.
ACT III—A Court of Justice.
ACT IV—Portia's Garden.

Some of the best Shakespearean revivals are those given occasionally by the amateur dramatic companies. The reason for this is that the ordinary stock organization, having neither the time nor the resources to undertake an elaborate or experimental production, is obliged to stick to the traditional text, settings and general stage direction which is the best thing that can happen to Shakespeare.

Except for its rather majestic scenery the Walter Hampden and Ethel Barrymore Merchant of Venice has all the good points of stage presentation and a few more. Even the splendor of the settings is in such good taste and of such a practical nature that it seldom obtrudes. The same can be said for the beautiful and sometimes striking costumes. Nor are there any fancy trimmings of other kinds. The glowing alive street scene, the elaborateness of detail and the destructive deviations of the Belasco-Warfield production, the string music employed by Sothern and the gondolas and various trappings used in some other revivals are not to be found in the present offering. It is a direct and highly efficient presentation, with the play itself always remaining sufficiently in the foreground.

Hampden's Shylock, too by no means actual or as impressive as his Hamlet or his Othello, is a clean, firm and meticulous characterization. One of its outstanding characteristics is the fact that it never digs into the emotions. This has sometimes been lauded as a virtue in Shylocks, and yet there is another side to the argument. The oppression that the Jew is made to suffer certainly should bring him a measure of sympathy—if he shows that he deserves it. His grief when he discovers the loss of his daughter and his valuables also should strike a responsive chord—if he gives evidence of having a genuine heart underneath his bitterness, his hatred and his mercenary shrewdness. Hampden, intentionally or otherwise, elicits very little of this sympathy. He brings out all the qualities of the Jew, the cold, the cunning, the venomous hatred, the sting of contumely and the passion for vengeance, but when it comes to the finer feelings it seems that he deliberately passes them up. This cannot help meeting with more or less disfavor since the fact that Shylock does possess some finer feelings is plainly indicated by his speech, which begins with "Hath not a Jew eyes?" In short, Shylock should not be shown as absolutely inhuman.

keep suggesting the name of the great American negro emancipator.

In other respects, and barring a little melodramatic theatricalism now and then, Hampden offers an excellent, exciting, convincing portrayal. Even on the few occasions when he appears to give himself over to acting there is always a restraint and dignity about his efforts that saves the character from being downright theatrical. Still there are a few occasions, such as at the end of Scene 3 in the second act, when Hampden steps out for a curtain call, and in the pause at the doorway while making his exit after the court scene, that mar the general consistency of a dignified and conservative picture.

The fine diction, the vigor and the smooth variation of mood and passion which Hampden bestows upon any role that he undertakes are present in full measure on this occasion as well, and intelligent workmanship is evident at all times. Ethel Barrymore's interpretation of Portia is a yes and no proposition. It may find complete approval among the Barrymore fans, but with others there is some doubt. The Barrymore followers will like this Portia because it brings to them the same Miss Barrymore with her same beautifully assumed sweetness, her same plaintive and unvarying musical voice, her same histrionic skill. In addition to this she is stunningly groomed and stands out radiantly against her rich backgrounds. All these things will delight the Barrymore cult. But the true followers of Shakespeare are sure to have their complaints. They are likely to protest that this Portia is too self-conscious, too sophistically mature, too earnestly deliberate, too dazzling from a sartorial standpoint and lacking in vivacity of spirit, too fond of pausing on syllables and thereby impairing her diction, and too genuinely real to convey the picture of Shakespeare's fanciful heroine.

Miss Barrymore's first scene, acted before plain drapes, is rather flat. She is much better in the subsequent scene at Belmont, however, making fine use of her passive moments while the suitors are pondering over their selection of a casket. Her mischievous bantering also is quite enjoyable. And in the trial scene, where she drops her voice and assumes a manly attitude, she really does well. But the quality of her speech does not come over the footlights very effectively. As she begins this dissertation Miss Barrymore's features seem to light up with a delicate splendor that tends to soften the speech, and this may have something to do with the fact that the words are not as impressive as they should be.

Hampden has been quite generous in the allotment of opportunities to his supporting cast, with the result that several of the minor performances stand out prominently. For instance, Antonio, as played by William Sauters, becomes a more tangible personage than is usually the case. Cecil Yapp, in the role of Launcelot Gobbo, is allowed unusual liberties and thereby gives an original, witty and highly amusing interpretation of the clownish servant. Mabel Moore is an excellent Nerissa, her speech and manner suiting the part nicely, and Mary Law is entirely successful as Jessica.

Maurice Colbourne, as Bassanio, is elegantly spoken, crisp and personable, but his lack of when he is called upon to prise or aggressiveness makes him a rather negative suitor. Kenneth Hunter is too much given to airy elocution that appears to lack both solidity and sincerity. J. Plumpton Wilson does a fine bit as Old Gobbo. P. J. Kelly is very good as Tubal and later as the clerk of the court. Marcel Dill makes a fair Lorenzo, and there are fairly commendable bits by Reynolds Evans, Hart Jenks, Albert West, Gordon Hart and Franklin Salisbury.

For clear and nicely varied reading, as well as for naturalness, attitude and spirit, the performance given by Ernest Rowan as the Prince of Morocco is one of the best pieces of acting in the production. The just a trifle too demonstrative in one or two spots, it is a thoroughly enjoyable portrayal. Philip Wood, as the Duke of Venice, starts out very well, but during the trial he sits slumped in his seat, with a bored expression on his immobile countenance. This certainly is not a proper complementing reaction to the fight for life that is going on before him. A similar lack of eager attentiveness is noted on the part of the spectators that occupy the balconies on either side of the courtroom.

Rol Operti puts quite unique but somewhat offensive humor into the role of the Prince of Arragon and the incidental characters are moderately well behaved.

A second glance at the program—where the name of the scenic artist supercedes that of the director—and a few more thoughts on the performance make one wonder if, after all, this revival was in Bragdon's hands and settings. At any rate the settings are indeed a large part

of the production. The musical accompaniment, under the direction of Elliott Schenck, is subdued but fitting. DON CARLE GILLETTE.

SAM H. HARRIS THEATER, NEW YORK
Beginning Monday Evening, December 28, 1925

ARCH SELWYN'S Production of THE MONKEY TALKS

A Play in Three Acts
Adapted From the Play of Rene Fauchois By Gladys Unger
Produced Under the Personal Direction of Frank Reicher
Settings for the Entire Production Designed by John Wenger

CAST OF CHARACTERS
(In Order of Their First Appearance)
Mata Rin, Mother of Mark G. Bond Dada, an Elderly Clown... Harry Mestayer
Zizi, His Pupil... Luther Adler
Fito... Members { Nathan Shindell
{ Arthur Engel
Zut... Team { Alkie Morris
Lorenzo, an ex-Lion Tamer... Wilton Lackaye
Dora, His Daughter... Martha-Bryan Allen
Pierro, Attendant... Thomas Colton
Nelly Goldsmith... Ethel Wilson
The Vicount... Ralph Sumpter
Brassol, the Owner of Adonis... Eugene Weher
Louis, Keeper of Faho... Mark Smith
Sam Wick, Owner of Faho... Philip Merivale
Faho, the Monkey Who Talks... Jacques Lerner
Countess Almazana... Sadonia Corelli
Maid... Rose Keane
Adonis, the Monkey Who Does Not Talk... Circus Attendants, Performers, Etc.

SYNOPSIS OF SCENES
ACT I—Behind the Scenes at a Circus in Paris During a Performance. Hotel Patronized by Circus and Music-Hall Performers. In Paris.
ACT II—Scene 1: Same as Act I. Scene 2: On the Stage of the Folies Bergeres During a Performance of the Famous Furore Wild Appear: Bob Stieckey III, The Six Fashas, Adonis, the Marvelous Monkey. Scene 3: Same as Scene 1.

The Action of the Play Takes Place in Paris TIME—Present

The Monkey Talks is a curious conglomeration of farcical but nevertheless engrossing. It is a real novel melodrama of circus life and its various elements bring back recollections of He Who Gets Slapped, Tarzan of the Apes, Papliactis and Laugh, Clown Laugh. This is likely to open the eyes of the audience.

But the play has one feature in particular that ought to prove a good drawing card. It is the impersonation of a monkey by Jacques Lerner. Both in makeup and in behavior Lerner is such a like-like reproduction of a circus monkey that marvelous achievement puts something of a strain on the credulity.

For plot there is a love affair between a beautiful young wire walker, played by Martha-Bryan Allen, and Faho's owner, portrayed by Philip Merivale. Faho, too, is marvellously in love with the charming performer, who does not know that the sensational "talking monkey" is really a man. The complications involve a vampish and mercenary lady rider, who desires the monkey's owner and a rival showman who is presenting an imitation of the talking monkey act at another amusement place. The spurned vamp and the baffled rival get together and kidnap Faho, leaving the inarticulate monkey in his place. But the villains do not get very far with their game, and in the end everything turns out as it should.

Inserted in the action is a good deal of colorful circus atmosphere, including five amusing clowns, six whirling acrobats from the far East and a man who performs on stilts. It is all quite unusual and surprising.

The adaptation of the play is not as happy as it might be. Most of the dialog is absolutely lacking in real circus charm, spirit and glamour. In fact, the frequent remarks about the clean life and high ideals of the tented world are alternately belied by the injection of distasteful matter dealing with loose living, mistresses and illegitimate children. The play would be greatly benefited if purged of all these unessential immoral references and innuendos. Poor adaptation also sticks out prominently in the lines spoken by Ferno, who must struggle with a meager proficiency in the handling of English. This could be overcome quite easily by a better suiting of Lerner's words to his dialect and by not requiring him to speak sentences that sound so banal. Perhaps Gladys Unger would have done much better with The Monkey Talks if she had rewritten instead of adapting it.

In the matter of acting there is, to begin with, an exquisite performance by Martha-Bryan Allen, as the charming little wire walker. In a radiant white ballet costume that adds to the audience of her personality. Miss Allen glides along with her role as smoothly, clearly and winsomely as anything you could wish. Miss Allen is the most successful in giving to her character the personal touch that makes it brilliantly alive. She is an unusually endowed young actress.

Philip Merivale is almost equally successful in his role of the hero. There are lapses in the sympathetic attractiveness of his performance, however, due to the course which the story is obliged to follow. For instance, when the hero, (Continued on page 94)

Scenic Artists

By G. M. LELAND
(Communications to 1560 Broadway, N. Y.)

The productions opening on Broadway the week of December 31 were the Moscow Art Theatre Musical Suite in La Perichole at Jolson's Theater, settings designed by Pierre Conchulovsky, and brought to this country from Russia; Robert Loraine in The Master of the Inn at the Little Theatre, settings designed and executed by John Wenger; for the Drude and William Street; One of the Family at the 49th Street Theater, settings designed by Sheldon K. Viese and executed by the Triangle Scenic Studio, Inc.; For John Tuerck; Fool's Bits at the Criterion Theater, three settings designed by Paul Dodge, one set designed by Bert Rothe, all executed by Rothe & Company for Donald Gallaher and James W. Elliott; The Patsy at the Booth Theater, settings designed and executed by F. Dodd Ackerman for Richard Herridon; Greenwich Village Follies at Chamin's 46th Street Theater, settings designed by Clark Robinson, scenery painted by the R. W. Bergman Studios and the Triangle Scenic Studio, Inc. Imported novelty materials and draperies furnished by Daxian's, Inc. and executed by Henry Haug, Inc. for The Bohemians, Inc. (A. L. Jones & Morris Green); The Taming of the Shrew for special matinees at the Klaw Theater, settings designed by Robert Peters and executed by Albert Bliss, for J. Fletcher, and Walter Hampden and Ethel Barrymore in The Merchant of Venice at Hampden's Theater, settings designed by Claude Bragdon and executed by the R. W. Bergman Studios, for Walter Hampden.

The scenic studios along Broadway are having a more or less unwelcome prolonged holiday this Christmas. Business has been very quiet the last three weeks and only a handful of productions are reported to be on the frames. The backroom at the U. S. A. headquarters is occupied daily by a host of job seekers, but the usual influx of spring offerings is looked upon to relieve the situation shortly.

George V. Fisher, who was recently forced to resign from the staff of the Davis & Reed Studios in Philadelphia because of several serious attacks of acute indigestion and a breakdown caused by overwork during a much period, is recuperating at his home in Ridgefield Park, N. J. His friends will be glad to hear that he is feeling much better and has been able to make occasional trips into New York. It is hoped that he will be back on his feet and ready to accept a new engagement within a few days.

A. J. Knorr has been appointed art director of the Capitol Theater, New York, to fill the vacancy left by Clark Robinson, who is moving on with Samuel L. Rothafel to the new "Roxy" Theater.

Livingston Platt has been commissioned to design the settings for William A. Brady's forthcoming production of The Great Gatsby.

Willy Pogany designed the Christmas card sent out this year by the Ringling Brothers-Barnum & Bailey Combined Circuses.

An exhibition of the stage designs of Robert Edmond Jones is now being shown at the Goodman Memorial Theater in Chicago. This collection, which was displayed at the Bourgeois Galleries in New York a few weeks ago, will be sent to Northampton, Mass., for a showing as soon as the Windy City admirers have had their fill.

Gilbert Sackerman left New York just before the holidays to join the staff of the Toomey & Volland Studios in St. Louis, Mo.

Cirker & Robbins, New York, have recently redecorated the grand ballroom of the Ambassador Hotel.

Lee Simonson is designing the settings for The Goat Song, a play by the prominent Australian dramatist, Franz Werfel, which is to be the next production of the Theater Guild in New York. The R. W. Bergman Studios will execute from Simonson's sketches.

Due to the artistic and financial success of the report just released, of the United Scenic Artists' Ball held at (Continued on page 94)

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With original sheen? (Twenty Colors.) Send for Samples.
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166 W. 45th Street, New York, N. Y.

Press and Advance Agents

By ALFRED NELSON
(Communications to 1560 Broadway, N. Y.)

BUILDING THE BILLBOARD SPECIAL DELIVERY SERVICE

The American News Company, distributing agent of *The Billboard* throughout the United States, Canada and European countries, found itself handicapped during the World War through delay of trains in many sections of the country and this was especially applicable to trains entering New York.

In an effort to serve readers in general the company solicited the co-operation of publishers and the late W. H. Donaldson, publisher and editor of *The Billboard*, was one of the first to respond to the call for aid.

J. C. Kellogg, manager of circulation for *The Billboard*, put several innovations into effect that worked out along practical lines in most cities, but traffic conditions in New York City were uncontrollable from Cincinnati and Mr. Donaldson assigned the writer to devise ways and means of aiding the American News Company in making the distribution in the Boro of Manhattan.

Prior to this time *The Billboard* Publishing Company had made several efforts to establish a Special Delivery Service in Manhattan, but it didn't work out along practical lines until the American News Company in co-operation with *The Billboard* Publishing Company consented to our experimenting along somewhat different lines.

With Mr. Donaldson's original plan for a Special Delivery Service in mind, we obtained the co-operation of the American News Company whereby a few bundles of *Billboards* were sent to our New York office by special delivery mail. These *Billboards* were distributed to news stands in the immediate vicinity of Times Square.

Within a month we had completed arrangements whereby we could handle an increased supply of *Billboards* weekly to warrant the use of several miniature trucks drawn by Shetland ponies, supplemented by a crew of uniformed messenger boys that enabled us to cover the more important news stands from the Battery to East 14th within 24 hours after the arrival of *Billboards* at our New York office.

By the end of the year the American News Company in recognition of Mr. Donaldson's co-operation completed arrangements whereby it covered the entire boro of Manhattan, thereby enabling *Billboard* readers to obtain their favorite theatrical journal on Thursday of each week.

Stabilizing The Billboard Special Delivery Service

With an improvement in the American News Company's distribution in Greater New York, especially in the Boro of Manhattan, we set about stabilizing our Special Delivery Service in order that we could fulfill an ever-increasing demand of those seeking *The Billboard* prior to the day of final success in stabilizing our service by dispensing with the miniature trucks, Shetland ponies and uniformed messengers and replacing them with an auto car of one-ton capacity.

Simplifying the Service
The ever-increasing demand in the theatrical district caused us to further simplify our service and confine our distribution to Broadway, Sixth and Eighth avenues, from 33d to 53d street, including the Grand Central Station, Penn Station, Hudson Tubes, Hudson Terminal, and West Side ferry houses, thereby providing ample means for those desiring *Billboards* on Wednesday to obtain them on all prominent news stands in the theatrical district, railway stations and ferry houses.

Billing The Billboard

Working under the personal direction of Mr. Donaldson, we carried out his original plan of billing *The Billboard* on a regular showing five lines by bringing into action 14 years of knowledge and experience gained as an advance agent billing many and varied shows on tour.

When the first *Billboard* auto car appeared in the theatrical district of Manhattan it was heralded by Capt. Louis Sorcho and his steam calliope. A replica of the colored cover of *The Billboard* was artfully painted on the two sides, rear fenders and roof of the car. Auto salesmen and hawking in general conceded it to be the classiest and most colorful car of its kind to be seen anywhere in the world.

During the past five years we have worn out two one-ton auto cars, making the special delivery service of *The Billboard*.

board on Wednesdays and covering the entire boro of Manhattan on other days, with our I. A. B. P. & B. chauffeur tacking poster cards on news stands and supplying the ever-increasing demand of news-stand keepers who sell out.

Dodge Auto Car Demonstration

With the close of the fiscal year *The Billboard* Publishing Company thru its general manager, Miss L. M. McHenry, made a liberal appropriation for our Special Delivery Service that enables us to improve our distribution to news stands.

In preparing for the forthcoming year we decided on a new auto car. After much investigation and many demonstrations of cars we finally decided on a Dodge, with John Krechs as the artistic decorator.

We brought this car into use with our Christmas number distribution Wednesday, December 9.

Shortly after the car was placed in operation Messrs. Walsh and O'Donnell, of the Jennings Sales Agency of the Dodge car, requested permission to photograph the car for pictorialization in their advertising literature.

In order to obtain a fitting background the picture was taken while the car was standing in front of the main entrance of the American News Company, 131 Varick street, New York City.

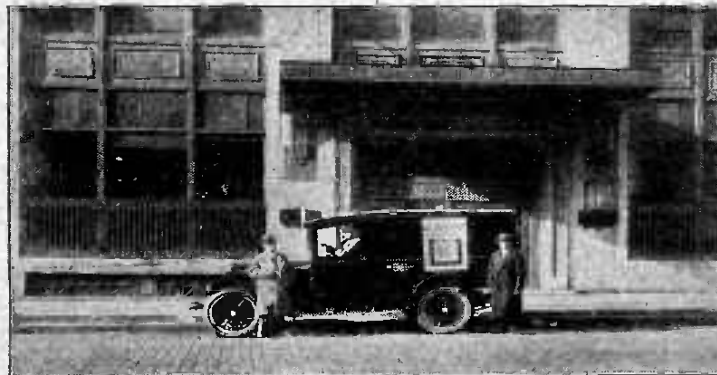
Where To Get Billboards on Wednesday

The Billboard is printed in *The Billboard's* own plant at 25 Opera Place, Cincinnati, O.

It goes to press Monday evening and is off the press early Tuesday morning. J. C. Kellogg, manager of circulation, personally supervises the transfer from *The Billboard* plant to post office and express offices, and starts the shipment en tour to news dealers and subscribers throughout the world.

Our Special Delivery Service allotment is placed in packages of 25 to 50 according to weight and each package carries

BUILDING THE BILLBOARD SPECIAL DELIVERY SERVICE IN NEW YORK CITY



Pictured, left to right: Alfred ("Nelse") Nelson and his assistants, Andrew Mulhall, chauffeur, and Jay Barty Schwartz.

a special delivery postage stamp to guarantee its special delivery at the general post office to our auto car that awaits its arrival at the post office every Wednesday morning.

Neither holidays, rain, snow nor hail prevents the distribution.

The Billboard is on sale every Wednesday by noon in Manhattan on every prominent news stand on Broadway, Sixth and Eighth avenues, the Grand Central Station, Penn Station, Hudson Tubes, Hudson Terminal and West Side ferry houses.

Billboard Bigger and Better

As supervisor of the Special Delivery Service in New York during the past eight years we have seen *The Billboard* grow from 72 to 100 and oftentimes more pages and from 32,000 weekly distribution to more than 70,000 copies weekly at the present time.

We have seen it grow bigger and better with each succeeding issue and take a personal pride in its achievements and our own position as builder and biller of its Special Delivery Service in New York City. NELSE.

Theatrical Notes

Charles Ruswell, who for a number of years has been owner and manager of the Empress Theater, Akron, Ia., has sold the house to Clifford Kennedy.

D. E. Reist is again owner of the Empire Theater, Adrian, Mo., and will conduct the house in the future under the management of Mrs. Homer Tuttle.

Hal Horne, one of the owners of the State Theater, Denver, Col., recently installed James G. Clemmer as manager of the State to succeed H. D. McBride.

T. N. Clements, of Vidalia, Ga., has purchased the lease on the Crystal Thea-

ter at Dublin, Ga., from B. L. Hall, who will make his home at Batesburg, S. C.

Using "can openers", robbers looted safes of two Boston theaters recently and obtained \$500; \$300 from Loew's State and \$200 from the Broadway in Chelsea.

The Cosmo Theater, Doon, Ia., owned and operated by August Kahl, has been sold to C. McAllister, of Sloux Falls, Ia. His son, G. McAllister, of Madison, Ia., will be the new manager.

The Publix Theater Corporation recently acquired the New and Jole theaters, Fort Smith, Ark., from the Southern Enterprises Corporation, according to John P. Read, manager of the two houses.

Fire threatened the new St. James Keith-Albee Theater, Boston, early Monday morning, December 28, when a blaze was discovered near the electric switchboard in the basement. Damage was slight.

A. J. Fakler, of Rochester, Minn., has purchased the Lyric Theater, Mt. Clemens, Mich., from Leon Krim. Mr. Fakler has given the Lyric a complete redecoration and refinishing and is operating the house on an entirely new policy.

The Grand Theater, Frankfort, Ky., a film house operated by W. R. Pattie, was destroyed by fire Monday night, December 28. The loss is estimated at \$10,000. No one was injured in leaving the building.

R. B. Montgomery and Jack McColm, who operate the Lyric Theater at Perry, Ok., recently took over the Temple Theater in that city which they purchased from Henry Rucker. Mr. Rucker has operated the Temple for the past

Lyceum and Chautauqua

(Communications to 25-27 Opera Place, Cincinnati, O.)

Harold Vincent Milligan, lecturer and soprano, gave a lecture and recital at Historical and Art Society Hall, Albany, N. Y., December 28.

John T. Raulston, presiding judge at the Scopes trial in Dayton, Tenn., last year, gave the first of a series of lectures on the trial in Clearwater, Fla., last week.

Among *Snowy Anodes at the Equator* was the subject of the free lecture by Dr. Arthur W. Henn in Carnegie lecture hall, Pittsburgh, Pa., last week.

Albert Edward Wiggam lectured on *What is Civilization Doing To Progress?* at the Sunset Club in Seattle, Wash., recently.

Thomas S. Baker, president of Carnegie Tech. of Pittsburgh, Pa., gave lectures in St. Louis, Kansas City and Chicago last week.

Adrian M. Newens, widely known reader of plays, completed a number of dates in California December 28 and returned to his home at Lincoln, Neb., to spend the holidays.

Hal Ervin and Malcolm V. Warmack have been engaged thru the office of Helen Robinson, New York artists' representative, for *Not So Fast*, a company touring under the Redpath Lyceum Bureau banner.

Walter Prichard Easton, dramatist, critic, fiction writer, poet, naturalist, essayist and lecturer, and vice-president of the Drama League of America, lectured at the Grand Opera House, Cincinnati, January 31, on the life and history of Richard Brinsley Sheridan.

Few of the Christmas greetings which were sent out during the holiday season were more effective than those designed by Mr. and Mrs. L. Verne Slout. The appearance of the card was that of a Western Union telegram, but the paper was of holiday green, and the message was an expression of good will suited to the season. The Slouts celebrated the holidays at their home in Vermontville, Mich.

After completing a 12 weeks' engagement for the K. M. White Lyceum Bureau of Boston, Mass., during which time the company traveled thru 10 States in the United States and two provinces in Canada, the Royal Holland Bell Ringers have been engaged for another season. The Bell Ringers are booked for Sarasota (Fla.) Fair, opening January 26 and continuing until the 30th. P. E. Brown, manager of the company, writes that the entire trip will be made by automobile.

More than 500 tickets have been sold for the series of lectures to be given at the Auditorium in Des Moines, Ia., under auspices of the Jewish Community Center. Chicago, Ill., famous criminal attorney of Chicago, is to be first speaker, talking the evening of January 5 on *Crime and Punishment*. Dr. Walter Jessup, president of the University of Iowa, is slated to give the second lecture, January 19, his subject being *The World Movement in Education*. Speakers for the February meetings will be Dr. D. W. Morehouse, president of Drake University, who will talk on astronomy February 2, and Rabbi Abba Hillel Silver, of Cleveland, O., whose subject on February 23 will be *Jew and Christian—Will They Ever Meet?* Aaron Sapiro, of Chicago, will lecture March 2, his announced subject being *The New Agrarian Leadership in America*. On March 16, Dr. Henry Neumann, of Brooklyn, N. Y., will speak on *Can Human Nature Be Changed?*, while the last of the series will be given March 31, with Mark Sullivan, of Washington, D. C., lecturing on *Reviewing and Digesting Current Opinion*.

Long Years of Connection With Colonial at Boston

Boston, Jan. 2.—The management of the Colonial Theater boasts a record that it is believed cannot be equaled by any other theater in the country. The manager, Thomas B. Lothian, has been in his present capacity 25 years, and George Doring, stage manager, Robert Edwards, electrician, and Harry Foyser, advertising manager, have likewise been associated with the Colonial for the past quarter of a century. Other persons connected with the Colonial and their records are: Robert Barr, 17 years, main doorkeeper; Mary Stewart, 17 years, cleaner; Margaret Blythe, 14 years, cleaner; Nora Howard, 17 years, matron, and Dennis J. Shea, 25 years, press representative.

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Well Pleased With Walter Article
Northfield, Minn., Dec. 22, 1925.
Editor *The Billboard*:

Sir—In general the articles in the Christmas Number by the different showmen were extremely good and to the point. Was especially pleased with the one by Eugene Walter on *The Formless Drama*. Mr. Walter knows what he is talking about and furthermore he knows how to express himself in a very convincing manner.
(Signed) HARRY L. DIXSON.

In Australia, Not St. Louis, Genevieve Davis Says
Melbourne, Vic., Australia,
Nov. 20, 1925.

Editor *The Billboard*:
Sir—In the issue of October 17, just received here, I notice that my name is mentioned as being with Ernest R. Ball and Company in St. Louis. I was with Mr. Ball for seven very enjoyable weeks, but decided to come to Australia, where I am having a wonderful time. The two sopranos are Constance Reese and Gretchen Brendal, not Genevieve Davis.
(Signed) GENEVIEVE DAVIS.

Answers Plan for Reclaiming the Road
Northfield, Minn., Dec. 26, 1925.

Editor *The Billboard*:
Sir—In the Christmas Number of *The Billboard* I note that Paul Duilzeil, of the Actors' Equity Association, outlines a plan for reclaiming the road. His idea appears to be that the road cannot come back because of the great expense attached to the touring company of today. In the first place he overlooks the fact that admission prices have also greatly increased and in many cases this increase more than covers the increase in cost of production. Of course these high admission prices tend to reduce patronage, but it is not so very noticeable when a really good show comes along. People seem to be perfectly willing to pay when they figure they are getting their money's worth.

There is no doubt that certain persons connected with the theater are demanding a wage that makes it hard for the business to pay. But the greatest difficulty is to be found in the theater itself. Those who want to bring the road into its own again will do well to scan the list of the "closed and badly restricted theaters" in the last *Billboard* and then figure out how they can jimmy their way into them. That's the real problem. The business is there for the drama, but some way must be found to break into the theaters to get it, for the places are securely locked and barred.

Playwrights, actors, printing houses, stagehands, musicians, transfer companies, the railroads and even the producers themselves may all donate their services gratis, but it will avail nothing when the theaters are not to be had for presentation of the spoken drama. The few theaters that can be played today—even at a loss—constitute but the remnant

Be Brief - Be as courteous as you can, But be Brief

Open Letters

Views expressed here are not necessarily endorsed by us

of the road. Yet these are the ones about which there seems to be the most worry. Placing them in a good financial standing is but one little step towards bringing the road back into its own and the great problem is still a long way from being solved.

If shows could get into the many closed and restricted theaters, the shows would soon be supplied no matter whether the New York managers bestirred themselves or not. There are plenty of good showmen in the country who know what real showmanship is and they would step in and quickly fill the breach if the chance ever presented itself. But that chance will be a long time coming if the movies have anything to say about it and today they seem to be the only ones having much to say about our theaters as a going concern. From the way they are coming into control of the theaters all over the country it will not be many moons before they actually will have the whole say in the show business.

It has seemed to me that for a number of years the movie people have been planning with an eye to the future and the trend of events indicated to me that the day might come when they would be in a position to take over the entire theater. It is worthy of note that many of the earlier picture houses were built only with pictures in mind as a form of entertainment. But those of later date have all been equipped with stages, dressing rooms and the like, and surely that was not done without the future in mind.

When Balaban & Katz built their first big house in Chicago, the Central Park, it had but little stage room. Some of their later houses were improved in this respect, but when they built the Chicago they went the limit and put in a first-class stage. With the pictures they put on acts of various kinds, had a wonderful orchestra and all that. And each and every act was given a real production. The people appearing there were not headliners by any means, but the talent was good and moreover it was both clean and pleasing to the general public. Actors would be booked for three weeks only, for they were not allowed to appear in the houses which could not use the production as used in the Chicago. The other houses had to be content with acts that could work in one.

Personally I have never met nor talked to Balaban & Katz, but from information I have gleaned regarding their methods of doing business and the treatment of the actors I have always had a very high regard for them as up and coming showmen. The actors received a very

fair wage and excellent treatment, and I have never heard one that registered a kick. Every employee is trained to the limit in his duties and the patrons are given the best of consideration, which is not always true in the legitimate theaters. And if any one did have a kick to register there was some one to consider it and in a businesslike way. The employees are encouraged to offer suggestions, etc., by means of a question box which they have installed for that purpose.

For more than a year I lived with the assistant manager of the Central Park and naturally I learned a lot about this firm thru him. I had free access to any of its theaters at all times and while I did not abuse the privilege still I did attend often enough to note how well all of its theaters were operated. Instead of running after big names they looked more for quality than anything else. Take the orchestra at the Chicago for instance. Legitimate managers would probably have broken a leg to secure Sousa or some other noted musician, but they discovered Finston and kept him in charge. He is not only a very clever musician but is a man with brains and he pulled a good many stunts that more than made good with the patrons. I look for great things from him in the future.

This combination of Famous Players-Lasky-Balaban & Katz may help the show business of the future if Balaban & Katz are allowed to lead the future destinies of the combination. On a less pretentious scale the Ascher Bros. of Chicago are going in for vaudeville, stock and other added forms of entertainment that may later lead to the drama. Here in the Northwest Finkelstein & Ruben are increasing their holdings. The movie people are forming so many circuits these days that one can but wonder at what it is all coming to. The circuits were not a good thing for the theater and in this case they may prove a boomerang for the picture business. Taking away personal incentive in any business is not a good thing.

I note that ticket speculation is still being struggled with in New York. It is an evil or it would not be fought for so long a time and the producers would do well to recognize it as such. L. Lawrence Weber in discussing it said in *The Billboard* that: "He (the manager) wants all he can get. You cannot blame him for that. He doesn't care what happens to the other fellow as long as his show makes money. . . . if we had a cohesive, concrete organization of managers . . . one which can

hold a club over its members and make them behave . . . Does not seem like sound reasoning to say that we cannot blame a manager for trying to get all he can and then in the next breath state that with an organization we could make him behave. If no blame has attached to him why the worry about making him behave?"

our boxed editorial, *Insurance for Producer, Theater Owner and Actor*, is very much to the point. But the producers seem to be so lacking in honest-to-goodness business rules and regulations that it is very doubtful if they will really see the value of your suggesting prices.
(Signed) HARRY L. DIXSON.

"Lantern of Love" Led To "Castles in the Air"

Chicago, Dec. 31.—Percy Wenrich, who wrote the tunes that surge thru *Castles in the Air*, at the Olympic Theater, has many popular songs to his credit. Among his numbers sung the country over are *Put on Your Old Gray Bonnet*, *Silver Bell*, *Moonlight Bay*, *Gone He My Rainbow*, *When You Were a Tubip*, *O Joy*, *Boy, Where Do We Go From Here*, and many others. It is said that the whole structure of *Castles in the Air* grew out of the song *Lantern of Love* used in the play. Mr. Wenrich is quoted as saying the Messrs. Elliott and Meehan, who produced the operetta, heard the *Lantern* and advised him to get busy and make a complete production.

Acts for Picture House

Rochester, N. Y., Jan. 2.—After 11 years of exclusive picture programs the Regent Theater, beginning next week, will include a feature act in its bill in addition to the regular picture program. The opening act will be *The Call of the Sixties*, presenting Dane Claudius and Lillian Scarlet, formerly of the Ziegfeld and New York Hippodrome productions. To meet the increased cost evening prices will be advanced five cents, but matinee prices will remain the same.

\$2,700,000 Loan Is Made on Movie Theater

Chicago, Dec. 31.—A first mortgage bond issue of \$2,700,000 for 15 years at 6 per cent has been made by the American Trust and Safe Deposit Company to finance the construction of the Piccadilly Theater and accompanying property being built by H. Schoenstadt & Sons, Inc., at Hyde Park boulevard and Blackstone avenue on the south side. The theater is to have 3,000 seats. The entire investment will represent \$4,000,000. C. W. and George L. Kapp are the architects. The Schoenstadt firm operates the Archer, Brighton and Atlantic theaters.



Sixtieth anniversary banquet and entertainment of the Theatrical Mutual Association, Inc., held at the McAlpin Hotel, New York City, December 27.

Costumers

By G. M. LELAND

(Communications to 1560 Broadway, N. Y.)

Mme. Freisinger, New York, executed the costumes worn by Ethel Barrymore and Mabel Moore in the Walter Hampden current production of *The Merchant of Venice* at Hampden's Theater, New York.

Russeks, New York, furnished the gowns and costumes for *One of the Family*, the comedy which opened on Broadway last week at the 49th Street Theater.

Claire's and Mme. Hammer, New York, executed the wardrobe worn by Sara Sothorn in *Fool's Bells*, which opened and closed at the Criterion Theater, New York, last week.

Milgrim supplied the costumes for *The Master of the Inn* and *The Patsy*, two shows recently opened on Broadway.

Craneway Costumes, Inc., New York, is executing the wardrobe for *Broadway Scandals*, a musical show, which Billy Smith is preparing to transport for an early showing in Havana. Florence Froelich designed the costumes.

Booth, Willoughby & Jones, New York, are designing and executing the costumes for the floor show to be offered at the Fifth Avenue Club, a new night cabaret. The establishment is also making the wardrobe for a new Keith-Albee act which is soon to be sent out by George Weedon of the Pat Casey office.

Gene Lankes is designing and the Jack Lipschutz Costume Company, New York, is executing, under the direction of Marie Breivogelle, the costumes for the new floor show at the Melody Club and a wardrobe for the Franklin Sisters' vaudeville vehicle.

Lee Simonson is making the costume sketches for *The Goat Song*, by the prominent Austrian dramatist, Franz Werfel, which is to be the next production at the Guild Theater, New York.

Juliette, New York, is making 100 costumes, all red and gold, for the Junior League Red and Gold Ball, which is to be held at the Hotel Astor January 15. William Weaver designed the costumes and Ned Wayburn is supervising the staging of the affair.

The Eaves Costume Company New York, has delivered an order of 400 costumes for *Fountainia*, the huge spectacle which the Voegtlin Productions is about to present in Miami, Fla., with a cast of 125, transported to the Southern resort from New York. Eaves is credited, by the way, with all the men's costumes in the present edition of the *Greenwich Village Follies*, and all the men's wardrobe and a portion of the women's costumes in *The Song of the Flamingo*, both of which musicals opened on Broadway a few days ago.

Henri Bendel, Milgrim, Nardi and the Brooks Costume Company furnished the gowns, costumes and uniforms, under the personal direction and supervision of Mrs. Fred H. Greenberg, for *The Monkey Talks*, which opened at the Sam H. Harris Theater, New York, last Monday night.

The Hooker-Howe Costume Company, Haverhill, Mass., reports an exceedingly busy fall season. Among the shows handled are *Iolanthe*, a college show; the Elks' Club mammoth spectacle and revue; the spectacular historical pageant in Bedford, Ind.; the Jacksonville (Fla.) Chamber of Commerce minstrel show, and a long list of other amateur and semi-professional productions. Hooker-Howe has added many new improvements and equipment to their plant, including several power-pressing machines. The establishment now claims a capacity of over 1,100 costumes a day. Mail order service is one of the firm's specialties.

Business, as far as the production end is concerned, has been exceedingly quiet the last few weeks for the Broadway costuming establishments. Many of the New York firms have laid off the major part of their help and are worrying along until the producers decide to start preparations for a new set of offerings. The winter productions have all been cleaned up and only half a dozen plays, calling for special costumes, are in prospect for the next few weeks. The rental business, of course, is booming. The numerous amateur and college shows, holiday pageants and social balls and functions have kept the establishments which cater to such trade busy day and night for the last month. Costumers who maintain both a manufacturing department and a rental de-



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partment complain, however, that the overhead of the former eats up the huge profit of the latter when there is such a bad slump in production. The establishments which confine themselves to renting are the moneymakers at this particular season.

New Theaters

(Continued from page 36)

building will be modern, fireproof and up to date in every respect and will have a stage 20 by 42 feet for specialty acts and vaudeville. It will seat 1,000.

Construction on two motion picture theaters in South Dakota will be started next spring according to an announcement made recently by the Finkelstein & Ruben interests. One of the playhouses will go up at Huron, S. D., and the other

at Aberdeen, S. D. The Huron house will seat 1,400 persons and will cost \$25,000, while that at Aberdeen will accommodate 1,100 and will cost \$150,000. The theaters are expected to be ready for occupancy in the fall.

The Cedar-Lee Theater, Cleveland Heights, Cleveland, O., had its premiere Tuesday evening, December 29. The playhouse is owned and operated by the Broadway Circuit, of which Dr. B. I. Brody is president. It seats 1,200. The decorations in the auditorium are in old ivory and neutral shades of brown with highlights of old gold. The upholstery is of dark red velour, with carpets to match. Ventilation system is of the "mushroom" type. The large lobby is furnished thruout in walnut, with tapestried panels. The foyer is bright-

ened by display mirrors, set in frames of dark-green polychromes with old gold trimmings. The \$25,000 Kimball organ is played by Edwin Pabback, formerly of Los Angeles, Calif.

A permit was issued recently for the erection of the Jay Hawk Theater which is to be constructed in conjunction with the new Jay Hawk Hotel, at Seventh and Jackson streets, Topeka, Kans. The Jay Hawk will be of reinforced concrete and will seat 1,500 persons, which is 100 more than the New Grand, at present the largest theater in Topeka. A company known as the Jay Hawk Amusement Company has been formed to manage the theater. The stage will be sufficiently large to accommodate the largest road shows. It is expected to have the playhouse completed by April 1, 1926.

Juliette

THEATRICAL COSTUMES.

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Houdini Injured; Carries On

Courage nothing short of Spartan was displayed by Harry Houdini last week when he opened his engagement at the National Theater in New York despite the fact that he was suffering from a broken bone in his leg.

The Chinese Torture Cell escape had to be eliminated from the program because of the injury. In explaining the mishap to the audience Houdini made it clear that he was not looking for sympathy.

Incidentally, the accident might serve to put one in mind of "Margery's" prediction that Houdini would meet his death the latter part of December. December has come and gone, Houdini is very much alive, and the worst that happened was a broken bone that couldn't even keep the magician off the stage.

SCIENTISTS DENOUNCE PHRENOLOGY AS FAKE

Phrenology and face reading were soundly denounced as fakes by scientists assembled for the convention of the American Association for the Advancement of Science at Kansas City last week.

The reading of character by physiognomy or graphology is the occupation of charlatans," said Dr. J. McKeen Cattell, retiring president of the association and world-famous psychologist. In an address before the members. To prove his point he reported the findings of research at Columbia University, where it was discovered that there was absolutely no correlation between the size and the shape of the head or features and ability.

Such means, he intimated, could not be used to achieve estimates of character, so necessary to industrial leadership. Psychology in his learned opinion, provided the only reliable instrument. In his address Dr. Cattell also took a jibe at the popularity of psychoanalysis, which he termed "not so much a question of science as a matter of taste."

Houdini Entertains Kiddies

Houdini's vanishes are all right, but it was a production that delighted the hearts of more than 250 children of members of the Newspaper Club who attended the annual Christmas party on Tuesday of last week at the club's rooms, 130 W. 42d street, New York. Houdini did the producing—melasses candy appeared in profusion and the children did the "disappearing". And vanishes were never so quickly and so expertly and completely accomplished! The preceding evening Houdini entertained 200 artists of newspapers and magazines at the National Theater, where he had just moved from the 41th Street Theater.



—International Newsreel Photo Dr. Paul F. Gemmill, who by day is an instructor in economics at the University of Pennsylvania and who at night is a practitioner of "black magic". After graduating in 1917 Dr. Gemmill toured the chautauqua circuits as a magician. He followed this career for several years but again felt the call of the campus and was made an instructor in economics. Now, after his daily classes are done, he makes trips to towns around Philadelphia and gives title shows.

Magic and Magicians

(Communications to 1560 Broadway, New York, N. Y.)

MAGIC GOING STRONG IN The Great Newman Show PENNSYLVANIA TOWNS Starts 28th Year in West

The past month has brought much magic to Pennsylvania. Raiston, "the monarch of mystery", played to good business at the Academy of Music, Lebanon, Pa., the second week in December. The illusions he features are The Vanishing Motorcycle, The Mysterious Diamond Girl, The House That Jack Built and The Beheaded Soldier. Christmas week he brought his motorized show to Philadelphia, where the mayor gave a party to the kids of the town.

"Art" Loyd, "the human index", played the Colonial Theater early in the month and also went big. He was followed by Max Holden and Company, of England, who put on their shadowgraph to the children. The Great Howard also played the Colonial. His ventriloquism, especially the fake radio number, was well sold.

Bob Rettew, local club magician of Lebanon, has been busy presenting his 22-minute act of small magic. Some of the dates he filled recently include the Kiwanis Club, Mizpath Faith Home, Directors of Aetna Finance Company, Philadelphia, and the Metropolitan Insurance Agents. He reports magic is booming around Reading, Lebanon, Harrisburg and the outlying towns.

Opel Still After Exposers

Harry Opel, of Toledo, O., has some very definite and decided views about exposing. "What will be the size of the magic," he writes, "say 10 years hence, if the present exposing keeps up? While small tricks now are the target of exposers, some one will no doubt take courage and start to expose larger illusions. And if there is no law or no society to stop the exposers he will stop at nothing to gain his end."

"Magicians and all those interested in magic must soon wake up, as the handwriting is on the wall. Magic will never die, for it's in too healthy a state. And yet the strongest structure in the world will sooner or later fall to doom if the foundation that holds it up should become decayed or undermined. So it is with magic. Exposing is the foremost item that will help undermine magic. As a doctor orders medicine for his patients, so should each and every one who is interested in magic hunt for the remedy that will cure or stop exposing and remove the one blight that threatens magic."

Gysel Says Challenge To Mediums Still Stands

"The other day a fresh fellow," writes Robert H. Gysel, of Toledo, O., "up and dubbed me a menace to the cause of spiritualism, which means, in the language of life, an importunate bore who doesn't know enough to know that the proper place for him is in the center of some South Sea island where cannibals live."

"My blasphemous friend claims to be a medium. I challenge him for a wager of \$100 to read my three sealed envelopes. Up to the present time of writing, my challenge, as quoted in The Toledo Blade of August 18, 1925, has been accepted by no medium."

One-Ders Attraction Playing Thrill Oklahoma

The Oriental One-Ders Attraction, featuring mindreading under the title of Mar-Jah and doing the old Chinese magic act as Lung Tehang Yuen Company, working in connection with picture theater programs, is touring Oklahoma and bad weather drives it further south.

Joe Ovetto and his wife were recently joined at Madison, Wis., by Harlin Talbert, who is acting as advance representative and business manager for the act. The company travels by car and jumped recently from Madison to Kansas City, filling a few dates in suburban houses in K. C., and arrived in Oklahoma, where it now is.



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The great Newman Show is faring nicely in the bigger towns in North and South Dakota and Montana. It has been covering that territory for the past 28 years, a significant fact. Jack Keller, manager of the show, reports that a first-class magical production could clean up in that section at the present time, as road attractions are scarce and the people are "show hungry".

The show has been on tour since the first of July, but due to a serious auto accident was forced to lay off in August and September. Mr. Newman suffered three fractured ribs in the smashup and almost met his death. He had recovered sufficiently by October to take to the road again.

The show carries four people, and plays two, three and six nights, according to the population of the towns visited, with a complete change of program nightly. In his mindreading and telepathy Newman answers questions written by the audience without having such questions collected. He has been doing this for more than 20 years.

Andress Carries Own Stage

When Charles Andress entertained at the Zarah Hotel, Great Bend, Kan., recently, he carried his own stage with him. The old master had a special stage constructed which he could use for his paraphernalia and which he could carry about with him for use in private homes or halls where an ordinary stage would not be available. It is outfitted with a silk backdrop and silk sides and front. There is also a Brussels carpet and electric lights complete the embellishment.

Franciscus Passes On

Franciscus, who in recent years devoted his time to inventing new illusions, died on December 14 at his home, 1336 South Broad street, Philadelphia, Pa. Further details will be found in the obituary columns.

Magic Notes

Mme. Hermann spent her Christmas in Boston.

S. S. Henry put on a special show at Newburg, N. Y., last week and found the inhabitants not averse to good magic.

Pitroff, the handoff king, celebrated the 20th anniversary of his marriage last Saturday.

Lyle Douglas visited New York recently to get some new material together to take back and astonish folks with in Dallas, Tex.

R. S. Schlosser is working on a new and elaborate catalog which will be ready in the course of several weeks. It will be illustrated by none other than himself.

Martin Drayson is wearing out his silk handkerchiefs, so busy is he playing dates in and about New York. But he doesn't mind. He knows where there are more kerchiefs.

Among the out-of-towners in New York for the holidays are Leslie P. Guest, who presents the "Shooting Thru a Woman" illusion for clubs; Stewart Judah and John Braun, all of Cincinnati.

Richards the Great is in New York getting some new illusions ready preparatory to his early departure for the South. There will be at least three new illusions in his routine when he opens in some Southern city not yet announced.

Frank Ducrot visited a millionaire's home in Lenox, Mass., last week. No, he wasn't called in to help settle the allied debts. He just entertained at a social function and came back with some ritzy tastes.

The Society of American Magicians will hold its next Ladies' Night January 19 at the Hotel McAlpin, New York. The society has acquired a specially con-

structed portable stage, which will be utilized that evening.

Charley Boyd filled in at Gimbel's circus during the holidays and became a favorite of the kiddies, affording the department-store Santa Claus considerable competition. Charley is playing club engagements in New York and has a few dates open.

It's terrible to be in a bad State, opines Eggers, and the toughest of all to be in is the State of New Jersey. He played a club date in Passaic one night last week and found it located about "40 miles from nowhere". It's not the State that's so bad, it's just the getting to it.

Asbury, the magician and hypnotist, was a recent caller at the Cincinnati offices of The Billboard and stated that he had been laying off because of ill health, having contracted pneumonia. Next spring he plans to play the larger motion picture houses thru Southern Ohio and Indiana with his own company.

New Ziegfeld Theater?

Chicago, Dec. 31.—The dailies are building a new theater for Florenz Ziegfeld here again—this time at "Lake street and Wacker drive". There is no such a location, the two streets running parallel with each other. However, nobody doubts that Mr. Ziegfeld would build a theater—even two of them—if his local representatives could find the proper sites in Chicago.

City Censor Ill

Boston, Jan. 2.—John M. Casey, City Censor and head of the Licensing Bureau of the City of Boston, has been confined to his home at Jamaicaaway on account of illness.

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Editorial Comment

THE World War was responsible for changed conditions in every walk of life. To mention one instance, prior to the World War burlesque was considered a theatrical entertainment for men only, for the reason that burlesque was slowly emerging from its former alliance with adjacent saloons. With the departure to war of many men formerly patrons of burlesque it became necessary for the producing managers of that form of theatricals to make their shows attractive to women, therefore there was a general movement by producers and artistes alike to meet existing conditions by cleaning up burlesque in an effort to continue, otherwise indications were that it would become a lost art.

So, burlesque gradually graduated into a minor form of musical comedy that

appealed to men, women and children, due to a great extent because its prices were more popular than the Broadway type of musical comedy seldom seen in recent years en tour.

With the return of men who had withstood the dangers and rigors of war—and while doing so became acquainted with the the custom of other countries in entertaining their soldiers—they found the burlesque of yec old days gone, and in its place a poor imitation of musical comedy that had not appealed to them prior to the war and entirely lacking in appeal to them after the war.

What to do about these changed conditions is a problem that producers of burlesque are now trying to solve, some with profit to themselves, others with a loss to producers and artistes alike.

Since the opening of the current burlesque season house managers in New York, on the presumption that Mayor-elect James J. Walker would sponsor a wide-open town, have been persuading producing managers and artistes to relegate the musical comedy form of burlesque to the background and bring back the old-time burlesque that appeals to audiences in which the majority are men.

White the managers in the Metropolis

each Saturday in the daily press where the show happens to be playing.

Each member of his personnel will be given instructions that, when buying clothes, hats, shoes, in fact any and everything, he or she obtain a receipt whenever possible, these receipts to be turned in to the office or press representative (beg pardon, we mean director of public relations, as that is the title which owners seem to prefer to term their press men now) each day up to Friday evening that purchases are made. The director of public relations will then itemize the expenditures and prepare such as copy for publication in the Saturday newspapers.

This weekly itemized statement idea is a mighty good one and well worth the time and effort to prepare it. The information will be invaluable to general agents, special agents and publicity men in the succeeding cities and towns in addition to other uses.

We hope others in the field of mid-way amusements will follow in the footsteps of the carnival owner in question with such a weekly statement of expenditures, and by so doing—the eyes of many people who believe the propaganda circulated against carnivals that "they take all the money out of town" will be opened—opened widely.

Will Actors Ultimately Profit by Sunday Legitimate Performances?

ONE of the arguments put forth by those in favor of legitimate performances on Sunday is that actors would thereby be afforded an extra day of work at extra pay. It is further pointed out that actors are always willing to do additional duty for additional compensation when such an opportunity presents itself, and that by intercepting the legalization of Sunday shows the actors will be deprived of considerable income.

The argument is all right as far as it goes, but it doesn't go far enough. It is true that actors would have a chance to make some extra money under the Sunday-performance arrangement—provided the contracts between actors and managers continued to call for only eight performances a week, with extra pay for extra shows. But the minute the open Sunday goes into effect the chances are there would be managers who would begin to call for nine performances a week in their contracts without raising the salaries, or probably salaries would be cut so that actors would have to play nine shows in order to earn the same amount formerly paid them for eight. Many managers have already fixed contracts so that their actors would have to do nine shows in some cities for the same salary given them in the cities where eight shows are the rule, so actors may be required to do a lot of extra shows without extra pay if the Sunday legitimate performance is legalized in New York and in other sections.

This is one of the principal reasons why actors and their organization are opposed to an open Sunday. And it seems to be a good and sufficient one in itself—even if there were no others.

are encouraging "burlesque as you like it", the managers of burlesque houses across the Hudson, within the confines of the State of New Jersey, are trembling in fear of police revocation of their licenses.

Mayor-elect Walker of New York State came out in the open during the past week with a statement that indicates his intention of strict censorship of all forms of amusements, therefore it's up to burlesquers playing New York to take heed and refrain from bungling.

SOME few carnival companies heretofore have gone to the effort of occasionally having itemized statements made of money spent for necessities by their respective members in cities and towns played, and then published in the daily newspapers in those cities and towns, to combat the absurd propaganda springing up frequently that shows of this nature "take all the money out of town" for the purpose of barring them.

We know of one carnival owner who this year is going further than just having an occasional itemized statement made and published. He is going to have it done WEEKLY, and published

Boost the movement for all it is worth, for it is fully deserving, and good things are bound to result.

THE editorial about a professedly genuine medium, which appeared in *The Billboard* of December 26, has roused Harry Houdini to protest. Altho no names were mentioned, Houdini claims his identity with the case is obvious, because he is the only "escape artiste-magician and exposé of fake spiritualists."

It isn't true, Houdini declares, that this particular medium—or any other—discovered his operator. It was not until the operator exposed the medium, he says, that the medium retorted with the remark, "I knew it all the time," or words to that effect, and thereby obtained some publicity for herself on the ground that she had been genuine enough to detect the detector. The operator herself testifies to this, and the publicity obtained by the medium is offset by an even greater amount of newspaper space devoted to Houdini's showing up of the medium.

Houdini seems to have gained a wrong impression regarding our editorial. It merely expressed the thought that

clever, unscrupulous mediums who give out words of comfort and do not attempt to "bleed" their believers ought to be able to do some good. Those who do not come within that scope should not be encouraged, and Houdini's fine work in exposing these is deserving of praise.

GRANTED that dramatic stock is a school in which many talented students can be developed into graduates for Broadway productions, it offers few inducements to the thoroughly seasoned actor or actress recognized as such.

Long hours of study, long days of rehearsal and playing in presentations leave but little time to the seasoned player to seek more lucrative engagements.

For the most part, players are in companies far from the larger cities, companies seldom if ever visited by a Broadway producer and seldom reviewed by dramatic journalists; therefore, they are handicapped in securing more lucrative engagements, and if they remain in the same company for an indefinite time they are seldom seen or heard by those in a position to place them in productions.

Theatrical journals are the only salvation of the dramatic stock player, and *The Billboard* is the only real journal offering them publicity. Which brings us to the justifiable grievance of our dramatic stock editor, who claims that for the greater part directors of dramatic stock presentations are entirely lacking in consideration of and obligation to their players.

Admitted that few dramatic stock houses are warranted in maintaining a press representative, there is always some aspiring writer in the company who would be willing to contribute his or her service in obtaining publicity for plays produced and the players who participate in the presentations.

In calling attention to the delinquency of house managers and directors of dramatic stock presentations our dramatic stock editor says:

"I chided an old-time acquaintance operating a dramatic-stock house for his failure to keep me posted on his productions, presentations, plays and players. He came back at me with an explanation that to him appeared logical and practical by saying: 'I have a short-time lease on a house in a town of 100,000. There is one combination vaudeville and picture theater and one continuous picture house in the town. My average net income weekly is \$400, with which I am well satisfied.

"Let it become known thru *The Billboard* that I am putting on new plays or Broadway successes recently released for stock and other managers will figure out for themselves that I am getting the coin, come to my town, overbid me on rent and I will lose the house.

"Let *The Billboard* make known who I have in my company and some other manager will steal from me my players. The best favor *The Billboard* can do me is to forget me. Leave my town and my company to me as long as I can hold it."

"From his viewpoint he was right and his logic may have been right, but it was far from being practical, as we discovered for ourselves within a week after he had returned to his money-making-for-him management.

"During his absence in New York the leading man decided to quit, and on Mr. Manager's return handed to him a two weeks' notice. Mr. Manager wired us to send him a new leading man. We wired back: 'Get him thru the regular agencies.' When he tried to do so, mentioning our name as his reference, the best we could do for him was to act on his previous plea: 'The best favor *The Billboard* can do me is to forget me. Leave my town and my company to me as long as I can hold it.'"

"We did it."

What's the Matter With the Theater?

By EDWIN L. BARKER

THERE isn't anything the matter with the theater. The matter is with producers and managers, just as Eugene Walter indicated in his straight-thinking, hard-hitting article, *The Formless Drama*, in the Christmas Number of *The Billboard*. Mr. Walter hit several nails squarely on their heads and drove most of them home. But there are a few other nails that should be hit. So here goes for a gentle driving.

But first let me introduce myself. I am neither producer, theater manager nor actor. Tho in days ago I was at various times all three. I have always been associated with amusements of various kinds and have ever kept abreast with the onward march of things theatrical. Therefore while I am on the outside looking in I am deeply interested in the theater, and, what is better still, I happen to be close to the thoughts of a few thousand men and women who, tho they are not regular attendants at the playhouse, ought to be and would be had they not been driven away.

That's it exactly—driven away. The managers instead of encouraging theater-going, have wittingly or not done just the opposite. If baseball needed a Judge Landis, the legitimate theater business needs two Judge Landises, and neither one should be selected from the ranks of managers or producers. The business needs an inside cleaning by an outside cleaner.

It must be remembered that theater-going is a habit. Also a luxury. Luxuries can be done without and habits are easily changed. And thousands—aye, millions—of the best people have learned to do without and have shifted their habits from the theater to something else simply because managers encouraged them so to do.

Permitting scalpers to handle the best seats has driven away an army of theatergoers. Increased prices for Saturday nights, Sunday nights and holidays have driven away another army. A manager may make a few extra dollars thru these increased prices, but they are costly shekels that are bought with diluted patronage. It never yet has been proved that it pays to kill the goose that lays the golden egg, and managers never will find that it pays. It is not that the millions can't afford to pay the excess of scalpers or the increases for Saturdays, Sundays and holidays. No, it isn't that they can't afford to pay. It's the principle of the thing that galls—that turns people away from the playhouse instead of into it.

Blaming the Movies a Poor Alibi

BUT that's not all. Bless you, no—it's just the beginning. And please don't blame the movies. Blaming the motion picture is a poor, weak alibi. The legitimate theatrical manager and producer has done more to increase the vogue of the picture theater than anybody no directly connected with the picture industry.

But let us get down to brass tacks, as they say in business, which many people claim theatrical production and management are not.

About the time the picture theater commenced to show itself as something more than a hole in the wall what did the legitimate theater managers commence to do? They cut out their music, threw away their showmanship, employed ushers to grunt and point out all seats above the main floor, ceased to make attractive lobby displays, reduced their newspaper advertising to meaningless nothings and—I hate to say it—placed in their box offices young men recruited from God only knows where, who, by their insolent,

snoobby indifference, displeased nine customers for every one they pleased.

Mind you, I am not saying that the above category should be bundled up and placed on the doorstep of every manager. There are a few notable exceptions. But it holds good for the majority.

Meanwhile, what were the motion picture theater managers doing? They increased their music, picked up the showmanship the legitimate boys had thrown away and improved upon it, employed ushers trained to exercise every known courtesy, turned their lobbies into compelling exhibits, advertised in a way to create interest, and placed in and near their box offices young men and women who make ticket buying a pleasure. And the picture houses attract. Why? Because everything is done to make them attractive. Picture theater managers make their houses temples of entertainment. They do for their patrons everything it is humanly possible to do.

Has the "Legit" Manager Advanced?

IN this see-saw comparison let us return to the legitimate manager, tho why we continue to say "legitimate" I am at a loss to say. The only advance thing he has done in the last 10 years was to advance prices. Pardon the attempted pun. Prices have very little to do with theatergoing, as Mr. Walter pointed out in his article. But the fact stands that despite the increase in prices the legitimate theater manager continues to give less and less. Picture theaters have greatly increased their prices, too, but they have greatly increased their entertainment.

Men and women go to the theater for what? For entertainment. For entertainment, and nothing else. If they are not entertained they hesitate about going again. A few hesitations and they cease going entirely or go only occasionally.

Suppose we cite a few examples of what has been presented in the legitimate theater as first-class two-fifty-plus-wax-tax entertainment. The public and his wife filed into a leading theater and sat there until 8:40 before the curtain went up. Without music or anything to relieve the dull, quiet, tomb-like monotony, they sat there. The husband might have whiffed away the time reading the evening paper; but there was hardly enough light with which to decipher the program. The wife, growing impatient and fidgety, rubbed her hands over a red-plush seat and ruined a pair of white gloves. In order to make the play seem longer than it was each intermission between acts was 15 minutes. And thru each 15-minute intermission the audience sat still, deathlike, staring at a dirty curtain. The end came at 10:25. Thus the public and his wife had spent \$3.75 each, plus car fares, plus a whole evening's time—and for what? For an hour and 15 minutes of actual playing punctuated with enough drear monotony to turn comedy into tragedy.

"A hell of an evening's entertainment!" remarked a business man who had been made tired of theatergoing.

Another evening: One long string of chatter about nothing—just gabble, gabble, gabble—until most of the audience was in a somnolent condition. Surely sleeping potions at \$2.75 per potion can hardly be classed as entertainment.

Another evening: A play with so many short scenes and so many long intermissions, without music or anything to keep the audience in the mood or atmosphere, the reaction of the audience laughed the dramatic moments to destruction.

These are more or less exceptional cases I will admit. But they typify the condition managers have permitted to grow up in the theater. As often as the theater fails to function as a place of entertainment, just so often will it drive entertainment seekers to picture houses and other places.

One doesn't have to be very old to remember when an evening at the theater was a full, crowded evening of entertainment. In those days even the great Belasco relied upon an orchestra, a special curtain and the like to create the proper atmosphere. And atmosphere is as essential to the enjoyment of an audience as is the play itself. Do you remember how the overture, the entr'acte music and the songs sung from the orchestra pit helped to put over *The Girl of the Golden West* in a big way? Then why—oh, why—have managers ceased to make the evenings in the theater highly entertaining? Why have they ceased to extend to patrons every courtesy and convenience? The big motion picture theaters are doing all that the legitimate theaters used to do, and are doing a great deal more. That's why the picture theaters are crowded. The public demands a full evening's entertainment for its money. And it has a right to demand what it pays for.

If, as Eugene Walter suggested, producers and managers would make a survey they would soon learn why millions of people are neglecting the theater. So far as the smaller cities are concerned the managers, not the movies, have killed theatergoing. Managers have sent out so many fourth-rate companies at first-rate prices that most small-city people who should support the theater are shy. There is a way for managers to reclaim the smaller cities, but it must be a sane, sincere, honest way.

Much more could be said. But, knowing producers and managers as I do, no doubt several of them, if they have read thus far, have indulged in a few laughs at my expense. Oh, well, let them laugh. It isn't my funeral. But it will be their funeral unless they change their way. Producers and managers are nothing more than manufacturing merchandizers. They are manufacturing and selling entertainment. When they cease to manufacture good entertainment they cease to sell. And another thing: We are all servants—servants of the public—for the public pays the bill. And whenever one class forgets to serve the public takes its patronage to a class that has not forgotten.



By DAVID L. DONALDSON

Office of Grand Secretary-Treasurer

The officers of the Grand Lodge, as well as this office, take this occasion to wish all lodges and the brethren, "wherever they may be", a prosperous New Year. They wish to congratulate those lodges that have, during the past year, done so much toward furthering the welfare of our order. We appreciate your hearty and prompt co-operation in carrying thru the projects that your delegates to the last convention have imposed upon you. To the lodges that have done something, we invite your continued support. To those that have not yet taken affirmative action, we request that you show sincerity and interest. If you do, our future success is assured. Your help at an early date will be the keynote to the situation. Let us make the year 1926 the biggest ever known in the history of the organization. To those who did not attend the anniversary banquet, or did not tune in on their radio, we wish to state that a report of the banquet appeared on page 8 of the January 2 issue, and we may give further particulars in this column shortly.

Buffalo Lodge No. 18

The regular meeting of this lodge was held Sunday, December 20, in place of December 27, at which time the following officers were elected for 1926: D. L. Donaldson, president; Charles Staples, vice-president; Richard Thomas, chaplain; Dave Hunter, recording secretary; Joseph Bath, financial secretary; Gus P. Meister, treasurer; John Donovan, P. J. Sullivan, John Reagan, trustees; Dr. W. Z. Roberts, physician; John O'Mella, marshal; Al Laughlin, sergeant-at-arms.

Brother Harry C. Davis, who has been confined to his home, is reported improving and on the way to recovery.

Brother Dan Gill, electrician at Loew's Theater, leaves there to take a similar position at the new Buffalo Theater.

Brother Joseph Privateer, formerly electrician at the Garden Theater, has joined the *Smiles and Kisses* Company that played that house week of December 14.

Brother Pat Kearney, of Cincinnati lodge, and his wife were with the *Smiles and Kisses* Company at the Garden Theater, week December 14. Pauline Russell, honorary member of this lodge, was with the same company.

Brother James Fahy, who has been on the sick list, has returned to his regular vocation.

Several candidates were initiated at this meeting. Preparation is under way for a card party and dance to be held during the month of February.

Brother Charles (Pop) Randall was elected delegate to the next I. A. T. S. E. convention and Brother Ed Moest was re-elected business agent of No. 10.

Hamilton (Ontario, Canada) Lodge

A most enjoyable Christmas celebration was held by Hamilton Lodge of the T. M. A. for its members, visiting members of the order who held the boards at the local theaters at the week end, and other invited guests, at the Temple Theater Saturday night, December 26, following the final show at that house. Among the guests were Charles W. Bell, King's Counsel and Member of Parliament, a playwright, author of a number of musical successes, including *Bliss*, who was elected an honorary life member of the lodge and presented with a traveling card. Mr. Bell delivered a witty address in acknowledging the courtesy extended him as an author. Among those who contributed to an impromptu program of much merit were: William Naughton, of the Vaughan Glaser Stock Company; Hal Morgan, Marsden Burns, Louis Semione, Victor Baldassari, C. King, K. Knudsen and William Covert, Toronto, Canadian representative of the International Alliance of Theatrical Stage Employees and Motion Picture Operators. A buffet lunch was served at midnight. Fred Baldassari, president of the lodge, was master of ceremonies.

Philadelphia Lodge No. 3

The following officers were elected for 1926 at the meeting Sunday, December 20: W. J. McConahey, president; Thomas L. Murray, vice-president; Charles J. Levering, treasurer; Theo. H. Hardegen, recording secretary; Frank F. Calhoun, financial secretary; Paul F. Bremer, physician; Urban J. Heppler, trustee three years; Thomas Danehower, marshal; William Curry, sergeant-at-arms; John P. Schmid, chaplain. Ten candidates were elected to membership. Several communications from the grand secretary-treasurer were read.

Al Jolson Gives \$1,000 To Fund for Jewish Relief

Chicago, Dec. 31.—Al Jolson, playing in *Big Boy* at the Apollo, this week sent his check for \$1,000 to the fund for Jewish relief work. The drive for funds is on with \$4,000,000 as the goal.

Motion Pictures

By CLARK BRANION
(Communications to 1560 Broadway, New York, N. Y.)

Permanent Home for Indigent Screen Folk

New York, Jan. 7.—The establishment of a temporary home for worthy indigent and incapacitated members of the motion picture profession and plans for increasing the building plans for a permanent home were decided upon last week at a meeting of the board of trustees of the Motion Picture Relief Fund of America, called by its president, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation. The meeting was held in the Hollywood offices of the Association of Motion Picture Producers.

It was agreed to resume the campaign for life membership, the proceeds to go into the building fund. A special committee was authorized for this purpose, which will carry out plans started last fall by Mary Pickford when she was chairman of the building fund.

The board of trustees also adopted a resolution authorizing the executive committee to establish a temporary home, and for this purpose it is planned to acquire a lease on suitable property. The Motion Picture Relief Fund already totals \$13,000.

The Motion Picture Relief Fund is representative of every branch of the industry. Its officers are Jesse Lasky, president; Joseph M. Schenck, first vice-president; Mary Pickford, second vice-president; William S. Hart, third vice-president; Harold Lloyd, fourth vice-president; Victor R. Clarke, treasurer, and Rev. Neal Dodd, secretary.

New House for Denver

New York, Jan. 4.—A new motion picture theater of the de luxe variety, with a seating capacity of 2,500, will shortly be seen in Denver, Col., according to an announcement received from the Public Theaters. The house will be erected by a building corporation formed by Claude K. Boettcher, investment banker of Denver. It will be leased by the Mountain States Theater Corporation and operated as one of the Public theaters. It will be finished on or before January 1, 1927. The project involves about \$1,250,000. The William K. Bowman Company of Denver is the architect. The Public Theaters and Rapp and Rapp of Chicago will represent Public as advisory architects.

Strauss Files Judgment

New York, Jan. 4.—Malcolm Strauss has filed a default judgment in the Supreme Court in the amount of \$6,238 against Julius H. Siebert. The plaintiff sued under a contract made in 1921, by which he was to receive from Siebert \$10,000 upon the delivery of an agreement between the Malcolm Strauss Pictures and the Senora Films for the film *Mary Magdalene*. The plaintiff alleges \$5,000 is still due.

"Forward Films" Organized

New York, Jan. 4.—Wells Hawks, Thomas M. Alexander and John Wilber Jenkins have organized *Forward Films* to meet the need of a production and exhibition service in connection with advertising, publicity and financial promotion. The company will maintain a staff of directors, camera men and natural color and animation technicians to produce commercial films. Headquarters will be at 140 West 43d street.

Associated Exhibitors' Plans

New York, Jan. 4.—Five features are on list for release in January by Associated Exhibitors. They are: *Heroin and Its Victims*, with Marguerite De La Motte and John Bowers; *I Do*, one of Harold Lloyd's successes; *The Lady From Heil*, starring Blanche Sweet; *The Shadow of the Lute*, featuring Clara Bow, and *White Mice*, with Jacqueline Logan.

Harry Richman at Colony

New York, Jan. 2.—Harry Richman and his *Club Richman* revue begin a limited engagement at the Colony Theater January 10. Artists will be Yvette Ruzel, Grant and Wing, Ethel Coleman and his orchestra, Norma Gallo and Rose Doner, with the Colony ensemble. Reginald Denny's *California Straight Ahead* will be the feature.

Frances Marion With Goldwyn

Los Angeles, Jan. 2.—Frances Marion has signed Samuel Goldwyn at a reported salary of \$150,000 a year. She is now at work on a new story for Henry King.

Metro's Schedule for 1926

New York, Jan. 4.—A release schedule of more than 40 pictures has been announced for the first few months of 1926 by Metro-Goldwyn-Mayer. They include:

Bohème, with Lillian Gish; *Beverly of Graustark*, Marion Davies' new picture; *The Torrent* (both Cosmopolitan productions); *Bardley's Magnificent*, with John Gilbert; *The Barber*, Rex Beach's story; *The Auction Block*, also by Beach; *The Mocking Bird*, with Lon Chaney; *The Esquimaux Steamer*, with Conrad Nagle and Renee Adoree; *The Light Eternal*, with Norma Shearer; *Money Talks*, with Conrad Nagle and Claire Windsor. There will also be produced at the Culver City studios:

Altars of Desire, by Maria Thompson Davies; *The Back Slapper*, by Paul Dickey and Mann Page; *Bellamy the Magnificent*, by Roy Horniman; *Brown of Harvard*, by Rida Johnson Young; *The Charity Ball*; *The Cigarette Maker's Romance*, by F. Marion Crawford; *The Miracle Man*; *Frisco Sal*, by Arthur Alfred Cohen; *The Gambling Captain*, by Gerald Beaumont; *The Garden of Eden*, by Max Brand; *The Hairpin Duchess*, by Alice Woods; *The Haven*, by Dale Collins; *I Can Do It*, by Max Marcin; *In His Arms*, by Lynn Starling; *In Praise of James Carabine*, by Donn Byrne; *Jason*, by Justice Myles Forman; *Lovely Mary*, by Alice Hegan Rice; *A Message to Garcia*, based on Albert Hubbard's story; *Monte Carlo*, an original story by Carey Wilson; *The Mysterious Island*, by Jules Verne; *The Mystery Lady*, by Robert W. Chambers; *Nocturne*, by Frank Swinerton; *The Ordeal*, by Dale Collins; *Partie by Carey Wilson*; *Lillian Gish in The Scarlet Letter*, by Nathaniel Hawthorne; *The Span of Life*, by Sutton Vane; *Strange Bedfellows*, by Barry Connors; *The Temptress*, by Ibanez; *Tricks*, by Lynn Starling; *The Young Flame*, by Ernest Pascal; *Women and Wives*, by Harvey Ferguson; *You Too*, by Roger Burlingame, and Rex Ingram's production, *Mare Nostrum*.

Metropolitan Productions Under Way

Hollywood, Calif., Jan. 4.—Six pictures are in production at the Metropolitan studios this month.

Harold Lloyd is making his first for Paramount, *For Heaven's Sake*. Corinne Griffith is working on *Mile Medals*, which Robert Z. Leonard will direct for First National. *Whispering Smith* is being made with a cast headed by H. B. Warner.

Paris at Midnight, Frances Marion's picture for Producers' Distributing Corporation, is being directed by E. Mason Hopper. The cast includes Jetta Goudal, Lionel Barrymore, Mary Brian, Edmund Burns and Emil Chautard. A. H. Sebastian's *The Prince of Pilsen* is being made with Anita Stewart, Allan Forrest and George Sidney. Renaud Hoffman is completing final preparations for *The Unknown Soldier*, for D. C. McKay. In addition two Gotham productions are to be made under Hoffman's supervision. They are *Hearts and Spangles*, a story of circus life, and a story tentatively entitled *Racing Blood*, a melodrama.

Fri-cilla Dean is getting ready for her next Metropolitan starring vehicle, *Forbidden Waters*.

Australia Protests

New York, Jan. 4.—The Parliament of New South Wales has passed a law placing an income tax of 25 per cent on the profits of films exhibited there but produced outside of Australia.

It is taken as a direct protest against the preponderance of American films shown in Australia. Will H. Hays, president of the Motion Picture Producers and Distributors of America, is understood to have filed a protest on behalf of the motion picture industry with the State department in Washington.

Major Bowes Entertains

New York, Jan. 2.—Major Edward Bowes, managing director of the Capitol Theater, was host to 7,000 children of the Board of Child Welfare on the morning of December 28. The picture program consisted of Jackie Coogan in *Old Clothes* and a Buster Brown comedy. Christmas carols were sung by the Capitol ensemble. General Alvin Karpis, a speaker, donated 5,000 boxes of candy which were distributed at the conclusion of the performance.

Adaptations a Feature On Fox 1926 Program

New York, Jan. 4.—One feature on the forthcoming season's program of William Fox will be the picturization of numerous stage plays and novels the rights of which he has bought during the past season. Fox already has acquired screen rights to 26 plays, four novels and two original stories.

F. W. Murnau, who directed *The Last Laugh*, will arrive from Germany shortly to begin work on *Down to Earth*, a Viennese novel by Jules Perutz. The screen version of *What Price Glory* will be directed by Raoul Walsh.

Cradle Snatchers, *Is Zat So* and *The Family Upstairs* will be put in screen form for the coming season.

Four John Golden hits will be turned into screen presentations. These are *Seventh Heaven*, *Pigs*, *The Holy Terror* and *Going Crooked*.

In addition Fox has bought for screen production *The Way Things Happen*, *The Music Master*, *The Auctioneer*, *The Return of Peter Grimm*, *The Grand Army Man*, *The Lily and The Comedian*.

Of the novels, *One Increasing Purpose*, by A. S. M. Hilderson; *Two Men*, by Einar Middelton and *Married Alive*, by Ralph Strauss, have been purchased for the screen.

Universal City Busy

New York, Jan. 4.—Four features and two comedy units are at work at Universal City, and four other units are expected to start work within the next two months.

Features now in production are: *Watch Your Wife*, with Virginia Valli and Pat Malley; *Poker Faces*, with Edward Everett Horton and Laura La Plante; *A Desperate Game*, starring Jack Hoxie, and *A Tawful Tornado*, starring Art Acord. King Baggot is preparing for his production of *The Perch of the Devil*, from the novel by Gertrude Atherton.

In addition Universal has purchased the screen rights to two stories, a play and a musical comedy for production this year. The stories are *Doubling for Daphne* and *The Rocky Mountain Flier*. *Too Many Crooks*, by Frank Craven, is the play, and *Take It From Me*, the musical comedy, has been acquired as a starring vehicle for Reginald Denny.

Lusty Rialto Press Agent

New York, Jan. 2.—Lou Lusty, formerly assistant to Ed Olmstead, in charge of publicity at the Rialto and Loew's theaters, will henceforth be in charge of publicity for the former. Olmstead has been set to work for the Public Theaters. J. Maxwell Joyce has been appointed to handle publicity for the Rivoli.

Capitol's Gala Week

New York, Jan. 2.—The Capitol Theater during Christmas week boasted returns of \$64,520.75, a record for that house during the holiday week. The picture was *His Secretary* with Norma Shearer and Lew Cody.

Pittsburgh's Plans for 1926

Pittsburgh, Jan. 3.—By the end of 1926 this city will have, according to present plans, six new motion picture houses involving an expenditure of \$4,000,000. Rowland & Clark, the Shuberts and Loew's are the interests concerned in the impending deals.

Seider in Pittsburgh

New York, Jan. 2.—Joseph M. Seider, business manager of the Motion Picture Theater Owners of America, will address a special meeting of the Motion Picture Theater Owners of Western Pennsylvania in Pittsburgh January 6.

Morning Shows at Rivoli

New York, Jan. 4.—The same policy with respect to morning performances as effects the Rialto will also prevail at the new Rivoli. Performances will start at 10:45 a.m. The admission price will be 35 cents.

"Siegfried" Makes a Record

New York, Jan. 2.—*Siegfried*, UFA picture current at the Rialto Theater Christmas week, played to a gross of \$18,000, a record for that house during holiday week.

Associated Exhibitors Sales Appointments

New York, Jan. 2.—Changes in the personnel of the sales force of Associated Exhibitors include the following, made during the past week:

A. E. Atkinson has been appointed manager of the Indianapolis branch. He was formerly connected with Metro-Goldwyn B. Lederman, Dan B. Lederman, Western sales director, has appointed Fred Horn as manager of the Des Moines branch. The Cincinnati branch has been placed in charge of Otto Horowitz, who for the past three years has been in charge of the Philadelphia branch of F. H. O. Fred Voigt has been placed in charge of the San Francisco branch. J. H. Mayer is a newly appointed salesman in the Cincinnati office.

Ascher Theatrical Enterprise

New York, Jan. 4.—Ascher Theatrical Enterprise was formed last week in Dover, Del., with a declared capital of \$3,000,000.

EXPLOITATION

Special prizes to exhibitors are being offered by the Stern Brothers for exploitation stunts used with their product during *Laugh Month*. The product includes *Buster Brown* comedies and the *Century* Comedies released by Universal. There will be three prizes of \$25 each, one of \$15, and one of \$10, allotted as follows: For the best exploitation on the *Buster Brown* productions, the Sterns will write the exhibitor a check for \$25; the best exploitation on the *Century* production will get \$15, and the third best \$10. For the best exploitation stunt on a Wanda Wilcy Century Comedy, the Sterns will award \$25, and the same amount for the best suggestion on an Edna Marion Century Comedy.

A Deal and Dumb Mathias was the high spot of the exploitation campaign for *The Phantom of the Opera* at the Regent Theater, Colorado Springs. The matinee was attended by 200 students of the Colorado school for deaf and dumb children. Stories of the stunt were put out all over the country by International News Service.

A variation of the "don't fold this card" stunt was used recently in exploitation of *Age of Spades*, the new Universal adventure picture, when it played at the Idlehour Theater, Alma, Mich. Thru a tieup with *The Alma Record*, the local newspaper, three-column ads announced a free matinee for children. They were told that they would be guests of their "folded" papers if they would cut out the advertisement and carry it unfolded to the box office of the theater.

A tieup with a stockyards was used in exploiting *The Calgary Stampede*, one Hoot Gibson's Universal Jewels, when it played at the American Theater, Denver, Col. A stagecoach used in the early days of the West, now the property of the stockyards, was borrowed for a ballyhoo. On the driver's seat was a cowpuncher. Four dapple gray horses pulled the vehicle thru the streets, with two more horses with riders following. A quartet of ushers from the theater rode on top of the coach. Thru an arrangement with the police department two mounted policemen led the equipage thru the principal streets of the town. A banner on each side of the coach announced that the girls were on their way to see *The Calgary Stampede*. The coach was drawn up in front of the theater at the noon hour.

Warner Brothers have effected a tieup with the American-Hodkinson Corporation, publishers, whereby the latter will publish novelizations of several Warner Brothers' pictures. The first will be *Other Women's Husbands*, which is now in production. The books will sell at 10 cents each and will be on sale at all five and 10-stores and all railroad stations where there are newsstands, as well as in all regular bookstores.

C. C. Burr, producer of Johnny Hines pictures for First National, announces a national exploitation tieup with *Picture Play Magazine* whereby that publication, in connection with *The Brown Derby*, Hines' next picture, will conduct a "Brown Derby Gag Contest", beginning in February, 1926, issue and extending thru May.

Prizes totaling \$500 are being offered for the 11 most original gags that can be included in the story, the plot outline of which will be published in all issues of *Picture Play* from February to May. The prizes are as follows: First, \$250; second, \$100; third, \$50; fourth, \$25; fifth, \$15; and six prizes of \$10 each. The magazine will devote three pages of each issue to written and pictorial descriptions of gags such as those used by Hines in previous pictures. Detailed accounts of how the gags are worked up, how they are dovetailed into the story, the mechanics of photographic gags, the sort of gags that are not desired and the kind that are, will be given. The contest is open to everyone except those connected with the Burr-Hines organization and the employees of *Picture Play Magazine*. Correspondents should be addressed to the "Brown Derby Gag Contest Editor, *Picture Play Magazine*, 79 Seventh avenue, New York City.

AS THE N. Y. REVIEWERS SEE THE FILMS

"A Kiss for Cinderella" (Paramount at Rivoli)

TIMES: "Mr. Brenon... has produced a marvelous rendition of the Barrie play. It is a gorgeous piece of work in which the camera wizard and the stage designer have ably supported Betty Bronson... hers is a truly wistful characterization... a picture which makes one feel all the better for having seen it. It will stir the very souls of children, and it will sweeten the minds of grownups... even those whose hair glistens with gray."—Mordant Hall.

MORNING WORLD: "... a much better picture play than was Peter Pan, utterly beautiful... one of the loveliest things ever seen in a motion picture playhouse. In it there is expressed a very definite feeling for the design of fantasy in picture form. Individual acting comes in for much credit, the most likable holiday entertainment for the children in town. I speak of children in a broad, general fashion. I would place no silly age limit upon them."—Quinn Martin.

SUN: "... good acting by Betty Bronson and the ever dependable Tom Moore, some lovely picturesque pageantry and a moderate quota of the famous Barrieesque quaintness. Superior to the usual stuff of the screen, and I should say that it is worth seeing."—The Moviegoer.

EVENING WORLD: "... three times will be about the number of visits the screen version deserves. It is a delightful supplement to the stage version. The whole picture is good. By all means see A Kiss for Cinderella, and if you are not enough of a child to enjoy it, go quickly to your physician and start treatment for arteriosclerosis and ossification of the heart."—Palmer Smith.

"Bluebeard's Seven Wives"

(Robert T. Kane for First National at Strand)

HERALD-TRIBUNE: "... amazingly frank and spicy. It's a merry tale from start to finish. The reason should be 'Go to the Strand and learn how films are made'. This is the best thing Ben Lyon has ever done. Everyone in the picture is better than we ever saw him or her before. We think Al Santell is a great director... perfect titles."—Harriette Underhill.

MORNING WORLD: "A bright, laughable and sophisticated comedy which takes satirical pot shots at the movies. Bursting with talent, indeed one might say of this film play. A large crowd clapped its hands and belovied."—Quinn Martin.

POST: "The moving picture industry is thoroughly and hilariously burlesqued. Mr. Lyon seems entirely at home in comedy of this sort. It is highly entertaining burlesque."

"Lady Windermere's Fan"

(Warner Brothers at Warners')

MORNING WORLD: "... a picture drama shrewd, wise and witty... pictured in the style of the German director (Ernst Lubitsch) at his very best. It is a smart, carefully pointed, now and again humorously brilliant undertaking."—Quinn Martin.

HERALD-TRIBUNE: "... it seems to us that the screen play improves on the original. Do not miss Lady Windermere's Fan."—Harriette Underhill.

EVENING WORLD: "Ernst Lubitsch scores another cinematic success... the wit is so perfectly pictorial in character that it should be seen to be appreciated. The spirit of the piece and the action of the play are preserved almost faultlessly. The film was never hilariously funny. It was consistently witty and amusing, light comedy of manners at its best, and all the better by comparison because the essentials of the Wilde plot have been used so often in the movies as a basis for dull, uninteresting and obvious developed screen plays."—Palmer Smith.

SUN: "... represents, unquestionably, one of the directorial triumphs of the year. Here is a cinema with a style, an art. The picture is a perfect fusion of content, manner and continuity, an incomparably fine piece of adaptation... may prove too delicately directed for those fed on Griffith and Cecil B. De Mille, but it is excellent, nevertheless."—The Moviegoer.

"The Enchanted Hill"

(Paramount at Rialto)

MORNING WORLD: "... that the film is not very engrossing is the fault of the continuity. Even the excitement of horses galloping over the range, a feature which one has the right to expect in a Western, has been deleted from this latest opus of Jack Holt, who has again been dressed up in a wide-brimmed hat and riding breeches and told to be an astute ranchman."—A. T.

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TIMES: "... not a story to be taken too seriously but it is quite good entertainment... Mr. Holt introduces certain novelties. There is enough heroics and enough shooting in this photoplay to satisfy those who are partial to Western films, and persons in favor of other stories will find this one far more diverting than most efforts of its type."—Mordant Hall.

POST: "... good enough Western matter, made unusually bearable by the presence of Florence Vidor... airplanes have established themselves very firmly now in modern Westerns."

News for Exhibitors

A \$3,000,000 motion picture theater will be built at Clinton avenue and Court street, Rochester, N. Y., by the Monument Theater Corporation of Buffalo, N. Y., which operates the Lafayette there. The site for the new house has been acquired for a reported price of \$1,500,000.

James A. Fitzgerald will produce a series of 12 two-reel comedies for Lee-Bradford. The first will be known as The Fifth Horseman.

A theater fire and panic on the Island of Cebu, 300 miles southeast of Manila, resulted in the loss of 13 lives and caused many injuries, according to a recent report.

Seena Owen's first appearance under her new contract with Metropolitan Pictures will be in Shipwrecked.

The report comes from Los Angeles that Universal has been named defendant in a suit filed by Frank L. Dougherty, a jockey, who charges that the company, with George C. Hull, H. H. Lichtig and E. G. McGlaulin, obtained ideas from a scenario written by him and then used by them in making The Kentucky Derby in 1922.

A small motion picture theater has been placed in operation in the railway station at Nuremberg, Germany. The programs will be short enough to be seen in their entirety while awaiting trains.

The Pickford Corporation has been formed in Albany, N. Y., listing capital of \$100,000.

Matthew Christmos has disposed of his interests in the Rivoli, Rialto and Wilson theaters in West New York and thru Softerman Brothers has arranged for a 21-year lease on a 1,500-seat house now building at 232d street and White Plains road. He will also build a new 2,200-seat house in Yonkers.

The Capital Theater, Ottawa, Can., has installed a 10-piece orchestra placed on the stage for all performances.

The Big Parade opened at the Garrick Theater, Chicago, December 27.

South Bend Theater Corporation of Indianapolis has filed an increase of capital of from \$75,000 to \$145,000.

D. H. D. McBride has resigned as manager of the State, Denver, Col.

Theaters in Ellenburg, Moders Forks, Cadville and Peru, N. Y., have closed for the winter months.

Art Gostol, formerly manager of the

Shubert Theater, St. Paul, is now manager of the Lyric, Duluth. He succeeds Charles Mensing.

The West Coast Theaters, Inc., plans to remodel the stages of the California Theater, Los Angeles, installing new dressing rooms, raising the lower floor and re-decorating the theater for legitimate attractions.

FILM SHORTS

The Amateur Gentleman, from the novel by Jeffrey Farnol, will be Richard Barthelmess' next picture for Inspiration, after he has made The King From Montana on which he will shortly start production. Sidney Oicott will direct both pictures.

John Barrymore's picture The Sea Beach, a Warner Brothers production, will be given its world premiere at Warners' Theater January 15. There will be only two shows a day during the run.

From Producers' Distributing Corporation, Alan Brooks has been added to the cast of Red Dice, Emile Chautard will portray the role of Pere Goriot in Paris at Midnight, Frances Marion's new Metropolitan picture, based on Balzac's Pere Goriot. He is best known in this country as a director but in France has attained high honors on the stage. Mary Brian also will be seen in the above production. Paul Powell has been signed to direct the A. H. Sebastian production, The Prince of Pilsen. Allan Forrest will play the title role.

Chadwick Pictures Corporation announces George Walsh's next as The Test of Donald Winton, from a novel by Robert B. Pinkerton.

Pauline Frederick will shortly return to the screen in a series of film dramas designed especially for her, under the guidance of Excellent Pictures Corporation. The first will be started about January 20 in New York. She was last seen in the films in a production at Warners', then the Piccadilly, called Smoldering Fires, and for the past several months has been playing on the legitimate stage in Australia.

Member of Paramount's The American Venus took place December 26 at the Ambassador Hotel, Atlantic City. This is the picture in which Fay Lampher, this year's "Miss America" is featured.

Louis B. Mayer, of Metro-Goldwyn-Mayer has made a new contract with Bert Roach, the comedian, who will be seen in the forthcoming Money Talks, by Rupert Hughes. Frank Currier also has signed a long-term contract with the company.

Frena, in which Colleen Moore is starred, will contain a number of scenes done in color, which will be used for the fashion episodes in the story.

The cast for The Far Cry, which Balbon has almost completed for First National, includes John Sainpolla, Myrtle Stedman, Leo White, Hobart Bosworth, Dorothy Revier and Mathilde Comont, Blanche Sweet is starred.

Two features have just been completed at the Fox West Coast Studios. They

are The Outsider and My Own Pal. The cast of the former includes Jacqueline Logan, Lou Telegen, Roy Atwill and Walter Pidgeon. Tom Mix is the star of My Own Pal. In addition, an Imperial Comedy, A Bankrupt Economy, directed by Lew Siller, has just been completed with Harold Goodwin, Shirley Palmer and Frank Beal. The third of the East Side-West Side series has been started. It is called Pawnshop Politics. The newest of the Helen and Warren series, called Cheaper To Mow, has just been placed in production.

Jack Muihall and Madge Bellamy have the leads in the Fox picture, The Dixie Merchant. Frank Forzage is directing. Edward Laemmle will direct The Whole Town's Talking for Universal. It is taken from the stage comedy by John Emerson and Anita Loos.

Virginia Browne Faire has been signed to play the lead opposite Hoot Gibson in Chip of the Flying J for Universal.

The Lady of the Harem has been selected as the title of the Paramount picture which, under the working title of The Golden Journey, Raoul Walsh has just made from James Elroy Flecker's Harem. The cast includes Ernest Torrence, Greta Nissen, William Collier, Jr., and Louise Fazenda.

Erich von Stroheim's first production for Paramount will be an original story entitled The Wedding March. It is expected that he will play a prominent role in it.

The Paramount Junior Stars are en route for Lake Placid on their first location trip, for the filming of scenes for Glorious Youth, their first production.

Leopold Lewis, well-known character actor, has been placed under contract by Sam Sax of Gotham Productions and president of the Lumas Film Corporation.

(Continued on page 68)

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THE THEATER ORGANIZED

M. GEMIER, the director of the Odéon Theater in Paris, has been advising us to form a "Universal Society of the Theater" as a prelude to forming a grander body called the "Universal Federation of Human Culture". These are certainly large plans, but they will seem less strange to the artists of the Continent, where the fostering of the arts is held to be a proper function of State and city, than to Englishmen. Certainly true that development in the building, lighting and general control of the stage would gain by an increase of international communications, but whether this kind of neighborly interest will be most helped by the formation of grandiose councils and conferences or by the interchange of private visits is a question that only experience can solve. But there is no doubt whatever that M. Gemier's restatement of the demand for a theater organized contains the root of the remedy for many of our present discontents. Before we organize the greater we must begin to organize the less, and the real weakness of the English theater at present is not that it lacks skilled service from playwright, actor and producer but that this service is squandered thru a lack of national system. The repertory theaters, struggling on in almost complete isolation, overworking their companies in order to keep up a flow of new productions; the construction of a circuit whereby the repertory teams could exchange their audiences, and so play a piece for 8 or 10 weeks in several cities instead of for 1 or 2 in their home theater, does not appear to be a matter of overwhelming difficulty. Yet the tragic isolation and waste of effort concerning theatrical matters as if they were Aberdeen and Plymouth. The plan for reviving Sadler's Wells as a house in alliance with the "Old Vic" shows that policy is moving in the right direction, but such schemes should go far beyond the linking up of two houses by nation and municipality, we must have organizations of the theater by nation and municipality, we must do it by co-ordination of groups, and this is an indispensable preparation for entry into the vast federations to which M. Gemier is looking.

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Theatrical Notes

(Continued from page 43)
Theater of Muncie, Ind. The Fitzpatrick-McElroy Company owns the New Family Theater at Adrian, Mich., and with Harry Angell, and Robert Codd, of Niles, Mich., owners of the Crosswalk Theater in Adrian, constitute the Adrian Amusement Company.
The Dixie and Temple theaters, Ocala, Fla., were recently remodeled and repainted. The interior of the Temple, which is the older of the two houses, was done over in white and gold and was equipped with upholstered chairs. The exterior was redecorated in tones of cream and gold. A ticket booth, a dressing room and new lights were also among the improvements. The exterior of the Dixie was given a new coat of paint.
Ray Niles, of Mitchell, S. D., has been appointed manager of the new State Theater, Sioux Falls, S. D., according to an announcement made recently by J. P. Cubberley superintendent of theaters with the Finkelstein & Ruben interests. Mr. Niles for a number of years was connected with the Princess Theater, Sioux Falls, when that house was owned by Hal Upeggraf. When the house was sold to John Stolseth, Mr. Niles went to Mitchell where after a short time he became connected with the Metropolitan Theater, where he is now manager. Mr. Niles will be succeeded in Mitchell by Roy Burton, who has been his assistant.

Alzada Hypnotic Co. & Zella, Mystery Girl: McLean, Tex., 4-9; (Liberty) Shamrock 11-10. Birch, McDonal, Magician: Amber, Tex., 7-8; Suda 9; Oiton 11; Sprink Lake 12; Littlefield 13. Bragg, George M., Show No. 2, Dot Clayton, mgr.: Milan, N. H., 4-8; Hazel 11-16. Burt, Circus & Bazaar Co.: Edenton, N. C., 11-16. Burton Comedy Co.: Fowlerville, Mich., 4-9. Clifton Comedy Co.: C. W. Schneider, mgr.: (Per) Gillespie, Ill., 4-9. Crick, Charles H., Magician, Brown Lyceum Bureau, mgr.: Hazel Green, Wis., 6; New Dingliss 7; Linden 8; Rewey 9; Livingston 11; Richland 12; Ichna 13; Deerfield 14; Palmyra 15. Daniel, B. A., Magician: Shreveport, La., 4-9. Dunto, Magician, Felix Biel, mgr.: Jacksonville, Fla., 4-9; St. Augustine 11-18. Dorely, Blind Mahatma, J. W. Crowell, mgr.: Everett, Wash., 7-8; Marysville 9; Arlington 10; Stanwood 11; Mt. Vernon 12-13; Anacortes 14; Bellingham 16-17. Lucas, Thomas Elmore: Superior, Neb., 7; Oberlin, Kan., 8; Seiden 11; Goodland 12; Sallina 14. Mar-Jah & Joe Ovette, Harlib Talbert, mgr.: Mar-Jah Suda, Ok., 7-9; Perry 10-16. Menie's, J. W., Showboat: DeStraban, La., 6; Kenner 7; St. Rose 8; Hamilton, mgr.: Odd Musical Kilties, Fardola, Ga., 4-9. Mysterious Smith Co., A. P. Smith, mgr.: Bluefield, W. Va., 11-16. Oldfield, Clark, Co. & Hawaiians, H. A. Wilson, mgr.: Shadwell, Ok., 6-7; Hewoka 8-9; Ada 10-12; Ardmore 13-14; Marietta 15-16. Ripley's, George W., Vaudeville & Pictures: Clarendon, N. C., 4-9. Turtle, William C., Magician: Detroit 9.

from Weber and Fields. Jeanne Kaiser, takes the part of an underworld character. "Charles D'Essen, one of the oldest members, takes the part of a Chinese Mandarin. Miriam Myer, one of the new members of the group, does some remarkable dancing thruout the entire production and leads the chorus in some beautiful dancing numbers. "The latter part of February the Garrick Players will present the well-known play *The Belle*, by Leopold Lewis. The organization has presented the final scene time and time again and it met with such approval that Mr. Kahn has decided to present the entire play. "The Garrick Players of Bensonhurst, Inc., are issuing a call for new members. Any young man or woman, over the ages of 21 and 18 years, respectively, is cordially invited to attend any of the rehearsals held at the Community House of Bensonhurst, Croysey and 20th avenues, Brooklyn, N. Y. The only requirement that is necessary is that the person desiring to become a member of the organization be interested and willing to learn the dramatic art. For further information write to Ludwig M. Kahn, 2646 24th avenue, Brooklyn, N. Y. "The Garrick Players have a number of repertory plays, both comedy and drama, that they will be pleased to present for any charitable organization desiring same. For information regarding same, write to Herbert Feiman, 20 Bay 26th street, Brooklyn, N. Y.

trying to think of a fancy name to bring fame via the chorus should know the story of the *Broadway Joneses*. Here is a family of six persons who have found the good old name no barrier to success and if you ask them how it happened they would probably quote Shakespeare's query "What's in a name?" Mary Tupper Jones, the proud mother, is appearing in *The Master Builder* with Eva LeGallienne at the Princess; Starr and Isabel, brother and sister, are dancing at a supper club; Tupper, 18, is playing in *The Fountain*; Paul, 16, and Teddy, 14, are to appear in *The Great God Brown*, a new play by Eugene O'Neill. Quite a record on sophisticated Broadway. And come to think of it, Smith does very nicely in New York, too. I am closing this letter with a happy heart full of gratitude and best wishes. Same old address, 600 West 186th street, New York City, where I am always glad to hear from you. Smilingly,

Dorothea Antel
Stage Styles
(Continued from page 38)
and in an applique design which extends from the shoulder down the back. Verree Teasdale is a striking figure in a costume suit of orange-colored faille. The coat is three-quarter length, with

many things to be considered before applying a hair dye. The dye we have in mind is not affected by shampooing and will not destroy a permanent wave. A vanishing cream for the hands is an essential this time of the year to keep the hands soft and white. A most effective vanishing cream of this kind, which disappears as it is worked in, sells for 50 cents a tube. You will delight in its perfume. Ordinary cleansing cream will not relieve the pores of an accumulation of waste matter, commonly designated as blackheads, but Open Pore Paste will loosen the pests and cause the pores to shrink to normalcy. When ordering the Open Paste, which is \$1, please mention whether your skin is inclined to be thin and sensitive, as the paste comes in two strengths.

The Spoken Word
(Continued from page 37)
part of Leah being better handled. Here is a character where the greater part of the acting begins where words leave off. In all this carrying of the mood of Leah Miss Ellis is compelling in her bearing and facial expression. The distraction of her spirit is finely expressed vocally and her change of voice under the spell of the Dybbuk is sustained and dramatically inspired. Only an artist with a singing voice could give these final dying notes so essential to the mystical treatment of the drama. It pays to be a singer even in spoken drama for everything cannot be said in words.

The Shakespeare Association of America, Inc., an organization heartily endorsed by *The Spoken Word*, has issued its second *Bulletin*. This issue has much encouraging news regarding the activity of the society, some interesting discussions and a directory of members. The cover page makes this announcement: "The Shakespeare Association of America aims to unite all the lovers of the play and to encourage and enlarge the widespread interest in his works. It will serve as a means of communication in the Shakespearean world, reporting what is being done in his honor or service, whether on the stage or in the schoolroom, in club or in university. Its plans are designed to help the individual reader, and they also look to celebrations and memorials, to public recognitions of the great scholar and to influence which Shakespeare exerts on our national life. Its purpose includes co-operation in every enterprise that will help to be helpful to a knowledge of the man and his work, whether scholarly, educational or theatrical." For copies of *The Bulletin* or information address Shakespeare Association of America, Inc., 15 Gramercy Park, New York.

Stage Hands and Projectionists
(Continued from page 47)
involved with the local operators' union, reports that due to the new wage scale by which the two houses gained an extra man the operator was working between both theaters and a question as to when the regular man should be off in each house came up between them. Failure of the managers to settle the matter themselves resulted in the signing of a special representative. Krause conferred with the managers and the local union officials and made up a schedule which was approved.

Film Shorts
(Continued from page 51)
The company has secured the screen rights to *The Woman Who Did Not Care*, from a novel by Rida Johnson Young. Tom McNamara, creator of the *Us Boys* cartoons, has joined the Richard Dix unit as comedy constructor for the star's next picture, *Let's Get Married*.

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:

"FADS & FOLLIES", HOWELL'S.
- Tab. Show.
Complainant, J. Lustgarten,
Dolly Varden Theater.
REMSON, ARTHUR, Vaude Actor.
Complainant, Harry J. Harrington.

CIRCUS & WILD WEST

Atkinson's, Tom: Yuma, Ariz., 8; Holtrille, Calif., 9; El Centro 10; Seeley 11; Imperial 12; Brawley 14.

Fraternal or Week-Stand Circuses

Dutton's, James: Victoria, Tex., 11-16. Norman, John W.: Big Rapids, Mich., 4-9

CARNIVAL COMPANIES

Clark & Dyer: Churchpoint, La., 4-9. Florida Billie (Fair): Lakeland, Fla., 7-16. Florida Am. Co.: Ocala, Fla., 4-9; Lakeland 11-16. Hall, Doc: Del Rio, Tex., 4-9. Knickerbocker: Valdosta, Ga., 4-9. Wise, David A.: St. Petersburg, Fla., 4-16.

ADDITIONAL ROUTES ON PAGE 95

BARLOW'S BIG CITY SHOWS
WANT Ride Foremen, Showmen and Concessions, Opening in April. Address Box 16, Granite City, Ill.

OSCAR V. BABCOCK

Performing the largest Sensational Act in the Outdoor Amusement World, A Combination "DEATH TRAP LOOP" AND "FIGHT" Address 1224 E. Broadway, Menomoth, Illinois.

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Rides and Concessions, to open in Atlanta March 16. Address GEO. W. LA MANCE, 14 Marion Ave., Atlanta, Georgia.

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Now ready to contract Concessions and Ride Help for 1926. MIKE ZIEGLER, 610 W. 170th St., New York, N. Y.

FRANK J. MURPHY SHOWS

Now booking for Season 1926. Shows and Concessions experienced Ride Help for Merry, Ferris Wheel and Whip. Show opens near New York in April. Address until March 1, 1305 Northeast Second Avenue, Miami, Florida.

Little Theaters

(Continued from page 40)

The *New York Times*, started his successful career as Professor of Comparative Literature at the University of Texas.

GARRICK PLAYERS BENSONHURST, L. I.

We have the following letter from Herbert Feiman, business manager of the Garrick Players, Bensonhurst, L. I.:

"The musical comedy to be given by the Garrick Players of Bensonhurst, Inc. at the New Utrecht High School on January 9, 1926, is steadily advancing towards perfection. Rehearsals are being held almost nightly and from rehearsal it can be seen that this revue promises to surpass any performance ever given by this organization. Ludwig M. Kahn, director of the organization, has written the piece.

"The entire organization will be cast for roles in this production with some of the oldest members taking leading parts. Harry Kaiser, one of the oldest members, takes the part of a dope fiend in an underworld scene. John Tutrone, another of the oldest members and the stage manager of the organization, has one of the two leading comedy roles. Mr. Tutrone, ably assisted by Jack Pasternak, presents one of the scenes

BETTER AVOID THIS



EAGER for the news, the authentic news of the theater and its people, we are apt to choose the wrong place to read *The Billboard*. To avoid this, tear out the subscription blank and mail it today. *The Billboard* will reach you each week in your home or in the office, where there is time to read with comfort and convenience. And the cost is only \$3.00 for the entire 52 issues of the year. Let's start this new year right.

THE BILLBOARD PUBLISHING COMPANY, Cincinnati, Ohio:

Please send *The Billboard* each week during the coming year, for which I am enclosing \$3.00.

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Address

City

State

Reflections of Dorothea

(Continued from page 39)

these are my friends, sincere and true, some of whom I have never met in person and my appreciation is boundless. They have helped me create a world of golden dreams—dreams that must some day come true.

The evidence of Christmas is still everywhere around me and I can't help mentioning it. I think it was the most wonderful Christmas I have ever known. I didn't know there was so much wonderful friendship in the world and it would take me all the rest of this year to thank everyone individually. And so I must ask "Billyboy" to help me extend my sincere thanks and appreciation to all of you, far and near, and that comes from the bottom of my fluttering heart.

Before leaving for a trip around the world Mildred Follans was given a farewell dinner by her friends. With Mr. Clinton and Mrs. Owen Kildare, Mildred herself called to say au revoir to me. If she enjoys the trip half as much as I am hoping she will it will be a glorious one.

I also had an interesting visit from Grace Wyndon Vale, who tells the public all about the Harder-Hall Stock Company. But you ought to hear her talk about my bedside shoppe. No wonder the Harder-Hall Company is a record breaker. You may know her under the nom de plume of Christine Colby. The flappers who lie awake at night

notched reverses which are rounded at the corners. Pockets and sleeves are trimmed with black applique, and a black felt hat and black pumps carry out the color contrast afforded by black. The frock is a two-piece effect with pleated skirt and a Chinese collar.

The Beauty Quest

(Continued from page 38)

The demand for these had increased. Perhaps the vogue for shorter skirts which reveal that many a slender damsel had doted well but has not exercised her exertions, has something to do with it. At any rate, as soon as the reducing anklets or stockings are donned there is a perceptible reduction in the size of the limbs, which become neat and trim in appearance. The anklets are \$7 and the stockings are \$12 a pair.

When your hair shows signs of turning gray do not, if you value your peace of mind, apply henna. The first application of henna may result in a beautiful shade, but the applications which must necessarily follow work havoc with the color and texture of the hair. There is a better way, the application of a rapid hair dye which comes in 18 different shades, among which is one to match your hair. If you wish particulars send a sample of your hair, in return for which you will receive a beauty chart which will convince you that there are

Circus and Side Show

By CHAS. WIRTH

(Communications to 25-27 Opera Place, Cincinnati, O.)

Gentry Bros.' Circus

Preparing for Its 38th Annual Tour—Three Score of Shetland Ponies To Be in Program

Louisville, Ky., Jan. 2.—Gentry Bros.' Circus, wintering here, is the scene of a great deal of activity in refitting this famous tented institution for its 38th annual tour. Visitors have marveled at the high standard of work being turned out from the mechanical department under the direction of M. G. Smith. It is expected that work of rebuilding the show and enlarging it for the forthcoming tour will be completed by the middle of March.

In the ring barn Harry McFarlan is buying new stock. Nearly 60 Shetland ponies will be seen with the show next season. A carload of the miniature Clydesdales arrived from Eastern Ohio last week.

L. W. Burgess, superintendent of the wood-working department, is back after a trip to Cincinnati, where he inspected three new allegorical floats and tableau wagons being constructed there. Gentry Bros. is sparing no expense on the parade feature.

A shipment of wardrobe recently arrived from Kalamazoo, Mich., and Anderson, Ind. It consisted of an entire new outfit for the parade. Other wardrobe being made in the show's own shops under the direction of Mrs. H. McFarlan and Mrs. G. Burnett. More than a score of new wagon covers were completed before the holidays.

L. W. Marshall, superintendent of lights, is spending a short vacation at his home in Cincinnati. Joe Seastin, superintendent of elephants, has added several new bits to his already famed pachyderm act.

Charleston on Stilts

Being Done by Bob Stickney, III, in "The Monkey Talks" Production

New York, Dec. 30.—Bob Stickney, III, of the famous Stickney Family of riders, who has been appearing hereabouts in connection with a vaudeville circus, is now doing his famous Charleston on stilts with *The Monkey Talks*, which opened yesterday at the Sam H. Harris Theater. Stickney appears during the scene supposed to be from a performance of *The Police Begone*. When seen by a representative of *The Billboard* last night Stickney almost stopped the show with his excellent dance. It is certainly a distinct novelty, Stickney being the only performer doing this difficult dance on the long stilts. He works in full stage and struts his stuff well, putting in several difficult gyrations, turns and pivots that make his performance the more remarkable because of his being on stilts.

Appearing with Stickney in this play are the Six Pashas and Adonis, the marvelous monkey. The Six Pashas seem to have a much faster act than they have been using heretofore, with a whirlwind finish, all six of them tumbling all over the stage. The act, too, goes over big. Adonis does not do anything in particular, except to appear on the stage in evening clothes.

Townsend Walsh, story writer on the Ringling Bros. and Barnum & Bailey Combined Shows during the circus season, is acting as press agent for this new production. The scenes are all set in a European circus, there being plenty of circus atmosphere, as some of the principal characters in the play are equestriennes, wire walkers, clowns, animal trainers, etc.

Earl Shipley Again With Hagenbeck-Wallace Circus

Earl Shipley, well-known Joey, will again be with the Hagenbeck-Wallace Circus, making his fourth consecutive season with that show. He recently finished successful engagement at Oklahoma City, clowning for the kiddies, and has been re-engaged for next year. He played two weeks there and a fortnight at Tulsa for the same firm. Shipley will appear at the Shrine Circus in Detroit February 10. He spent Christmas at Wellington, Kan., with his sisters.

Tallent Signs With Sparks

H. M. Tallent, who is putting in the winter at Chicago, has signed contracts with the Sparks Circus as 24-hour man for the coming season.

Merle Evans' Band

Having Successful Season at Mira-Mar Park, Sarasota, Fla.

Sarasota, Fla., Dec. 30.—Merle Evans' Band, which is playing concerts here twice daily except Sunday in Mira-Mar Park, under the auspices of the Sarasota County Chamber of Commerce, is having quite a successful season. It is playing to good crowds and is presenting excellent programs of the finest modern and classical music.

The roster of the band includes Philip Garkow, Robert Sturgell, Henry Kyes and Everett Pence, cornets; A. Tomla, Fred Kusman, Otto Weikoff, Harley Lee, Neil Segard, George Wagner and Joe Simons, clarinets; W. H. Plummer, B-fat clarinet; Robert Crone, flute and piccolo; H. McKechnie and Emil Mobius, trombones; Peter Schmidt and Peter Herkis, horns; Frank Stephens, baritone; Maurice Smith and Martin Osmundson, basses; Harold Hillman and Russell Ewing, drums; Randy Goe, saxophone; Mary Wynne, soprano soloist; Robert Sturgell, cornet soloist; E. McKechnie, trombone soloist; Randy Goe, saxophone soloist, with Merle Evans himself directing.

Zellmar Bros.' Circus

Will Be Transported on Thirty Trucks—Outfit Being Enlarged

The Zellmar Bros.' Wild Animal Circus, which is being repaired, repainted and enlarged to twice its former size at St. Peter, Minn., will be ready for the road April 1. Thirty trucks will be used to transport it. The predominating colors will be red and gold. The big top will be a 70 with four 80s and the side-show top 40 by 80. Performers and musicians will be transported by auto. Capt. William Work is breaking in a new lion and bear act. There will be 15 animal acts in the program, also menagerie, posing and circus numbers. A 12-piece band, with Harrington's large callopie, will be used. Ed Oates will have charge of the canvas as in former years. All canvas will be new, as well as trucks with specially built bodies, four cages, ticket wagon, band wagon, privilege car and two cages for dogs, monkeys and goats. All trucks will be used in the parade. The elephants and camels will be hauled in large five-ton trailers. Ed E. Garretson, the writer, will again be general agent, 24 days ahead.



Shown in the above reproduction, reading from left to right, are Jeff Barnette, of *The Houston (Tex.) Chronicle*; Keith Buckingham, press agent, and Karl Knudson, contracting agent of the Sells-Florio Circus. Mr. Barnette was responsible for the great showing his paper gave to the S.-F. show when it played there the past season.

Novel Christmas Party

There was a novel Christmas tree party held Christmas night in an apartment on West 42d street, New York City. It was novel inasmuch as all present were aerial performers and all old friends. Gifts were exchanged, but the feature of the evening was a 16-pound goose and all the trimmings. Those present, all more or less well known in the circus world, were Harry Robertas, Alfie Deegan, Norman Kester, Elizabeth Kester (Jack and Jill); Aerial Lazella, Alfredo and Janet and Rubye and Billy Latham. There was dancing until 5 o'clock the next morning when the party broke up. It was noticed how fate had brought these old friends together for Christmas Day and then immediately separated and scattered them over the country again. Robertas and Deegan went to Pennsylvania for Keith-Albee, Lazella to Boston, Alfredo and Janet to New Jersey with an indoor circus and the Rubye Latham Duo to Washington, D. C., to open their Southern tour for the Loew Circuit. "Jack and Jill" remained in New York.

Floyd King Goes East

Floyd King, of the Walter L. Main and Gentry Bros.' circuses, left Louisville, Ky., winter quarters of the shows last week for the East on a business trip. He was in Cincinnati for a day and while in town gave *The Billboard* a call.

Mel Burtis Re-Engaged With 101 Ranch Show

Mel Burtis has been re-engaged as superintendent of concessions with the Miller Bros., 101 Ranch Wild West Show. He is spending the winter months at his home in Chicago.

Stewart Cash in Kansas City

Buying Equipment and Paper for Stewart Bros.' Circus—Acquires Mighty Hooze Show

Kansas City, Dec. 31.—Stewart Cash, well-known outdoor showman, was a caller at the local office of *The Billboard* yesterday and gave his plans for 1926. Mr. Cash arrived in the city from Ottumwa, Ia., the first of the week and with Romy Chambers and associates will be here until about the first of April buying paper, equipment, etc., and getting everything in readiness for the opening of the Stewart Bros.' Circus in Iowa May 1. Mr. Cash while in Ottumwa purchased the Mighty Hooze Show from Col. Wm. Hoogewoning and will increase this to a 30-truck using two rings instead of one. The Stewart Bros.' Circus will carry a 12-piece band, 3-piece Scotch bagpipe band and side show, with freaks and other attractions. Dogs and ponies will be featured and some well-known circus acts will be among the attractions.

L. C. Gillette Engaged

As General Agent for Gentry Bros.' Circus

L. C. Gillette has been engaged as general agent for the Gentry Bros.' Circus for the coming season. He is resting on his farm near Pensacola, Fla. before assuming his duties. The past season Gillette was general contractor for the Walter L. Main Circus.

Woekener Again With H.-W.

Edward Woekener has been re-engaged as band leader of the Hagenbeck-Wallace Circus. He will also have the mall and *Billboard* privilege.

COMA Will Protest

In Event Railroad Indemnity Bond Procedure Becomes Acute, Says Colonel Swain

Relative to the article in the Circus Department of our last issue, where F. J. Frank, railroad contractor of the Miller Bros., 101 Ranch Wild West Show, declared that he has positive information that the railroads are making every effort to compel all shows to supply an indemnity bond, Colonel W. I. Swain, chairman of the Executive Committee of the Car-Owner Managers' Association, advises *The Billboard* that COMA will protest in the event the indemnity procedure becomes acute. He also says he is willing to meet with any representative body of showmen any time at any place for the purpose of discussing this and other railroad matters. Colonel Swain's letter, from which the statements made above were taken, was mailed from New Orleans December 31, and reads as follows:

"The circus people are considering it proper to submit to carriers making private contracts regardless of tariffs until now the carriers think they are legally justified to consider this custom a law. There is a specific tariff covering the movement of shows in freight service. Might recall COMA versus Texas Pacific, COMA versus Rock Island, and other hearings, all covering shows moving in freight service. Circus agents are not necessarily slaves to the whims of railroads. Let them make it known that if any change is inserted in tariffs a suspension and investigation will be demanded. Chicken shippers have from one to three men with each car, banana cars are accompanied by an employee, livestock shipments are accompanied by employee, meat cars in local trade have men with them, and no indemnity bond is demanded. As I see it the carriers in freight and passenger train service with regard to the movement of shows want to do better. COMA has now one of the leading railroads in the Southeastern blocked by a threat of suspension and investigation. It is difficult for a railroad to withdraw from tariffs or inject new paragraphs if some representative body objects. COMA will protest in the event the indemnity procedure becomes acute, for in the event such an issue becomes a law in freight service it would soon also become a law in passenger service, as one of the strictest things of the Interstate Commerce Commission is tariffs must not discriminate. I am willing to meet with any representative body of showmen any time at any place to discuss these matters; also my entire library of railroad data and files are at the disposal of those concerned."

E. A. B. P. & B., Local No. 26

Harrisburg, Pa., Dec. 31.—At a recent meeting of E. A. B. P. & B., Local No. 26, the following were elected for the ensuing year: president, Ed Miller, vice-president, Elmer Wilhelm; secretary-treasurer, H. B. Wilson; trustees, Ed Miller, E. Wilhelm and H. D. Wilson; business agent, C. L. Sollmano, and sergeant-at-arms, John Whitney.

C. L. Sollmano has the Criterion three-sheet plant and is assisted by E. C. Daum, Frank J. Rupp, who was on the Ringling-Barnum Circus Advertising Car No. 1 the past season, is billing the boxing shows. He will return to the show the coming season. At the General Outdoor plant are Elmer Wilhelm, H. B. Wilson and H. D. Wilson, Jr. The Wilson Hotel is the headquarters of Business Agent Sollmano, who has all the all Wilmer & Vincent theaters are still on the unfair list with the billers. Frank J. and Ed Rupp are also making their headquarters at the Wilson. All the brothers are employed.

Bert Clements Monument Fund

A donation of \$5 has been received from George Arnold, of Boston, toward the Bert Clements monument fund, announcement of which has appeared in the last two issues of *The Billboard*. The fund now totals \$139.90. Others wishing to contribute can do so by sending cash and checks to the *Billboard* Publishing Company, Cincinnati, and acknowledgment will be made thru these columns.

Bonnie Lucas' Animal Circus

The stock, animals and equipment of Madam Bonnie Lucas' Animal Circus are stored at Price's livery, Cleveland, O., eight blocks from the square. The trucks are being overhauled and repainted. Several new animal acts are being added. Bob Fark, who was with Buckskin Ben's Wild West Show, has charge of the animals. The show will open in May, playing parks until the fair season opens. The program will consist of dogs, ponies, monkeys, bears and goats.

Mrs. Beach Recovering From Eye Operation

Chicago, Dec. 31.—Jack Beach, banner man, informs *The Billboard* that Mrs. Beach, who recently underwent a severe operation on one of her eyes, has left Michael Reese Hospital and is now convalescing at her home.



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The Bally-Mee Musical Instrument Supreme. Played same as piano, but with one-tenth the weight, one-tenth the size, yet fifty times the volume.

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Walter L. Main Circus

Work of Equipping Show Going on Steadily
—Many Showfolk Visit Louisville Quarters

Louisville, Ky., Jan. 2.—Since the arrival of the Walter L. Main Circus in winter quarters here shortly before Thanksgiving the work of equipping the show for its 1926 season has gone forward steadily. Eddie Keifer, boss blacksmith, has sent 11 wagons thru the shop into the paint department. Vic Peralta, one of the best known circus painters and decorators in the business, is maintaining his high standard of excellence.

William Emery, well-known elephant trainer, has arrived from his home in Camden, N. J., and has commenced work on the breaking of five young elephants. This work will be a distinct novelty.

Paul Barton, trainmaster, is spending his winter vacation in Los Angeles. He is expected back in winter quarters the first of March to give his train an overhaul. Al Clarkson, manager of the No. 1 advance car, is back in Louisville after a short vacation in Florida. He is in charge of the home office at 18th and Main streets.

Recent visitors to the quarters were Edward Conrad and Bert Swor, of the Al G. Field Minstrels; Zack Terrell, manager of the Sells-Floto Circus; Walter L. Main, of Geneva, O.; Sam Dill, manager of the John Robinson Circus; "Buster" Cronin, assistant manager of the same show; John G. Robinson, of Christnatt; Ellery S. Reynolds, Ralph Woodward, of French Lick, Ind., and Bill Graves, of musical comedy fame.

A big Christmas dinner was tendered the employees under the direction of Al Dean, chef. It was a repast that will be long remembered. Harry Miller, Bert Carroil and Mark Smith arrived in time to participate in the yuletide festivities.

Showfolk Have Big Day

At Winner Quarters of Ringling-Barnum Circus Christmas Day—Various Departments Busy Preparing for 1926 Tour

Bridgeport, Conn., Dec. 31.—Christmas Day at the quarters of the Ringling-Barnum Circus was a day of merriment and of pleasure with plenty of turkey and trimmings, writes J. M. Staley. Joe Dan Miller had the most elaborate meal in his 20 years of catering to the boys. The cookhouse was richly decorated with streamers of red and green. Here and there were lithographs of the big top stars and pictures of famous circus magnates, also placards reminding the boys to write home thru the courtesy of Messrs. Saunders and McCarty, of the two Poli theaters, nearly all of the headliners turned out to give the boys two hours of entertainment, which, of course, was appreciated. Assisting Mr. Miller, the writer was head waiter, assisted by Norman Smith; Charles Horstman, chef, and Herbert McKellops, second cook.

The office of the big show here is the mecca for trouper and business representatives. Fred Warrell, Charles Hutchinson, Carl Hathaway and Dr. William Shields make up the active staff. Fred DeWolfe makes frequent trips here from New York. A. L. Webb, Frank Cook and Bill Conway are regular visitors. Mabel Stark is taking a brief vacation here. Mr. and Mrs. John Siekart, on their way home to spend Christmas, stopped off here to visit the writer. Charles Kannelly is getting ready for his annual trip to Sarasota.

The new canvas for the coming season's tour is almost completed and in a few days it will be parafined. Jimmy Whalen, the "skipper" of the big show, has all the outside work completed and now has the bunch busy with hammers and blue paint. Art Rooney, superintendent of the menagerie, will have some novelties for the coming season. Warren Jones, the Reading representative, has charge of the camels and lead animals and his men are preparing them in condition. Roy Clark is busy with his jungle reptiles, and Roy Rush has his canines going thru the daily dozen. Chris Ienborg has his crew busy turning out wagons. Alfonso, the wizard of the light department, has become quite a genius at making radios and the demand for them has become so great that he can not turn them out fast enough for the show boys.

Frank Dial and Bill Connors are kept busy between their two ring-stock barns. It seems as if they are never going to stop getting new ring-stock horses, as shipments are coming in quite regularly. George Denman and his assistants are putting the elephants thru new and the old stand-by tricks. John McLaughlin is turning out new cars and rebuilding some of the old ones. Doc Hyde, Carl Stuart and Joe Gilbert are very capable assistants in this department. Harry (Torchy) Gordon, for many years with the Ringling Show, has a complete set of new torches. Robert Keifer is doing every day in the reach department, going over every small item. Tom Lynch has enlarged his stock of baggage horses and this season one will see more roans than in previous years. The injured foot is coming along first rate. Rowland

(Continued on page 67)

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Under The Marquee

By CIRCUS CY (Communications to 25-27 Opera Place, Cincinnati, O.)

Prof. and Louise Morrell, the whittlers, postcard that they arrived in Honolulu.

The Whittlers, novelty wire artists, spent the holidays at home in Greenville, Ky.

Cy would like to know the addresses of Bobby Kane, side show manager, and W. C. Chapman, legal adjuster.

Bynes and Hopper, singing and knock-about clowns, are working in society and indoor circuses in New Jersey.

J. C. Donahue, general agent of the Hagenbeck-Wallace Circus, was in Cincinnati last Thursday on business.

Horace Laird and His Merry Jesters were a big hit with the Hilldeth Vaudeville Circus Unit at the Metropolitan Opera House, Philadelphia.

Wesley LaPearl recently entertained Ashton Marsh at his home in Bethlehem, Pa. They spent New Year's Day in Philadelphia.

Frank T. Kelly, formerly head waiter on the Robbins Bros. Circus, is "butcher-ink" on the M. V. R. out of Muskogee, Ok., to Wichita, Kan., for Van Noy.

W. E. Baney, who was with the Lee Bros. Circus the past season, is now at his home in Lock Haven, Pa. He has not as yet decided his plans for this year.

Harold Volsc, of the Flying Ward troupe with the Sells-Floto Circus, is now at his home in Saginaw, Mich. He will again be with the S.-F. Show the coming season.

Keith Buckingham, who was a member of the publicity department of the Sells-Floto Circus, was a Chicago Billboard caller last week.

Harry L. Morris, who had the side show with the Lee Bros. Circus the past season, sends word that he will not be with that show this year. He is now at Beaumont, Tex.

Elmer Voris, steward on the Robbins Bros. Circus last season, has opened a lunch stand on the Tamiami Trail on the banks of the Little Manatee River, 23 miles from Tampa, Fla., and reports doing big business.

The Circus Fans' Association of America has some new stationery, designed by Earl Kae Knacht, the secretary-treasurer. Anyone interested can drop a line to him at 111 Adams avenue, Evanaville, Ind.

A suggestion that American boyhood's dream of a circus coming at Christmas tide may some day be translated into reality, was contained in a splendidly written editorial in the issue of The Entertainer Press, Albany, N. Y., December 23.

Walter Fisher, of the Five Fearless Flyers, and Hillary Long visited the DeKos Brothers when they appeared in Chicago in Toledo, Ohio, playing the Keith house, the DeKos had a reunion with the Six American Belfords, who were at the Pantages Theater.

Harry Bayfield, Curly Phillips and Clarence Wertz, clowns, are putting in the winter at Culver City, Calif., working in the movies. They will again be with the white tops in the spring. Cal Cohen is now in his fifth year at the Metro-Goldwyn studio.

Walter L. Main, who was in attendance at the Showmen's League Banquet and Ball in Chicago, went to Louisville from there and was the guest of Floyd King for a few weeks. He spent Christmas with Mrs. Main and her people in Pittsburgh and the following day returned to his home, Geneva, O.

Albert McGee and wife, Frances, who were on the Christy Show the past season, are wintering in New Orleans. The former is employed at the Hibernia Bank Building and the latter is singing in Grant's music department. Both expect to return to the Christy Bros.' Shows the coming season.

Charles Williams, mechanic, and his wife, handling tickets, who have been with the Orange Bros. Circus for the past three seasons, are now at their home in Eldon, Ia. They will shortly return to the winter quarters of this show at Ada, Ok., where Mr. Williams will get busy on the light plant and trucks.

Art Eldridge, superintendent of the 101 Ranch Show at Mariand, Ok., had presented to him for a Christmas present a full set of new paintings for trucks and wagons for the coming

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4 Regular Circus Cages. Suitable for parade. \$200 each.
2 Bears, Brown and black. Male and female. \$100 each.
Rocky Road to Dublin. Complete with 8 donkeys, cars, tracks, 10 sets of new harness, with canvas. All donkeys sound and well broke. Price \$1,000.
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ECCENTRIC
FUNNY CIRCUS CLOWN AND CIRCUS CLOWN COP.
WISHING ALL MY FRIENDS SUCCESS FOR THE COMING YEAR.
In route with John B. Agee Co., Pantages Circuit.

season from the paint department. James Babcock is shop foreman and H. R. Kennedy is letterer, with several assistants.

Two oldtimers, George Belford, of the Six American Belfords, and William Ketrov, owner of Ketrov Bros. Wild Animals, recently met on Broadway and 45th street, New York. They worked together 32 years ago and old times were talked over.

The following is from R. L. Taber, of Riverside, Calif.: "I would like to have information from trouper concerning the Burch & Rees Dog and Pony Show. Was it organized? It played Southern California about 1907, '08 or '09. Who knows anything about the C. W. Burch Dog and Pony Show? It played Riverside early in June, 1908. I believe, it was a neat little outfit, never came back here and I never heard of it again."

Dr. H. C. Chapman, well known in the white-top field, who is now a registered doctor with offices in Columbus and Cleveland, was 79 years old at Christmas morning in 1876. Chapman was with the original Adam Forepaugh Circus, in 1877 with the Barnum & Bailey Circus, and in later years with the Walter L. Main, John Robinson, J. H. LaPearl, Hagenbeck-Wallace, Forepaugh-Sells and Ringling Bros. circuses.

Following a successful circus season, Charles F. Kline, celebrated police clown, filled a three-week engagement at Rich's department store, Atlanta, Ga., clowning the toy department for the children. Plenty of praiseworthy press notices were given him. The children at the Scottish Rite Home, Atlanta, had a delightful treat the evening of December 21 when Kline entertained them. Kline says that he is going into musical comedy the first of the year.

The Bon-Homme Bros. Show laid off during the holidays at Elysian Fields, Tex., during which time the trucks were repainted and the show property overhauled in general. The outfit again took to the road January 4 and will tour Texas and Louisiana. The showfolk had a big Christmas dinner, at which George Jenner acted as toastmaster. Baby Margie received presents from members of the company.

Wm. X. Reno, who recently closed his fair dates, is at present with the Globe Enterprises in South Carolina. He informs that he made 15 fairs, doing local advertising, and next season will again be found with one of the larger wagon shows, handling banners, as usual. Christmas week at Denmark, S. C., was one of the best spots of the season for Reno with kite ads. He handled all local advertising at the Fairfax New Year's celebration.

The Viola Studios of New York City (stage dancing, ice skating shows, attrac-

tions and classes) have kept Fred Gerner, all-round athlete and Hippodrome feature for several seasons, and Frank Henry, producer of revues on Broadway, very busy. They are arranging acts, producing society events and teaching all styles of dancing and ice skating. Richard Elks, the well-known impresario, is their representative for Europe and South America. Gerner has had 25 years of experience in the theatrical and circus business in this country and Europe.

Edward (Mutt) Thompson, 22 years with the Ringling Shows, who is wintering in Detroit, was instrumental in putting over the Elks' Circus as adviser and aid to Brother Bert White, of the No. 34 Lodge. The funds were used for the poor Christmas fund. On the program were Carl Strinbrook, Windy O'Neill and the Nelson Family, of the Ringling-Barnum Circus, and the Fisher troupe of aerialists. When Thompson is not seen at the Elks' Club he is selling apples on the Michigan Central R. R., running to Buffalo.

Theo. Forstall and wife (Erna Peggy Marshall), recently married, who were with the Lee Bros. Shows, sailed from Key West, Fla., December 22 on the S. S. San Jacinto for New York. Joe McCullum, treasurer, and Mrs. Allen King, performer, also of the Lee Show, were on the steamer. McCullum en route for his annual vacation in Havana and Mrs. King continuing on to New York and to her home at Sutton, Que., Can., her first visit there in seven years. Both these trouperes were witnesses at the Forstall-Marshall ceremony.

The Christmas menu at the winter quarters of the Ringling-Barnum Circus, Bridgeport, Conn., consisted of oyster cocktail, chicken gumbo, green turtle soup, bleached celery, dill pickles, stuffed olives, salted almonds, fried smelts, escalopes a la Newburg, Saratoga chips, braised tenderloin, asparagus tips, roast young tom turkey, chestnut dressing, cranberry sauce, giblet gravy; gumbo squabs au cresson, mashed potatoes, creamed cauliflower, French peas, candied yams, chicken, fruit and lettuce salad, mince and apple pies, fruit cake, angel food, ice cream, oranges, apples, bananas, assorted nuts, candies, Roquefort cheese, French drip coffee, assorted chocolates and cigars.

The A. H. Knight troupe closed a successful season of 48 weeks and 2 days with the M. L. Clark & Son's Shows at Boyce, La., November 30, following which they drove their two sleeping cars and a touring car to their home at Mariand, Fla. They played the last two stands of the season with the Mighty Haag Shows, Chipley, Fla., December 14, and Marianna the 15th. Mr. Knight has a crew busy at his home fencing the grounds and getting ready to put out a number of satsuma, plum, peach and pecan trees. Dell Button will be the Knights' guest for the winter. The Knight troupe recently received a fine wire rigging from Richard Young. Mr. Knight is now making all new wardrobe for the next season.

Word comes from Dan Montgomery that Robert J. (Dare-Devil) LaVerne, who was with the A. G. Barnes Circus for three seasons and the past year with the Ringling-Barnum Circus, was injured at the Boston fairgrounds race track when an automobile he was driving at a terrific rate of speed crashed thru a fence and overturned. His injuries were not as bad as physicians thought at first. Mr. LaVerne is resting comfortably at home and assures his friends in the show world that he will again be with the white tops this season under the Ringling-Barnum banner. He asks that friends write to him as he feels lonesome while confined in bed. Mail for him should be addressed in care of The Billboard, 1560 Broadway, New York City.

H. O. Lippincott, of Findlay, O., who has been training hunters and high jumpers since 1917, making the horse shows pens that he is coming back into the show game. He says that he has furnished feature jumpers the past four seasons to the following shows: John Robinson, Hagenbeck-Wallace and Sells-Floto. He has a large training quarters in Findlay where he has a ring barn large enough for three rings and can stable 80 head of stock. He has another building adjoining, 300 feet long, to break high-school horses and jumpers. He is now working 16 head and will put out two or three jumping and hunting acts the coming season, including high, broad and Liberty jumpers, among them the Hottentot, the horse that jumps a sedan car without a rider. He will also have six "football" horses.

Frank B. Hubin, old-time circus man of Pleasantville, N. J., is busy these days getting his various amusements in shape for the coming season, which, no doubt, will be one of the biggest Atlantic City and Pleasantville ever staged. With the Sesqui-centennial Exposition holding forth at Philadelphia and the opening of the Delaware River Bridge, countless visitors from all parts of the country will visit the seashore town. Hubin's new theater, roller skating rink, and ball and summer park will be ready in time to get the crowds. A feature of his theater will be a large iron and steel marquee which will cover the sidewalk and give protection to the patrons of the building in bad weather. This will be illuminated at night and brighten up that section of the street.

At Granger, Ia., where the Robbins Bros. Circus holds forth, there is an administration building upon the farm. It was built a year ago by Fred Buchanan, the owner. Upon the walls of one of the rooms are hung the photographs of men prominent in the circus business, past and present. It makes a fine photographic collection. Each photo is framed. There will be found W. L. Cole, Barnum, Bailey, as well as many of those living. Jerry Muvigian's picture has a prominent place, as does Bert Bowers, Sparks, Christy and many others. Col. Buchanan is trying to collect all those in the business, and he is pleased to receive donations of pictures from anyone. He agrees to put a good frame on them and put them up in his collection. Having been in the business for 30 years, Buchanan is actively engaged in having been acquainted during his lifetime with most of them, his one regret is that he did not keep photos of the men like Adam Forepaugh, Dan Rice, Miles Orton, John Forstall, Cooper, Hutchinson and dozens of others.

WITH AUSTRALIAN CIRCUSES
By Martin C. Brennan
Sydney, Dec. 4.—Several showmen may go out to Siam next year for the big carnival. Don McKenzie ("Donno"), well-known flower and toymaker, who is a familiar figure on carnival grounds, is at present in the Eye Hospital at St. John Young's Crescent, Lower Domain, Sydney.

Ben Beno, now in active rehearsal at Wirth's Hippodrome, will have his new and startling act ready for approval of managers early next month. Jack West, whip expert, was recently playing the Victorian towns with his amazing whip cracking and tricks with the lash.

Bro. Bob Sculthorpe, one of Australia's best-known carnival workers, left for Melbourne this week, where he will spend the next few days of his vacation. Dunedin (N. Z.) Exposition. The Westwood Bros., who have been playing New Zealand dates, decided to lay off the big Dunedin show in order to return to Australia, where they are due before Christmas. These boys, who were in America for some years, seem to be of opinion that the Dunedin Exposition can never hope to successfully run the six months scheduled.

Tas. Bradley and his monkey show are playing Dominion dates. The attraction being amongst the big money spinners. Nellie Harmstons brought her cockatoos, rats and cats from America last Saturday and has secured a Williamson vaudeville contract. The act will open the end of the month.

WANT Young Lady to take care of children and dress them for their acts with circus for coming season. One who can do an act or willing to learn. State age and address. Address KEEM FARM, CIRCUS, Jamaica, Iowa.

The Corral

By ROWDY WADDY
(Communications to 25-27 Opera Place,
Cincinnati, O.)

Is there an outlaw horse named "Igotchu"?

How's the dog kennel coming along, Red Sublette—quit the business?

The Rodeo at Miami, Fla., was continued during Christmas week.

If you haven't already done so, now is the time to get busy with the coming-season bookings.

Where are the various members of concert with the Ringling-Barnum Circus last season "ranging" this winter?

From our Chicago office: Dakota Max, widely known in the outdoor show world, was a *Billboard* caller last week.

One of our readers asks: "Have there been any contests in Mexico?" Man, have you been asleep the past eight or ten years?

Indians at contests in the West have greatly aided the atmosphere of the "Old West" productions, particularly the past two seasons.

Well, anyway, wintertime is a rest season for other-business and other-interest knockers against contests, except for their publicity exploiters, mainly.

H. D. Johnston has been riding in a moving picture production in the Pecks Kill, N. J., section. Says it's "sure some country up here".

Break the silence "across the pond". Tex McLeod—spin a loop of interesting news for the folks in the States. Charlie Aldrich might also "wake up" along the same line.

As soon as you boys and girls sign up for circus concerts or carnival Wild West shows (or any other combination), let us have the info. to pass along to your friends thru the "column".

Homer Todd writes that the dates of the third annual Roundup and Frontier Days on the ranch south of Muskogee, Okla., have been set for June 18-20. Homer says a new kind of cow will be used in the wild-cow-milking contest—a cross between a buffalo and Brahma cow, and some real fun is expected.

The Midwest Roundup Promoters, Dr. W. W. Wiseman, secretary, has signed to produce another roundup, auspices of the Salina Fire Department, at Salina, Kan., September 6-8. Dr. Wiseman stated in a letter to the Corral that the event at Salina last year was a success in every way, and that they are endeavoring to make this year's better.

A letter from Gladys Keys rifle shot and rider with the L. C. Staley Shows last season, states that she met with an automobile accident in Texas November 22. Her car being crowded off the road by another machine, and that she has been laid up ever since. Says she would like to receive letters from friends, care of *The Billboard* Mail Forwarding Department, Cincinnati.

According to a press dispatch from Denver, Colo., recently, a record-breaking number of tourists visited the grave of Col. W. F. Cody (Buffalo Bill) on the top of Lookout Mountain, near Denver, last year, according to figures furnished by Craig Bradford, superintendent of the Denver mountain parks. From the registration of 88,323 persons at Pahaska Tepee, the Buffalo Memorial Museum, on the mountain, it is estimated, on the calculation that about one out of every three people registered at the tepee, that 284,959 persons visited the grave during the 201 days of the tourist season.

The following interesting letter from the well-known Jack W. King: "Owing to the fact that *The Billboard's* Mail Forwarding Department has been forwarding to us many letters and packages that come into their offices, I have just awakened to the fact that I had better send a little item, stating our whereabouts and doings. I first wish to offer a word of apology for not keeping our friends better posted thru the Corral columns of our

WANTED QUICK FOR RICHARD BROS.' OVERLAND SHOWS
Advance Agent who knows Performers all lines, Musicians, Hawaiian Dancers and Comedians. Will buy Tickets, good condition, several hundred feet 10-ft. airplane. Will also buy all line of Amnats. Show all first letter. Write or wire W. C. RICHARDS, Beach, Georgia.



ECONOMICAL TRAIN COSTS

mean 70-ft. all-steel frame cars that carry larger quantities and much greater weight with but little or no extra freight charge over 50 to 60-ft. equipment. Let us quote you.

MT. VERNON CAR MFG. COMPANY,
Mt. Vernon, Illinois

doings doing the past season. I paid a big salary to a good man to do this work, and he did it well as far as he went, but owing to the fact that we had out two distinct companies during a part of the season, this naturally kept him tight in the collar. We opened the show in Washington, D. C. and made two stands between Washington and Ft. Dodge, Ia. At Fort Dodge we added a carload of wild Brahmas and long-horns, also a carload of snaky bucking horses. This was where business picked up and accidents started. We lost one fine racing ostrich, two buffaloes, two steers and four horses the first week. The well-known Johnny Davis got two ribs and his wrist broken in a half-mile Roman standing race—six teams entered in the race. Don Shrier got his collarbone broken and killed a good horse during the wreck in a mile-and-a-half relay race—13 horses entered. John Crethers' bucking horse turned a 'wild cat' and arose with John's foot hung in the stirrup, and he received several bad bruises. The well-known Ed Harney's trick riding hazing for a bulldogger, Tommy Cropper, while riding 'Coney Island', jumping over an automobile; the horse went fully seven feet high and landed flat on its back in the back seat of the car, knocking Tommy out for a week. Slim Gibson was thrown from a big Brahma steer and kicked in the chest, and suffered a crushed chest for four weeks. Roy Lipscomb, while mounting a broncho in the chute, got his leg broken, but he yelled out, "I—him! Open the gate," and he made a wonderful ride. When the horse was 'picked up' Lipscomb fell off with a flopping leg. He wore crutches for six weeks. Wild Bill Brady's Roman tandem team dashed into a bystander truck that was used for dragging the track. Both Bill and team received severe bruises and were unable to perform during the remainder of that week. Eddie Jones, driving one of the five chariot teams, tumbled into Ed Harney's team. Jones' team of four horses fell, the close-following team ran over them, and one of the favorite black throbbled received a broken leg and was shot down by the police. There were many other minor accidents during that week, and many serious accidents during the remainder of the season. I believe that I had as good and as nervy a bunch of men as was ever bunched together. The bad weather for six weeks and are now snugly in winter quarters at Oblong, Ill., with 110 head of good stock, all being well fed. Have 18 of my people here with me, and as long as the snakes begin to crawl, so will we."

Showfolk Have Big Day

(Continued from page 65)

has charge of the excess baggage stock near Bethel, Conn. "Happy Jack" Snelien, Jack Kirby and Henry (Elephant Fat) Melhouse, in the large mill, are turning out lumber at lightning speed for the various departments.

Ezra Meeker Celebrates 95th Birthday Anniversary

New York, Dec. 31.—Ezra Meeker, of Seattle, Wash., one of the features of the 101 Ranch Wild West Show the past season and who blazed the Oregon trail in an ox cart 70 years ago, turned it by automobile in 1924 and flew over it by airplane in 1924, celebrated his 95th birthday anniversary Tuesday at a luncheon in the Roosevelt Hotel. The hardy old pioneer failed to say a word

about his past in his brief address to the group of friends who attended. Instead he laid plans for the next 10 years' activities. Mr. Meeker has spent the last 20 years raising funds to mark the old Oregon trail for posterity. He is in New York to attend to the publication of a book he has written dealing with the old days on the frontier.

Beaumont Pickups

By FLETCHER SMITH

Beaumont, Tex., Jan. 1.—Work has begun in earnest at the training quarters at the Fair Park Zoo of the Christy Bros. Shows. John Hoffman and Austin King are busy breaking new animal acts in the two steel arenas, and Merritt Belew and his assistants are busy at the Crockett street quarters. John Hoffman has returned from a vacation trip to Laredo and across the border into Mexico. While in Laredo he ran across the "Morale Bros." Show, which is playing along the border towns this winter. John says they have a neat-looking outfit and are doing a good business, giving mostly an animal performance.

Merritt Belew has his apartment at the Crockett street quarters fitted with a radio outfit, a Christmas gift from Mr. and Mrs. Christy. Walter McCorkhill can be found at the park every Sunday, where he is in charge of the pony speedway. Mark Smith is putting in the winter at Louisville, Ky., and spending a good part of the time out at the Walter L. Main quarters. He writes that Nick Parallo is busy painting the two shows of the King Bros.

Bob Howe, who had the pit show on the Christy Bros.' Shows the past summer, has returned to Beaumont after a visit to San Antonio, Dallas and North Louisiana and will remain in the city till spring. G. W. Christy, Walter Hodgedon and "Curly" Manas spent a day last week fishing in the Neche Canal and returned with a fine string of bass and white perch.

Mr. and Mrs. Henry Emgard, the former manager of the Christy Bros.' Side Show and the latter one of the prima donnas in the "spec", are spending the winter at Houston.

Charles (Hookrope) Rodimer, who had the stock for a time last season with the Christy Show, is spending the winter at his home in West Orange, N. J., and writes that he will be back in harness again in the spring, as he is considering several offers.

Charles Summers writes that he is putting in a most enjoyable winter with the orchestra of the Thomas Bros.' repertoire company playing thru Texas.

Clinton Newton writes that he is recovering from another operation and is spending the winter at Memphis, Tenn. He can be addressed care of the Y. M. C. A. Altho he has suffered the loss of both legs, he is able to get about as usual.

Tom Veasey, who is now at the Franklin Park Zoo in Boston, writes that he spent a pleasant Christmas with his old pal "Peppercorn" White.

W. M. Thompson and wife, Margaret, are spending the winter at Peru, Ind.

Gordon Orton has returned to Beaumont and will spend the remainder of the winter at Toledo, Ohio.

Harry Opel is doing well this winter putting on his magical entertainments at clubs and entertainments in and around Toledo.

P. W. Simpson, a friend of all show-folks who visit Somerset, Pa., writes that he is already getting impatient for a chance to make his annual round of visits with circus friends.

George H. Irving, one of the oldest living side-show managers, with his wife, are wintering at Bradford, Mass., and are being kept busy putting on their magic and Punch and Judy shows for local societies.

J. F. Johnson, legal adjuster with the Christy Show the past season, is at his home in Monroe, La.

Sun Spots From Miami

By BILLY EXTON

Miami, Fla., Dec. 29.—The Rodeo and Wild West Show which was promoted here for the Miami Lodge of Elk, was held over a second week, with a matinee Christmas Day.

California Frank, Tommie Kernan and Herbert Maddy are organizing a three-car Wild West show which will open at Hialeah, Fla. January 2, making several one-night stands; then into Daytona for a full week, under the auspices of the Chamber of Commerce and Realty Board. St. Semon is general agent. Harry Levy will join the show, handling the concessions.

The Bob Morton Circus opens on New Year's Day for an eight-day engagement, after which it goes to Key West.

Am returning northward immediately after this writing to spend the holidays with my parents and family, after which I will make plans for the 1926 summer season. Motored to West Palm Beach and saw Walter McGriff, late of the Sells-Floto Circus, who has made quite a stake in the realty game here. Billy Burke and Frank Loftus are also there. Saw "Cooky" O'Neill and Jimmy Evans-ton. Both are enjoying the prosperity of Miami's real estate. Bob Courtney is now contemplating joining the O'Neil force. Peggy Craft, late of the John Robinson Circus, made her appearance here and is working in the interests of the Fiesta of the American Tropics which will take place in Coral Gables, a suburb of Miami, at the start of a new year.

Frank McInnis is officiating as executive for the Fiesta and has offices on the bay front, and indications point toward Florida's greatest pageant and exposition.

John W. Brown, who has been with the Famous Players-Lasky Corporation in Detroit, Chicago and recently at Indianapolis, has severed his connection with that organization and is now in Detroit. He makes no mention of further plans at this time.

"Buck" Reynolds, well-known trapper, and who has a host of friends in the outdoor world, is still with Hollywood Realty Sales and doing great.

Della O'Dell Circus

The Della O'Dell Circus, playing Texas territory, has some fine equipment in the ticket office, including a small safe, office desk and adding calculator, and an automatic change maker has been ordered, informs Jim Allen, bannerman. The baby elephant is the big hit all along the line and the pet of the showfolk. The management is finding the calliphone to be a novelty. The show had Frank E. Meister's Band for 19 weeks last summer. John Bohren has been very successful with his privileges and now drives his own car. Much credit is due him for the fine decorations on the equipment.

The parade that will be launched the coming season will be a surprise, as Uveno, Sr., is in Japan selecting elaborate equipment of wardrobe novelties. Chester Reise and wife are managing the pit shows and getting the dimes. Karl Larkin and Mr. Uveno visited the Robbins Bros.' and Lee Bros.' shows last fall. Mrs. Della Larkin spent a day with the Sparks Circus and was with friends the debut ball last night in the Gold Room of the Congress Hotel. Her father is the president of the United States Tent and Awning Company and prominent in Chicago political circles, being the president of the Board of Review.

Edwina Litsinger's Debut

Chicago, Dec. 31.—Edwina Litsinger, daughter of Mr. and Mrs. Edward Litsinger, of North State Parkway, had her debut ball last night in the Gold Room of the Congress Hotel. Her father is the president of the United States Tent and Awning Company and prominent in Chicago political circles, being the president of the Board of Review.

WANTED Experienced Musicians

on all instruments for Christy Bros. Circus, opening at Beaumont, Tex., early in March. Address RODNEY HARRIS, Bandmaster, Box 87, Longwood, Florida.

FOR SALE OR LEASE

Finest and best equipped Wagon Circus ever assembled. Owners have other business and can do devote proper time and attention to it. Has a good reputation over an established territory. Has 500 Baggage Cases. Paint on equipment in good condition. Well stored. If interested wire or write. W. E. FEEBLE, Bassett, Nebraska.

SIGNS

Glass, Electric, for Druses and Cafes, 4x2 ft. \$80. Muslin Signs, white, red letters, per yard, \$1.00. 8-ply Cardboard, 1/2 sheet, 50c; Full Sheet, \$1.00. I furnish hoist, two cones, paint, etc. \$10.00. I. Fast free. Send money order. Quick service. Write plainly. J. W. ACHENBACH, Jacksonville, Ill.

Fairs and Expositions

By NAT S. GREEN
(Communications to 25-27 Opera Place, Cincinnati, O.)

INTERESTING PROGRAM ANNOUNCED FOR VIRGINIA ASSOCIATION ANNUAL MEETING

Subjects To Be Discussed Cover Wide Range—Governor-Elect One of the Speakers—Entertainment of High Class Promised

AMONG the State associations of fairs it is hard to find a more live-wire "bunch" than the members of the Virginia Association of Fairs. They are enthusiastic, full of pep, work in harmony and union, and the result is that when they undertake a thing it almost invariably goes over big. The annual meeting of the association is always an event that is looked forward to with pleasurable anticipation both by members of the association and the showmen and concessionaires who play the eastern portion of the country. This year's meeting promises to be fully up to the standard of former years—perhaps better. There are many well-known fair men on the speaking program, also the Governor-elect of Virginia, and among the entertainers is Jules Brazill, who made such a hit at last year's meeting. The program is as follows:

Monday Morning, January 18

Roll call by secretary, appointment of committees, fair dates, legislation, membership.

How Glad We Are To See You, Hon. W. Connie Saunders, general manager Virginia State Fair.

Reminiscence of My Official Connection With Our Fair, Harry Floyd Byrd, Governor-elect.

The Relationship of Fairs to the Community, Col. T. Gilbert Wood, agricultural agent N. & W. Ry. Co.

Fairs the Show Window of Boys' and Girls' Club Activities, C. A. Montgomery, Extension Service of the Virginia Agricultural College.

Open Forum.

Monday Afternoon, January 18

Annual address by the president, Col. H. B. Watkins, secretary Danville Fair.

Mutual Fair Insurance, J. Brady Allman, president, Rocky Mount Fair.

Going a Mile a Minute, W. H. Cocher, secretary National Trotting Association.

Fair Time in Virginia, Hon. Thomas Whitehead, secretary Amherst County Fair.

Why Are We Organizing a Fair Association, Hon. G. W. Layman, Senator from Craig and Alleghany counties.

Open Forum.

Monday Evening, January 18

This will be a social meeting, with a banquet and entertainment. Again Jules Brazill will be entertainer in chief, thru the courtesy of Wirth & Hamid, Inc., of New York City. Other high-class talent will be furnished by Frank Melville, World Amusement Service Association, and other friends of fairs in Virginia.

The banquet committee consists of Hon. Thomas B. McCaleb, G. G. Milne, W. C. Robertson, R. R. Buckley and B. M. Garner. On the program committee are J. N. Montgomery, John E. Muncaster, W. L. Tabscott, J. H. Wyse.

Tuesday Morning, January 19

A Review of Nine Years' Activity of the Virginia Association of Fairs, Col. H. B. Watkins.

Reasons Why Agricultural Fairs Eligible to Federal Tax Exemption on Admissions Should Be Exempt From State, City and County Taxes, H. S. Mears.

How I Pulled a Fair Out of a Hole, C. Nelson Beck.

Standard Classification of Live Stock and Uniform Premiums to Groups or Circles of Fairs, E. K. Coyner.

Open Forum.

Business session. During this session reports of committees and the secretary and treasurer will be heard, officers will be elected and the place and date of next meeting chosen.

Present officers of the association are: President, H. B. Watkins, Danville; vice-presidents, W. C. Saunders, Richmond; J. N. Montgomery, Norfolk; T. E. McCaleb, Covington; and L. F. Felts, Galax; secretary-treasurer, C. B. Ralston, Staunton.

Corporation Takes Over Fair

The property of the West Penobscot Agricultural Society, which has operated the annual fair at Exeter, Me., for more than 50 years, has been taken over by a recently organized corporation, known as the Penobscot and Piscataquis Fair Association, which will continue the fair. C. J. Trickey is president of the corporation and F. W. Hill is treasurer.

Who'll Succeed Parker?

Speculation Rife as to Changes in New York State Fair Commission

Albany, N. Y., Jan. 2.—There is much speculation in political circles here as to the probable successor to Fred B. Parker, whose term as member of the State Fair Commission expires February 21, 1926. It is believed that Gov. Alfred E. Smith may appoint a Democrat in place of Mr. Parker, who is chairman of the Republican County Committee of Genesee County and is a member of the Republican State Committee. Should the governor name a Democrat for the post, it would give his party control of the Fair Commission, which is now in the hands of the Republicans.

Commissioners Parker and Pierre B. Lorillard, Jr., are Republicans, along with Lieut.-Gov. Seymour Lowman and Commissioner of Farms and Markets Berne K. Pyrkke, who are ex-officio members, while Commissioners John H. Cahill, George R. Rowley and Mrs. Margaret L. Steifer are Democrats.

There was a movement among Republican legislators last winter to abolish the Fair Commission and vest its powers in the Department of Farms and Markets. Whether they will renew the drive at the coming session, in view of the fact that the Democrats will probably control the Commission, remains to be seen. At any rate the Commission will go out of existence or be placed under the supervision of one of the major 20 State departments when the reconstruction program, now being formulated by a committee under the chairmanship of Charles Evans Hughes, is adopted.

The office of State Fair Commissioner pays a salary of \$1,000 a year and the term is five years. Mr. Parker was appointed to the commission by Gov. Charles S. Whitman March 31, 1915, for one year, and reappointed for a term of five years January 28, 1916. He is a recognized authority on fair matters and is secretary and general manager of the Genesee County Fair, Batavia, which is one of the largest in the State.

High-Class Acts For Ionia Fair

Secretary Fred A. Chapman Expects To Set New Record This Year

Ionia, Mich., Dec. 31.—Fred A. Chapman, secretary of the Ionia Fair, is confident that he will set a new record this year insofar as entertainment features of his fair are concerned.

"Without doubt he'll have to 'go some' to do it, for the Ionia Fair has for a number of years been known for the excellence of its entertainment, as well as for its exhibits and educational features.

For the midway Mr. Chapman has engaged Dodson's World's Fair Shows, which also has the contract for the Wisconsin State Fair at Milwaukee. A big free-act program has been arranged. Names of all the acts have not yet been announced, but the outstanding features will be the Theatre-Duffield Fireworks Company spectacle, *Home Under New* and Ernie Young's Revue.

A special platform will be constructed in front of the grand stand for the revue and an amplifier will be installed so that the voices of the performers can be heard in all parts of the grand stand.

With the amusement features well taken care of Secretary Chapman says every effort will be made to build up the departments and exhibits.

WALTER LIGHT



Mr. Light, who is a well-known fair man of Iowa, has been elected president of the Iowa Fair Managers' Association for 1926.

Zippy Announcement Of Maine Meeting

E. F. Robinson of Ellsworth, Me., secretary of the Maine Association of Agricultural Fairs, has sent out some "zippy" announcements of the annual meeting of the association which will take place at Skowhegan January 23 and 29.

The announcement is in the form of an 8x10 circular, headed "Here Comes 1926". Following this heading is a sub-head: "Fans of Maine, Hearken Ye and Heed! Winter Meeting, Skowhegan, January 23 and 29." Then the invitation, which is as follows:

"You are cordially invited to participate in the annual winter get-together of the Maine Fairs' Association to be held at the new Memorial Community House in Skowhegan on the above dates. This affair is being arranged by the Somerset Central Agricultural Society, promoters of Skowhegan Fair. If your fair is already a member of the association, plan right now to be well represented by interested delegates, and if you have not 'signed on the dotted line' come and look the meeting over, and you'll realize you ought to be one of us. (Annual dues for associations with an annual income of \$10,000, or less, \$5; over \$10,000, \$10.)

On the first afternoon there will be a general meeting at which you will listen to addresses of interest to fair officials, which will be delivered by widely known fair enthusiasts, experts in their line. 'In the evening by the moonlight' the Horsemen's Banquet will be laid on the table, and vaudeville entertainers will 'do their stuff' till far into the night, interspersed with 'hoshstalk'; a continuous round of merriment.

"The morning-after meeting closes the program, which is getting better and better as the days go by. Pass the word around, and let's have a good time together.

Evidently they're a live-wire bunch—those Maine fair boys!

Officers of the association are: President, Dr. Paul R. Baird, Waterville; vice-presidents, George W. Westcott, Bangor, and Nathan Perry, Presque Isle; secretary, E. F. Robinson, Ellsworth; treasurer, Frank E. Knowlton, Farmington.

Ohio Short Ship Meeting

Canton, O., Dec. 31.—The Ohio Short Ship meeting will be held in Cleveland the day following the Grand Circuit sessions, according to J. B. Carnes, secretary of the association.

The circuit is scheduled to meet at the Hollenden Hotel January 4 and 5 and the short ship circuit will meet the sixth.

There are 10 cities scheduled for short ship meetings in this vicinity, including Bucyrus, Fremont, Findlay, Crawfordsville, Sandusky, Mansfield, Kalamazoo, Brooklyn Park, North Randall and Canton.

Michigan's Program

Many Well-Known Fair Men and Others To Be Heard at Annual Meeting of Michigan Association

The names of a number of Michigan's best known fair men are on the program of the annual meeting of the Michigan Association of Fairs to be held at the Ft. Shelby Hotel, Detroit, January 14 and 15. The Mayor of Detroit, the State Commissioner of Agriculture and several others prominent in various lines are included among the speakers. The official program, which has been sent to all members of the association, is as follows:

First Business Session, January 14
Call to order by President Chapman at 2 p.m.

Roll call of fairs.
Minutes of 1925 annual meeting.
Report of secretary-treasurer.

Informal discussion.
The State Appropriation, Hon. A. C. Carlton.

Value of the National Association of County, District and Independent Fairs, W. B. Burris, Jackson.

Informal discussion.
Introduction of outdoor showmen and booking agents.

Recording 1926 fair dates.

Second Session—Annual Banquet, 7 P.M.

W. F. Jahnke, of Saginaw, is toastmaster. The address of welcome will be delivered by Mayor John W. Smith, Detroit. Addresses also will be made by Hon. John B. Haskins, member of the State Fair Board, and Hon. L. Whitney Watkins, State Commissioner of Agriculture.

There will be an abundance of entertainment, which will be furnished thru the courtesy of the World Amusement Service Association, Chicago; the Gas Sun Booking Exchange, Springfield, O.; the Ethel Robinson Attractions, Chicago, and the International Vaudeville Exchange, Detroit.

On the banquet committee are W. F. Jahnke, of Saginaw, chairman; Clarence Myers, Caro, and John Arendhorst, Holland.

Third Session, January 15, 9:30 A.M.

What Did You Consider the Best Drawing Card at the 1925 Fair? Discussion led by President Chapman, W. F. Jahnke, Saginaw; John Arendhorst, Holland; W. T. Morrissey, Grand Rapids; Frank A. Bradish, Adrian; J. H. Vandecar, North Branch; A. L. Watt, Ann Arbor; and others.

Fair Circuits and Standardized Awards, Archie McCall, Ithaca.

Informal discussion.
Selling Conservation to the People, Hon. E. J. Cochran, State Conservation Department.

Round Table Discussion: Hon. Perry T. Powers, Cadillac, chairman. Subjects: *Night Fireworks, Band Tournaments, Horse Shows, Pageants, Baseball Tournaments, Horse and Poultry Contests, Boys' and Girls' Club Work, Boys' and Girls' Stock-Judging Contest, Live-Stock Parades, Professional Exhibitors, Woman Congress, Fair Advertising, Policing Grounds, Race Passes.*

The round table discussion will be followed by election of officers, selection of 1926 convention city and miscellaneous business.

Every indication points to one of the best meetings the association has ever had.

Present officers of the association are: President, Fred A. Chapman; vice-presidents, J. A. Arendhorst, J. H. Vandecar, G. E. Wycoff, Frank A. Bradish and Frank E. Hill; secretary-treasurer, Chester M. Howell.

Among the Free Acts

When you've made a long jump and arrive at a fairgrounds tired, hot and hungry, expecting to find a dinky little dressing room or none at all, and then when you get down to the grand stand you find commodious and well furnished quarters for the acts, with showers, "neverthing—oh, boy! don't it make you feel that after all the world is getting better?"

Rube Perkins, slack-wire artiste, advises that he recently closed an excellent season of fairs and celebrations. Opening in Denver, Col., at the centennial the second week in June, he played during the season Arkansas, Nebraska, Missouri, Iowa, Colorado and Kansas. He is now at his home in Holton, Kan., preparing for the 1926 season.

The Aerial Cowdens, who recently completed a long string of fairs and celebrations thru the Middle West and South, are now at their home in Chester, Pa., for a brief rest, after which they will play a number of indoor events. "The tour on the whole was a success," they write. "We left many friends and satisfied secretaries and committees."

MR. OHIO FAIR SECRETARY

You Are Cordially Invited To Meet Us at the New Neil House

COLUMBUS, O.

JANUARY 13-14

1776—SPECIAL PROGRAMMES FOR SESQUI-CENTENNIAL YEAR—1926

We have a message of importance for you and the success of your FAIR

STAIR'S FIREWORKS, INC.

Factory---Mill Road, Canton, Ohio

OFFICE---4TH & CHERRY STS., N. E.,

CANTON, OHIO

WHERE AND WHEN THEY WILL MEET

Annual Meetings of State and District Associations of Fairs

Western Canada Association of Exhibitions (Class A fairs); W. J. Stark, of Edmonton, Alta., secretary. Meeting to be held in Regina, Sask., February 2 and 3.

Ohio Fair Managers' Association, Helen S. Maher, Columbus, O., recording secretary. Don Detrick, Bellefontaine, O., executive secretary. Meeting to be held Wednesday and Thursday, January 13 and 14, at the new Neil House, Columbus, O.

Virginia Association of Fairs; C. B. Ralston, of Staunton, secretary. Meeting to be held at the Hotel Richmond, Richmond, Va., January 18 and 19.

Michigan Association of Fairs; Chester M. Howell, Saginaw, secretary. Meeting to be held at the Fort Shelby Hotel, Detroit, January 14 and 15.

Nebraska Association of Fair Managers; Wm. H. Smith, Seward, Neb., secretary. Meeting to be held in Lincoln, Neb., January 18 and 19.

Minnesota Federation of County Fairs; R. F. Hall, Minneapolis, Minn., secretary. Meeting to be held January 18, 14 and 15 at the State Capital, St. Paul. The annual meeting of the State Agricultural Society (Thomas H. Canfield, secretary) will be held at the same time.

New England Agricultural Fairs' Association; Herman T. Hyde, Southbridge, Mass., secretary. Meeting to be held at the Copley Square Hotel, Boston, Mass., January 20 and 21.

Massachusetts Agricultural Fairs' Association; A. W. Lombard, secretary-treasurer. Meeting to be held at the Copley Square Hotel, Boston, January 20 and 21.

New York State Association of County Agricultural Societies; G. W. Harrison, Albany, N. Y., secretary. Meeting to be held in Albany February 16.

State Association of Kansas Fairs; Charles A. Babbitt, Willis, Kan., secretary. Meeting to be held in Topeka January 12 and 13.

Utah-Idaho Fair and Racing Circuit; J. M. Markel, Piler, Id., secretary. Meeting to be held at Pocatello, Id., January 31 and 22.

Association of Tennessee Fairs; W. F. Barry, Jackson, Tenn., secretary. Meeting to be held in Knoxville Tuesday, January 2.

Pennsylvania State Association of County Fairs; Jacob F. Seldomridge, Lancaster, Pa., secretary. Western Pennsylvania meeting to be held at Pittsburgh January 27 and 28. Eastern Pennsylvania meeting to be held at Philadelphia February 3 and 4.

Texas Association of Fairs, Jekis F. Castellaw, president. Meeting to be held in Dallas January 22 and 23.

New England Agricultural Fairs Association; H. T. Hyde, secretary. Meeting to be held at the Hotel Kimball, Springfield, Mass., the last week in January; exact date not yet decided upon.

Louisiana Association of Fair Managers; H. B. Skinner, La Fayette, La., secretary. Meeting to be held at Alexandria January 21 and 22.

Maine Association of Agricultural Fairs; E. N. Robinson, Ellsworth, Me., secretary. Meeting to be held at Skowhegan January 28 and 29.

Association of Georgia Fairs; E. Ross Jordan, secretary. Meeting to be held in Savannah February 17 and 18.

North Pacific Fair Association; H. C. Browne, Portland, Ore., secretary. Meeting to be held in Vancouver, B. C., February 8 and 9.

International Association of Fairs and Expositions; Ralph T. Hemphill, secretary. Spring meeting to be held in Chicago February 17.

Fairgrounds Barn Burns

One of the barns at the fairgrounds at the New Orleans (La.) race track burned December 29 and several race horses with it.

FAIRS FRATERNAL ORDERS PARKS

NOTICE KING BROTHERS THOROUGHbred RACING HIPPODROME AND WILD WEST RODEO COMPANY

110 head of the finest show stock in America, from the fast-running thoroughbreds to the wild bucking mustang, a herd of wild Long Horn Texas Steers, Buffalo, Milks, Racing Outriggers, Racing Greyhounds, 40 noted Men and Lady Rough Riders, the best of Wildrobes and Trappings. A full three-hour program, stronger than a State Fair within itself.

We are now arranging dates for the coming season. We specialize in staging big Rodeos and Racings Events before, during or after your Fair dates. Have special lighting equipment for night races.

Make no engagements until you have given us consideration. Will send representative to meet with you if so requested. Attractions arranged to suit both large and small Fairs. High-class recommendations furnished.

KING BROTHERS ATTRACTIONS

JACK W. KING, Gen. Mgr.

(Winter Quarters) ORLONG, ILL.

FAIR FACTS, FANCIES and COMMENT

The Liberty Bell, silent for 90 years, is to be tolled at the opening of the Sesqui-centennial Exposition in the spring. It will be tapped by Mrs. W. Freeland Kendrick, wife of Philadelphia's Mayor, as midnight ushers in the 150th year of the independence of the United States.

D. A. Willhoit, recently re-elected secretary of the Rogers County Fair, Claremore, Ok., has been secretary and manager of the fair for the past six years, during which time he has made the event a pronounced success.

There have been some complaints among exhibitors at the Royal Winter Fair, Toronto, to the effect that the fair is held too early. The widely divergent character of exhibits shown probably is responsible for the difference of opinion, but as the exhibitors of cattle, sheep, swine, horses, grain poultry and apples are all agreed that the dates are too early, there is a possibility of a later date being chosen, as the exhibitors mentioned are far in the majority. Incidentally, it is claimed that in the four years of its existence the Royal Winter Fair has advanced from a mere hope to the largest purely agricultural exhibition in the world.

The Giles County Fair at Pearisburg, Va., has shown a healthy growth in recent years. During the past two years alone the exhibits have doubled, and the fair is now one of the best in Southwest Virginia. Several new exhibit buildings have been constructed.

"B—there. C—U." That's the way Chester M. Howell, secretary of the Michigan Association of Fairs, is calling attention to the annual meeting to be held at the Ft. Shelby Hotel, Detroit, January 14 and 15. "You come and bring your fair board," he continues. "A program that you can't afford to miss—a good time that will tickle you and enough time to visit the concession folks."

Directors of the Ramsey County Fair, White Bear Lake, Minn., have re-elected F. C. Schletty as president; F. H. Gibbs, treasurer, and Robert Freeman, secretary. The directors are planning a new agricultural hall to be ready for the 1926 fair.

Selkirk, Manitoba, will hold two fairs in 1926—a summer fair at which live stock will be featured and later a seed grain and dressed poultry fair.

Will recollections of the rainy season of 1925 lead more fair men to take out rain insurance this year—or will they go on the theory that as last year was a wet one they can take a chance this time?

Just about this time of the year, when the crop of seed catalogs are at their highest, another catalog crop—and one

that is of interest to fair men—is "blooming." That's the free act catalogs. Non-blooming come to our doors but even they'll be coming in and we await their arrival with interest.

While on the subject of free acts, we wonder why fair secretaries do not take better precautions against disappointments. It is only fair to patrons to give 'em what you advertise, and if care is used in selection of acts there'll seldom be a disappointment.

Ninety business men, farmers and manufacturers of Bluffton, Ind., and vicinity have subscribed for stock in the Adams County Agricultural Association, which is being organized to hold a county fair. Application for incorporation papers has been filed.

H. B. Skinner, of La Fayette, La., states that the program arranged for the annual meeting of the Louisiana Fair Managers' Association to be held in Alexandria is a splendid one, and that the banquet, too, will be a most enjoyable affair. Mr. Skinner, R. S. Vickers and S. E. Bowers will have charge of the banquet.

The Chamber of Commerce of Mitchell, S. D., has sent out a four-page folder which devotes considerable space to boosting the Mitchell Corn Palace Exposition, a widely known affair held annually in Mitchell. The Corn Palace was established in 1892. It is a large fireproof building seating 5,000 people and with every convenience for holding various kinds of entertainment. It is stated that in the neighborhood of \$35,000 will be spent on the 1925 enterprise and that the entertainment program will be of unusual excellence.

S-s-s-h! Whisper it softly! According to plans of Spanish exhibitors now under way visitors to the Sesqui-centennial Exposition at Philadelphia this year may have the pleasure of tasting fine Spanish Malaga wine—provided (there's the hitch) it will not conflict with the prohibition laws.

Three cities—Antwerp, Brussels and Liège—are competing for the honor of holding a Belgian world's fair in 1930.

Ten years ago there were only 257,291 miles of improved roads in the United States. Today there are 467,905 miles, which gives one an excellent idea of the wonderful progress that has been made in road building. This progress, brought about largely thru the growth in the use of automobiles, has been a great stimulant to the growth of fairs.

One of the first announcements of 1926 dates received was that of the Orleans County Fair, Barton, Vt., whose dates are August 31-September 2. Officers of

the association are: President, F. S. Whitaker; secretary, W. M. Meacham; treasurer, H. R. Barron.

"We believe that the business community may depend upon a well sustained buying movement thruout the central corn States during the winter months," said a prominent student of economic conditions recently. He called attention to the fact that in the nine principal corn States farmers received in round numbers \$400,000,000 from the sale of corn, \$600,000,000 from cattle, and \$900,000,000 from hogs. All of which is pleasant music with which to start the new year!

At a meeting of the board of directors of the Albany County Agricultural Society held here recently, at Altamont, N. Y., the following directors were elected to serve during 1926: Earl H. Barknut, former Congressman; Edgar G. Ten Eyck, Millard Frink, J. D. White, George W. Cooper, E. G. Crannell, William W. Jeffers, A. J. Manchester, A. S. Cary and Joseph Snyder. The society conducts the annual Albany and Schenectady County Fair. A large new concrete grand stand, built by the association, was used for the first time at the 1925 fair.

Regina Exhibition in Prosperous Condition

Surplus of \$21,916 From Summit Fair, Which Broke All Previous Attendance Records

The Regina Industrial and Agricultural Association of Regina, Sask., is in a very prosperous condition, the report presented at the annual meeting of the association, held recently, revealed.

Instead of a tale of deficits or depleted accounts, told in many previous years, the self-supporting, money-making status of the association was stressed—this phase being brought in as incidental to the services rendered to Saskatchewan and the city thru the medium of the fairs, stock sales and exhibitions.

Former Mayor James Grassick was re-elected president of the Fair Association and H. G. Smith and F. Hedley Ault were elected first and second vice-presidents, respectively. Reading the directors' report, covering the activities of the past year, D. T. Elderkin, secretary-manager, said that the annual exhibition of 1925 had yielded a profit of \$21,916.48. The greater part of the money had been utilized in adding to the exhibition grounds facilities, the new stable costing \$19,054.

In dealing with the city lease account the report showed that the association had been successful in using the exhibition buildings for revenue purposes, earning an annual income of \$14,000. During the six years the lease had been in effect \$181,108.39 has been spent as follows: Maintenance of grounds and buildings, \$66,944.66; improvements to grounds and buildings, \$97,496.90, and cash payments to the City of Regina, \$16,666.83. Surplus earnings from the grounds have amounted to \$83,133.45, leaving a balance invested in the grounds of exhibition earnings amounting to \$97,974.94.

The 1925 exhibition broke all records for attendance, the report showed, 104,608 admissions being paid at the main gate. This was a 60 per cent increase over last year and exceeded the best previous attendance—recorded in 1918 when Sousa's Band made its Regina premiere by 16,000. There was also a great increase in the grand-stand admissions, the figures for this year being 94,387, compared with 37,803 in 1924.

Financial Success for First Time

For the first time in the history of the Piedmont Fair Association, Inc., the 1925 Albemarle Fair, held at Charlottesville, Va., last September, was a financial success and returned a net profit of nearly 12 per cent.

Prior to this year's exhibition improvements costing \$2,500 were made. These included three new exhibit buildings, a band stand, concession booths and new roads to more expeditiously handle traffic. Officers of the fair for the ensuing year are: President, E. B. Merrifield; vice-presidents, Thos. L. Rossar, W. A. Haley, Mrs. John F. Payne, Mrs. Marian H. McKay, Mrs. Barclay Rives and Mrs. Murray Boocock; treasurer, A. V. Conway; secretary-manager, C. Nelson Beck.

Parks, Piers and Beaches

By NAT S. GREEN
(Communications to 25-27 Opera Place, Cincinnati, O.)

Monarch Park To Be Discontinued

Automobile Blamed as One of Chief Reasons for Falling Off in Attendance

Pitussville, Pa., Dec. 31.—Announcement has been made in Franklin that Monarch Park, well-known summer amusement resort for many years, is to be closed, probably never to be opened again as an amusement park. Interest in the park has been waning for several years, it is said, and the Citizens' Traction Company, which maintained it, states that it is a losing venture. The increasing use of the automobile is given as one of the chief reasons for falling off of patronage at the park, motorists going to other and more distant places along improved highways. The park was opened by J. R. Smithman of Franklin and until taken over by the traction company in 1901 was known as Smithman's Park. The park is situated in a beautiful natural grove of many acres, with numerous mineral springs. Amusement attractions including a large dance hall, were installed, and for many years people visited the park in large numbers. Conditions have changed, however, and the owners do not feel that the continuation of the park is warranted.

New Attractions At Asbury Park

Convention Hall, Beach-Front Theater and Amusement Pier Among Improvements at Jersey Resort

Asbury Park, N. J., Dec. 30.—At a meeting held just before Christmas the City Commission authorized the drawing up of plans for a convention hall, beach-front theater and amusement pier to cost in the neighborhood of \$3,000,000 in conformity with the result of the referendum held November 3. The pier will extend several hundred feet to sea, with the convention hall at the ocean end and the theater at the shore end. The convention hall will have a seating capacity of 6,000 and will be modern in every respect. It will be municipally operated and will house Broadway productions in the spring, summer and fall. There will be 65 concessions on the pier. Two boardwalk pavilions, each costing upwards of \$250,000, have just been completed, being constructed along the lines of sun parlors and being connected by a roof garden, the group itself connecting with the Berkeley-Carter Hotel by an ornamental bridge that cost \$100,000. A fund of \$58,000 for publicity and advertising has been raised among the merchants of the city. The winter season is now in full swing.

Asbury Park has been a six-day town heretofore, local ordinances keeping things closed on Sundays. If a modification of the local laws is obtained so that everything can operate seven days a week this city should soon enjoy a boom as an amusement center.

Venice Ballroom and Plunge Are Popular

Venice, Calif., Dec. 30.—Among the many amusement features of the current winter season here none are livelier than at the Venice ballroom and Venice plunge, owned by the Abbot Kinney Company.

The ballroom, a spacious, well-lighted and beautiful hall, is crowded with dancers nightly and is enjoying a highly successful season.

Venice plunge is visited by thousands of devotees of swimming and at all times presents a scene of joyous activity. The pool is filled with fresh ocean water, heated, filtered and constantly changing, and it would be hard to find a more popular place. Attendance this winter has been especially good.

Natural Bridge Tract Sold

Natural Bridge, 14 miles from Lexington, Va., has been sold to the Natural Bridge Company, Inc., of Virginia, for half a million dollars.

The bridge, which was ceded to Thomas Jefferson in grant of 157 acres by King George III of England in 1774, is 90 feet long and varies in width from 50 to 150 feet.

The new purchasers, most of whom reside in Richmond, plan improvements and will maintain the site for visitors, thousands of whom are attracted to the bridge every summer.

R. S. Uzzell Returns From Western Trip

New York, Dec. 30.—R. S. Uzzell, well-known builder of amusement devices, went on a trip west immediately following the park convention at Chicago early this month and has just returned within the past few days. While in Denver, Col., he exhibited the same motion picture of the Kiddie Park in operation at Coney Island that he exhibited during the convention and came in for quite a little publicity in the Denver papers.

Uzzell is a graduate of the University of Denver and sold the first aeroplane swing that he erected to Mrs. Mary Elitch Long, who then operated the famous Elitch Gardens in Denver. City officials interested in playgrounds, playground instructors and others interested witnessed the showing of the film in a body. It is planned to install similar equipment in the City Park playground in Denver.

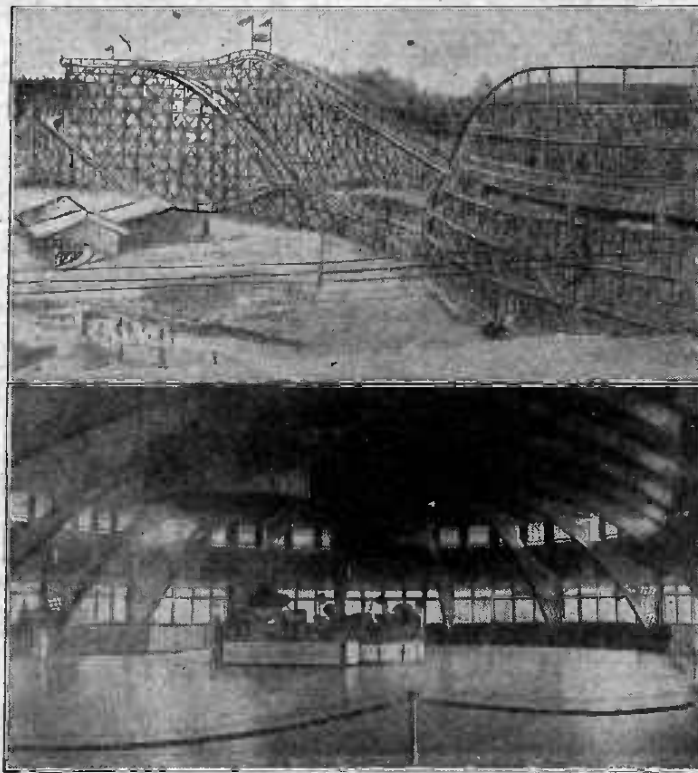
Extensive State Park Development

New York State Park Commission Planning Extension of Recreational Grounds

Auburn, N. Y., Jan. 2.—Extensive State park development will take place during the coming year on a scale that will provide Elmira with some of the finest recreational grounds in New York State.

Additional land in the near future will be acquired, so as to add nearly a mile more to the length of Watkins Glen and an entirely new State park will be created at Montour Falls, providing expected finances for the latter project are available. Such was announcement today by officers of the Finger Lakes State Parks' Commission to the Finger Lakes Association.

Development at Watkins Glen has been on a scale greater than at any time in



At Playland Park, the amusement resort at South Bend, Ind., that has developed wonderfully under the management of Earl J. Redden. Above are shown one of the coaster rides and the spacious dance hall.

Barbing Pavilion For Bradley Beach

Bradley Beach, N. J., Dec. 31.—The city commission has announced plans for the erection of a bathing pavilion to cost \$250,000 and to be completed next summer.

The pavilion will be on the beach front between Lareine and McCabe avenues. It will be two stories high and will have 200 bath houses.

Seeks "Mr. Chiarenci"

The Billboard has received a communication from a man in Christchurch, New Zealand, asking for information concerning a Mr. Chiarenci, whom he states was a circus proprietor at Coney Island, N. Y., at one time. Anyone knowing whether Mr. Chiarenci is living or dead is asked to communicate with The Billboard, Cincinnati, O.

the past, since the formation of the Finger Lakes State Parks' Commission, but development has only started, according to James B. Taylor, secretary of the parks' commission. Following the breaking of ground on September 23 for the new Mountain Park Pavilion work has progressed steadily. With the park and landscape program at that point alone an outlay of close to \$100,000 is required.

Still another new rest pavilion is under consideration and an appropriation now in hand for its construction in the near future.

New Pleasure Park Is Planned Near Pasadena

Pasadena, Calif., Dec. 31.—Eagle Rock, a historic landmark west of this city, and 13 acres of surrounding land have been sold to Alonzo C. Mather, of Chicago.

It is stated that Mr. Mather plans to develop his holding as a pleasure park and residential district.

Ocean City Is Swept by Fire

Part of Amusement Section of Maryland Resort Town Destroyed, Causing \$150,000 Damage

Ocean City, Md., Dec. 31.—Concessionaires and other amusement men here were endeavoring to check up the losses they suffered in a fire which swept several blocks along the ocean front Monday of this week. Estimates of the damage done range all the way from \$100,000 to \$350,000, and is certainly not less than \$150,000, according to well-informed persons.

The fire started in the engine room of the city power plant and spread rapidly to near-by buildings, many of which were of frame construction. A strong wind hindered the efforts of the fire department to check the flames and before they were under control two hotels, a number of residences and several amusement structures were destroyed. Only a fortunate shift of the wind saved a large part of the city from destruction.

Ocean City Pier was destroyed, also the Atlantic Casino, Bollens' merry-ground and Candyland.

KANSAS CITY

IRENE SHELLEY

Kansas City, Dec. 29.—With all of the Christmas festivities over but the Heart of America Showman's Club's New Year's Eve Banquet and Ball this city will settle down into its accustomed winter activities, with the regular weekly Friday night dances in the clubrooms and some entertainments by the Ladies' Auxiliary.

The Student Prince commenced a two weeks' engagement at the Shubert Theater December 27, with a sellout recorded for every performance this week, and this bidding fair to hold good next week. The Music Box Revue is the attraction at the Shubert week of January 10.

After the Monday night performance of The Student Prince all members of the company attended a supper-dance at the Kansas City Athletic Club as guests of the club.

Monday afternoon 50 members of The Student Prince presented an entertainment for the Jackson County Home. It was a big Christmas celebration for the home and a handkerchief was given each woman, tobacco to the men and candy for all. Twenty-five inmates of the U. S. Veterans' Hospital also attended the party.

Roy Hays spent December 28 in the city. He was at his home in Excelsior Springs, Mo., for the Christmas holidays. Mr. Hays was with the Robbins Bros. Circus in 1924.

Patricia Bates advises her friends in this, her home, city that she is enjoying her engagement with Ed Gardner's Francing Around Company, which just closed a nine weeks' engagement at the Majestic Theater in Des Moines.

Doc and Mrs. Bergman, of the Sheesley Shows, are spending the Christmas holidays here, their home town.

Capt. (Billy) Curtis, inventor of the Curtis safety circus seats and of many labor-saving devices used by the leading circuses, was in K. C. on his way home last Sunday. He came from Peru, Ind., and returned to that city the same day. Mr. Curtis is busily engaged at the winter quarters of the American Circus Corporation getting the equipment in first-class condition for the coming season.

Major George L. Barton, well known and popular in this city and vicinity and who piloted the Shufflin' Sam From Alabama Company from the sand hills of Nebraska to the white lights of Broadway, recently made a trip to his home in Springfield, Mass., while on an Eastern trip. This was the first time that the major had been back to the old home town for more than 25 years.

Bert Mayo, equestrian director with the Sparks Circus, was in the city Christmas week for a short visit from his home in Aurora, Mo.

J. B. Austin, general agent of the Al G. Barnes Circus, was seen at the Heart of America Showman's Club one day last week visiting friends and acquaintances. He left for San Antonio to spend the holidays with his family in the sunshine city of Southern Texas.

Frank Cassidy, general agent of the Lee Bros. Circus the past season, is in the city. Mr. Cassidy has several inviting offers to keep him busily engaged until the opening of the next circus season.

F. C. Franklin, well-known agent, spent a few days in K. C. last week while on his way to California.

The Musical L. Vettes, who have been playing dates in New Mexico and Arizona recently, have accepted an engagement to play dances in Phoenix, Ariz., until early in the new year, after which they will resume their bookings and play their old route thru California.

The writer wishes to acknowledge with thanks and appreciation the receipt of Christmas greetings from the following folk, these not being included in the list that appeared on page 70 of the January 2 issue: Mr. and Mrs. John R. Castle,

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GALLOPING HORSE CAROUSELL
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GATEPILLAR. Standard track ride. 22 built since 1922. Grossed over \$1,000.00 many days. Coney Island grossed over \$12,000 first season. Many good spots left. One used machine.

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JAZZ RAILWAY. Latest novelty steel Coaster ride. Funniest ride on the market. Taking top money Rocky Glen Park, Scranton. A wonderful laugh maker and thriller combined.

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MISSOURI MILE. Laughing, barking, kicking new portable ride. Got \$1,149.00 one day, Memphis, \$2,365.00 in week. An hysterical sensation. Will draw crowds to Park or Carnival.

None of above portable except the Merry Mix-Up and Missouri Mile.

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(Continued on page 79)

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Over the Jumps, Portable Caterpillar Rides, Portable Carouselles and Special Park Carouselles.

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In good location. Over 2,000,000 people to draw. Steamers, Ferris, Bus and Trolley service right to the Park every half hour. Parc. 300. This Park is equipped with large Dance Hall, Bathing Houses, Two-Abreast Merry-Go-Round, one Airplane, one Six-Boat Swine, Boats. Also equipped for Boxing, Plenty of light, Tables and Benches for outings and nice Shaded Trees. 500 feet water front. Account of other business. For particulars write or come see. **M. APOSTALATOS,** Penns Grove, N. J.

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Carnivals

By CHAS. C. FOLTZ (BLUE)
(Communications to 25-27 Opera Place, Cincinnati, O.)

Enjoyable Affair

"Milt" and "Johnny" Provide Big Special Feast for Their Showfolk in Winter Quarters

Shreveport, La., Dec. 29.—'Twas a grand and glorious affair, the Christmas dinner given the Morris & Castle Shows' personnel in winter quarters here—attended by 59 in number, who were "filled with good eats" and a good time in general as the guests of Milt Morris and Johnny Castle.

The much-looked-for spread was staged in the portable cafeteria of Messrs. Tannehill and Little, which was erected especially for this occasion inside of one of the large buildings on the fairground, and decorated with electric lights of different colors and different yuletide decorations, under the supervision of Mrs. John R. Castle. And the dinner itself was under the direction of Danny Gorman, with G. W. Herbin as "maitre d'hotel," with C. W. Stallman, C. Conklin, Leo Edwards and Sam Levy serving. Milt Morris came from his home in Washington, D. C. to be with the "bunch" for their Christmas festivities. His brother, "Phin" Dave, remained in Washington, but sent his regrets to all around quarters. After the folks were belted Johnny Castle, who was self-appointed purchasing agent for the "feed," called on Milt to act as toastmaster, and no one more fitted could have been selected. During the "feast" each one was called on for a "word or two" and if they dwelled on their subjects too long or deviated in oratory they were "sat on" by the master of ceremonies. "Chief" Knocker, of the occasion, John R. Castle, then read letters and telegrams from those who could not be present and extended greetings to the "bunch," hearing from Andre Anderson, from New Orleans; Mr. and Mrs. Augustus E. Eberling, of Green Bay, Wis.; J. Alex Sloan, of Chicago; the Morris Family, of Washington, D. C.; Joe S. Scholibo, of Houston, Tex.; Mr. and Mrs. Chase E. James, of Chicago; Lynn H. Dunn, of Florida, and J. Geo. Loos.

Those seated around the long tables were Milton M. Morris, E. Skinner, Mr. and Mrs. John R. Castle, L. Toombs, Mr. and Mrs. John Castle (Johnny's mother), Mr. and Mrs. H. A. Roderick, Mrs. Maude Roderick (mother of Howard), Mr. and Mrs. Al Crescio, of Leavenworth, Kan.; Mr. and Mrs. Pete Thompson, Mr. and Mrs. Chas. H. Bell, Mr. and Mrs. John Cloud, Mr. and Mrs. Zeke Stumway, Mr. and Mrs. Meyer Taxler, Alice Taxler, Evelyn Bell, Billy Bell, Josephine Roderick, Mrs. Klawmeyer, of New Orleans; T. E. Hoyt, Fred Baker, Zeth Brettling, Zell Moss, C. J. Bradford, Harry Hill, George Ritchie, Harold Miller, A. M. Meyers, Howard Layton, Frank Irwin, James Doyle, W. Ferguson, Charles Robinson, H. W. Murphy, J. Fields, W. J. Griffith, C. A. Parker, John Black, D. J. Jackson, J. C. O'Brien, George Young, Doyle Hager, Milton West, G. L. Becker, George Martin and Dallas Drake.

Mr. and Mrs. E. C. May Return From Motor Trip to Florida

E. C. May, who with W. H. Dempsey owns and operates the May & Dempsey Shows, joined his partner in Cincinnati last week for the balance of the winter, returning from a vacation tour of Florida, on which he was accompanied by Mrs. May.

Messrs. May and Dempsey called at *The Billboard*, during which visit Mr. May stated that he had greatly enjoyed the trip, motoring both ways, and had the pleasure of visiting many showfolks in Florida, in cities and towns along both the East and West Coasts. Both will remain in the Green City attending to the business end of preparing their organization for the coming season and plan to leave for their winter quarters at Newcastle, Ind., about late in March or the first of April.

Wellinghof Spends Few Days at Home in Cincinnati

Gregg Wellinghof, the past two seasons secretary-treasurer with the D. D. Murphy Shows and re-engaged for the coming season as treasurer, arrived in Cincinnati last week for a few days with homefolks and friends, intended to leave early this week for St. Louis to resume his duties with the Murphy Shows.

Gregg, who was formerly, about three years, employed in the clerical department of *The Billboard*, visited these folks and held a gabfest with his former fellow workers. He had many good things to say for the organization he is affiliated with and regarding all departments.

HARRY L. GORDON



Mr. Gordon the past season was special agent for the Felice Bernardi Exposition Shows and has again signed as such for the coming tour of that organization. For five years prior to joining Mr. Bernardi he was with the Levitt-Brown-Huggins Shows.

Mr. and Mrs. Harry G. Melville Visiting the East

Mr. and Mrs. Harry G. Melville, of the Nat. Reiss Shows, spent Thursday of last week in Cincinnati while en route from Chicago where they visited a couple of days, to the East, with a stop at Pittsburgh.

Mr. and Mrs. Melville had the pleasure of a visit with their niece, Paula Shera, who is an understudy with the Blossom Time Company, which was in its second week at the Shubert Theater. Together they visited *The Billboard*.

During his visit to this publication's offices Mr. Melville gave details of several methods he and his staff and other attaches are adopting, some of them having been in force the past season, toward making a closer social relationship between showfolks and the citizenry of communities where the show exhibits, particularly a better understanding of the many worthy principles of the true showman by the local people. With the personnel of his show working in unison along plans outlined, and doubtless they will, this should work wonders for both the showfolks and the populace. He was greatly enthused over the progressively co-operative success attained the past season thru the get-together meetings of his attaches held at frequent intervals. Mr. Melville expressed praise of this show's general manager, James F. Murphy; his press representative, Carleton Collins, and other members of his executive staff and confidence in the ability of his new general agent, Jack Lyles.

Mr. and Mrs. Cliff Wilson Visiting in Cincinnati

Mr. and Mrs. Cliff Wilson, of the Rubin & Cherry Shows, with which Cliff had three "fun houses", Jazzer, Laughland and Bughouse, the past season and again booked for 1926, spent the holidays in Cincinnati among relatives and friends, they having motored from Montgomery, Ala.

Mr. Wilson was a caller at *The Billboard* last week, and during his visit informed that his wife had about completely recovered from an injury received in an automobile mishap a few weeks ago, also that they would leave about January 10 on their return trip to Montgomery, and that he is to look over plans of a new fun house, which if it suits him will be added to his attractions with Rubin & Cherry.

Bernstein in Chicago

Chicago, Dec. 31.—H. Bernstein, formerly with the L. J. Heth Shows, Greater Sheesley Shows, World at Home Shows and Robinson's All-Canadian Shows as a promoter, is now in the theatrical fur business here.

Needville Had Some 'Excitement'

There is doubtless no exception to the "run of things" that a manager and his entertainment personnel (whether the outfit is large or small) appreciate praise comment in newspapers, and when the commendation appears in print after the travelers have got town it carries further weight. Incidentally the following "clipping" from a newspaper of Needville, Tex., was forwarded to *The Billboard* by a former road showman at Galveston, it was headed "Excitement on Main Street":

"The first of this week some people arrived in Needville in a Ford truck with a large-sized living quarters built on it. They proceeded to erect tents and stands on the main street and it caused quite a little stir among citizens as to what they intended to do. However, when darkness began to gather we noticed the tents, etc., were brilliantly lighted and upon investigation found they were operating do Nock's games of chance and a shooting gallery. This drew a large crowd each evening and much enjoyment was had by the younger element as well as some of the older ones of our town. Some were very lucky and carried home dolls, candy, cigarettes, etc."

The young people seem to enjoy this kind of sport and it is so seldom anything of the kind comes to Needville that it was well patronized. "His outfit is not the skip-by-day element, the sometimes make small towns, but seem to be good honest people and try to treat everyone fair and square. We like to meet such people and hope they see fit to visit us again in the future. It helps our young people to pass away the evenings, and in a harmless sport so far as we can see. We hope these people leave Needville with the best of feeling for our people and will speak a good word for us and our little town." (Editorial note: This outfit referred to above is owned by Frank Bizzell and consists of several concessions, transported on a motor truck. Frank calls his attraction the "Flat-Tire Amusement Company".)

Well-Known Showwoman Is Seriously Injured

The day after the last issue of *The Billboard* had gone to press a letter was received from A. F. (Doc) Collins, who last season had the Water Circus with the Rubin & Cherry Shows from Miami, Fla., informing that Mrs. Collins (formerly Mrs. A. D. Murray) had been seriously injured in an automobile accident December 17, and was in Ward B. Jackson Memorial Hospital, Miami, with a broken hip, fractured collar-bone, badly lacerated arm, and other injuries, including bruises. Mrs. Collins is known to nearly all outdoor showfolks of the carnival field, and last season managed her own attraction, a musical comedy and electrical transformation combination with the Rubin & Cherry Shows.

Mr. Collins informed that his wife was suffering a great deal of pain and had a professional nurse attending her night and day, also that showfolks in the vicinity of Miami and the Masons and the Elks were very kind to them. It seems that the accident was caused by a collision, the Collins' car being struck and almost completely demolished. Friends wishing to write letters of cheer to Mrs. Collins wish the Rubin & Cherry Shows, Miami.

Wm. Zeidman With Homefolk During the Holidays

Pittsburgh, Pa., Jan. 1.—William Zeidman, the owners of the Zeidman & Collie Shows, is here enjoying the holidays with Mrs. Zeidman and their relatives and friends. Mr. Zeidman will return to the shows' winter quarters to actively partake in the rebuilding of the equipment of that organization about January 7.

W. S. Cherry Dislocates Shoulder

Montgomery, Ala., Jan. 2.—Wilbur S. Cherry, general representative the Rubin & Cherry Shows, met with an accident, dislocating one of his shoulders, Wednesday at Birmingham while en route to Chicago, and has returned to Montgomery for treatment. Mr. Cherry has hopes of being able to leave for Chicago next week.

SHOW PERSONAGES

Sketch No. 3

BORN at Brenham, Tex., October 25, 1888; son of Mr. and Mrs. Henry Cohn, both of whom are dead, the former dying in New York City in 1916 and the latter in Brenham in 1895. Educated at Brenham and entered show business at the age of 12 years. First show experience was as drummer on the ballyhoo for side shows at the Brenham Mayfest in 1895 and he continued at that work up to and including 1899. In 1900 he was assistant treasurer of Sweeney & Combs' Opera House, Houston, Tex. Around that time he was also a railway mail clerk and worked in an ice factory and on a cotton compress as a checker. In 1903, '04 and '05 he was connected with the Frank W. Gaskill Shows, first as custodian of Tiny Mite (midget horse), then ticket seller for Dave Woods' Dog & Pony Show, and finished as agent. During the winter months of those years he was agent for Frank Dudley's Dramatic Company and the Spooner Dramatic Company. Part of the season of 1904 he sold songbooks with the Floradora Company and was an usher at the Ironides Theater, Chicago, during the fire. Following the fire he was sort of a lobby man at the Columbus Theater, on South Wabash street, Chicago, for Ernie Young. In the fall of 1905 he joined the new Parker Amusement Company, under the management of Harry R. Raver, as agent and promoter, and that fall W. E. (Slim) Havis and he took out the National Stock Company—and it is still out for all the subject of this sketch knows for he says they never "brought it in." In the spring of 1906 he joined the C. W. Parker Shows under the management of Cramer & Tyler and finished that season with them. The following winter he became associated with Parker's Skating Rink at Ablene, Kan. In 1907 he went south with the Great Parker Shows under the management of the late Con T. Kennedy. In 1908 '09 and '10 he was with the C. W. Parker Shows, under the management of H. S. Tyler as agent, and in the fall of 1910 he went out with his own show, DeLoys' Comedians, a tab, thru Canada, closing in March of 1911. In the fall of that year he was with Al C. James' Circus as the "and-so-forth" man—a job which he created himself. He next joined Con T. Kennedy with the Great Parker Amusement Company at Ablene, Kan., and remained there until 1913. In the spring of 1914 he joined the Robert Kline Shows as general agent, the show closing at Joplin, Mo., terminating his career there. The middle of the summer of 1914 he rejoined Kennedy at Kokomo, Ind., finishing the season with him, and in the fall joined Clarence A. Wortham's No. 1 Shows at Hillsboro, Tex. With the Wortham Show he continued until the close of the season, then rejoined Kennedy for the seasons of 1915 and '16. In 1917 he went back to the Wortham No. 1 Shows and remained there until the season of 1922, when Clarence A. Wortham died. In the fall of '22 he joined the Hagenbeck-Wallace Indoor Circus as special agent, and the following spring joined the Robert Kennedy Shows, staying there until the finish of the season. In 1924 and '25 he was with the Rubin & Cherry Shows. All told, he has been in show business about 25 years. Had seven brothers and four sisters, none of whom are living but none in show business. Radio is his hobby and he is a member of the Masons, Lodge No. 2, Leavenworth, Kan.; also Shrine (Morocco Temple), Jacksonville, Fla., and Consistory at Miami Fla.; E. O. Eagles, Bate, Mont.; B. P. O. Elks, Yankton, S. D.; L. O. O. Moose, Knoxville, Tenn.; Showmen's League of America, American Kennel Club, Theatrical Mutual Association, Oklahoma Fraternal Fraternity, etc. He has no present home town, but his permanent address is *The Billboard*.

WE TAKE PLEASURE IN INTRODUCING TO YOU W. D. COHN (Warfield David Cohn if you care to know his name in full).

Mr. and Mrs. Harry Crandell Suffer Heavy Losses in Fire

A telegram to *The Billboard*, January 2, from Mrs. Alma F. Crandell, from Melbourne, Fla., informed that the Crandell Fair, Bay Area and Barbecue operated by her husband, the well-known outdoor show agent, Harry C. Crandell, and herself near Melbourne had burned the preceding night. Mrs. Crandell also advised that practically all their personal effects were lost in the conflagration, and the damage to the building and equipment was estimated at about \$2,000. Also that Mr. Crandell had been injured the past two weeks.

D. D. MURPHY SHOWS Season 1926

KARN BROS. FAT FAMILY and INTERNATIONAL WONDERS

D. D. MURPHY SHOWS Season 1926

ALL KINDS OF FEATURE ATTRACTIONS AND WORKING ACTS FOR 10-IN-1

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OUR FAT FAMILY will be the big feature as usual, so we can use several more good Fat People. Those who have worked for us before, please write at once.

D. D. MURPHY SHOWS Season 1926

ED. KARN, 354 So. 7th St., NEWARK, N. J.

D. D. MURPHY SHOWS Season 1926

"Around Houston"

By JOE S. SCHOLIBO

"Art" Martin is busily engaged at the John Francis Shows winter quarters, building a "glass house" which his Uncle John (Francis) is financing and will book with him next season.

There is plenty of work around Houston for the "boys" with both the Snapp Bros. Shows and the John Francis organization, with the extensive building activity of railroads and steamship lines.

D. C. McDaniels, of Rocky Road to Dublin fame, has established winter quarters of his own on Harrisburg road, as he has not as yet decided what show he will cast his lot with the coming year.

Wm (Billy) Snapp, of the Snapp Bros., is wintering in "Heavenly Houston", while Brother Irving is up North.

Bill Geyer and wife are also seen on the main street. Bill says at present he knows not which caravan will pay his weekly salary next year.

Genac Files Suit Against Wises Alleging Personal Injuries

The following press dispatch (Associated Press) issued from Tampa, Fla., December 29:

"The old saw maintains that the keenest things in the world are a serpent's tooth and rebuff of an ungrateful child. In the small-pointed fangs of a monkey are sharper than either according to George B. Genac, who filed suit here today for damages of \$50,000 for injuries received from a monkey owned by David and Dolly Wise, proprietors of a carnival company.

"Not only did Genac suffer the pains of the bite but to add to it he had the sting of ungratefulness, he said.

"The plaintiff was employed by the Wises as general handy man around the show. In the course of his work, he said, he believed he made friends among the monkeys, particularly the monkey which bit him.

"The medical treatment was given him and the use of his arm partially restored. Genac said his feelings were still outraged. Tampa will now enter the spotlight with a monkey trial all of its own.

LEO BORTZ MIDWAY SHOWS

(Formerly Ellman Amusement Co.) WANT: Genac's Ass. Will furnish complete outfit for handling show. W. G. Foreman, also, has a Merry-go-round Foreman, Banner Hustler. All Concessions open. Show opens in Milwaukee in April. LEO BORTZ, 143 7th St., Milwaukee, Wisconsin.

COOK HOUSE FOR SALE

With option of booking with Monarch Exposition Shows. RALPH EDSON, 315 Washington St., Astoria, L. I. N. Y.

Salesboard Operators

Most of the big fast-stopping Operators are making up their Salesboard Assortments from Ireland's Chocolates. Get on the Band Wagon and convince yourself that we have the most Wonderful Line in the country for your Boards.

WE ARE KNOWN FROM COAST TO COAST FOR OUR HIGH QUALITY CHOCOLATES. RIGHT PRICES AND INSTANTANEOUS SERVICE. ASK ANYONE! WRITE FOR JOBBERS' PRICE LIST. TERMS: 1/4 CASH WITH ORDER. BALANCE C. O. D.

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Immediate shipment. Specializing on Heating and Lighting Needs of Cook House Men, Fair Secretaries, Carnivals, etc.

Order from this ad, wiring one-fourth deposit, or write for catalog.

LITTLE WONDER MFG. CO., 5th and Walnut Sts., Terre Haute, Ind.

Storm King Lantern, \$3.00. In Lots of Three or More, \$2.50. Nifty Lantern, \$3.00. In Lots of Three or More, \$2.75. Mantles, Large, Dozen, .75. Mantles, Small, Dozen, .65.



Metropolitan Shows

Tampa, Fla., Dec. 29.—The Metropolitan Shows last week played their fifth location in Tampa and have had satisfactory business ever since their arrival in Florida.

Regardless of the "show-letter" writer with another carnival inferring in his "letter" in The Billboard recently that the outdoor amusement company he is with was the only one at Tampa, the Metropolitan management has been playing big lots here the past five weeks with 3 riding devices and 40 concessions—opening on a West Tampa lot, then to the corner of Seventh avenue and 12th street, the business district of Ybor City; then to the Depot lot on Drew and Marion avenues (opposite the Union Station), then back to Ybor City, and for Christmas week was located two blocks off Franklin street, corner of Ashley and Fortune, in the business district of Tampa proper.

After eight more weeks in Florida the outfits will be shipped to Norwood, O., and the regular season will be started for this organization about April 12.

The writer is leaving for his home in Cass City, Mich., to spend the balance of the winter with his wife and baby, but will again be with the show when it opens its spring season. Following is the roster: Rides—Merry-go-round, Mrs. Steve LaGrou, owner; Louis Gueth and George Shipp in charge. Ferris wheel, John Taylor, owner; merry mixup, Mr. Johnson, owner. Concession owners—Billy Harrington, Mrs. Wren, Jack Sheppard, Lawrence Leader, K. M. Nasser, O. P. Gillespie, Tom Burke, Benny Faust, Leo Eversen, Leo Carroll, Messer, Furman, Oberhaw, Brown, Pattee, Gueth, August, McFall, Mathews and others whose names the writer does not know at this time. Last week made nine months since the show opened for 1926 near Cincinnati and it has practically the same executive staff as at the beginning of the past season, including A. M. Nasser, owner and manager; R. E. (Bob) Stewart, general agent, and Tom Burke, electrician. R. E. STEWART (for the Show).

N. W. T. and A. Co. Sends Out Neat Letter Openers

Chicago, Dec. 31.—One of the hand-somest letter openers imaginable is being sent out by the Northwestern Tent and Awning Company. It looks like white gold and has a nobby red handle.

"Snookie, Jr.," Not "Snooky," at Cincinnati

Miss Billie Rodgers was a caller at the Cincinnati offices of The Billboard, last week and called attention to an error that crept into a news mention in a recent issue to the effect that Harry Wilson's trained chimpanzee, Snooky, had been playing in Cincinnati several weeks. Snooky has been exhibiting in and around New York City for some time and it was Snookie, Jr., that replaced George, the Backenstoe chimp, that did a few weeks ago at one of the big stores in Cincinnati preceding Christmas. Miss Rodgers worked George until his death, also Snookie, Jr., at the store and did a great deal of the training of the latter in view of the audiences.

Howard and Peters' in Canton

Canton, O., Jan. 1.—Howard and Ralph Peters, well-known local showmen, have established winter quarters for their show near the down-town section and will begin training additional ponies and dogs this week preparatory to opening in the spring. Peters for several years has put out several freak shows, playing fairs and other outdoor exhibitions. All his equipment is being repainted and reconditioned.

Mrs. Barfield at Long Beach

Long Beach, Calif., Dec. 30.—Mrs. C. E. Barfield, of Galveston, Tex., and who with her husband has a legion of friends in outdoor show business, formerly having their amusement company, the Metropolitan Shows, and later in this section operating riding devices and of late years having beach amusement interests at Galveston, is spending the holidays here with her sister, Dr. Flora Phelps.

Letter From Rod Krail

Chicago, Dec. 31.—Rod Krail, who is wintering in Little Rock, Ark., has written The Billboard that he and Mrs. Krail are enjoying themselves. Rod's animals are in the zoo in Little Rock and he writes that they are all in good condition.

Savage With Macy Shows

An executive of Macy's Exposition Shows informed The Billboard from Louisiana that E. E. Savage had accepted the position of general agent for that organization for the season of 1926.

EXTRA SPECIAL



GENUINE EVER-READY SAFETY RAZORS Complete with blade. Fancy gift basket wove box. Per Dozen, \$1.75; Per Gross, \$19.50

GENUINE GILLETTE SAFETY RAZORS Complete with blade. In paper carton. Per Dozen, \$2.00; Per Gross, \$21.00

No. 8005B—Dies Clock. Size 2 1/2 inches square. Pitted with a reliable movement. A good time piece and a big premium item. \$1.19. No. 2 Eastman Camera. Folding. Sample. Postpaid, \$4.65. Price per Dozen, \$51.00. Red Pen and Pencil Sets, Boxed. Dozen, 3.50. Leather, Black Alligator Bill Books, Dozen, 2.00. Alarm Clocks, Top or Inside Bell, Each, .69. 3-in. Large Tubular Flash Light, 2.35. Battery, Each, 2.35. Military Brush Sets, 2 in. Box, Dozen, 3.50. Rod Pan and Pencil Sets, Boxed, Dozen, 3.50. Picture Cigarette Cases, Artists Models, Doz, 1.25. Nickel Cup and Brush Shaving Set, Dozen, 3.50. 4-Pc. Pins Sets, \$1.00 Label, Each, 1.50. Platinum Finish White Stone Rings, Dozen, 1.00. Pearl Pins, Ass't. Clusters, 7, Etc., Dozen, 1.00. White Stone Sharp Pins, Gross, 3.50. Needle Books, Army & Navy, Better Grade, Full Count, Gross, 6.50. Lady Chic Needle Books, Gold Eyed, 7.50. Pocket Comb, No. Slide Case, Dozen, 6.00. Barber Razors, American Made, Dozen, 3.80.

PHOTO RINGS AND SCARF PINS

LATEST AND BIGGEST SELLING NOVELTY. PHOTO RINGS ALWAYS THE LOWEST. We carry a complete stock of Watches, Clocks, Jewelry, Silverware, Janitors and Toilet Sets, Leather Goods, Electric Goods, Refrigerators, Commission and Auction Supplies. Orders shipped same day received. Terms: 25% deposit, balance C. O. D. Write for our 1926 Catalog. State postal address and state nature of your business. \$1.75. Per Dozen, \$16.00. No. B18—Scarf Pin, same as above, in assorted designs. Fancy White Stone Set, with photo. Per Dozen, \$1.75. PHOTO POCKET KNIVES, DOZEN, \$2.25.

JOSEPH HAGN COMPANY, "The World's Bargain House," Dept. B, 223-225 W. Madison St., Chicago, Ill. BUY FROM JOE HAGN, CHICAGO.

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Ideal Post Card Vender

A great little machine to install in School Stores, Billiard Halls, Restaurants, etc. We publish about fifty series of Postcards for the Ideal Post Card Vender. The cards and display sign regularly and get the pennies all the time. Sells one to three thousand cards weekly. Send for descriptive circular of Ideal Postcards and operators' prices.

EXHIBIT SUPPLY CO. 4222-30 West Lake Street, CHICAGO, ILL.

TWO 25c MILLS, numbers over 1,000,000, \$85 Each; one 5c Mills Box, \$40; two Advance Viscoses, \$10 Each; one Pistol Target, \$10; one Roulette Midget, \$15; one Ball Gun, \$3.00; one Acme Electric, \$3.00; one Mills Target, \$10; 1,000 Postal Cards, \$1.50; three Vending Attachments, \$3.00 Each. 25% cash with order. SAM HORROCKS, 584 Main St., Orange, N. J.

It helps you, the paper and the advertiser to mention The Billboard.

DANCE AND PARTY NOVELTIES

- 1000 Assorted Serpantines (Best Grade).....\$ 2.50
- 100 Package Confetti, in Bags..... 1.50
- 100 Assorted Noisemakers..... \$3.50 and 0.50
- 100 Assorted Paper Hats..... \$3.00 and 5.00
- 100 Grab Bags, Assorted Items..... 2.50

GALALTYHE NOVELTY FAVORS

- No. 973—Mirror Book, with Manicure Set Combination, Per Dozen.....\$ 1.20
- No. 995—Perfume Vial in Case, Per Doz..... 4.00
- No. 990—Cigarette Holder, in Case, Dozen..... 4.00
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The NEW GUM VENDING Bowling Alley

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\$9-key Bernal Organ. Used very little. Original cost, \$7,000. Has a beautiful hand-carved front. Is one of the prettiest and most efficient outside organs in the country. Can be used for Merry-Go-Round, Skating Rink, etc. or Concert Organ. Write today. **GULLAND, 101 Waverley St., New Haven, Connecticut.**

Midway Confab

By DEBONAIR DAB
(Communications to 25-27 Opera Place, Cincinnati, O.)

Many show winter quarters become active this week.

It is *The Billboard's* earnest aim to present all fact news to its readers and plenty of it. You can help!

Parks have rides, but nowadays very few of them thru the country have shows, outside of "fun houses".

If showfolks wintering at the same city meet and have parties at each other's "hibernations" that's news—let's have it.

We want to have confidence in persons sending us news for publication. There's a world of meaning in that statement.

Norman E. Brown seems to have fitted nicely into the position of secretary-treasurer with Miller Bros. Shows. He is slated for it again this year.

Rube Stone says he's still clerking at the Marion Hotel, Birmingham, Ala., and that he will be back with the "white tops" the coming season.

The grouchy employer remarked: "I'll welcome the coming in of 1928. There'll only be four Saturday paydays the first month!"

Bennie Smith postcarded from Tampa, Fla., December 25: "Three shows here and all seem to be doing satisfactory business."

for the months of January and February, 1926.

The many friends of Mrs. "Doc" Collins (formerly Mrs. A. D. Murray) will be deeply grieved to learn of her injuries—details on another page of this issue.

This said that Bert Lavin, a former "flower king" around Philly, after being out of the game several years, stepped into action and had a very good pre-Christmas, selling wreaths, holly and mistletoe.

Claude R. Ellis, the Sheesley Shows' publicity purveyor, will soon leave the staff of *The New Orleans Item* to join in preparatory work for the coming season with the organization in winter quarters at Mobile, Ala.

It is well worth repeating: Every person with the show should at least have a confidant to whom is made known the address of relatives or other persons for the management to notify in case of sudden death or severe injury.

This is not censuring anyone, living or departed. It is cautioning! With most of those who have not followed the custom they can only be charged with neglect or carelessness, as it is sort of human for each to feel. There will nothing suddenly happen to me, etc. While it is not a pleasant thought to consider traveling showfolks, broadminded as they become trained to be, should not overlook

AN INTERESTING "STUDY IN 'PROPORTIONS'"



The above picture was "snapped" a few months ago during the Canadian National Exhibition at Toronto, and shows the entertainers in the Fat Folks' Congress and French and Belgian Midgets' attractions with the Johnny J. Jones Exposition.

Frank Zorda informed recently from Alabama that he and his wife and baby were going to New York to spend the holidays.

Has it not been apparent to you that C. Guy Dodson, even tho he owns one of the larger amusement companies, is an easy-going, unostentatious person?

Larry Kehoe has forsaken the Chicago loop this winter, being in charge of Henry Curtin's concessions on the H. L. Wade Shows, which are playing around Mobile, Ala.

Mr. and Mrs. Capt. Kenneth Blake, Chicago, informed our Chicago office that they deeply regretted the passing of W. K. (Doc) Bushnell, of whose death they did not learn until December 20.

George F. (Huck) Washburn is said to have had a marvelous business in holiday novelties while sojourning at Mobile, from where he expects to take the road with the Greater Sheesley Shows.

Aside from holding the bunch together and trying to get by, there is little chance for a big show "wildcatting" in the South during winters to realize much satisfaction.

Cliff Wilson highly praises the accommodations afforded in the cars of the Rubin & Charry Shows; in fact, Cliff seems enthused over the entire equipment of the organization.

The carnival spirit still auspiciously prevails on New Year's Day in some cities and quite noticeably in what is called the "Quaker City"—that Mummies' Parade is a "big thing" annually.

One of the Abner K. Kline Shows' Christmas Greeting "cards" was very tastily gotten-up blotter, in red and green printing, with zinc etchings and calendars

this protection—in a way it's an "insurance".

"Scott" Weber says: "How 'bout a show called 'House of a Thousand Showdowns'? Scotty opins that this show show framed to his idea would be amusing, thrilling—and would put 'creeps up and down one's spinal column'."

Mr. and Mrs. Herman Hunn, who closed their past season in October while with the Fairly Shows, are said to be "resting pretty" this winter, sitting by the fire and listening to the radio at Osage City, Kan.

W. H. (Bill) Davis is rustivating and nursing the leg which was broken last season, having had plenty of time in Mobile to make some elaborate plans for an attraction to go with "Captain John" this year.

Doc Stanton, Ferris wheel operator, is all smiles these days—a baby girl arrived recently. Doc and his brother-in-law, Chas. (Slim) Clark, and their families are in winter quarters at Bogalusa, La.

Who of the oldtimers winter tramping thru Alabama, Georgia and the Carolinas the winter of 1925 remember the "hall" and "answer" among showfolks ("How-doyou like it as far as you've gone"? The answer: "Deep in the mud!")?

Mr. and Mrs. Charles A. Morris, glass blowers, after closing the season with Jim Hodges' Side Show, with the Bernardi Greater Shows, are spending the winter at their home in Pleasantville, N. J.

Prof. Alexander's Flea Circus, after closing the season with the Brown & Dyer Shows, joined the Central States

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are recognized as practical Power Equipment for Any Portable Ride.

W. A. Gibbs says:
"My Power Unit has run four years and have never had to tighten 'a connecting rod.'"

The ELI Power Unit is powerful, simple and compact for portable use. Ask for information.

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Two and Three-Horse Abreast, 40 ft. diameter. 32-ft. Junior Carousels, All proven money-makers. Spillman 4-Cylinder Power Plants, built for service.

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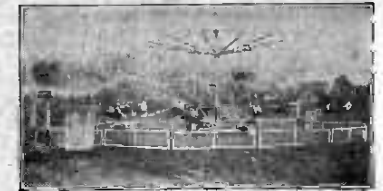
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40-FT. THREE-ABREAST. 40-FT. TWO-ABREAST. 35-FT. "IDEAL" THREE-ABREAST. 32-FT. "LITTLE BEAUTY" TWO-ABREAST PARK MACHINES TO ORDER.

Catalog and Prices on request.

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Miniature Electric Railroad

Carries 12 passengers. No motorman required. Operates in space 20x40 feet. Easily installed.

PINTO BROS.
2944 W. 8th St., CONEY ISLAND, N. Y.
No Park is complete without a Pinto Kiddie Ride. We manufacture 10 different devices.

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The last "word" in your letter to advertisers, "Billboard".

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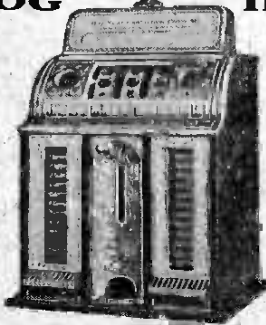
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THE C. W. PARKER AMUSEMENT CO.
LEAVENWORTH, KANSAS

Shows, which have been playing around Miami, Fla. W. E. (Prof.) reports good business, also that C. L. (Slim) Dutcher is still on the front.

A former newspaper man, of Ohio, now publisher of a magazine in Nevada, just "won't" let some folks in some parts of the South "get ahead" of him. He wrote in part: "I'd like to be back there in the Buckeye State and roll snowballs as in the days when I taught school on Pumpkin Ridge. I haven't seen a snowstorm here in 10 years!"

That Charlie Pounds, former secretary of the Sheesley Shows, and now a country gentleman on his preserves near Cincinnati, is still "with it" was evidenced by the flood of holiday greetings which the show colony says reached it at Mobile.

Fred Muntzer's big rep., with the Miller Bros. winter show in Florida, has a very "decided" appetite. It got all set to "feed" recently, but such di' tasteful (?) meat as chickens and pigeons didn't tempt it—only rabbits and guinea pigs, and nearly all autos on the show were soon carrying hunters for "bunnies".

After reading the Metropolitan Shows' "letter" in this issue readers will doubtless wonder what "Duke" Brownell meant in his "show letter" in the December 19 issue in stating that the Wise Shows were the only amusement organization "playing around Tampa at present."

Mrs. Elizabeth Corning-Smith, whose address is still General Delivery, Elgin, Ill. in reference to scoub in a recent issue writes that she is still "Mother Corning" in trouser spirit to showfolks and that she will continue "making pies" for them as long as she is physically able.

Those two familiar midway figures, Henry Curtin and Sam Kaplan, are reported to have become entirely domesticated by their "better halves" in a snug bungalow at Mobile, where the Sheesley Shows are wintering. Henry's ability as a plumber is declared to be only surpassed by Sam's talent as a stove "setter up".

On its way south the past fall a caravan was increased in size by a small-sized concession. As the manager was strolling down the midway Saturday evening of the same week the "new" operator inquired: "Step lightly, boss?" "Take my advice and make it so — light that neither myself nor any one else on the lot can 'hear' it!" was the reply!

Understand that Wm. Doss and wife recently purchased another trained pony called "Little Mac" to be added to their Trained Animal Show with the Lipka Amusement Co. The report also had it that Harry Denny, with the Lipka shows the past two seasons, will return for 1926 and have charge of the Bill wheel with one of the two companies.

George Brooks, novelties concessionaire, infoes that he had a successful fair and celebrations season in Pennsylvania, Virginia and North and South Carolina and ending with the Florida State Fair at Jacksonville. George is to leave Jacksonville in time to catch the fair at Tampa then to Orlando, and then to the Mardi Gras at Mobile.

Frank Joerling, manager, *The Billboard's* office at St. Louis, accompanied by Mrs. Joerling spent a couple of days early last week in Cincinnati visiting relatives and friends and the home office of this publication. Frank is looking forward to the forthcoming banquet and

(Continued on page 78)



MUIR'S PILLOWS

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For Carnivals and Bazaars

There is no article of Premium or Carnival Merchandise that shows the value and attractiveness for the money like these beautiful Pillows.

SALESBOARD OPERATORS
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WHAT WILL DRAW THE CROWD TO YOUR STAND?

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BARBECUED MEATS

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The TALCO is the only Portable Barbecue Outfit. Uses charcoal or hard wood. ALCO method gives wonderful hickory flavor. Recipes for famous Southern HOT SAUCE and other delicious sauces, also full instructions for barbecuing all meats. FILE with outfit.

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PERFUME NOVELTIES

- 100-Hole Salesboard, 1 flashy 6-oz. Bottle Eau de Cologne, 2 flashy 4-oz. Bottles Perfume, \$1.00 Each.
- FOR TRUST PLAN WORKERS.
- Perfume out up in 24-vial box, 48c. Also in 30-vial boxes, 59c.
- Three assorted colors and odors.
- Perfume Sachet, large size. Put up 20 packets in Box. 36c Box. Brings in \$3.00.
- Unlabeled Vial Perfume \$1.75
- Fine Perfume Sachets Gross
- Big Tall Can Oriental or Violet Talcum. Dozen, 75c.
- 3 Bars Wrapped Soap, in Box, for 15c.
- Fine Bulk Perfumes—Rose, Jack-o'-the-Lantern, etc. 7-Lb. Bottle, 60c; 2-Lb. Bottle, \$1.15.
- Big 1-oz. Flashy Bottle Assorted Perfume, Gold Labeled, Gold Capped \$1.00
- Big Jar Vanishing Cream or Cold Cream
- Big Jar Cold Cream
- 4-oz. Bottle Shampoo
- Use Menthol Soothing Salve
- Big Tube Tooth Paste
- Big 4-oz. Gold-Plate Cap. Ass. Perfume. Doz. \$3.00
- Big 8-oz. Gold-Plate Cap. Ass. Perfume. Doz. 5.50
- Big 8-oz. Eau de Cologne. Dozen \$1.00

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NEW HOROSCOPES
Magic Wand and Sueton Papers.
Send for samples.
JOS. LEDOUX,
169 Wilson Avenue, Brooklyn, N. Y.

It helps you, the paper and the advertiser to mention The Billboard.

Midway Confab

(Continued from page 75)

ball of the Mississippi Valley Showmen's Association in St. Louis being a very enjoyable affair from all angles.

Milton Trabor, Hamilton, O. informed that Charles (Whitey) Pierce had opened a new place of business in Hamilton, at Third and Maple avenues, and did a fine business during the holidays. Also that "Whitey" and his "batter half", Elizabeth, had purchased a dandy five-room brick bungalow in East Ludlow street. Oldtimers will recall that Charlie was known some 15 years ago as the "Jack Hampton Kid".

Tuesday before Christmas Mad Cody Fleming received a telegram: "Get your gun, a buffalo is headed your way." The next day the mystery was solved when an expressman delivered a fine mounted buffalo to the Fleming apartment in Cincinnati. Cody's brother-in-law, Ralph Loomis, had bought a buffalo for his meat market in Michigan and sent the Fleming showfolks a "chunk" of it, which was most appreciatively eaten by the folks at winter quarters.

Max Heller, well-known organ man, repairing and tuning organs of the Nat'l Shows in the Augusta (Ga.) winter quarters, gave an informal concert recently that proved of great enjoyment to youngsters of the neighborhood. Dehner was trying out one of the organs and nearly all kiddies in the vicinity gathered outside his workshop and staged a street dance. Among other things Mrs. Carleton Collins enjoyed witnessing the scene.

Do you know that the query in the "column" (then Carnival Caravans) a couple of years ago about who had the first portable (hinged) concession stand on the road did not receive many answers? Tell Deb. of the first one you saw, where and who had it. (In the early days of carnivals concessionaires carried only trunks, buying lumber and building stands at each town—selling the lumber "for a song" at the close of engagements.)

Several years ago Col. A. B. Griffin, who "chaperons" the big snake on the Mad Cody Fleming Shows, received an offer to manage a side show on a circus scheduled to take to the road. About a week before Colonel was to leave his place of residence for the show's headquarters he received a letter from the circus manager, stating that the show would not now go out, as the pony had become lame and the performing goat had died. Ever since Griffin has been wondering if those two acts were the features of the "big show" what could have been the side show?

In the Christmas Special, in this "column", mention was made that *The Houston (Tex.) Post-Dispatch* of November 21 had carried a front-page mention of a disgusting so-called "rat-eating" attraction that appeared (and was stopped) with a show in the Houston vicinity. Since the John Francis Shows played for several weeks later at Houston and are wintering there it is but due Mr. Francis and his personnel to inform those who read the snub referred to that the show in question was not that organization.

Harry A. Rose, the well-known general agent, writes from Buffalo, N. Y., stating that in wintering in that "cold North Pole city" it not only makes a fellow feel healthy but makes one appreciate the summer when it comes. Harry says it "may be all right in Florida sleeping under a coconut tree and 'cutting up old dough," but the snowballs for him, "as the ghost walks regular every Monday night." Harry is working on a Buffalo newspaper and claims that when the road gong sounds he will not feel rusty, but ready and eager for the fray.

"PICKUPS" FROM CHATTANOOGA
Mr. and Mrs. James Merritt, concessionaires with the Sunshine Exposition Shows the past three seasons, have returned from Owensboro, Ky., where they spent Christmas with homefolks.
Roy Tate, of the Greater Sheesley Shows, has been visiting friends here during the holidays.
Lewis Billman, of the Sunshine Exposition Shows, was a visitor to Chattanooga a few days recently.
Harry Stuart has been doing very nicely with his shooting gallery and store show and has one of the best locations in the city.

Ed Salter tells this one: Nearly everybody knows Jimmie Finnegan. A number of years ago Jimmie was at a Southern city. The county judge was a personal friend of the doughty Irishman, and Jimmie, wanting a date in the town, had just called on his acquaintance to ascertain how he stood for running the different games. He was successful in his mission, and a broad smile expanded his features as he emerged from the private

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Special advice given regarding individual requirements upon request.

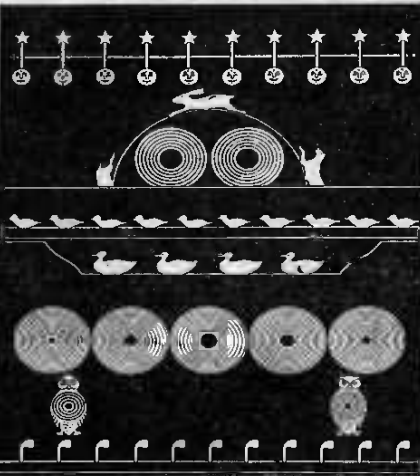
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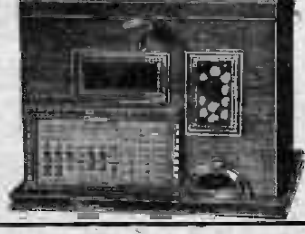


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Still the Big Winner.
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PRICE \$65.00
One hundred five-cent trade checks free. \$25.00 deposit with order, balance C. O. D. If not satisfactory return within one week's time, prepaid. We give you full credit on any other model machine.
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BALL GUM--FLAT PACKAGE GUM. BLOW-GUM--COATED NUTS. PEERLESS Ball Gum Vending MACHINES.
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ALL CONCESSION MEN SEND FOR OUR 1925 CATALOG.
Aluminum, Blankets, Floor Lamps, Dolls, Cedar Chests
A. N. RICE MFG. CO.
1807-41 MADISON STREET (Phone, Grand 1798). KANSAS CITY, MO.

chambers. As he approached the outer door of the building he was called by the judge, who shouted at him: "Now, Jimmy, remember your promise, no concessions are to be placed on the court house steps!"

While looking over *The Miami (Fla.) Daily News* of December 25 Deb. noted the following niftily written article (by Cliff Mosier, *Daily News* staff writer);

"Muggins, a yellow cur dog, and the tears of a broken woman quarters" work like a glowing April shower, or the steadily trickling tears of sorrow, sapping the heart of vitality sorely needed.

"That's what A. F. 'Doc' Collins asked *The Daily News* to help do. Mrs. Collins, her broken hip in a plaster cast, and with a broken collar bone, dislocated shoulder and lacerated left forearm, and she will never be able to use again, needs her playmate of eight years badly now as she lies dispiritedly in Jackson Memorial Hospital.

"Muggins" leaped to safety in an automobile crash December 17 at Fifty-eighth street and N. E. Second avenue, in which the Collins were involved. Later witnesses told of seeing two well-dressed women take the dog and get into a sedan.

"Since regaining consciousness Mrs. Collins has been calling incessantly for 'Muggins.' "I am sure if someone were to walk in there with the dog she would feel good enough almost to get right up and get well," Mr. Collins said Saturday. "Would anyone knowing that let whatever attachment they may have formed for the dog stand in the way?"

Mad Cody Fleming Shows

The winter quarters of the Mad Cody Fleming Shows in Cincinnati are still rather quiet, as winter quarters work has yet been started. However, other preparations for the coming season are going on. Tiger Mack is leaving to look conditions over in Indiana, Illinois, Missouri, Arkansas and Oklahoma. Tommy Sutter has booked his coolhouse and juice concessions. Other concessionaires are H. B. Arnold, "Slim" Goens, A. B. (Great) Scott, three; "Pop" Wheelen, Logan Nicewaner, and Tiger Mack will have canaries and the writer 3 ball games.

C. E. Dowdy, who has his own amusement company, consisting of free act and concessions, playing Arkansas, will be back in time to open the season with the show—his fourth year. Col. A. B. Griffin, who is advance agent for the Dowdy Amusement Company, will also be back when the "bell rings". Christmas found several of the showfolks in at quarters for the Yuletide, they including A. B. Scott and wife, Pop and Mom Wheeler, Miss Russell, Harold Copeland, Miss Marx, Kid Kelly, Myrtle Wright and Candy Wheeler. A buffalo roast and turkey were on the menu, finishing with candy for the ladies and cigars for the men. The animals were not forgotten, candy, peanuts, pop, cake and other goodies found their way to the bear and monkeys.

J. A. Montgomery, who has the Ell wheel on the show, writes that he is looking at another ride and if he purchases it he states he will also book it on the Fleming midway. Mr. Fleming is out of town at this writing looking some shows over.
NELLIE NELSON
(Press Representative).

CONCESSION MEN
LOWEST PRICES—IMMEDIATE SHIPMENT

Anything you want. If you don't know the name, quality and service ask any old-time Concession Man.
Pressure Burners: 4-inch, \$4.25, 5-inch, \$5.50.
Pressure Tanks: 3-Gal., \$5.50; 5-Gal., \$8.50; 10-Gal., \$12.50.
Strong Boy Stoves.
2-Burner \$18.35
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Hollow Wire, 36 Feet.
Gridlles, 1/4-in. Plate Gasoline Burners \$ 8.00
24x15 8.50
30x18 9.50
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Gasoline Lantern, 6.00
Order for this ad, sending one-fourth deposit. Write for catalog on 70-cent stamp.
TALBOT MFG. CO., Dept. M-4, St. Louis, Mo.

Silver Horse Track
16 silver-plated Horses, mounted on a 80x30 fold-up Board. The newest and best game of the day. Price complete, with 1000 Enamel Cloth Layout **\$75.00**
25% deposit, balance C. O. D.

BEANO OR CORN GAME
95-Player Layout \$ 5.00
70-Player Layout 10.00
CARNIVAL SUPPLIES AND NOVELTIES.
Send today for our new Catalog No. 125.
SLACK MFG. CO.
128 W. Lake St., CHICAGO

D. D. Murphy Shows

St. Louis, Dec. 29.—Christmas week at the winter quarters of the D. D. Murphy Shows will be happily remembered...

The day before Christmas the executive offices at 112 Broadway had many visitors who came to pay their respects...

Christmas Eve saw several informal parties. Mr. and Mrs. Tyree entertained at their home, the guests including Mr. and Mrs. O'Shea, Earl Reibe and wife...

With the holidays over, work will be resumed with a full force. A new office wagon is to be built containing three rooms, one for the checking of the shows...

One of the high lights of the Christmas Day festivities was the trip of Gregg Wellington and Shanty Mahoney to East St. Louis in Manager Brophy's Exposition Show...

Macy's Exposition Shows

New Roads, La., Dec. 29.—The roster of shows, rides and concessions with the State Show, Exposition Shows includes: Majestic Minstrels, Frank Blankenship, manager; Freak Animals, Capt. Scotch Bobbie, manager; "Hazel" (Birmingham Wonder), Mr. Brooks and Brother Harry Conner, manager; Eat Folks, Walter Darden, manager; 10-in-1, C. C. Smith, manager; Parker carousel, Hank Spellman, manager; Bee's chair-ouplane, Mr. Baker, manager; Concessions, Pat Hays, 3 Lefty Block, 1; Ernie Willis and Jack McCormack, 1; Mack Hendricks, 1; Mr. Byron, 1; Red Watson, 1; Alex Williamson, 1; George Moon, 1; George Stokes, 1; Whitey Burton, cookhouse.

The following folks are away on vacations over the holidays: Paul Mays to St. Louis and Chicago, Lefty Block to New Orleans, Whitey Burton and wife with the home folks in Mississippi, their concessions being operated by their agents during their absence.

Les Staley closed with his Big Ell wheel at Newellton, La., going with the Memphis Jimmy Star Amusement Co. Mrs. Leona Macy returned from New York last Saturday after an absence of seven weeks. Among visitors since the first news letter in The Billboard were Whitey Chapman, Whitey Crossett and Harry Small.

Business on the winter show is just what one expects winter business to be, which is "merely a means of holding people together for the spring opening, which for this company takes place this year near St. Louis, the show going into new territory which will include the Northwest and probably Canada.

The executive staff includes Gov. J. A. Macy, general representative; Mrs. Leona Macy, owner and treasurer; R. E. Savage, general agent; Ernie Willis, electrician; Mack Hendrick, business manager; H. J. Huggins, trainmaster; Frank Blankenship, mull and Billboard agent. DeWITT CURTISS (for the Show).

M. B. GOLDEN General Representative FRANK WEST General Manager F. PERCY MORENCY Asst. Manager

West's World's Wonder Shows

"All That the Title Implies"

Want for 1926 Season

Anything new and novel in high-class Attractions. Have opening for Autodrome, Caterpillar, Monkey Speedway, Rocky Road to Dublin, Water Circus, Troupe of Midgets and Platform Attractions. CAN PLACE useful Carnival People at all times. Winter quarters now open. CONCESSIONS all open except Cookhouse and Palmistry. Address FRANK WEST, General Manager, Greensboro, N. C.

CALL CALL CALL

Johnny J. Jones Exposition Shows

Opens Largo January 18. Largo train leaves winter quarters January 16; Deland train leaves winter quarters January 23. All people report so you can be notified which section you leave quarters on. Former Band Boys and Side Men report here. All address JOHNNY J. JONES, Manager, Orlando, Fla.

A. F. CROUNSE UNITED SHOWS, Inc.

NOW CONTRACTING FOR SEASON 1926.

WANTED—Two or three more clean Shows. CAN USE Colored Plant or Minstrel Show. Must have complete outfits. Charles Fonda, write. For the season 1926 we will have an open Midway and will sell no exclusives except Cook House and Juke. They are booked. Also Wafflo, Candy Apple, Cane Back, Hoop-La, High Striker and Popcorn. Would be pleased to hear from those who operate from one to four Concessions. The following are open: Corn Game, Fish Pond, Kentucky Derby, Pitch-Till-You-Win, Candy Floss, Long-Range Shooting Gallery, Cigarette Shooting Gallery, Darts, Duckey-Duck, Ball Games of all kinds, Merchandise Wheels, Stores of all kinds. A swell chance for some responsible parties. Walter Berkwith, write. Address A. F. CROUNSE, 17 Tremont Avenue, Southampton, N. Y.

WANT—COLE'S GREATER SHOWS—WANT

HERE'S A REAL ONE, BOYS

For Big Firemen's Tournament on the streets FARMERSVILLE, LOUISIANA

ONE BIG WEEK, JANUARY 4 TO 10, WITH OTHER BIG ONES TO FOLLOW.

Show will positively stay out all winter. WE WANT Grand Shows. No exclusives. WILL BOOK American Palmist, Penny Arcade and any clean Show that will get money. All address F. H. COLE, Manager, as per Route Cole's Greater Shows. P. S.—Bennie and Edgie, please wire.

COOK HOUSE MEN

IMMEDIATE SHIPMENT

We are headquarters for Gasoline Stoves, Jumbo Burners, Steam, Gas, Tank, Pumps, Hollow Wire, Also Burners, Little Wonder System Lamps, Mantios, Torches, Waffle Irons, Coffee Urns, Griddles, Juice Jars, Juice Powder, China Lemonades, Ice and Soda Equipment to order. Terms: One-fourth cash, balance C. O. D.

Write for complete catalog.

3-Gallon Tank\$5.50 Small Pump 1.25 Helix Wire05 Connection Brazed on 10 Tees for Hollow Wire 20

Waxham Light & Heat Co., 550 W. 42d St., N. Y. City.

LIPPA AMUSEMENT CO. NO. 1 SHOW

WANTED FOR SEASON 1926

Circus Side Show, Water, Tab., Minstrel and Pit Shows. Also Elevated Platform Shows, Side-Show People and Comics, Man for Concession, write for Cat. Shows, WILL BOOK, a few Mer-chaudise Wheels and Grand Concessions, use any kind of stock. We own our three Rides, CAN PLACE Corn Game, Ride Help and Electrician. Write LEO LIPPA, Planters Hotel, Chicago, Illinois.

WISE SHOWS WANT

Minstrel Performers, two fast-stepping Teams, Chorus Girls, Musicians on all instruments. Buck Nelson, Chick Garnett, Jesmine Ridley, wire.

DAVID A. WISE, Manager, St. Petersburg, Fla., Jan. 4-16.

Nat Reiss Shows

Augusta, Ga., Dec. 31.—Christmas in winter quarters here of the Nat Reiss Shows was a happy day for the workmen rebuilding the properties of the Harry G. Melville organization. The day opened with an exchange of gifts and closed with a turkey dinner that "filled every one to the very brim" Jimmy (Red) McConnell, head chef, deserves much credit for the manner in which he prepared the repast.

But after Christmas was over work resumed with a rush and today the last wagon had passed thru the blacksmith shops and a crew of men started work on the train. This work, under Fred Delvey, has progressed very rapidly. Three new wagons will be built immediately to carry the Missouri mule ride. Mr. Melville purchased this week. Mr. and Mrs. Melville left here Christmas Eve for their vacation and they have been combining business with pleasure. Another new and big ride will be purchased while they are in the North and this will give the organization eight rides for the coming season.

Another big day has been planned for New Year's anniversary and a turkey is in waiting to be featured at the dinner. Guests of honor on that day will be Bar-

bara Hawley, feature writer on The Augusta Herald; R. W. Riley, city editor of The Herald, and John Battle, Jr., city editor of The Chronicle.

Jack V. Lyles, general representative and traffic manager, visited winter quarters last week for a conference on his way from Florida to his home at Tarboro, N. C., where he is spending a few days with his family, after which he will leave to confer with committees regarding summer and fall dates. Special Representative and Contracting Agent Mike G. Donahue, spending Christmas at his Sreator, Ill., home, has already done some pioneer work over the show's route while in the East, conducting an indoor circus promotion in conjunction with Elmore Yates, former staff member of this show. J. F. Murphy, general manager, attended the staff conference and left immediately for Florida, where he is interested in a winter show.

Mrs. Carleton Collins left last week for her home in North Carolina to spend a few weeks with the folks. Happy Jack Eckert was a winter-quarters visitor today, the proud owner of a new automobile. Frank Meeker, between trips to hunting ranges, is organizing a wonderful band for the coming season, he informed the writer today. CARLETON COLLINS (Director of Public Relations).

Cole Greater Shows

Crossett, Ark., Dec. 29.—The Cole Greater Shows played a "baffner" week at Crossett, Ark., considering the time of the year. With all shows, rides and concessions well lighted the midway presented a very attractive appearance.

The roster of the show at this date consists of P. H. Cole, owner and manager; Harvey Johnston, legal adjuster; Thomas G. Murray (formerly of the Gentry Shows), general agent; Bartis Darnell, special agent and publicity director; Doc Tasker, electrician; M. T. Banks, lot superintendent; Donna Banks, secretary and treasurer. The shows: Pete Cole's Greater Minstrel with Slim Reed, producer, and Jack Moon, talker. Athletic Show, in charge of Bull Callahan; Slim Griffen, talker. Austin's Floyd Collins Show, which has a fine new set of banners. Pete Cole's Baby Emma Show, featuring Baby Emma, fat girl; Curly Roberts, tickets. "Kee Wee", a new show. Hawaiian Village, management of George Koyenko; entertainers, Myrtle Harris, Mildred Chaplin, Gertrude Small and Dorothy Livingston. Riding devices: Merry mixup, Walter Starnes, owner; Mrs. Starnes, tickets. Seaplane, Pete Cole, owner; Hank McGee, tickets. Jesse Joe's Band of six pieces furnishes the music for the midway. Concessions: Pec Wee Banks, two; Ollie Polk, three; Johnny Connors, one; Bill Connors, one; Whitey Anderson, two; Frog Bowen, one; Tatum, one; Lilly Moon, one; Whitey Moore, one; Eggle Humphrey, one; Tommy Steets, one; Mabel Peterson, one; Ada Houghson, one; Hendricks, one. DONNA BANKS (for the Show).

Wherever You are, there's More Money for You by handling M. GERBER'S Imported and Domestic JUMBO Self-Filling Unbreakable FOUNTAIN PENS

B. 1/1—Imported Red Barrel Self-Filling Fountain Pen, assorted colored tips, complete with 14-K gold-plated pen point. Limited quantity only. Special, as long as they last. GROSS \$27.00 DOZEN, \$275.

B. 1/2—Junior Size, German Made, Self-Filling Fountain Pen, self-filling, gift clip, assorted color. GROSS \$24.00 DOZEN, \$250.

B. 1/3—Jumbo Red Barrel, Black Band, Self-Filling Fountain Pen, Complete with gold-plated 14-K pen point. Special Reduced Price. Samples, 75¢. Dozen, \$5.00. GROSS \$55.00

B. 1/4—Jumbo Red, Unbreakable Self-Filling Fountain Pen, with gold band and clip, and gold-plated 14-K pen point. Complete with 14-K. Dozen, \$8.00. Sample, \$63.00. GROSS \$63.00

WE HAVE EVERYTHING IN THE STREETMEN LINE, AND "SELL FOR LESS". No goods shipped without a deposit.

M. GERBER Underselling Streetmen's Supply House 505 Market Street PHILADELPHIA, PA.

Advertisement for a \$22,000 in one year investment plan, featuring a picture of a man and a woman, and text describing the opportunity.

Advertisement for a potato chip machine, titled "FOR SALE", with a picture of the machine and text describing its features and price.

Trade Shows - Special Events

(Communications to 25-27 Opera Place, Cincinnati, O.)

Eagles' Festival Successful

The "Seven Hawaiian Nights" Festival, given under the auspices of the Fraternal Order of Eagles, No. 88, Niagara Falls, N. Y., recently, was quite successful, according to L. H. Hecht, of the Lester J. Hecht Carnival Catering Co., of Buffalo, which promoted the affair. Featuring the program of the week were a number of contests, including a Hawaiian Queen Contest, Band Contest, Fashion Revue and Style Contest, Better Baby Contest and a Charleston Dance Contest. A vaudeville program was presented each night, which included professional and amateur talent. Those taking part in the performances were Jack Davis, Margaret Baum, Dorothy Snyder, singers; Kneeland and Wemple, dancers; Charlotte West, dancing; Florence Cassidy (aged four), winner of the Canadian National Exhibition Children's Dancing Contest; Irma Morehouse and Company, Hawaiian Dancing Girls. Stevens' Broadcasting Orchestra furnished the music. Twenty-two booths with merchandise were provided.

Canton (O.) Events

Canton, O., Jan. 2.—The Canton Automobile Dealers' Association announces that the annual Auto Show for Canton will be held at Land o' Dance week of February 22. Vaudeville and other features will be offered in connection with the show.

The annual Pure Food Show and Exposition, sponsored by the Canton Retail Grocers' Association, will be held in the City Auditorium the week of March 1. It is announced. The show will be offered on a more elaborate scale than last year as usual and will feature vaudeville and local bands.

The four-day Bazaar and Exposition, under auspices of the Canton Central Labor Union in the City Auditorium was very successful. The bazaar was held together with four acts of vaudeville, were offered every evening. Promotions went over just fair, officials said.

Porter Entertains Kiddies

Roy Porter, clown, writes *The Billboard* from Columbus, O., that while playing a six weeks' engagement at a downtown store's "Toy Town" there with Raymond Kindle as country kid, they furnished a large part of the program at a party given by the Lions' Club for the "newsies" at the Chittenden Hotel the evening of December 21. He also states that during Christmas week he entertained the kiddies at nine different institutions, distributing candy after the entertainment.

Saturday evening, December 26, he entertained nearly 300 aged men and women at the County Home with jokes, a monolog and harmonic playing, treating them with candy.

Porter says that a fellow always feels different after he knows he has made a lot of old and young people feel happy.

Firemen's Indoor Circus

Lincoln, Ill., Dec. 30.—The Firemen's Indoor Circus, promoted and staged by Wade & Akeman, opened Monday night and will continue through the week. The Blue and White Orchestra, of Springfield, Ill., is furnishing the music. The program includes a number of circus and vaudeville acts, fashion revue, dances and a popularity contest, with 22 girl entrants. There are 21 concessions. "Ted", the "man who never smiles", is used as a novelty advertising feature. The Moose Lodge at Lincoln has contracted with Wade & Akeman to stage an indoor circus in the near future.

Salesmen Are Frolic Guests

Fort Worth, Tex., Dec. 30.—One thousand traveling salesmen were guests of the Fort Worth Manufacturers and Wholesale Association here yesterday. In connection with the program of entertainment was a special show at the Ritz Theater, where a banquet in the crystal ballroom at the Texas Hotel and *The Parade of New Industries*, staged by girls from Texas Christian University.

Cincinnati Fashion Show

A Spring Fashion Show will be staged at the Hotel Gibson "Roof Garden", Cincinnati, February 8 to 12, in connection with Market Week, conducted by Cincinnati wholesalers and manufacturers, under auspices of the Wholesale Trade Committee of the Chamber of Commerce. It has been announced. While the show is intended primarily for visiting merchants from Cincinnati territory, it will be open to the public.

Will Exhibit 2,000 Pigeons

Fort Worth, Tex., Dec. 31.—More than 2,000 fine pigeons, representing practically every part of the country, will be seen at the seventh annual exhibit of the National Pigeon Association, to be held in Fort Worth January 10 to 15. Fincher E. Withers is show manager.

Louisiana Kennel Club

New Orleans, Dec. 29.—The Louisiana Kennel Club will exhibit in New Orleans February 27 and 28. Robert C. Duncan will act as secretary and superintendent, and is now at work on the premium list.

Elks' Riot of Fun

New Orleans, Jan. 2.—Officials of Lodge No. 30, B. P. O. E., of New Orleans, have announced they would repeat the Elks' Riot of Fun in 1926, January 13 to 17. It will be staged at the Elks' Home in Elks' Place. The affair will be open to the public.

Busy Season Planned

According to work from the publicity department of the John W. Norman Circus, the staff of that promotion and producing company has mapped out a busy winter season in the North Central States.

Celebrations

To Celebrate Centennials

Charlottesville, Va., Dec. 30.—Next July 4th is the 150th anniversary of the signing of the Declaration of Independence, the 100th anniversary of the death of Thomas Jefferson, its author; also the 100th anniversary of the death of John Adams, the 95th anniversary of the death of John Monroe, and President Coolidge's 54th birthday anniversary.

In celebration of these various centennials the Governors of each State will be asked to name official delegations to go to the Jefferson home, Monticello, Charlottesville, Va., and then proceed together to the Sesquicentennial International Exposition at Philadelphia, arriving June 28, Jefferson Day.

Every city and town in the United States will be asked to pay special attention to the anniversaries in their July 4 celebrations.

Centennial Celebration

Brownsville, Tex., Jan. 2.—Brownsville, thru her Chamber of Commerce, has offered to co-operate with Metamorphosis in the staging of the Centennial Celebration of that city, January 26 to 31, the affair taking on an international aspect.

Metamorphosis is preparing to stage events which will be worthy of the 100 years of romantic history which the little border city has witnessed, including some of the most stirring battles that have been fought in Mexico.

Hawaii Plans Celebration

Honolulu, Dec. 31.—Tentative plans for an elaborate observance in 1926 of the 150th anniversary of the discovery of Hawaii by Captain James Cook, English navigator, are under consideration by the Hawaiian Historical Society. It is announced. The proposed program would include a visit to the islands by an international fleet of warships and the minting of an American coin in commemoration of the discovery of the archipelago, which was named the Sandwich Islands, after Captain Cook's patron, the Earl of Sandwich.

Moose Pageant in Soldiers' Field

Use of Soldiers' Field for a 10-day historical pageant in connection with the International Convention of the Loyal Order of Moose in Chicago, July 1 to 10, 1926, is part of the tentative plans of the committee.

Five hundred Indians in native costume will be featured in several scenes of the outdoor dramas to be staged every afternoon and evening, according to the program. Another feature will be elaborate fireworks on July 4. It is predicted that half a million delegates will be in attendance at the convention.

Lehigh Stadium

Bethlehem, Pa., Dec. 31.—With the signing of final papers, the \$250,000 stadium of the Bethlehem Steel Company was formally turned over to Lehigh University today.

State Farm Products' Show at Harrisburg, Pa.

Harrisburg, Pa., Jan. 2.—The 10th Annual State Farm Products' Show to be held here January 13 to 23, promises to continue the rapid expansion made during the past few years. This year there will be 100,000 square feet of floor space and 12 halls for conventions and business meetings available. Last year only 56,000 square feet of floor space was provided for the exhibits. The exhibits will include poultry, pigeons, eggs, apples, potatoes, honey, dairy products, corn, small grains, wool, live stock, fruits and displays from the various State departments and commissions. Many organizations have scheduled their annual meetings during Show Week here.

Indiana Potato Show

La Fayette, Ind., Jan. 2.—Attractive prizes will be awarded at the Indiana Potato Show, given under auspices of the Indiana State Vegetable Growers' Association, to be held here January 13 to 15 in connection with Purdue University during the annual agricultural conference.

California's Orange Show

San Bernardino, Calif., Jan. 2.—The National Orange Show will hold its 16th consecutive exhibition here February 13 to 28. The show will be held at the new permanent auditorium home of the show.

Poultry and Crop Show

Midland, Mich., Jan. 2.—The second annual Midland County Poultry and Crop Show will be held here January 6 to 9.

FUN MAKING NOVELTIES ALWAYS THE LIFE OF THE PARTY



Novelties in G. Beral, flags, decorations, party hats, etc. Our catalog is a handy thing to have about—so send for a free copy.

BRAZEL NOVELTY MFG. CO., 1700 Ella St., Cincinnati, O.

ENGRAVED METAL TRAYS



INTERNATIONAL TRAY CO., 149 Webster Street, New York City.

WANTED For INDOOR CIRCUS

Opening Middle February.

Circus and Animal Acts, Complete Dog and Pony Show, Troupe of Japs, Musical and Vaudeville Acts, Producing Clowns, organized Band, State all and lowest in first letter. Opening for two good Promoters who have successfully handled contests.

BREWER BROS. UNITED SHOWS
CLARKSDALE, MISS.

AT LIBERTY Pat's Society Circus

For Indoor Circus, Vaudeville and Fair, one to three acts. Educated Pony Pickout, Talking, Pedestal and other acts. Mule Cake-Walk, Hind-Leg Walking, Chasing and Bucking Act, Midget Horse and High-Diving Dog. For particulars and terms write **PAT'S SOCIETY CIRCUS, P. O. Box 60, Petersburg, Va.**

Indoor Circuses, Take Notice THE CHAS. SIEGRIST TROUPE

World's Best Aerial Act. Feature with Ringling Bros. and Barnum & Bailey for the past fifteen years. Is at Liberty. Also two-lady Iron Jaw Act and one lady Swinging Ladder Act. Address 6123 9th St., S. W., Canton, Ohio.

COSTUMES FOR HIRE

SEND LIST OF REQUIREMENTS FOR ESTIMATE

BROOKS 1435 B'WAY NEW YORK

American Legion Circus and Exposition

Convention Hall, Detroit, Mich., Feb. 2 to 7, Inc.

WANTED—Legitimate Concessions of all kinds. Wheels open. Tracks and Skillos, save your stamps.

AMERICAN LEGION CIRCUS COMMITTEE,
206 Lincoln Bldg., Detroit, Mich.
P. S.—Benny Benjamin, get in touch with us at once.

WANTED POLICE RELIEF BENEFIT CIRCUS

Acts, Shows, Concessions, Bannermen, Decorations, Acts that work in buildings. Calling 10 feet above stage. **SHOWS**—Big Snake, Fat Girl, small Fat Show or single Fat Attractions. Must have neat frame-up. Terms, 50-50. Banner Solicitor, Decorations for building 140x270. **CONCESSIONS**, all open. Positively no gift, no buyback. Merchandise Trucks or Skillos, 50-50 above stock. Grind Stores, \$5.00 per foot. Minimum 10 feet. Ball Games and Demonstrators' space, \$200. Corn Cakes, 50-50 after stock. **Eats and Drinks \$75.00.** Only one of a kind will be booked and deposit must accompany all space reservations. One hundred and ten factories working in Ft. Smith, with ample billing. Tremendous advance sale and downtown location makes the Ft. Smith Police Relief Benefit Circus look very good. Radio Sets or Auto given away each night. **Police Relief Benefit Circus, Fort Smith, Ark., January 25 to 30, 1926.**
E. R. BASS, Ft. Smith City Clerk, Treasurer; MACK HALE, Director.

BAZAARS - INDOOR FAIRS - PROMOTERS

Let us furnish your Wheels, Games and Merchandise on our liberal consignment terms. We carry a full line of everything necessary for Bazaars or Indoor Shows and work with you on flat rental or percentage basis. **FOR SALE**—Wheels, Buckets, Concession Tents and Banners all kinds and sizes, \$2500. 10x60 Show Tents, Conductor's Ferris Wheel, set six Boat Swings. All bargains. **WILL ROOE OR BOY MERRY-GO-ROUND.** WANT Shows, Wheels and Grand Concessions for 23 weeks of Celebrations and Fairs, opening in April.

THE NEW JERSEY CONCESSION SUPPLY CO. (Phone, Sherwood 7462), 129-131 E. 16th St., Paterson, N. J.

A NEW TONE RINK MUSIC THAT'S WONDERFUL! Costs Less. "First New Tone in 40 Years." 10-Tune Rolls, \$3.50.

Change your music and see how quickly your skaters will crowd your rink. It's just common sense. They have heard the same tone in every Rink since childhood and they do not appreciate it any more than if you heard the same electric piano music in dance halls today that you have heard since childhood. The CALLAPHONE gives an absolutely new and different tone and a tone that is really musical enough for one's home. Our new 1926 model has wonderful volume for Rink use, and the volume can be regulated loud or soft over considerable range. JUST THINK, 10 tunes on a roll for only \$3.50 per roll, or \$5e a tune. Built practically of metal throat, not affected by weather, stays in tune longer, smaller, lighter and more compact. Can also be used on automobile for street advertising. Easy monthly terms with only small deposit down. Wire order now for special Rink Model CA-48. Immediate delivery.

HEAR IT NIGHTLY
From K "TNT" 256 Meters
9:00-10:30 Central Time

TANGLEY CO.
Muscatine, Iowa



McKeone Family in Vaudeville

G. W. Carter, "Dokey" treasurer, writes from Fort Worth, Tex., that the McKeone Family of wire walkers and acrobats, after closing a nine-day engagement there at the Dokey Indoor Circus, left for St. Louis, where they will open their winter engagement in vaudeville.

Louisville Auto Show

Louisville, Ky., Jan. 2.—The Louisville 1926 Automobile Show will be staged in the Jefferson County Armory, February 15 to 20 under the auspices of the Louisville Automobile Dealers' Association. This will be the 18th annual exhibition.

Kansas City

(Continued from page 71)

Peel Noble, Bert Snow, DeLoys Lowell, Barney Eagan and the Little Hagans, Mial and Toy Wheeler, Claire and Frank Stevens, The Great Onal, Cealo Mohawk, Hazel Logan, Mrs. Leona M. Hill, Mr. and Mrs. J. T. McClellan, Mr. and Mrs. Frank Walden, Mr. and Mrs. Curtis Melare, Home Show Printing House, Ford Agnew, Rev. and H. Radcliffe, B. M. O'Brien, Jack Short, Mr. and Mrs. R. C. Elgin, Mr. and Mrs. Doc Bacon, Cavilla, the Clown; Foggie Farmer and Allie Mack, Mr. and Mrs. H. P. Dukehart, Mr. and Mrs. C. McManis, Mr. and Mrs. Harry G. Melville, Mr. and Mrs. E. L. Paul, Kansas City Costume Company, "Toby" Nevius, Gertrude Parker Allen, C. M. Miller and Fred B. Flood.

A London Letter

(Continued from page 23)

British theatrical finance is not prepared to give them, and I hear, moreover, that many English producers have been approached with a view to putting on productions under the aegis of this combine.

As I have many times stated, the difficulty in the way of any original thinkers or workers of the theater has long been the leases of the theater or the lack of many of whom are not shown in any sense of the word but simply real-estate bargainers. If the Shuberts develop their six houses as show propositions and are not content to look upon them as bricks and mortar, the rack rental it is probable that a new era of dramatic efficiency may be introduced into the West End.

Speaking on this subject with Charles E. Cochran, who as our leading showman might naturally be supposed to be as concerned as any of these complaining Jeremiahs with a possible American invasion, I found him sharing my own sanguine views. C. B. has no fear of the driving out of national drama, for he holds that the public demand will always make itself felt.

"Altho the theater as a whole is becoming increasingly international, every country must always have its own native products," he says. "Just as our theater has been enriched of late by Hungarian and American importations, so America has drawn largely from European sources. At the same time we have several excellent English plays on our boards and many of these have found their market in the States. I know that the Shuberts realize this and, altho they have a number of shows international in composition which will doubtless be presented here, I believe that this big new management will help to encourage and help to vitalize British theatrical art in no uncertain fashion. I think it a very good thing for us that they have taken a hand and I am sure it will be a good thing for them."

If this exploration of British ideas and talent is, as we hope, to be a feature of the Shubert campaign, it seems a pity that they have not made a plain statement of this sensible and desirable ambition rather than making guarded references and being content to protest their benign intentions not to Americanize the English stage.

Perhaps, however, this is the fault of their publicity vehicles. At any rate the public, reading the statements which have appeared, may be forgiven if it harbors a certain amount of uncomfortable suspicion—suspicion which certain of our theatrical managers will not it may be prophesied, attempt to dispel.

SKATING RINK MUSIC

Wurlitzer Rebuilt Band Organs
Exceptional Bargains **\$300** AND UP
ROLLS ESPECIALLY ARRANGED FOR SKATING RINKS.
Write Today for Catalog and Full Particulars
The RUDOLPH WURLITZER MFG. CO.
NORTH TONAWANDA, N. Y.

WURLITZER BAND ORGANS

Look! What's Here? Souvenir Pins!

Gold finish, to retail at 20c. A CLEVER ad for your rink with a liberal profit to you. Everybody wants one. Order yours NOW!

"CHICAGO" RACING SKATES

Used and Endorsed by the fastest skaters. We manufacture and make prompt shipment of repairs for most makes of Skates.
CHICAGO ROLLER SKATE CO.
4458 W. Lake Street, Chicago, Ill.

From London Town

(Continued from page 27)

and any refusal to an alien might be tested at law. It is said that there are 30,000,000 movie attendances every week at cinemas in Great Britain and that 100,000 people attend London cinemas daily.

New Earl's Court Exhibition 1926?

A stockholding company has been formed with 25,000 five-dollar shares and 5,000 shares at 25 cents each. The objects are to acquire, develop and use all or any part of the property and rights held or enjoyed in connection with the original Earl's Court Exhibition and to promote any scheme in connection therewith. The secretary of the company is G. H. Smith, 13 Old Cavendish street, W. I.

Charlot's \$30 Company

With 120 shares at 25 cents has been floated the Charlot Repertoire Company, Ltd. The first directors are Andre Charlot, Mrs. Charlot, Sidney G. Davis and Oscar D. Harris. There are no qualifications necessary for directorship. The reason why they float such small companies is, we are given to understand, because they thus avoid heavy government tax as regards the stamp duties. In many cases it's but a showup of the absurdity of our stockholding company law.

The Haymarket—Not the United Cigar Stores

For a multitude of objects as regards formation and for some swaggar directors, here's a good one. It has a capital of \$5,000 in five-dollar shares and the objects are "to carry on the business of cigar, cigaret and pipe merchants and tobacconists; cigar, cigaret and snuff manufacturers, etc. Power is taken to carry on the business of hairdressers, messengers, theatrical, concert and variety agents, theater, a music hall, concert hall, cinema, opera and general booking and box-office agents, publicity agents, advertising contractors, stationers, photographers, photographic printers, furnisiers, florists, confectioners, jewelers, perfumers, chemists and druggists, dealers in fancy goods and patent medicines and pharmaceutical and other preparations and proprietary articles". They don't seem to have omitted having any other kind of line, do they? The directors are Sir Nicholas Gratian Doyle, Sir Walter Gibbons, Sir Charles T. Ruthen, S. B.

(Continued on page 87)

Rinks and Skaters

(Communications to 25-27 Opera Place, Cincinnati, O.)

Mildred McKinley and Albert Anderson, of Cincinnati, both clever skaters, recently gave an exhibition of fancy skating at the Harrison Roller Rink, Harrison, O.

A prize Mask Carnival was a feature New Year's eve at the Music Hall Roller Rink, Cincinnati.

The McClellands, professional roller skaters, gave an exhibition of fancy skating at a banquet given by the Stark Realty Company at Canton, O., December 23. They will open the new Palace Rink at Canton some time in January. Next summer they will operate the skating pavilion at Meyers Lake.

The races held recently at Riverside Skating Rink, Indianapolis, for the half-mile, one and two-mile championships of Indiana, are reported to have been very successful. The half-mile and one-mile events were won by Frank Davis, Indianapolis. The two-mile race was won by Ford Carmin, Indianapolis. The roller basketball season started here December 22. Games have been booked with Richmond, Brass and Spencer, all Indiana cities. The manager reports he will book games with other Indiana teams which desire same.

Harry De Onzo, of the skating team of Drollick and De Onzo, is working single at present, giving exhibitions in Louisiana and neighboring States. Drollick was taken sick recently and left for his home at Lincoln, Neb., to recuperate. De Onzo expects to open his roller rink at Houma, La., about January 15.

E. C. Gamble, manager of the South Main Roller Rink, announces the floor has been resurfaced, new skates have been purchased and a new organ installed. The rink will be open every evening, it is announced. Rainbow Gardens, for several months conducted as a dance hall, has been converted into a roller rink, opening to excellent business. Thomas G. Gibson, nationally known as a roller skater, is manager. Gibson holds several records for speed and fancy skating. Among them is the championship of the Pacific Coast. Rainbow Gardens has been redecorated and a Wurlitzer organ has been installed.

Pontiac Rink in Saranac Lake, N. Y., which has been the scene of many national and international speed-skating championships, is being used as a municipal rink again this year. For three years the rink has been rented for this purpose from the Saranac Lake Carnival Association. William C. Distin and Dr. Sidney F. Blanchet, members of the board of trustees of Saranac Lake, are in charge of the rink this year.

Thomas Gibson intees that he is now operating the Rainbow Gardens Roller Rink, Akron, O., having opened December 18 to a record crowd. He is using Chicago skates and a Wurlitzer band organ, and a floor that was newly resurfaced. He expects to book a few fancy skating acts this winter, as well as run a few professional races.

Word has been received that Ray J. Conroy, of Cincinnati, is managing an up-to-date roller rink at Brady, Tex.

Wm. Haskell reports that he has sold one of his Spokane, Wash., roller rinks to B. J. Clark. He is also operating a rink at Riverview, Wash., and one at Colfax, Wash.

Murray Gorman, Brooklyn's crack amateur roller skater, won the three-cornered Australian pursuit race held recently at the Bayonne Casino in the fast time of 7 minutes and 21 seconds. The other two contestants were Charles Clark and Walter Talte. The track was 18 laps to the mile.

RICHARDSON SKATES

THE FIRST BEST SKATE—THE BEST SKATE

Invariably the successful rink owner furnishes his patrons with the best skates made—RICHARDSON'S. Since the first pair of Richardson skates were tested, Richardson skates have established an enviable reputation for dependability and service. Write for catalogue.

Richardson Ball Bearing Skate Co.
ESTABLISHED 1884.
3312-18 Ravenswood Ave., CHICAGO

DO YOU KNOW?

We know of no used Rinks for sale. There is a reason. Write for Catalog.
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18th and College, Kansas City, Mo.

DANCE HALL AND ROLLER RINK MANAGERS

KEEP YOUR FLOORS IN PERFECT CONDITION USING

THE IMPROVED SCHLUETER

Rapid Automatic Ball-Bearing Electric Floor Surfacing Machine.

No leaves, easily operated, always in order. Surfaced close up to the baseboard without the use of an Edge Roller.

A FIVE-YEAR GUARANTEE backs up the quality.

LINCOLN-SCHLUETER MCH. CO.
INCORPORATED.
231 West Illinois Street, CHICAGO.

If you see it in The Billboard, tell them we help us.

Pipes for Pitchmen

By GASOLINE BILL BAKER
(Communications to 25-27 Opeta Place, Cincinnati, O.)

Bro long boys in the North will again be getting their trapes, keisters and torches and stock ready for the road.

Right after New Year one always feels that "spring will soon be here" and last season seems a "long way back".

Bill isn't making any predictions regarding the new year, altho the early conditions look better than those of 1925.

Benjamin M. Ferguson is mourning the loss by death of his wife and coworker in the paper subscription field. See the obituary columns.

Dr. Hood, you should feel complimented on your ability as a salesman after reading that "explosion" of so wonderful (?) a critico in the big city newspaper.

While it's a sort of discouraging thought to faint-hearted "now, beholders" they should cheer up on the fact that it's now only two years until Leap Year rolls around again.

Mr. and Mrs. Martin Maley recently passed thru Cincinnati en route to place a demonstration in a store at Dayton, O. In the spring they will open with an outdoor amusement company.

Doc Burke wrote: "I closed my little med show at Warwick, Pa., December 19. Business the past season was light to medium—one bloomer during the fall months. Am laying off in Bethlehem, arranging a few spots for after the holidays."

A paragrapher "broke out" in *The Pittsburgh Post*, December 21 and 23, with some funny (?) cracks referring to street salesmen. Wonder why "town" writers never quote any of the really ridiculous sales talks indulged in by local storekeepers or their clerks? Verily WHY?

Don't let goodfellowship become lax in the ranks, boys—it has long been the greatest boon to contentment among pitch folks—granting some exceptions! When a pitchman meets a pitchman it should be friend meet friend; at least there should be a strong leaning toward friendship.

One of the oldtimers in the professional entertainment line is P. C. Reikart, who went into show business when he was 14 years old and did musical acts and who, with his family, is still at it. The Musical Reikarts are not road trouping this winter, but report doing nicely with singing concerts in and around their home town, Swormville, Pa.

Little Bennie Smith, who used to hustle humanitones and other specialties in the

Southeast (including at Charleston, S. C.) during winters especially, along with A. H. Fisher and Whitey Graham, have been forming a three-handed combination at Tampa to travel via Fisher's new automobile and work fountains, pens and household accessories thru Florida.

A squib from Nashville, Tenn.: Pitchdom was pretty well represented here for the holiday trade. Margan and his partner were here with posters; Phillips, of oil fame, seemed the only one able to work at the market; Besser, of med., has been seen at the shops occasionally; Shanks, with pens, was in the crowd for pre-Christmas word and couple of other fellows drifted in with needle threaders and tricks.

John O. Slaterton says: "Bill, isn't it great" after a fellow has a touch of the blues after working hard to "hard tips" all day to get with a bunch of other pitchmen in a room and shoot humorous reminiscences? How the said blues do vanish and you go to bed in a tough lighter spirit! Sure right, John, if they would say in the classics, the more cheerful atmosphere of the gabfest is the "elixir," the "piece de resistance."

Chas. P. Barnett piped from Jacksonville, Fla., that he was on his way back to Washington, D. C. from Florida, where he had stayed along the West Coast, going down as far as Fort Myers. Had met T. W. Woodward and H. A. Dougherty, who said they had been doing a fair business. "Better tell the boys to stay away from here unless they have large b. rs.," Barnett opined. Chas. stated that he had worked two days at Jacksonville doing "pretty good." He wants a pipe from F. (Red) Roberts.

Let's extend the time in which to send in names of "boys" (and women) in Pitchdom selling medicine. The list was to appear in next issue. Up to this writing about 75 per cent of them haven't shown sufficient interest to send in their own names or of others. However, here's thanks to those who have already done so. Really it would be interesting reading and many friends' names would be thus recalled by the readers. Anyway, we'll at least postpone publishing the list until the first issue in February and see how it would show up by that time.

B. C. McMillan "shoots" one from Tennessee: "Just a few lines to let the boys know that I am still working and driving—mostly driving. I have met a number of the old paper boys in Tennessee, Alabama and Mississippi, all looking for spots that had 'not been worked this fall'—it's like 'chasing the end of a rainbow'. Tobacco markets not so good in Western Tennessee, as the price is low. I am trying to persuade the natives to use Whitey Thompson's 'double-strength' seed this year. Would like pipes from E. E. Higgs and other boys working in North and South Carolina."

Saturday night, this week, the boys of No. 3 N. P. & S. P. will have their dance and stage entertainment at one of

the large halls in Cincinnati. All the fellows have been hustling and a very heavy attendance is expected. In fact, it is really surprising to find that many local persons who have no direct interest in the pitch game have purchased or expressed intention of purchasing tickets. A financial success of the affair (a good program is assured) will put the local lodge "on its feet". And this is what has been virtually a "closed town"! Whether it's a whaler or a bloomer will be given out in Pipes after it's over.

Down-town Pittsburgh was open for a week preceding Christmas, according to report from the Smoky City, but mostly to toys, balloons and flowers, altho a couple of the boys worked other specialties. There were not many pitchmen working, mostly peddlers—one of these handled tricks, vest-pocket sects and pens (despite the "ban") and wasn't bothered the report stated, altho he nearly lost his permit on account of not being able to keep his crowds from blocking traffic, even with the services of an additional man to keep 'em from doing so. One of the boys says: "She's pretty hostile in some places, but open spots in and around town can be found, particularly in Northside at the bridge."

The past couple of winters little has been said about "Mike" Whalen and the "Doughnut Club". Anyway, here is a "resurrection" of it: At one time there was a streetman taken to a hospital because of appendicitis, and Whalen noticed a famous street doctor in Chicago that his friend was about to undergo an operation. The operation was successfully performed, and as the patient had been an excessive eater of doughnuts, he not having any "room" to chew them, a doughnut of about 10 times the ordinary size was removed from his appendix. Whalen made a big fuss because the strange "ringlet" would probably be barred from a place in the National Museum, but he secured it and used it in his spiel—and that's why he was elected president of the Doughnut Club.

A newsy pipe from that hustler, Al Ackerman: "To let you and the boys know that the missus and I are in Hot Springs, Ark. We made the food show at Louisville, Ky. at Memphis, Tenn., worked the food show and a department store, and in Little Rock (two weeks) had a good location in a vacant building with several others—Slim McKnight, novelty man; E. O'Hara, paperman; Hurley, candy; Nick Listen, wire jewelry; and Mrs. Ackerman and me, with cake decorators and 10-in-1 pie crimpers. Had a dandy spot between two chain stores. Closed Christmas Eve, which was a wonderful closing business. Doc Baker visited the 'bunch' several days. We will stay here a couple of weeks. Here's good luck to all pitchdom!"

In many places local merchant organizations and combinations seem of the impression that regardless of the other citizens' liberties they have a right to almost "demand" that articles not carried in their own stocks be kept from being brought into town and sold by salesmen not with local business houses (that is, unless the salesmen take exclusive orders from the local merchants). Is that giving the other citizens, even a fair shake? On the calculation that the local merchants form but a very small percentage of a town's or city's populace, does it seem consistent that they should "dictate" against the rights of buying to the very people from whom they themselves "make their livings"—and take in cash to pay the bills



BALLOON MEN, CLEAN UP!

Double your profits! Here's how you do it: Have your balloons inflated with name of Celebration or Fair or Park you are going to work. Your name and ad printed on a 15 different sized pictures on both sides. Gross, \$4.00. No. 70 Patriotic, Gross, \$3.00. Squawvers, Gross, \$3.00. Balloon Strikers, Gross, 25c. No personal checks accepted. 25% with order, balance C. O.

YALE RUBBER CO.
15 E. 17th St., New York City.

\$8 a day Samples Furnished

Write me at once and I'll give you the most startling money-making opportunity you've ever heard of. \$8 to \$12 a day is what my Representatives are making taking orders for Jennings Co. Guaranteed Economy. The best, biggest, most beautiful line ever offered to our sales agents. Written guarantee with every pair to wear and give satisfaction or new shoes free. Every style and finest quality for men, women and children. New line of 58k Heryn can't be beat. Often take orders for five pairs in one family. Men and women make big money every day. Even spare time workers, many of them small towns, make from \$12 to \$18 a week.

Here Are Facts

Mrs. North Lane of N. Y. made \$48 profit in 28 hours. Anthony Graves made \$10 in 2-1/2 hours; Clara Jess of Iowa cleared \$22 in one day's time. You can make as much or more by representing us in your territory. No delay. Write at once for outfit. No experience needed. All orders filled in 10 hours. No delay. Customers always satisfied. Big repeat orders every month make big money income for you. Try it! You can't lose anything.

Frank B. Jennings Co., House 118, Dayton, Ohio

Sell Photo Medallions Easy Sales—Big Profits

"Tie up" with the oldest and leading Photo Novelty House, P. & G. Artolis, Photo Frames, Picture Companies and Photo Medallions. You know no competition! Ideal money-making side line, or full-time line. Write for illustrated catalogue and full details.

Pudlin & Goldstein
The House That Made Medallions Famous.
259 Bowery, Dept. "R", New York
Member Assn. Photo Medallion Mfrs.

California Gold Souvenir Rings

Just the thing for Souvenir Sales on occasions. Rings, as mounted in Rings, as illustrated.

Sample, \$1.00. Per Dozen, \$9.00. Half Gross Lots at \$5.00 per Doz. Full-Gross Lots at \$6.00 per Doz. Wholesale Rings at \$1.25 per 100. \$9.00. BULKY, BUT THE BEST.

SEND FOR NEW CATALOG OF Carnival and Concession Goods—just off the press. New goods. New prices.

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The House of Novelties,
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GOLD-PLATED PEN POINTS FOR FOUNTAIN PENS

The Right Kind, Any Quantity

Ball-Bearing Points POSITELY NO JUNK.

Best Gold Finish Best Fitting Perfect Designs Prompt Delivery. Excel All Others.

Special line of points for Demonstrators.

Turner & Harrison Pen Mfg. Co., Inc.
1211 Spring Garden Avenue, Philadelphia, Pa.
Established 1876. You Need Us.

A MONEY GETTER

Try it and see! Pitchmen, Window Demonstrators, RADIO STROPPER holds and sharpens all safety blades. Stropper, \$9.60 Gross; Stropper with Hair Cutting Attachment, \$14.40 Gross; Home, \$3.00 Gross; 12 1/2" Leather, \$12.00; 18" Leather, \$19.80. Complete sample set, 25c. 25% on C. O. D. **RADIO STROPPER CO.** 748 N. La Salle St., Chicago, Ill.

VETERANS' SERVICE MAGAZINE 78 Watts St., New York

Service Men, Get Ahead! Work up regular monthly circulation route. 6c. Average sales over 100 daily at 25c. "Flag Rules Register History". 3c. Sales 300 daily at 10c. "Patrol's Hand Book" also "Belt, Friends", 24c. Sales 300 daily. Other good ones. Samples free.

If you see it in *The Billboard*, get them at 10c a time.

YOU should handle these Money Makers

Finger Nail Files.....	\$1.75, \$2.25, \$2.50
Finger Nail Files, Tempered.....	3.50
Safety Packets.....	1.35
Best Ball Seesaw.....	2.50
Flash Needle Papers.....	1.75
Coat Plaster.....	1.50
Class Back Collar Buttons.....	5.00
Tourtipicks.....	3.00
Round Shoe Laces.....	27-in., \$1.65; 40-in., 1.90
Flat Shoe Laces.....	27-in., \$3.00; 40-in., 3.00
MIX Cap Removers.....	2.00

Stamps for samples. No goods shipped unless a deposit is sent on C. O. D. orders. All prices are F. O. B. New York. Prompt shipments.

CHARLES UFERT
183 West 15th St., NEW YORK.

TUMBLING CLOWN

Will tumble and roll forever. Nothing to get out of order. A wonderful ten-cent seller.

Per Gross **\$4.50**
Sample Dozen 75 Cents

50% with order, balance C. O. D. Free catalog of other imported Novelties.

ACE IMPORT SALES CO., 798 B'way, New York.

EUROPEAN BONDS

Of all kinds, from all countries. Excellent as SALES STIMULATING. Fine Agents, Demonstrators. Our present prices enable you to "throw out to them". Write for Cut-Price Circular No. 255. **H. B. CO., 70 Wall St., New York.**

NEW SPECIAL PRICE!!! RED JUMBO PEN, \$54.00 GROSS

Black Manco Twist Filler Pen.....	\$15.00 Gross	Red Leader Lever Filler Pen.....	\$20.00 Gross
Red Manco Twist Filler Pen.....	17.50 Gross	Red Leader Style Pen.....	25.00 Gross
Red Manco Ladies' Twist Filler Pen.....	17.50 Gross	Red Faral Lever, Large Size Pen.....	26.00 Gross
Black Leader Lever Filler Pen.....	15.00 Gross	Black Faral Lever, Large Size Pen.....	25.00 Gross

Write for Canadian Prices on These Items to Berk Bros., Ltd., 220 Bay St., Toronto, Can.

BERK BROS., 543 Broadway, New York

Oh, Oh, You Demonstrators

You know what the pastry decorators are doing. BIGGEST thing at the present time. **SURE-SEED** for sure demand! **JACK FROST** IS THE LEADER. We furnish them to you assembled complete, or will sell you the SUPPLIES in BULK to assemble your own sets. Or will sell you any part of it you want. Formulas, Glazing Bags (large and small), Glass Bottles and Corks, for extra colors. Color Tablets—Green, Red, Blue, Pink, Orange, Purple. Guaranteed PURE FOOD. Write for proposition and prices. Sample Outfit complete sent insured parcel post, 50c.

JACK FROST, Pastry Decorator
914 Rush Street, Chicago, Ill.

Pyrocamber

The Wonder Demonstrating Comb

Use Them Rough—They will Stand it

Standard Pyroxaloid Corporation
Leominster, Mass., U.S.A.
Send your Name and get the Story in Full.

FUR-LINED COATS



Men's Coats, lined with Mink Marmot, Persian Lamb, Collar, 4 X Black Kersey Cloth. HARBARD MODEL. Sizes 36 to 44.

\$24 Each

Look like a \$100.00 Coat and will give satisfactory wear. Remit one-third cash when ordering, balance C. O. D.

Wide-awake agents can make from \$50.00 to \$100.00 per day. Order a Sample Coat and look it over. If not satisfied after a five-day trial we will refund your money.

We carry a full line of Ladies' Fur Coats. Also imported Rugs and Tapestries. Write for details and catalog of the biggest money-making proposition ever advertised.

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Agents, Salesmen, Demonstrators

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Per Dozen, \$2.50; Per Gross, \$28.00

Deposit with all C. O. D. orders.

RADIO GAS LIGHTERS

SELL ON DEMONSTRATION

Hold directly over gas flow. Lights instantly. Burns to every user of artificial gas. Retail at 25c. Leaves 18c profit.

Sample Doz. \$1.00; Gr. \$10.00

B. Rapid Manufacturing Co.

799M Broadway, New York City



ELECTRIC BELTS

FOR FITCHUM, MED. WORKERS AND HUSTLERS

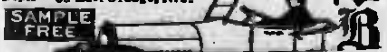
Prices from \$2.75 Doz. to \$66.00 Doz.

500% profit. Get complete NIBB Price List of member-makers. Sample Demonstrator for \$1.00.

THE ELECTRIC APPLIANCE CO., Inc. 1891. Burlington, Kansas.

COSTS \$2.50 PROFIT \$27.50

That's what you make by transferring decalcomania money, one on another. Every motorist wants his car re-upholstered. A pointer charges \$5.00 and can do as good work as you can do for \$1.50. No skill is required; no experience. Spare or all time. Complete full instructions, etc. free. Write for free samples—or send \$2.50 for outfit by AMERICAN MONOGRAM CO. return mail. Dept. 69 East Orange, N. J.



VEST POCKET RADIO

\$1.50 Seller

50 miles tuning. No Batteries. No Aerial. Highest radio sensation of the year. Over 100% Profit. Sample \$1.00 Details Free.

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Big Profits! Own your own business. It's up to you. Key C h e c k s. P o s t s. N a m e P l a t e s. S a m p l e s, with name and address, 35 cents. HART MFG. CO. 307 Degraw Street, Brooklyn, New York.

Amber Unbreakable Combs

LARGE DRESSING, \$20.00 PER GROSS. We make 'em. Write for Catalogue.

BARNES THE COMB MAN 24 Calender Street, PROVIDENCE, R. I.

MEDICINE MEN SELL OUR WATER SOLUBLE MERF COMP. POWDER. One pound makes two gallons of strong Laxative-Blood Tonic. Price, \$1 per Pound. Sample, 10c. Labels free. 30 quick sellers. Low prices. GRAB, SINKER MED. CO., 410 Olive, St. Louis, Mo.

of their wholesalers (the latter doing business from other towns)?

J. J. Holmes, from Nebraska: "As for business there isn't any so far this winter, but I look for a little after the holidays. No towns to be had out here. The roster consists of Lewellyn, the Green magic and illusions; Dick Woods, novelties; Viv Varney, stage director; the Musical McSeantons (family) piano, violin, sax, and drums; the missus and myself. Everyone doubles all the way round, and we get all the business there is to be had, but the output is more than the income. The public seems to demand something that I haven't got—will someone in the business, that is 'doing business' with a med. opera, please give a lineup of the program in the Fifts of the acts you give the public. I am running eight acts a night, and they do not conflict much. Let's hear from someone else that is making money."

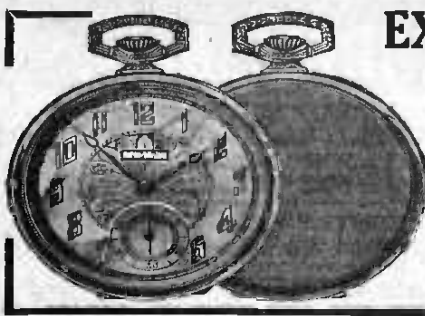
Many times while on the road Dr. Harry Parker yearned at Christmas time as he passed down streets and saw Christmas trees aglow with light and tinsel and gifts and happy families at homes. This winter his desire was gratified, he was here "A tree, two carlin-kids and everything." And Christmas evening the Parkers served a supper to friends calling at their home, La Salle, Ill., to exchange presents; also all assembled enjoyed the broad-casting over the radio that had just been installed by Harry. The vet. of the med. game states that he has not decided when he will take to the road again, on account of cold weather, but that he will have a partner. He is now in the Fifts of the acts you give the public. I am running eight acts a night, and they do not conflict much. Let's hear from someone else that is making money."

Doc George M. Reed "shoots" some news notes from Columbus, "I am at home this winter, doing nothing in the way of work. Am mostly hoping that my health will be better in 1926, as I was sick a greater part of last year. A week ago, he was here this winter, including Dr. Stout, Smith, the pen man; Byers, pens; Dr. Ray Barnes, residing at a hotel, and young Dr. Hammond. Dr. George A. Groom and wife passed thru Columbus a day or two ago. Indiana bound. Recently met my old friend Dr. Harry C. Chapman at the DeVore Co. plant and he looked fine. Heard from John L. McClusky who informed that he was taking things easy this winter in Philadelphia. Mrs. Reed and I spent a very pleasant Christmas Day at home with our little granddaughter, also our son Elliott and our daughter, and her husband who came from Danville, Ill. Columbus is closed tight on the streets and it looks like the doorways on H'gh street will also soon be closed. I would like tips from Chas. Rappaport and Harry Rose, also Arthur S. Milligan, Bill Slusher, Wayne Garrison, Blackie Haw, and for Chief Gray Bagle to tell us how's things in Florida."

Notes from the Vanity Fair Co. (formerly Princess Lola Co.) Princess Lola is running the Vanity Fair Co. this winter, advertising her father's (Gay Billings) medicine. She has found wearing Indian costume very tiresome, so now appears in full nurse uniform. The show played at Mr. Olive, Ill. Christmas week, to a poor business, as is usually the rule during that week, but the members had their own fun. There was a seven-foot Christmas tree on the stage and gifts were exchanged by the crowd. Even little Billie Merriam, Lola's youngest daughter, had a gift for each one. After the tree all retired to the gallery of the theater, where a delicious banquet was served. The decorations being in keeping with Christmas time—"Santies" and moss houses were favors. The menu included roast goose, roast chicken, oyster stew, mashed potatoes, creamed cauliflower, cranberry sauce, head lettuce, fruit salad with whipped cream, chopped nuts, chocolate cake, angel food cake and coffee. "Joe" Merriam, Lola's 17-year-old daughter, received a costly ban-jo-uke and with it entertained the assemblage royally. The members of the company are Mr. and Mrs. Gay Billings, Billy and Eva Merriam (Princess Lola), Joe Merriam, Billie Merriam, Master Gaylor Merriam (aged 3), Carl and Lula Sanders.

The following editorial appeared in The New York Herald-Tribune of recent date: "This newspaper, by an investigation of the Department of Markets, revealed a condition which forced the Board of Aldermen to abolish the old fee-collecting system and to put the licensing of peddlers on a legal basis. Also the familiar practice of giving parties to members of the department, in which the peddlers bought tickets at \$2 each—and never attended the parties—was stopped. These improvements were not easily effected. The Market Commissioner fought them savagely. The Commissioner of Accounts backed him and attacked The Herald Tribune for its effort to secure honest treatment for the poorest class of merchants in the city.

The present is now conducted on a salary basis. Supervisors are no longer able to collect fees and put them into their own pockets with no accounting to the city. But applicants for licenses are not so easily. The Commissioner of Accounts backed him and attacked The Herald Tribune for its effort to secure honest treatment for the poorest class of merchants in the city. (Continued on page 82)



EXTRAORDINARY

VALUE in Men's or Boys' 12 size white or green (10-year quality) Watches, fitted with absolutely guaranteed time-keeping quality lever escapement jeweled movement. Order a sample today. If you do, you will order more.

Each, \$4.50

Write for our illustrated Catalog of FLASH and SLUM JEWELRY, WATCHES, SILVERWARE and OPTICAL GOODS! Mailed free to you on application. Our prices are absolutely guaranteed lower than you can buy goods for from any other house in the world.

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NEEDLE PACKAGES AT SPECIAL PRICES. Each kind contains 4 papers tense silver-eyed Needles, 1 paper cloth-stuck Needles, and patch of assorted Darning Needles.



No. 3701—Army and Navy..... Per Gross..... \$5.50
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B157—Keystone Knife Sharpener..... 7.50
B158—Handy Dics Knife Sharpener, 20.00
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We carry big lines of Cheap Jewelry, Watches, Clocks, Silverware, Bands, Cutlery, Novelties, Notions, Paddle Wheels, Riddle Tickets, Sales Boards, Dolls, Mechanical Toys, Bridge, Junior and Floor Lamps, Blankets, Manicure Rolls, etc. Deposit Required on C. O. D. Orders. Catalog Free.

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Lowest Prices For SPECTACLES and GOGGLES. THE LATEST NEW ERA OPT. CO., 21 No. Wabash Ave., CHICAGO. Write for Catalog. MILITARY SPEX B.B.11—Imitation Gold. Large Round Convex Lenses. All numbers. Dozen, \$2.75; Gross, \$30.00

'Miss Hollywood' With the Go-Geo Eye. Smartest auto novelty hit yet. It fools the driver behind. See on sight. Natural process colors. Glassene envelope. Samples, 25c. DOZ. LOTS..... \$1.50
100 LOTS..... 15.00
1000 LOTS..... 65.00
25% cash with order, balance C. O. D., P. P. prepaid. NATIONAL CYCLE & NOVELTY CO. 710 So. San Pedro St., Los Angeles, Calif.

Nugget Jewelry Looks like gold and wears like gold. Nugget Charms per dozen, \$3.00. Pins, dozen, \$3.00. Links, each, 50c. Watch chains, singles each, \$3.50; doubles, each, \$5.00. Composition Gold Dust Containers, Necklaces, Bracelets, etc. Sample Charms, Pin Link and Container for \$1.75. Latest of California Swarovski Crystals quoted in circular. Send for circular. R. WHITE & SON, MFRS. P. O. Box 424. RED BLUFF, CALIF.

MAILED FREE Our new Catalog, full of JEWELRY, SALESBORD, PREMIUM and OPTICAL BARGAINS. ALBERT MARTIN & CO. 123 West Madison Street, CHICAGO, ILL. Formerly Manager of Morrison & Co.

SIGNS, BANNERS, CARDS Easily Painted with the aid of stencils. Simply draw around a letter pattern and fill in. Made in large variety of styles and sizes at surprisingly reasonable prices. Send stamp for free samples. J. F. RAHM, 2120 Nova Ave., Chicago.

POLMET POLISHING CLOTH Removes tarnish from all metals without the use of liquid, paste or powder. Our agents say it sells like hot cakes. Retailer, Sample free. O. GALE CO., 127 Edinboro St., Boston, Mass.

AGENTS 500% PROFIT Genuine Gold Leaf Letters Guaranteed to never tarnish. Anyone can put them on store and office windows. Enormous demand, large profits. Paul Clark says: "Smallest day \$28.70. B. L. Reed made \$250 in two months. Write today for free sample and liberal offer to general agents. Metallic Letter Co., 433 N. Clark, Chicago

Big Money for Agents

RUG NEEDLE Direct From Manufacturers NU-ART WORLD'S BEST NEEDLE Samples, 30c Each. 1 Point. One Dozen, 20c Each. 1 Point. One Gross, 17 1/2c Each. 1 Point. Nu-Art Extra Points, 5c Each. DAISY WONDER NEEDLES Samples, 25c Each. 1 Point. Dozen, 12 1/2c Each. 1 Point. Gross, 10c Each. 1 Point. Daisy Needle Extra Points, 4c Each. One-third with all orders, balance C. O. D. We ship same day. A. L. HANSEN MFG. CO. 5037 Ravenswood Ave., CHICAGO.

Quit Trying To Sell the hard-to-sell article. Do what hundreds of other successful men are doing. Sell WALTON DUPLEX SHIRT'S. Many of our men making \$500.00 a month. Patented by us. No competition sold in stores. Shirt turns completely inside out. Lashes twice as long. Cuts shirt bills in half. Every man (or his wife) buys on sight. Wonderful sales story. Steady re-orders. Your customers all friends. Finest quality material and workmanship. You can average \$1.00 profit per shirt. Write TODAY for full details. This is a real offer. Address WALTON DUPLEX CO., Dept. A1, 605 S. Franklin St., Chicago, Ill.

SLOT MACHINES REPAIRED We repair and refinish all makes. Work guaranteed. Parts and replacements at cost. We will accept your old machine on rebuilt or new machine. Write \$12.00 per 1,000 packages. Jackman Specialty Co., 4023 Cottage Grove Ave., Chicago.

The Sensational Hit of the Season - SCARFS & SHAWLS



Every woman, young or old, wants a Shawl or Scarf, or both, because best-dressed New Yorkers and Parisians are wild about them.

THE NEW "TOREADOR" SCARF As pictured, 18x24 in.; 8-in. fringe; 20 colors; also shaded effects. Genuino Rayon (Silk Fibre). Matchless value and quality. Our leader. Each \$1.75

THE NEW "SEÑORITA" SHAWL As pictured, 51 in. square and 15-in. fringe. 12 colors. Exquisite lace of genuine Rayon (Silk Fibre). Graceful! Lovely! Aristocratic! Each \$8.50

THE NEW "DONNA" SHAWL 64 in. square, with 18-in. fringe. Simply gorgeous. Lace woven in one piece. Choice of 10 solid colors. Each \$13.50

THE NEW MARQUISE" SHAWL Hand painted, pure Silk Crepe de Chine Shawl. 64 in. square, with heavy hand-knotted 18-in. fringe all around. All colors. Each \$19.50

THE NEW "SEVILLE" SHAWL Pure Silk Crepe de Chine Shawl. 64 in. square, embroidered with silk flowers of any color desired. 18-in. hand-knotted fringe all around. Each \$26.25

Orders shipped same day received. Absolute satisfaction guaranteed. Send 25% deposit with order, balance C. O. D., plus parcel post, insured. Must mention color of sample wanted. Positively the quickest, biggest seller on earth.

AGENTS WANTED - Big money proposition to live wires. No competition. Every woman buys. Write at once for full information.

MARQUISE NOVELTY CO., Dept. L, 14 W. 28th St., N. Y.

MEDICINE WORKERS of LOT -- HALL -- or -- PITCH

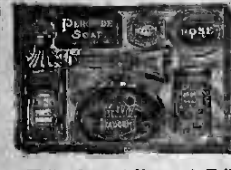
'Lo, Fellers! -- Prosperous New Year to you. And may all dollars be acrobats.

If you are in line for anything, write in for prices. THE CLASSIEST AND BEST LINE IN AMERICA.

- TONIC, Glycerinated Iron, 6 Ounces, Gross, \$2.00
LINIMENT, 16 Essential Oils, 2 Ounces, Gross, \$1.00
CATARRH COMPOUND, Gross, \$1.00
SOLUBLE DRY HERB PACKAGE, Gross, \$1.00
HEALING SALVE, Gross, \$1.00
NERVE TONIC COMPOUND, Gross, \$1.00
VOTING TICKETS, Per 1,000, \$1.00
LITHOGRAPHED ART BOXES OF ASSORTED CHOCOLATES, 11 Pieces Each, 12.50
100 PACKAGES (1/2-lb. Each) WHOLESOME COFFEE COMPOUND, WITH ASSORTED SEASONINGS FOR GIVE-AWAYS, 12.50
TALKS: One-half cash with order, balance C. O. D., E. O. S. St. Louis, Mo.

DEALERS SERVICE CORPORATION 14TH AND PAPIR STREETS, BLANKE BLDG., ST. LOUIS, MO.

TIP-TOP MONSTER 7-PIECE SET You Sell for \$1.00--Your Profit, 70c Each Set



THIS IS THE CHAMP. OF ALL TOILET SETS. Sells as fast as you can show it at \$1.00 per set. A clear profit of over 300% to you. This Tip-Top Set consists of the following SEVEN articles, all full size regular drug store packages.

UNITED PERFUME CO., 21 E. 17th St., New York



Get this Ring FREE NO. 1 \$5.00 NO. 2 \$6.25

OUR FREE OFFER... Write for terms. KIRBY BROS., Collinsville, Okla.

Agents--Demonstrators A Real Cleanup. Sell on Sight. THE WONDER GLOVE MONKEY

WONDER NOVELTY CO., 35 So. Dearborn St., Chicago, Ill.

DEALERS' DIRECTORY OF 1,600 Wholesalers 500 different classifications. Tells where to buy almost anything. Price, 50 cents. Send money order.

AGENTS! THE BETSY BOSS, Six to Twenty Cts. E. C. SPUEHLER, 315 N. 21st St., St. Louis, Mo.

Pipes (Continued from page 81)

city less than half as regularly established in their places. The remainder must get day-by-day permits from the officials, which, of course, makes the possibility of graft extremely great.

It might be of interest to the boys to know that Tommy Burns, the temporary secretary and one of the hustlers busy with organizing the local of the N. P. & S. P. A. in Cincinnati, is one of the old-time entertainers and pitchmen.

Johnny J. Jones Exposition Tampa, Fla., Jan. 1.—The writer spent two weeks at Safety Harbor, Fla., with Bert Jones, driver and Lew Morgan. Have had a visit with Col. P. T. Streider, manager of the South Florida Fair, here at Tampa.

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GOINTOBUSINESS For Yourself System Specialty Candy Factory... W. MILLER RAGSDALE, Drawer 42, EAST ORANGE, N. J.

PAPERMEN 800 men now working. Special offer with petition. Write or wire. P. S. VAN ALLEN, VETERANS' WEEKLY, 139 N. Clark St., Chicago.

Make \$50 Daily

With the Little Wonder Combination Tool 7 TOOLS IN ONE Comb, Ruler, Nail Cleaner, Clearing Opener, Shoe Buttoner, Bottle Opener and Screwdriver.

NEEDLES OVER THE TOP FULL VARIETY OF GOLD EYED NEEDLES

- No. 6860—"OVER THE TOP" Book. All gold eyes, 4 papers of 10 and 1 paper of 15, assorted; 1 pad of 10 papers and 10 needles. Dozen, \$2.00; Gross, \$25.00. No. 5475—"ARMY AND NAVY" Book. 4 papers of 10 silver eyes and 1 paper of 15 gold eyes, assorted; 1 pad of 10 papers and 10 needles. Dozen, \$2.00; Gross, \$25.00.

ED. HAHN, "He Treats You Right" 222 W. Madison St., CHICAGO, ILL.

HERE IS THE GREATEST AND LATEST NOVELTY—JUST OUT

PHOTOGRAPH OF THE WORLD'S LARGEST BROADCASTING STATION

AMBERITE COMBS Drawing Combs, No. 1260, All Coarse, 7 1/2"x1 1/2" In., \$22.50 Per Gross.

MAKE BIG MONEY

Every gas user wants an Automatic Gas Lighter at 25c. They cost you \$10.00 a cross. Over 200% profit. Also a big line of Rapid-selling Circuit Lighter Novelties.

AGENTS

FREE ALMANAC CONTENTS—HOW TO PLANT BY THE MOON BEST FISHING DAYS, BEST BAIT WEATHER FORECAST HOW TO MAKE MEDICINE FROM ROOTS AND HERBS HERBALIST P.O. BOX 5 HAMMOND, IND.

ADDITIONAL OUTDOOR NEWS

Jos. C. Miller Returns To U. S. From Europe

Reports Progress With Plans To Take 101 Ranch Across Pond at Close of 1926 Season

New York, Jan. 2.—Col. Joseph C. Miller, of Miller Bros., 101 Ranch Wild West Show, who has been abroad for the past several weeks, returned to the United States on the S. S. Homeric Thursday and will remain in town until early next week, when he will leave for Marland, Ok., making stops at Chicago and other points en route.

While in Europe the Colonel made quite some progress on his plans to take the 101 Ranch across the pond at the close of the 1926 season. One of the Miller Brothers will leave for Europe some time in March of 1927 to complete arrangements for the proposed trip if everything develops favorably.

Three of the elephants from the 101 Ranch are playing in vaudeville around New York at the present time, and the condensed version of the "West" show that opened in vaudeville recently opens with Fred Clark's burlesque show in Newark, N. J., tomorrow.

Christmas Festival

Staged at Sarasota, Fla., Was Big Event—Merle Evans' Band Participated

Sarasota, Fla., Dec. 31.—The Christmas festival staged here last Thursday night was one of the largest events of the kind ever given in this country, more than 3,000 persons taking part in the affair.

James Dutton Circus

Yoakum, Tex., December 29.—The James Dutton Circus hit a real "cold wave" here. It snowed and froze. A new high school auditorium just received the finishing touches and the show is to open this week at the American Legion. There's plenty of cotton money and a \$60,000 railroad payday on Thursday.

V. W. Martin did the preliminary promoting. He has the town, suburbs and country thoroughly billed extensively. The writer occupied the pulpit of the Baptist church Sunday night. Tomorrow Mr. Dutton and the entertainers and speakers on the trick will entertain the Rotary Club at the St. Regis Hotel.

The "lay-off" week was put in at Palestine. Jack LaBarge did the honors, guiding and entertaining the showfolk. The show train pulled out of Palestine midnight Saturday, arriving here Sunday noon. The "cold wave" mentioned came suddenly and hit the show at Rockdale, which town is on the edge with oil men leasing land and boring. It looks good for an oil boom. At Palestine old show friends, now in the oil and gas business, showed up and sat in when the folks had their Christmas trees the night before Christmas Day and the turkey dinner December 25. Their names—Mr. and Mrs. O. J. Whiston, formerly of Woodfield, O. The Christmas tree was on the balcony floor of the Hotel O'Neill. It was laden with gifts for all.

Daughter of the showfolk interested in the presents for him that came from Akron, O. A telegram from New York City told of a wonderful Christmas gift—a baby daughter—to Josephine, sister of Nellie Jordan Dutton and wife of Ralph Hankinson, of antelope fame. The stork visited the Hankinson home Christmas Eve. A wire from Detroit told of the busy stork there playing Santa Claus, bringing a baby daughter to Mr. and Mrs. Ralph Blandford.

Comet arrived from Bridgeport, Conn., and Idah Delno came in from St. Louis today. The Aerial Youngs and their daughter, Virginia, will rejoin at Victoria next week. The date at Victoria is week of January 11, a "still date", with city authorities back to the limit. Beville will follow Victoria, then Mercedes and Harlingen. W. McK. Bausman, up ahead, is stepping some. Harry Bentum is looking after Mercedes and Harlingen. Beville is another "still date" and has followed Rock and American Legion auspices. DOC WADDELL

Dykman & Joyce Shows

Delray, Fla., Dec. 29.—The Dykman & Joyce Shows are here this week and so far the shows, rides and concessions have been getting a good play. Last week they were in Cocoa, but due to the fact that they followed another company in business was not so good. Mr. and Mrs. M. L. Morris, special agents, are in Lake Worth and an interesting report from there is that, altho Mrs. Morris has in the past had some very remunerative promotions, the contest she has on at Lake Worth gives promise of surpassing any of her former efforts.

William R. (Red) Hicks recently joined the show as legal adjuster. The lineup now includes 10 shows, 6 rides and about 40 concessions. Among the concession folks are George Cole and his agents, recently joined, and among those joining this week is Curtis Velare. Herbert R. Crager and wife are still with the show and probably will remain for the coming season. Mrs. Crager had a banner week with her country store at Cocoa. James Phillion has been handing out some real meals at his portable dining hall and he is not charging Florida prices for the eats. Mr. Swasey is stanged a very good business at his grab stand. The show has had many show-folk visitors lately. All of which is from data provided by an executive of the above shows.

Gertrude Swasey Wilson Suing

Haverhill, Mass., Jan. 1.—While awaiting the trial of her civil suit for \$15,000 against the United States Guarantee and Trust Company Mrs. Gertrude Swasey Wilson, once-noted circus artiste, is depending upon friends to live, she being in poverty. It is said Mrs. Wilson, thru her attorney is suing the United States trust company, which furnished a bond for Charles H. Goodwin, who was the last trustee of the estate left by Moses Swasey for his wife and daughter. The administration of the estate of \$100,000 left by Mrs. Swasey is stanged against the last of the trustees. The trustees preceded Goodwin in handling the estate.

Morrells in Hawaii

Chicago, Jan. 2.—Col. Fred J. Owens has received a card from Arthur Morrell, the "Jackknife King", and Mrs. Morrell, who are in Hawaii. "Everyone in bathing and ideal spot and scenery," the card reads.

"HURST" Gyroscopes, Tops



BN5026—Each in box with wooden pedestal and string. 1 gross in carton with descriptive circulars. Gross, \$16.00

TANGO DANCERS BN9233—Tango Dancer. Tin arms and legs, bushy fur heads. Each pair in printed envelope, 100 in box. Per 100 \$2.85 Per 1000 \$27.50

LARGE STOCK HOLIDAY SELLERS PROMPT SHIPMENTS Complete lines are shown in our big 700-page Catalog. Selections are the best and prices are a strong attraction.

LEVIN BROS. Wholesale Only Established 1886 TERRE HAUTE, IND.

LAMP DOLLS



65c each No. 1-A—Code Name "BEAUTY", Packed 40 to a Case. C. F. ECKHART COMPANY, Inc. Factory and Main Office, PORT WASHINGTON, WISCONSIN

JUMBO RED PENS, \$53; BANDED, \$63; RED PENCILS, \$9, \$12, \$21, \$48 GROSS



Needle Books, Army \$3.50; Horseshoe, \$4.50, \$7.00. Nail Files, \$1.75 Gross. Key Cases, \$5.75 Gross. Snap Links, Gross, \$4.50. Running Mifs, \$4.00 Gross. Real Gillette Razor, Per 100, \$14.00; Dozen, \$1.40. Gillette Type Blades, Gross, \$1.95; 10 Gross, \$1.90. Auto-Strip Razor, Per 100, \$17.80; Dozen, \$2.25. Photo Rings, Dozen, \$1.75; Gross, \$18.50. Leather Billfolds, Dozen, 85c, \$1.75, \$3.00. Pen and Pencil Set, Lever Filler, Dozen, \$5.00. Send 25c extra for each sample. 25% with order. balance C. O. D. Write for Catalog.

SPIEGEL COMMERCIAL CO. 159 Canal Street, NEW YORK.

Side Show Banners

Pictorial Fronts for Amusement Parks. Placards for Pageants. F. M. CHAMBERS 21 PARK PLACE, NEW YORK

FOR SALE—Portable Caterpillar Ride for sale on account of other business. This ride has been run six months and is in first-class condition. Ride can be operated here or removed. I have done fine here for past two summers. For any other information write this address: Ocean View Avenue, Keansburg, N. J.

SALESMEN WANTED Head makes \$500 monthly selling our new Gum and Peanut Machine to merchants. No experience necessary. Big commission. Salary and commission to men who prove ability. HURD, Wholesale, New York Life Bldg., Kansas City, Mo.

Send your correspondence to advertisers by mentioning The Billboard.

Men Earn \$90 WEEK! WEARING THESE HUTCHINS PANTS

Sensational prices and wonderful quality make Hutchins made-to-measure trousers sure fire sellers. You merely take orders, we deliver. Guaranteed finest quality, beautiful materials. Men eager to buy at amazing low prices—\$5.95, two pairs for \$11. Your big profit in advance.

No Experience Required Even inexperienced men earn \$90, \$100 and more every week taking orders. Get your tailored pants FREE and cash in big on this opportunity. SEND NO MONEY—Just name and address of sales office. Beautiful dress. Beautiful pants FREE and cash in big on this opportunity. Start right out making big money. Address HUTCHINS PANTS CO., A-12 East Fifth St., Cincinnati, Ohio

TOILET GOODS ASSORTMENTS For Salesboards



These Flashy Assortments have a wonderful appeal. They show big value and cost but a small part of their apparent value. We have a large variety of these assortments, making possible a large number of Sales Board Propositions for all size boards. This "Nifty Nine" Assortment is a winner with an 80-hole board, with 10 numbers free. Takes in \$7.00. Sells to dealer for \$3.00, giving him \$4.00 profit, and costs you \$1.00 each, or \$11.00 a doz. Third deposit, C. O. D. for balance. We have a line of 250 products. Send for Illustrated Circulars and full particulars. A bonanza for agents. E. M. DAVIS CO. Dept. 9621 Chicago

ADDING MACHINE

Fits Vest Pocket SEND NO MONEY A marvelous calculator. Does the work accurately and quickly as a \$200 machine. In carry and add pencil. This amazing invention carries all problems in a minute. Business men, students, professional men, all need this HANDBY HELPER. Counts to 1 Billion Results in plain sight PRICE all the time—clears steel and brass, in handsome case. Handy pocket weight only 308. Send for yours now and see how easy it is to use. \$2.95 Reliable Adding Machine Corp., Dept. 201 184 W. Washington St., Chicago, Ill. Here's a handy change to make money. Don't waste cash. First order. Write for new offer.

CUT PRICES ON MERCHANDISE FOR CONCESSIONAIRES

Cedar Chests With Candy Fillers and Padlocks. NEWEST AND BEST GRADE ON THE MARKET. 1-Lb. Size, Per Dozen, \$12.50. 2-Lb. Size, Per Dozen, \$15.00. 3-Lb. Size, Per Dozen, \$18.50. 4-Lb. Size, Per Dozen, \$22.50. Balloons, Slum Novelties of every description. Send for list and prices of other items. Orders shipped promptly upon receipt of 25% deposit. Include postage for parcel post shipments. Goods positively not shipped without deposit. SAMUEL FISHER, 54 W. Lake St., Chicago, Ill.

SLOT MACHINES CHEAP

Operator Bells, Mint Venders, Target Practice Machines, Supplies of all kind. Best prices. Write us what you need. Continental Slot Machine Co., 600 W. Lake St., Chicago, Illinois.

FOR SALE, MERRY-MIX-UP

A genuine one made by Traver Engineering Co. of Beaver Falls, Pa. \$2,300; \$1,500 cash, balance on terms. Immediate possession. New and used in terms. Immediate possession. New and used in terms. Immediate possession. New and used in terms. Immediate possession. Address MERRY MIX-UP, care Billboard Publishing Co., St. Louis, Missouri.

ROYAL AMERICAN SHOWS

SEVENTH ANNUAL TOUR

25 CARS—LOADED TO THE DRAW HEAD WITH NEW FEATURES—25 CARS NOW BOOKING FOR SEASON 1926

Open the first week in April at Paola, Kansas, and playing Industrial Cities and proven money spots in the spring, with a circuit of fifteen Fairs and Street Celebrations in the fall, where you will be assured of thirty weeks of real spots that have proven themselves to be RED ONES.

WANTED—Real 10-in-1 with strong inside: Hawaiian Show with first-class musicians; Superba Show, poses and electrical effects; Rocky Road to Dublin; Law and Outlaw; Monkey Motordrome; Working World. Have good opening for first-class Fun House. Want to hear from Midgets, Fat Girl or any other Meritorious Attractions.

WANTED—General Agent and three first-class Special Promoters. **CONCESSIONS OF ALL KINDS.**

DINING CAR FOR RENT—One of the finest and most completely furnished on the road.

TO RELIABLE SHOWMEN WITH NEW IDEAS—We will build, equip and finance you if necessary. Address C. J. SEDLMAYR, Royal American Shows, Paola, Kansas.

Rubin & Cherry Shows

The fairgrounds at Montgomery, Ala., where the Rubin & Cherry Shows are ensconced for the winter months, are beginning to take on an animated appearance these holidays, informs Walter D. Nealand, who is located in Chicago but says he keeps in touch with things going on at quarters. Waiter further advises as follows:

Quite a few families connected with the shows have taken up their residence in the buildings on the fairgrounds. The Ritter Midgets, chaperoned by Mr. and Mrs. Emil Ritter, have a big residence in the center of the fairgrounds and enjoy nightly concerts on a huge radio set. A Christmas gift from Mr. and Mrs. Rubin Gruberg. Mr. Ritter is already making plans for a new and novel midget circus for the coming season with an augmented company of midget performers, additional diminutive entertainers to arrive from Germany in March.

Christmas was a wonderful day in quarters, Mr. and Mrs. Rubin Gruberg being the host and hostess, and a toothsome turkey dinner being on the program. Tom Slamon is in charge of winter quarters and Eddie Marconi, scenic artist, has begun his task of goldleafing the old show fronts, while new fronts are now in the course of construction. W. S. Cherry, general representative, is in Montgomery conferring with Mr. Gruberg relative to next season's route and will arrive in Chicago in a few days. Herbert A. Kline, manager, spent the holidays at his home in Flint, Mich. Walter A. White and wife are rusticated in Quincy, Ill. The Kemp Brothers, Mrs. Kemp and Mr. Kelly have arrived from Shreveport, La., and bringing with them two new shows. Harry will start work on two new shows. Harry is expected soon to line up the water circus and Charlie DeKreko will manage the girl show. Mr. and Mrs. Eddie Mahony, of the Wild West, are spending the winter in Tampa, Fla., and Jim Eskew and his cowboys and cowgirls, buffalo long-horned steers and 22 head of stock are at West Palm Beach filling an engagement with the W. H. Martin Photoplay Company, directed by Major Jack Allen. They will return to the Rubin & Cherry lineup in the spring. Max Klumbers is handling real estate in Miami for a large concern. Max will again manage the midget show. "Doc" and Mrs. Collins are in Miami. "Doc" and Mrs. Hartwick are in Florida with Carl J. Lauther's wife at Asheville, N. C. Frank S. Reed, secretary, has his offices located at the Exchange Hotel and is a busy man. Bill and Mrs. Gerlie Cain are at Riviera, Fla., for the months. Dan Eby, trainer, is confined to the hospital as the result of injuries sustained Christmas Eve. Artie Willis, lecturer, and Andrew Taylor are now connected with George W. Rollins Law and the Outlaw show, playing at Memphis, Tenn. Rubin & Cherry showfolks feel keenly the death of H. R. Spangler, secretary to Mayor William A. Gunter and feature story writer on *The Montgomery Times*, which occurred Christmas night as a result of his automobile overturning. "Slang" was one of Mr. Gruberg's closest friends. Mr. Gruberg and Frank Reed represented the shows at the obsequies.

Venus Amusement Shows

Vinton, Ia., Dec. 31.—Work around winter quarters of the Venus Amusement Shows is progressing very rapidly. Everything is being repaired and painted for the coming season, which will start the latter part of April. The show this year will consist of four riding devices, five shows and a limited amount of concessions. Manager LaBell has quite a number of dates booked in Iowa and Southern Minnesota, which is the territory to be covered. Louis Hammer, general agent, will arrive the first of the year to take up his duties. Jack Childers writes from Peach, Tex., that he is enjoying the holidays at home and that he will arrive in quarters shortly to oversee the rides. The new mixup arrived last week, was at once hauled to winter quarters and is now undergoing a coat of paint. **GERT LABELL (for the Show).**



The most convenient Memorandum Book for Managers, Agents and Performers in all branches of the show world is

The Billboard DATE BOOK

Just fits the pocket. Plenty of space for writing memoranda for each day for 14 months, commencing July 1, 1925.

Contains complete calendars for the years 1924-1925-1926, maps, space for recording receipts and disbursements of money, census of the largest cities of the U. S. and much other valuable information.

Mailed to any part of the world for 25c each. Also on sale at all offices of The Billboard.

Address

THE BILLBOARD PUB. CO.
Date Book Dept. Cincinnati, Ohio.

PHILADELPHIA FRED K ULLRICH

Theaters

Philadelphia, Dec. 31.—Business has been very good during holiday week, with sellouts all over town. *The Gorilla* will shortly leave the Lyric. This week is final for *They Knew What They Wanted* at the Broad. *Atom*, continuing at Walnut Street, *The Show Off* is still at the Garrick. *My Girl* is at the Chestnut Street O. H. *What Price Glory?* is at the Adelphi. The Duncan Sisters in *Topsy and Eva* come to the Forest week of January 4 and Geo. M. Cohan in *American Born* opens at the Broad Street on the same date.

Here and There

The Big Parade is at the Aldine and *The Merry Widow* opens its week's stay at the Stanley on New Year's day. Up to this date the house ran *A Kiss for Cinderella* with added Christmas singers and dancers in colorful settings of yuletide.

The Christmas tree in Independence Square was a monster in size and beauty. Exercises at the tree included singing by the Philadelphia Music League and a large trained chorus under the direction of Leopold Stokowski of the Philadelphia Orchestra. As they began singing Mayor Kendrick pressed the button illuminating the giant evergreen tree with more than 3,000 colored lights. The singing of Christmas carols also was carried on more than ever before all over the city by wandering groups of singers.

We wish to acknowledge the many Christmas and New Year greetings from our many friends in all parts of the country. The greetings are herewith returned many many times.

William Hodge is scheduled to appear at the Lyric in *The Judge's Husband* January 11. On the same date *Nightly Riquetta* opens at the Swan. *Mad Gay Parade* at the Chestnut Street O. H. *Seventh Heaven* comes to the Garrick January 18 and E. H. Sothern in Belasco's production of *Accused* at the Adelphi opens there on February 1.

There was a grand array of good shows for holiday week. From the road shows, vaudeville, dramatic, pictures and burlesque all the way down to the smallest dance hall the week was one of the best in many years.

Kathrine St. Claire and Company, tumbling and balancing act, is in town from the West and will shortly appear in local houses about town. Miss St. Claire and her two men partners give a remarkable demonstration of this class of act.

E. R. Krieger representative of the Ohio Fireworks Co. was a visitor here this week in the interest of his firm's business. Sam Mechanic and Max Gruberg, managers of the Keystone Exposition Shows, and their treasurer, Martin Mechanic, are back in town from their tour of the South. They are making their winter quarters in Raleigh, N. C., with headquarters in Philadelphia.

John Francis Shows

Houston, Tex., Dec. 29.—The grand "finis" of the season 1925 for the John Francis Shows was Sunday night, ending seven weeks' exhibiting in the city of Houston. Three locations were played and while Mr. Francis had only half his shows and rides in operation the results from a financial standpoint were very satisfactory to all concerned, especially Al K. Robertson, manager of all concessions on the show. In fact the engagements in Houston (with the wonderful support given these shows by *The Houston Press*) has reimbursed many bedouins for losses caused by six weeks of rainy fair dates prior to the opening here.

John Francis' showfolk were again saddened yesterday when Scenic Artist W. H. Huntington passed to the great beyond at 9:30 a.m. He was struck by an automobile while crossing Washington avenue on his way from a cafe back to the winter quarters. He never regained consciousness. At this time no arrangements have been made for the funeral, as word is expected from a sister in Michigan, also a daughter in Chicago.

This is the third death on the Francis Shows during 1925 and two of them thru accidents. The first was when Harry McCoy was killed by falling under the wheel of a wagon at Eureka, Kan., and recently "Doc" Bushnell, No. 1 relative of the McCoy or Bushnell were located. All show people should surely carry a card of some kind to be used in cases of this kind.

Mr. Francis spent Christmas Day with homefolks in Decatur, Ill., and is at present in Kansas City, where he will remain until after the showmen's banquet and ball there, after which he will return to Houston. The writer has been in charge of the shows during Mr. Francis' absence.

Mrs. V. J. Yearout is spending the holidays with her parents in Emporia, Kan., and will return to Houston the first of the year. Joe S. Scholibo, director of publicity for the Morris & Castle Shows, was a pleasant visitor at the quarters this week.

A big Christmas "blowout", including a big dinner with Long Island noodle-fed duck as the principal meat, was served to the "bunch" Christmas by the show's caterer, Maple Williams. A will was read from Mr. Francis, from Decatur, where he was enjoying himself with homefolks, but wished he could be at both places at the same time. This was the first Christmas dinner Manager Francis has spent away from his show in six years. **V. J. YEAROUT (for the Show).**

Robinson Family to Florida

John G. Robinson and family are leaving their summer home in Cincinnati January 9 for their winter home in Miami, Fla. Mr. Robinson plans to return north toward the latter part of January, shortly after which he will stage several indoor circuses, the first one at Louisville, Ky.

Northwestern Shows

Detroit, Mich., Jan. 1.—The "wheels of industry" haven't started yet to whirl around the winter quarters of the Northwestern Shows, but in the very near future Superintendent Whitman will put quite a force of men to work getting the equipment in readiness for the spring opening.

Many of the concession people are around Detroit. Mr. and Mrs. J. C. Poland, who have had the shooting gallery with the show the past 10 years, were quite successful with a holiday toy sale. Jack Silvers (Wellington Jack, as his friends call him) had a doll store in Battle Creek during December. William Dumas and Henry Silvers have been out Southern Michigan. Dumas and Silvers Brothers have had most of the laydowns on the show the past five years. Mike Kromas and Ellery Larsen, ballgame operators, are at their home town, Fort Allegan, Pa., looking after the poolroom that they own there. Eddie Lemay, steward, is at Tampa, Fla., and sent the "Doctor" a crate of oranges for Christmas. Frank Siewinski and family are touring the South this winter and from all accounts are having a wonderful time. John Latislaw, who has the side show with the Northwestern, has been running store shows this winter in several Pennsylvania towns. He writes that his show next season will have a 120-foot front, with all the Driver Brothers' band, and a new 100-foot top made by the Goss Company; also that he plans to carry 15 acts, including a six-piece colored band. In addition to the side show Mr. Latislaw will have a musical comedy show under the management of his brother, Walter, and being a new show will have an entirely new outfit.

Mr. Plack has been very successful so far this winter in getting his route in shape for next season. He has no holds exclusive contracts for the midway at six Michigan fairs, namely Mt. Pleasant, Crosswell, Howell, Imlay City, Traverse City and Big Rapids. He is also negotiating with a number of committees and two July and one August dates are definitely closed. **W. M. L. RUSSELL (Press Representative).**

Seen Around Detroit

Slim Butterfield, white wagon ticket-seller with the Hagenbeck-Wallace Circus, was in town for a week on a business trip, and then went back to Gallipolis, O., his home, where he expects to "cut up" the most of the winter.

Seen at the Elks' Charity Show presenting *The Legend of the Nile* were Madame and Victor Bedini, who are playing vaudeville here, and Mr. and Mrs. Fred Crandall, formerly with the Hagenbeck-Wallace Shows, who were playing an indoor-circus engagement.

"War-Tax Brownie", formerly downtown ticket seller of the Sells-Floto Circus, followed the No. No. *Nanette*, show, which has a number of former circus girls in the cast, from Indianapolis. He is now in the advertising department of the Famous Players, and is stopping at the Carlton-Plaza Apartment Hotel.

"Heavy" Davidson, who had the connection box on the H.-W. Show for the past several seasons, was also in town for a short stay and worked in the circulation department of *The Detroit Times*.

Billy Exton is expected in town soon from Miami, Fla., where he has been on a short vacation. Mr. and Mrs. Dan Ryan, who just returned from the Coast, were seen around town.

Leo and Jones, former assistants to Boss Property Man Chas. Brady on the Hagenbeck-Wallace Show, were in town for a short stay, but later returned to Peru, Ind. Robert Brown, on the Hagenbeck-Wallace Show for the past three years and who was employed at the Book-Cadillac Hotel here, is now in the accounting department of a large manufacturing concern here.

Sidney Geller, former candy butcher on many of the big ones, is getting ready to take a vacation in Hot Springs. He expects to see his old friend, Blacky Logan, there.

SAN FRANCISCO E. J. WOOD

San Francisco, Jan. 1.—Frank Robinson, who during the past season conducted the Musical Show with the Little Brown Huggins Shows, is spending the winter in this city and was a recent caller at this office.

After being dark for several weeks the Capitol Theater opened Christmas Day with Koster Kitty Kelly and has been playing to good business right along. Changes are contemplated in the cast.

Henry Duffy's production of The Best People which has come back to San Francisco for 12 performances, is playing to crowded houses at the Columbia Theater. All members of the cast were guests of honor Sunday night at a theatrical dinner given by the house.

Eddie Leonard and his company of black-face specialists put on a Christmas show for the inmates of the San Francisco Relief Home.

A new skating rink with a total area of 33,000 square feet and with an ice surface of 12,000 square feet is to be opened February 1 at 48th avenue, near Lawton street.

Madge Bellamy, well-known moving picture actress, played Santa Claus at the Shriners' Hospital for Crippled Children Christmas Day.

The local Pantages theater has been using the Warner Brothers' films in the past few weeks and the rumor is current that all of the Pantages houses are to show Warner Brothers' films in the future.

All for You, now on the boards at the Wilkes Theater, is making a big hit and in consequence, the house is crowded at each performance.

A tea for Templeton Crocker and Joseph Redding, authors-composers of Pay You Back, is to be given January 5, at which time Gastano Merola will review the opera, which is to have its premiere American performance at the Columbia Theater January 11.

Ackerman & Harris are to have a new theater, to be about \$100,000, on San Bruno avenue, between Burrows and Bacon. The house will have a seating capacity of 1,500 persons.

A bird show is to be given by the San Francisco Roller Canary Breeders and fanciers, to be held at the Hotel St. Francis January 6 and 7.

Most of the theaters had midnight performances New Year's Eve. A number of oldtimers have formed a new organization on the Pacific Coast called The Tappers, and no one is eligible for membership who has not had at least 30 years' experience on the stage.

Philip Gordon, a Cincinnati boy, gave a radio show at Chickering Hall Wednesday evening.

Santa Cruz had its initial floral festival and spectacular midwinter outdoor events on the beach today. It is planned to make it an annual affair.

Agnes Farnham, who was crowned queen of the Diamond Jubilee Festival, returned from a seven weeks' tour of Australia and New Zealand.

Arthur Freed, local composer of the songs and lyrics of the musical comedies All for You, is at present writing the music and lyrics for Kolb & Dill's new musical comedy, A Pair of Fools.

Harry Eitling, master of properties at the Golden Gate, who has managed the show at San Quentin for 12 years, is on a vaudeville show today to the 3,000 inmates of San Quentin prison. Among those who entertained were Max Dolin, George Lipschultz, Claude Sweeten and His Golden Gate Orchestra, Frank Shaw, of the Dan's, Michael Breanan and Mort Harris.

Esther Dale, well-known soprano, will give a series of recitals in San Francisco, the first January 11.

J. Dawson, property man of the Robert E. Mantel Co. Company, was a recent caller at this office.

Principals from the cast of The Student Prince Company, now playing at the Curran Theater, on Tuesday last were guests at the San Francisco Press Club at a special dinner given for their benefit.

John Drinkwater is to appear again in San Francisco January 7 to read his play, Abraham Lincoln.

Arthur Freed, San Francisco boy, wrote the song hit All for You, the musical theme of the revue which opened at the Wilkes Theater last Friday.

Al (Big Hat) Fisher was in town last week and announced that he had resigned as general agent for the Albin Kline Shows. Fisher attended the funeral of the late "Bill" Farley, Los Angeles representative of The Billboard, and stated that more than two wagonloads of floral pieces were sent as a mark of esteem to the theater which was attended by several hundred show people.

A number of former stars and favorites of the Tivoli Opera House were guests at the operetta Ophette. Among those invited were Fay Steindorf, E. Leahy, Emmelle McMillie, Marie Moore, Lottie Tannehill, Thillie Meyer, Carrie Roma, Ida Wyatt and Arthur Messmer.

Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., was a visitor here recently.

Selby C. Oppenheimer, local concert

and opera manager, left recently to attend the national conference of concert managers at Salt Lake City.

A deal involving the construction of an eight-story hotel and theater at a cost of \$1,500,000, at O'Farrell and Leavenworth streets, was recently announced. It is stated that the theater has already been leased to a national theater company, the identity of which has not yet been divulged.

Mishel Piastro, Russian violinist and now concertmaster with the San Francisco Symphony Orchestra will be the guest artist at the municipal opera concert to be given at the Exposition Auditorium January 8.

The Berkeley Playhouse, one of the most prominent of the little theaters in this vicinity, is to produce several plays never shown in the West during the coming season. Doctor Faustus, The Moon Thing, Deep River, Jane Clegg and Right You Are will be seen.

Edith Ransom, who assumed the role of Tondeleyo in White Cargo at the Wilkes Theater last summer, is appearing before a referee for the State Industrial Accident Commission, seeking compensation for injuries she said she received at the theater.

J. J. Cluxton, manager of the local Pantages house, who conceived and presented the songolog surprise, The First Christmas, presented last week at the local Pantages house, got an extra share of approbation from the newspapers.

Maurice Barrett, who appeared here last season at the Pantages Theater in The Road to Calcutta, is to play a return engagement at that theater shortly in a new vehicle entitled O. K. Pedro, by Bradley Barker.

Moshe Menuhin, superintendent of the Jewish Educational Society of this city, left last week for New York to hear his son, Yehudi Menuhin, violinist, in concert at the Manhattan Opera House.

Darry Weiford, musical comedy star and wife of Sergei Arabelloff, Russian pianist, who is on a vacation in San Francisco, announced that she will shortly sail for Paris to start an aerial tour of Europe.

The Georgia Minstrels, an all-colored organization which has been on the road

Greenburg Amusement Co.

Blythe, Calif., Dec. 23.—The Greenburg Amusement Company closed its season for 1925 last night after a week's engagement here. The week proved to be profitable for the show regardless of the fact that it followed another show in

Winter quarters have been obtained and work will begin at once at repainting the rides and building all new fronts for the shows. Most of the attractions have contracted to remain another season, also there will be several new features. "Uncle John" Miller promises something new in the cafe, the business to be conducted cafeteria style. Mr. Greenburg announces that a free act will be one of the features of his midway.

"Cap" Boucher arrived Sunday from Los Angeles to take charge of the work in winter quarters while Mr. and Mrs. Greenburg will motor to Los Angeles for a well-earned vacation over New Year's.

The staff remains unchanged: Mr. Greenburg, general manager; Mrs. Barbara Greenburg, secretary; the writer, general agent; John Miller, lot manager; Salton Burke, trainmaster, and W. R. Newell, electrician. The show will play Southwestern territory.

ARTHUR R. BROOKS (for the Show).

West's World's Wonder Shows

Greensboro, N. C., Dec. 30.—After having attended the big "doings" at Chicago, accompanied by Mr. and Mrs. Frank West, C. B. Dalton, of Staunton, Va., and M. B. (Duke) Golden, the newly appointed general representative of West's World's Wonder Shows, the writer made a flying trip thru the East in the interests of Mr. West. He (the writer) returned to winter quarters a week before Christmas to find a crew of men busily engaged under the supervision of H. H. Woods building and rebuilding wagons and getting everything in shape for the painters and decorators, who will start to work immediately after the new year.

On Christmas Day a sumptuous turkey dinner was given all the employees

WHO DIED IN 1925?

A LIST has been compiled from the obituaries published weekly in The Billboard, under the heading, "Deaths in the Profession", during 1925 and will be published in our List Number dated January 30. It includes the names of men and women directly connected with the amusement world in all its branches who died in that time. Whenever possible the age, date of death, place of death and occupation of the deceased are given.

for 33 years, made a big hit during its four-day engagement at the Wigwam Theater.

R. A. Grombacher, Liberty Theater, Spokane, was a visitor here during the holidays.

George E. Barnes, theatrical producer, left here recently for Honolulu.

Marie Sorrille, who was Henry Duffy's secretary, had an opportunity to appear in The Song-and-Dance Man when Stage Director Edwin Curtis was at a loss as to whom to choose for the role of the stenographer. Being a stenographer in real life, Miss Sorrille was well equipped to play the part.

Jack Partington, who directs the stage entertainment at the Granada, returned from New York recently.

Among New York Office Callers

New York, Dec. 31.—Among the recent callers at the New York office of The Billboard were Frank Conjoekety, Fred G. Walker, Louis G. King, Wm. J. Henry, Ben Williams, Tex Cooper, Joe Cramer, Mr. and Mrs. Ben L. Burse, Mrs. B. E. Klein and son, Wm. J. Kelly, Will Hill, Ike and Mevin Freedman, Duke Henry, Joe Steinberg, Arthur Campfield, Dave Rose, Henry J. Lang, Fred A. Danner, Dick Gilsdorf, Harry Wilson, Bert Ibberson, E. H. Robbins, R. C. Carlisle, Chas. O'Neill, Felix Adler, David Rosen, Wm. Dauphin, Ed and Cliff Kahn, Arthur Hill, Victor Lee, Harry Nelson, Doc Murray, Montana Hank, Joe McLeida, Pete Benway, E. A. Kennedy, Mike Ziegler, Ralph Hankinson, Eddie Maher, Ed Meredith, Herbert Maddox, Joe Short, Eugene Murphy and E. G. Holland.

Visit Siegrist Family

Canton, O., Jan. 2.—Mrs. Ollie Webb, wife of Ollie Webb, for many years superintendent of the cookhouse of the Ringling Show, with her son, Teddy, and daughter, Jane, motoring from New York to Chicago, stopped off here this week and visited the Siegrist family. The only members of the troupe at home were Edythe, Dorothy and Billy, the others being in Saginaw, Mich., rehearsing.

by Mrs. and Mr. West in the big dining tent, which has been erected at the entrance to winter quarters, and each one received a present or two from their employer, Col. Wm. Littleton is hibernating here in Greensboro, as well as Harold Masters of laughand fame, and were guests that day.

From evidence at hand many new features will be seen on the midway the coming season; also the longest route of special fall dates the show has ever played. Mrs. F. Percy Morency paid the writer a visit several days before Christmas, then left for her home in Louisiana to spend the holidays with her folks. To her Howard just returned to winter quarters after playing a rodeo under the American Legion at Shelby, N. C., and brought back with him the well-known little colored clown "Ink".

The writer is receiving many inquiries for one of the booklets issued this season by folk all over the country, and has sent many of them out. E. B. Braden and wife are spending the winter months at Lynnville, Tenn., hunting and enjoying the "palmy breezes" of Miami Fla. F. PERCY MORENCY (for the Show).

David Wise Shows

St. Petersburg, Fla., Dec. 29.—Business for the Wise Shows last week was fair. It being the week including Christmas, most of the stores in Ybor City remained open each evening for the benefit of last-minute shoppers; otherwise business would have been better. Christmas Day turned out good, all shows and rides as well as concessions, had a good play from noon till closing at a late hour. As usual, on the lot there was much exchanging of Christmas presents among the trouper.

Last week concluded the show's run at Tampa for this season. The show moved Sunday to Carbon Springs for one week's engagement, the location being in the heart of the city.

The writer is assisted in the promotions for the show's St. Petersburg date by Lou Wheeler, Carlyle Bell and Charley Florgay. "DUKE" BROWNELL (Press Agent).

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Bob Morton Circus at Miami

Miami, Fla., Jan. 2.—The 1926 season of the Bob Morton Circus opened here New Year's Day and will continue until January 15. This is the fifth consecutive year of the Morton Show.

Christmas was spent by the members of the company at Lake Worth, Fla. The show was quartered in the spacious field adjoining the city ball park. Two huge Christmas trees were erected, the electrical arrangements being engineered by Ed Head and Richard Post. Many beautiful gifts were distributed and the children of the circus were not forgotten. Paul F. Clark, in charge of the Miami date, and the writer, Edward L. Conroy, press representative, motored from Miami to make New Year's in the festive Nick and Santa Claus' and Mr. and Mrs. A. E. Waltrip came over from Ft. Lauderdale and assisted with the distribution of gifts. Percy Martin was a guest of Bob Morton over the holidays.

Mr. Morton was the recipient of many congratulatory telegrams. Many of the members had departed home for the holidays. Frank Morgner and family drove to New Orleans, La. Mickey Blue Spent Christmas in New York City. John Schumate went to Dallas, Tex.; Al Fogie, advance director, was absent, being engaged on the Florida west coast. The entire advance staff, with the exception of Mr. Fogie and General Agent Edw. H. Stanley, who was in Atlanta for the holidays, were present at the Christmas celebration. James E. Kirwin, special agent, dropped in from up-State and reported excellent prospects for the circus.

Jerry Behr is arranging the advance work at West Palm Beach. The date will be for the police, A. E. Waltrip, wife and "Buster" are located at Ft. Lauderdale, where A. E. is preparing for the coming of the Morton Circus early in February. The Rice Water Circus, which was scheduled to exhibit at Lauderdale, closed the season at Ft. Palm Beach and the program and other advance arrangements have been taken over by the Morton Circus.

Recent additions to the Morton Circus include the Walter Beckwith wild animal movie actors and Carl Leather's circus stunts. The famous Mangano troupe, from this country from Cuba the famous Reigos family and the Castennett-Castrillon troupe for the Morton Circus. The advance staff will be the same as in former years. Harry Bellisle is now in advance as advertising manager.

Frank McGuyre in Hospital

Frank McGuyre, manager of the Mighty Haag Shows, is in the Citizens' Hospital at Talladega, Ala., having undergone an operation. Another operation will follow in a few days. McGuyre will remain in the hospital about four weeks.

Six Theater Holdups Net About \$22,750

(Continued from page 5) ber of bandits between \$7,000 and \$8,000 in cash. Saturday morning, according to police reports, Walter Fortune, superintendent, was preparing to take the New Year's Eve and New Year's receipts to the bank when he heard a knock on the office door, located on the first floor. Opening the door, a masked bandit thrust a pistol at him. Backing up, Fortune tried to close the safe, but was knocked unconscious by blows from the butt-end of the weapon wielded by the bandit. After ransacking the safe, the bandits, it is believed, left the theater by a side door, escaping in an automobile thru an alley.

Some time later a porter, Thomas Murray, heard a tapping on the door and called Raymond Tufts, another employee. After police had been called, the superintendent was taken to General Hospital, later being taken to his home after his wounds had been dressed by physicians.

Last Tuesday night police were notified that about \$1,200 had been taken from the safe at the Capitol, a picture house, during the night. Police believe the office door had been left open, altho the management denied this.

Early Sunday morning three youthful bandits entered the Cox Theater, and while one covered Lonnie Smith, porter, with a revolver, the other two entered and ransacked the box office. Finding no money the bandits escaped. Receipts of the Cox are not kept in the box office.

The loss at the Capitol and Palace is covered by insurance, police learned.

New York, Jan. 4.—A daring robbery in which Loew's State Theater suffered a loss of \$3,100 was perpetrated last night during the performance when three robbers, who escaped, attacked Kenneth Gratton, assistant manager, took the money from him and threw him down a flight of



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stairs leading to back stage. The money included the salaries of the artistes on the bill. Gratton was not hurt seriously. It was about 9:15 o'clock when the hold-up took place and upwards of 4,000 people were enjoying the show.

The three gunmen entered the theater and took seats near the front of the house, having come in about 8:30. They evidenced little interest in the entertainment, as a woman spectator noticed, who later gave the police a fair good description of the culprits. The woman, whose name the police withheld, said the men sat on the left-hand side, glancing back from time to time to see whether the assistant manager with the cash box was on his way backstage to pay off the acts. Remarks passing between them indicating they planned a holdup were overheard by the woman, but she made no report to the management at the time.

As Gratton went to open the door to backstage he was hit over the head with a blackjack, then pounced on by the men, who seized the tin box containing the money and fled to 46th street, where they jumped in a car and were off before Gratton, who followed, could summon aid.

The flashing of guns and cries of the desperado to run after they had grabbed the money brought about a small panic among the patrons near where the robbery took place, while on the stage Coscia and Verdi were somewhat disconcerted as a result of the commotion.

Assistant Manager Gratton was able to give the police a fair description of his assailants and early this morning detectives from the West 47th street station apprehended in a drug store in West 47th street five men who are being held in connection with the theater robbery. One, after resisting arrest, was shot in the left leg with his own revolver and sent to Bellevue Hospital. Those arrested and charged with complicity in the holdup are Angelo Peipuro, Leo Maimone, Alfred Puzzi, Andrew Caputo and Phillip Cimeto, all non-professionals. Assistant Manager Gratton of the State and the woman patron who saw the men in the theater will be asked today to identify the men held.

The theaters of the Loew Circuit have been unfortunate in that their safes have unduly attracted holdup men. Only two weeks ago an attempt was made to loot the strong box in the Lincoln Square, and not long ago a similar attempt was made at the Greeley Square. The Victoria, uptown, has been robbed several times.

Cleveland, Jan. 4.—Safecrackers obtained \$750 in cash yesterday morning after blowing the safe at the Euclid Theater, East Cleveland.

The Daughter of Madame Angot

(Continued from page 10) adaptation and the linguistic and other complications are thereby reduced at

least one-third. But the cutting of the confusion is not quite enough to make matters thoroly intelligible to American audiences—the Morris Gest explanatory librettos notwithstanding—altho for the Russian members of the audience the performance seems to hold a good deal of enjoyment, as the stamping of feet, clapping of hands and other boisterous indicates.

The Daughter of Madame Angot is an opera built around events directly following the French Revolution. It is a rather risque affair, with a situation similar to that in The Beggar's Opera, wherein a hero is loved by two ladies, both of whom he courts until an accident reveals his double game to the damsels, who then desert their deceitful swain, one of them returning to her former flance and the other finding ready solace with a new lover.

Altho much force and broad playing of an understandable nature is employed in the interpretation, to one not understanding the language the story makes only a mild appeal. The music is fairly melodious and frequently quite interesting, but it is never anything to make one really sit up and take notice. There is some good vocal work by the chorus now and then, but few of the vocalists distinguish themselves individually. Of course, opera-bouffe does not exactly call for high-class operatic singing, but in such a highly touted organization one expects to find something that is at least of superior quality.

The acting and general ensemble work is again much better than the singing. Perhaps it is only fair to make some allowances for the vocal shortcomings of these Russian artists in view of their versatility. The various effects achieved thru the combination of actors, settings and costumes, all worked into beautiful poses and pictures, are truly remarkable and elicit hearty applause.

As samples of the so-called "synthetic theater", however, these achievements do not seem to contain a great deal that will appeal to popular fancy over here. Perhaps the "art" involved does not get a fair deal before American audiences because it is not wholly understood. Still it is hardly the fault of American audiences if they fail to see anything artistic in a lot of boisterous commotion. Surely the Gallic charm of a French opera-bouffe cannot be brought out by such interpretation. The Russians might fare better if they performed Russian pieces instead of mutilating operatic masterpieces of other countries in order to present them according to their own particular notions, which—to give them the benefit of the doubt—may be all right in Russia but mean very little over here. DON CARLE GILLETTE.

Dope (Continued from page 10)

was not a murder after all. But the death mystery does not monopolize the session. It is sidetracked very early in the proceedings to make way for many other theatrical highlights, including the duty of the rich toward the poor, wild living, traffic in dope, seduction, hiding vice and pernicious business under the cloak of respectability, police graft, the suffering mother, the children who must carry the sins of their fathers, etc. So between one thing and another the interest is seldom given a chance to fall asleep.

The events are set forth thru the medium of an investigation conducted privately by a district attorney. The action begins on the day following the death of a mysterious-veiled woman and the principal antecedent incidents are presented by flashbacks. In the first act there is a throwback of 15 years, the second act has a five-week throwback and the third act drops back to the night before. While the idea of these mechanics is good, the long waits required in order to make the necessary changes of scene have a rather disconcerting effect, because the flashbacks are not very deftly managed, and the third scene of each act is so short, especially in comparison to the length of the wait preceding it, that it proves an abrupt surprise.

An excellent cast manages to make the drama fairly real despite its abundant theatricalism. Hermann Lieb, who wrote the play, acts the central role, that of a drug-store proprietor who deals in narcotics. He gives a calm and nicely restrained but nevertheless pointed and impressive performance. Mary Blair, as a restless society girl who descends to the depths and finally meets her death, also does very fine acting in the few emotional scenes that come her way. Robert T. Haines is forceful and clear as the district attorney and Jennie A. Eustace reveals all the suffering of the unfortunate mother of the dead girl.

William Burnett gives an able and interesting portrayal of an Irish cop with a thick brogue, while Forrest Cummings fits his role of a police captain equally as well. Frederick Kerby easily lives up to his part of the hypocritical member of the vice prevention society. Helen Mayton, the handicapped by poor lines, does a sincere and likable bit as a social worker. Virginia Fraei is very good as the district attorney's stenographer, and there are other commendable efforts by Henry Mortimer, Gordon Dale, Murry Bennett, Frederick Smith, Henry Dorton, Mischa Auer and Edward Butler.

The staging is competent enough but the lighting could stand some improvement, particularly in the second scene of the first act. DON CARLE GILLETTE.

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Auspicious Celebration

Mummers' Parade at Philadelphia Again Registers "Big Event"

One of the most auspicious and interest-attracting annual celebrations of New Year's Eve is that of the Mummers' Clubs at Philadelphia...

The 1925-1926 event gained added impetus from the fact that the "new year" will see the celebration at Philadelphia of the 150th year of this nation's independence...

In a lengthy article also presenting specific details in The Philadelphia Inquirer of January 2 a paragraph read as follows: "There were 12,000 in line and their banners and their costumes ranged from the resplendently gorgeous to the maudlin comic..."

Quiet Meeting of League

Chicago, Jan. 3.—The meeting of the Showmen's League of America last night was a quiet one and was held in the new club room on the second floor of the league premises.

Christmas greetings were read from the Heart of America Club of Kansas City, George C. Moyer, the Keystone Shows and others. Zebbie Fisher reported on the changes within the league premises. S. H. Ansell spoke on his proposition regarding the deeding of real estate in the State of Washington toward the building of a home for needy showmen.

The evening was had from a weather standpoint and the attendance was rather light. Adjournment was had early. At the meeting of the Board of Governors the candidates for Fred L. Clarke as candidate for second vice-president was announced. Sam J. Levy was nominated for the place and A. H. Barkley was nominated for third vice-president.

Viewing Stand Collapses During Parade at Pasadena

Pasadena, Calif., Jan. 1.—During the passing of the long floral parade, Tournament of Roses, here today a temporary grand stand constructed for the occasion collapsed, precipitating its human load into a tangled mass and resulting in two fatalities and many injuries.

Success Crowns Banquet-Ball of Heart of America Showman's Club

(Continued from page 5) duction of the speakers of the evening by saying that the dance floor of the ballroom stretches awaited, and asked that all the speeches be short and snappy. After greeting all present with best wishes for a happy, successful new year on behalf of the Heart of America Showman's Club and hopes that all might meet again at the 1926-'27 banquet, Mr. Heminway presented W. J. (Doc) Allman, one of the most popular, never-failing presidents the club has had since its inception.

WANTED! THE JOHN FRANCIS SHOWS WANTED!

WANT Talkers, Grinders, Managers, Concession Agents, Ride Help and Foremen for our own eight rides, Trainsmaster who can and will keep train in order, useful people in all departments, Colored Musicians and Performers for Colored Minstrel Show, Platform Show, Platform Show Attractions and Pit Show Attractions. CAN PLACE a real Promoter who can get results. Also want an exclusive Billposter. Prefer one owning a car. WILL BUY a real Freak Animal Show. Have Monkey Speedway complete with Cars and Monkeys for sale cheap. Will furnish complete outfit for any real money-getting attraction. TO FAIR REPRESENTATIVES AND CONNITIVES—We are adding ten cars of new Attractions to our shows. SEASON OPENS about March 1 and will run very late. ADDRESS all communications to JOHN FRANCIS, General Manager, The John Francis Shows, Houston, Texas.

Wanted for the Season of 1926

Two more Shows and Legitimate Concessions of all kinds. Privilege Car for rent. Can place Cook House. Carnival People in all branches, write. We open at Palarka, Fla., Fair week of January 18. Will be at Lake City Fla., until January 14. Address all mail as per route.

K. G. BARKOOT

WANT CARNIVAL

FOR THE

Great Martin County Fair

STUART, FLA.—SIX DAYS AND SIX NIGHTS—FEB. 22 TO 27

One of the best County Fairs in Florida. Want ten Circus Acts. Want Band; must be real, not less than twenty men. Will rent or buy Tents. Can use real Program Man. Want real Decorator. TAYLOR TROUT, Manager, Stuart, Fla.

Great White Way Shows

NOW IN WINTER QUARTERS AT McGEHEE, ARK.

Want for 1926 Season—Opening the First Week in April—Merry-Go-Round and Whip. Rides on Wagons preferred. Geo. Lucas, write! Want all kinds of Shows and Concessions. Will sell some exclusives to responsible people. Want Chair-or-Plane and Ferris Wheel Operators. Address C. M. NIGRO, McGehee, Ark.

the club's success, and concluded by saying his wish for them all was that they might have nothing but "short runs, dry lots and good business in 1926." Mr. Heminway then called on President Allman to read some of the congratulatory and regrets-at-not-being-present telegrams received and he read messages from the following: A. J. Ziv, Charles Driver, Doc Gardner and Major Geo. L. Barton, Shufflin Sam from Alabama Company, Wallace B. Driver, Showmen's League of America, Zebbie Fisher, Jack Fanning, John R. Castle, for the Morris & Castle Shows; Johnny J. Jones and others, altho time did not permit of others being read. Mr. Heminway in an amusing, clever little speech of introduction next presented Thad. W. Rodecker, who after telling several amusing anecdotes said that he had talked with some of the biggest industrial men in America recently and all thought that 1926 would be a bumper for business. Mr. Rodecker said further that he had just completed 52 weeks of "agenting" (for the John Francis Shows) and was commencing then another 52 weeks of this same kind of work, and that he had been at banquets of various kinds but had never enjoyed himself more than he did "right here in Kansas City at the Heart of America Showman's Club;" that it was like a big family gathering—"like going to 'Uncle Bill's', 'Aunt Mary's', etc.—and he wanted to have as the new year resolution for the entire show world the splendid spirit of laying aside of all bickering, petty jealousies or quarrels and everyone be each for the other and pull together. Mr. Rodecker finished in a storm of applause by wishing everyone the happiest possible new year.

Mr. Heminway proceeded with the next speaker by saying no banquet of the Showman's Club was complete without him, there was no one so ready and willing to give of his time and encouragement to the showfolk and serve in every way—Dr. Walter L. Wilson, the club's honored chaplain. Dr. Wilson first told of some amusing incidents at other banquets, then proceeded with his subject, God as a Showman, and said he had found four places in the Bible which state that God puts on a show. He also made mention of the death of Jack Hoskins, beloved member of the club, and the great loss to the show world in his passing. He then wished every one a happy, prosperous new year.

Mr. Heminway in a very pleasant way gave a toast to and on the ladies, and presented Helen Brainerd Smith, who in the absence of Mrs. Fairly, on behalf of

the Ladies' Auxiliary extended greetings to the large crowd and invited all the ladies present to join the auxiliary and come to their meetings and fun times.

Toastmaster Heminway then introduced Walter F. Driver, of Chicago, who said that at 5 o'clock of the day before he had no intention of coming to Kansas City for the banquet, but suddenly decided to come since he had been "tickled to death" ever since he spoke of the Showmen's League of America, the wonderful "home" at Chicago for them whenever in that city, and some of the league's preparations, etc. He said that he was an "offspring" of the Baker-Lockwood Company, of Kansas City, as he had been a newsboy for the late C. J. Baker, president of that concern. Mr. Driver concluded his remarks with a beautiful tribute to the late W. H. Donaldson. Mr. Driver sat down after wishing everyone a happy, successful new year and told them he would see that they all got the proper reception when they came to Chicago. Mr. Heminway then introduced Duke Mills, who said that everyone had expressed his sentiments about the new year and it had been his pleasure and duty to be in Kansas City every year to watch the club grow and prosper, and while only six years old it is a lusty youngster. Mr. Heminway then introduced L. C. Zeleno, who spoke beautifully of the passing of the old year, the dawn of the new year and what it might hold in store for all of us, and finished with "Tonight, as our Ship of Destiny starts on its journey thru the uncharted seas that are outstretched before us, may the hand of Divine Providence and the spirit of inspiration guide us safely thru its narrow channels and its wide seas, and as we journey onward may our hearts be inspired to do noble deeds in reciprocity that are bestowed upon us." Mr. Heminway then read the tribute of W. J. (Doc) Allman to Jack Hoskins, as published in The Billboard, and there probably was not a dry eye in the assemblage.

Adjournment to the ballroom was taken at 11 o'clock, after all had expressed admiration and approval on the splendid banquet, good entertainment, pleasing speeches and able handling of all arrangements. Dancing to the music of Jackson's 10-piece orchestra was enjoyed until 3 o'clock of New Year's Day by the 500 or 600 people present, the banqueters having been augmented by those who came just to dance.

President Allman, Secretary Heminway, Dr. Wilson and all expressed their opinion that it was the biggest and most enthusiastic crowd that had ever attend-

ed the Showman's Club banquet and the large, gratifying success of the entertainment was acknowledged by everyone. The banquet room and ballroom were both tastefully decorated in the red and green Christmas colors and large red bells of the season, and at midnight 1925 was ushered in by cries of "Happy New Year" and the throwing of many rolls of spiral and serpentine, making the whole scene have a gay carnival aspect. George Ross was the fortunate one on the drawing for a table cover held during the intermission of the dance. Ed L. Brannan, general agent Robbin Bros.' Circus, wired the local office of The Billboard that he regretted he couldn't attend the banquet and ball because of his presence being required in Chicago.

Among those present at the banquet were W. J. (Doc) Allman, Marion Ackerman, Duane Ackerman, Louise Parker Allen, E. Warren Appleton, Katharine Armstrong, Frances R. Bauman, J. L. Bauman, Mrs. F. H. Begcher, Mr. and Mrs. Jos. Berkowitz, Fred H. Bescher, Mr. and Mrs. Edward Biggier, Mrs. Vincent T. Book, T. H. Bording, Mr. and Mrs. C. C. Boydston, Mr. and Mrs. A. T. Brainerd, Mr. and Mrs. Jake Brzandine, Mr. and Mrs. F. W. Brown, Blanche Brown, Gilman Brown, Jean Brown, Mabelle Brown, Mr. and Mrs. Joe Callis, Mr. and Mrs. Johnnie Calver, Frank E. Capp, Mr. and Mrs. Stanley Carr, and Mrs. N. Tex. Clark, Gerald Cochran, Mrs. W. C. Collins, John A. Dahman, Gus Daschback, Mr. and Mrs. P. W. Deem, C. D. Dillman, Mr. and Mrs. M. H. Dornville, Walter F. Driver, Mr. and Mrs. K. L. DuBon, Mr. and Mrs. H. P. Dukehart, Mr. and Mrs. Duncan, Edna B. Ellefson, George Elser, Mr. and Mrs. George Engesser, A. U. Eslick, Clarice B. Felgar, Harry Fellows, W. Fowler, Mr. and Mrs. John Francis, Ike Gershon, Alie Grubs, Mr. and Mrs. E. A. Haney, Mr. and Mrs. B. A. Harrington and Mollie Harrington, Louis Heminway, Mr. and Mrs. Ray Holmes, Honus Howk, Mr. and Mrs. George Howk, Mr. and Mrs. C. W. Jackson, Jr.; J. W. Jones, Lou Kemp, D. D. Lachman, J. A. Laird, Cliff Liles, Mr. and Mrs. L. V. Lindell, Mr. and Mrs. G. C. Loomis, Allrita and Rosemary Loomis, Mr. and Mrs. J. T. McClellan, M. D. McCurdy, Marie McLaughlin, C. E. Mahone, Mr. and Mrs. Tony Martone, Harry A. Meanor, Mr. and Mrs. Leo W. Mitchell, Mr. and Mrs. Duke Mills, Samuel N. Morley, Mrs. A. M. Nelson, Mrs. Boby Nevius, Gertrude Parker, Jack H. Pearson, Dr. Aleda Pearson, Helen Pearson, Miss Pear Peterson, Mr. and Mrs. F. P. Pocock, Frank P. Prescott, E. H. Jones, J. R. Rammie, Mr. and Mrs. A. N. Rice and son Gerald, C. E. Rice and Edward C. Rice, Grace Rice, E. J. Roby, Mr. and Mrs. Thad. W. Rodecker, P. J. Rohr, Sam Roth, J. L. Rammie, George Ross, Mr. and Mrs. J. J. Russell, Frank D. Runyon, Katherine C. Schenck, A. Schuman, Bernice Scoville, Mr. and Mrs. Sherman and C. J. Jr., George S. Sherman, Dorothy Shorn, Mrs. Irene Shelley, Helen Brainerd Smith and son Billy, Sam Spallo, Danny Sullivan, Mr. and Mrs. J. M. Sullivan, Alice Tmms, F. H. Toohy, George N. Townsend, Mr. and Mrs. Doc Turner, Mrs. Curtis Velare, Mr. and Mrs. E. C. Velare, Jake Vetter, Al G. Vincent, B. W. Wadsworth, J. M. Weaver, Margaret Webster, S. S. Weil, Dr. Walter L. Wilson, Mr. and Mrs. E. Z. Wilson, C. Wrightsman, Nena M. Young, Marion A. Young, Mr. and Mrs. C. F. Ziegler, Mr. and Mrs. L. C. Zeleno and Evelyn Zimmerman.

From London Town

(Continued from page 79)

Jones and G. S. Burton. Fancy them there "Sirs" being "barbershop!" The "Barclay and Perkins Tour" Enlarges "Those Brewers of Beer and Fun," the Barclay and Perkins people—don't you Brits just fancy a good bottle of "Barclay" having found that their experiment of the "Peoples Cabaret" described in these columns recently has been a success, have now put on another traveling crowd and they call them the "Anchor Jesters". So on two nights of the week each of their five "pubs" runs a complete two hours' entertainment while the audience enjoy the show and have whatever alcoholic refreshment they like during the show. The fact that the L. C. C. had granted this permission to these saloons was a very big factor in the reversing of the past 30 years "dry" policy as regards London's 17 dry vaudeville theaters. The "pubs" don't run entertainments on Saturdays or Sundays as they find there is no necessity to "induce" audiences on these two bumper nights of the week. The fact that local publicans have vied to get into the act and are disgruntled is proof that the idea is a success (apart from the fact that the Anchor Taverns have doubled the number of their performers) and this may lead to some other breweries following suit. We seem to be getting further away from prohibition than ever, don't we!

Deaths in the Profession

ADAMS—John C. II, 78, veteran minstrel man, died December 31 at his home in Marblehead, Mass. Mr. Adams was with the Whittemore & Clark Minstrel troupe for about 12 years. Deceased was a prominent Redman and Odd Fellow.

ALBERT—Pen, comedian, well known on the English stage, died of pneumonia at the Claring Cross Hospital, London, Eng., December 28.

BARON—Arthur, 36, ventriloquist, passed away November 9, at Melbourne, Australia. Deceased was an exceptionally clever improviser, and his automaton, "Nobbler," was almost as well known as the ventriloquist himself. His wife and two sons survive.

BECK—Mrs. Ruth, 39, well known in the outdoor show world and the past season with the Teler Greater Shows, died suddenly December 2 at Omaha, Neb. She is survived by her husband and several sisters and brothers.

BERNARD—Richard, brother of Sam Bernard, died December 26 at his home in New York City. His first professional engagement was in motion pictures. Deceased played one of the leading roles in the Robert Kane production, *Bluebeard's Seven Wives*. He is survived by his wife and one son, Sam.

CAMPBELL—Mrs. Marie, well-known in outdoor showfolds of the Central States and wife of Colin L. (Doc) Campbell, passed away at Toledo, O., December 30. Deceased had been connected with various outdoor amusement companies and has done professional work in promoting and staging indoor and outdoor events under auspices in Ohio, Indiana and Michigan. Mrs. Campbell often being with him at these affairs. Burial was made at her birthplace, Eaton, Ohio.

CHASE—Hnl. 63, veteran actor, died at Akron, O., December 27 of yellow jaundice. Deceased was born in Beloit, Wis., in 1882 and was an actor all his life. His widow Libbie Brittain Chase, a son, Billy, and a daughter-in-law survive.

CLARK—Dad, old-time outdoor showman and formerly a member of the Con T. Kennedy Shows and other outdoor companies, which recently closed at the Fange Empire, London, Eng., died suddenly in that city recently.

CONTERS—Horne, husband of Eleanor Kendall and late manager of Messrs. MacDonald and Young's *Katzen* Company, which recently closed at the Fange Empire, London, Eng., died suddenly in that city recently.

IN MEMORY OF MY BELOVED HUSBAND,
JOHN A. CRESSVILLE
(Corner Soloist)
Who entered "at Rest" on January 6, 1922.
NELLIE CRESSVILLE.

CROWELL—Star, 50, known in the circus world as Big Star, passed on December 26 after a four days' illness of pneumonia. Burial was made at his birthplace, Brooklyn, Mich. Deceased is survived by his widow, who resides at 1622 Superior street, Toledo, O., and a sister in Seattle, Wash.

DAVIES—Mrs. Lillian, 74, for 55 years a teacher of music in Milwaukee, Wis. died December 23 while being taken to a hospital in that city.

DITTMANN—George W., for many years a trustee of the Cincinnati College of Music and for the past two years president of that institution, died in Cincinnati December 26. Mr. Dittmann's passing will be especially felt in the musical life of Cincinnati, as he was ever on the alert to aid in the artistic progress of Cincinnati and was much to further her organization as one of the important world centers in music. Funeral services were conducted from his residence, 965 Burton avenue, Avondale, Cincinnati, Tuesday morning, December 29.

EDWARDS—J. Gordon, 63, motion picture director on the staff of the Fox Film Corporation, died of pneumonia December 31 at his apartment in the Plaza Hotel, New York. Deceased was for many years stage director for various stock companies. In recent years he had to his credit such pictures as *Nevo*, *Satome*, *Cleopatra*, *The Shepherd King* and others. He was born in Quebec and was a graduate of the Canadian Military College. His wife, formerly Angela McCall, and one son, Jack, of Los Angeles, survive.

FLANAGAN—Hugh, motion picture animal actor for many years with the Famous Players, died December 26 at his home, 217 West 15th street, New York City, from pneumonia.

FRANCISCUS—The magician, died December 14, at his home in Philadelphia. He was 69 years old. During the past several years he devoted himself to the invention of several illusions which he sold to leading contemporary magicians. His wife and three children survive.

GOTT—Margueret, 37, formerly a singer, known as Marguerite Stone, died December 20 at her home in New York City after a lengthy illness. Deceased was well known in the profession until her retirement from the stage 10 years ago. Miss Gott was engaged to be married to Fred C. Murray, special repre-

sentative of Wirth & Hamid. Burial took place at the home of her parents in Holyoke, Mass.

HARRISON—Col. Hugh L. died January 1 at Tampa, Fla., of general debility. Col. Harrison was one of the oldest and most widely known of circus side showmen, and for years, with his family (all entertainers) was a constant feature with various circuses. Of late years he had been playing his traveling museum attraction, under canvas, at independent special events, a part of the time in partnership with Harry A. Schultz, and in which he featured his youthful son, Samuel (Sammy), a human encyclopedia. "Col. Hugh," as he was intimately referred to by friends both in and outside show circles, in addition to being an impressive announcer preceding and during his show's performances, also an adept entertainer in various lines, was possessed of a marvelous general knowledge and memory of whatever he read, was told or observed. Arrangements were made for funeral services under auspices of the Elks, the lodge acting for the Henderson (Ky.) Lodge of Elks, of which the deceased was a member. He is survived by a widow and three children, James, Isabel and Samuel, and a brother and sister.

HIGSMITH—Ray, 18-month-old son of Mr. and Mrs. Higsmith, the past season with the Dykman & Joyce Shows, died Saturday morning, January 2, at the home of his grandmother in Hamlet, N. C. Burial was made at Morehead City, N. C., January 3.

HUNTINGTON—W. H., 63, a well-known outdoor show scenic artist, of late a member of the John Francis Shows, wintering at Houston, Tex., died December 28 at the St. Joseph Infirmary in that city from injuries sustained Saturday night, December 26, when struck by an automobile. His body was shipped to Chicago for burial. He leaves to mourn his death a son and daughter, both of Chicago.

JOHNSON—W. M., colored, known as Chief Ino, fire eater, formerly with the Miller Circus, 101 St. Shows, was shot to death November 1 at Birmingham, Ala. His widow survives.

JOHNSON—Annie, infant daughter of George and Mary Johnson, passed away Thursday morning, December 31, at the St. Luke Hospital, Jacksonville, Fla. after an illness with measles. The parents are well known in the outdoor show world, having been with the Lee Schaffer Carnival, Rubin & Cherry Shows and other organizations.

KENNARD—Edward, former acrobat who worked with his brother in the team billed as the Kennard Brothers with various circuses, passed on December 30 at the Knickerbocker Hospital, New York. Deceased was a member of the Elks. Of recent years he had been a manufacturer of supporters for acrobats.

KINSELL—James, 70, proprietor of the Kinsey Dancing Academy, Cincinnati, died suddenly in that city December 28 following a heart attack.

IN LOVING MEMORY OF OUR LITTLE SISTER,
GERALDINE LAPIERRE
Who departed this life on January 6, 1925. The Lord took you from us. He put us to a "test." We try to find consolation in those words, "God does all for the best."
SISTERS, STELLA, GERMAINE, PAUL-ETTE, ANITA, YVONNE AND BLANCHE.

MCARDLE—Mrs. Patrick L., 48 well known on the opera stage 15 years ago as Marie de Rohan, died at the Embassy Hotel, Chicago, December 25, after a brief illness. She retired from the opera and concert stage in 1916. During her career she became an actress in Germany, Italy, France and in this country. The funeral was held December 28 and burial had in Graceland Cemetery, Chicago. Her husband, a well-known attorney, survives.

MENULTY—Michael, for many years prominent in the theatrical profession and for many years manager of the Palace Theatre, died at 21 West 15th street, New York City, at the home of Pat Casey, head of the Vaudeville Managers' Protective Association, in New York City. Intermment was made in Fall River, Mass., his home town.

MARPLE—Jack, musician, of Nevada, Mo., was drowned when the automobile in which he was riding overturned in a shallow creek near Metz, Mo., early Christmas morning.

MARLOW—Fred, 73, veteran English theater manager, died recently at South-end, Eng. Deceased was responsible for the building of the old Empire Theater, now the Rivoli, at South-end.

MARTIN—Mrs. Elizabeth, mother of Maud Martin, formerly with the New York Hippodrome and *The Three Twins* Company, passed away recently at Toronto, Can. Another daughter formerly

managed the Martin House, a popular hotel in Toronto. Burial was made in Fort Erie, Can.

MATTHEWS—Babe Grace, passed on suddenly early Saturday morning, January 2, in a hospital at Salisbury, N. C. Deceased was a member of the *Southern Strutters* Company, of which her brother-in-law, Wallace Morrow, is owner. Her father, her sister, Nela, and her brother, Ben, and his wife are also members of the same company. Funeral services are to be conducted Sunday afternoon, January 3, in Salisbury.

MITCHELL—Mrs., mother of Graham Mitchell, well-known Australian costume comedy artist, died November 15 at Sydney, Australia, following an operation.

MUERLING—A. E., 56, scenario writer, died suddenly at his apartment, 128 North Flower street, Los Angeles, Calif., recently.

MURRAY—Mr., of the vaudeville team Murray and Gerish, died January 1 at the Providence Hospital, Kansas City, Kan., after a short illness.

NEWMAN—Samuel, musician, at a San Francisco theater, died suddenly at his apartment in that city, December 24. Deceased was member of the San Francisco Musicians' Union.

ODELL—Charles J., 55, well-known horseman and sportsman of Savannah, Ga., died in that city Wednesday morning, December 30, after an illness of a few days. His body was shipped to Charleston, S. C., for burial.

ORTH—Mrs. Paul, mother of Ruth Gibbs, member of the National Vaudeville Artists' Club, New York City, died at the Millville Hospital, Millville, N. J., January 1.

POWERS—Irene, member of the Gross-Ross Stock Company appearing at the Hippodrome, Terre Haute, Ind., died Saturday night, January 2, at the Union Hospital in that city.

RINALDO—Mrs. J., wife of J. Rinaldo, violinist, appearing in vaudeville as the "Wandering Violinist," died recently at Pasadena, Calif., after a long illness.

ROACH—J. E., 70, for more than 25 years an instructor in the Cincinnati Conservatory of Music, passed away December 10 at his home in Jacksonville, Fla. Deceased was a widely known composer and publisher of music and resided in Cincinnati a year ago, when he went to Jacksonville to become associated with the College of Music there. Funeral services were conducted at Jacksonville December 13. He leaves to mourn his loss two daughters and three sons.

ROCHE—Francis B., of Newark, N. Y., prominent in Western New York as a producer of sporting events and entertainments, was killed December 26 when an automobile which he was driving collided with a freight train of the New York Central railroad at the North Main street crossing in Fairport, N. Y.

ROLLA—Madame Kate, former opera singer in Europe, 28, of her home in Paris, according to advices. She will be remembered for her triumphs at Covent Garden, London. She was a sister of Laurence Wheat.

IN LOVING MEMORY OF MY AUNT,
MRS. JOHN HENRY RICE,
Passed away January 8, 1925.
BLANCHE LADD.

ROWAN—Peter J., well-known showman and concessionaire, died December 29 at his home in New York City after a short illness from pneumonia. He is survived by his wife, Jennie, and two daughters, Katherine and Eleanor.

SCOTT—Charles H., 63, many years ago a member of the band on the Barnum & Bailey Circus, and later with Dr. Whitecloud in vaudeville, died recently at his home in Richmond, Ind., from paralysis. One brother and a sister survive.

SHACKLEFORD—W. D. (Bill), of Nevada, Mo., well-known novelty man and old-time fiddler, was drowned early Christmas morning near Metz, Mo., when the automobile in which he was riding overturned in a shallow creek. Mr. Shackleford was well known throughout Western Missouri and Eastern Kansas as one of the old-time fiddlers.

STALEY—Mrs. Rose, 86, mother of Richard Staley, of the team of Staley and Blibek, known on the stage as *The Musical Blackamths*, died Christmas morning at her home in Richmond, Va. Mrs. Violet Minges, Rochester, N. Y. She is survived by three sons and a daughter. One son, Cass Staley, was a member of the act known some years ago as *The Twentieth Century Burglars*. Another is Andrew Staley, who toured this country and Europe with Staley's Transformation Company as an artist and manager. Violet Staley (Mrs. Minges), well known as a prima donna, is the wife of the musical director of the Lyceum Theatre, New York.

THATCHER—George, formerly a

well-known concert singer and father of Hattie Thatcher, passed away suddenly Christmas Day at his home in London, Eng.

THOMPSON—Jack, 70, veteran theatrical advertising agent, passed away recently at Launceston, Tasmania. The deceased handled much of the publicity for shows which played that city.

YESSININ—Sergei, eccentric Russian poet and former husband of Isadora Duncan, classic dancer, died suddenly at Moscow, Russia, December 28.

WHITWORTH—James Sylvanus (Old Red), 78, died November 17 at Surry Hill, Sydney, Australia. Deceased was a bass singer with the original Hiscock's Federal Minstrels. He was also a member of the W. S. Lyster Company in 1878.

WILLIAMSON—John M., 78, entertainer and fiddler died at his home at Atwood, Tenn., December 30, after a brief illness of paralysis. Deceased conducted a sleight-of-hand and a Punch and Judy show for many years. He is survived by one son and three daughters.

WRIGHT—Capt. E. H. Warren, for many years managing director of the Corbett, Fortmouth, Eng., passed away recently in that country. He was formerly prominently identified with a number of theaters in the West End, London.

YULE—James A., veteran circus billposter, passed on December 28 at St. Louis, Mo. Deceased was for a number of years on the advertising staff of the *Country* theater in St. Louis, and at the time of his death was advertising agent for the Arcade Dancing Hall in that city. He was a life member of Local No. 5 J. A. B. P. & B. in St. Louis. Deceased had many friends in the profession who will mourn his passing. His widow survives.

MARRIAGES

ABBOTT-NELSON—Harry Abbott, until recently manager of the Corinthian Theater, Rochester, N. Y., and at present part owner of the Strand Theater, Toronto, Can., and Nellie Nelson, sobriquet of the *Barney Google* Company, playing at the Gaiety Theater, Buffalo, N. Y., were married at Buffalo, Thursday evening, December 24, by the Rev. F. A. Kahler. Many well-known theatrical men of Buffalo attended the ceremonies. Roy E. Van, manager and part owner of the Garden Theater, Buffalo, and his wife witnessed the ceremony, after which they tendered the newlyweds a banquet at the Statler Hotel.

BARNES-GRAHAM—Kenneth Barnes, director of the Royal Academy of Dramatic Art, London, Eng., and brother of Irene and Violet Minges, both of whom are in that city recently to Daphne Graham, daughter of Sir Richard and Lady Cynthia Graham. The bride is an actress and was formerly a pupil at the Royal Academy of Dramatic Art.

BERLIN-MACKAY—Irving Berlin, well-known song writer, and Billie Mackay, daughter of Clarence H. Mackay, head of the Postal Telegraph Company, and one of the leaders of New York society, were married January 4 in the Municipal Building, New York City, by Deputy Clerk Clem McCormick. Billie's name and that of the young society woman have been linked often within the past year, but each reference to their forthcoming marriage brought vehement denials from the song writer, his bride and especially from the elder Mackay. Berlin on these occasions admitted that a friendship existed between Miss Mackay and himself, but said that all thoughts of marriage were ridiculous and reports untrue. Berlin was to sail January 2 on board the steamer *Homeric*, but failed to do so. At the time it was said that he had accidentally missed the boat. According to latest reports he and his bride will sail on the *Leviathan* next Saturday.

BUCK-WILEN—Verne Buck, orchestra leader at the Granada Theater, San Francisco, was married December 29 at the Cliff Hotel in that city to Myrtle Wilen, singer and University of California coed. They left immediately after the ceremony for a short honeymoon and upon their return will make their home in San Francisco.

CALLAHAN-CARR—Jack Callahan, comic strip artist, and Helen Carr, former Hippodrome diving girl, were married in Brooklyn, N. Y., December 30. Mrs. Callahan lost her sight seven years ago when she dived to a tank on the Hippodrome from the rafters 122 feet above. The impact of the water on her face caused immediate blindness of one eye and the second soon failed. The couple had been childhood sweethearts.

CLARK-TAYLOR—George Clark, well-known concessionaire on the E. W. Brundage Shows, was married to Clara Taylor, non-professional, of Hannibal, Mo., December 23, by the Rev. Dr. Moore. Mr. and Mrs. Clark are making their home in Kansas City until spring, when they will take to the road.

EVANS-WARREN—Iviva Evans, of Bowling Green, Mo., well-known circus midget, and last season with the Ringling Bros.-Barnum & Bailey Circus as a midget clown, was married on the stage of the *Pantages* Theater, San Diego, to the state midget, who was said to perform New Year's Eve, to Ruth Warren, of San Diego. Justice Griffin performed the

ceremony. The groom is 34 years of age, 50 inches tall and weighs 70 pounds, while the bride is 42 inches tall and weighs 50 pounds.

FENTON-ENRIGHT—On October 28 at Newcastle, N. S. W., Australia, Harry Fenton, manager of the Theater Royal in that city, was married to Nellie Enright. Mr. Fenton is well known in Sydney, Australia, in movie circles.

HOGAN-ALTON—Geo. Hogan, concessionaire, was married to Jeanette Alton, of the famous Alton Family, well-known outdoor free act, October 29, at Leavenworth, Kan., and are making their home in Kansas City, Mo., until the first of April, when they will take to the road. This marriage didn't become known until last week, when Mr. Hogan called at the Kansas City office of The Billboard and imparted the information.

LAROCHEFOUCAULD - COCEA — Count Stanislaus de LaRocheFoucauld and Marie Cocea, daughter of Charles Robn, theater owner, of Indianapolis, were married January 2 in the City Hall of the Sixteenth Arrondissement, Paris, France.

RINER-ROHN—Orville Riner, of Lebanon, Ind., and Dortha Rohn, daughter of Charles Robn, theater owner, of Indianapolis, were married recently. Mr. Riner will assist in the operation of a theater owned by Mr. Rohn in Lebanon.

SAKOLS-KEMBLE—Oscar ("Abe") Sakols, comedian, and Imogene ("Chow") Kemble, chorister, both members of the company playing at the Lyric Theater, Ft. Dodge, Ia., were married on the stage of that theater Tuesday night, December 23. The entire company were guests of honor, while Ned Fine and Lucille Bulger acted as best man and bridesmaid, respectively.

WATSON-PEEBLES—Edward Charles Watson, of Burlington, Ont., a member of the Dumb-bells Company, and Grace Peebles of Hamilton, Ont., were married last week at Toronto, Ont., by the Rev. R. Newton Powell. Following the ceremony a wedding supper was served at the King Edward Hotel which was attended by relatives and friends.

COMING MARRIAGES

Vilma Aoknay, noted Hungarian actress, has severed her connections with the Vienna Theater, Vienna, Austria, and intends to go to Hollywood, Calif., to marry Ernest Vojda, Hungarian playwright, who writes under the nom de plume of Sidney Garrick.

The engagement of Lillian Stambaugh, of Cleveland, Ill., and Moysave Boguslawski, noted pianist, was recently announced in New York.

Announcement was made recently that Eleanor Ambrose, dancer, and Maurice, well-known French dancer, will be married in April at Paris, France.

Blanche Morton, one of the dancers in the Captain Jinks Company, now playing at the Martin Beck Theater, New York, has announced her engagement to Hale Meyers, orchestra conductor. She is a daughter of James J. Morton, one-time famous vaudeville artist. The groom was formerly first saxophonist with Paul Whiteman's Band, and for the past year leader of Hale Meyers' Syncopators, playing in April at Paris, France.

The engagement of Rosa Antoinette Flower to Philip Thorek, son of Dr. Max Thorek, of the American Hospital, Chicago, was announced last week. Miss Madeline Donnelly, for the past eight years private secretary to A. L. Erlanger, has announced her engagement to Jack Dillon, well-known theatrical manager, at present in charge of The Music Box Revue.

Mina Shelley, soprano, of Darlinghurst, Sydney, Australia, announces her engagement to Capt. C. V. Bailey, late of the Royal Engineers, London, Eng., now of Sydney.

BIRTHS

Mr. and Mrs. Stanley V. Sheldon, well known in rep. circles thruout the South, wish to announce the arrival of a nine-pound boy, born December 30 at Jacksonville, Fla., where they are spending the winter. Mother and son doing fine.

A 1/2 pound daughter was born to Mr. and Mrs. O. L. Grimm at England, Ark., December 5. The newcomer has been named Norma Lucille. Mr. Grimm is a professional wrestler, known as Denver Kid Curley. He and his wife were formerly with the DeKeko Shows and other organizations. The mother and daughter are doing nicely.

A seven-pound daughter, Jacqueline, was born December 27 to Mr. and Mrs. Ed. Duquesne, of the team of Duquesne and La Rue, well known in tab. circles.

A daughter was born Christmas Eve to Mr. and Mrs. Ralph Hankinson. Mrs. Hankinson is a sister to Mrs. James Dutton, of the James Dutton Circus. The father is well known in auto-polo circles. A boy was born to Mr. and Mrs. Arthur M. Loew at Lippincott's Sanitarium, New York City, December 29. Mr. Loew is manager of the foreign department of Loew's, Inc. His wife, Mildred Zukor, is the daughter of Adolph Zukor, head of the Famous Players-Lasky Corporation.

Mr. and Mrs. Karl Bentel, of Mackay, Queensland, Australia, announce the re-

cent arrival of twins. Mr. Bentel operates a circuit of houses around Mackay. A daughter, Patricia Mae, was born December 27 to Mr. and Mrs. Art L. Selby at their home in Fort Worth, Tex. Mrs. Selby is known in tab. circles as Gene Myers. Mr. Selby has been producing for the past two years and Gene has been doing soubretts at the Strand, Ft. Worth.

Mr. and Mrs. D. S. Robbins, of the well-known Robbins Family, vaudeville act, became the parents of a 10-pound boy, December 26 at their home in Hopeville Junction, Dutchess County, N. Y. The Robbins Family will be with the Johnny J. Jones Exposition the coming season.

DIVORCES

Renee Snellenberg filed suit for divorce December 31 at Atlantic City, N. J., against Joseph H. Snellenberg, millionaire theatrical and department store man of Atlantic City, Philadelphia and New York. She charged infidelity. Mr. Snellenberg is a prominent factor in the Stanley Company of America, owning, it is said, the property in which its Atlantic City theater is situated. The suit asks for a settlement of \$250,000.

Esther Wexler Brooks, concert violinist, recently applied for a divorce in Judge Harry A. Lewis' court, Chicago, from John V. Weidemeir.

Jane Urbane Linde, former leading woman at the Alcazar Theater, San Francisco, filed suit in Los Angeles December 21 against Philip J. Linde for separate maintenance for herself and baby.

Adelaide B. Penna, musician, of New York City, was granted a divorce from Algeron Penna by Judge Joseph A. Moynihan in the Circuit Court of Detroit, Mich., December 30. Mrs. Penna charged infidelity.

Floran M. Shortridge, former vice-president of the Mechanics Savings Bank, Des Moines, Ia., and a nationally known showman, was sued for divorce by Elizabeth Shortridge at Des Moines, December 15. The petition charged cruel and inhuman treatment. Mr. Shortridge is well known in the show world thru his ownership and affiliation with circuses and dog and pony shows. During the season of 1924 he managed Riverview-Park, Des Moines.

Yiddish Art Players in "The Chalk Circle"

(Continued from page 11) was that of Tong, the keeper of a tea house, interpreted and portrayed by Isadore Cashier, the equal to any that we have ever seen in plays of this kind.

Ben-Zvi Baratoff's portrayal of the role of the debauchee mandarin was an outstanding characterization and was a living revelation of the pictures we have seen of that class of man in old China. Maurice Schwartz, the director of the company, had but little to do in this presentation, but nevertheless dominated the entire third act as the corrupt judge in the court-room scene, for he humored his lines sufficiently well to evoke laughter and applause for his comedy-making efforts along legitimate lines.

The other roles were handled in all probability along the lines laid down by the director of productions and in accordance with the script.

Taking it in its entirety, it was a meritorious, artistic and realistic production that is a credit equally to the author and the members of the Yiddish Art Players, individually and collectively. J. B. S.

"Ben-Hur". Long Awaited. Magnificent Spectacle

(Continued from page 11) down from the stands. For this scene a huge arena was constructed at Hollywood, a reproduction of the Circus Maximus, a massive structure, breathing-taking in its size. In the second is an example of expertness of photography particularly difficult. Here we see a battle between pirates and Romans, vessels split in two by the prows of the enemy ships; galley slaves, row upon row, chained to their tasks, going raving mad with exhaustion, starvation and continual lashes upon their naked backs; hand-to-hand encounters, gaping wounds of fallen men, the burning of the ships, the horror of conflict.

It is upon these scenes of mass action and in a series of beautiful groupings, done in technicolor, that the worth of the picture mainly lies. One of the most beautiful of these groupings was a living reproduction of *The Last Supper*, in which again the head and partial figure of the Christ is hidden by the form of one of His disciples. Another is a series of poses of Betty Bronson as the Madonna (a beautiful portrayal), at whose feet the wise men kneel in homage to the Babe in her arms. These color pictures are really beautiful. They are much finer than any color photography that ever has been done in the past.

Ramon Novarro does well with the title role, adding quite a little virile acting to what might have been nothing more than a series of poses. May McAvooy as Esther was sweet, Carmel Meyers as Iras, the siren, was all of that, and Claire McDowell as the mother of Ben-Hur was properly restrained. Tirzah, enacted by Kathleen Kay, was an adequate rendition. It is to Francis X. Bushman as Messala, the Centurion, and Nigel de Bruiller as Simonides, steward of the house of Iur, and later Simonides the Merchant, that the acting honors fall. These two parts, which called for perhaps more actual histrionics than any others in the picture, were exceptionally well executed. Mr. Bushman was always the brutal, ruthless Roman, and Mr. de Bruiller the faithful servant, patient, wise and loyal. The cheers and applause that greeted the picture at its opening prophesies perhaps the success it is bound to have. It is probably the finest spectacle that has ever been shown.

Old-Time Fiddlers Appearing At Bowdoin Square Theater

Boston, Jan. 4.—President Coolidge's Uncle John J. Wilber, of Plymouth, Mass., old-time fiddler, is being presented by the E. M. Jacobs Amusement Agency at the Bowdoin Square Theater the week of January 11.

A champion fiddler from each New England State will be on hand to take part in a challenge to "Mellie" Dunham for the championship of these five States. Among those who will participate are John Whitford, Eastford, Conn.; John Joy, Taunton, Mass.; Clay Poole, of Bristol, R. I., and other representatives from New Hampshire and Maine. The winner of this contest will be given \$100 in gold by the Bowdoin Square Theater management and will be given the right to issue a challenge to Mellie Dunham, Henry Ford's champion.

New York, Jan. 4.—Another vaudeville possibility, following "Mellie" Dunham's contract, looms up in Eddie Beyer, youthful violinist, who under the guardianship of Peter Kurtz, the concert master, will play for President Coolidge at the White House in the near future.

Houdini Indefinitely In New York Theaters

New York, Jan. 2.—The widespread interest aroused by the diversified entertainment being offered at the National Theater by Houdini this week has resulted in the indefinite extension of his sojourn at that theater. The master magician recently played two weeks at the 44th Street Theater and was then supposed to move to the National for one week, thereafter doing a week in the Riviera and another at the Shubert. After playing upper New York he was scheduled to appear at Teller's Shubert in Brooklyn.

But the lure of mystery, as exemplified in Houdini's magic, illusions and escapes, has proven to be sufficiently great to warrant his continuing indefinitely at the National Theater.

"The Sport of Kings" First Time on American Stage

Boston, Jan. 4.—Tonight at the Copley Theater the E. E. Clive Company will present for the first time on an American stage *The Sport of Kings*, a racing con-vised by Ian Hay, noted English author of *Happy Go Lucky* and other prominent successes.

Play Loses About \$27,000

New York, Jan. 4.—*Chivalry*, the Joseph E. Shea and Leslie H. Bradshaw production which closed Saturday night at Wallack's Theater, is reported to have lost about \$27,000.

Second Term To Open

New York, Jan. 4.—The School of the Theater, of which Clara Fée Major is president and Walter Hammer vice-president, will open its second term at the Princess Theater this week.

Shows Under Way

(Continued from page 8) *Gesture* (A. H. Woods), *Messner Marco Polo* (Charles L. Wagner), *The Wisdom Tooth* (John Golden), *You'll Find Out* (Daniel Kussel), *Riviera* (Charles Frohman, Inc.), *The Bobber of Sayville* (George M. Cohan), *Queen High* (Schwab & Mandel), *Laurels* (Dramatists' Theater), *The Laugh* (Joseph E. Shea-L. H. Bradshaw), *The Runaway Princess*

(George Choo), *Drag* (Frank Craven), *What Fun Frenchmen Have* (Charles Dillingham in association with John Golden), *The Right Age To Marry* (Mr. & Mrs. Coburn), *The Pool* (John Cort), *Foam* (John Golden), *The Red Knight* (Fred Knight, Inc.), *Bloom Magic* (Lewis & Gordon), *Love's Voyage* (Louis Werba), *Glamour* (A. H. Woods), *The Silver Box* (Brook Pemberton), *The Strait Gate* (Will Hayes), Grace George in an all-star revival (William A. Brady), *The Javanese Doll* (A. H. Woods), *Music Box Revue* (Sam H. Harris), musical version of Hawthorne of the U. S. A. (Sam H. Harris), *Passing Show* (Schwab & Mandel), *Honor Be Damned* (A. H. Woods), *Pygmalion* (Theater Guild), *The Passionate Prince* (Carl Reed-A. H. Woods), *Floirting Hussards* (A. H. Woods), *The Brush Hean* (John Jay Schell), *Who Hit Hattie* (Charlotte Greenwood), *The Balcony Walkers* (Henry W. Savage), *Back to Philippi* (Henry Miller-William Harris, Jr.), *The Getaway* (Dramatists' Theater-William Harris, Jr.), and undoubtedly a few more.

Mary Ellis Wins; Stays in "Dybbuk"

(Continued from page 5) to his voice he must remain idle until he is able to resume the duties called for under his agreement.

The ruling in the present case, however, recognizes the existence and use of different sets of vocal organs in an actor and indicates that one who becomes incapacitated for singing can nevertheless follow his vocation in parts that do not call for such vocal exertion.

European Actors Strong for Union

(Continued from page 5) date is mentioned for the meeting, but it will probably take place in Berlin at a time that will be most convenient to all parties.

Frank Gillmore, executive secretary of the Actors' Equity Association, in commenting on the matter, said the chief difficulty in the way of his attending the convention is the time and expense involved. On the other hand, the foreign theatrical artists have done so much in the matter of getting together and advancing both their working condition and their art that Equity should derive a great deal of benefit from a personal inspection of their methods and an exchange of ideas. So if the Equity Council approves of the participation in the International Congress it might be possible for John Emerson, president of the association, to attend the meeting while on his annual trip to Europe.

One of the leading spirits in the move for international solidarity and peace among theatrical workers is Firmin Gemier, of the French National Theater. While on his visit here about a year ago Gemier was made an honorary member of Equity, and he took back home with him many ideas derived from his contact with the association.

American Firms in on UFA Deal

(Continued from page 5) American concerns must share with Universal in return for the relinquishment by that corporation of the contract entered into several months ago with UFA whereby Carl Laemmle, president of Universal, agreed to lend the German concern \$3,600,000 with a similar provision as to the picture release on both sides of the water. Laemmle now withdraws this \$3,600,000 credit and is relieved of any obligation to place German films on the American market, but, of course, he will supply an important percentage of the films UFA will show in his houses, altho the bulk of the American production will be supplied by Metro and Famous.

These two concerns also have agreed to release in their American theaters 10 German productions a year, but only those which, in their opinion, are suitable for the American market. They also agree to produce annually one or two big features in association with UFA.

This combination of three American concerns with UFA was the result of Mr. Laemmle's sailing for Germany some weeks ago. When his intent to operate singly with the German concern was found out by Metro and Famous, and the Metro representative also went to Germany. It is said that UFA and Universal were both won over by the threat of the other two American concerns to build in Germany as many theaters as UFA has for the exhibition of their films.

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'Arizon, Miss
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- 'Brau, Jean
Breton, Emie
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'Clark, Mrs. Walter
'Delaney, Frances
'Clark, Mrs. Meta
'Clark, Mrs. Hazel
'Clark, Mrs. Dan
'Clawson, Mrs. G.
'Clayton, Iona
'Clifford, Mrs. H.
'Clifton, Mrs. Bob
'Clino, Twilight
'Clise, Ora
'De Vore, Peggy
'Coachman, Bernice
'Coody, Virginia
'Cooper, Harry
'Cooper, Mrs. H.
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'Colby, Mrs. J.
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'Collins, Annabelle
'Collins, Myrtle M.
'Collum, Edwin
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'Germine, Miss
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'Gibson, Mrs. Thoma
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- Halstead, Norma
'Hamblin, Ann
'Hamblin, Miss
'Hamblin, Miss
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- 'Johnstone, Agnes C.
Jones, Alveta
'Jones, Mrs. Mel
'Jones, Mrs.
'Jordan, Ruby
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'Jordan, Ruby

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- 'Eler, Inos
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'Edison, Ruth
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'Elmo, Bobbie
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'Emerson, Grace
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- 'Elliott, Dina V.
'Ellison, Joy
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- 'Halderson, Margaret
'Harland, Dina V.
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'King, Hal, 10c
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'Missmore, B. D., 25c
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'Mowery, G. B., 15c
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'Palmer, Chas. M., 10c
'Paine, Rose, 8c
'Phillips, Francis, 5c
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'Reynolds, G. J., 15c
'Ring, Mrs. J., 3c
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'Roberts, Mrs. C. F., 7c
'Roberts, Carroll, 7c
'Ross, Anna, 7c
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'Sampson, Sam S., 5c
'Sandell, Pauline, 4c
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'Signor, W. L., 10c
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'Vever, Edw. H., 8c
'Whittier, Laura, 25c
'Williams, Art, 7c

- 'Becker, Mrs. Harry C.
Beckwith, Mrs. C.
'Becker, Mrs. C.
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'Belmont, June
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- 'Fears, Peggy
'Feinberg, Harry
'Ferensy, Irene
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- 'Fisher, Sally
'Fisher, New
'Fisher, Babe
'Fisher, Betty
'Fitzgerald, Gerry
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LADIES' LIST

- 'Adeir, Mrs. Lucetta
'Adeir, Miss Robin
'Adeir, Mrs. Vera
'Adams, Mrs. Carrie
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(Received too late for classification)

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Joyce: Lake Worth, Fla., 4-9.
Himcho, Co.: Trenton, Fla., 4-9.
Horman & Eva Mae: (Blus Mouse) Washington, D. C., 4-9.
Haker, L. G.: Show: Doerun, Ga., 4-9.
Hickman & Co.: Cumberland, Md., 4-9.
Delmar Quality Shows: Colmell, Tex., 4-9.
Hempire Greater Shows: Burwick, Ga., 4-9.
Hellen, King, & Co.: Musicians: Endicott, Noh., 7-9; Odell 11-13; Wymore 11-16.
Gray, Roy, Shows: Alvin, Ark., 4-9; Freeport 11-16.
Hills, Magician: Doerun, Ga., 4-9.
Macy's, Exno: Shows: Washington, La., 4-9.
Miles', Ralph H., Am. Co.: Sidell, La., 4-9.
Reno, Grant & Co.: Warren, Ind., 4-9.
Steinert High, R. G.: Holdorf, mgr.: (Royal) Baltimore 4-9; Cumberland, Md., 11; Uniontown, Pa., 12; Weston, W. Va., 13.
Ten Nights in a Barroom (Mason Bros.), Billie Blythe, mgr.: Atchison, Kan., 7; St. Joseph, Mo., 8-9; (Auditorium) Kansas City 10-16.
Tip-Top Shows: Daytona, Fla., 4-9.
Whiteman, Paul, & His Orch.: Charlottesville, Va., 8; Greensboro, N. C., Raleigh 8; Winston-Salem 9; Hart Bragg 10; Rock Hill, S. C., 11; Asheville, N. C., 12; Greenville, S. C., 13; Atlanta, Ga., 14.

Additional Concert and Opera News

Concert Notes

(Continued from page 32)

Syracuse Symphony on February 27 in that city.
An all-Chopin program is announced for the New York City of Ignaz Friedman in Aeolian Hall, the afternoon of January 9.
Myra Mortimer, contralto, arriving in New York after her first concert season in Germany, Austria and Holland, makes her initial New York appearance on January 25 in Town Hall. Coenraad V. Bos, the noted pianist, who accompanied her abroad, will continue to do so in this country.
The Chicago Civic Opera Company will be heard in Birmingham, Ala., March 1, 2 and 3.
Under the auspices of the Music Club of Atlanta, Ga., a program will be played by Paderewski on January 29.
February is the date announced for the concert by the Boston Symphony Orchestra in Hartford, Conn., with Serge Koussevitzky, conductor.
The well-known tenor, Lambert Murphy, will be heard in Kansas City, in Ivanhoe Auditorium, January 9.
Louis Victor Saar has been appointed Chicago representative of Die Musik, Berlin's foremost musical monthly.
On January 24, the noted pianist, who will be heard in the Auditorium, Chicago, and a two-act program will be played that same day at the Studebaker Theater by Guy Maier and Lee Pattison.
Among the January dates announced for appearances by Ethel Legniska will be in Saginaw, Mich. January 8; York, Pa., January 18; Evansville, Ind., January 20; in Montgomery, Ala., January 22, and Maplewood, N. J., January 23.
On Wednesday evening, January 20, Ernest von Dohnanyi will direct the State Symphony concert in New York, accompanying his own violin concerto performed by Albert Spalding.
The Chaff Russian School will present a program of Russian Character Interpretive and National Dancers at Carnegie Hall, New York, the evening of January 23.
Eugene Goossens is directing his first concert, as guest conductor of the New York Symphony Orchestra, the afternoon of January 9 in Carnegie Hall and also the evening concert January 8. Pablo Casals, the eminent cellist, is the soloist.

Three Sunday Evening Programs By Barrere and Richards

A series of unique programs has been announced for three successive Sunday evenings in Steinway Hall, New York, beginning January 17, when George Barrere, pianist, and Lewis Richards, harpsichordist, will play all of the Bach sonatas written for those two instruments. This is the first time such a program has been presented in New York. Following these Mr. Richards will make a transcontinental tour, and early in the spring the Barrere Ensemble and Little Symphony will also make its yearly visit to the Pacific Coast.

Chalmers Clifton To Conduct Third Baltimore Concert

Frederick R. Huber, Municipal Director of Music in Baltimore, announces January 11 as the date of the third concert by the Baltimore Symphony Orchestra. Chalmers Clifton, director of the American Orchestra Society, will be guest conductor for this concert, and Enrique Rox, Cuban pianist, will be the soloist.

January Concerts for Kochanski

Among the recent engagements announced for appearances by Paul Kochanski, noted violinist, are recitals in Springfield, O., January 12; Louisville, Ky., January 13; Chicago the 17th; with the American Orchestra Society, will be guest conductor for this concert, and Enrique Rox, Cuban pianist, will be the soloist.

Out In The Open

By JACK F. MURRAY (Communications to 1560 Broadway, New York, N. Y.)

WELL, WELL! Here it is 1926 already. Hope you're all getting ready for a real good season. According to the prophets, we're due for a good one.

MR. AND MRS. ARTHUR (PA.) NELSON, of Mount Clemens, Mich., motored to Toledo, O., we learn, to visit their daughter and son-in-law, Mr. and Mrs. Oscar Andresen (Oscar and Onelda), who were playing Keith's Theater. Mr. and Mrs. James Spriggs entertained all at their home with a real old English dinner.

EDDIE MAHER, who was known as Jack Santel in the days when he had athletic and wrestling shows, popped in on a recent visit to the city. He shows business for the merchant marine. He sails on a trip soon as an engineer.

RAYMOND ELDER—One of our New Year's resolutions will be a firm resolve to visit you at the Royal. We may break our other resolutions, but that's one we'll keep, and we'll take Arthur Hill along with us so as to kill two birds with one stone. We're warning you so the surprise won't be too much for you.

HARRY E. BONNELL sends his best New Year's greetings from "somewhere in Texas". Dallas seems to be his hang-out just at present. Guess he's warming his chair in the Elks' Club down there. Any news for us, Harry?

THE RECENT WAVE of cold weather scared E. A. Kennedy so badly he stuck close to the stove in Astoria until it was over before venturing out again. It's still not warm enough for George Hamilton to get out and around evidently.

FRED A. DANNER returned from Key West around Christmas time. He's among our occasional callers these days. Plans for next season not set yet, but no doubt he'll be back promoting again.

DOC MURRAY'S getting Walter Middleton's habit. He disappears every so often and then suddenly reappears with not a word as to where he's been in the meantime. We're willing to wager he's been working the mind-reading act somewhere to grab himself off a few shekels. Doc likes to eat as well as the rest of us, so we dare say he works occasionally in the winter time. You ought to see his new hirsute appendage!

Have you been reading all about the rail congestion down in Florida? The question now is will Johnny J. Jones and the rest of them be able to get railroad moves about the State and out of it when the time comes. We hope so, for the situation looks tough down there. Judging from the letters we receive they're all making good money playing the lots around some of the Florida cities. Almost every letter we receive tells us what a real one Bill Rice put over at Miami, which we're glad to hear.

MIKE ZIEGLER'S Monarch Exposition Show will be out on the road again next season, so Mike informed us during a visit last week.

GEORGE HAMID has just learned that hot water was not meant for frozen riders. But it cost him a lot of money to learn it. Better stick to selling acts, George, and leave the car to the chauffeur.

HARRY NELSON, of high-striker fame, arrived in New York recently. Harry is one showman who isn't keen about Florida from what he tells us.

ED MEREDITH, of the Sensational Merediths, visited New York on business last week. It's his first trip to the city since he was injured at Jamestown, N. Y., last August. He's headed soon for Bridgeport, Conn., to limber up and get ready for 1926, when he'll be with the World Amusement Service Association, so he tells us. Ed sure did get bunged up, but seems to have completely recovered save for a slight limp.

ED SALTER—How come there's no mention of the Johnny Jones Shows in the Orlando section of that booklet you sent us? Better talk turkey to the fellow who writes the book before the next edition goes to press, hadn't you?

HARRY WITT'S getting pretty good money down in South America, and Joel Goldberg's faring equally as well in Porto Rico, according to mail and reports reaching us. Glad to hear it, boys, but how about sending us some detailed reports?

JOE STEINBERG, who has the Joyland Shows out of Bryan, Ok., arrived in town last week to spend the holidays with his family over in Far Rockaway, and paid us a nice visit while in town. Will be back on the road again in 1926

with an improved show playing thru that territory of his.

We got several good laughs recently out of an English magazine which contains stories of our "wild" West written by English authors. The father of the heroine massed a fortune of a "hundred million pounds" out of the growth of Red Dog City, Wyo., according to the story. Laugh that off!

HARRY CODDINGTON writes us from the Showmen's League that the N. Y. A. Christmas dinner sure was a real one and well attended. It was held in the ball room of the Sherman, where the Showmen's League banquet was held. Harry would like to hear from Ed Holland, so when you see this, Ed, drop him a line.

BERT JONAS, vaudeville agent, who books Buff Brady, and his wife, Edith Sterling, tells us Buff will have to undergo another operation soon. It seems they had a bad job of the last one down South. That's a tough break to get.

SI KITCHIE appeared recently at a show held in the Metropolitan Opera House in Philadelphia, and presented Si to the audience the stage manager announced: "Si Kitchie for your upside-down approval." Not bad.

BABE, famous "White Elephant", which was presented to Rockford, Ill., by the Ringling Bros. in 1920, has been sold to a circus man in Mexico. We learned recently, Babe won his name not because of his color but because of his appetite.

HENRY MEYERHOFF has been in the hospital in Englewood, N. J., since December 2, when he underwent an operation for gonorrhea. He's rapidly recovering and will be out around again in another month, we're told.

R. E. (DICK) GILSDORF, well-known concessionaire, may not be on the road this winter. He's lined up a good racket for the winter time, and his show's promise of being so good he may stick to it from now on. He feels he's entitled to stick in one town a little longer than a few days after so many years on the road.

EMIL GUBE will erect the swimming pool in C. Frank Stillman's Paradise Park over in Rutherford, N. J. Emil's built quite a few of them, so should be able to do a good job on this one.

MR. AND MRS. CARLO STEFANIK and Mr. and Mrs. Chas. W. Kenyon have disbanded their transcontinental magicians and each family is now working separately. Mrs. Stefanik informs us that Carlo is playing vaudeville dates thru Pennsylvania as "Pepl, master of magic", carrying six people with the act.

LOUIS JOSEPHSON, of the La Perfection Pearl Company, won the long-distance record of our New York office for sending Christmas cards. His came from Osaka, Japan, to Charlie Lomas, of our advertising staff.

TOM GORMAN, of the Pat Casey of New York, is a many circus outfit and well known in the outdoor end of the business, is interested in the Knickerbocker team of the Amateur Hockey League, which plays at Tex Rickard's New Madison Square Garden. There's another Tom Gorman with the professional hockey team at the same place.

ERNEST ANDERSON pulled a "Don Darragh" on us. He married Edith Jackson, a nonprofessional, during the summer, but didn't let the news out until Christmas time.

BILL HOBSON, formerly known as Ed Mc, exploitation specialist, is doing his act around the streets of New York for various interests these days. He has the distinction of being the first professional clown to perform in the New Garden, where he used his old-fashioned, high-wheel bicycle on which he had crossed the country advertising the recent Health and Food Show. It took 119 days for the trip.

SI GREEN is traveling fast over in Europe. His latest postcard is from Liverpool, from which point he is en route to London for a brief stay.

ED HOLLAND just dropped in on us. Announces he's booked to go back with 101 Ranch in 1926 as 24-hour man again.

SAM SHUMAN—So you're down in Jacksonville, are you? Hope things are breaking right for you and the Mrs. down there.

MONTANA HANK keeps busy around

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100 Snowballs (Harmless) \$3.50
100 Ass. Midway Hats (Very Good) 3.75
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Song of the Flame (Continued from page 10)

That Night. Scene 3: Outside Anluta's Lodgings. Scene 4: Art Salon of the Kazanov Palace. ACT II—(About Two Years Later)—Scene 1: A Room in a Latin Quarter Pension, Paris. Interlude: Outside Cafe Des Caucasians, Montmartre, Paris. Scene 2: Samovar Room in the Cafe. Interlude: Outside Cafe. Scene 3: Kazanov Estate in the Chateau District of France. Next Morning.

EPILOG—The Song of the Flame

- MUSICAL NUMBERS 1 Prelude PROLOG 2 "Far Away" (Refrain Based on Folk Song) 3 "The Song of the Flame" 4 "Woman's Work is Never Done" 5 "Great Big Bear" 6 "The Signal" 7 "The Cossack's Love Song" 8 "Tartar" 9 "You May Wander Away" 10 "Vodka" Episode

- ACT I Scene 1 "I Want Two Husbands" 2 "Midnight Bell" 3 "Korobka" 4 Ballet—The First Blossom 5 A Capello 6 Going Home on New Year's Morning

Without the aid of a single regisseur possessing a name three feet long and ending in "vitch", Arthur Hammerstein, thru the medium of his latest production, Song of the Flame, bids fair to out-Russian the Russians and outguess Morris Gest by a wide margin.

Next to The Student Prince this new Hammerstein offering is the most thrilling semi-operatic presentation that has come along in many moons. Two of the ensembles alone, the Volga Song prelude and the Song of the Flame epilog, are masterpieces of pictorial stage art such as no foreign country has ever sent over to use, and even tho it is the colorful singing of the Russian Art Chohr that does most to make the ensembles so stirring, nevertheless just as much credit must be given to native hands for their genius and skill in assembling such a wonderful spectacle and putting it on a working basis.

The plot of the play is woven around the Russian Revolution of 1917, and it concerns the love between a communist maid and a handsome prince. With her Song of the Flame the girl has aroused the bourgeois class to action. Intrigue and treachery follow, and the lovers are separated as a result of the usual misunderstanding. They meet later in Paris, where the villain in the case is apprehended and the lovers are reunited.

Except for the theme song, which reminds one of the Song of the Vagabonds in The Vagabond King, the score is not of a particularly outstanding nature. The music is rich and full, but no more. It even descends to plain musical comedy on

some occasions. Still it suffices to sweep the action along at a very nice clip.

It is the elaborate settings, the gay costumes and the beautifully staged ensembles that stand out most prominently, and of these three things the ensembles come first. The play is practically carried along by ensembles of one kind or another, and they are all so interesting and enjoyable that the audience never tires of them. Of course, the wealth of colorful costumes and the attractive scenic background have a lot to do with making the ensembles picturesque and effective.

Just as the music sometimes falls to the level of musical comedy, so does the book frequently strike jarring notes by the use of expressions that are below the dignity of the situation. Such remarks as "All right" and "Get out of here" are hardly as becoming in a prince as, for instance, "Very well" and "I command you to leave." It may seem a small matter, but these commonplace expressions uttered in a regal atmosphere really puncture the illusion for many persons.

The cast is an admirable one. Tessa Kosta is in better form than she was on the last few occasions when she appeared on Broadway. Her voice seems to have more strength and greater flexibility, and she works her way thru the performance with confident smoothness. In short, she seems quite thoroly imbued with the spirit of her role as a Russian Joan of Arc.

Guy Robertson, as the charming prince, is a truly handsome hero. With a manly appearance, a fine tenor voice and acting ability in the bargain, Robertson makes himself well liked from the start. His part is not a very extensive one, however, altho for that matter none of the principals is allowed a great deal of time on the stage. The ensembles take up most of it.

Greek Evans, too, stands out much better here than he did in The Student Prince. He plays the part of a scheming revolutionary this time—the silk villain, in other words—and handles his job in an authoritative and forceful manner. His powerful and melodius baritone voice also is a big asset to the production.

Dorothy Mackaye fills the role of the soubret in a thoroly satisfactory style. Tho lacking in voice, Miss Mackaye wins honors for her pertness, her neat comic touches and her generally captivating method of working.

The diminutive Bernard Gorecy and the more ample Hugh Cameron are quite active and successful in adding a little comedy to the affair, while Phoebe Brune plays an incidental part commendably in addition to providing some excellent dancing.

Ula Sharon is a particularly bright feature of the entertainment, her several ballet numbers going over for decisive hands. Miss Sharon is more than just a premiere dancer. She is an exquisite artist with the kind of a charming doll-like personality that draws people to her and makes them want to hold her delicately in their arms. In addition to this her ability as a dancer is far above the average.

Leonard St. Leo also assists with credit in some of the dancing, and minor parts are capably acted by Blanche Collins, Paul Wilson and Louise Dalberg.

The American Ballet does very fine work, both in the way of ballet specialties and in various dance and drill numbers, and all of the choral singing is unusually good.

Last, but far from least, congratulations are coming to Jack Haskell, who arranged the excellent dances and the striking ensembles; to Josef Urban, who designed the scenery; to Mark Mooring, who designed the costumes; to the various authors, and to the orchestra conductor, for their respective contributions toward making this one of the swellest operatic pieces ever produced. DON CARLE GILLETTE.

Earl Carroll Vanities (Continued from page 10)

Scene 17—Advancement Militaire (The French Soldier). M. de Jari sings, accompanied by Harold Yates, while the following characters appear in pantomime: The Husband, Frank Tinney; The Wife, Dorothy Knapp; The Colonel, Van Lowe; The General, Sid Dalsh; The King, Wallace McCutcheon.

- Scene 18—Life's Mysteries (in Four Episodes). (a) "Christmas Morning" (The Husband) Wallace McCutcheon (The Wife) Ethel Dale (The King) Marion Dowling (b) "The House of Grief" (A Husband) Joe Cook (The Brother-in-Law) M. de Jari (A Maid) Dorothy Knapp (The Sister-in-Law) Jewel LaRota (c) "The Three Sons" (Mother) Ester Mura (Father) Edward Sellings (First Son) Jack Wilson (Second Son) Harold Yates (Third Son) Joe Cook (d) "Big Shoes" (Thermometer) Joe Cook Assisted by Dorothy Knapp and Madelyn Killeen

Scene 19—Adagio. Gracella and Theodore Scene 20—Kinky Kid on Parade Madelyn Killeen and Franky Trombone Girls

Scene 21—The Coachman. Frank Tinney Assisted by Ester Mura and Wallace McCutcheon

Scene 22—Thoughts of You. Song. Vivian Hart Scene 23—Speciality. Joe Cook Scene 24—In a Turkish Ballet. The Sultan M. de Jari (Favorite) Madelyn Killeen (The Other Favorite) Polly Luce

Scene 25—In a Turkish Bath. The Insultant Jack Wilson (The Nurse) Charles Oro (The Snake Seer) Van Lowe Scene 26—In a Turkish Towel. Julius Tannen Scene 27—"Dorothy." Song. M. de Jari Dorothy Knapp and Kings of Venetian Vanities

Scene 28—Finale Act I. "And Why Not?"

Scene 1—Informal Dance on the Forestage. Scene 2—Canada Dry Girls' Song and the Miltadale Girls Do Likewise. Song Madelyn Killeen and Girls. Dance Divertissement—Janette Gilmore

Scene 4—On a Florida Green. "Coral Gables." The Novice Frank Tinney The Pro. Jack Redmond The Caddy Jack Wilson Scene 5—A Song. Duet M. de Jari and Harold Yates

Scene 6—The Studio. By M. de Jari (a) The Artist Van Lowe (The Model) Dorothy Knapp (b) Somewhere in France. Dorothy Knapp The Captain Van Lowe Doughboys. Edward Sellings, Sid Dalsh, Warren Hill, Ross Hertz, Hal Leonard

Scene 7—The Country Hotel. The Daughter Dorothy Knapp The Tourist Wallace McCutcheon The Falchier Dorothy Knapp

Scene 8—The Silhouette. Van Lowe and Frances Norton Assisted by Marion Dale, Laverne Lambert, Sid Dalsh, Ed Sellings.

Adagio Dancers. Gracella and Theodore Song—"Love in the Shadows." Harold Yates and Van Lowe

Scene 10—Introducing the Judge. Julius Tannen Scene 11—A Day in Court. The Judge Wallace McCutcheon The Plaintiff Joe Cook First Defendant M. de Jari Second Defendant Van Lowe Third Defendant Frank Tinney

Scene 12—"Kiss in the Moonlight." Vivian Hart and Moonbeam Girls—Dancers—Janette Gilmore, Rose Wenzel, Van Lowe. "The Lady of the Moon." Dorothy Knapp

Scene 13—The Hammer of 1924. Joe Cook Assisted by His Assistants.

Scene 14—Speciality. Madelyn Killeen Scene 15—Ponies on Parade. Frank Tinney Assisted by Romannoff, Wallace McCutcheon, Rose Hertz.

Scene 17—The Wrestling Match. Rose Wenzel and Mae Paige, Romannoff and Wallace McCutcheon.

Scene 18—"Pick Up Your Hat." Ester Mura Song—"Shake Yourself Out of Here." Company

Scene 19—The Grande Finale. Company Earl Carroll has led his Vanities far away from the revue class. The affair is now a combination night club, vaudeville show, cabaret, dance hall, Tammany meeting and full-dress "49 Camp." "An

utterly unique and different form of amusement," Carroll has labeled his party. Which is putting it mildly.

The doors open at eight, and during the half hour before the rise of the curtain on the regular—the more or less informal—entertainment program there is dancing on the stage. Butter and egg men who come without fair partners are readily supplied with dancing mates by the obliging hostesses. And those who bring something on the hip can have all the ginger ale they want free of charge. The dancing and the distribution of ginger ale are resumed throught the intermission.

Julius Tannen is again the pleasant master of ceremonies. It is his job to stir up a merry, feel-right-at-home spirit between the audience and the showgirls who divide their time between the auditorium and the stage. Tannen also spots any celebrities who happen to be in the audience and prevails upon them to come forth and be recognized. "Anything may happen," is the Vanities motto, and it does. So, between one thing and another, a jolly time is had.

Except for the value that Joe Cook adds to the program, however, and the attractions held out by Dorothy Knapp, Frank Tinney and Tannen, the drawing power of the show lies chiefly in its novelty, naughtiness and nudity. The affair is aimed directly at the dollars and it ought to hit the mark for a good score—while the novelty lasts.

Considered strictly as entertainment the bill frequently drags. The efforts of the master of ceremonies and of the host to inject informality into the proceedings are frequently disconcerting and tend to slow up what might otherwise be a fairly snappy performance. More pointed wit and less lengthy dissertation in the informal interludes would improve the entertainment value of the informal idea.

For downright substantial enjoyment the best thing in the show is Joe Cook. Between his Great Shower Bath Mystery, his Rube Goldberg contraption, his latest reason for not imitating four Hawaiians, and his appearances in various skits, Cook provides the largest amount of really humorous amusement.

The several numbers in which Frank Tinney appears are quite well received. Tinney makes his first appearance in blackface, but with unblacked hands and a rather untidy costume. A better "front" and fewer references to his domestic life would help Tinney to greater favor with his audiences. More up-to-date material also would be an asset.

Dorothy Knapp, the noted beauty, is another prominent member of the cast. Miss Knapp is the sparkling center jewel in the setting. In addition to displaying her wonderful form and pretty face, Miss Knapp takes part in several of the sketches, and she seems to be getting on a bit as an actress.

Van Lowe puts over a few numbers with plenty of snap, Madelyn Killeen does a number of good things in the song and dance line, some particularly fine dancing is contributed by Janette Gilmore, M. de Jari sings very pleasingly, there is an excellent adagio dance by Gracella and Theodore, Wallace McCutcheon officiates impressively as host, and Don Vorhees offers an enjoyable

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plano solo in addition to presiding over able musicians.

There is a shortage of feminine principals and feminine singing. Vivian Hart, who apparently occupies the position of prima donna in the show, was lost somewhere in the shuffle on the occasion of this review. In fact nearly all the performers are more or less overshadowed by the bulk and novelty of the production. The numbers are not separated by clear and crisp divisions. The elaborate scenic effects just seem to alternately throw forth and swallow up the actors.

Among the assistants who help Joe Hook along with his comedy are Jack Wilson, Charles Oro, Peggy Shannon and Rose Wenzel. Jack Redmond gives an interesting exhibition of golf skill, and Romanoff provides a good deal of amusement in a burlesque wrestling match with Tinney. Rose Wenzel and Mae Paige also wrestle as a preliminary.

Ester Mura does herself credit in a few opportunities, and there are single or group specialties by Marion Dale, Laverne Lambert, Sid Daish, Ed Sallings, Polly Luce, Frances Norton, Marion Dowling, Mickey Seiden, Isabel Dwan, Agnes O'Loughlin, Eva Marie Gray, Alma Valentine, Theol Nelson, Jewel La Kota, and perhaps others. It is not always possible to tell from the printed program who's who or what's what.

Incidentally, Theol Nelson, whose name is well buried on the bill of particulars, appears in an unbilled spot and does about 40 of the back tumbles that have made her a famous member of the well-known Nelson family of acrobats. The specialty is done on the small forteage, in front of a chorus ensemble, and goes over big.

Nearly all of the comedy skits are quite risqué, altho they usually end with a "clean" surprise finish that gives the audience a good kick. The chorus is active, attractive and well costumed, while the scenic background is pretentious and practical. DON CARLE GILLETTE.

By the Way

- (Continued from page 10)
- Dorothy Hurst, Cella Glynn, Chas. Courtneidge and Harold French.
 - "I Know Somebody Loves Me." Jack Hulbert
 - "High Street Africa." Cicely Courtneidge
 - "The Dancers." Eddie Childs and Jack Hulbert
- ACT II.
- Hum a Little Tune. (By Vivian Ellis).... Eddie Childs and Dolls
 - All the World's a Links. (By Harold Simpson).... Harold French
 - Marjorie (His Wife)..... Cella Glynn
 - Scene—A Suburban Sitting Room.
 - Clair De Lune. (Dialog by Graham John.).... Dorothy Hurst
 - The Post Office Outrigger..... Laurence Green
 - The Ordinary Man..... Dorothy Hurst
 - The Flappers, April Harmon and Doreen Lynch
 - At the Piano..... Dorothy Hurst
 - Edna's Room..... Phyl Arnold
 - The Flushing Touch. (By Harold Simpson).... Josephine Quest
 - Mrs. Osborne..... Harold French
 - The Maid..... Billie Shoter
 - Miss Longshaw..... Cicely Courtneidge
 - Scene—The Osborne Apartment.
 - Tonno. (By Jack Hulbert and Cella Glynn).... Harold French
 - Song—"No One's Ever Kissed Me." (By Philip Beniam and Ronald Jeans).... Dorothy Hurst
 - Scene—A Furnishing Shop.
 - Nippy (The London Tea Shop Waitress). (Music by Vivian Ellis. Lyric by Graham John.).... Harold French and Chorus
 - Honeycomb Hall. (By Harold Simpson).... George Wessop
 - George Wessop..... Jack Hulbert
 - Maria Watson..... Cicely Courtneidge
 - Mrs. Barking..... Josephine Quest
 - James Porterhouse..... Charles Courtneidge
 - A Maid..... Muriel Montrose
 - Scene—A Sitting Room in a Seaside Boarding House.
 - There's Nothing New Under the Sun. (Music by Vivian Ellis. Lyric by Graham John.).... Dorothy Hurst and Harold French
 - The Trick Brothers..... Harold French and Cicely Courtneidge
 - Colour..... The Company
 - Finale..... The Company

By the Way is similar in design to the *Chorus Revue*. The talents of its principals and the quality of its entertainment also are very much on the same plane, altho the Jack Hulbert production follows a more even tenor and is seldom punctuated with outstanding highlights. Most of the numbers are comedy skits, each amusing enough for the first few minutes, then trailing off to the usual weak and incomplete finish. Only one or two of the scenes are serious or "artistic" in any way. The music is of a mild sort, the singing is of a fair music-hall caliber, and the scenery is cozily ornamental. Then there is a large and unusually active chorus, and costumes in considerably larger quantities and more splendid variety than one might expect in an intimate revue.

The one real difference between *By the Way* and the *Chorus Revue*, however, is that the newcomer cannot boast of any personalities that are quite as magnetic as Beatrice Lillie and Gertrude Lawrence. Of course, Cicely Courtneidge is a talented and clever artist in her own way. Some of her comedy char-

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acterizations, such as that of an old dame on her second honeymoon, and that of a schoolboy being given a lesson in Greek while a cricket game is going on outside the schoolhouse, are gems of humor all right enough. The clowning of Jack Hulbert, too, is more than ordinarily enjoyable. But the Misses Lillie and Lawrence possess more than this. There is a spark of something about them that makes audiences respond more freely and more enthusiastically than they do to the efforts of the new arrivals.

In order to localize the entertainment a bit, perhaps, a number of American references have been inserted in the dialog. For instance, a remark is made about *Abie's Irish Rose* being a familiar landmark. Al Woods is associated with "beds", and Red Grange comes in for a mention. But none of these bits register because they are in strange hands. And in case it has not already been pointed out, the gag about "Mary Rose sat on a tack" was long ago laid to rest over here.

Another bad feature about *By the Way* is the practice of finishing some ensemble numbers with the performers spread across the stage when the number could just as well have been worked into an exit, thus sparing the audience from having to watch and wait for the group to break up and scramble off the stage in semi-darkness. If these scenes ended with a break up an ensemble in plain view of the audience only detracts from the impression made by the number and slows up the program.

Outside of these little matters the Hulbert revue is an efficient and roundly enjoyable production. The high spots in the entertainment are supplied by Hulbert himself and Miss Courtneidge. Whether in straight, light comedy or broad clowning, Hulbert is always likable and amusing. His dancing also comes in for a good measure of appreciation. He is a smooth artist with a gracious manner. Miss Courtneidge confines her efforts almost exclusively to various forms of comedy, and she ingratiates herself with ease.

Cella Glynn is another valuable member of the cast. She sings nicely, dances a little, and lends a charming personality to the affair. Then there are various commendable efforts by Charles Courtneidge, Harold French, Dorothy Hurst, Eddie Childs, Phyl Arnold, Josephine Quest, Muriel Montrose, A. Goodman, April Harmon, Billie Shoter, Doreen Lynch, Laurence Green and some individual members of the chorus.

DON CARLE GILLETTE.

Stronger Than Love
(Continued from page 10)

This much may be said in favor of the anonymous translator, however, that even the best adaptation could not make the drama much more agreeable to American audiences.

The problem expounded in the play is that of a woman who swore to her husband on his deathbed that she would never reveal the manner of birth of his illegitimate son, whom she accepted as one of her own on the day of her marriage. As the years pass and the elder boy becomes heir to the fortune and position that might have gone to the younger and genuine son, the woman develops a burning hate for the adopted boy. But duty to her oath holds her stronger than love for her own child, and it is only when the elder son himself learns of his illegitimacy that the mother tells him the truth. The younger son is subsequently killed in battle, paving the way for the elder to marry the girl they both loved.

The action plods along at a deliberate, slow and tedious gait, like a heavy, unpleasant dream. As far as drama goes, *Stronger Than Love* has plenty of foundation, but there is altogether too much of the author's sentimentality in it, and the unrelieving last act—in a conspicuously acted in a chapel, of all places—sends the audience home with a desire to shake off all memory of the affair.

In selecting this play for Nance O'Neil it was probably figured out that the few big weeping scenes, done in Miss O'Neil's incomparable style, would put the show over. The same faith in the sufficiency of one or two powerful scenes has been at the bottom of many other failures. As for Miss O'Neil, it is not until the climax at the end of the second act that she is given an opportunity to break out with her torrential exhibition. Up to this point the honors belong to Katherine Grey. But after two acts of calm preparation and infrequent appearances Miss O'Neil comes into her own. It is a genuinely impassioned outburst, a realistic gem, and the audience is noticeably stirred and moved by it.

Ralph Forbes, as the unfortunate young man who is loved by everyone except his stepmother, manages his complicated role with considerable skill and as much credulity as his frequently unnatural lines permit. It is often difficult, however, to make out his words.

Katherine Grey, in a titled grandmother role, dominates many of the scenes with her impressive bearing and

crisp reading of lines. She gives a very fine character portrayal.

Ernest Lawford plays the part of a suave and imperturbable family solicitor with his usual serenity and smoothness. Borden Harriman is sincere and likable—a little too deliberately likable—as the younger son, Zola Talma cuts a prominent figure as a female villain who wants the elder son but is unable to have herself accepted on any terms, Patricia Calvert is quite nice as the heroine, and Frederick Perry handles the role of an ecclesiastic with proper dignity. Echlin Gray gives a meticulous portrayal of a butler, while Lols Ross, Julia Duncan and Lucille Hunting are supposed to provide a bit of comedy relief as a trio of sister-Susies-knitting-sweaters-for-soldiers. This intended comedy, however, is entirely out of consonance with the basic emotion and mood of the play, in addition to being out of place in a chapel setting, so it merely strikes a discordant note.

Livingston Platt has provided excellent settings for each of the three acts, and the staging has received the best of attention.

DON CARLE GILLETTE.

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WORLD: "A show that will please many people."—Wells Root.

HERALD-TRIBUNE: "Large, lovely and solemn semi-grand opera."—Percy Hammond.

TIMES: "Mighty well lund itself to more varied, lighter treatment."—J. Brooks Atkinson.

"Stronger Than Love"
(Belasco Theater)

TELEGRAM: "Not even skilled cast serves to float it from surf of inferiority to shallows of mediocrity."—Katharine Zimmerman.

POST: "A piece of no small power and interest, and unusually well done."

AMERICAN: "Miss O'Neil could not have been finer."—Alan Dale.

TIMES: "An interesting play, well and interestingly done."

HERALD-TRIBUNE: "Just a holiday for the cloutionists."—Percy Hammond.

"Tip-Toes"
(Liberty Theater)

TELEGRAM: "A fine comic opera."—F. J. G.

POST: "Galaxy of rhythms and wailing harmonies and tickling tunes."

EVENING WORLD: "Worthy success to 'Lady, Be Good.'"—Bide Dudley.

SUN: "Would seem to be truly on its feet."

HERALD-TRIBUNE: "Pleaky show gave promise of long life."—Ward Morehouse.

TIMES: "Gershwin's pleasure in new musical play."

WORLD: "Bright and gay and goodlooking."—Alexander Woolcott.

"By the Way"
(Gaiety Theater)

POST: "Suave and light-hearted."

TELEGRAM: "Ins movement, action, originality and charm."—G. L. E.

EVENING WORLD: "Commends itself as a pleasing entertainment."—J. B. O.

SUN: "Amazingly versatile and ingratiating entertainment."

HERALD-TRIBUNE: "Replete with charm."—H. W. Jr.

TIMES: "Proves beguiling."

"Earl Carroll Vanities"
(Carroll Theater)

POST: "Can stand a deal of improvement."

TELEGRAM: "As good as any musical comedy in town."

TIMES: "Provided several surprises."

HERALD-TRIBUNE: "May be expected to play many months to crowded houses."—J. M. M.

JOURNAL: "More or less of a repetition of the highly successful third edition."

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The Best NOVELTY CANDY PACKAGES on the Market

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*During the cold weather all
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